

April 1985

THE

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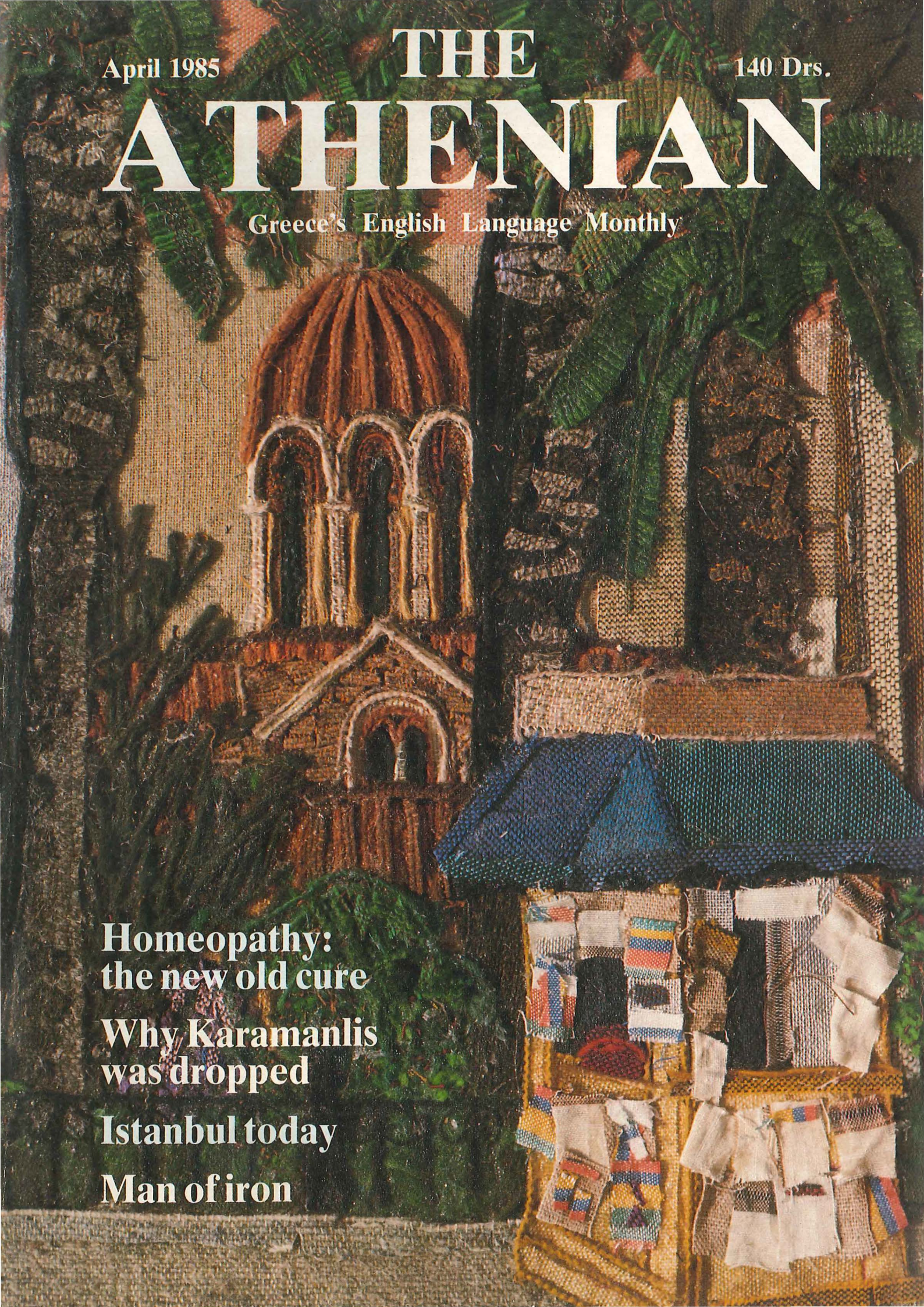
Greece's English Language Monthly

**Homeopathy:
the new old cure**

**Why Karamanlis
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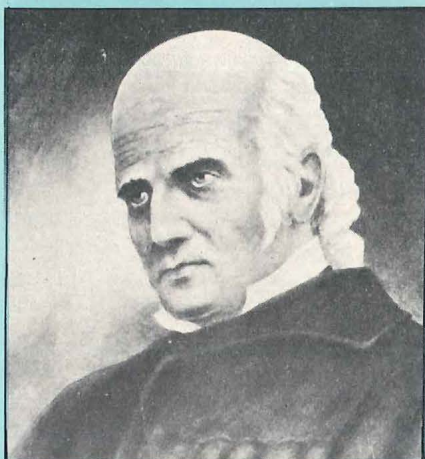
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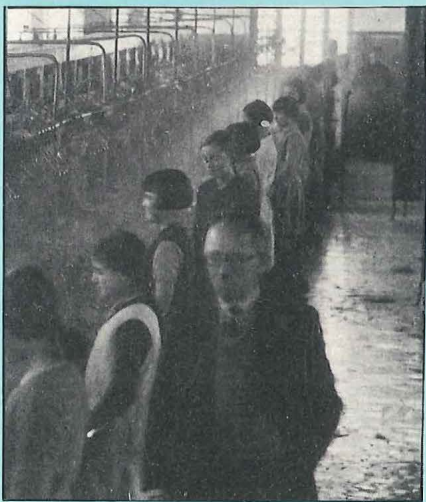
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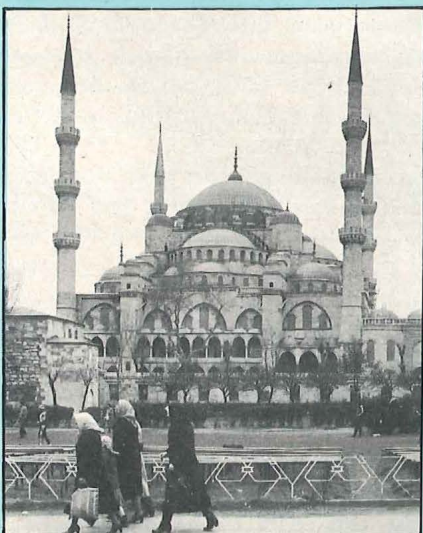
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16 Shock for Karamanlis, surprises for the nation

As *The Athenian* goes to press, the Greek presidential election is still in the balance. Lee Stokes describes the circumstances of Premier Papandreou's unceremonious dumping of Constantine Karamanlis as president – a decision which has left the country on political tenterhooks. And in *Comment* (page 17), John C. Loulis argues that the withdrawal of support for Karamanlis was a calculated move by the Premier

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Alternative therapies are enjoying a surge in popularity. B. Samantha Stenzel investigates the background, claims and practice of homeopathy and interviews a leading Athens homeopath

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The cover is by Lilly Kristensen, subject of our People profile, "The woven colors of the landscape" (see page 47)

Compendium

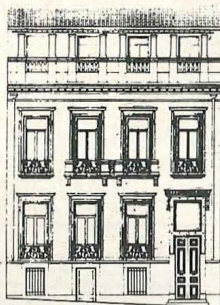
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Letters

The Real Case against the Return of the Marbles

Having read Professor Robert Browning's article "The Real Case for the Return of the Marbles" (*The Athenian*, March 1985), I fail to see the logic of the case. Although a passionate philhellene, I remain opposed to the return of the Marbles.

After referring briefly to the mischievous ideas of cultural property and cultural heritage, Professor Browning rests his case on the 'single work of art' argument.

The arguments against the return of the Marbles are as follows:

1) Although there is some cogency to the 'single work of art' argument, the return of the Marbles to a pollution-free museum would not re-establish them as part of "a unique and integral work of art".

2) The campaign encourages anti-cosmopolitan, anti-universalistic, dangerously parochial and particularistic attitudes.

3) The campaign enables publicity-hungry politicians in both Britain and Greece to promote their own careers and to inflame nationalist and ethnic sentiment.

4) The campaign confuses Hellenic artifacts with Greek artifacts; that is, artifacts inherited by the nation-state of Modern Greece. Hellenic artifacts are the product of a life-way or thought-way known as Hellenism, which was shared by people of different race, living in many colonies, many of whom could not trace descent to inhabitants of the territory now known as Greece. Hellenism has become part of Western thought and Hellenic artifacts form part of the cultural heritage of mankind.

5) We know from industrial relations what happens if we permit 'special cases'. If the return of the Marbles is made a special case, all countries will start claiming special cases and will do so endlessly. The return of artifacts, on a world-wide scale, would destroy the variety of museum collections and access by a country's inhabitants would thus be restricted to their own cultural property.

6) The campaign has become linked to Unesco's campaign for the repatriation of cultural objects, a campaign inspired largely by African countries, where there is a common belief that many African artifacts are the sacred abodes of spirits.

Hugo F. Reading
Palaio Psychiko

Government help for American Farm School

I regret Ms Penny Poole's inclusion of the American Farm School in her article "Private Education under Fire" (*The Athenian*, March 1985). Now celebrating its 80th anniversary, the school continues to work closely with the ministries of Agriculture and Education in training village youth and adults in improved farming methods and farm management which are so vital to helping the Greek farmers keep pace with their counterparts in the Common Market.

The Ministry of Agriculture provides assistance in excess of 20,000,000 drs annually for scholarships and for support for the adult short course training center at the school, and is currently using the school's facilities for training newly appointed agriculturists in the ministry's service. More than 3,500 rural men and women attend courses each year at the school under the auspices of the Greek government in the Thessaloniki Short Course Training Center.

The school and the Ministry of Education work closely through the local Inspector of Technical Education on the development of new programs with particular emphasis on the "hands-on" training of students. The ministry has also worked out an arrangement with the school to send trainees from the agricultural vocational high schools in northern Greece to receive practical training on the school's model demonstration farm.

Through the Common Market more than 500 dairy farmers from northern Greece received special training in improved management techniques in 1984 alone.

Ms Poole states in her article: "these schools with their high tuition fees, tend to attract the Greek financial elite..." The Farm School does not charge any tuition but turns to contributors in Greece, Europe and the United States for support of its educational programs. More than half of the school's budget is covered by the sale of the products of its farm. The students from all parts of Greece do pay for half of the cost of their room and board. It is the Ministry of Agriculture through its support which pays for the other half of their maintenance costs.

Bruce M. Lansdale
Director, American Farm School
Thessaloniki



our town

Flight Number 110

Please fasten your seatbelts and extinguish all smoking materials. We may be experiencing an interval of turbulence: Greece is moving into a high-pressure election front.

In the first week of March a number of prominent newspapers and journals abroad turned their lofty thoughts toward the Greek political scene. The *Economist*, which is said never to have made an error in its political predictions since it was founded in A.D. 1066 and the *New York Times*, all of whose readers bow before the majesty of its op-ed page, were among those which devoted long, 'insightful' commentaries on why the left-leaning Panhellenic Socialist Movement under the leadership of Mr Andreas Papandreou was supporting the re-election of the conservative president, Mr Constantine Karamanlis.

Yet, within days – and even within hours – of these in-depth revelations which cast a light as clear as a Cycladic summer's day on the often murky Greek political scene for the edification of informed readers on several continents, PASOK rejected its support of the incumbent president, not by a small majority, nor even by a large one, but *unanimously*. Above that, proposals were made for alterations in the constitution – in particular, regarding article 110. The moral is simple. If one wants to go professionally into predictions or cultivate editorial wisdom one should find journalistic employment outside of Greece.

The bomb wasn't dumping Karamanlis – that could be thought of as rational. That the radically left-

leaning PASOK should have supported the conservative Karamanlis was always anomalous. It was the constitutional question raised, and Article 110 in particular, that could be read as the pistol that went off during this concert grosso for conservative solo and radical strings.

Article 110 specifically describes the constitutional powers of the president, to call a referendum on a national issue or to dissolve parliament if he believes that it is acting contrary to the national will.

Of course, if the legislative body feels that it can take over the powers of the executive, the constitution no longer is a document which expresses the national will so much as ordinary group of laws which the legislature can change or emend as it feels fit.

The constitution is read as an expression of whatever government which created it – and therefore can be abrogated by any party that happens to be in power.

So there are articles, too, which become equally fascinating, such as number 48 which involves martial law: it become no longer the extraordinary power of an executive but the ordinary power of a parliament which may enact it whenever it feels the inclination to do so. In brief, the constitution becomes not so much a check on the legislature as a tool for employing its power.

The 1974 constitution may not have the inspired conceptual wholeness of the Constitution of the United States; it may lack the lucidity and the social understandings of the code Napoleon. But it's a thoughtful read. In its revisions and its abrogations it shows the evidence of many hands – like Homer.

It is a very Greek composition.

In the 141 years since the will of the Greek people forced on King Otto a constitution – in the honor of which the major square of Athens is named – through the 1864 revision which coincided with the accession of George I (said to be for its time one of the most liberal in Europe), the Venizelos revision of 1911, the first republican, or Papanastasiou constitution of 1924, and the revisions of 1927, 1952, 1968 and the constitution of 1974, there has been a continuity, an attempt to set into words the uneasy relationship between the people and the government which it has happened to elect.

Consequently, Greek constitutions have not been examples of durability so much as expressions of change.

John Campbell and Philip Sheridan wrote in *Modern Greece* published just after the 21 April 1967 coup:

"As in the matter of electoral systems, the constitution enjoys no particular or patriotic respect except when it is infringed by political opponents. It is a code of rules to be manipulated in the interests of a party, or if they will not serve it, to be altered by political manouvre in the case of moderate parties, by force in the case of militant groups of the extreme Left or Right."

As such, a Greek constitution is not so much the embodiment of national aspirations as the regular, always altering report of a pilot in flight, in which the down-drafts, the up-drafts and the cross-drafts are duly recorded – rational documents which describe less a way of law than a way of life.

Θάλασσα & Γιώτικ

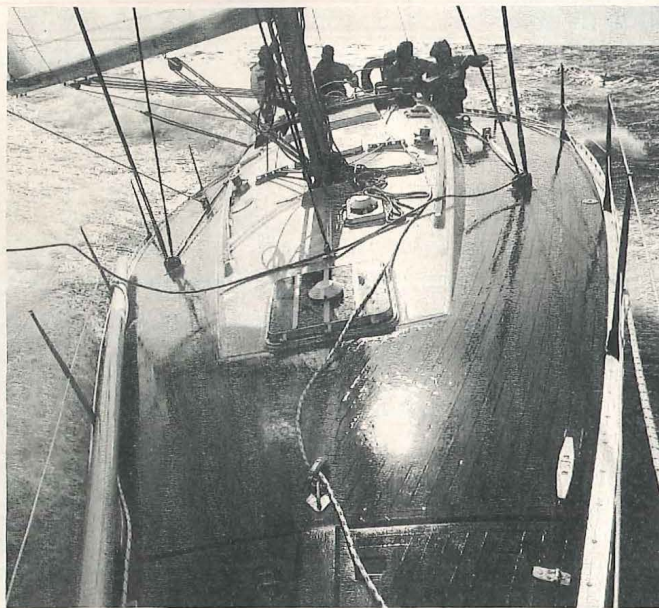
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THE ATHENIAN DIARY

by Lee Stokes, Sloane Elliott and Nigel Lowry

Ozal's prickly olive branch has no takers in Athens

It was no ordinary luncheon. And it was no ordinary occasion. The scene was the Ankara Palace State Guest House, the host Turkish businessman-turned-Premier Turgut Ozal, and the guests members of the Athens foreign press corps.

During the course of the luncheon, Mr Ozal called on Greek Premier Andreas Papandreou to meet with him "anywhere, anytime" to discuss the issues dividing their two nations. The Greek government, however, reacted by saying no negotiations could take place while Turkish troops still occupy northern Cyprus and the legal status of the Aegean is questioned by Ankara.

Between dollops of *deniz mahsulleri* (sea food), *kuzu kapama domatesli pilav* (lamb kapama pilaf) and *ayva tatlisi* (quince with fresh cream), hours before the Turkish Premier boarded a plane for Moscow to attend President Chernenko's funeral and only days before a widely publicized trip to Washington, foreign correspondents heard praise of Turkey's economic achievements to date, concern about the treatment of the Turkish minority in Bulgaria, an account of progress achieved in consolidating the trappings of a workable democracy and reasons why relations between Greece and Turkey must improve.

It seems that Mr Ozal knew beforehand that his appeal for talks with the Greeks would fail. He said: "How can a solution (to Greek-Turkish differences) be reached without dialogue and negotiations? How can we avoid misunderstandings without speaking to each other? Wasn't it Plato, an eminent philosopher of ancient Greece, who argued the merits of dialogue in the search for the truth?"

"The Greek Prime Minister argues that the settlement of the Cyprus issue is a *quid pro quo* for positive developments in Turkish-Greek relations. I must confess that I have difficulty in understanding this logic. It is like putting the cart before the horse. While claiming that the Cyprus issue has

priority the Greeks at the same time have urged their Greek-Cypriot friends not to accept the proposals put forward by the Secretary General of the United Nations. The reaction of the Greek-Cypriot parliament to the attitude of the Greek and Greek-Cypriot leadership is self-explanatory."

Mr Ozal proposed a solution to the Cyprus issue based on a bizonal and federal republic, where "political equality" is the rule. Any Greek administration would find it hard to accept a proposal whereby 18 percent of the population (the Turkish Cypriots) would have an equal say with the other 82 percent of the population (the Greek Cypriots). Documents leaked to the satirical weekly *To Pontiki* (*The Mouse*) show that what the Turks would ideally like to see on the island is a lower chamber composed of 70 percent Greeks and 30 percent Turks, with a higher chamber (or Senate) where Greeks and Turks would have an equal say.

Turkish occupation troops

But Mr Ozal's so-called concessions to date have not impressed Greek diplomats, who have said: "The key to any solution on Cyprus is a pledge to withdraw Turkish occupation troops. Mr Ozal has flaunted his concession of the unilateral abrogation of the visa requirement for Greek citizens visiting Turkey. But as Mr Ozal himself has admitted, this has benefited the Turkish tourist trade, with the number of Greeks visiting his country since the decision up by 180,000."

Mr Ozal's olive-branch speech was in contrast to a briefing by Turkish Foreign Ministry experts in Ankara the day before. They warned that any attempt by Greece to extend her territorial water limits in the Aegean to 12 nautical miles would be seen as cause for war. One official, pointing to a comparative map of Greece in 1821 and today, described what Athens calls a war of liberation as an example of



Turkish Premier Turgut Ozal (left with glasses)

Greek "expansionism". The officials argued that their armed forces were aligned to face what they described as "the threat from the north", but failed to give satisfactory answers for the presence of a 140,000-strong army opposite Greece's Aegean islands.

But the dispute with Greece is only one of several problems facing Turkey. A population boom which will bring 80 million Turks into the world by the year 2000 is no joke to a government struggling to increase the low standard of living of the present population of just over 40 million. Although the Generals have managed to quell the country's serious terrorism problem, Turkey's attempts to gain international recognition have been hindered by a poor human rights record. Twenty-two thousand prisoners (described as "political prisoners" by Amnesty International and "terrorists" by members of the Turkish government) are a constant headache for the administration, while almost daily clashes with Kurdish nationalists in the east have cost the lives of hundreds in past years.

Western diplomats point out that Turkey's immense domestic problems make Mr Papandreou believe he can bide his time over Cyprus and Greek-Turkish issues. "The international community recognises the Greek-Cypriot administration on the island, all aid is pumped into the Greek-Cypriot sector, and though Turkey may have touched the heart strings of the Pentagon and other major NATO allies, it is still experiencing tough criticism from liberal European countries," one diplomat said. "Mr Papandreou is unlikely to risk losing electoral support by following a policy which could be interpreted as a sell-out on Cyprus. Equally, any Turkish administration could not jeopardize the security of the Turkish Cypriots. So the result is that everyone is waiting to see who will crack first."

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THE ATHENIAN DIARY THE ATHENI

Conservatives and communists in united attack on Kyprianou

Cyprus' conservative Democratic Rally leader Glafkos Clerides appears to have a surprise bed-mate in his efforts to oust President Spyros Kyprianou from power. An unexpected 'alliance' between Clerides and AKEL, the pro-Moscow Cypriot communist party, has led to a political crisis on the island for which political commentators are unable to foresee a ready solution.

The conservatives and communists on this divided island both argue that President Kyprianou's failure to make progress in the recent New York talks with Turkish-Cypriot leader Rauf Denktash is ground for his resignation. But in a dramatic television broadcast to the nation, President Kyprianou claimed that the unity of the island at this critical time necessitated his presence as president and ruled out early general elections.

Even a vote of no confidence in Kyprianou by both AKEL and the conservatives, who together hold a majority in the single-chamber Cypriot parliament, did not persuade the president that he should resign.

On the contrary, he lashed out at his opponents after a London meeting with British Prime Minister Margaret Thatcher, saying that their campaign against him was "weakening even further our position abroad".

Greek opposition sources say that President Kyprianou is refusing to hold early general elections at the insistence of Greek Premier Andreas Papandreou. They explain that since Papandreou is planning early elections in Greece, he does not want these foreshadowed by elections in Cyprus which might result in a victory for Clerides.

"The Turks must be rubbing their hands in joy at the inter-party bickering taking place among the Greeks of Cyprus," said one Western diplomat who closely monitors Cypriot affairs.

Meanwhile *Haravghi*, the publication of the Cypriot communist party, speculated in an issue last month that President Kyprianou, entertaining hopes of dividing his opponents and thus retaining his hold on the reins of power, may allow four ministry positions to be filled by conservative deputies. But openings have also been made available to the communists, who have never tasted power on the island.

The results of this Byzantine intrigue are still unclear, but forthcoming general elections in Greece and a new policy line may lead to a clarification of positions on the Cypriot side. "It will only be after the general elections in Greece that both Cypriots and Turks will know for sure who they will be dealing with," said one diplomatic source. Few commentators foresee an early end to the political bickering – at least until after the Greek elections.

The third Delphic Festival

In collaboration with the Ministry of Culture, the European Cultural Center of Delphi is reviving the Delphic Festival in June. Among the performances of ancient drama, a Japanese company will present *The Trojan Women*; India and the Eskimos of Alaska will each mount productions of *Antigone*; there will be a Yugoslav *Oedipus Rex*, a West German *Persians*, an East German *Archanians* and New York's La Mama Theater will perform an interpretation of *Prometheus Bound*.

The idea of making Delphi a European Cultural Center was the dream of former President Karamanlis, who first approached the Council of Europe on the matter in 1957 when he was Prime Minister.

The stated purpose of the festival is to develop and strengthen the unity of Europe through its common cultural heritage "whose roots and whose pedestal lie at Delphi." The third Delphic Festival will carry on the spiritual ecumenism of the poet Anghelos Sikelianos and his first wife, the American Eva Palmer, who together conceived and mounted the famous Delphic Festivals of 1927 and 1930.

It is appropriate that the poet's widow, Anna Sikelianou, is publishing her memoir *My Life with Anghelos* at this time and that the European Cultural Center of Delphi is planning to issue Eva Palmer Sikelianou's autobiography *Upward Panic*. Although excerpts from the book have appeared in this magazine, it has never been published in its entirety.

Anghelos Sikelianos died in 1951 and Eva Palmer the following year. Both are buried at Delphi in the cemetery overlooking the Sanctuary of Apollo.

THE ATHENIAN

Embassy bomb alert

An alert night watchman at the British ambassador's residence raised the alarm after a suspicious package was found in a garbage can across the street just outside the West German Embassy in the fashionable Kolonaki area of Athens. Police responded quickly, with bomb disposal experts removing the device and exploding it in a vacant spot on the military base in the Athens suburb of Goudi. The device was attached to a six-kilo gas cylinder.

The group which claimed responsibility for placing the bomb outside the embassy said it was acting in solidarity with the aims of Christos Katsimos, a Greek anarchist killed in a shoot-out with police in 1977. The group also claimed solidarity with the Red Army Faction, a West German terrorist group, the French Action Directe, and all other revolutionary groups in Europe.

The home-made explosive device, packaged in a yellow box, was first spotted by a road sweeper at 4.30 am. He tipped off the night watchman at Sir Peregrine Rhodes' residence. Both the British and West German embassies have round-the-clock, armed police guards.

Musical dissonance

Three weeks after an interview in Brussels, during which composer Mikis Theodorakis said that the present government was creating an atmosphere inimical to music, ERT-2 substituted a Greek oldie for a scheduled screening of a Theodorakis concert. A few days earlier the composer had presented two new song cycles before an enthusiastic audience which included leaders of the Communist and New Democracy parties, but none from PASOK.

Theodorakis claimed that the TV cancellation was similar to the censorship his music had suffered under the junta. "Banning my music spells unpleasant consequences for the government," the composer said. At a second concert on March 4 Theodorakis added that Greece had been transformed "into the land of Pharaoh" in which "even Parliament cannot speak freely and democratically."

Ten days later, following the resignation of President Karamanlis, when leftist parties were carefully counting noses for the up-coming presidential elections, one nose was conspicuously absent: KKE deputy Theodorakis had left Greece for an engagement abroad.

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Driver who was eye-witness to Momferatos' murder dies

The investigation into the shooting last month of Nikos Momferatos, president of the Athens Union of Publishers, suffered a setback after the death from gunshot wounds of his driver, Panayiotis Roussetis. Roussetis had briefly regained consciousness in hospital, and had told police that three gunmen, two of whom were bearded, were involved in the shooting. His death has ended hopes of identifying the terrorists.

Responsibility for the shooting was claimed by 'November 17th', an elusive and apparently left-wing terrorist group which ten years ago murdered the American CIA station chief in Athens, Richard Welch, and has since 'executed' several other people. These latest killings bring to 18 the total of political assassinations in Greece since the collapse of the junta in 1974. None of the culprits has yet been located.

Nikos Momferatos, 62, was the publisher of the mass-circulation conservative daily *Apogevmatini* and president of the publishers' union. He was also director of the Botsis Foundation For Journalism which was set up in memory of the founder of the newspaper to grant annual journalism awards.

On February 21 Momferatos was being driven to work on Tsakalof street in central Athens. Police chief Manolis Bosinakis told *The Athenian* that eye-witnesses saw the publisher's car being stopped by a white Fiat, out of which came at least one gunman who fired dozens of shots into both Mr Momferatos and his chauffeur at close range. Mr Momferatos was killed instantly while his chauffeur, Panayiotis Roussetis, was seriously wounded after being shot 12 times in the abdomen and arms. The unidentified man fled, along with two others who had been waiting in the car.

Premier Andreas Papandreou condemned the killings as the work of "dark forces serving foreign interests". He said that this was the latest in a series of terrorist killings over the past decade aimed at causing political tension and destabilizing democracy. "They will not succeed for they will be discovered and punished," he said.

Then-President Constantine Karamanlis also described the killing as the work of "organized terrorism", and he called on security forces to intensify their efforts to find the culprits.

Police said the assassins left a type-

written statement at the scene of the crime; it stated that 'November 17th' had carried out the killing because armed violence was the only means of achieving reform. Despite the election of a socialist government four years ago, "Greece still remains a puppet regime in the hands of the American imperialists and the economic establishment," read the statement.

Non-contagious

The Greek Tourist Organization (EOT) is expecting a record-breaking six and a half million tourists this year. Economics has something to do with it. Although all currencies are falling against the superdollar, the subdrachma is still attractive to Europeans. This year's EOT logo and bumper sticker enjoins us to "Smile... it's contagious," the words set about a steaming sun. Objections to the slogan are 1) it is vulgar, 2) it has already been used, 3) it is in English. No corrective measures have been taken, however. Although Russian lessons are now being offered on ERT, the Russian word for 'contagious' has not yet been revealed.

A good woman cast down

The celebration of Athens as this year's EEC cultural center got off to a flying start at the end of February when the Greek stage once more made front-page news.

Niki Triantafillidi, a former Greek actress of the year, was sacked from her leading role in the National Theatre's production of *The Good Woman of Setzuan* by Brecht. But if the theatre had expected her to accept the situation tamely it must have momentarily turned a blind eye to the classical tradition of Greek tragic heroines. The inspired Triantafillidi went on stage a quarter of an hour before the start of the following evening's performance and, in the oriental costume demanded by her former role, told a hushed and bewildered audience of the sad news. She also claimed that she had learned of the National's decision only from the six o'clock news on television. When a gentleman in the audience piped up, "But we have come to see you," the star could only retire

tearfully to her dressing room.

What lit the fuse leading to this unexpected explosion of interest in the National Theatre's work was the allocation of performances to Triantafillidi's young understudy, Razmy Tsopela. The theatre claimed that it had been agreed in advance that Tsopela, who had rehearsed with Triantafillidi from the word go, would take over the role for each of the four Tuesday performances of the play's run. When Triantafillidi played the first two Tuesdays herself, George Nitsos, the theatre's director, decided that Tsopela should replace her for both the remaining Tuesday and Thursday performances. Triantafillidi refused to yield and the theatre retaliated by cancelling her contract.

Triantafillidi's revue-style *au revoir* on the stage of the National was not the end of the episode, which inevitably acquired a political dimension. In the course of a long and stormy interview with the press the deposed star

made it clear she had nothing personal against her replacement. "I still respect my colleagues in the play, but I can't respect the little favors and the sponsoring of people which goes on behind the scenes," she declared to *Kathimerini*, a conservative Athens daily. She also alleged that the only time she had previously encountered such behavior, which she labelled fascist, was with ERT, the national television station, under the PASOK government.

The actress seemed to have found her audience, but meanwhile all things were not going her way. The actors' union refused to back her, saying that the actor's contract gave the theatre the right, in the case of an understudy, to use both actors in a ratio of the theatre's choosing. This left Triantafillidi to consult her lawyer and the actress's mother to proclaim her daughter's talent to the press. Melina Mercouri, the minister responsible for these cultural affairs - who was reportedly already livid because the production was weeks late - stood by the National Theatre's policy of 'bleeding' new talent by sharing performances.

ENIAN DIARY THE

Baby-trafficking MD jailed

Athanassios Tandassis, a 72-year-old gynaecologist and the president of the Greek-Soviet Friendship Association, was last month sentenced to two years imprisonment for illegally selling babies. He was also fined 300,000 drachmas.

Sentenced to eight months jail was 40-year-old Katerina Kalamistou, who was convicted of buying the babies from gypsies and other poor couples at a low price and passing them on to the gynaecologist for resale at a profit.

The court heard that the gynaecologist and his assistant bought and re-sold 15 babies for a total profit of six million drachmas over a two-year period. This ended with their initial arrest in June 1984, when a client felt that she had not been paid enough for her baby and reported the matter to the police. The court also heard that Dr Tandassis fled to Moscow soon after he was discovered, apparently to seek asylum there. Police claimed Soviet authorities made him return to Greece in order to avoid a diplomatic scandal. The doctor himself, who had been president of the Greek-Soviet Friendship Association for many years, said that he did not flee to Moscow but went there for eye treatment.

The doctor told the court that he was motivated purely by humanitarian considerations. He said he could not bear to see gypsies and other poverty-stricken couples begging for a living or unable to bring up their children. He said his actions also gave joy to couples who could not have children of their own and that the price he charged for his services was "very reasonable".

No Carnival in Lent

Due to snow and close-to-freezing temperatures, the Carnival parade set for Sunday, February 24, was postponed for a week by the Athens municipality. The Church, however, took umbrage at this announcement, as it meant that the traditional Dionysiac rite would have fallen on Orthodox Sunday, the first solemn religious observation in Lent which celebrates the reinstatement of the worship of icons. Mayor Beis then changed the event to Saturday. By this time, however, the spirit of revelry was quickly evaporating, and as the weather conspired to remain cold and cheerless, the 1985 Athens Carnival celebrations were cancelled.

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THE ATHENIAN

Stadium opening

The first indoor athletics stadium in the country, situated at Neo Faliron and built at the cost of 44 million dollars, was inaugurated by the Prime Minister in February. On the occasion Mr Papandreou said, "the government believes deeply in the moral values of athletics in the spiritual development of the individual." The new official name of the sports complex, "The Stadium of Friendship and Peace", however, did not please the parliamentary opposition which felt that this socialist turn of phrase was concealing the fact that the stadium was conceived and work begun on it under the previous conservative government.

The 16th European Indoor Athletics Championships which took place at the stadium last month were marred by the decision of the Greek Sports Federation (SEGAS) to withdraw six Greek athletes after tests indicated that they might have been taking anabolic steroid drugs.

Spyros Vassiliou

Spyros Vassiliou, 83, died in Athens on March 22. The celebrated artist whose land, city and seascapes led him to be called 'the most Greek of the Greek painters', the set designer of over 100 theatrical productions, the engraver of the Resistance and the master of the revived Byzantine style, was one of the leading and best-loved figures of the contemporary Greek cultural world.

The state funeral took place the following day at the church of Agios Dionysios Areopagitis whose frescoes, which the artist had executed fifty years earlier, launched him to fame.

He is survived by his widow, Angheiliki, his daughters Drossoula Elliott and Dimitra Fotopoulou, and six grandchildren.

James Hugh Keeley

Retired American diplomat James H. Keeley, 89, who died in Doylestown, Pennsylvania on January 20 was for years consul general in Thessaloniki and served in Athens. He is survived by two sons, Princeton professor Edmund Keeley, translator and critic of modern Greek poetry, and Ambassador Robert Keeley, who held diplomatic posts here.

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CAMPION SCHOOL

ATHENS

by Lee Stokes

It was Harold Wilson, the former British Labour prime minister, who sardonically commented: "A week is a long time in politics." Of course he meant British politics. But the inconsistencies between his pre-election promises and his record in government remind many of the present Greek premier and, since the shock dumping of President Karamanlis in favour of a judge who is virtually unknown outside Greece, a similar maxim has become appropriate here: "An hour is a long time in Greek politics."

The whole affair started on Saturday, March 9, when a sudden decision by Mr Papandreou's socialist government not to support the re-election of veteran statesman Constantine Karamanlis as President plunged the nation into political uncertainty reflected in the drachma's further devaluation on the black market to 190 drs per US dollar. Instead of Karamanlis, the government nominated its own candidate, Mr Christos Sartzetakis, though it knew that he can only be elected with the support of the small but powerful pro-Moscow Communist party.

Former President Karamanlis, 77, a staunch supporter of Greece's role within the Western military and political alliance, reacted angrily and accused Premier Papandreou of duping him. In a terse statement, he made it clear that following this development he would not run for the presidency. Later, it was suggested that Mr Papandreou had telephoned Mr Karamanlis only an hour before taking the controversial decision to tell the president the party was behind the veteran statesman for another five years in office. This has been denied by government spokesman Dimitris Maroudas.

After learning that he had been unceremoniously ditched by the socialists, former President Karamanlis said: "It is well-known that I had not asked anyone to re-elect me. To the contrary, I had serious reservations as to whether to accept the post. But in the last few weeks, the two major parties, and above all the leader of the socialists (Mr Papandreou), declared to me of their own accord that they intended to propose my re-election because they considered it necessary for the smooth development of our political life and for the unity of the nation. I informed them that I would take my final decision on the matter once I had their formal proposals in hand, which I would then evaluate according to the specific



Karamanlis and Papandreou before the bombshell

Shock for Karamanlis, a surprise for the nation

conditions prevailing in the country at that time. This dilemma has now been resolved for me automatically."

The government's announcement fell like a bombshell on an otherwise sleepy Athens. Rightists started interpreting the move as a shift to the left, while the government went out of its way to point out, in a statement to an American newspaper, that Greece would continue to play its role in NATO and the EEC. Even the Secretary-General of the Greek Communist Party (KKE), Mr Harilaos Florakis, though unconditionally backing the new candidate, agreed that Mr Papandreou's move was a political one aimed at consolidating PASOK's power.

Nothing but a figurehead

If elected to a second term, the socialists also intend to change the constitution in order to drastically reduce the powers of the president. This would remove some of the checks and balances on Mr Papandreou's powers. Nevertheless, it is pointed out, when Mr Karamanlis himself was premier, his nominated president, the philosopher and poet Constantine Tsatsos, was nothing but a figurehead as well.

The way Mr Karamanlis was dumped is one justification, according to political analysts, for concern over the government's motives. Up to the last mi-

nute, the socialists implied that they would back the veteran conservative statesman for the presidency in order to maintain constitutional harmony and stability. Such a relationship was interpreted as benefiting PASOK, since it would gain at the polls from such an image of stability.

Most observers believe that this political coup was handled with "masterly political intuition" by the wily former Berkeley economics professor. "He killed his major political opponent in one move, consolidated power among the rank and file of his party, who are known to have opposed a PASOK-Karamanlis alliance; he is now Greece's undisputed leader, and is in a better position to face the electorate than ever before," said one observer.

The conservative opposition New Democracy party has obviously tried hard to make political capital out of the event and may succeed in topping up its vote at the next general elections with a 'Karamanlis sympathy vote'. Mr Constantine Mitsotakis, the opposition leader, has decided that precisely for this reason, now is the time to hold general elections. He believes that the center vote will give his party victory at the polls.

But what are the presidential powers PASOK is objecting to? When in office, Mr Karamanlis had the right to dissolve parliament and to declare elec-

tions if he determined that the government was in "obvious disharmony" with the popular will. This was the power used by the then young and politically inexperienced King Constantine, who ousted George Papandreou's centrist government in the 1960s. The president also had the power to call a referendum if he strongly disagreed with a particular government decision (such as, for example, a decision to withdraw from NATO or the EEC, or enactment of legislation to close down the four US military bases here). It was these powers, that led to a walk-out by Mr Papandreou's socialists when the constitution was approved in 1975.

Surprisingly harmonious

Mr Karamanlis never made use of his powers, though they were there, hanging over Mr Papandreou's head. The ex-president's co-operation with the prime minister over the past three and a half years was surprisingly harmonious. But he was instrumental in pressuring Mr Papandreou to abandon his threats to break with the West, had threatened a referendum if the government attempted to pull Greece out of the Common Market, and had blocked a scheduled visit to Greece by Libyan leader Colonel Muammar Qadafi.

New Democracy supporters are hoping that Mr Karamanlis will not retire to his Politia home to sort out his archives and play golf with his favorite nephew, but will come out publicly with a declaration of support for Mr Mitsotakis in the looming general election campaign. Though surprise is becoming the norm in Greek politics, such a move by the veteran statesman seems unlikely.

So who is Mr Christos Sartzetakis? Pictures of the bespectacled, 56-year-old supreme court judge and his wife have been projected almost daily in the pro-government press. The Cretan official will be known to those who saw the movie *Z*, for he is the real-life magistrate who persevered in the prosecution and conviction of the two right-wing thugs who murdered communist party deputy and pacifist Grigoris Lambrakis in 1963.

Of course it is not out of the question that a love of Byzantine intrigue played its part in the judge's selection. That trial, presided over by Sartzetakis, was instrumental in toppling the Karamanlis government then in power, so his selection may be a way of reminding the electorate of Sartzetakis' virtues and of pleasing the Left. □

comment

Why Papandreou dropped Karamanlis

by John C. Loulis

On July 9, 1984, the government's spokesman stated: "Premier Andreas Papandreou's recent statement that he will support Mr Constantine Karamanlis as the President of the Republic in May 1985 remains unchanged." However, one year later, Mr Papandreou, without any warning, taking his own party and his friendly press by complete surprise, announced at his party's central committee meeting that he would not support Mr Karamanlis' candidacy and proposed instead that of supreme court judge Christos Sartzetakis.

Mr Karamanlis bitterly implied that Mr Papandreou, a few days before his speech to the central committee, had reassured him that PASOK's support for his candidacy remained unchanged. It is thus hardly surprising that, following Mr Papandreou's *volte face*, Mr Karamanlis resigned before the end of his tenure, as the country entered its most serious political crisis since the re-establishment of democracy in 1974.

Mr Papandreou's decision not to vote in favor of a president who had the overwhelming support of the Greek population, and who symbolized more than any other Greek politician national unity and stability, raised a number of alarming questions concerning PASOK's immediate aims. PASOK, a party whose early radicalism appeared to have been gradually diluted, seemed suddenly to be returning to its roots for guidance and inspiration. Thus the trend which had started in 1976 of PASOK moving more and more to the centre, particularly noticeable shortly before the 1977, 1981 and 1984 electoral contests, was suddenly reversed. By opting against Mr Karamanlis it is clear that the Greek socialists have chosen to pursue a leftward course. But how leftward?

According to columnist G. Masavetas, an ex-PASOK member writing for the pro-government daily *Eleftherotypia*, "the decision of the Central Committee of PASOK means that the phase of 'change' within the bourgeois-democratic parliamentary system is terminated and the course for the establishment of a socialist regime commences... On the everyday level this

means that PASOK will advance in the direction of a complete 'socialization' of health, education, the pharmacy industry, the mining industry, the cement industry, and all those areas it had stated (in its founding charter) that it would socialize. Thus PASOK will move in the direction of a 'break' (with the existing system) which many of its members called for during its first congress in May..." A similar analysis was also made by the respected centre-right daily *Kathimerini* which said that "the break between PASOK and Karamanlis was a break with parliamentary democracy, a development that destroyed whatever illusions existed in connection with PASOK's ultimate aims..."

But how accurate are such views? The answer lies in pinpointing the factors behind Mr Papandreou's apparently sudden decision to vote against Mr Karamanlis.

At first glance such a decision seems almost absurd, since with this move Mr Papandreou risks losing the crucial middle ground, the centrist voters who gave his party its 1981 and 1984 victories. However, a series of factors appears to provide some rationale for this decision.

There is no doubt that Mr Papandreou viewed the coming national elections with alarm. New Democracy, having rid itself of the unappealing and elderly Mr Averof, and headed by the dynamic and self-composed Mr Mitsotakis, is now an opponent to be reckoned with. Mr Papandreou was well aware that if he won the 1985 elections he would have done so by a narrow margin. This, of course, would have meant a weakened PASOK government. The government's position would have been weakened even further after one or two years, with the economic crisis which most economists expect coming to a head.

If such a scenario did take place, Greeks would undoubtedly not only have switched their support to the ND party, but would have turned for guidance to Mr Karamanlis as a symbol of stability. There is little doubt that Mr Papandreou was genuinely alarmed by the prospect of such a development.

The weaker his government became, the less he would be willing to tolerate in Greek political life a strong and popular president who could have served as a focal point for discontent with PASOK. So, in the longer run, Mr Papandreou felt, Mr Karamanlis did not serve the socialists' interests.

If one goes a step further and assumes that Mr Papandreou (as Mr Massavetas argued) has not abandoned his radical goals and is quite serious about realizing them, then the Prime Minister's recent decision appears quite rational. If one assumes that a weakened PASOK government would attempt to implement its own brand of socialism during the coming four years in a much more rigorous fashion than it did in 1981-1985, would this not have led to a direct clash with Mr Karamanlis? And if PASOK was intent on realizing its goals for a "socialist transformation", how sensible would it be to risk having as its foe a popular and hostile president? Consequently, Mr Papandreou's opposition to Mr Karamanlis' candidacy seems to imply that if he wins the coming elections he will be moving with much greater determination to "socialize" Greek society.

These hypotheses can be combined with another. Mr Papandreou was con-

vinced by his marxist colleagues that it was about time that "change" (*allaghi*) was revitalized, so that his party could present itself to the electorate with a fresh face. It is thus no coincidence that when announcing his decision not to vote for Mr Karamanlis, Mr Papandreou said this proved that his party had not capitulated to the establishment. However, this revitalized *allaghi* is hardly any longer the vague and hazy "change" that even moderate voters yearned for in 1981. It is now a specific *allaghi*, radical leftist and socialist.

If these factors shed some light on Mr Papandreou's immediate options and longer-term aims, they ignore a personal factor which might have been important in influencing the Premier's decision.

It is quite possible that Mr Papandreou, viewing himself as an equally dominant figure as Karamanlis, felt that by removing Mr Karamanlis from the scene he could from now on dominate Greek political life one way or the other. Could it therefore be that his ambition is to supplant what can be called the "Karamanlis era" with a "Papandreou era"? Such megalomaniacal thoughts are of course not beyond the mind of a politician, particularly if he is surrounded by

sycophants and is himself susceptible to flattery and prone to impulsiveness.

Whether or not such factors help explain Mr Papandreou's sudden decision, one thing is certain: he has chosen a path that might lead to a severe institutional crisis. If it is true that by removing Mr Karamanlis from the scene he has chosen a radical road to socialism, then all dark fears and genuine concerns for Greece's future are, alas, justified. His initial impulse to change Article 110 of the constitution, which he abandoned only under a variety of pressures, certainly helps to reinforce such fears.

Naturally, in the days or months to come, Mr Papandreou will probably again project his image as a moderate. It is no coincidence that the government spokesman has reassured Greeks and foreigners alike that socialist Greece does not intend to withdraw from NATO and the EEC.

By not voting for Mr Karamanlis, by opting for a radical leftist "change", Mr Papandreou might very well have committed a fatal slip. If, as a result of this action, he loses the centrist voters, he is certain to lose the elections. One hopes that, if such a slip proves fatal for PASOK, it will not prove fatal for the country's democratic institutions. □



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Digging out the Skalistiris group

by Takis Georgiou

When Michael Skalistiris, the fiery former president of Greece's largest mining group, fled Greece in late 1983, he left behind 4,000 angry workers who had not been paid for two months and who were striking in protest. Before leaving, Skalistiris made a last-ditch effort to revive the family-owned magnesite and bauxite products conglomerate, even though he could easily have declared bankruptcy.

In a terse statement to the Minister of National Economy, he announced he was unable to continue production in order to meet various debts, including those to Greek and foreign banks and suppliers, to IKA and ΔΕΗ, to the workers and to other creditors. The group's capital worth was 2.699 billion drachmas, but it had amassed debts worth 12.75 billion drachmas (nearly five times its own worth). These were mainly in the form of short-term loans from the National Bank of Greece.

After delivering his statement, Michael Skalistiris left the country, and the government quickly labelled the three-company group "problematic". The group thus fell under the August 1983 law that allows the government to take over day-to-day management of "problematic enterprises".

A minor success

The Skalistiris group was the first large Greek company to be pronounced "problematic". Economy Minister Gerassimos Arsenis made a point of immediately trying to soothe worried businessmen's fears: "The government is not trying to carry out a nationalization process by the back door," he said. The Skalistiris group has since become a minor success in Arsenis' program to right companies teetering on the brink of bankruptcy and "streamline the economy". From losses of 4.2 billion drachmas in 1983, company managers under state-appointed chairman Michael Karalis whittled that figure in 1984 to about 3.7 million drs - including 200 million drs to repay the old administration's debts. By the end of 1985, Karalis hopes the group will reach the break-even point, not including equipment depreciation and old debt interest, and that by 1986 or 1987 it will break even, including

these costs.

Karalis, who is also vice-president of the state-owned Greek Institute for Geological and Metallurgical Research (IGME), contends that the Skalistiris group entered bad times after the boom of 1975, when growth began declining. This external factor was compounded, he says, by the Skalistiris family's refusal to use up-to-date mine exploitation practices, by bad employee-employer relations, and by little new processing of exploration research. Research itself, he says, was also a problem: "The research needed to prepare the companies for the next decade was not being done."

Skalistiris' last report

Skalistiris, though, wrote in the 1980 annual report - the last he produced - that the two major companies of the group conducted "intensive exploration for newer deposits as well as work for the development of new products. Geological exploration in 1980 covered a total length of 11,000 metres at a cost of \$6 million... considerable advances have also been made in the field of refractories... Products resulting from (new) materials were proven to possess improved mechanical and high-temperature properties".

Skalistiris notes that the group invested 4.3 billion drachmas in research and development during the years 1975 to 1980, mainly in mining equipment and mineral dressing.

The group finally collapsed in 1983 around the financial questions of over-indebtedness and insufficient operating capital. "You could not find any banker with a clear conscience who would give more funds to such a company," Arsenis told newsmen later. "The government was left with no solution but to come in to protect production and jobs," he said. Karalis says now that it was "a rescue operation to save the company, the company's name in the international marketplace, and the jobs of employees."

The fact that the group is in the mining business must have made the decision even clearer, because the government considers minerals a "national trust" that should not be owned privately.

Since the company has come under a

new, government-appointed administration, Karalis says, management has been decentralized, the attitude of the personnel has improved because with labor now represented on the board "we all feel we're in the same boat and we're working together," and the company is losing less money than it did under Skalistiris.

Another company executive says the company is honoring all debts, except old debts to domestic banks, and he hopes the government will assume those debts under Law 1386. If that happens, he says, there is a chance the group will be "very close to the break-even point in 1985."

Karalis says the group has also stepped up exploration. In December 1983, there were two drilling machines for exploration in the area of Mantoudi (site of the group's major magnesite deposits), and by late 1984 there were 20 drilling machines exploring there. As a result, reports Karalis, production increased by an average of about 10 percent over the same period, although Skalistiris complained to reporters that production as of January 1984 was approximately the same.

Karalis foresees that the company will have a "dynamic" new pricing policy in 1985, will increase production further, and will replace foreign products on the Greek market with group products.

Retaining overseas markets

To the critics who say the problematic company program was installed only to combat Greece's high rate of unemployment, Karalis asks if it is better "to support work or to support unemployment through social welfare payments." He contends that retention of overseas markets is as compelling a reason: "If the government leaves all these ailing companies to their prior condition, we would forever lose their places in international markets."

Critics are also worried the government will not be able to assume large old debts, such as those of the Skalistiris group. Such heavy subsidization is beyond the means of the state's already stretched coffers. The outcome remains to be seen, but in the meantime, the future of the Skalistiris group depends on such subsidization. □

Homeopathy: the new old cure

by B. Samantha Stenzel

What is homeopathic medicine? Where has it come from and what does it claim to offer? We interview Doctor George Papaphilippou, a leading Athens homeopath

Many people today, dissatisfied with doctors who freely prescribe antibiotics for a sniffle or tranquilisers for an anxiety attack, tend to think of 'natural' therapies such as homeopathy as the very latest thing.

But as early as 1911, the dramatist and critic George Bernard Shaw observed: "Nowadays, the cultivated folk are beginning to be so suspicious of drugs and the incorrigibly superstitious people so profusely supplied with patent medicines... that homeopathy has become a way of rehabilitating the trade of prescription compounding and is consequently coming into professional credit."

At the turn of the century, homeopathy was thriving, particularly in the United States, where one in eight physicians practised it. Homeopathy later lost favor, partly as a result of pressure by orthodox physicians and pharmaceutical companies which promoted medicines that brought a larger profit than the natural preparations used by homeopaths.

Today, however, homeopathy is experiencing a revival in popular-

ity. Much of the credit for this is due to Mr George Vithoulkas, the founder and director of the Athenian School of Homeopathy. Mr Vithoulkas, the author of *Homeopathy: Medicine of the New Man*, (Arco Publishing, New York, 1983) has been lauded as the greatest homeopath since James Kent (1849-1916), an American physician who was a pioneer in the field of homeopathy.

Mr Vithoulkas now divides his time between centers in Greece, England and the United States, where he has founded the International Foundation for Homeopathy which will establish a four-year accredited training course for physicians. The Athenian school has two centers, one in Marousi and one in Pangrati, which have about 30 practising doctors.

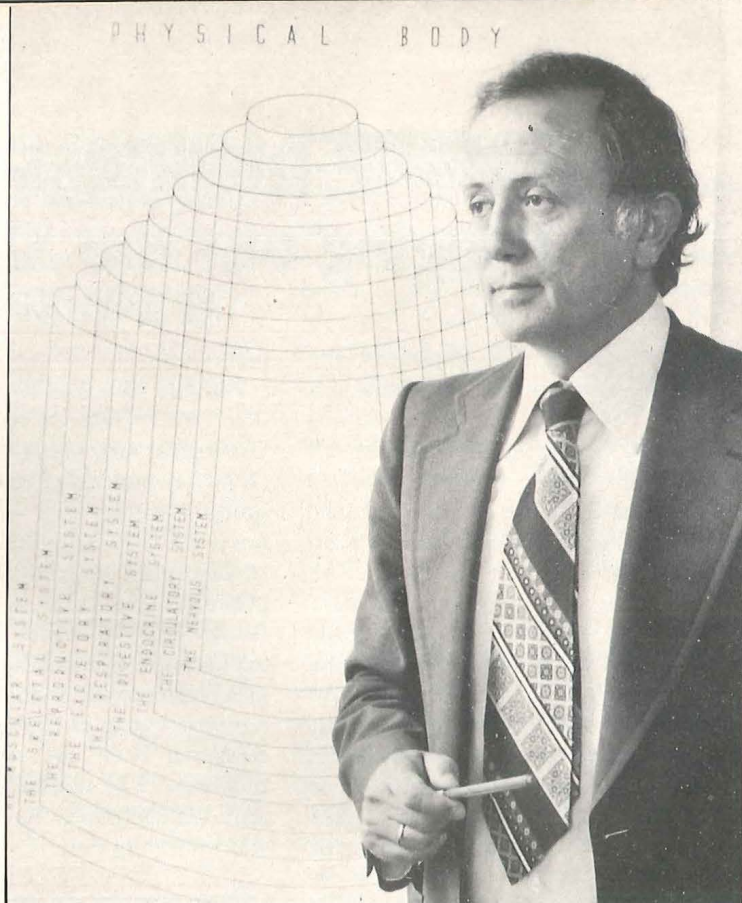
While its principles were known to Hippocrates and the medieval Swiss healer Paracelsus, homeopathy owes its birth as a science to the German physician and chemist Samuel Hahnemann (1755-1843). The word homeopathy comes from two Greek words, *homeos* (similar) and *pathos* (suffering). Homeopathic treatments are based

on the principle of *similia similibus curentur* – "let like be treated by like."

Hahnemann and his followers established homeopathy as a therapeutic system by carrying out experiments, or provings, in which they ingested controlled doses of different poisonous and medicinal substances and carefully observed and described the symptoms they produced. They then demonstrated that these symptoms could be cured by minute doses of the same substances that had caused them.

Homeopathic remedies are prepared by a carefully controlled process of successive dilution and vigorous shaking known as potentisation. Many are made from common substances such as salt, graphite, charcoal and quartz, which in their natural state have little or no effect on the body. Others, such as morphine, cocaine, arsenic and belladonna, are powerful drugs or poisons which potentisation has rendered harmless.

Homeopaths refer to the orthodox system of medicine as allopathy (*allos*, other). While most



Doctor George Vithoulkas

homeopaths are familiar with allopathic medicine and use its diagnostic techniques, they take a different approach when it comes to treatment.

Allopathic physicians tend to see the body as a complex machine and disease as a malfunction of one or more of its parts. Allopathic treatments are therefore based on repairing (or replacing) the malfunctioning part or helping the body compensate for or overcome the malfunction with drugs.

Homeopaths, on the other hand, take a holistic view. They regard mind and body as a unified whole in which all the parts are in balance; in disease this balance is disturbed. Their treatments aim to stimulate the vital force of the organism, which they call the 'field force', and thus help it regain equilibrium and 'wholeness'.

Some of those who have tried homeopathic treatment are glowingly enthusiastic about it. A colleague who is a patient at the Marousi Homeopathic Center says, "I believe in the holistic approach to health care. The traditional way of dealing with health care is too fragmented. Why should I go to one doctor for my head, another for my stomach and a third for my toe?" Is there a chance that the medicine is only a placebo? "I don't dismiss this; but I feel healthy now, although I admit I'm very careful about what I eat and drink."

Dr Andreas Karsiotis, a doctor of internal medicine in Athens, echoes the views of many Athenian doctors as he states flatly, "If someone gives you something and tells you authoritatively that it will help you, it will." He feels that homeopathic remedies are administered in such infinitesimal amounts that they can cause no harm. But he decries the lack of double-blind experimental studies and of methods of evaluating homeopathic treatment. Homeopaths acknowledge that there has

been a lack of good double-blind clinical experiments in the past but say they are now making efforts to remedy this.

After talking both to satisfied patients and to disgruntled ones who eventually went back to allopaths, I decided to visit a homeopath myself. I grew up in a home that favored old-fashioned herbal remedies. A severe cold was taken care of with fiery Ben Gay salve on the chest or, as I grew older, one of my mother's sure-fire hot toddies. Though I am rarely sick, I have chronic allergic problems which are aggravated by the Athenian 'nefos'.

At my first consultation with Dr Maria Arvaniti, a young pediatrician, we talked for over two hours while I answered a series of questions and told her my medical history. I had never been to a doctor who took such time and care in recording my responses, allotting what would amount to at least four appointments in the schedule of most doctors.

The effect was gratifying. I felt very special, if a bit puzzled about why I sleep with my feet out of the blankets and like to drink warm water and what it means anyway. The questions ranged from the obvious – such as "Do you eat a lot of salt?" – to the unusual – "Do you like to lie in the sun?" – to the more provocative "How is your sexual appetite?". I was told my answers would be carefully analyzed and I would be placed in a category according to my remedy. (Just as bartenders identify their customers by their drinks: "You know, the one who drinks Jami-son's on the rocks with a lemon twist," so, it appears, homeopaths tend to identify their patients with a remedy: "You know, the tall, blonde Pulsatilla type.") As I waited for my prescription, I was told that unless there were some problems, I should report back in a month for a check on my progress.

Interview

Doctor George Papaphillipou is a surgeon who has practised for five years at the Pangrati Homeopathic Center. He handles public relations for the center and carries out research with a colleague. In a talk at the center, he clarified some of the principles and practices of homeopathy, and discussed its role in Greece today.

The Athenian: What is the difference between a homeopath and a naturopath?

Papaphillipou: Naturopaths usually give only special diets. They don't prescribe medicine.

Why has the practice of homeopathy declined in the United States?

In America in the last century, homeopathy was really very well-known with about 160 clinics. But afterwards, representatives of classical medicine didn't want these clinics to exist. They tried to eliminate them in a special way, saying, "Why do you say you are homeopaths? You can say you are medical doctors and if you say so, we will accept you into the American Medical Association. But if you do this, then you must also teach allopathy in your schools." After a while, more and more schools were pushed to teach allopathy and in a few years, there was nothing left of the homeopathic schools.

Does the practice of homeopathy take different forms?

In France, Germany, England and the United States, there are homeopaths who don't use classical homeopathy. Classical homeopathy as Hahnemann practised it says you must use only one remedy, but in these countries they are sometimes pluralists, giving you one remedy for each symptom. The homeopathic philosophy is that you are a whole, mentally, emotionally and physically. It doesn't matter if you have one or

five symptoms, the one organism creates them and one remedy has to cover them all.

What distinguishes homeopathy from allopathy?

Allopathy gives antidotes. If you have headaches, they give you pain killers. If you have skin eruptions, you are given a cream. In homeopathy, a patient on his way to health may be given more than one remedy but not at the same time.

How are the remedies given?

They are taken orally and the moment the remedy comes in contact with the tissue, it starts reacting. We don't need to use injections to make the remedy stronger; it's the same in either case.

Do the remedies have undesirable side effects?

There are no side effects because they are diluted; at the same time they are strong enough because they are potentised through the preparation.

Are the remedies standard for the same condition?

No. For instance, take three people who have forehead headaches. They may share 90 percent of the same characteristics but if they have different characters and mental levels, the remedy will be different for each one. For the same symptoms, there can be 100 or 200 remedies. We don't have diseases we have patients.

How many remedies are there and how are they collected?

We have about 2,000 remedies but 200 to 500 are used most often. They must be collected from the same place, at the same time of the year and even the same hour of the day.

How are the remedies tested?

We make provings in human beings. A group will take the remedy and we write down the symptoms that appear after taking it. We do the provings again and again and after this procedure, we can be certain of the remedy. The substance has to be exactly the

same in all of these provings.

Is anything being done to improve statistical research in homeopathy?

Internationally, there have not been good statistics. We didn't have computers and this has been one of the problems in answering allopathy because we couldn't really say that we had good results in 80 percent of cases. We now have a computer for research and statistics and we are the first center in the world to start keeping such records.

Are homeopathic medicines readily available in Greece?

It is not at all difficult to get them because we have ten special pharmacies in Athens and some in Thessaloniki. But there are none in the provinces.

“We don't have diseases, we have patients... we started with about 50 patients a year and now we see about 14,000 a year at both centers”

How did you first become a homeopath?

I had a patient who had appendicitis. After taking antibiotics, he went away deaf and with nephritis. I said to myself, “Appendicitis was nothing – now he has two other big problems.” I thought that something was wrong; we can't cure something and produce something else. I had heard something about homeopathy from a colleague and decided to study it.

Are you satisfied with the practice of homeopathy?

I am now 100 percent convinced of its effectiveness. Even if you are wrong, there are no side effects. Also, you cure and protect the whole organism. A patient may come in for treatment of three or four symptoms and, after taking the remedy, will stay in good con-

dition for a long time without taking anything else. For instance, a patient may come for the treatment of headaches and after taking the treatment he will say, “I have no more colds.”

Which symptoms usually disappear first?

There are some laws in homeopathy. We say that the first symptoms you have go away last and of the mental, physical and emotional symptoms, the mental ones will go first and the physical symptoms last. Also, the symptoms generally move from head to feet and from the inner organs outwards. The ‘lightest’ diseases are those of the skin because you will not die from them, although you may die if you have a problem with the heart or lungs.

Do you need to continue the remedy if the symptoms disappear?

No, and you may stay in good health for years without needing to take anything. This is different from allopathy, because we speak of a cure, not relief. For instance, if you have dermatitis, a classical doctor will give you cortisone cream. You don't see the dermatitis any more so you can say the cream has worked. But what we have seen many times in the center is that such patients come in and say, “Now I have asthma.” This has happened because the problem went from the skin to the bronchi to the lungs. With our cure, you see this reversed and the symptoms go from the lungs to the bronchi to the skin and after the dermatitis is gone, the patient is cured.

Tell me about your first patients at the center?

In the beginning, in 1968, a larger proportion of foreigners came to the center because they knew more about homeopathy than Greeks, to whom it was mostly unknown. Our first Greek patients were people who had been disappointed with classical doctors and often they were very close to

death. Now we also see many young people who don't have severe problems but who come to a homeopath first because their relatives or friends have gone to homeopaths.

What are the most common conditions that you treat?

A big part of our patients are those with allergic problems because a magazine article said we had very good results in these cases. This is true and in fact homeopathy is the only method that will cure these conditions rather than just ameliorate the symptoms. The same is true of psoriasis and allergic asthma.

What conditions can't be treated by homeopathy?

We can't do anything for conditions such as cirrhosis of the liver, in which the tissues are destroyed. A lot depends on the age of the patient, how strong he is, how severe the symptoms are and what the patient has already used for treatment. For instance, if you have used cortisone for years, your condition will be very difficult, perhaps even incurable. Also, we can't do anything for people who have taken strong anti-psychotic medicine for a long period and, in fact, we won't undertake to treat them. On the other hand, we can treat even patients with schizophrenia in the early stages. Unfortunately, we don't have the necessary facilities to treat some problems. Schizophrenia that has been controlled with classical medicine can be treated, but only in a clinic such as the one in Switzerland.

Are tests given to patients who come to the clinic?

Until the moment of treatment, we use all the methods every other doctor would use. We take x-rays, perform blood tests and do anything else that is necessary to find out exactly what is happening.

Are there patients the center rejects after the interview?

Yes, but even in some condi-

tions like cirrhosis, although we can't offer a cure, we can help. With cancer, we can help more than classical remedies because our treatment has no side effects. We can take some symptoms away without using chemotherapy in which there is hair loss and great pain. Patients will live the same length of time but they will be in better condition.

Does the patient respond more slowly than is the case with classical medicine?

Some conditions, such as those of the skin, can be cleared up right away with cortisone but under homeopathic treatment the patient cannot use it. With homeopathic remedies there is sometimes an aggravation of the condition at the beginning of treatment. On the other hand, in some acute cases the remedy acts immediately and within a few hours, the patient can go out and feel well.

Can you determine at the outset what the duration of treatment will be?

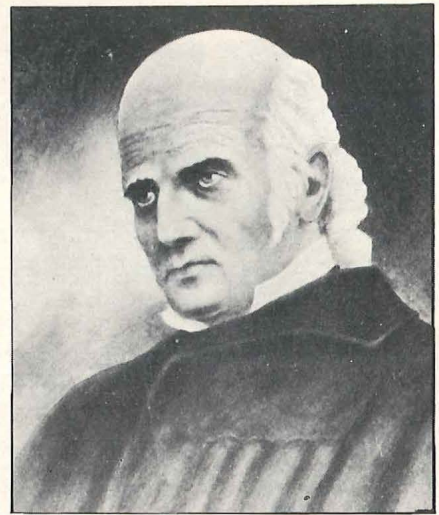
We can never tell at the beginning how long it will take. It depends on how strong the body's defenses are. The cure for children takes much less time and the results are often truly wonderful within a short period.

Is a diet prescribed as part of the treatment?

We may say, as in classical medicine, that for a certain condition such as colitis, it is better to avoid certain foods which agitate the condition. But after a certain period of time, the patient can eat everything without having any problems.

Are any substances forbidden because they interfere with homeopathic medicines?

Yes. Coffee, strong tea and more than a few glasses of Coca-Cola because of the caffeine, and also mint, camphor and cloves. Other remedies of any type, with the exception of aspirin, are not allowed.



Samuel Hahnemann... father of scientific homeopathy

Is smoking allowed or does it interfere with treatment?

It depends on how much you smoke and of course, it's much better if you don't smoke. But we don't insist that people stop smoking although we may ask that they don't smoke so much. Often, if people have strange desires or cravings, they will lose them after taking the correct remedy.

About how many patients do you see a year at the centers? Has this number increased in recent years?

We started with about 50 patients a year and now we see about 14,000 a year at both centers. Since 1978, the number started increasing rapidly and is still increasing. On the other hand classical doctors tell me they are not seeing as many people.

Why is this?

People, especially the young, are turning more to nature. People are becoming more knowledgeable about homeopathy and you see health food stores everywhere. Also, there is an economic reason. If you go to a regular doctor, you have to pay at least 3,000 drachmas a visit. For homeopathic treatment, you pay less per visit and may pay only 250 drachmas for your remedy each month.

Do you treat many patients who come as a result of the abuse of allopathic medicines?

We have problems now which have developed from the misuse of

antibiotics. About 15 new diseases have developed as the result of the abuse of different remedies. Mr Vithoukias believes AIDS is a result of antibiotic abuse which has destroyed the immune system.

Is this situation accentuated here in Greece, where pharmacies often dispense medicine without prescriptions?

Yes, this is a problem but it is changing. People would go to the pharmacy and say, "I have a cold, please give me something for it," and they would get something without a prescription. This is a problem for me as a homeopath because my patients cannot take any other remedy except aspirin and if they have a health problem, they must let me know. Sometimes patients can have a relapse due to the use of allopathic remedies they have forgotten to tell us about.

Have you found the practice of homeopathy rewarding?

We homeopaths get more enthusiastic with time because sometimes you see things that you can't believe. I remember a patient I had, an old woman of 75 from Samos, who was crippled with arthritis. Her family brought her in because she couldn't move. I told them, "I don't think I can help the lady," because she had had the condition for 20 years and she had taken very strong medication, her legs were all twisted and the cartilage was missing. But they insisted so I said all right, because with our remedies we have nothing to lose since there are no side effects. I gave her a remedy and said as encouragement, "The next time you come in a month, you won't need your cane."

And did this prove true?

Well, I couldn't believe it myself, but it actually happened, not in one month's time but three. Needless to say, I got many patients from Samos after that. But don't think that this happens all the time. This was really an exception. □

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The rough story of Greek silk

by J.M. Thursby

The latest figures for silk exported from Greece were nothing short of pitiful and manufacturers say the industry is nearing extinction. But during Byzantine times travellers recommended Greece as the best place of all for silk and Greek garments were worn by knights and emperors



An Etmetsoglou silk factory in full production this century

There was a time when silks from Greek workshops were the most highly prized and eagerly sought-after in the western world. After a perilous journey to the Byzantine court from China, the secrets of silk production spread slowly but ineluctably throughout the Empire. But what developed in Greece into a healthy industry has been all but destroyed by 20th century disasters. Today the industry faces virtual extinction.

For the Greeks, silk lost its aura of oriental exclusiveness during the reign of the Byzantine Emperor Justinian. In AD 554, two Persian monks risked their lives to smuggle the priceless silkworms out of China and bring them to Constantinople. Watched over by Saint Simeon, the patron saint of silkmakers, silk production, which had been a closely guarded secret of the Chinese imperial court for thousands of years, began in Greece.

The ancient Greeks made a type of silk, which is mentioned in the writings of Herodotus and Aristotle. It was a transparent, flimsy material woven on the island of Cos out of thread spun from the cocoon of a wild worm

(*Sphynx otus*). No-one knows how widespread its use was, but late classical statues of women portray them clothed in a diaphanous material which may have been Cos silk. Cos silk is also mentioned by the Roman author Pliny, but it then seems to disappear from the pages of history.

In the 6th century, silk was a luxury commodity, eagerly sought-after by kings, emperors and princes of the church. Silk conferred the stamp of prestige, rank and privilege on all those who wore it. Merchants risked and often lost their lives bringing it to Europe along the legendary Silk Road from China.

Realising that monopoly was power, the Emperor Justinian placed the manufacture of silk under draconian controls. Silk workers were formed into a type of guild. They worked exclusively in a wing of the imperial palace known as the *rapheion* (tailor's shop) and soon became a sort of aristocracy of labor. The silkmaker's craft was handed down from father to son and no member of a silk worker's family, including the servants, was allowed to leave Constantinople. Huge planta-

tions of mulberry trees were planted throughout the empire to provide food for the silkworms.

Their monopoly on the manufacture of silk in the west allowed Justinian and his immediate successors to clothe themselves and their families and courtiers more lavishly than any other rulers in the western world. Silk was also a valuable export, and silk from the imperial workshops has been found in the tombs of saints and kings. Much of it shows eastern, especially Persian, influence, in its repeated motifs inscribed within circles or squares.

Although the Byzantine emperors, like the Chinese, tried to hang on to their monopoly, the secrets of silk production gradually leaked out, and the knowledge of silk spinning, dyeing and weaving spread throughout the empire.

In Greece itself, silk production went into decline after 1204 when the Crusaders sacked Constantinople and occupied the western part of the empire. But Greece was still known for the excellence of its silks. Benjamin Tudela, a Spaniard travelling through the country a little later, recommended Thebes as the best place to buy "silk



Typical wedding dress of Attica with a large, gossamer-fine head dress of silk and slaves”.

As late as the 17th century a newly ordained orthodox priest on the island of Naxos was required to present a ‘gift’ of three pounds of silk to the local Latin bishop. A century later, French ships were calling at Piraeus three times a year to pick up, among other things, silks for export.

When the Turks conquered Greece they tried to organize the manufacture of silk. Patras supplied the sultan’s court and the convents of Saints Helen and Constantine in Kalamata became famous for their embroidered silk headscarves. In times of fierce fighting, the production of silk was carried on by monks in the orthodox monasteries.

Production of silk cocoons gradually

developed into a cottage industry, which it remained until modern times. In villages throughout Greece a rough, raw silk called *koukoulariko* was made which was highly prized.

It takes between 20 days and a month for the silk moth’s egg to hatch into a worm and for the worm to spin a complete cocoon. The cocoons are then immersed in hot water to soften them and banged with sticks to loosen the ends of the fibres. The wispy fibres, as thin as human hairs, are fed through small holes and spun into a thread as strong as string. The fabric woven from this thread is the light and durable material we know as silk.

During the rule of the Turks, most silk was left unbleached and adorned with silk embroidery in intricate, time-honored patterns. Silk was still a luxury fabric, reserved for special clothing such as ecclesiastical robes and wedding trousseaus. During the wars of independence silk was sometimes made up into flags for local leaders.

In Ottoman Anatolia, production continued uninterrupted and was almost exclusively in the hands of Greeks. Cocoons and silk thread were shipped to Lyons in France for weaving. Some factories handled the whole process of silk manufacture, from cocoon to cloth. Others worked exclusively for the sultan’s court.

This situation ended abruptly when the Turks destroyed the predominantly Greek port of Smyrna in 1922. There is an Arabic proverb which says, “A

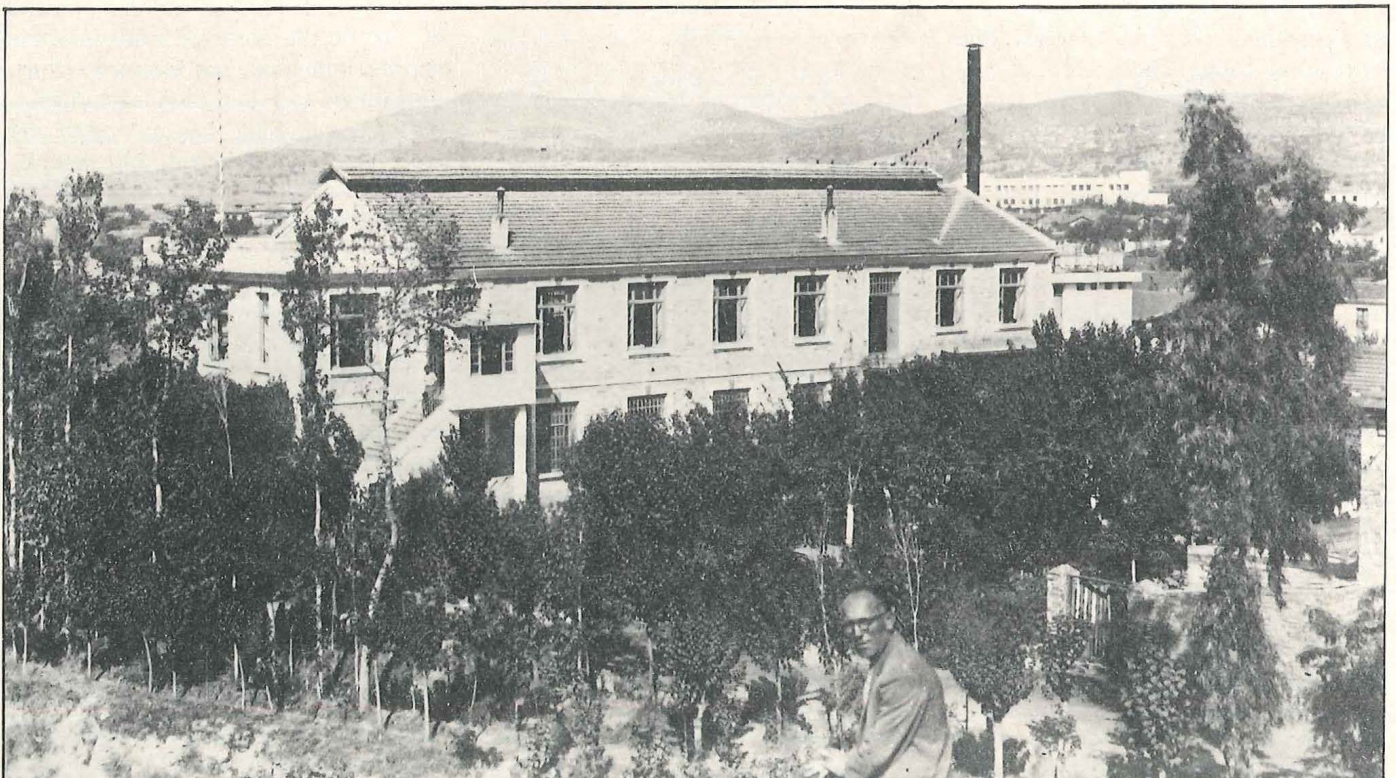
man’s wealth is that which survives shipwreck.” This was certainly true for some of the refugees from the catastrophe, who brought with them to Greece only their knowledge of silk making.

Among these refugees was the Etmetsoglou family. They came from Nicomedia, a district (now called Izmit) famous for silk. In their village alone there were 16 silk factories, which absorbed the entire local female workforce. Of 8000 people in this group of villages only 2000 survived. All the survivors have a story to tell.

The Etmetsoglou family escaped from Asia Minor dressed as Turks. They made their way to Romania and then to Volos. In 1924 they built a small factory with their own hands and started up again. Within four years they had increased their output of silk by 500 percent.

The refugees from Turkey acted as a stimulus to an already existing silk industry which had been revitalized after Greece became independent in 1821. Between the world wars there were flourishing factories all over Greece and a large export market. Then came the German occupation.

The Nazis banned the production of silk because it could be used to make parachutes. Some factories closed down, others switched to different fabrics and a few, like that of the Etmetsoglou family, continued limited production to pay their workers and hid the material.



Happier times... the Etmetsoglou factory in Volos, 1938

One of the largest factories, at Soufli in eastern Thrace, received severer treatment. The factory's owners, the Tzipre family, were Jewish. The Nazis confiscated all their silk and shipped the entire family to Auschwitz and Birkenau. Only two family members survived.

At this time, too, many of the mulberry plantations were cut down to provide firewood and land for growing food. In the depressed economic climate of post-war Greece they were not replanted. The production of silk cocoons in the villages was not officially recognised as a cottage industry and many silkmakers looked elsewhere for work. Despite great difficulties, however, a number of silk manufacturers started operations again.

Today the outlook for the Greek silk industry is very bleak. Of the six surviving factories listed in 1983 by the Chamber of Commerce, only three are still in production.

In Soufli, once a thriving silk manufacturing region, the only firm left is that of Tsiakiris Brothers which produces everything from silk cocoons to finished material for the domestic market.

In Athens, only two factories still produce silk cloth. Frini Silk is owned by the Etmetsoglou family, which still has a small factory in Volos and sells its material in the shop at 34 Kolokotronis Street. Ifantourgiou Nikaias is partly owned by the two survivors of the Tzipre family who also have a small factory in Goumenissa. They sell their products wholesale at 13 Agias Filotheis Street. Both firms say that production will grind to a halt within the next two years – a sad end for the survivors of so many adversities.

The oldest silk firm in Athens is that of the Mantis family, which was established in Pandrossou Street in 1864. The business is now split between the founders' grandchildren, with a shop and workshop at 29 Evangelistrias Street, and their great-grandchildren, round the corner in Kapnokareas Square. The Mantis family buys untreated yarn from Soufli and Cyprus and they work it themselves. It is dyed and bleached and made up into thread of different thicknesses, braid and tassels – all still made by hand. The firm supplies some hospitals with silk thread which is used for delicate eye operations and for plastic surgery. They also supply the Benaki Museum, where silk thread is used for the repair of old embroideries.

Today Greece produces around 50,000 kilos of silk cocoons annually,



Ortakoi Guebe, a village with 16 silk factories before the Turks destroyed it in 1922



German soldiers confiscating silk from the Tzipre family's factory in Soufli. During WW2 most of the people in the photograph died in the concentration camps of Auschwitz and Birkenau

compared with 3,500,000 kilos in 1938. When Greece joined the Common Market the production of cocoons was finally recognised as a cottage industry. For every kilogram they sell, cocoon producers are paid double the current market price by a supplement from the EEC. A state wholesaler receives a further small supplement for every kilo it handles.

Unfortunately, this long-awaited help seems to be counterproductive. The hard-pressed manufacturers say that the price is now too high and the quality of the silk poor, and that they can no longer make silk at competitive

prices. But their main enemy is, of course, the huge range of synthetic materials which have cornered the market. Due to the current interest in silk embroidery, however, silk thread manufacturers are managing to keep their heads above water.

The one note of optimism in the declining Greek silk industry comes from Kalamata, long famous for its silk. The only surviving factory, belonging to the Gonos Family, no longer produces silk, but the mayor of the city says he would like to revive the industry. We wish him luck. □

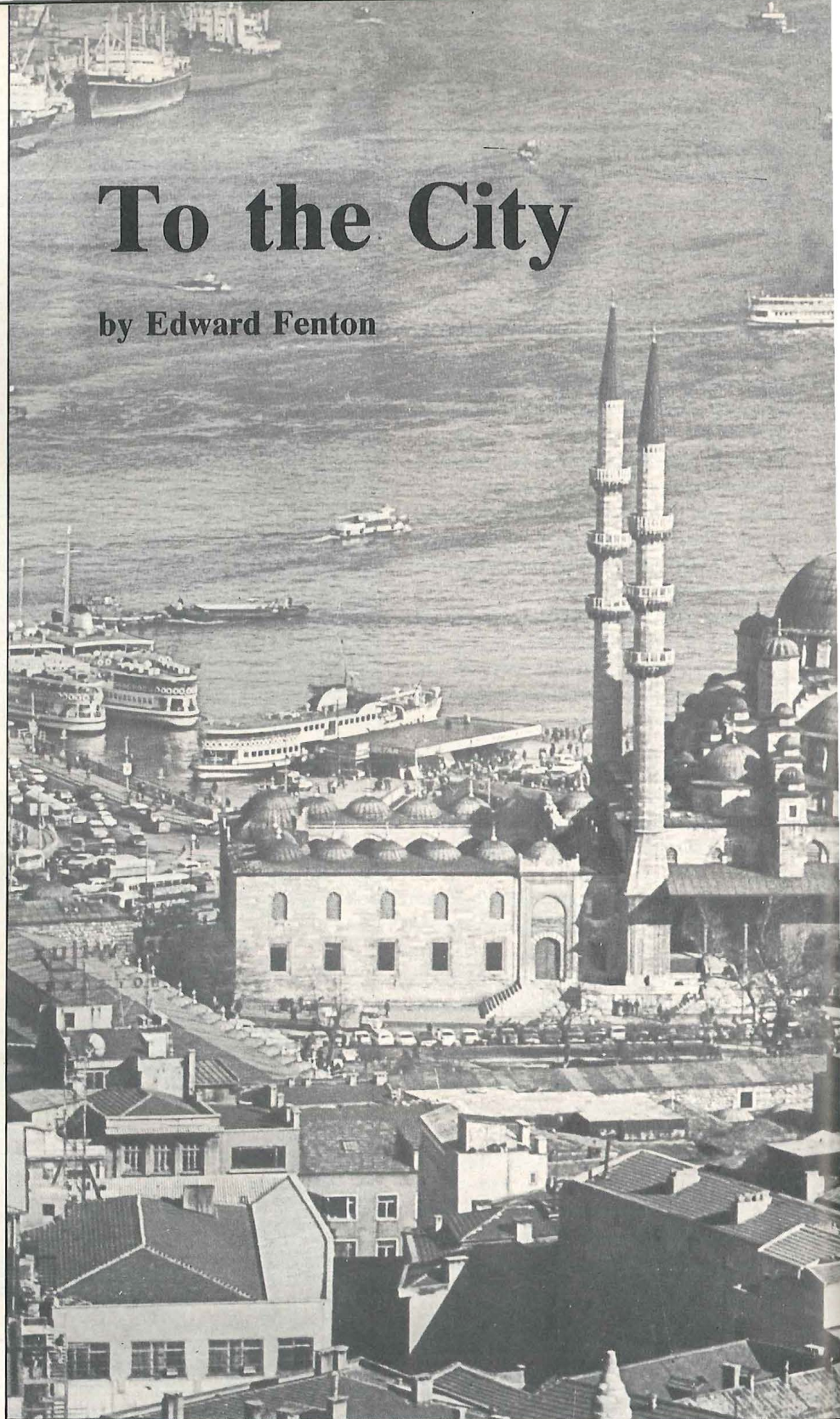
Istanbul, like Venice, is a city married to the sea. The best way to approach it for the first time, if you can manage it, is by sea. Only then can you feel that amazing first impact of its muted colors, its mosques silhouetted against the sky, its unique position, the clangor of its busy harbor, the sense of having entered a world that is no longer Europe and yet is not entirely Asiatic. Byzantium fell in 1453, but Byzantium – and not merely the ghost of it – lives on in this city.

This is not an easy city to grasp. After six visits, I still am confronted with the unexpected. Istanbul is inexhaustible. It has changed since the first time I fell under its spell, just as Athens and Cairo have, and for the same reasons. It has altered so much that sometimes you wonder if it is the same city. In the past 30 years it has been invaded from the Anatolian hinterland, by waves of peasants from the remote interior who were lured by the promise of gold and a better life, and who have ended up performing a thousand small jobs that barely eke out a living, like the boys and old men who stand near the bus stops shouting “Bilet! Bilet!” all day long. They are selling bus tickets at a minuscule service charge to those who do not have the time or patience to line up and buy their own.

Even though the visitor is aware of the change in the city’s population, the old citizens of Istanbul are even more conscious of it. People with whom I spoke were grateful that I remembered the city in the old days of the Tokatlyan and the Park hotels, now both gone, and the elegance of Abdullah’s restaurant. Beyoglu, or Pera as it was formerly called, the European section of Istanbul, with its embassies, western shops and tourist hotels, was then truly international. In almost any shop you entered, the clerks were able to wait on you in Greek, English, French, Armenian, Italian – even Russian – as well as Turkish. Now, although the Turks do their best to be helpful, for the most part they speak only Turkish. Even the Greek waiters, who greeted one as a long-lost brother in the old days, are now hard to come across.

All the same, if you look for it, Istanbul’s incredible palimpsest of cultures, layer upon layer, can still be found.

The Byzantine Empire required only two things of its citizens: that they speak its language and practise its religion. The Ottoman Empire which succeeded it continued this tradition. The sultans filled their harems with wives and concubines from the Christian population. The result was that the suc-



To the City

by Edward Fenton

cessors to the Sublime Porte were the sons of Greek, Armenian, Circassian, Russian mothers.

Toward the end of the eighteenth century, Abdul Hamid I was presented with a pretty French girl who had been captured by pirates when she was returning to her home in Martinique from a convent in France. This was Aimée Dubucq de Rivery, a cousin of Josephine Tascher de la Pagerie who was destined to become Napoleon’s empress. The two girls never met again, but they maintained a correspondence throughout their lives.

Aimée spent the rest of her life within the confines of the harem, first as the adored wife of Abdul Hamid, then as the friend of the Sultan Selim, and finally as the queen mother of the Sultan Mahmoud, “The Reformer”. In her way she did a great deal to bring the light of French liberalism to the remote world of the Ottoman Empire. Lesley Blanch has written about her at length in her lively and highly readable *The Wilder Shores of Love*.

As for the situation of the Greeks, Sir Charles Eliot, a British diplomat who lived in Turkey during the last two



decades of the nineteenth century, described it in his book *Turkey in Europe*, published in 1908.

"The quarter called Phanar, in the Golden Horn, had become the residence not only of the Patriarch, but of a Greek aristocracy. They were not the descendants of the old Byzantine nobles, who all either emigrated or were slain, but of the more prominent families, half clerics and half merchants, who grew up around the Patriarchate... The churches and buildings of the Phanar are still remarkably unpretentious, and recall the time when the residents

thought it wise to have no external sign of wealth or prosperity, though the interior of their houses was marked by profuse luxury. As the military power of the Turks declined, they began to feel the need of diplomacy and of treating and negotiating with other nations, which in their original arrogance, they had always refused to do... About the middle of the seventeenth century it seems to have occurred to the Porte that the Phanariots would be admirable instruments for the purpose. Years of oppression and insult had reduced them to a satisfactory state of servility... and they were very clever. To the subtlety bred of theological disputes they added the shrewdness of merchants and were rarely prevented by any scruples from getting the best of either an argument or a bargain. At first they held very humble posts as clerks or translators, but in 1669 the Grand Vizier created for his secretary Panayioti, a Chiot, the office of Divan Terjumani, or Dragoman of the Porte... Thus in the middle of the eighteenth century, Christian Turkey was in the hands of the Greeks.

"Thus the Greeks represent to a large extent the intelligence of Turkey... They are inclined to politics, public speaking and the press, all of which are hateful to the Ottoman government, and they, therefore, are not regarded with favour; but in all the learned professions their intelligence and ambition assure them pre-eminence, and in the most trying circumstances they manage to lead a busy life... A European when received by a well-to-do Greek family notices few signs of Oriental manners... The frock-coats of the men and the dresses of the ladies are probably of the most correct style, and Eastern influence is not more marked than it would be in an English house in Pera.

"Like most of the intelligent and money-making races of the world, the Greeks are very conspicuous... Russian towns where there are Jews seem to be inhabited exclusively by Jews; and the same may be said of Turkish towns where there are Greeks. Turks and Russians sit at home when nothing calls them out; Jews and Greeks stand about in the streets waiting to see what will turn up. The Greek women spend most of their time in sitting at the window, and a house is valued in proportion to the facilities which it offers for this amusement. On feast days they issue forth in their best clothes and solemnly parade up and down some street which fashion has set apart for this purpose. In each town the Greek community is

kept together by various scholastic and charitable institutions, and often possesses a *sylogos*, or literary and philosophical society, where the more educated members meet together..."

The center of Greek life in Istanbul is still the Patriarchate, in the old Fener district described by Eliot. Through a curious twist of history and politics, the head of the Greek church still has his seat there, the Ottoman government having felt that the Orthodox church was less a threat than the Roman church of the Franks. Indeed, it served as a bulwark against it.

When I telephoned the Patriarch for an appointment, I was told that the deacon to whom I had a letter of introduction was in Greece, on leave. The person who answered my call said, "Just come. We are here."

My taxi driver, obviously from the provinces, had a hard time finding the Patriarchate, even though I had handed him a card with the address written in Turkish. He kept shouting to other drivers for directions. Finally, in despair, he pulled in at a gas station, dashed out of the cab, reappeared and beckoned to me to come inside. I was greeted by the Turkish proprietor who looked like a retired British army officer. He had blue eyes, white military moustaches and Benjamin Franklin glasses. He gave me the proper directions in English – we were only a stone's throw from our destination – and when I thanked him, replied with a smile, "Any time!"

The section along the Golden Horn which houses the Patriarchate is now extremely run down. The Patriarchate itself, hidden among warehouses and factories that produce plywood and formica, is a modest enclave consisting of the Church of Saint George, office buildings, and a school. Snow covered everything with a muting blanket. It all seemed infinitely remote from the churning commercial world outside. There were not many people about. The deacon who received me offered me tea, greeted me with cautious courtesy, and assured me that they got on very well with the present government of Turkey. They had no problems, and, in fact, were extremely pleased with the situation. The city had never been cleaner. And he hoped that I would not write anything that might give Greeks the wrong impression. The local congregation is now reduced to 6000 souls, but there was no problem about their practising their faith.

I waited for my audience with the Patriarch in a room furnished with leatherette-covered office chairs. There



His Holiness Dimitrios, Patriarch of the Greek Orthodox Church

was none of the subdued elegance of the Archdiocese in New York. I passed the time peering through the lace curtains at the snow-covered walks and the armed Turkish soldiers who stood guard outside the gates.

The Patriarch of the Greek Orthodox Church is a large, handsome, elderly man. He did not seem to expect to have his hand kissed. Instead, he extended a firm, warm handshake and a benevolent smile. I was served a "submarine", a spoonful of mastic-flavored vanilla in a glass of cold water. We spoke in Greek. He seemed pleased that I had read Maria Iordanidi's book *Loxandra* about life in old Istanbul, and we talked about the city itself, where he was born. No one else arrived while I was there. The telephone did not ring. Between the portraits of bearded Greek prelates on the walls hung a large picture of Kemal Atatürk. Finally, his Holiness Dimitrios rose, shook my hand firmly once more and wished me a good journey back to Greece. The audience was over.

Back in the city's streets, I was once again confronted with its traffic. The Ottoman style of driving has its baroque aspects. Usually a beaded talisman swings from the driver's rear-view mirror, with the word *Mashallah* "Allah protect us!" woven into it, along with hearts and butterflies and little birds that swing on their perches. There are times when you wonder if Allah will, indeed, protect you; but actually there is little to fear. Drivers invariably stop for pedestrians, horns are seldom heard, and there is a general air of mutual consideration which says a lot for the innate courtesy of the Turks.

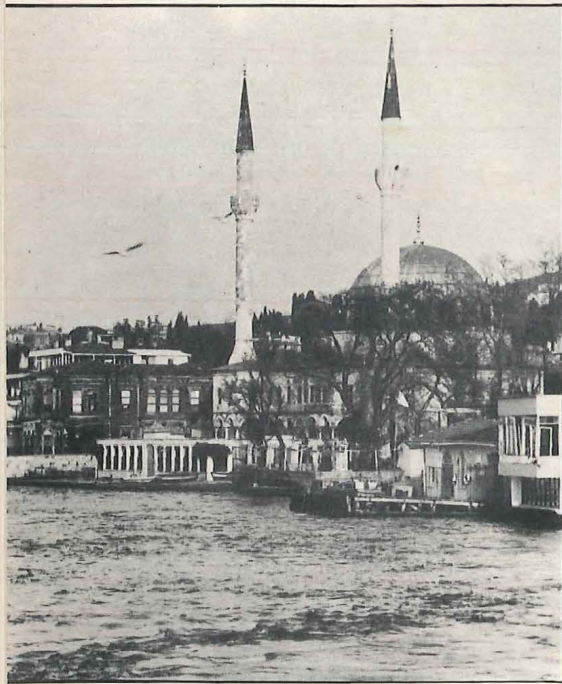
I was returning to my hotel in a *dolmush*, a shared cab, as the large stadium was being emptied after an important football match. We remained, bumper to bumper, unmoving, for at least half an hour. In all that time no one leaned on his horn. No one cursed

or shouted. Everyone waited quietly. On another occasion, my cab was trapped in a narrow street near the Grand Bazaar. Trucks were being unloaded in front of us. There was no possibility of reversing. The street was jammed with porters bent double under their heavily laden saddles. It looked as though we would remain there forever. The driver got out of the car, a few quiet words were exchanged, and within minutes the roadway was cleared and we were free to move on.

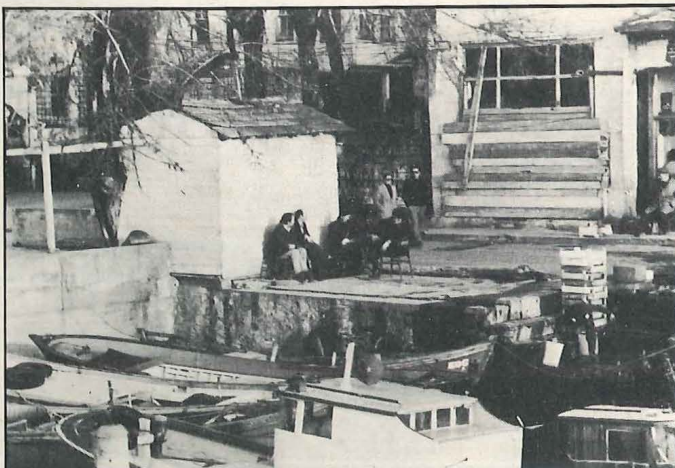
Turkish is a difficult language for a foreigner to grasp. There doesn't seem to be anything to hold on to. No phrase flies to recognition out of a sentence, although to one who knows Greek there are innumerable single words which are familiar. What strikes one, after living in the Greek-speaking world, is that whereas the Greek, who is for the most part small and lively, produces deep guttural tones which seem to emerge explosively from the cavity of the belly, the Turk, who tends to be large and heavy and slow of speech and movement, produces head tones which seem to be curiously high and light coming from someone of his relative size.

Wherever you go in Turkey these days you are confronted by armed soldiers. At first the sight of them is disconcerting, if not frightening. After a while one becomes resigned to it. According to the *Daily News*, Turkey's English-language newspaper, martial law will now remain in force only in Ankara, Adana, Istanbul, Edirne, Kars, Van, Ismir and 17 other provinces.

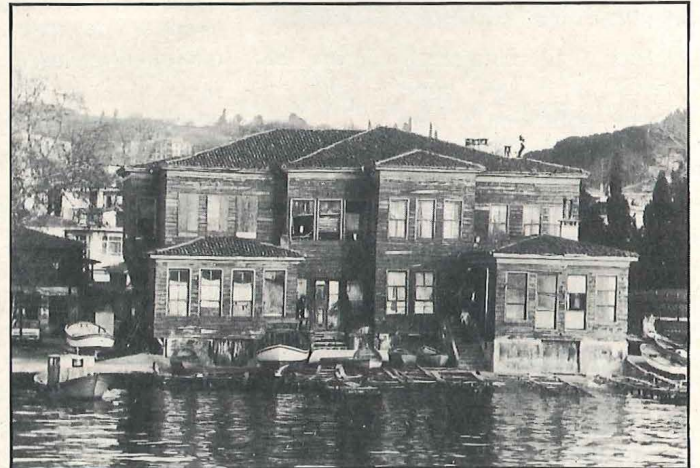
Although many Turks I met were very interested in political developments in Greece, we did not discuss the government of President Kenan Evren. A western-educated engineer with whom I had dinner one evening, and whose sympathies were obviously liberal, if not leftist, told me that although



One of Istanbul's many mosques



Old houses along the Bosphorus



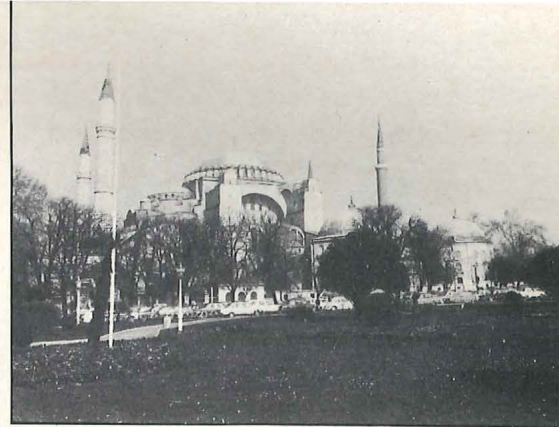
there is strict censorship of the press and of the theatre, he felt perfectly free to discuss politics in public. When I mentioned martial law, he explained that it had been a necessary measure. Nothing else, he said, could have stopped the political killings which had been tearing the country apart.

What is very much in evidence is the living presence, almost 50 years after his death, of the great Mustapha Kemal who brought Turkey after its long sleep into the Western world. His picture is everywhere, as are his words "Peace at home, peace in the world." Time after time I was assured that Turkey needed his leadership now more than ever.

Today's Turkey has discovered tourism with a vengeance. The time when

Istanbul has never offered itself easily. Its abiding essence, as one knowing traveller wrote, has always remained hidden for those who do not search for it. There are some forgotten quarters, vertiginous cobbled alleys which lead down to the Marmora, or lie around the Süleymaniye mosque, which are still as that great lover of Turkey, Pierre Loti, knew them. The bleached grayish wooden houses that he loved are still there, the windows of their top-heavy storeys sealed from prying eyes by *mouchrabiye*s. As you pass, you are conscious of unseen eyes watching you, shadows that lurk behind the drawn silent lattices. Graveyards abound.

When I am in Istanbul I never fail to go up the Golden Horn to visit Eyüp.



The church of Agia Sophia, now a museum

"Nevermore!"

The best time to go to Eyüp is in the late afternoon, when the light falls between the cypresses and gilds the water of the Golden Horn. You can even sit among the resident cats at the so-called tea house of Pierre Loti, which he probably never visited, and gaze across the water at the crumbling wooden houses of Kasimpasha.

All the guide books, tourist pamphlets and touts will lead you inevitably to the Top Kapi Serai, with its jewels and Chinese porcelains, to the greatness of Agia Sophia and to the Sultan Achmet Cami, the so-called Blue Mosque. They will also take you on to some of the other mosques which the great Greek engineer and architect Sinan created in the sixteenth century, leaving his mark on the city as distinctly, as brilliantly, Sir Christopher Wren left his on London a century later.

The Kapali Çarshi, the covered market or Great Bazaar, may prove disappointing, unless you are determined to acquire rugs and leather goods. Antiques are no longer easy to find there. What you see is chiefly junk, and anything of interest is apt to be vastly overpriced.

Çelik Gülersoy, the general director of the Touring and Automobile Club of Turkey, in his *Story of the Grand Bazaar* (obtainable through the Touring Club) tells us ruefully, "Now the arts and crafts are no longer creative,



View of the Yeni Cami, the Bosphorus and the Galata Bridge

you could visit Agia Sophia, the great mosques and the treasures of Top Kapi in solitary, unmolested contemplation is over. The vast new tourist hotels are like international compounds, no more related to Turkey itself than so many Disneylands. Once, however, you get away from the major sights with their lines of tour buses, and leave the big hotels behind, you are in Turkey again.

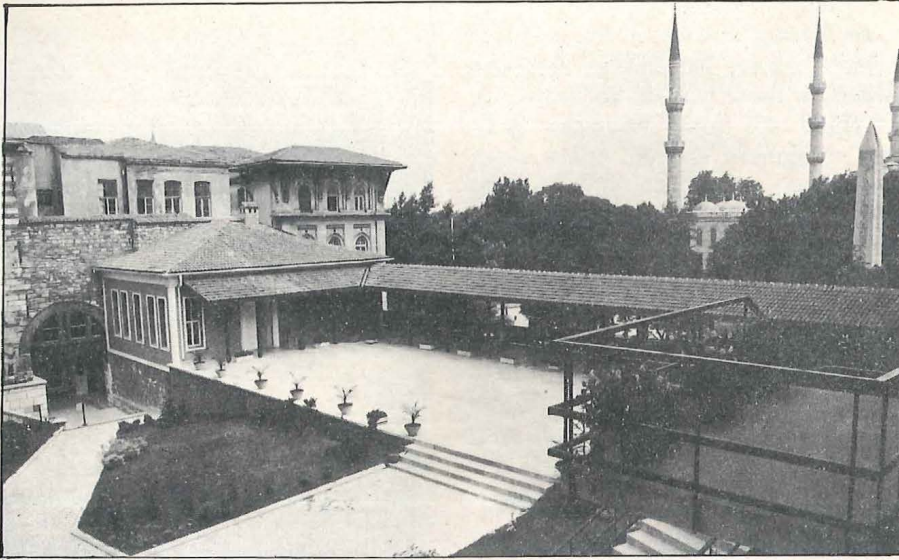
It is a microcosm of Turkish life, with its memories of Loti, its waterfront bazaars, its quiet cafes and the vast cemetery around the tomb and the mosque of the venerated Eyüp Ansari, the companion of the Prophet. The sumptuous tombs recall the might of long-dead pashas, and the lurching weather-beaten steles of the unknown dead echo Loti's eternal "Alas!" and



A typical street in the old city



Halic, in the center of Istanbul



The Museum of Turkish and Islamic Art

but merely selling points of items that the machines in a factory have churned out at the rate of so many an hour. The face, features, attitude and posture of a man who works and toils over something is different to someone else's, who just takes items off the shelf and hands them over to the shoppers.... In the near past, 40 or 50 years ago, both our houses and our people had characteristics, but the crowds in today's Bazaar don't. Or, I must be excused, for I cannot see them."

Of the sights to be seen off the beaten track, first and foremost is the Kahriye Cami, the former Byzantine church of Saint Saviour in Chora, tucked away among the cobbled lanes of the Fener district. An excellent and well-illustrated guide in English is obtainable through the Touring Club. This small and enchanting church is one of the great monuments of Byzantine art. Its mosaics and frescoes were meticulously cleaned and restored between 1948 and 1958, under the direction of Thomas Whittemore and Paul Underwood, under the auspices of the Byzantine Institute and Dumbarton Oaks. It is sad that there is no plaque on the premises (or, for that matter, in Agia Sophia) acknowledging the dedicated work of these men. In any event, the results are breath-taking. It is worth going to Istanbul if only to see the great fresco of the Resurrection, depicting Christ dragging Adam and Eve from their tombs. It is as astounding as an explosion, the equal in majesty and effect to anything in the Sistine Chapel.

Another treasure of the city which most tourists are apt to overlook is the newly-restored Rüstem Pasha Cami, a small mosque near the Misr Çarshi, a spice bazaar. To reach it you make your way through crowded alleys heavy

with the pungence of cumin and coriander. The mosque is a small triumph of Ottoman art. To the Western mind, the aim of religious architecture was to create an effect of darkness and awe. The genius of the Islamic builder was to lead you through dark passageways until you emerge into a bubble of light, in this case made particularly brilliant by the Isnik tiles which decorate the interior. The best time to visit a mosque is on a bright day, when the light can create the desired effect.

The newly arranged and relocated Museum of Turkish and Islamic Art is in the old Ibrahim Pasha Serai, in the Hippodrome Square, behind the Sultan Achmet Cami. Imaginatively and faithfully restored, it houses a choice collection, each piece mounted and lit with care, giving a clear and uncluttered impression of the Islamic genius for the decorative arts. To add to its delights, the Museum offers a traditional Tur-

kish coffee shop containing a wind-up phonograph with a morning-glory horn. There is also a small bookshop where some of the best and least expensive gifts to be found in Istanbul can be purchased.

The reawakening of interest among modern Turks in their Ottoman tradition is also evident in a number of restorations which have taken place just outside the city.

I spent a crowded morning at the Yildiz Serai, in the suburb of Beshiktash. The Yildiz Serai had been one of the palaces of that strange, neurotic figure, Abdul Hamid II, the last of the sultans, who died, practically a prisoner of the state, in 1918. The palace, in disrepair for years, has now been restored to its former Louis Philippe-style splendor and serves as a research center for Islamic history, art and culture, under the auspices of the Organization of the Islamic Conference, an international foundation financed by Saudi Arabia and other Muslim member nations. The director, Dr. Ekmeleddin Ihsanoglu, showed me what they are doing there. Scholars using the latest electronic methods and an extensive library of publications in many languages, are busy compiling a world survey of Islamic cultural institutions, a world bibliography of translations of the meanings of the Koran, a series of volumes on Islamic history, and studies of Islamic art, especially manuscripts and calligraphy.

This is also, of course, an indication of the present-day trend in Turkey of establishing closer relations with Arabic culture and at the same time with the largely still-untapped market of the Arab world. The city is filled with visi-



Çamlıca, on the Asian shore of the Bosphorus. Interior of a coffee house restored to its original 18th century style

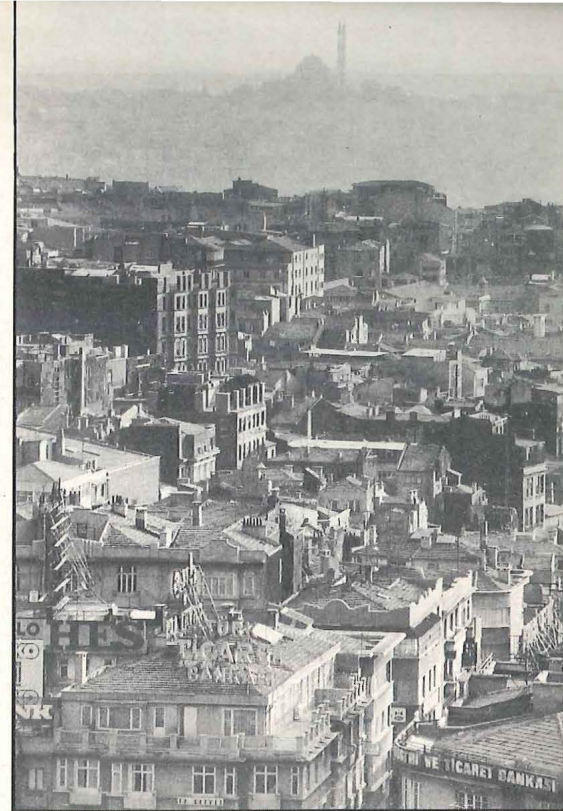
tors from Tunis, Egypt, Libya, Morocco, Saudi Arabia, the Gulf Emirates and even Iran. The country is doing its best to promote Muslim tourism.

That evening I talked with a Turkish engineer who had worked for three years in Saudi Arabia. I asked him how he had liked living there. "It was not the shock to me that it is to the Americans and Europeans who go there," he said. "For one thing, we have the same religion. Also, our ways are not too different. When I was a boy in my village near Adana, in central Turkey, we ate on the floor, squatting around a big tray, everyone eating out of the same dish. Only, we had spoons, and didn't scoop up the food with our fingers like the Saudis. Anyway, the money was good and when my job was finished I was able to come back to Turkey and buy a house here in Istanbul, on the Asiatic side of the Bosphorus."

drinking his coffee or tea, a chaplet of beads running through his fingers, possibly with a cat to stroke, and the only sound in his ears that of running water somewhere and possibly, in the distance, the sad music of his *amané* songs. The Turk has a genius for gardens, which are meant for sitting and contemplation – not walking around in.

One keeps going back to examine the remarkable portrait in the collection of the Top Kapi Museum which is attributed to Sinan (c. 1415-1480) and shows Sultan Mehmet the Conqueror. He sits cross-legged in his ermine-lined pelisse, a great tulip turban on his head. His red-bearded face is shrewd, almost cruel, and he is contemplatively holding a small red rose before his scimitar of a nose.

Turks are extremely fond of fragrances. When I first went to Istanbul I was taken to a *café chantant*, with Tur-



Beyglu, looking towards the old city



The Sultan Achmet Cami, the celebrated "Blue Mosque" built by Sinan to rival Agia Sofia

Beyond the Yildiz Serai lies the Yildiz Park, a vast area which served during Abdul Hamid II's lifetime as the closely-guarded, spy-ridden precincts of his palace. He was a man eaten by suspicion, with a paranoid fear of assassination. The area was filled with kiosks, pavilions where Abdul Hamid liked to appear and take his coffee, always arriving unexpectedly and always paying for it.

It is in these charming kiosks, restored by the Touring Club of Turkey in the old Ottoman style, that one can grasp the true Turkish spirit. The image of the Terrible Turk is, of course, a myth. The Turk, basically, is a homebody. The bazaars and the streets are not his real milieu. He is happiest in his garden, private and quiet, wrapped in his dignity and shut off from the outside world, surrounded by children,

kish musicians and singers, frequented only by men. From time to time a vendor passed among the tables, bearing a large tray on which were arrayed flasks of cologne. Anyone wishing to treat his friends would call him over and have him spray them with the essence of their choice. I did not find out if this custom is still practised today, but I did notice that, while any money I left about in my hotel room remained untouched, the level of my after-shave lotion was invariably reduced by a fraction of an inch after the room had been cleaned.

Turks tell the story of the pasha whose life had not been exemplary. Before he died, he devoted himself to charitable works in order to ensure that he would enter the next world in a state of grace. After his death he found himself in a beautiful garden filled with

birds and languorous maidens who smiled invitingly. "Ah, so I am in Heaven after all!" he cried. "No, Effendim," his attendant spirit informed him, "you are in the other place." "Do my eyes deceive me, then?" "No," was the reply, "but the birds have no song, the flowers have no smell, and the ladies have no sex."

It is difficult not to eat well in Turkey. Even the shabbiest hole-in-the-corner in the bazaar area will serve you an attractive meal for very little. As for the Turkish pastries, a Turkish acquaintance maintained, "They should be rich and yet light, like a fat girl dancing."

In addition to the Yildiz Park, the Touring Club is responsible for a number of other restorations on both sides of the Bosphorus, notably the Büyük Çamlıca on the Asiatic side and the Emirgan Park, an old Khedival estate, a great wooded area on the European side just beyond Rumeli Hisar. They have also transformed the Konak, an old nineteenth century mansion between Agia Sophia and the Sultan Achmet Mosque into a splendid hotel, retaining the original architecture and furnishing it in the ornate style of the period.

Whether or not you are travelling to Turkey by car, you would do well to use the facilities and guidebooks of the Automobile and Touring Club of Turkey, an organization similar to and affiliated with the Greek ELPA.

I was interested to learn about the status of the arts in Turkey. There is no gallery of modern art in Istanbul where you can see what contemporary pain-



The Municipal Theater's production of *Büyük Justinyen* by Refik Erduran

ters and sculptors are doing, but I am told that there is a new crop, mostly working in Paris and showing at private galleries. The State Opera is always crowded. The symphony orchestra plays to full houses, mostly students, the State Theatre was alternating Kopit's *Indians* and Aristophanes' *Lysistrata*, while the Municipal Theatre offered Camus's *Caligula*, Bolt's *A Man for all Seasons* and two new Turkish plays, *Büyük Justinyen* by Refik Erduran, which is about Justinian the Great, and *Misafir* by Bilgesu Erenus, a young woman playwright – a tragicomedy dealing with the return to his village of a Turkish *gastarbeiter* from Germany.

Although Yilmaz Güney, the film director who died in Europe last year, had been a leading figure in the Turkish cinema, winning many awards in his own country, his films are no longer shown for political reasons. His name was not mentioned in any of the official literature I saw.

When I asked a highly sophisticated official connected with one of the state theatres about him, I was told that Turkey had much better filmmakers now. Who? Oh, there were too many to be mentioned. I was listened to with polite attention as I related how successful Güney's films, *Sürü* (*The Herd*, shown in Greece as *To Kopadi*) and *Yol* (*The Road*) had been in Greece. When I finished, I was told, "I saw it myself, abroad. As a Turk, I confess I was not impressed. Really, what kind of a movie can it be, that shows five men who have a week's leave from prison, and not one of them has a good time!"

I had the good fortune to spend some time with Yildiz Kenter. She and her brother, Müshfik Kenter, are two of Turkey's leading actors. Together with her husband, Şükran Güngör, they run the Kenter Theatre in the modern Harbiye section of the city.

Yildiz Kenter is a lithe woman who

moves like a dancer. She has a great mane of chestnut hair, and behind her huge round spectacles is the expressive, international face of an actress, rather than the easily caricatured mask of a star. I watched her direct a rehearsal of a children's play based on the story of Androcles and the Lion. After that, at lunch, we talked like old friends.

Her career has been a long and a rich one. The daughter of a Turkish diplomat and an English actress, she studied theatre and ballet in Ankara, went on to England, and visited the US. She has toured all over Turkey and performed in the Soviet Union, New York, Washington, London, Yugoslavia, Cyprus. Recently proclaimed Turkey's "actress of the year", she was at the moment appearing in a one-woman play by a Turkish writer, Güngör Dilmen, called *Ben, Anadolu* (*I, Anato-*

lia), to great acclaim.

She explained that Dilmen, one of the best writers in Turkey today, had been tremendously influenced by Greek drama, mythology and history. His play consists of a series of scenes showing women throughout Turkish history.

"When you see it," Yildiz Kenter told me, "you will understand that I am doing what I can to mend the chains which have been broken by the politicians and the military men. The only way is for people to speak between themselves. That is what I am trying to do in the theatre."

The Saturday matinee of *I, Anatolia* that I attended was crowded, mostly with young people under 30. I had been given a synopsis in English, but it was hardly necessary. Alone on the stage, with a few props, changing her



Yildiz Kenter as *Andromache* in "*I, Anatolia*"



Two Turkish pin ups – postcards of popular actors

appearance for each scene with a few quick movements, Yildiz Kenter gave a performance such as I have seldom seen in a theatre anywhere. It consisted of dramatic portraits of Anatolian women from mythological times to the 20th century. Each character was shown in a short, telling scene, usually a moment of decision. She moved easily from tragedy to humor, from youth to age. Each characterization was distinct and vivid. Her voice, in its range, expression and clarity of diction, was an incredible instrument. The acting was perfectly controlled. There was not a single moment of overacting.

She began as Cybele, the mother goddess of Anatolia. All the other characters, as she had explained, were, in a way, her children: her incarnations in different ages and cultures. Among the aspects of the great mother figure were Andromache, the widow of Hector, witnessing the death of her son after the fall of Troy; Niobe, mourning for her dead children; Queen Ada of Caria confronting Alexander the Great in the hope of his marrying her in spite of her advanced age, and having him greet her as his beloved mother; the goddess Artemis at the moment when she has decided to metamorphose into the Holy Virgin after having heard Saint Paul preach in Ephesus; the Empresses Theodora and Anna Comnena of Byzantium; the wife of Nasreddin Hodja; Aimée Dubucq de Rivery on her deathbed begging her adopted son, Sultan Mahmoud II, to permit her to be given the last rites as a Christian; and, finally, Halidé Edip, one of the key figures of modern Turkey, the friend of Kemal Atatürk and the leader of the movement for women's freedom. She is shown at the front in 1922, during the last days of the Turkish struggle to free itself from Ottoman rule, seeing the fall of the Empire and the rebirth of the nation from its long torpor.

The play ends when the actress, as herself, calls across the footlights, "From Anatolia, I, an ephemeral phoenix, bow to you from among my ashes to catch fire from your goodwill and grace!"

The audience had been deeply moved and wholly attentive. There was a long silence before the wild applause broke out.

I sat with Yildiz in her dressing room after the performance. While she removed her makeup, she told me that she plans to take the play to England and do it there in English. She would like to bring it to Athens as well. Did I think perhaps that the Greeks might

like it? I could only answer that I could think of few better ways to mend the broken chains of understanding between the two countries than her performance in *I, Anatolia*.

An Athenian friend had given me a letter of introduction to a Turk who spoke English and who might be of help. When I met him, he blazed into enthusiasm when he learned that I was married to a Greek and spoke Greek. After that he insisted that we speak in Greek, and invited me to dinner the same night to meet his Greek wife. She turned out to be an attractive young woman, pretty, cultivated, and with great warmth. Soon after the polite formalities of new acquaintance were completed, their problem came bursting out of them.

They had known each other since childhood. He had learned his Greek playing in the courtyard of the local Greek church with the Greek children of the neighborhood. He read all the Greek books he could lay his hands on. He had visited Greece several times. They had been married happily for nearly a year. They both had jobs, there was no economic problem. But although his family had readily accepted Eleni as a daughter, her family had refused to accept the marriage. They had not come to the wedding and adamantly refused to receive him. He had even offered to be converted to Orthodoxy if that would please them. The reply had been, "You can change your religion with a few drops of oil and water, but it will not change your blood."

They were both bitter about it. What should they do? Should she continue to see her parents, without him? What about their children? Would they suffer from having parents of different faiths? When they went to school, how would the other children treat them?

After I left them I walked back to my hotel. I found myself looking at the faces that passed me on the crowded street. Which of those faces were Greek? Which were Armenian or Jewish? Which were Hittite, or Kurd? Who were the pure Turks? Their blood had been so intermingled over the centuries that it was impossible to tell.

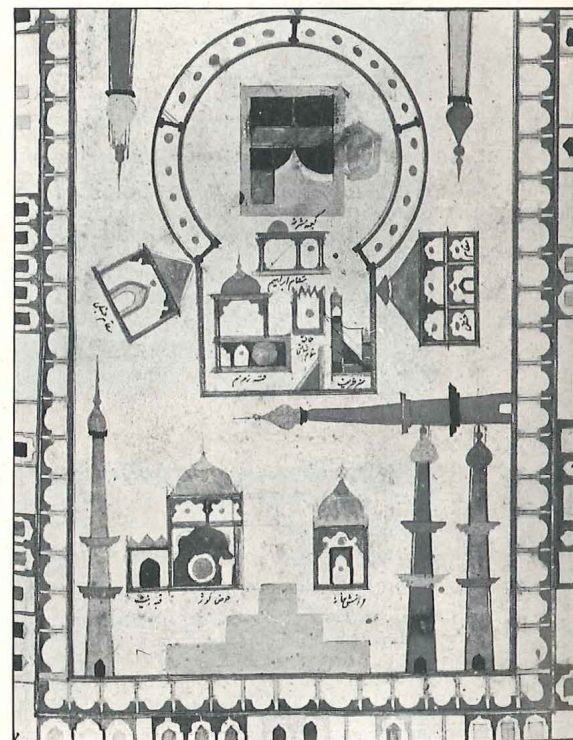
On my last night in the city I walked through the steep streets of Beyoglu down to the Galata Bridge. I stood at its very center. It was nearly midnight. The stars were clear in the sky. Beyond me I could see Top Kapi, brilliantly illuminated. Nearby, the minarets of the great mosques and of Agia Sophia pierced the darkness. As I stood there, on that bridge which linked two



Sultan Mehmet the Conqueror by Jinan Bey

TOPKAPI PALACE MUSEUM (12)

worlds, which spanned the present and the past, I watched the cold waters of the Bosphorus rushing under it, moving as swiftly, as relentlessly, as history. Even though so much had changed in it, the scene remained curiously unaltered. Although it was no longer named Constantinople, the great city which the Greeks and Romans had called Byzantium; the Arabs, the Threshold of Felicity; the Scandinavians, The City of Girth – the queen of cities, steeped in power and intrigue and color, had become Istanbul, a Turkish corruption of the words written on the old Greek signposts: *εἰς τὴν Πόλιν*: *To the City*. □



A representation of the Kaaba, in Mecca, dated 1562. From the Museum of Turkish and Islamic Art

Man of iron

First in our new series on Greek craftsmen working with time-honored methods is Christos Karayiannopoulos, a master forger in the eastern suburbs of Athens

by Katerina Agrafioti

Although he uses traditional methods, Christos Karayiannopoulos is not a traditional blacksmith. He is an artist in iron, whose hands are guided by a restless spirit. Yet he works with the precision and meticulousness of an academic scholar. By studying ancient Greek literature and writing poetry, he forges the spirit which in turn forges the iron.

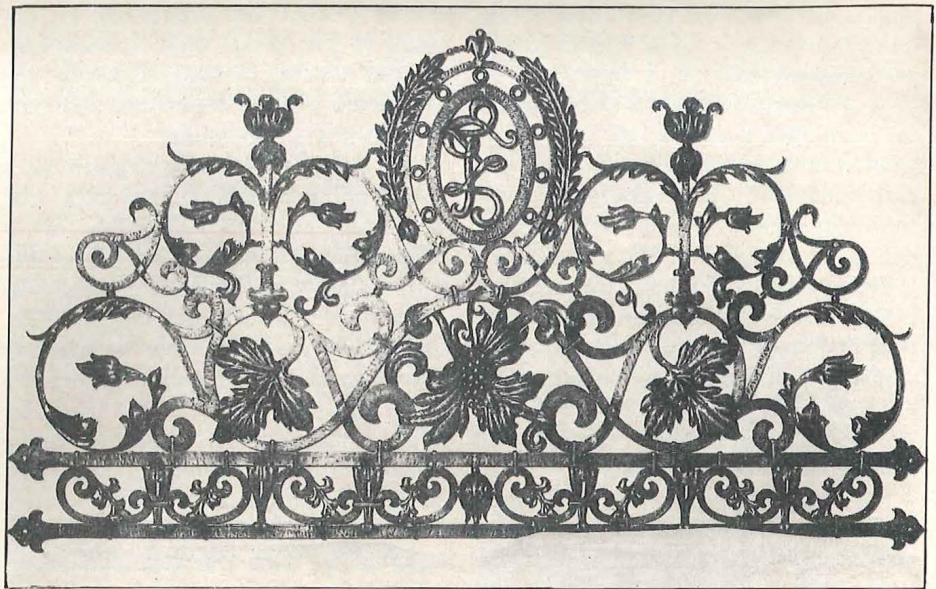
Once upon a time, when Greece was



Christos Karayiannopoulos

ruled by the Turks, there lived in Yiannena the notorious Ali Pasha, absolute master of the province of Epirus. In the area there was a Greek blacksmith called Dimitris Papageorgiou, who was renowned for his excellent work.

When the citizens of Yiannena decided to offer Ali Pasha a gift to gain his favor, they asked Master Dimitris to forge something for them. He agreed, but asked to be paid a gold coin for every stroke of his hammer. The citizens at first refused his de-



mand, fearing the finished work would be too expensive, but as they had to find a gift for Ali Pasha they reluctantly agreed to pay what Dimitris asked. To their astonishment, Master Dimitris accomplished the task with only three strokes.

Christos' skill rivals even that of Master Dimitris, but he has the imagination of an artist and the ingenuity of a thinker to add to the hands of a master craftsman.

Christos Karayiannopoulos was born in Athens in 1936. He showed a talent for artistic craftsmanship from early childhood and received prizes for his work at school and technical college. But it was through his father that Christos found his greatest influences. Christos' father was a master craftsman at the well-known furniture and interior decoration firm GEO. GEO had introduced a range of metal furniture, and it was in its workshops that Christos was introduced to the art of ironworking by the engraver and painter Anghelos Theodoropoulos.

As a teenager he also met the director Yiannis Romanos who had assisted the poet Anghelos Sikelianos in his efforts to revive the Delphic Idea in the 1920s. These two artists greatly stimulated the young Christos and played an important role in his growth as an artist.

As a young man, Christos traveled to South Africa where he lived for several

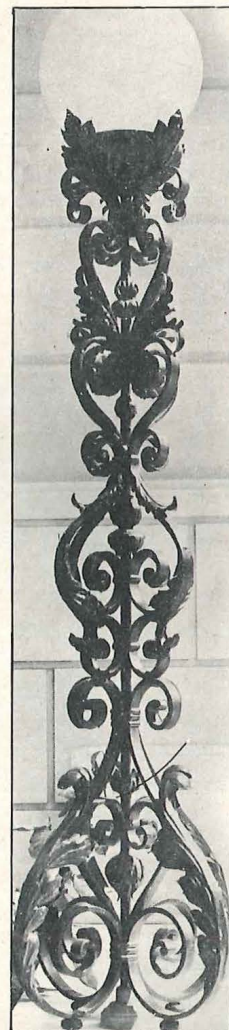
years in Johannesburg, studying the decorative uses of precious and semi-precious stones, the idiosyncracies of wrought iron and the art of iron casting.

Everything that comes out of his workshop is made by Christos' own hands. He has only one young man to assist him, his two sons having chosen other careers. "They could design, but they didn't have the flame for creation," Christos says.

The work that Christos does is mainly what is known as 'wrought iron', the English equivalent of the French *fer forgé*. 'Wrought' is an obsolete past tense of the verb 'work', so 'wrought' simply means 'worked', referring to the way the iron is formed by hammering and stretching. Wrought iron, then, is any ironwork forged on an anvil.

Certain kinds of work are better produced by the cast iron method in which a mixture of iron and small amounts of other substances is set in a plaster mold. A craftsman such as Christos cannot repeat a unique intricate pattern exactly in wrought iron, so for projects like balusters and sets of columns, or for panels with bas-relief ornamentation, he uses cast iron.

Upon his return to Greece from Africa, the restless Christos set off again - this time for Europe. In Geneva, Lausanne, Paris, Rouen, Milan and Florence he studied the origins of his craft



craft and practised its techniques. As well as learning, he decorated several private houses and a hotel with his creations.

It is a pleasure to see Christos at work, to watch as, little by little, he adds to the central form. Iron rods become delicate stems which in turn are enriched with rosettes, anthemia, scrolls, curved and straight lines and meticulously chiselled forms.

He draws inexhaustible inspiration from antiquity, Byzantium, and from medieval, renaissance and rococo designs as well as from popular Greek tradition. He adapts the design to the client's wishes and to the uses for which the object is intended.

He has made extremely beautiful staircases in which a touch of gilding adds to an already impressive result. Other designs have been inspired by Art Nouveau, with flowers, ornate petals and twisted bunches of foliage. He makes strong, solid fences and protective grilles for doors and windows which look like fragile lace. His lanterns, for indoor or outdoor use, are unrivalled.

An avid reader of the ancient Greek authors, Christos calls himself a grandson of Prometheus, because he too

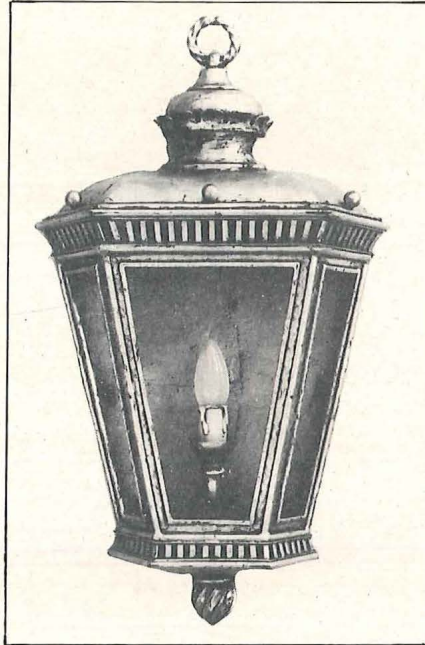
“The flames enter me through my eyes and in this way I can see what I am working on”

deals with the gift of fire and the benefits it can offer mankind. “I have to get into a bacchanal mood in order to work and create,” he says. “The flames enter me through my eyes and in this way I can see what I am working on. While I am working, I always have a god's company.”

All Christos' creations are the products of meticulous drawing, calculations and measurements. When a client calls him to place an order, Christos likes to know all the details about

where the finished piece will be installed. If the wrought iron piece is ordered for a house, he visits the house to learn all he can about the family and their life – “even how their cat mews,” he jokes – in order to achieve the best possible results.

The huge, dimly lit studio next to Christos' house in Holargos, an eastern suburb of Athens, is full of odds and



ends of iron and all kinds of metal objects, most of them covered with dust. The walls are hung with sheets of paper covered in full-size drawings.

Christos speaks tirelessly and enthusiastically about his art, his reading and his writings. He divides his time among these three loves, spending the daytime in his workshop and most of the night hours poring over his books and notes. His wife Tassia follows everything closely, full of sympathy and understanding.

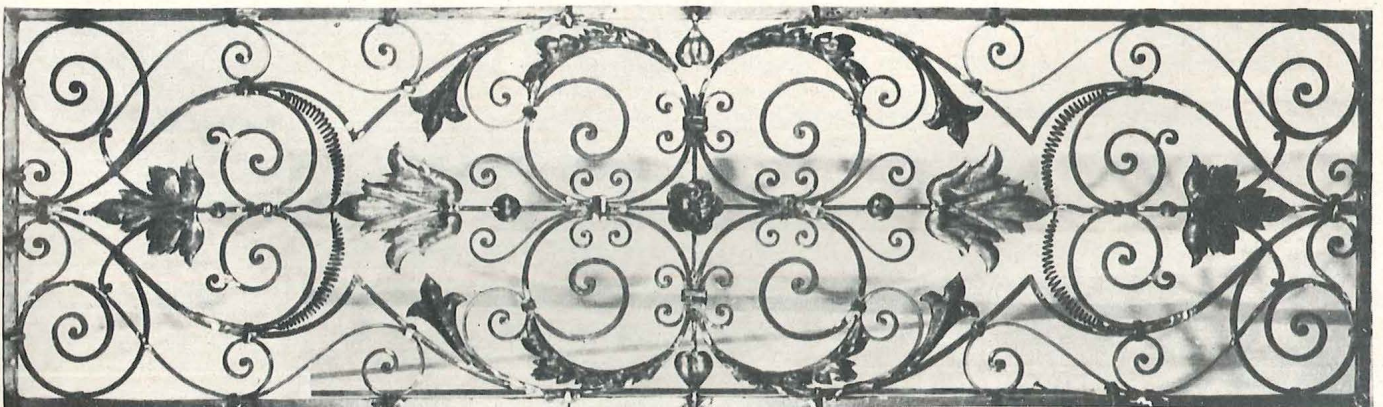
“Art is like a relationship with a woman,” says Christos, who likes to speak in earthy, human terms. “Either you make love to her or you don't, and I like to hold my work the way I hold a woman.” He adds: “Certificates and degrees are not enough. Art is taught inside the workshop.”



Christos uses his talent and his craftsmanship to make his living. But if a client doesn't appeal to him, he will forgo the money. On occasions he has rejected orders. He seeks a personal, friendly relationship with his clientele, which includes shipowners and wealthy businessmen as well as not-so-wealthy people who want at least one piece of ironwork from Christos' hands.

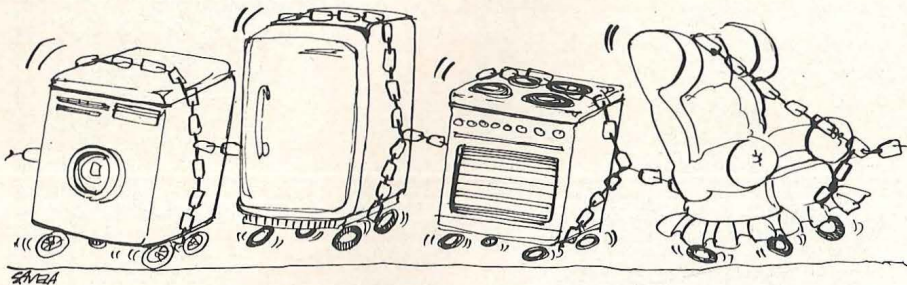
He is very sensitive to the personalities of his clients. Once a newly married couple asked him to make a wrought-iron partition for their home. He designed a panel for them which featured two birds feeding each other. He sees it as part of his role to supply this human dimension. “We are in the glacier era,” he comments. “Look how people nowadays ignore each other in their apartment houses.”

Working directly in front of the fire, he forge-welds and uses the anvil and the hammer without gloves. Only his experience and quick reactions have saved him from many a serious accident. “If I ever get burned, I rub olive oil on the wound and then I put my hand into the fire for as long as I can stand it. I don't mind if I end my life in a fire,” he says, “but I don't want to leave smoke behind me.” □



Transitional Object

ELIZABETH HERRING



For me, moving is the moral equivalent of, say, the Plague of Frogs. It is an abomination of the first order. It is *not* fun city.

As soon as people start tilting fridges and wrapping glasses in old Herald Tribes, I get a sick headache and take to my bed with moistened camomile tea bags over my eyes.

As I was lying there this morning, after yet another late night at “the new place” with plastic paint, mothballs and logistical nightmares (“Why doesn’t the mini-darkroom fit behind the bedroom door? We measured it, didn’t we?”) interspersed with Cypriot souvlakia and the inevitable Nescafe, I reflected upon just how many times I have moved.

I wanted a good hard number, an integer. When your house is dissolving around you, and you’ve had to go to the bottom of a packed kitchen crate to find the camomile tea bags, going back and counting moves is an exercise in sanity. The past is history, congealed, set, countable. It underscores your status as a survivor, no matter how battered.

So I lay there like a hermit crab remembering the shells of yesteryear, and I came up with the figure 28... 28, not counting annual migrations to and from “the Lake House”, which my parents built themselves and which stands at the center of my chaotic life like an edifice out of Chekhov.

Twenty-eight moves in 33 years. Does this explain, perhaps, why I have always slept, and will always sleep, with a 17 by 11 inch, down-filled pillow — what English analyst Donald W. Winnicott has termed a *transitional object*? Leave it to the shrinks to take the stuffing out of the comforter! (If Elliott Gould can admit to taking a teddy bear

to bed, my little pillow can jolly well come out of the closet, too.)

At this point, I could write an ad: *Sleep with a... transitional object. In situations like moving, or other equivalent nest emptyings and soul shatterings, it will help keep you yourself from feeling like a transitional object. Keep the existential at bay... with a Little Pillow.*

I remember my first move all too well — though, blessedly, many of those after it have become fuzzy hieroglyphs. (Ralph Waldo Emerson asked: “Why drag about with you this enormous corpse of memory?” Why indeed!) But firsts, in love, battle or moving, stay with us.

I was nine years old, and we were leaving Pasadena. I sat on the front stoop of 3320-Crestford-Drive-Sycamore-85951, address and phone number drilled into me in case I ever got lost. I held a half-grown tortoiseshell kitten named Camouflage in my lap, along with the original “transitional object”, and cried.

Christa, my best friend, came over to say goodbye. We often wore matching clothes and our families called us Tweedle Dee and Tweedle Dum. Of course we’d immediately start fighting about who was to be Dum; I usually won, for what winning’s ever worth. She had brought me a gold locket as a going-away present. Her picture was inside. Whose idea was that? I wonder now. Christa and I never had more than 50 cents between us.

The moving vans came. Christa’s father, Doctor Russell, dropped by to tranquilize Camouflage for the flight to the East Coast. Then: a jet trip, the kitten sticking a groggy head out of the basket on my lap; Camouflage lost in South Carolina at my aunt’s; tears; my

mother putting my pillow in the washing machine and it coming out all lumpy and unrecognizable; more tears, though heaven knows, after nine years, that pillow needed washing.

I wish I could tell you it gets easier, but it doesn’t.

I arrived in Greece, at ten, with a lumpy pillow, traded it somewhere along the line for a newer model, but kept moving.

Those 28 moves have taken me from a Californian suburban home surrounded by poppies and bird-of-paradise plants to an apartment in Kolonaki with a Corinthian maid and a view of the Parthenon. Then, along the way too, there was half a villa in Psychiko, a brownstone in Chicago, a couple of one-room Cycladic farmhouses, and a ritzy, scary house with four locks per door and a machine simulating the turning on and off of lights, in Washington, DC.

There was a penthouse in Paris, briefly, and student apartments and dormitory rooms filled and emptied via the offices of my trusty VW beetle, Ophelia. There was a horrid pullman-car of a flat borrowed, furnished, for a year in Athens, a mythical house-with-my-own-studio-at-last in Ano Mera and then, finally, my Lycabettus aerie which, at the time of writing, looks as dishevelled as Athens after Carnival.

Bits of paper litter the floors. Ghostly frames hang on the walls where pictures were. A hand-painted Easter egg and four sand dollar shells from Ithaki huddle uneasily on a marble table top. Too fragile for packing, they’ll go over to the new place in my lap, like Camouflage.

Obviously, if it hurt *too* much, I’d have found some way to avoid moving at all. I’d be there, in South Carolina, like every last one of my cousins, as tied to their “old home places” as Scarlett O’Hara ever was.

It *does* hurt, and I *do* hate it. I look out my study window and wonder how I’ll ever manage without looking up at Lycabettus every morning, just as I thought I’d never manage without Christa.

I got a letter from Christa the other day. Tweedle Dum, or Dee, is now a marine biologist living with her husband in Hawaii. And the locket she gave me is in an Atlanta bank vault, safe and sound. (I try to travel light.) Which all goes to show, of course, that you really can take whatever you want along with you when you move, and survive, as long as you’ve got your transitional object. □

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qu'en Or*



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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
Allitalia, 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 Yollari, 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 (Aliveris - Kimi) - Skyros	831-7163
Evia (Halkis-Ediposos-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
Volos - Almiros - Anhialos	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
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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, Alexandrak 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	721-2227
Iran, Stratigou Kallari, 16, Psychico	647-1436, 647-1783
Iraq, Mazarki 4, Pal. Psychico	671-5012
Ireland, Vas. Konstantinou 7	723-2771
Israel, Marathonodromou 1, Pal. Psychico	671-9530
Italy, Sekeri 2	361-1722
Japan, Vas. Sofias 64	723-3732
Jordan, Filikis Etairias 14	722-8484

Korea Eratosthenous 1	701-2122
Kuwait, Papanastasiou 55	647-3593/4
Paleo Psychico	
Lebanon, Kifissias 26	778-5158
Libya, Vas. Sofias 31	729-0070
Mexico, Vas. Konstantinou 5-7	723-0154
Morocco, Vas. Sofias 25	721-4115
Netherlands, Vas. Konstantinou 7	723-9701
New Zealand, An. Tsoha 15-17, Ambelokipi	641-0311
Nigeria, Eratosthenous 1	751-3737
Norway, Vas. Konstantinou 7	724-6173
Pakistan, Loukianou 6	729-0214
Palestine Liberation Organization, Vas. Sofias 25	721-7146
Panama, Vas. Sofias 82	777-9064
Poland, Chrissanthemon 22, Pal. Psychico	671-6917
Portugal, Loukianou 19	729-0096
Rumania, 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, Kanningos 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
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National Defense, Holargos Sq.	646-5201
National Economy, Syntagma Sq.	323-0931-36
Northern Greece, Thessaloniki	(031) 26-4321
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Public Order, Katehaki 1	692-9210
Public Works, Har. Trikoupi 182	361-8311-19
Research & Technology, Syntagma Sq.	325-1310
Social Security, Stadiou 21	323-9010
Aliens' Bureau Halkokondili 9	362-8301

U.N. Representatives

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

BANKS

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

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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 Philhrellinon Str.	323-8542
Credit Bank - 23 Metaxa Str. Glyfada	893-2415

Algemene Bank Nederland, Paparrigopoulos 3, Klathmonos Sq.....	323-8192
American Express, Panepistimiou 17.....	323-4781
Arab Bank Ltd., Stadiou 10.....	325-5401
Arab-Hellenic S.A., Panepistimiou 43.....	325-0823
Bank of America, Panepistimiou 39.....	325-1906
Bank of Nova Scotia, Panepistimiou 37.....	324-3891
Bankers Trust, Stadiou 3.....	322-9835
Banque Nationale de Paris, 5 Koumbari St., Kolonaki.....	364-3713
Barclays Bank, Voukourestiou 15.....	361-9222
Chase Manhattan, Korai 3.....	323-7711
Citibank N.A., Othonos 8.....	322-7471
Kolonaki Square.....	361-8619
Akti Miaouli 47-49, Piraeus.....	452-3511
Continental Illinois of Chicago, Stadiou 24.....	324-1562
Credit Banque Commercial de France, Filellinon 8.....	324-1831
First National Bank of Chicago, 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
Mitropoleis (Cathedral), Mitropoleos.....	322-1308
Sotiros, Kidathineon.....	322-4633

Other denominations:

Agios Grigorios (Armenian), Kriezti 10.....	325-2149
Beth Shalom Synagogue, Melidoni Melidoni 5.....	325-2823

Church of Jesus Christ of Latter-Day Saints, 15 Meandrou, Ilissia.....	723-7183, 724-2680
--	--------------------

Christos Kirche (German Evangelical), Sina 66.....	361-2713
Crossroads International Christian Center, Kessarias 30, Ambelokipi.....	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
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Deree College (Athens Tower).....	779-2247
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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
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
Tziraira 9 (near Temple of Zeus) A.C.S. Tennis Club, 129 Ag. Paraskevis, Halandri.....	659-3200
AOK Tennis Club, Kifissia.....	801-3100
Athens Tennis Club, Vas. Olgas 2.....	923-2872
Attika Tennis Club, Filothei.....	681-2557
Cross-Cultural Association.....	671-5285
Ekali Club, Lofou 15, Ekali.....	813-2685
Fed. of Bridge Clubs, Evripidou 6.....	813-3863
Fed. of Greek Excursion Clubs, Dragatsaniou 4.....	321-0490
Golf Club, Glyfada.....	323-4107
Greek Alpine Club, Aeolus 68.....	894-6820
Greek Girls Guides Association, Xenofondos 10.....	321-2429
Greek Scout Association Ptolemon 1.....	323-5794
Greek Touring Club, Polytechniou 12.....	724-4437
Hellenic Animal Welfare Society.....	524-8600
Hippodrome, Faliron.....	644-4473
International Club.....	941-4771
New Yorkers Society of Athens, Clinic.....	801-2587/3396
Chiou 4, Athens 15231.....	251-4716
Overeaters Anonymous (evenings) ...	672-5485
Republicans Abroad (Greece).....	346.2800, 701.9616
Riding Club of Greece, Paradissos.....	681-5747
Riding Club of Athens, Gerakas.....	682-6128
Sports Center, Agios Kosmas.....	661-1088
The Players, Theater Group.....	981-5572
The Hash House Harriers, jogging club.....	692-4853
Multi-National Women's Liberation Group, Romanou Melodou 4.....	723-6211, ex. 239
Paradissos Tennis Club, Maroussi.....	281-4823
Politia Club, Aristotelous 8.....	681-1458
Yacht Club of Greece, Microlimano.....	801-1566
YMCA (XAN), Omirou 28.....	417-9730
YWCA (XEN), Amerikis 11.....	362-6970
.....	362-4291

Business Associations

Athens Business and Professional Women's Club, Ermou 8.....	324-2115
Athens Cosmopolitan-Lions Club (Mr. P. Baganis).....	360-1311
European Economic Community (EEC), Vas. Sofias 2.....	724-3982
Federation of Greek Industries, Xenofondos 5.....	323-7325
Foreign Press Association, Akadimias 23.....	363-7318
Greek Productivity Centre (EL-KE-PA), Kapodistriou 28.....	360-0411
Hellenic Cotton Board, Syngrou Ave. 150.....	922-5011-15
Hellenic Export Promotion Council, Stadiou 24.....	322-6871
Hellenic Olympic Committee Kapsali 4.....	724-9235
Hellenic Shipowners' Association, Akti Miaouli 85.....	411-8011
National Organization of Hellenic Handicrafts, Mitropoleos 9.....	322-1017
National Statistical Service, Lykourgou 14-16.....	324-7805
National Tobacco Board, Kapodistrias 36.....	514-7311
Propeller Club.....	522-0623
Rotary Club, Kriezotou 3.....	362-3150
Thessaloniki International Fair, Helleexpo 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, Karaiskou St. 111.....	417-4152
Professional Chamber of Athens, El. Venizelou St. 44.....	360-1651
Professional Chamber of Piraeus, Ag. Konstantinou St. 3.....	412-1503
Technical Chamber of Greece, Kar. Servias 4.....	322-2460

SERVICES

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

Postal

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

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ATHENS TIME: GMT + 2

Municipal Utilities

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

Lost Property

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

Tourism

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



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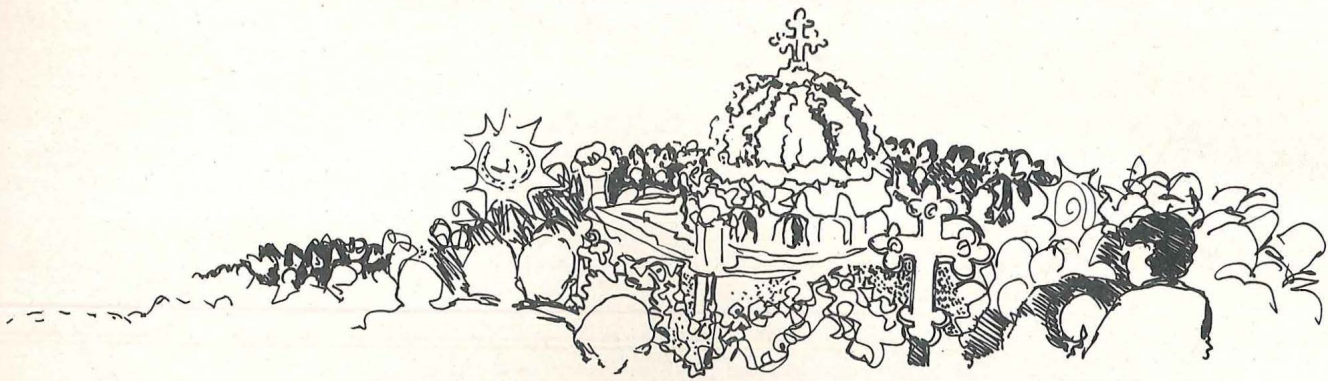
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Ceremonies of light

Easter rites and customs

by Elaine Priovolos

Easter is the most important and joyous of all Greek holidays, for it celebrates the resurrection of Christ and the rebirth and renewal associated with the coming of spring. Families return to their villages to mourn the death of Christ, and to exult three days later in his resurrection.

Holy Week begins on Palm Sunday – April 7 this year – the anniversary of Jesus Christ's triumphant entry into Jerusalem. The priest distributes palm leaves to members of the congregation.

On Holy Monday, the priest carries an icon of Christ out in front of the iconostasis while the cantors sing the hymn *Behold, the Bridegroom Cometh in the Middle of the Night*. The period from Palm Sunday to Maundy Thursday is consequently known as the *Nymphii* (husband and wife).

Holy Tuesday's evening service centers around the Hymn of Cassiane. This hymn, composed by Cassiane, a ninth-century nun and poetess, was dedicated to Mary Magdalene, the sinner who anointed the feet of Christ in an act of humility. Prostitutes in most large cities feel duty-bound to attend this service.

On Holy Wednesday, the priest anoints the members of the congregation on their foreheads, chins, cheeks and hands in the ceremony of Holy Unction. Cotton swabs soaked in oil are taken home for those who are unable to attend the service. Housewives busy themselves with dyeing eggs red and baking *tsourekia*, Easter bread, on Maundy Thursday. The color red is believed to have protective power. The inhabitants of Mesimvria in northern Thrace dye cloth along with their eggs and then hang the red material out their windows. The cloth is kept and later used in exorcisms and magical rites.

Church services are held in the morning and evening. The evening service is known as the Liturgy of the Twelve Gospels because during it, 12

different Gospel passages referring to the Passion are recited. At the beginning of the fifth passage, the priest removes the crucifix from the sanctuary and places it in the middle of the church. Traditionally, women and girls keep an all-night vigil over the body of Christ, singing hymns which are collectively known as *The Virgin's Lament*. The girls also prepare flowers with which they decorate the *Epitaphios*, or wooden bier, used to carry the body of Christ on the following day.

The Descent from the Cross takes place around noon on Holy Friday. Christ's body is placed on a gold-embroidered cloth called a pall. That



night, the *Epitaphios* leads a mock funeral procession around the village, returning to the church. The *Epitaphios* is held above the church's entrance while members of the congregation pass underneath.

The First Resurrection, which takes place on Saturday morning, commemorates the discovery that Christ's body was missing from its tomb. Traditionally, the paschal lamb is slaughtered after the morning service. Grave sites are visited and short services for the dead are performed. A person is considered fortunate if he or she dies on this day.

People begin to arrive at church early in the evening but most wait until it

is almost midnight before attending the service. Just before 12, the church is dramatically plunged into the darkness of the grave. At exactly midnight the priest, holding three lighted candles, swings open the sanctuary's doors and announces the resurrection of Christ by saying, "Come ye, partake of the never-setting Light and glorify Christ who is risen from the dead." As he makes his way to the rough scaffolding erected outside the church especially for the occasion, the members of the congregation light their Easter candles, flooding the church with a warm and mysterious glow.

Once outside, the priest and choir sing out *Christos Anesti*, Christ is risen, to the surrounding crowd, which answers back *Alithos Anesti*, He is truly risen. At the end of the service, the priest hands out red Easter eggs.

The faithful make their way home carefully so as not to let their candles go out. Children's candles are festively decorated with colored ribbons, flowers and small toys. Before entering their homes, the Greek Orthodox trace the sign of the cross over the threshold with their candles. The family and guests then enjoy a late-night meal of *mayiritsa*, a soup made out of lamb's innards, vegetables and rice, and other delicacies that they have been abstaining from all week.

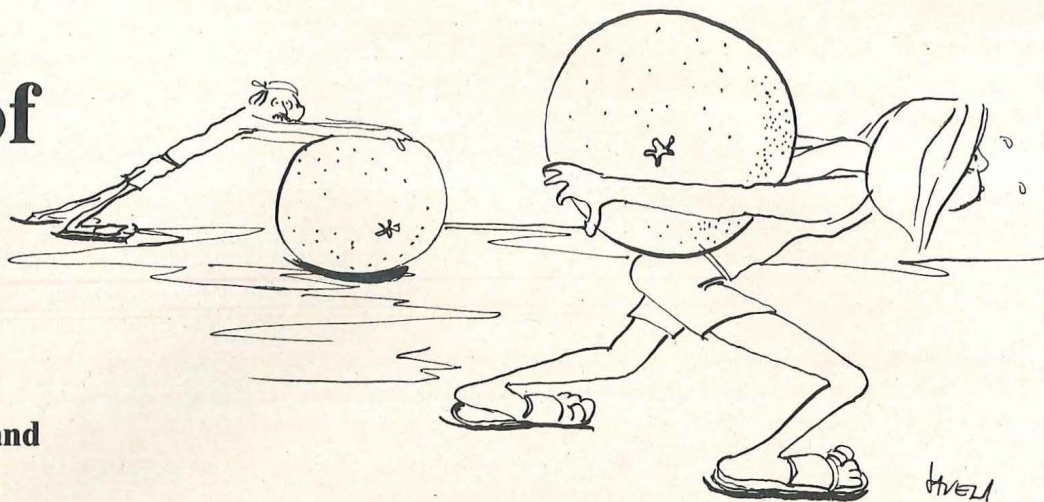
Dinner is preceded by an often competitive tapping of Easter eggs. Saying *Christos Anesti*, one person will tap his egg against another's, who replies *Alithos Anesti*. The owner of the cracked egg must surrender it to the "victor".

A morning service called the *Agapi*, Love, is held on Easter Sunday. The rest of the day is spent feasting and rejoicing. The week following Easter is known as *Lambri*, or Bright Week. Easter Monday is a public holiday. □

This article is based on Professor George M. Me-gas' book *Greek Calendar Customs*.

Grapes of Wrath revisited

by Stephanie Ginger and Christopher Klint



A bitter wintry wind sweeps across Almirou Bay, whipping the usually quiet waters of Rethymnon harbor into an imposing sea of frothing whitecaps. As an icy rain lashes down more and more viciously, Nikos, the owner of the sole *kafeneion* open during this season, takes in his rush-bottomed chairs before they are blown from the quay into the seething sea. Inside, a few bone-weary foreigners sit drinking coffee and brandy, staring miserably through the shop's plate-glass window as a forlorn fleet of fishing boats buck and tug at their moorings in the face of this onslaught by the bleak and unfriendly Aegean.

The foreigners – two Englishmen, two Americans, a Dutchman and a young girl from Australia – sit nursing cracked and calloused hands and wondering whatever happened to the perfect Greek island paradise they had come to know and love.

They represent a new breed of foreign visitors to Greece: the holidaymakers from western Europe, America and the Antipodes who decide to stay on.

They are the students, the unemployed, and those die-hard summer tourists who were unwilling to leave Greece to face a cold and cheerless winter at home. With the winter solstice their yardstick, they travel the length and breadth of Greece, from Thrace to the southernmost tip of the Peloponnese, from Samothrace to Crete, seeking temporary work harvesting the fruits of which Greece is justifiably proud – oranges and lemons, grapes and olives.

It may sound romantic. More often than not, it isn't. For these people provide the manual labor the Greek farmer desperately needs, at a price he can afford, often performing tasks many new-generation Greeks consider beneath their dignity. The hardships suffered by the majority of the several thousand foreign migrant laborers who flock to Greece each year only serve to

underscore the point made by Harold Nicholson when speaking of Byron's last journey: "How narrow is the line which separates an adventure from an ordeal, and escape from exile."

Deep into the dreary months of November, December and January, such would-be adventurers from the pampered West have long forgotten exchanging their last holiday dollars, marks or sterling for drachmas. Now, during the short, stinging days of winter, their status has fallen from that of wealthy tourists to migrant workers.

Conditions vary from place to place and from farmer to farmer. Certain

"They had to kneel from dawn to dusk each day, sifting through rotten leaves, fallen branches and prickly underbrush in search of sound, well-ripened olives. The ground was often wet and the pickers soon suffered from painful knee cramps and bruised and swollen fingers."

employers – especially in the smaller villages – will go as far as to provide food and shelter for their field-workers. Although the accommodation is often spartan, after a hard day's work, any roof over one's head, however humble, is better than none. Other farmers make arrangements with neighboring villagers to house their temporary farmhands until the harvest is over. Often, however, the picker must rely upon his own resources and survive on the money he earns daily – usually a pittance. As a result, many such itinerants are forced to squat in empty or abandoned houses, to sleep in caves, or even to camp in the open air for weeks at a time.

The work itself – whether it be picking grapes, gathering olives, or sorting citrus fruit – is both back-breaking and

pitifully underpaid. The season for picking grapes comes first – in early autumn – and is therefore more popular with foreigners, who cling to the last rays of an already weakening sun.

John Mersey, a 29-year-old welder from Nottingham, came to Greece in September and decided to extend his holiday for a few months. "I tried picking grapes because I thought it would be a lark. I haven't worked so hard in my life, even in the shop back home. I was bent over double all day. They gave me a small sickle and showed me how to slice the bunches of grapes from the plant in one stroke. You have to be quick because you are paid by weight. It was very hot, and I was stung over and over again by bees and wasps. And, in the end, they paid us less than we expected."

A young American couple, Timothy and Carol Weston, picked olives in a village near Sitia, in eastern Crete, last autumn, and they paint an even blacker picture of their initiation into the Greek agricultural world: "We'll never do it again," they say in unison without any hesitation. "It was horrific." They had to kneel from dawn to dusk each day, sifting through rotting leaves, fallen branches and prickly underbrush in search of sound, plump, well-ripened olives. The ground was often wet and the pickers soon suffered from painful knee cramps and bruised and swollen fingers. "We had to pick kilo after kilo of olives before we even came close to making a thousand drachmas a day, and even then we had trouble getting the money."

Peggy Taylor, from Melbourne, who spent three months in Greece as part of her post-graduate, year-long trip to Europe, has picked citrus fruit for Greek farmers in orange groves from as far south as Vrises, in the heart of Crete, across the Aegean to Nafplion, a picturesque seaside town in the Peloponnese, and the focal point for an area which produces some 200,000 metric tons of oranges annually.

"The treatment of the pickers varies a lot between farms," she says. "I've worked on farms where you could almost have said it was fun. At one place we were treated like members of the family. At others, we were treated well enough and there was a break at lunch with food brought to the groves for the workers. Although the money was pretty dismal and the work was really murder, on the whole most of the farmers were decent people." On the other hand, she claims that there were many employers who "just weren't fair to their workers."

"At one place I worked," she continues, "the pickers had to take half their wages in tokens or coupons which could only be exchanged for food at one shop near the farm. It was owned by members of the family for which I worked. It was a total rip-off; the prices were higher, and at the end of the day you were lucky if you went home with 500 drachmas. I could only stand it for a few days. It just wasn't worth it. I went back to the square (in Nafplion), and found work picking lemons somewhere else a few days later."

But the fault does not lie entirely with the Greek farmers. Many of them cannot make ends meet – much less

realize a profit – even though they take advantage of cheap 'imported' labor. This is chiefly due to government price-fixing for agricultural produce, a policy which leaves little margin for ever-increasing overheads.

In fact, things are so bad that many desperate Greek farmers must themselves seek employment elsewhere during the summer months, either on construction sites or in the flourishing tourist industry, in order to supplement their annual income.

rather than bread, that they live in squalor, and that they often disrupt community life. They have little sympathy for what they consider to be a shiftless lot of unruly vagrants.

Every year the Greek police arrest hundreds of foreign pickers for brawling, for breaking into cars and shops, and for disturbing the peace. However, when the fruit is ripe and ready for the picking, the authorities are more than willing to turn a blind eye to the fact that such 'transient' migrant workers



And the wave of foreign laborers so welcome to short-handed farmers in Greece often poses a different set of problems for neighboring local residents. Greek village authorities complain that the pickers tend to spend their hard-earned drachmas on beer

possess neither residence nor work permits, realizing that their labor is vital to the local economy. Doubtless they appreciate the significance of the words of Saint Matthew: "The harvest truly is plenteous, but the laborers are few." (9:37). □

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Breaking into Greek dance

American Yvonne Hunt, one of the dance teachers at the Greek Folk Dance Seminar which is being held until May at the Hellenic-American Union, has always loved dancing. "In Seattle, Washington, I'd go to see groups doing what I called 'peasant' dances, and inside of me I was always saying 'I can do that, I know I can do that,' but I never found an opportunity. When the opportunity came, it was like going home. I was doing the thing I was most comfortable with."

She has been avidly involved with Greek dance for over 15 years now and can teach about 150 variations. But it was one step at a time. In Seattle, a port city with a large Greek population, she started out in folk dancing clubs. "Greek boys would come off the ships with dances from their village or island, and I'd watch and ask and learn."

An elementary school teacher at the time, with no record player of her own, she brought her Greek records to school to practise the steps during breaks. The children started picking up the dances and eventually she formed a children's dance group which performed throughout the state of Washington.

In 1975 she made her first trip to Greece, intent on learning dances specifically from Epirus and Crete. Three years later she came for another month to participate as a student in the same seminar she's now teaching in.

"I decided then that a month here and a month there just wasn't enough. I



Yvonne Hunt... doing the thing she's most comfortable with

wanted to spend a whole year and do proper research in Greek dance." After writing to a long list of schools and organizations for a job, she came to Athens in 1979 to work for the Society for the Dissemination of National Music, founded in 1929 by ethnomusicologist and Byzantinist Simon Karas to preserve regional music.

The job was to have lasted 18 months but she's been there ever since. ("Basically I am The Office and Mr Karas is The Society.") Karas, now in his eighties, has taped music in villages all over Greece played by local musicians (whose deaths often mark the end of a music that sons and grandsons have never learned). These field recordings are then edited, records pressed, jackets designed and lyrics printed in Greek and English. So

far there are 21 records in the series with two new ones, from Thrace and Epirus, on the way.

Yvonne's job has to do with the recordings, but the society also conducts free classes in Byzantine and folk music ("Mr Karas feels strongly that Greeks mustn't lose their traditions") and has built a small Orthodox chapel on its premises, open to the public, where the students provide the music during special church observances such as those of Holy Week.

Although she originally came to Greece to do research and to learn Greek dances, teaching takes up a large part of her free time and, she feels, ties into her work at the society. "What I'm really interested in is the preservation, the on-going of the authentic dance. But I've always made it a point never to teach a dance unless students can find the music and I often use society recordings simply because they are the best."

In addition to the current Dance Seminar and two others this summer on Crete and Kythnos, she teaches a special children's class in a Peristeri elementary school and weekly classes at the Athens Centre.

And when there's a free weekend she goes off to research regional dances. "I'm interested in Macedonia now. I like to find old people in a village, the ones who are the good dancers. I don't expect anyone actually to instruct me; all I want them to do is dance naturally. I watch and I write - I've developed my own shorthand system - and I tell them to do it again and again until I've got it." □



Teaching takes up a large part of her free time

The woven colors of the landscape

IVAN MASSAR



Lilly Kristensen at work

Our cover artist this month, Lilly Kristensen, is celebrating her 25th anniversary in Greece with an exhibition on Mykonos (Pinakothiki, Mykonos, April 7-17). She remembers ferrying into the Mykonos harbor one dark April night in 1960. "I couldn't see a thing, the electricity was then run by a generator that went off at 11 p.m., but by the next day I knew I'd come to where I wanted to live.

"And I've never regretted it. I can't visualize my life having been lived anywhere else. I think when I came to Mykonos it was like my life really began to be the one I wanted to live. I was happy enough before, but I never felt the kind of peace I got on Mykonos, the contentment of knowing this is exactly what I wanted to do."

She originally came to paint, having studied art in her native Denmark and in London, but was drawn to the handwoven materials on the island which she kept collecting without knowing what to do with them.

"I'm not quite sure when I began to

see that the colors in the wools were those around us, the grays and browns of the landscape, the blues and sunset pinks of the sky, and all the whites of the walls. Then, of course, I had to try to do a picture."

Her first collage attempts were sewn on burlap backing but it was "a slow, clumsy process" and through trial and error she began glueing the fabric pieces, starched first to avoid unravelling, onto board, layering and modelling them while glueing to give them texture and dimension.

"I started out with simple landscapes because it was complicated to manipulate the material but now that I've mastered that, I seem to be using more and more detail." She works from sketches and the subject matter is always Greece – people, interiors of churches and houses, landscapes, the sea.

Since her first Mykonos exhibition in 1960 there have been about 20 others, several at the Diogenes Gallery in Athens in addition to exhibitions in America, England and Scandinavia.

Lilly uses only hand-loomed materials for her collages and has built up a fabric collection from her travels through Greece, although it's often on people's clotheslines rather than in shops that she sees what she really wants.

She has a special attachment to Metsovo because she likes the weaving, and tells of once stopping an old woman there to admire her handwoven clothes. The short little woman, whose winter coat was a blanket, turned out to be a weaver and took Lilly home with her.

"It was a fairy-tale house with tiny rooms and low doors. In her weaving room was a wood-burning stove and a yellow cat snoozing. There were woven

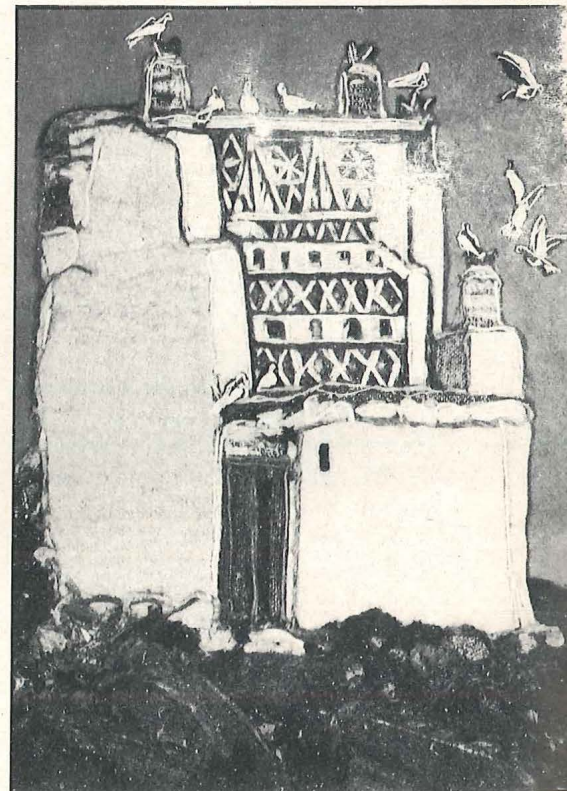
rugs, cushions, wall hangings, old weavings on the windows to keep out the December chill. I was so excited I forgot the doors and kept banging my head as we went from room to room. Carved wooden trunks were opened, cupboards emptied. I bought quite a lot including an old blanket full of holes. She is probably still puzzling over why I wanted it, but it was gray woven on a red warp and it has been almost used up now, the perfect earth color for my pictures."

She is continually impressed with how the colors in a region's weavings reflect the landscape. "Metsovo is surrounded by mountains. You'd never find the rich dark blacks, blues and reds of Metsovo on Mykonos where the fabrics are full of whites and bright colors."

"There are so many different whites, I can't get enough of them. When I'm in Athens, where there are good weaving shops, I still rush out and stock up. If I live to be a hundred I couldn't use up what I've collected and I'm still buying more. I just can't resist.

"It's like every time I go out my door I see another picture I want to do and it's terrible because I really know I should finish what I'm working on. But it's such a lot of work to finish a picture and so much fun to start a new one." □

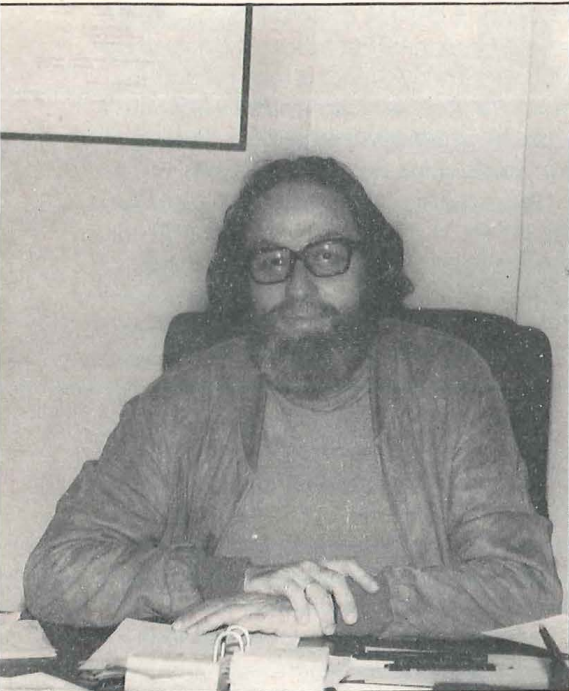
IVAN MASSAR



Woven collage of a pigeon house in Mykonos

In the projection box

Pavlos Zannas outlines the way forward for Greek film



Hope seems to be the key word in any conversation with Pavlos Zannas, the film scholar and writer at the helm of the Greek Film Center. During his three and a half years as director of the GFC there have been enormous strides forward in aid for film production and in the domestic and international promotion of Greek films. Future progress rides on the implementation of the comprehensive film law which has passed a parliamentary commission and is now hovering near to being put to Parliament.

Zannas first made his mark in films during the 1950s as a critic and the organizer of an innovative film club in Thessaloniki. The original proposal for the Thessaloniki Film Festival, which was first held in 1960, was his. He was involved with these projects until 21 April 1967, when seven years of rule by the military junta began.

With the imposition of the dictatorship, Zannas completely halted his involvement with films and worked on literary criticism and translation instead. He recalls: "I was arrested with five others as a member of a resistance group known as Democratic Defense.

We were tried and given sentences which ranged from five and a half to 18 years."

Zannas was sentenced to ten and a half years jail and was imprisoned first in Thessaloniki, then in Aegina and finally in Korydallos in Piraeus. He served three and a half years of his sentence before he was given an amnesty.

His experiences during those dark days impelled him to form a Greek branch of Amnesty International with other former political prisoners and people who had worked for Amnesty during the dictatorship. "Amnesty had adopted my group as prisoners of conscience," he says. "Our report on the torture of political prisoners in Greece was one of the main documents which raised interest abroad." Zannas was first secretary-general, then president, of the Greek branch.

He is still a member but resigned the presidency last year because he was too busy to devote himself properly to the work.

A good deal of Zannas' efforts at the Greek Film Center, in collaboration with Manos Zacharias, special advisor on film matters to Minister of Culture Melina Mercouri, have gone toward drafting the proposed new cinema legislation.

Zannas explains: "The draft law provides that all of the taxes (which amount to 30 percent of each ticket) will be re-allocated to the film industry with a certain amount going back to the producers to recover their costs." The remaining sum would be divided between cinema owners who are having a difficult time, provided they meet certain standards and show an agreed number of weeks of Greek films each year, and the Greek Film Center, which would selectively aid film producers.

In this outline another responsibility of the GFC would be to promote Greek films at film festivals and in markets abroad through an organization called "UniGreece", modelled after UniFrance and similar European institutions.

The remaining money would be used for various programs of the GFC and the Ministry of Culture. These include the creation of a National Film Ar-

chive, the support of Teniothiki, the existing private film archive, and the encouragement of film studies in colleges and universities. The eventual goal is to found a higher school of cinematography and perhaps a state school of film studies.

If implemented, this far-sighted plan should help to alleviate a number of the major problems facing the industry. However, Zannas admits: "Provision is made in the draft law for the return of only 50 percent of the taxes on films." But, he adds, "the Ministry of Finance has promised that 100 percent will be allocated within three years and it is believed that other funds will be given to the Greek Film Center during the interim to cover our program of production and promotion."

There have been some significant improvements in Greek cinema since the PASOK government came to power in 1981, mainly due to the efforts of Melina Mercouri. The annual budget of the GFC has been increased from 80 million drachmas to 250 million drachmas and this figure will probably be topped in 1985. An attempt has also been made to eliminate bias from the selection of scripts for financing. As Zannas has commented in the past, "Melina wants to make possible and encourage *all* kinds of cinema. In fact, our recent co-productions have been fiercely attacked by both the right and the left in about equal numbers."

The commissioning of scripts by the GFC should help to improve the quality of scriptwriting – one of Greek cinema's weakest points. "Usually scriptwriters are paid 400,000 drachmas, half in advance and half when the script is submitted," explains Zannas. If the film is made, that sum comes out of the production budget.

The system of awards at the Thessaloniki Festival has also changed. Until two years ago, the awards were accompanied by money prizes. The prizes at the festival are now entirely honorary. Instead, national quality awards, given at a later date after selection by two special boards at the Ministry of Culture, include cash prizes. "Everyone used to go to Thessaloniki to fight for money; the general atmosphere is much better now," remarks Zannas. As for the often heated exchanges that follow the screenings at the festival, Zannas observes: "Of course I'm not in charge of the festival, but I don't think these talks are always very fruitful.

There should be room for discussion, but not if it is poorly organized and everyone wants to speak at once."

The average budget of a Greek film last year was about \$250,000, which is minuscule compared with those of Hollywood or even other European countries. But a film has to sell an estimated 750,000 admission tickets (at about \$1 each) just to regain its initial investment, a feat that few have accomplished in recent years.

For this reason, international distribution is essential and the GFC has rapidly expanded its participation in film festivals to about 35 or 40, including the prestigious Cannes and Berlin Festivals. Greek films have been attracting favorable notice and last year's highlights included the capturing of the Silver Bear in Berlin by Kostas Ferris' *Rembetiko* and the winning of the scenario award at the Cannes Festival by Angelopoulos' *Journey to Kythera*. Perakis' *Loafing and Camouflage*, an overwhelming hit on its initial release in Athens, was an official entry in this year's Berlin Festival and Vafeas' *Ulysses' Love* has been selected for the Cannes Festival.

Zannas has not steered clear of his share of controversy during the last few years, but it would be difficult for anyone to deny his diligent and sincere



Nicholas Vergitis' "Revanche"... on its way to America

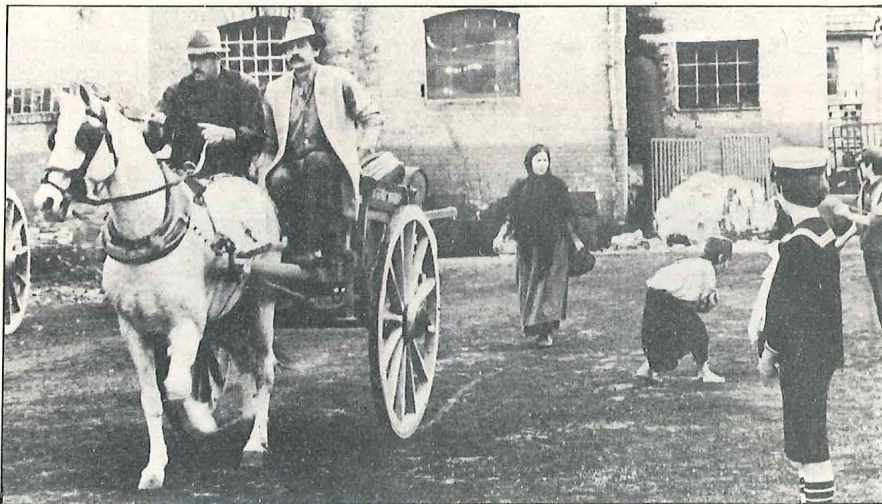
posters. Can you imagine Darryl Zanuck doing that?"

One important project Zannas unveils is a tour of the United States by seven Greek films. They will be shown in the Carnegie Hall Cinema at the end of March and from there will travel to major cities in the US and Canada – including Boston, Chicago, Los Angeles, Montreal and Toronto. The program is a combined joint venture of the GFC, the Ministry of Culture and Daniel Bourla of Athos Entertainment Corporation of New York.

The seven films in the program are: Kostas Ferris' *Rembetiko*, a musical

gitsis' *Revanche*, a comic drama about a modern Athenian *ménage à trois*; Nikos Koundouros' *1922*, a dramatized account of the Smyrna disaster, and Nikos Perakis' *Loafing and Camouflage*, a bittersweet comedy about the antics of army recruits at the military TV station in the time of the junta.

The tour is designed to gauge the North American market potential for Greek movies – through the expatriate Greek and general audience reactions as well as the critical response. Zannas feels that the increased budget of the GFC has given film-makers a little breathing space so that they feel less



Tonia Marketaki's "Price of Love"... acclaimed period piece

efforts on behalf of Greek cinematography. In-fighting is common on the cinema scene, but if you scratch below the surface bickering, a supportive comradeship is revealed. One director recalls: "When my film was at Cannes, we had a rough time because we had little money for promotion. But everybody pitched in; Zannas even went around with me to help put up my

drama about the fictionalized life of a *rembetiko* (Greek blues) singer; Tonia Marketaki's *Price of Love*, a period piece about an illicit love affair in turn-of-the-century Corfu; George Tsemberopoulos' *Sudden Love*, a romance between two married people who have a tryst in Lisbon; George Katakouzinis' *Angel*, a drama about a tragic homosexual love affair; Nicholas Ver-



Nikos Perakis' "Loafing and Camouflage"... TV station comedy

obliged to cram everything into one film, as though they will never have an opportunity to make another.

Asked about the future of the proposed legislation, he reveals his own unflagging optimism and patience: "We are already operating under the principles of the new law and we are hoping, just hoping, that it will be passed by spring this year." □

gallery rounds

Flash of color, glow of light



Panayiotis Tetsis... draws the landscape with a minimum of bold strokes

Whether he works with bold color or black and white, it is the extraordinary Greek light that mostly dominates the interest of the noted painter and engraver Panayiotis Tetsis. This is true again of the watercolors in his current exhibition at the Néés Morphes Gallery. Tetsis does not often paint in this medium, but the results are as exciting and dynamic as those of his oil paintings.

The landscapes are mainly views of his native Hydra and of Sifnos. Sometimes he depicts the typical charm of these islands: a hillside village, a decorative church, the winding alleys and the courtyards. More often he describes the sky, the mountains, the constantly changing play of light and shadows. The blend of rocky terrain and sky is repeated throughout. But as the watercolors have been painted at different times of day and season, capturing the varied light and the atmospheric conditions, each has its own unique glow and identity.

Tetsis draws the natural landscape with a minimum of bold strokes. The imagery is created more through the emotional quality of color and luminous light than through fussy line-details. In his oil paintings he often uses strong color; such as the striking reds, blues, and yellows exploding upon the giant panels of his memorable *Street Market*. In these watercolors, the earth tones prevail, reflecting the dryness of the environment and, when

emerging through a misty light, its humidity.

However, pronounced color-accent runs constantly through the drawings: in a spectacular shade of blue-green detailing a doorway and sparkling like a jewel, or in the small boats anchored by a stone quay, flushed with vivid reds and blues, rendering the summer's heat. A mountain range and a dark blue sea echo the lingering orange-tones of a fading sunset, while a similar range enveloped by deep blue-mauves

looks upon a brilliant ray of sunshine breaking through a dark stormy sky. Very beautiful and quite different in character is the little white church set on a desert-like expanse of sandy-rose. Bathed in this tender tonality, it reflects a serenity not seen in the other watercolors.

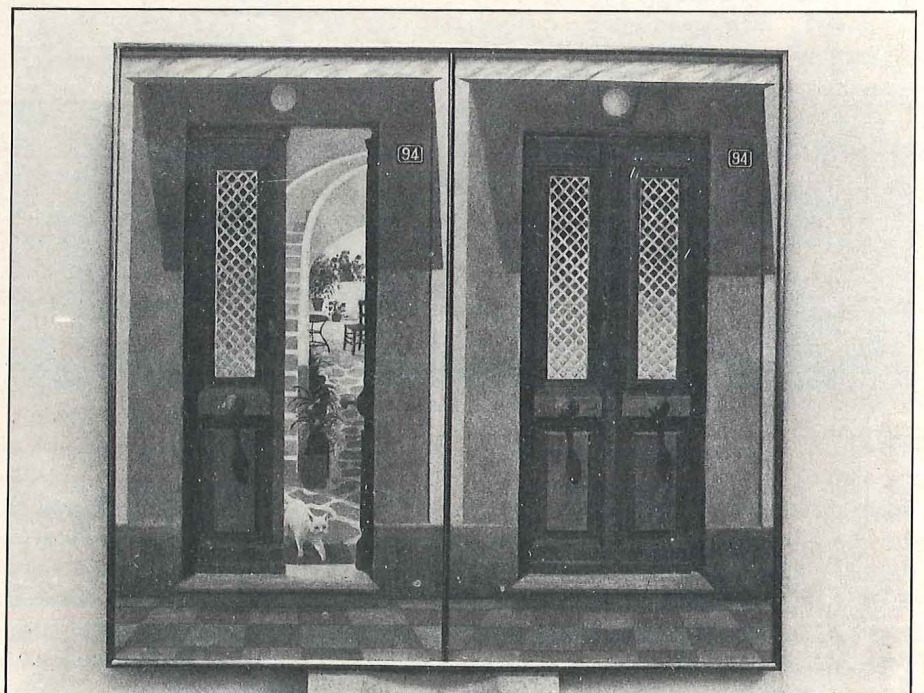
Through his own perception of the countryside, Panayiotis Tetsis arouses in the viewer of his work an interplay of moods and emotions. Lost in a luminous vagueness, his landscapes exude the hopeless stillness, the lonely yet magical quietude that nature creates. One is left to contemplate the harmony of his color and the beauty of his imagery.

The Tetsis exhibition at the Néés Morphes Gallery, Valaoritou 9a, will be open through April 20.

Minoan fresco, modern acrylic

Although now living again in her native England after ten years spent in Greece, Hilary Adair continues to express her love for the Greek environment. This was evident last month in her latest exhibition of acrylics, watercolors and etchings shown at the Jill Yakas Gallery in Kifissia.

Reflecting the English passion for landscape painting, Adair often depicts the countryside as it is seen from the



Hilary Adair's "Door in Piraeus"

distinctive details of Greek interiors. An old door, a window-sill laden with flower pots, a *kafeneion*, all evoke an aspect of Greece not yielding to modernity.

Door in Piraeus is a diptych featuring in one panel the detailed front of a closed double door. In the other, the brush moves like a camera's eye through the now half-open door, recording the interior, a sparkling white stairway climbing above the stone floor of a courtyard filled with basil and geranium pots, with straw chairs and the inevitable visiting cat. *Kafeneion* depicts the charm of a seaside café shaded by vine branches, its empty chairs welcoming hungry bathers; while *Amaryllis* evokes a summer's calm as the eye wanders through an open door on to a verdant terrace and an emerald sea. These scenes are animated by bright, warm color realistically reflecting the essence and glow of a summer day.

Hilary Adair's interest in the Santorini excavations inspired the series of acrylic paintings in which she relates the past to the present with a fresco motif. In *Two Girls in a Room* she juxtaposes a contemporary girl, seated at the table, and the elegant lady depicted on a Minoan wall fragment. The fresco's blue colors are echoed in the girl's headscarf, in the tablecloth, and in the flowers reflecting a sense of springtime.

In *Mycenae*, Adair evokes the excitement and thrill of the archaeological discovery of a treasury of gold by super-imposing upon her composition of the Lion's Gate a cup, the mask of Agamemnon, and a crown. While the colors are mostly neutral, a bright accent comes from the red poppies, suggestive of blood.

Monkeys in the Park mirrors the elegance and formality of an English park, though it actually shows the Zappeion. A strolling vendor is seen stopping for a moment, his colorful balloons floating above him and the little monkey resting at his feet, unaware of the climbing monkeys of a fresco fragment watching him from the trees. It is a tranquil scene that seems to be frozen in time.

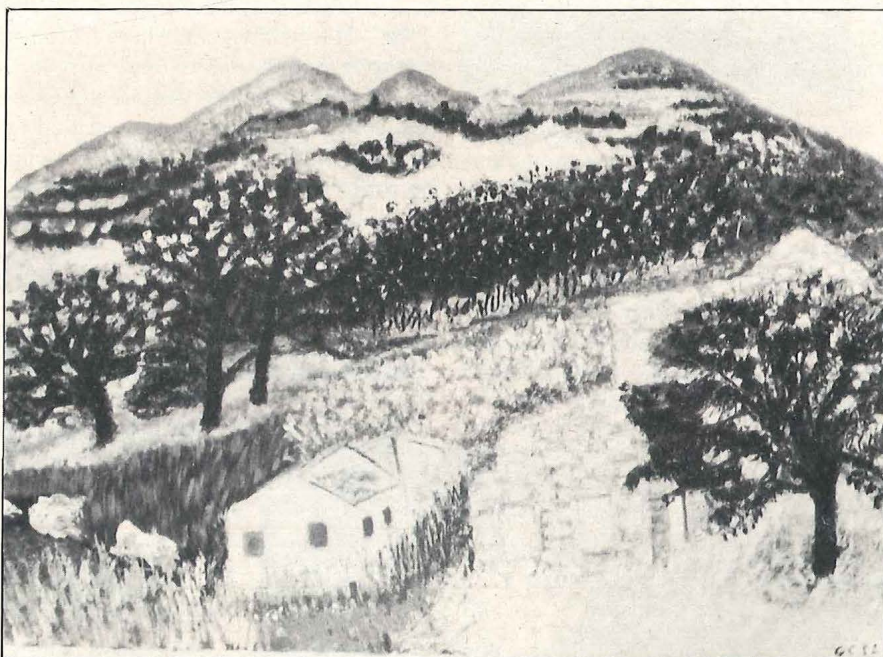
During the years she lived and worked in Greece, Hilary Adair became well-known through exhibitions at the British Council and the Trito Mati Gallery, and through commissions for the Athenaeum Inter-Continental and the Athens Hilton hotels.

Art collector turned painter

George Costakis, a Russian of Greek descent, is best known for his unique collection of Russian avant-garde paintings (see *The Athenian*, March 1985). Since his arrival in this country several years ago, and while his collection has been touring the United States (New York, Chicago, Houston), Canada and parts of Europe, the art collector has turned painter. Without any formal training, and guided only by his natural instincts and his long associa-

The landscapes he looks down upon are painted in bright forceful colors, luminous yellows, greens, crimson-reds and deep purples prevailing. A seascape of Spetses is overpowered by intense yellows, greens and a strong ultramarine sea. Exposed to so many vibrant avant-garde color schemes, he reflects them in his own paintings.

There are several with Russian themes depicting wooden village houses, a monastery and churches with



George Costakis... landscape in bright forceful colors

tion with art and artists, Costakis has produced a good number of landscapes, which are currently on view at the Trito Mati Gallery.

His home, perched high on a hill north of Athens, offers him splendid sweeping views of Pendeli and the decorative countryside below him. These he transfers to his own canvases with great vigor and enthusiasm. The work has spontaneity, an evident sincerity, and vivid color revealing traces of his Russian background.

Costakis alternates between winter and summer scenes, often depicting the snow-covered mountain but also the fires that have devastated Pendeli during recent summers. Very telling is the painting showing the deep crimson glow of flames enveloping the trees. He follows this with a picture of the aftermath of the fire showing the incinerated remains in dark brown and purple hues, as seen from his balcony.

bright blue domes. Very lovely is the church wedding, a figurative scene softened by gentle shades of color, reflecting romantic and sensitive qualities of expression. From a pale violet haze emerges the merest suggestion of the wedding guests; the altar and icons glowing with mellow golden hues; the priest in his black robes contrasting with the bridal white. Painted in this same tender manner is a seascape of Rhodes.

When his avant-garde collection was recently on display at the Royal Academy in London, George Costakis was invited to exhibit some of his own work. Six paintings were shown, and now with this his second exhibition viewing as an artist, others may start to collect the works of the art collector.

The Costakis exhibition at the Trito Mati Gallery, Xenofondos 33, Kolonaki, will be open through April 6.

gallery rounds

New art center with emphasis on international group exhibitions

The Greek art public can catch up with art styles like Conceptualism, Minimalism, Neo-expressionism, and artists like Judd, LeWitt, and Chia through the newly-opened Dracos Art Center. Housed in a charming townhouse built in the early 1920s, its main objective is the exchange of exhibitions with galleries and museums abroad. While the Bernier Gallery primarily promotes one-man shows in this field, the Dracos Gallery will emphasize group exhibitions. For this first group show, the Center has collaborated with New York and London galleries – Leo Castelli, Sonnabend, Lisson, for example – to present the work of 16 artists representing the latest and most interesting art trends.

The artists are Carl André, Lynda Benglis, Alighiero Boetti, Jonathan Borofsky, Sandro Chia, Nassos Daphnis, Nicola De Maria, Donald Judd, Anish Kapoor, Sol Lewitt, Robert

Morris, Giulio Paolini, Robert Rauschenberg, Alan Shields, David Tremlett and Richard Tuttle. The present exhibition is reflective of prevailing tastes and styles, and it is interesting that sculptural constructions prevail over canvas paintings.

The deans of the group seem to be Nassos Daphnis and Robert Rauschenberg, who was considered to be one of the foremost American artists of the 1960s. His work, somewhere between Abstract-Expressionism and Pop Art, and often combining various materials and collage elements, is represented by *Mirror League* (1984), in mixed media on paper with collage. Nassos Daphnis, of Greek descent, is also an abstract expressionist. His acrylic of a flower is heavily outlined in thick paint over wide curved patterns of tender yellow, gray and white.

Donald Judd is involved with minimal art and produces stern, unadorned, impersonal objects, marked by their purity of design. His long wall construction (1984) is made up of open rectangular aluminum boxes of various lengths. Colored with pulver paint in black and shades of blue and red, it creates when seen from afar the illusion of a straight line. Judd also designs furniture.

Robert Morris likes to use materials in their natural state. Working with long, thick pieces of gray, pink and black felt, he drapes them over a long pipe extending from the wall to create an imposing sculptural floor composition flaring out like the Winged Victory.

Ursa 82, an aluminum and tin wall-sculpture by Lynda Benglis, also a minimalist, is hammered into pleated lines and gracefully draped like a scarf.

Carl André and Sol LeWitt both produce conceptual art where intellectual planning is primary. André shows *Drakon* (1981), a sculptural installation made up of 15 shiny square plates of stainless steel, lined on the floor in a snake-like fashion. Lights from above throw the plates' reflection against the wall, creating a double play of action. LeWitt's geometric mural drawings, shown in Amsterdam last year, have come off the wall for this exhibit and on to the floor. Working with the square as his basic form, he builds up an ascending but skeletal complex (1981) beautifully thought out in its intricate construction.

Jonathan Borofsky, an American, and Sandro Chia, an Italian, are part of the Neo-Expressionist movement. Borofsky's *Chattering Man* is a wooden model figure animated by a cassette which sets it off into endless chattering. It is juxtaposed with a companion wall-piece, a blown-up facsimile of a five-centavo note from El Salvador showing President Roosevelt congratulating a soldier. Chia, one of the stars of the Italian art scene, paints raw, lively, vibrantly colored pictures which usually depict bulging figures. One such is *The Paganini Variation* (1984), showing a hulking young man with a violin and holding a rose in his mouth.

Anish Kapoor, an Indian artist living and working in England, most often creates biomorphic sculptures which, in this exhibition, are in a striking blue color.

Italian artist Giulio Paolini works with black and white photography which he transfers to a sheer fabric. A double panel is devoted to the classical theme of Apollo and the Sibyl. More intriguing is his small, elegant brass box which, when opened, releases an explosion of tiny geometric shapes, also of brass, which spread out all over a wall.

The Dracos Art Center is planning exhibitions of Greek artists and will soon house an art library, small sculptures and jewellery. To judge by the standards set for this show, quality and careful planning are also among the Center's main objectives.

The first exhibition of the newly-opened Dracos Art Center, Irodotou 2, Kolonaki, will continue throughout April.



Jonathan Borofsky's "Chattering Man"

Tinker, tailor... photographer... farmer

If you don't find it difficult to distinguish what's painting from what's photography these days, you're doing better than I.

This past month, 'painter' **Yiannis Psychopedis** showed hand-painted photographs at Zoumboulakis. And there was no doubt in my mind: Psychopedis is a painter, even though his whole show may be viewed as a homage to the Polaroid print.

On the other hand, **Thanasi Netas**,

architects from the photographers. At the Photographic Center of Athens, **Georges Kapsalis**, yet another Italian-educated Greek architect, mounted a show of Cibachromes titled *The Aegean, the House With the Colors*.

Kapsalis' one-man show was meant to launch his and **Georges Petrakis'** book. As you'd expect, Kapsalis is another of the 'postcard photographers', and he, along with Baboussis and Athanasopoulos (both reviewed last month) is



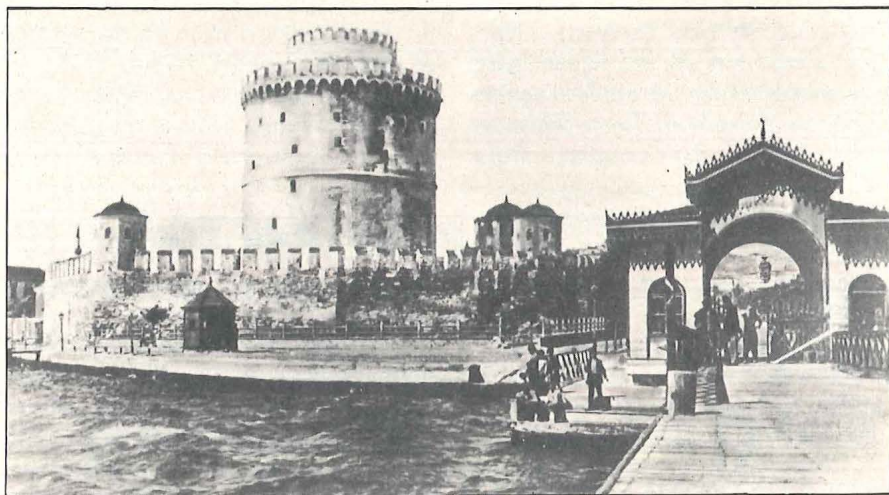
Yiannis Hios: portraits by a young farmer from Logastra

Hios has documented the everyday life of agricultural workers from an insider's point of view. His portraits of Rumanovlachi migrant workers, farmers burying their surplus oranges, and wheat harvesters at work and rest suggest more sensitive work to come.

Yiannis Maillis is a lawyer who's been shooting Greece since he first took up an Agfa Box in 1928.

In March, at the Skoufa Gallery, he mounted his second exhibition ever, and the show was very special.

All the large color prints are of reflections in water, and Maillis has discovered, or created, another world. OK, it *sounds* trite, but painters like Moralis are excited by Maillis' work. His pictures say 'painting', not 'photo'. In fact, they're a whole gamut of Rorschach tests for the viewer. As Maillis and I decided: you will see whatever you love, or fear, in these reflections.



Thanasi Netas: a vintage, lost Thessaloniki in pastels

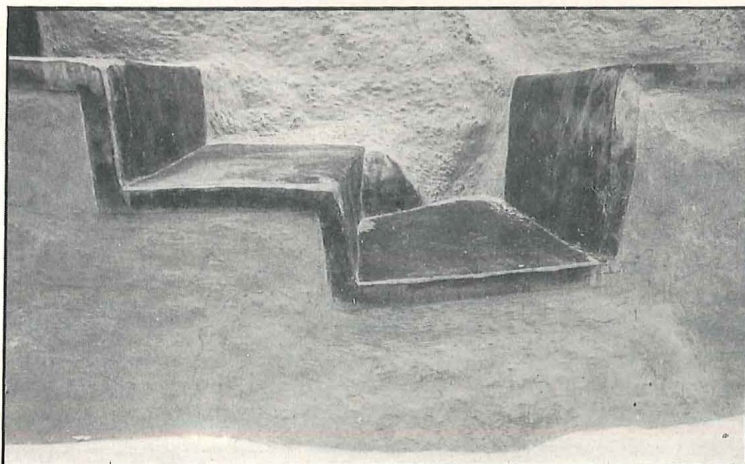
who presented hand-tinted vintage photographs of Thessaloniki as a sort of 2,300th birthday gift to his favorite city—is he a painter? Is he even a photographer? Does it really matter?

It's even difficult now to tell the

worth 'collecting'.

Yiannis Hios makes no bones about it: he's a farmer.

This 26-year-old works in black and white and his F Gallery show was titled *Life in the Countryside*.



Georges Kapsalis: "This space (the Aegean), which is a complicated one, together with the light and sky, is broken up into small fragments, and each one is worshipped as a whole"



In Maillis' mirrors, you see whatever you love, or fear

Rarely performed English opera

On Friday, February 22, the National Opera presented Benjamin Britten's comic opera *Albert Herring*.

Since there is no-one officially responsible for the repertory at the National Opera the choice remains, as always, a mystery. The work is certainly a brilliant composition full of musical humor, and the staging was carefully arranged. The stage director was East German Gunter Lohse, the tenor was the valiant Sotos Papoukias and the bass Achilleas Tsantalos – all of them conscientious and talented artists. The conductor was Andreas Paridis, a veteran musician not particularly suited to 'modern' music, and the translator Ion Zottos, the composer and musicologist.

The performance was very good in many ways. It was excellently staged, the characters were finely drawn and

the humor, in its essentials, survived translation. The sets and costumes were particularly praiseworthy.

The work is as humorous musically as it is theatrically (notice the quotation from *Tristan* when rum is added to Albert's lemonade). Traditional academic forms such as fugues and *passacaglia* are used at appropriate moments. Andreas Paridis, the conductor, worked hard, and the result was acceptable, despite the many orchestral shortcomings, particularly in the strings.

The local vocal ensembles were firmly conducted but the orchestra was so loud that the singers were forced to scream where it was not necessary. Maria Moutsiou, as Lady Billows, did her best but the role is now beyond her vocal powers. She acted very well though. Vocally Lina Tentyeri, as Nancy, was best but all the female parts were very good and vivid. This applies equally to Yolanda di Tasso (Florence Pike), Maria Koromantzou (Miss

Wordsworth) and Lela Stamos (Mrs Herring), who was exuberantly funny in her maternal autocracy. Sotos Papoukias stood out among the men and he proved himself to be a most sensitive actor. But Themis Sermie as Mr Gedge, Achilleas Tsantalos as the police superintendent and Dionysis Troussas as Sid, were also good.

Originality, at last

On Monday, March 11, the Athens State Orchestra gave a concert whose great variety and originality were matched by the quality of the interpretation.

The program opened with Giovanni Gabrieli's *Sonata*, Op. 13 – a short piece for a group of strings and one for brass instruments, and continued with his *Sonata pian et forte* for two groups of brass instruments. In both cases the strings and the brass section were separated in order to achieve the effect of their similar placing in church.

From Handel to La Cage Aux Folles

Few spectacles have ever given Athenian audiences such sustained pleasure, and that sense of euphoria which only high spirits, ease and youth can give. The place was the Athens College; the date March 4 and 5; the *dramatis personae* the Penn Glee Club conducted by Bruce Montgomery in a show called "Where'm I Goin'?"

The musico-mimetic adventures of the glee club were almost inexhaustible; their good-natured humor irresistible; their costumes, representing the individual habits of seven different nations, were colorful, rich and impeccable; the dancing was more athletic than balletic. As for the choral and solo singing, it was of the highest standards, accompanied by a joyful band. The staging and choreography were by Patrick DiGiacomo among others; the orchestrations by Brian Kardon and Bruce Montgomery; Ray Saunders was the stage manager.

The music comprising the show varied from Bach and Handel (a tribute to their tricentennial anniversaries) to Noel Coward and Gershwin. Some of the music was played in its original version, while other numbers were arranged by Mr Montgomery. Despite the formidable variety of



sources – from Handel's *Solomon* to *La Cage Aux Folles* – there was a basic unity both in the musical characterization and in the overall design. The Russian song "Hospodi Romiloi" was impressively sung, while George Pologeorgis gave a most convincing character portrayal of Mikis in *Yerakina*, and an equally pleasant excerpt from *Zorba*. Two of the solos, "To Make a Little Guy Laugh" and "Wayfaring Stranger", were beautifully sung by Parimal Patil and Patrick DiGiacomo, respectively. The national anthems of the two countries (Greece and the United States), movingly and appropriately sung, closed a memorable evening.

The Leda Trio: students of distinction

On March 7 the Leda Trio, comprising Peter Campbell-Kelly, Barbara Grunthal and Katherine Thompson, gave a concert of works by Beethoven, Shostakovich and Alexander Goehr at the British Council.

Although the technical demands of the other two works performed seem greater, the Beethoven trio Op. 1 No. 1 in E flat, as in all works of the classical period, makes the greatest demand of precision – any slip or mistake is immediately obvious.

The usual problems in chamber music of the classical period – it being piano-centered with string accompaniment – were dexterously overcome by the members of the Leda Trio: truly professional, despite their young age, they played with ease and classical poise, with no signs of faltering or undue emphasis.

The Alexander Goehr Trio, Op. 20, commissioned in 1966 by the Bach Society for Yehudi and Hephzibah Menuhin and cellist Maurice Gendron, has two sharply contrasting movements. The first (*con anima*), a theme with loosely based variations, is mainly violent and angular. The second (*lento possibile e sostenuto*) is mostly calm and sustained in character, with some

Both were very well done and credit must go to both the conductor, Dimitris Agrafiotis, and the brass players – who seem to have become the orchestra's first section.

Next came Karyotakis' *Ballad for piano, strings and percussion*, a fine work with a strangely lyrical 'atmosphere'. The composer attempts to sustain this atmosphere, and a certain Greekness, by using tritones and other Balkan devices. The pianist, Lida Leousi, is not spectacular but, on the whole, the work functioned very well indeed.

There followed Honneger's *Concerto for piano and orchestra*, a short piece pervaded by influences of jazz, which is mostly tonal but frequently presents dissonant harmonies. It is a charming work of a very agreeable sort of modernity. Mrs Leousi's playing was 'decent' and did it no real harm.

The program ended with Kurt Weill's *Symphony No. 2*, a rather heavily orchestrated work of almost

classical design: the first and second parts, for example, follow clearly the sonata form. I do not find the symphony totally satisfactory as a composition. At times it reminded me of some of the heavier works of the Greek national school!

To Dimitris Agrafiotis, the conductor, must go the credit for a concert not only original and interesting in its composition but also impeccably conducted.

Fine clarinetist

Mr Nikos Ginos is probably Greece's finest clarinetist. On February 26 he gave a recital in the hall of the *Athenaeum*, a private Athenian conservatory.

He was accompanied on the piano by Yiannis Papadopoulos. The program opened with Robert Schumann's *Three fantastic pieces for piano and clarinet*, Op. 73. Here Mr Ginos demonstrated his capacity to handle Schumann's subtle romantic melodic lines in as fine a

manner as any of the great clarinetists of our time. His understanding of the composer was revealed by his fine *legato* line, variety in volume and carefully scaled dynamics.

Papadopoulos was an excellent second, never disturbing, always complementing the woodwind instrument.

Best of all was the interpretation of Poulenc's *Sonata for clarinet and piano*, a fine diatonic work with many harmonically daring 'breakings' of the harmony. The echos of dance music and jazz which pervade it are marvellously integrated into its highly coherent and 'classical' musical structure. The second part, *Romanza*, short as it is, is one of the most touching elegies of the 20th century. Mr Ginos interpreted it superbly, with full control of breath, minute observation of the subtle and never extreme dynamics and a feeling of pathos and totally controlled romantic excitement. His dance rhythms in the last movement were irresistible, metrically accurate and never vulgar.

violent outbursts. The composer states that the second movement was "a study in concentration for the players". Indeed, generally speaking, the Goehr trio is an exercise in concentration – and a very taxing one – both for the listener and the performer. The Leda Trio gave us a most assured first public performance of the work. The results of hours of detailed rehearsal, in which the piece was dissected bar by bar, were shown in their convincing and dynamic presentation.

Shostakovich dedicated the Op. 67 trio (No. 2) to his friend Sollertinsky, a music critic who had died during that year (1944). It shows the composer's feelings on hearing of the atrocities of the concentration camps during World War II. Except for the slow movement (the last, a *largo*), which is more openly melancholy and lamenting, the piece is satiric and ironic in tone. The difficulties which the performers of this trio usually come across are not always obvious to the listener. The Russian school of playing emphasises power and projection (especially in the piano part), as Tchaikovsky and Rachmaninov demonstrated in their piano trios. Shostakovich is more introspective than either of his famous predecessors. Yet, like theirs, his trio is also dedicated to the memory of a great friend and artist.

The audience was greatly moved,

and responded with warmth to this deep and difficult work; that was mainly due to the Leda Trio, who gave us a performance of great technical skill, zest, brio and musical sensitivity.

For relief (after the visions of concentration camps and nightmares of totalitarianism) the Leda Trio gave us an arrangement of Scott Joplin's piano rag from *The Entertainer*.

It should be noted that all three members of the Leda Trio are still students at the Royal Northern College of Music, and that this was the first time they had played abroad. That makes one look forward to the next ensemble the British Council will send us from this or a different music school.

Ion Zottos



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Putting more people on the right track

However you rate the performance of PASOK in its three and a half years of power so far, in the area of athletics the government gets a very good grade.

With the hard-working Undersecretary of Youth and Athletics, Kostas Laliotis, and the General Secretary of Sports, Kimon Koulouris, leading the way, the government has made a point of getting as many people as possible involved in athletics. In general their efforts have been warmly received.

"We have helped bring athletics to the masses," explains Koulouris. "Previously the main concern of governments was making sure a particular club team won a championship. We have helped bring an organized program to anyone wishing to participate in athletics."

Koulouris says that in 1981 there were 8,500 active athletes in clubs throughout the country. Every year since then the number has approximately doubled, until last year there were 80,000 athletes.

"PASOK has made it a priority to spread mass athletics in every town and village in Greece," says Koulouris. "Athletics should not be for closed clubs only, as it has been in the past."

One of the government's first programs, in 1982, was called *Athletics and the Child*. That year, some 7,000 youngsters between the ages of six and 12 signed up in the Athens area alone. The program spread to 120 towns and villages in 1983 with hundreds of thousands of youngsters participating.

"From the 600,000 youngsters that are involved in the program today won't we have at least 100 champions?" asks Koulouris, who intends that these programs should also help develop the national athletics teams.

Koulouris says that one of the problems faced by the expanding athletic programs is finding enough coaches and trainers. "In 1981 there were 220 coaches. During 1975-1981 there were only three coaching schools. In the last year alone we have started nine such schools and 32 seminars for some 5,000 coaches," he points out.

The *Athletics and Women* program has 150,000 participants around the country. "We have taken the women out of the kitchen and have given them a place in athletics," Koulouris observes.

In Attica the bicycle program has some 8,000 women participating while another 6,000 women are taking part in the *Walk for Health* program.

PASOK has also started a scheme for handicapped youngsters with 700 children already involved. It's a shame that it has taken all these years for such a program to be introduced in Greece.

Other programs the socialists have created are: *Children and the Sea* where 2,500 youngsters from around the country are being taught how to swim; *Athletics for Employees*, with some 15,000 workers participating; and

Athletics and Old Age, a program for pensioners and other elderly people.

Sometimes it seems things just can't go right. Here we were last month hosting the 16th European Indoor Athletic Championships at the new Stadium of Peace and Friendship and just before the start of the ceremonies it was announced that 14 Greek athletes had failed the anti-doping test.

Needless to say, this is the kind of event which does a lot of damage. Since two Greek athletes were caught last year in the Olympic Games, it would come as no surprise if Greece were dubbed "the doping capital of the sports world."



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**View
from the
bridge**

At any given moment Greek ship-owners have outstanding bank obligations of around eight billion dollars, of which 2.5 billion are due in Piraeus. Some 25 percent of the local loans are carried by New York's Citibank. To make matters worse, the Turkish government's bright idea of establishing two free ports along the coast of Asia Minor may draw sea traffic away from the port of Piraeus. Apparently the Greek authorities do not see any great threat in this, for there is no move contemplated to create a free port zone within or near Piraeus.

The stately home used by Michael Cacoyannis in his latest film, *Sweet Country* (starring Franco Nero, Irene Pappas and Jean-Pierre Aumont), is the Kifissia home of Eleni Potamianos, mother of George and Andreas, who run Epirotiki Lines.

Austrian President Rudolph Kirschlager will be among those cruising the Aegean in April. Following his official state visit, he will board none other than *MTS Oceanos*.

While nudist beaches have flourished in Greece for some years (before recently becoming 'official'), topless bathers have only occasionally been spotted on cruise ships sailing the Aegean. But at least one ship – the *MV La Palma* – has introduced a nudist deck, behind the navigation bridge. Comment from Reuters wit Nick Michaelian: "For the officers' edification and supervision?"

There's a Great White Hunter in our midst. Every chance he gets, George Sourlas, manager of the west airport of Athens, flies off to hunt big game. He has logged an incredible "more than 60" safaris in the last decade. Having shot lions, leopards, cheetahs, elephants and rhinoceros, he assures us that the Cape buffalo is the most dangerous of all.

The trials and tribulations of yacht broker and diplomat Michael Ghiolman continue practically non-stop. The latest difficulties arose when one of his newly acquired yachts was confiscated in Marseilles on a technicality; a second in Italy had a heavy fine (\$18,000) slapped on it for seeking assistance to dock, which Michael says the local mafia interpreted as a distress call.

There was a noticeable change in the character of Mykonos last summer and the indications are that it will become more pronounced this year. It has been attributed to both the advent of AIDS on the island and the increase in the number of charter flights from Europe loaded, according to Maky Zouganeli, whose *Remezzo* is the reigning club on Mykonos, "with people more normal than our usual bag."

Incidentally, if you're planning Easter on Mykonos, Maky plans to open his club there for Easter week. He'll then close it to hop back to his *Remezzo* in Athens until he returns for the season starting at the end of May.

The Italian socialist comedy writer Dario Fo currently has four of his plays



running in Athens, eclipsing Nikos Kambanis, Greece's most prolific playwright, who has a mere three on the boards. Fo is also being discovered in New York and London. His *Accidental Death of an Anarchist* is playing on Broadway and *Trumpets and Raspberries* in London. Did you know Athens has 65 legit theatres – exactly the number of plays Kambanis has had produced here!

One local Lothario has been complaining about one of his long-time amours. It seems she finally got married and is now available only between breakfast and lunch! Loved this remark – Greek businessmen all suffer from meetingitis and conferencitis and therefore are hardly ever available.

A major disappointment to tourists and Greeks alike is the discovery that archaeological sites in Athens close at 2.30 pm on Sundays and holidays. Some opine there's not enough money for guards to do the old 'dawn to dusk' stints because more must be spent on the trips and projects of the Minister of Culture outside Greece – organizing exhibitions in Moscow, staging plays in

Greek off-Broadway in New York, and campaigning for the return of the Elgin marbles.

Some Government officials are getting pretty candid, which is surprising considering this is an election year. Stories refer to this minister and that leaving for a 'junket' and then adding a business meeting to the trip. This columnist's dictionary defines a junket as "a pleasure trip".

Sally Brown, the taller partner of IBS, is to have a book of her poetry published. One poem is entitled *Thoughts While I'm Shaving* and another *Friends I Could Do Without...* There's pre-publication interest, too, in the biography of Sasha Brewis, titled *Auntie Effie and the Dragon*. We hear that Sakis Papadimitriou, of the Olympic Palace Hotel, may revive an old acting career to play Sasha's father in the stage adaptation.

Composer Kostas Kourmoulis, currently entertaining with his pianistics at the night club of the *Athenian Inn*, is working on an album of "cynical songs of life and love" with lyrics by Jennifer Couroukli. Meanwhile some of the regulars of the *Sardam* in Kolonaki have been amused to observe that pianist Yiannis Spartacus is so taken with his own playing (which is superb) that he completely ignores his audience...

Did we mention that the aperitifs available at *Ratka's* (in Kolonaki, of course) include Chinese ginseng root?

Traveling Kitchen is the apt name Rosalie Ross uses for her unusual catering services. She comes into your kitchen and cooks up practically any kind of feast you may desire – and for as many guests as you want.

There's yet another project to publish an English-language daily newspaper in Athens. This latest one would have the paper called *The Greek Times*.

The Athenaeum Inter-Continental is planning Greek Weeks in such diverse places as Nairobi, Abidjan (Ivory Coast), Abu Dhabi, and Houston – all at local Inter-Continentials, of course.

The *Dungeon Club 17* has celebrated its 27th year, with the same two bartenders Ari and Fotis, and the same putrid green-painted walls. You'd have thought there must be another cheap paint around for owner George Poulos to buy.

Did you hear the remark of Harry Stathos, illustrious newsman-editor and would-be sage? "Glasses have a wonderful effect on vision – especially after they've been filled several times. They make all women beautiful!" □

Katey's corner

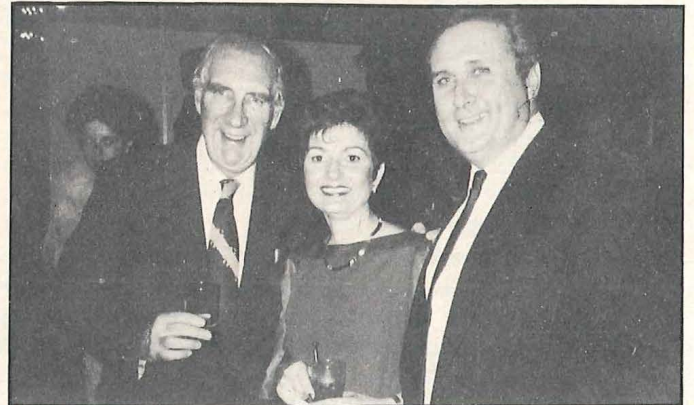


* Those 'in the know' have been predicting for many years the demise of movie-going in view of the proliferation of discos, TV, and video. However, we have recently had evidence that the movie-going audience is alive and well. What the pundits have forgotten is that a 'date' for the movies is just as much fun now as it ever was, and that family entertainment is pretty hard to come by.

tion in Athens was double that of the previous exhibition two years ago, bringing in a total of 31,000 visitors with an additional 10,000 viewing famous old Academy Award winners and recent releases at the Athens College Theater and the Hellenic-American Union... The Australians witnessed a similar phenomenon when their **Australian Film Week** at the Studio Theater was well attended for all performances. The recent advances of the exciting Australian motion picture industry are so well known, it is no wonder! The organisers cleverly imported a well-known movie star, **John Hargreaves** - rugged and handsome and

Basil Maros, so it was understandable that these screenings were very popular. Still, they must have been surprised that in many of the films there was standing room only. I hope that the

restaurant found itself transformed into a Munich *biergarten*. The event was a big success, partly due to the cooperation of the newly-arrived Lufthansa General Manager **Herr Manfred**



Looking as though they couldn't produce 100 years among them, these three are nevertheless celebrating 100 years of the Burroughs Corporation worldwide and 20 years in Greece. For the occasion the president of the Europe-Africa Division, Mr Eric McGlone, flew in to Athens to co-host a dinner at the Athens Hilton Hotel with the president of Burroughs Hellas, Anastasios Alkousakis, and his wife Lorraine.



Pappou Vassiliou looks very proud, and well he might be... Grand-daughter Lucy Elliott, 10, won first prize (6-12 year olds) in a recent painting competition sponsored by Kifissos Magazine. Five hundred children submitted paintings, which were exhibited at the Iakinthos Gallery. Lucy's entry is at the top left of the picture.

Harriet Elam, USIS Cultural Affairs Officer, told me that attendance at the **Film Making in America** exhibi-

tion was rolling his own cigarettes... The Goethe Institute honored the television films of the famous Greek filmmaker

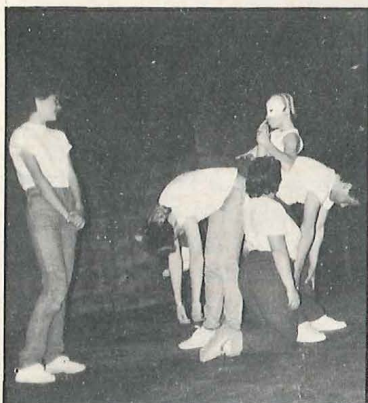
terrific response of the Athens audiences to these film showings will trigger many future performances.

* Word spread fast among the German community, and everyone else who has ever lived in or visited Germany, that the herrings at the **Athenaeum Hotel German Festival** were not to be missed - especially when washed down with liberal quantities of *Lowenbrau*... What with the oom-pah-pahs from the *lederhosen-clad Bavaria Quartet*, the cookie house on display and the appropriate uniforms for the waiters and waitresses, the **Pergola Res-**

Reimer.

* Nothing beats the combination of a smashing fashion show and a really worthwhile charity occasion. The patronage of **Marianna Vardinoyannis** helped attract the invaluable cooperation of Air France and the Meridien Hotel to bring the Spring-Summer 1985 Haute-Couture Collection of **Jean Patou** from Paris for the benefit of the **Hellenic Society for Disabled Children**.

* **Edward H. Woodford**, the **Canadian Charge d'Affaires**, and his wife **Pat** recently enjoyed a rewarding weekend in Patras. They



A TASHS-Hellenic trilogy brought an opportunity for many students to participate in drama activities recently. "One Cool Cat" was a one-act recounting of the tribulations of a thoroughly modern lion played by Tony Melanthopoulos (that's the poor fellow boxed up here). The Customs Inspector is Manuel Saez... In "Lord Arthur Saville's Crime," the sets and costuming were outstanding, as were the young performers. From left, Maggie Elliott, Evan Post, Sophie Papadam and Viveca Stahl are on stage... Finally, "Alice?" was a lighthearted production with apologies to Lewis Carroll starring Louise Minet as Alice. She is shown here with her 'mushroom' friends topped by the Caterpillar, Alex Kidner. Big bravos to all involved.

were invited by the Administrative Council of the **Greek-Canadian League of Patras** to be honored guests at the Annual Carnival Dancing Ball. The Greek-Canadian community of Patras is composed of some 200 families and they have been organized for several years. Met by League President T. Kimbes, Vice President Spiridakis and Mr. H. Charalambopoulos, the Woodfords were immediately made to feel at home.

The report has it that it was an evening of great fun with music for dancing, a fine dinner, and entertainment provided by a local singing group. The league is very active and is in the process of organizing a youth club for the children of the community.



Host Mr Rudolf Jurčik, General Manager of the Meridien Hotel, with one of the models at the showing of Jean Patou's Paris Collection in aid of the Hellenic Society for Disabled Children.

*** Republicans Abroad (Greece)** will be meeting on April 24 for a convivial and informative evening for members and friends. **Odd Nordstrand**, the United Nations Development Program representative in Greece, will be speaking on a topic of interest to all and there will be a complimentary open bar with small snacks. Entrance is free. All Americans and their friends are welcome to join and further information can be obtained by calling Winia at 802-8184, Katey at 681-5747 or Georgette at 722-2829.

A day to remember

February 19 was indeed a day to remember for three young women of the Greek and American communities. On that day, the Girl Scout Gold Award, scouting's highest, was presented to **Niki Moukas** and **Georgia and Joanna Caracalos** by **Mr Richard Williams**, Consul General of the American Embassy. To honor the girls, a Gold Award Ceremony was organized by Kifissia Assistant Neighborhood Chairman Jennifer Stanchfield at the American Community School auditorium in Halandri.

The occasion was exceptional as it marked the first time that the Gold Award had been achieved within the Eurasia Region. **Barbara Ubahgs**, Regional Commissioner, pointed up the importance of the achievement and mentioned especially the fact that the award is not an end in itself, but a recommitment to practising, on a continuing basis, the many talents developed in the process of earning it. A rewarding feature of the ceremony was the reading aloud of personal congratulatory letters from the President of the United States, **Ronald Reagan**, the American Ambassador to Greece, **The Honorable Monteagle Stearns**, and the National President of USGSA, **Mrs Betty Pilsbury**.

Achieving the Gold Award is no mean feat. The girls must already have acquired a Silver Award, and have announced eight months in advance when they planned to complete the requirements, which are both demanding and diverse. **Joyce Horton** of the Kifissia Neighborhood provided the ongoing counselling and evaluation for all three girls as they worked toward completing the requirements for the award. It is unlikely that the award could be achieved without the support of parents and girl scouting recognizes this. Each family re-

ceived a boutonniere-sized replica of the Gold Award pin.

It was appropriate that the ceremony was held on February 19 for this is the birthday of both the founders

is active in 58 countries, including Greece, and almost three million girls and their leaders are involved.

Back in my day there were Brownies and Girl Scouts, but now you can join the



Georgia and Joanna Caracalos with Niki Moukas... President Reagan sent congratulations.

of scouting - Lord Robert and Lady Olive Baden-Powell. In 1926 at an international conference, South African representatives suggested that this date be designated a "Thinking Day" on which all Girl Scouts worldwide should give thought to each other and stress the fact that scouting is a worldwide movement.

This idea was developed in a more material way when, in 1932, a Belgian delegate suggested that each scout give "a penny for her thoughts" to provide funds for the expansion of the scouting movement in more countries. A penny doesn't go all that far these days, so the amount has changed over the years, but the central idea remains the same.

Girl Scouts of America was founded in 1912 by Juliette Gordon Low and moved overseas when servicemen and their dependents did after World War II, beginning with 18 girls in Shanghai, China. Helping to get scouting underway in Europe, the US Army provided initial financial and practical support.

It was obviously a good idea, for now the US Girl Scouts Overseas (USAGSO)

"Daisies" at age five and proceed to: Brownie Girl Scouts, ages 6-8; Junior Girl Scouts, ages 9-11; Cadet Girl Scouts, ages 12-14; and Senior Girl Scouts, ages 14-17. If you join, you are banding together with millions of young girls and women in the United States and worldwide

But back to the three young women who received the Gold Award on this very special day in 1985. First, I know I speak for the community in extending warmest congratulations on their achievement. But second, let us hope that the qualities of dedication and leadership that they have developed characterise their every step as they move into their places in adult society.

Niki, 15, a Sophomore at TASIS, is planning a career in sports psychology or sports management. Georgia, 17, graduating from Maraslio School this year, is an artist, and Joanna, 16, in the 11th grade at Maraslio, is the scientist of the group. Whatever goals they set themselves, we can be confident that they will achieve them. As Lord Baden-Powell said, "Look wide, and when you think you've looked wide, look wider still."

High rise hair in lieu of an Easter bonnet

by Elaine Priovolos

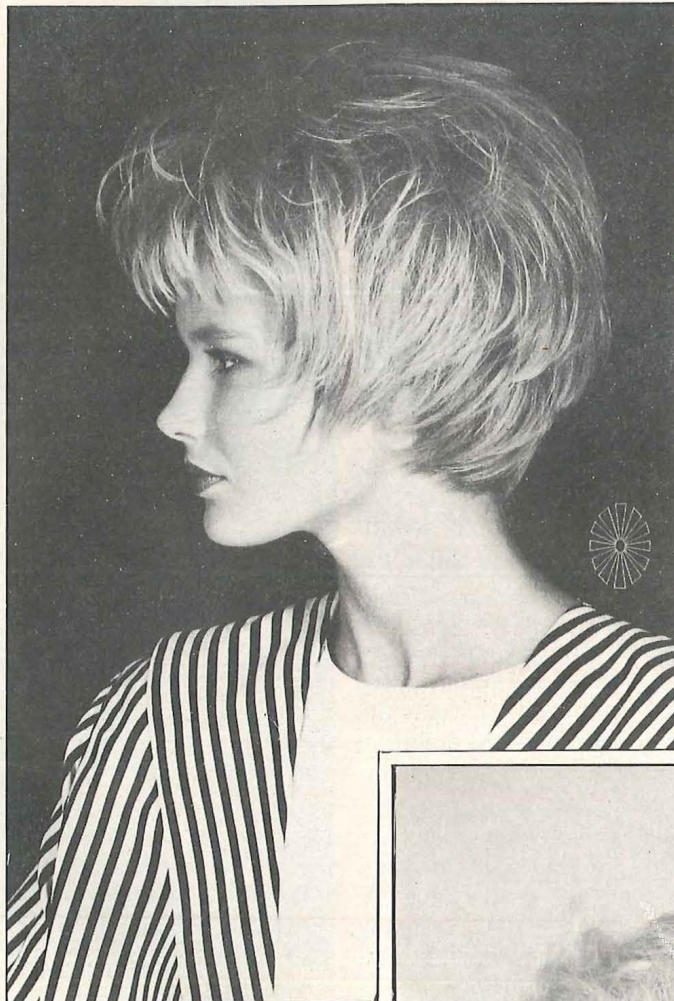
Thinking about taking a trip to London just to get a decent hair cut? We thought we'd save you the fare by recommending some of the better salons in Athens. A word of warning though – getting a good cut depends not only on the name of the salon but also on who does your hair. A bit of research, however, should guarantee good results.

The Old Guard

Internationally renowned hairstylists **Costi and Taki** are not only located in the Athens Hilton but have salons in the Cyprus and London Hiltons as well. Both men began their careers in Alexandria, Egypt. Mr Costi has styled the hair of six Middle Eastern queens, including King Farouk's mother. The two stylists participated at the Congrès Mondial Intercoiffure in 1968 by presenting interpretations of Minoan, Classical Greek, Ptolemaic and Byzantine hairstyles. In 1974 they won the Premio Rambaud di Acconciatura in Trieste.

Costi and Taki no longer style hair themselves but employ a well-trained staff, some of whom go abroad twice a year to brush up on the latest styles. The salon tries to create personalized styles for its clients while at the same time taking into account the person's environment. As Mr Costi says, "What is acceptable in London is not acceptable in Athens." The salon provides cutting, brushing, permanents, coloring, manicures and pedicures and also caters to men and children.

Costi and Taki, Athens Hilton, tel 722-7714/20; Cyprus Hilton, Nicosia, tel 65221; London Hilton, tel 493-0120.



A Teo 'modern woman'

Teo has been cutting hair for over 30 years but he has still managed to keep up with the times. **Haute Coiffure Teo** caters to the modern woman who doesn't have time to go to the beauty parlor every week. Men and children can also have their hair cut and styled at one of the two salons. Most of Teo's staff have studied abroad and annually travel out of Greece to pick up the latest trends and techniques.

Prices start at 150 drs, 700 drs and 500 drs for, respectively, a shampoo, cut and brushing.

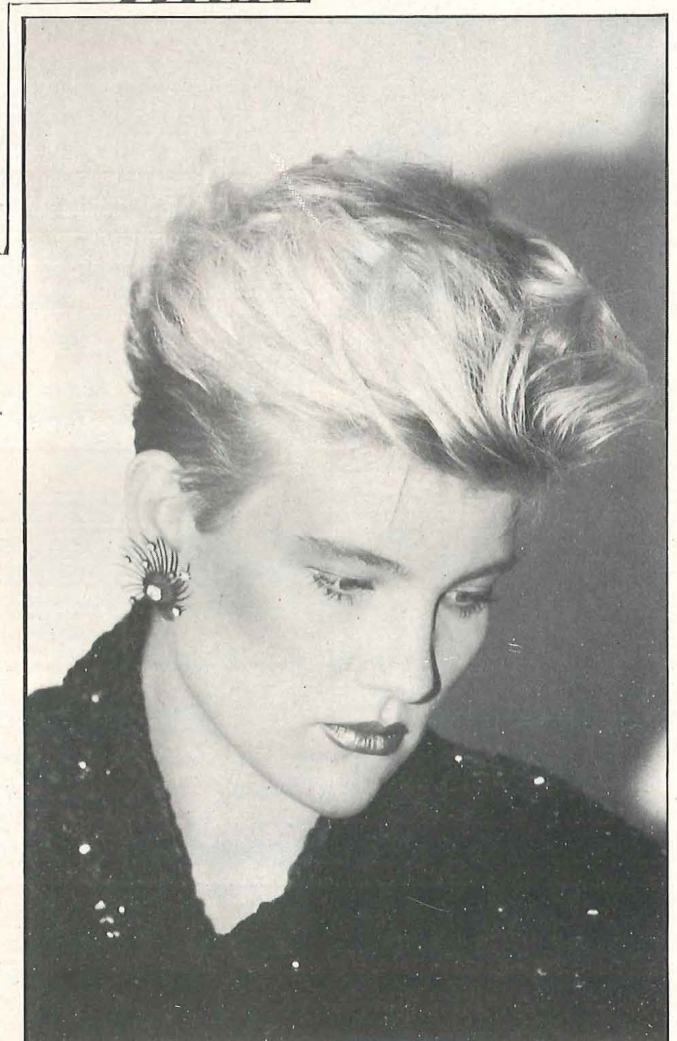
Haute Coiffure Teo, Davaki 3-5, Ambelokipi, tel 691-0457, 692-1389; Athenaeum Inter-Continental, Syngrou 89-93, tel 921-5671.

The Young Turks

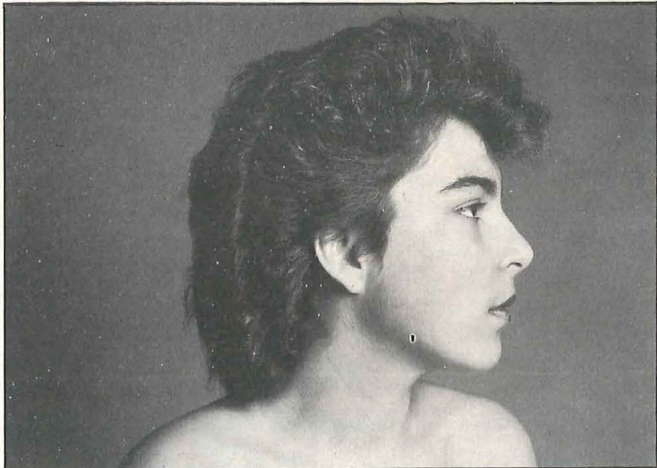
Located on a small street in Kolonaki, **Ilias Zarbali's** salon specializes in ultra-modern cuts. Zarbali, who entered this business seven years ago, has worked for *Gynaika*, *Tahidromos*, *Pantheon*, *Cosmopolitan* and other Greek women's magazines. His shop is strictly devoted to women's hair – no frills like manicures or pedicures here.

Prices for a shampoo, cut and styling start at 150 drs, 850 drs and 590 drs respectively.

Ilias Zarbali, Haritos 19, Kolonaki, tel 724-8162.



Zarbali... specialises in ultra-modern cuts



Free Style... practical philosophy

Tac Selassie, an Ethiopian-Greek who claims to be the nephew of Haile Selassie, is perhaps the brashiest but also the most original of the up-and-coming hairstylists. Having studied at Vidal Sassoon in London, Selassie came to Greece five years ago and opened his salon, **Freestyle**, three years later. The name Freestyle expresses the hairstylist's philosophy – a woman should be able to style her hair without running to the beauty salon every week. Freestyle's personnel is taken directly from beautician's school and trained on the premises. So far only one staff member has gone abroad for study but there are plans for others to follow. The emphasis at this salon is on English-style, modern and easy-care cuts.

The basic price for a shampoo, cut and styling is 1500 drs. Waxing, manicures, pedicures, hair dyeing, permanents and make-up consultation are also offered here.

Freestyle, Omirou 4, (near Vasilopoulos) Neo Psychiko, tel 671-6038, 672-4370.

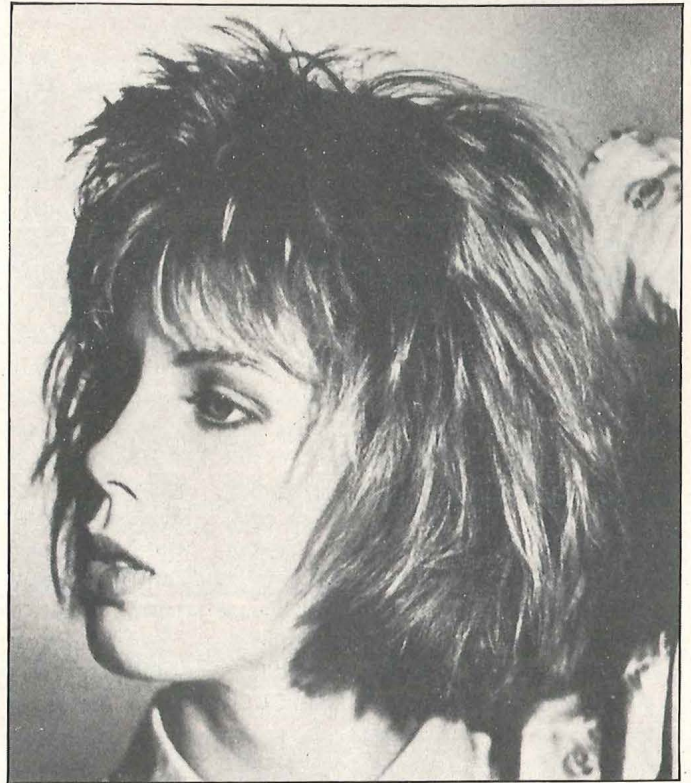
The emphasis at **Babis** is on very short, modern hairstyles although the salon caters to all tastes. The more talented members of the staff travel to Europe twice a year for an update on the latest trends. Cutting,

dyeing, tinting, frosting, manicures, pedicures, permanents (computerized, if you wish), and a bar which serves coffee and juices are the services Babis provides. The standard price for a shampoo, conditioning, brushing and/or curling iron is about 1750 drs. Men and children can also have their hair cut and styled here. A note of interest – according to the owner, Margaret Papandreou has her hair

done at the salon.

Babis, Ethniki Antistaseos 84, Halandri, tel 652-4830, 671-2863; Kriezotou 7, Kolonaki, tel 363-6823, 361-5171.

Dino and Gino's trademarks are fast service and easy-to-manage styles. Ninety-five percent of their staff comes straight from



Dino and Gino... fast and easy to manage



Babis likes to keep it short

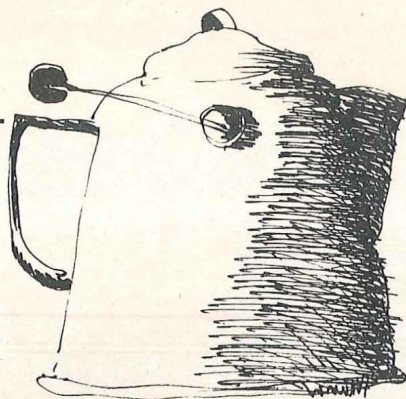
beautician's school and serves an apprenticeship at one of their four salons. In order to become acquainted with new styles and obtain hands-on experience, most staff members are sent abroad twice a year to study at one of the beauty academies in Rome, London and Paris. Brushing, cutting, coloring, permanents, highlighting, streaking, manicures, pedicures, hair treatment and waxing are the types of services provided by the salons. The Glyfada salon also has a special department for men. A fixed price of 1300 drs is charged for a wash, cut and set or brushing.

Dino and Gino, Vrasidas 11, (behind the Athens Hilton), tel 724-8292, 724-0364, 724-0154; Evinou 9-11, (behind the Athens Towers), tel 770-6525, 777-0471, 779-4609; I. Metaxa 30, Glyfada, tel 893-1988, 893-1989; Spirou Merkouri 78, Pangrati, tel 723-2486, 723-2487, 723-2488.

spaggos

From bush to bag

History of tea, part 1



Although there is something called instant tea on the market, tea was not an instant success when it was introduced to Europe in the first half of the 17th century. For one thing, people didn't know what to do with it. Receiving a pound of tea as a gift, one Scottish nobleman ate the leaves spread with butter and sprinkled with salt.

Tea is now the most popular beverage in Europe, where it is consumed at the rate of 200 litres per capita per year. (Coffee comes second at 170 litres.) The average Briton downs 1,650 cups a year, but the cups of the Irish run over at the rate of 2,000 per person per year.

The first mention of tea in European writing is believed to be the statement of a 9th-century Arabian traveller that after the year 879 the main sources of revenue in Canton, China, were the duties on salt and tea. King George III must have considered this when thinking of his American colonies.

Tea was first brought to Europe in 1610 by the Dutch East India Company, which hoped to encourage its use and thereby stimulate Dutch commerce. Physicians in the Netherlands recommended its use as a cure for almost every ailment known at the time.

Tea was a great success in Holland, but when it was later introduced to France it could not rival the popularity of wine; Spain stuck to chocolate and the Germans remained entrenched in the daily 'kaffee klatsch'. The Portuguese imported it from their Macao colony and gave it the Chinese name of *cha*.

Its welcome in England can be judged by the fact that in 1700 over 20,000 pounds a year were imported, but 90 years later the shipments had increased to 15 million pounds. This should have made the internal revenue men delirious with joy, but according to William Pitt the Younger, taxes had become so oppressive and smugglers so cunning (and so widely supported) that tax was collected on only about one third of the tea entering the country.

The Chinese discovered the soothing qualities of tea (this is the virtue most tea drinkers ascribe to it, while coffee is supposed to be stimulating) over

4,000 years ago. The bush grew wild in Manchuria and its leaves were chewed much as the Andean Indians still chew the leaves of the coca plant.

It is said that the Chinese disliked drinking cold water and that they added tea leaves to improve the taste of the hot water they drank. They were also the first to drink tea with sugar, shaping it into nutlike balls which were held in the mouth and through which the tea was filtered.

As with porcelain, the various stages of tea making became associated with dynastic periods. During the Tang Dynasty, tea was molded into bricks with holes punched through the center. The bricks were strung together and carried around as a form of money.

During the Sung Dynasty, people drank whipped tea made from the powdered leaves. In the 15th century, under the Ming Dynasty, the modern method of steeping tea first came into fashion. Japan, introduced to tea by the ambassador of the Tang court, now grows some of the world's finest tea in the Uji district.

When the Russians first became familiar with tea it was also in the shape of bricks (it is still sold like this in some parts of Russia today). Tea's great popularity in Russia, however, only arrived with the age of Anna Karenina when economical transportation via the Suez Canal and the great Trans-Siberian Railway made tea available at reasonable prices.

On September 30, 1658, a broadsheet called "Mercurius Politicus" announced that "the China drink, approved by all physicians, called *Tcha, Tay*, alias *Tee*, is sold at the Sullaness Head Cophie-House by the Royal Exchange, London."

Two years later Samuel Pepys, in his famous diary, recalled drinking his first cup of tea. And in 1756 Samuel Johnson's biographer Boswell wrote, "I suppose no person ever enjoyed with more relish the infusion of that fragrant leaf than Johnson."

There are over 3,000 varieties of tea, many of which are named for the area in which they grow. An evergreen and a member of the camellia family, the tea plant can grow to a height of 50

feet. However, because the best tea is made from the young top leaves and buds, tea bushes are usually kept trimmed to about three feet in height for the convenience of pickers.

The new leaves, called a "flush", are ready for picking every six to 14 days. It takes about four pounds of leaves to make one pound of tea.

There are three types of tea – black, green, and oolong – all of which may come from the same plant. The difference is in the processing: black tea is fermented before drying, green tea is not and oolong tea is only partly fermented. Tea must be processed within 24 hours after picking and shipped as fresh and as quickly as possible.

The black teas include Flowery Pekoe, Flowery Orange Pekoe, Orange Pekoe and Broken Orange Pekoe. Teas made from older and larger leaves are called Pekoe and Souchong. Most black tea on the market is a combination of Orange Pekoe and Pekoe.

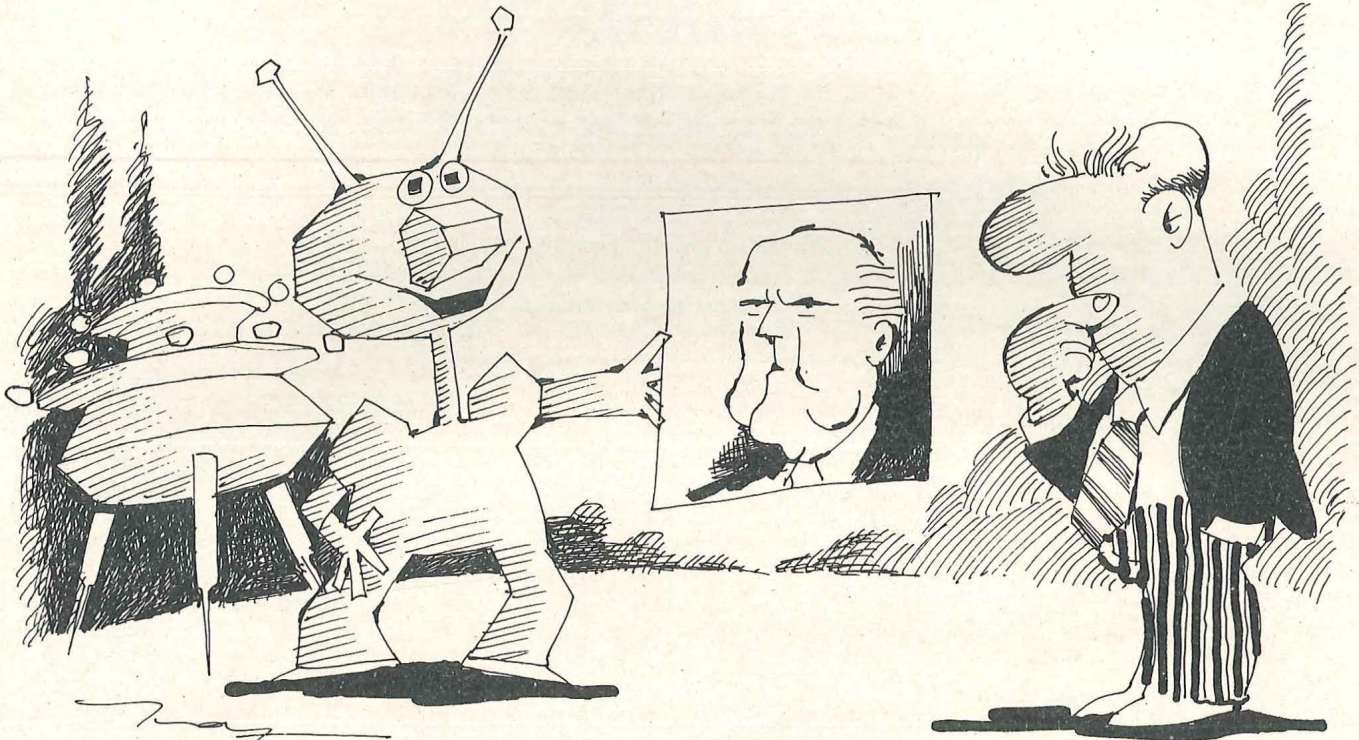
All these teas are naturally flavored; their taste is the product of the blend alone and they contain no additives. Flavored teas include "Earl Grey", a famous blended tea flavored with the oil of a citrus fruit called bergamot. It was originally made by the Chinese from a recipe given to the earl, then the British Prime Minister, in 1830.

Flavored teas may contain orange peel, ginger root, mint, rose hips and cinnamon, among other spices, flowers and fruits.

The poorest quality tea, reputedly sold to the Americans because neither the British nor the Russians would bother to brew it, consists of larger, older leaves mixed with a large proportion of stalk. Most such tea, we are told, ends up in tea bags sold by supermarkets and used in restaurants.

Tea bags were invented accidentally when a New York wholesaler, looking for a cheaper way to distribute samples, started sending them to his customers in small silk bags instead of expensive tin boxes. To his astonishment, they brewed the samples right in the bag – and a new merchandising method was born. The paper filter bags now used are completely tasteless and odorless.

If what is said about the quality of tea-bag tea is true, there is merit in the popular belief that tea bags lack the flavor of loose tea. Nevertheless, tea bags have taken over a huge share of the market and a recent survey conducted in Britain showed that they were used in 71 percent of all "cuppas" brewed there. □



My friend from outer space

Often on my weekend rambles in the Greek countryside, I wondered if I would ever be revisited by that spaceman from Alpha Centauri in his bubble-domed flying saucer and the watersuit that enabled him to breathe in the earth's atmosphere.

He had come twice before, communicating with me by thought and asking me where he could find the country's most important and most intelligent person to take back with him as a prime specimen for scientific research.

The first time he had come I had prevented him from laying his hands – or rather his tentacles (because he looked more like an octopus than a human being) – on Mr Karamanlis, who was prime minister and therefore the most important man in the country at the time, by informing him that his potential specimen was very fond of seafood and often relished a plate of octopus as a pre-prandial *meze*. This had so horrified the spaceman – or, rather, space creature – that he had taken off hastily without fulfilling his mission.

The second time, he had landed near me on a mountain-top on another of my weekend rambles. It was a short time before the elections of 1981 and I had suggested to him that he had better wait for the outcome before whipping either Mr Rallis or Mr Papandreou away to his planet in Alpha Centauri. He had taken my advice to wait but I

suppose he never came back again because although the prime minister has done a great deal of travelling since 1981, I do not think he went as far as Alpha Centauri.

When I heard the familiar whirr of the spaceship last weekend, while strolling on a rocky mountain plateau above Porto Yermeno, I looked up and saw my old friend hovering above. I waved to him and he landed quite close to me.

He opened the bubble-top of his spaceship and drew himself half out of the cockpit, wearing his watersuit with the transparent helmet. He fixed me with his pale, translucent eyes and his thought waves began striking me.

"Greetings," he thought, "I am glad to see you again. I have been reassigned to this part of the earth, I think you call it Greece, to collect your most important and most intelligent person to take back home with me. Will you please tell me who this person is and where I can find him?"

I knew it was no use lying to him or trying to put him off the track because he was simply reading my thoughts and there was nothing I could hide from him.

I thanked my lucky stars we were in a pre-election period again and that I could honestly think back to him:

"I'm afraid you've come at the wrong time again because we're having elections soon and although Mr Papandreou is the most important man in the

country at the moment, he may not be after the next elections."

"Who is the opposing candidate?"

"Mr Mitsotakis."

"Is he a socialist too?"

"Certainly not. He is a liberal."

"I see. Then can I take it that if he wins the elections he will become the most important man and one of the most intelligent in the country so he will fulfill both requirements for my mission?"

I shrugged, "I suppose so. Why didn't you come back and take Mr Papandreou after the 1981 elections?" I asked.

"Because although he became the most important man in the country, he did not fill the second requirement. We do not consider socialists to be intelligent people where I come from."

"Does that mean that you will not consider Mr Papandreou as a specimen even if he wins the next elections?" I asked.

"I detect a hint of disappointment in your thoughts which is understandable. No, I'm afraid we still don't think he fulfills both requirements. As a matter of fact, at the last conference we had at home for the scouts like me who are sent out to collect specimens from each country on Earth, we came to the conclusion that it is very hard to find intelligent specimens – particularly among peoples who allow themselves to be ruled by socialists, by university profes-

Antonis Kalamaras

sors or by military men. In fact, the combination of socialist and university professor is the deadliest of all. As I think I told you last time we met, we confine our university professors to ivory towers and turn our retired generals to grass on coral reefs. They are absolutely forbidden to take any part in public life."

"I suppose that's why very few of our world leaders have been whisked off," I conjectured.

"True," he thought back. "Now this Mr Mitsotakis looks interesting to me. You say he may win the elections and become the most important man in the country and that he is intelligent too?"

I nodded.

"Well," he thought on, "that would make him now the second most important man in the country and the most intelligent, would it not?"

"I suppose so," I shrugged. "What of it?"

"Well, since the most important man is ineligible I would be justified in taking Mr Mitsotakis back to our research lab. Where can I find him?"

"Now, wait a minute," I thought back, as I desperately tried to find some way of saving Mr Mitsotakis from this space hijacker. Then I had it. "You can't take him with you. He won't fit in your spacecraft, he's much too tall."

"Too tall? Are you sure?" his thoughts asked probingly.

"Definitely too tall. Six foot five. Much too tall. You'll need a spacecraft with much more headroom."

"But it'll take me four of your earth years to go back and come out again with a bigger machine," he protested.

"Too bad," I thought smugly. Anything could happen in four years and he might collide with Halley's comet on the way out or an asteroid or something.

"I got that," he thought back, "and I think it's most unkind of you."

"I'm sorry," I thought, "I didn't mean to be unkind but I don't like the idea of the more rational segment of the Greek electorate being deprived of its leader."

There was a pause.

"You know," he thought back, "you strike me as being quite an intelligent specimen, and I suppose you do have some importance. Of course, I would have to phone home first, but how would you like to come with me?"

"Look," I thought back quickly, "let's wait until the elections, and if the outcome is four more years of socialism, you've got a deal." □

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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

photography

Lucien Aigner, who was born in Hungary in 1901, chronicled the political and social climate of pre-World War II Paris through photographs. Some of these photographs will be on view at Photohoros until April 20. Aigner worked for numerous magazines, including *Vu*, *L'Illustration*, *Illustrated Weekly*, *Newsweek*, *Life* and *Berliner*.

After almost two years of planning, research and work, the Benaki Museum inaugurated **Athens 1839 – 1900, Photographic Witnesses**, last month. The photos on display examine the daily lives of Athenians in the 19th century.

books

The discovery by the Benaki Museum in 1979 that its archives contained many of the drawings **Thomas Hope** made in the 1780s and 1790s of Greece and the Near East, prompted the Museum and the British Council, in honor of its 50th anniversary, to publish over 100 works by the artist. Hope, who eventually settled in England, had a powerful influence on British taste in the early 19th century.

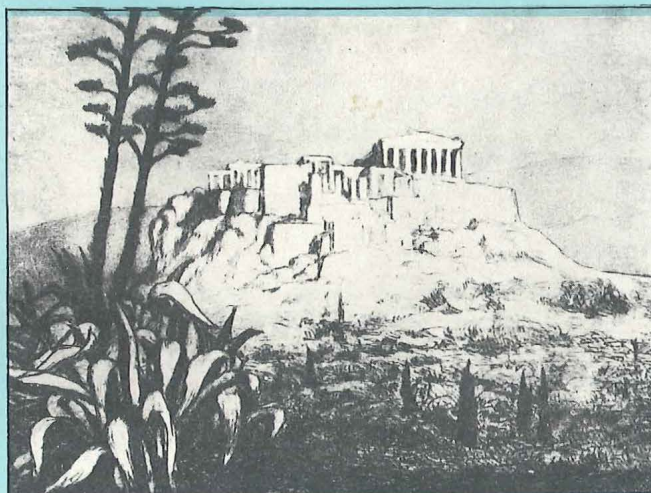
art

Irishman Robert Sears was born in South Africa but moved to Rome when he received an Italian state scholarship to study art and architecture. While in Ita-

ly, he worked as a painter, architect and designer. He decided to move to Greece in 1984 because he was entranced by the light and colors of the country. Sears is exhibiting watercolors of the Cyclades and crayons of Andros at Diogenes until April 12.

Paradise Lost, Paradise Regained 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 and the hope of regaining Paradise.

A Hellene of the diaspora, **Vassilis Lambrinos** is known internationally as a playwright, choreographer and actor. Since 1970 he has been expanding his artistic scope through



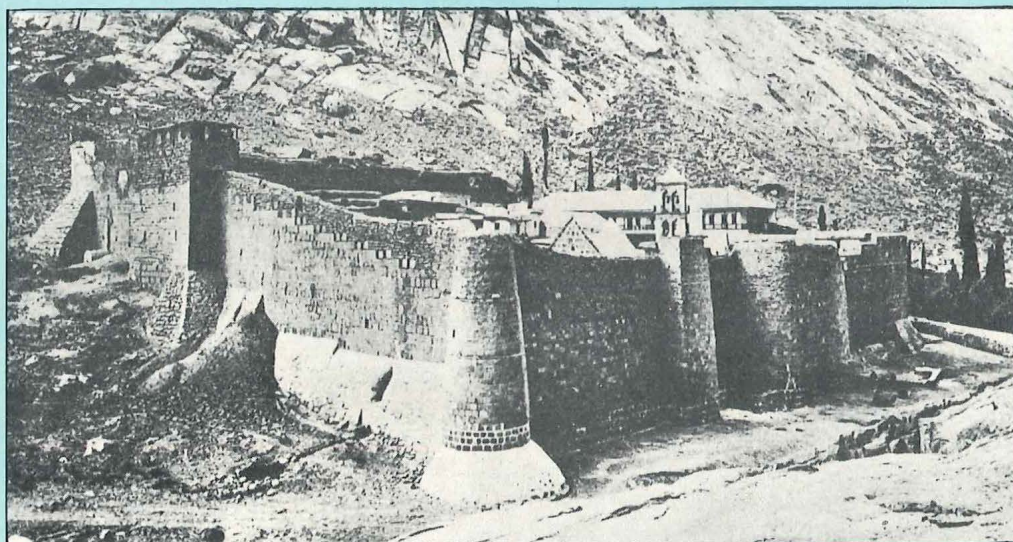
"Akropolis" by Lycourgos Kotevinas (See listings)

painting. His themes are peculiarly Greek in that they abstractly focus on the sea and shipwrecks. Lambrinos' oils will be at Zygos until April 4.

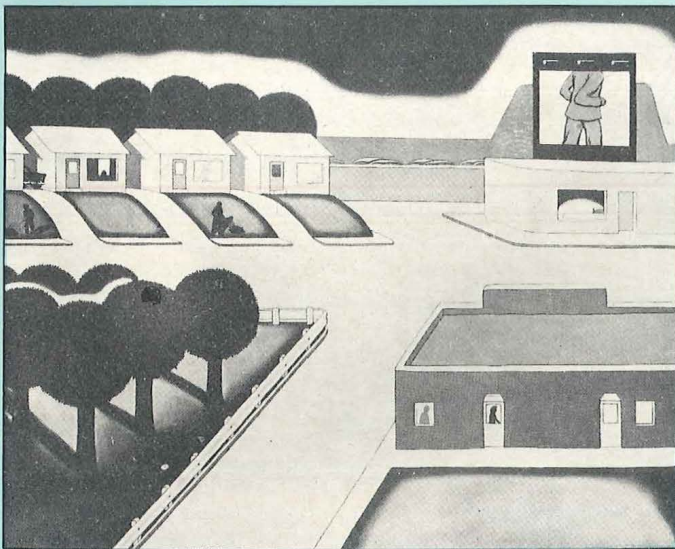
Oils and aquarelles of the Norwegian fjords, the Greek islands and Cyprus and designs from Bergen and the Museum of Folk Art in Oslo, all by **Theano**

Sundby, will be at Syllogi until April 6. Sundby has the distinction of being the first Greek to have a one-woman show in Oslo. The opening of Sundby's show was sponsored by the Norwegian Embassy.

Nikos Hadzikyriakos-Ghikas, one of the most important artists in Greece today, is exhibiting paint-



Monastery in the Sinai (exhibitions)



A painting by Robert Brown at Dimotiki Pinakothiki (art)

ings at Galerie Zoumboulakis until April 19. Most of Ghikas' youth was spent in Paris, where he enrolled at the Sorbonne to study Greek and English literature. However, he found himself spending more time at the Academie Ranson, where he received art instruction from Bissière. He participated in his first exhibition when only 17 years

book illustrations and set and costume designs. Major museums like the Metropolitan Museum of Art in New York and the Musée d'Art Moderne in Paris house his work.

Painter **Spyros Vassiliou** will be exhibiting at Anemos until April 20. Vassiliou is well known, both in Greece and abroad, for his



Melina Mercouri in "Stella" (See listings)

old, in 1923. One can best describe Ghikas' work as a type of expressionism in which the movement of forms and shape makes the largest impact on the viewer. The artist has also experimented with sculpture, engravings, lithographs,

scenes of Athenian life. AFI will present ceramicist **Menandros Papadopoulos'** first one-man show from April 1 to 21. Papadopoulos makes both functional and decorative pieces out of three different types of stoneware

clay and one type of porcelain, and uses his own matt glazes.

Michel Roux, a resident of Athens for 20 years, will hold an exhibition of his work at Antinor Gallery from April 22 - May 5. The show centers on three themes: music and architecture, war expressed through faceless cavalymen and abstract reliefs made out of a mixture of marble dust and glue on wood panels.

Painter **Panayiotis Tetsis**, who is well known for his oils and gouaches, has de-

The Association of Greek-Egyptians, in cooperation with the Ministry of Culture, the Society of Literary and Historical Archives, and the Gennadius Library, has organized **The Greek Orthodox Church in Egypt: The Patriarchate of Alexandria and the Monastery and Archdiocese in the Sinai**, an exhibition of historical documents and church treasures at the Gennadius Library until April 5.

Founded in 40 AD by the apostle Mark, the Patriarchate of Alexandria



One of Sundby's landscapes (art)

cided to experiment with another medium. The fruits of his experimentation - aquarelles - will be displayed at Nees Morpheus until April 20. Tetsis has had many individual exhibitions, including a show at the Pinakothiki in 1983 which centered around paintings of the farmers' market.

exhibitions

More than 100 examples of British sculptor **Henry Moore's** graphics can be seen at the Pinakothiki until April 26. Commemorating 50 years of work, the graphics on display, which include a series of etchings entitled *Elephant Skull* that Moore made in 1968-70, span the period 1931 to 1981. The collection was sent to Greece by the Henry Moore Foundation under the auspices of the British Council. Most of the pieces have never been seen in Greece before.

administers the Greek Orthodox church in Africa. The Byzantine Emperor Justinian created the monastery in the Sinai some time in the sixth century AD.

Mitres, icons, periodicals, photographs and documents which trace the history of Greek Orthodoxy in Africa are only some of the items on display. The exhibits are on loan from the Patriarchate of Alexandria, the Archdiocese in the Sinai, the Byzantine Museum, the Benaki Museum, the Gennadius Library, Ms D.



Loris Carlson at Kreonides, Apr 2-24



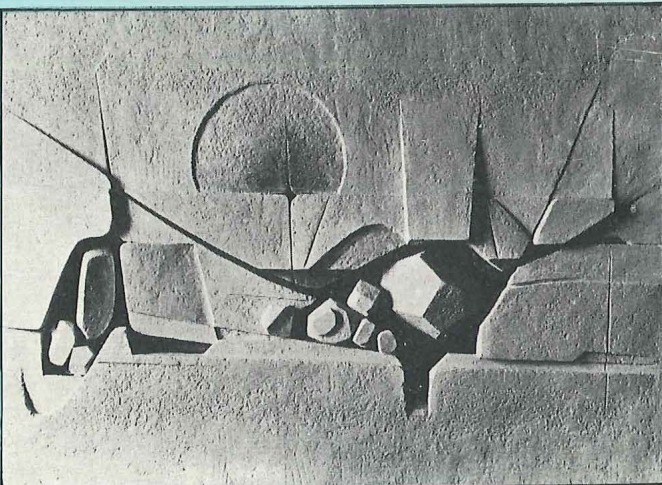
"Atelier," an oil by Ghikas (art)

Papastratou and the Society of Literary and Historical Archives.

music

One of the best-known British rock bands, **Dire Straits**, will give a two-hour concert at the Palais de Sport in Neo Faliro on May 6. Most of the songs they will perform are from the group's latest album, *Brothers in Arms*. Tickets

Alumni Association of Athens College, and the Industries Association of Greece, have banded together to honor Director Bruce Lansdale and to celebrate the Farm School's 80th anniversary. Music will be provided by composer and musician George Hadzinassios along with his orchestra and singers. In addition to the entertainment, Mr Lansdale will familiarize the audience with the students, the



Relief by Michel Roux (art)

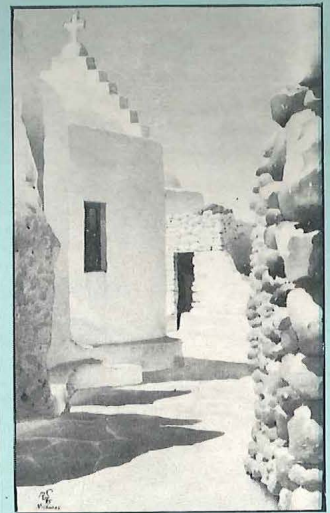
are available at most major record shops in Athens and other large cities.

A musical evening is being organized this month in support of the **American Farm School of Thessaloniki** in recognition of its contribution to Greek farming. The Harvard Club, graduates of INSEAD, the

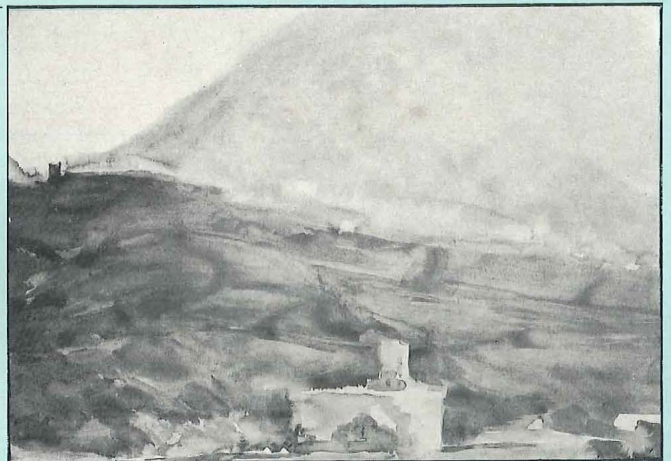
faculty and the philosophy of the Farm School which produces graduates with a broad learning experience that benefits not only their future but the future of their home villages. The students, who are all on scholarships, come from all over Greece. For further information telephone Stali Simeon at 721-0846, Mati-

na Vidalis at 651-0521 or Katey Angelis at 681-5747.

Cole Porter fans are in for a treat next month. HAMS is performing a **medley of 47 Cole Porter tunes**, such as *I Love Paris in the Springtime*, at the Athens College Theatre on May 11, 12 and 13, at 8 pm. Ray Cook, who recently retired from Broadway after 40 years as an actor, dancer and musical director, is directing the production. For more information telephone 672-5428, 895-6024 or 801-2505.



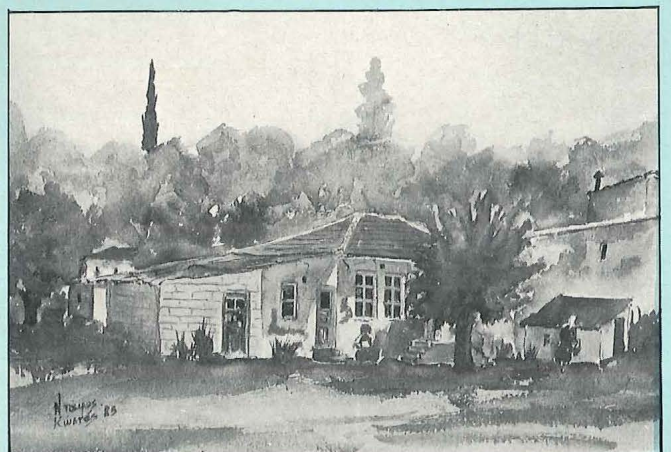
Robert Sears' "Mykonos" (art)



Nees Morphes will host an exhibition of Tetsis' work from Apr 22

The first complete performance in Greece since World War II of Bach's **St Matthew Passion** will take place in two parts on April 2 and 3 at 8 pm, at the Pallas Cinema on Voukourestiou St. The performance will commemorate Bach's 300th anniversary. Dr John Trevitt will conduct the

Campion School Choral Society, the American Greece since World War II of Bach's **St Matthew Passion** will take place in two parts on April 2 and 3 at 8 pm, at the Pallas Cinema on Voukourestiou St. The performance will commemorate Bach's 300th anniversary. Dr John Trevitt will conduct the



Kostas Dafos at Hydrohoos until Apr 17



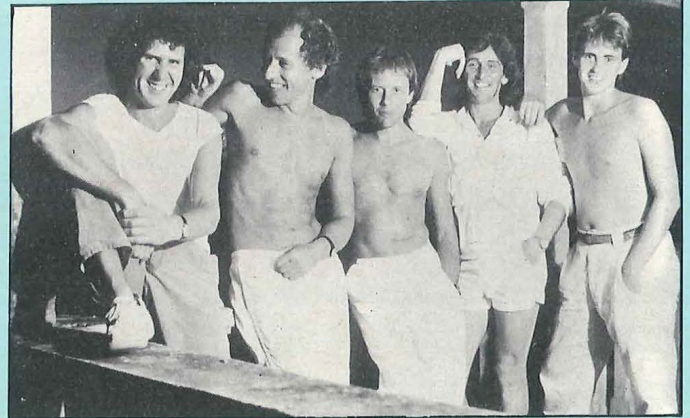
Stathis Paravatos at Aithousa Tehnis Lever until Apr 5

travel

Athens College is sponsoring an 11-day cruise called **The Aegean Pilgrimage** in an effort to raise money for student scholarships. Graduates of the College are providing the facilities

and services which will make the cruise possible and will donate their profits or commissions to the Athens Scholarship Fund. Three hundred and fifty Greek students benefit from the fund each year.

Epirotiki's luxury cruise



Dire Straits in Athens (music)

ship *Neptune* will visit a dozen ports in Greece and Turkey, including Santorini and Istanbul. For information contact Dimitri Karamanos, Office of Alumni and Public Relations, Athens College, PO Box 65005, tel 672-6452. Psychiko

sports

Professional and amateur athletes can participate in the annual **Yiros tis Athinas** (Run around Athens) on Sunday, April 7, by registering with the mayor's

focus on thessaloniki

Once known as the second capital of the Byzantine Empire, Thessaloniki today ranks, in economic and

political importance, as the second capital of Greece.

The city was founded in 315 BC by Cassander, king

of Macedonia, who named it after his wife and the half-sister of Alexander the Great. Because of its long and colorful history, Thessaloniki offers the visitor much in the way of unusual architecture and fascinating sightseeing.

Sites and museums

Built by the Roman governor Galerius in 300 AD, the **Palace of Galerius** is located in Navarino Square. A richly decorated octagonal building within the palace survives as a valuable example of Roman art. The palace was made into a Greek Orthodox church before the rule of the emperor Justinian.

The Arch of Galerius was erected to commemorate Galerius' victorious campaigns in Armenia, Persia and Mesopotamia. The monument stands 21m high. Each pier is covered by relief sculpture typical of the later Imperial age. Figures are crowded into a narrow area, almost to the point where no space exists between them.

One can get to the **White**

Tower, the symbol of Thessaloniki, by walking to the waterfront along Leoforos Vas. Konstantinos. Built by either the Turks or the Venetians in the 15th century, the tower was used as a prison and known as the Bloody Tower. During the late 19th century, the Turkish sultan ordered it whitewashed, presumably in an attempt to erase its lurid past.

Not far away from the White Tower, the **Archaeological Museum** houses finds from all over northern Greece, including objects from the tomb of Philip II, the father of Alexander the Great. If you can get away for the day, visit the tomb itself in Vergina.

Most of the 8,000 objects and exhibits on display at **The Folklife and Ethnological Museum of Macedonia**, Vas. Olga 68, tel (031) 830-591, 844-848 and 812-343, are festive costumes, but there are also weaving and embroidery exhibits, tools, furnishings and jewellery. Shadow puppets or *karaghiozi* and musical instruments represent the cultural life of the region.



office on Athinas St. There are 12 categories for men, women and children. Three awards will be given to the top runners in each category. Every runner who finishes the race will receive a certificate.

contests

Young European composers aged between 15 and 30 can **set Europe to music** by participating in a contest sponsored by the European Cultural Foundation.

Those who are interested in entering the contest should submit a piece up to 20 minutes in length, which has been composed since December 31, 1983 and which has never been played in public, by May 31,

1985. For information contact European Youth Competition 1985, European Cultural Foundation, Jan van Goyenkade 5, 1075 HN Amsterdam, Netherlands.

For those with an artistic



A View of Athinas St, ca 1900 (photography)



Tennis in Athens, ca 1895 (photography)

The museum is open every day, except Wednesday, from 9:30 am to 2 pm.

churches

St Dimitrios is the patron saint of Thessaloniki. In addition to performing such miracles as whipping up tempests whenever the city was about to be besieged by enemy fleets, the saint is also credited with helping liberate Thessaloniki from the Turks in 1912. The Turks were defeated on the eve of the saint's day and signed the protocol of surrender on the following day, October 26, St Dimitrios' Day.

Dimitrios was martyred during Galerius' and Diocletian's persecution of the Christians. A small chapel was built on the site either in 313 AD or in 323 AD. It has since been replaced by a larger structure, been burned down twice, and later made into a mosque by the Turks. Its most recent reconstruction took place between 1926 and 1948.

One of the earliest existing examples of Christian architecture, **Ahiropiitos**

Basilica, is located on the corner of Agia Sophia and Papayiorgiou. The basilica was built shortly after the third Ecumenical Council recognized the Virgin Mary as the *Theotokos* (mother of God). During the 12th century, the church was christened Ahiropiitos, possibly because it housed a miracle-working icon of the Virgin Mary. Ahiropiitos means "not made by human hands". The icon was believed to have been created through divine action.

Ossios David, off Odos Vlatodon, belonged to the Monastery of Latomou in medieval times and was probably built at the end of the 5th century. A mosaic of the prophet Ezekiel's vision in the upper part of the apse was probably done at about the same time. The Turks plastered over the mosaic when they converted Ossios David into a mosque, and it was not rediscovered until 1921.

galleries and exhibitions

Thessaloniki is a major cultural center. The State

Theater of Northern Greece is located in the city and there are numerous art galleries and exhibition centers. Both the British Council and French Institute there offer musical and dramatic entertainment as well as language lessons and lectures. Below are two of the more interesting art galleries to visit while in Thessaloniki.

Although **Zita-Mi**, Arisotelou 3, tel (031) 270-636, hasn't organized an exhibition this month, it is still worth a visit. You can browse through gift items, records and the unusual bone jewellery by Polyzos, or climb up to the balcony for a snack and some coffee or ouzo. The café is decorated with engravings and old Greek posters.

Visit **Diagonis Gallery**, Mitropoleos 17, Stoa Chrisikipoulou, tel (031) 263-867, for a taste of modern Salonican art. Young artists like Olga Stavridou, Elaine Ask, Konstantinos Palian and Pavel Medek will be exhibiting their work during the first half of April. An exhibition of older Salonican painters, engravers and sculptors will

follow from April 15-26. Nikos Gavriil and Fonis Zoglopitis are among those who will participate in the latter show.

restaurants

You should not go to Thessaloniki without eating at either **Olympos-Naoussa**, Nikis 5, tel (031) 275-715, or **Krikelas**, Grammou-Vitsi 32, tel (031) 411-289, 414-690.

Olympos-Naoussa is open from Monday-Saturday, 12:30-4 pm. The choice includes a variety of seafood, such as mussels or squid, as well as grills and traditional Greek food. *Hyma* and bottled wine are available.

Boasting an extensive menu and wine list, Krikela also provides an incredible array of *mezedakia*, including *pastourmas* from Istanbul, smoked salmon, eel and trout, red peppers from Florina and *botargo*. The restaurant is open every day, 12:30-4 pm and 8 pm-2 am, from September to June.

For more information on what to do and see in Thessaloniki turn to *this month*.



1930s Paris (photography)

bent, the UN is sponsoring a **poster contest** to celebrate its 40th anniversary. Designs are acceptable in any format or technique in up to four colors. The size of the entry should be 47 × 59.4 cm and include the text: United Nations for a Better World or United Nations 40th Anniversary.

First prize is \$5000, second prize is \$2000 and third prize is \$1000. Eight

honorable mentions will receive \$250 each. For information contact the UN office at 323-4208.

bazaars

Friends of the Trees (Athens branch) are holding their annual bazaar at the Hellenic American Union in an effort to finance three major projects. The first is the maintenance, preservation and extension of the Kaissariani Forest on Mount Hymettos. The Friends are also involved in reforesting Chios, which lost most of its trees to fires in 1981 and 1982. The last major project that the society has undertaken is to call international attention to the preservation of the petrified forest on Lesvos.

Members of the public can help either by donating items to the bazaar or by attending it. Dates and times: April 4, 4-8 pm;



Breakdancing caterpillars surprise Alice. Tristina Neves, Meredith Sanandres and George Chloros (l-r). (kids)

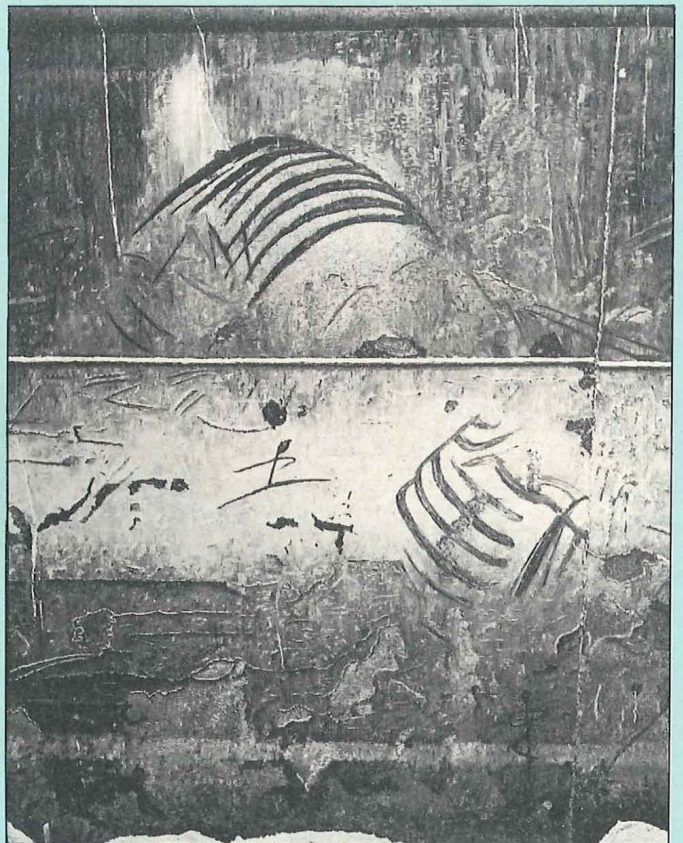


Keeping kids busy the Montessori way (See listings)

April 5, 10 am - 8 pm; and April 6, 10 am - 2 pm. For more information telephone 723-0504.

kids...

A cast of 32 American Community Schools drama students will perform an adaptation of the Broadway play, **Alice in Wonderland**, on April 26. Fifty other Middle Schoolers are involved in various support activities such as building sets and designing posters. The project resulted from a



Untitled work by V. Lambrinos (art)

special drama and music class taught by Mildred Panopoulos and Kathy Athanasoulas - respectively, the director and musical director of the play.

Alice in Wonderland will be performed at Pierce College Theater at 7:30 pm. This will be the first public performance at the theater since it was damaged by fire several years ago. Tickets, which can be obtained from ACS in advance, cost 300 drs. Only a limited number will be available at the door. Patron tickets can be purchased by those who wish to show special support for the school. Call Lillian Nalpantis, at ACS Middle School, 659-3200, for ticket information.

notes

The US Internal Revenue Service has sent a tax assistor to help citizens with their **income tax returns**. A seminar has been scheduled for people with jobs on April 3, from 1.30 to 4.30 pm, and for retirees

on April 4, from 9 am to 12 pm. Tax-payers are asked to fill out their returns and jot down questions on a separate piece of paper, which should then be attached to the return. For further information, contact the US Embassy at 721-8561, ext 421 or 423. The tax assistor will be in Athens until April 11.

EOT is subsidizing **free third-class tickets** on the following ferry lines until the end of May: Rhodes-Kastellorizo, Rhodes-Halki, Cos-Nissiros, Kalymnos-Pserremos, Rhodes-Tilos, Patmos-Lipsi, Patmos-Agathonissia, Rhodes-Kasos, Sifnos-Kithnos, Sifnos-Kimolos, Naxos-Koufonissia, Naxos-Iraklia, Naxos-Donoussa, Naxos-Schinoussa, Thira-Anafi, Ios-Sikinos, Ios-Folegandros and Chios-Psarra.

If snow is more appealing to you, EOT is cutting the price of **lift tickets** at Parnassos Ski Center in half during the week, Monday to Friday. Lift tickets will cost 200 drs instead of 400 drs.

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				

NAME DAYS IN APRIL

In traditional Greek circles one's name day (the feast-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 *chronia polla* (many years).

April 6	Lazarus
April 14	Anastasios, Tasos, Anastasia
April 21	Thomas
April 23	Yiorgos, George, Yiorgia, Georgia
April 24	Elizabeth
April 25	Markos, Mark

DATES TO REMEMBER

April 1	Palm Sunday (Western)
April 5	Good Friday (Western)
April 6	First Day of Passover
April 7	Easter Sunday (Western) Palm Sunday (Eastern)
April 12	Good Friday (Eastern)
April 14	Easter Sunday (Eastern)
April 25	ANZAC Day (Australia and New Zealand)
April 28	Independence Day (Israel)

PUBLIC HOLIDAYS

April 12	Good Friday
April 15	Easter Monday
May 1	May Day

RELIGIOUS SERVICES

THE TWELFTH ECUMENICAL EASTER SUNRISE SERVICE, sponsored by the Inter-Christian Fellowship, will be held on April 14th, 6:30 am, on Philopappou Hill. All denominations are invited to attend. Participating institutions include the American Protestant Church, the Hellenikon Air Force Chapel, the First and Third Greek Evangelical Churches, the Church of the Seventh Day Adventists, St Paul's Roman Catholic Church, St Paul's and St Peter's Anglican Churches, St Andrew's Scandinavian Seamen's Church, the German Seamen's Mission, the German Evangelical Church, the Naval Communications Station in Nea Makri and St George Greek Orthodox Church.

BETH SHALOM SYNAGOGUE, Melidoni 5. Tel 325-2823. Passover Eve service, Apr 5. For information about the Seder telephone the above number.

CHRISTOS KIRCHE (German Evangelical Church), Sina 66. Tel 361-2713. Good Wednesday, Apr 3, 7:30 pm, liturgy; Maundy Thursday, Apr 4, 10 am, contemplation of religious paintings, 7:30 pm, liturgy and Holy Communion; Good Friday, Apr 5, 7:30 pm, liturgy and Holy Communion; Easter Sunday, Apr 7, 5:30 am, liturgy, Holy Communion and breakfast, 9:30 am, liturgy and Holy Communion.

ST PAUL'S ANGLICAN CHURCH, Filellinon 29. Tel 721-4906. Maundy Thursday, Apr 4, 7 pm, sung Eucharist and ceremonies; Good Friday, Apr 5, 12-3 pm, Liturgy of Good Friday; Holy Saturday, Apr 6, 11:30 pm, Easter Vigil and midnight mass; Easter Sunday, Apr 7, 8 am and 11:45 am, Holy Communion, 9 am, family Eucharist, 10:30 am, family service.

ST PETER'S ANGLICAN CHURCH, St Catherine's British Embassy School, Sophocles Venizelos 73, Lykovrissi. Tel 808-3239. Holy Saturday, Apr 6, 11:30 pm, Eucharist; Easter Sunday, Apr 7, Eucharist.

AMERICAN PROTESTANT CHURCH. Tel 652-2209. Maundy Thursday, Apr 4, 8 pm service and Holy Communion at Tasis School, corner of Zinias and Artemidou in Kifissia; Good Friday, Apr 5, 12-3 pm, Seven Last Words of Christ and Holy Communion at the German Evangelical

Church, Sina 66; Easter Sunday, Apr 7, 9 am, Holy Communion at Tasis, 11:15 am, Holy Communion at the German Evangelical Church.

CLUBS AND ORGANIZATIONS

AMERICAN CLUB. Tel 801-2388. Apr 7, 11 am, Easter brunch; Apr 24, 10 am-3 pm, bridge luncheon; and Apr 27, 8 pm, spring dinner-dance.

AWOG, (American Women's Organization of Greece). Tel 801-3971. AWOG Fine Arts Committee is sponsoring a weekend trip to see the new work at Nemea and Mycenae. Participants will stay in Naplio overnight. A limited number of seats are still available. Call Mary Fotis at 982-1182 for reservations.

CROSS-CULTURAL ASSOCIATION. Tel 691-8182. Educational psychologist Van Stephanakis will give a talk entitled "Understanding multi-cultural learning problems" on Tues, Apr 23, 8:30 pm. Call Wendy at 652-2144 or Angela 804-1212. Apr 25, 9:30-12 am, discussion led by Anagela Klossoglou on "Foreign women in Greece" Amarylidis 17, Paleo Psychiko.

DAUGHTERS OF PENELOPE. Tel 822-0197. Apr 10, 5:30 pm, coffee, 7 pm, general business meeting; Apr 12-15, Easter trip to Rhodes; Apr 27, picnic lunch at Kessariani Monastery.

DEMOCRATS ABROAD. Tel 721-6521. DAGr will host a luncheon at the Hilton on Apr 24 for visiting members of the US Women's National Democratic Club. Participants will be briefed on the role Democrats living abroad can play in the 1986 elections.

INTERNATIONAL CLUB, Semiramis Hotel, Kefalari. Tel 801-7231. ACBL every Tuesday and Thursday at 10 am and on Wed at 7:30 pm. Happy Hour every Fri 7-9 pm.

LIONS CLUB. Tel 360-1311. Apr 8, 9 pm, men only dinner at the Royal Olympic Hotel; Apr 22, 9 pm, ladies' night at the Royal Olympic Hotel.

PROPELLER CLUB, Patission 9. Tel 659-3250. Luncheon at the Terpsichore Room, Hilton Hotel, Wed, Apr 24.

REPUBLICANS ABROAD. Tel 681-5447. UNDP representative Odd Nordstrand will speak to the organization on Apr 24. Call Winia 802-8184, Katey at 681-5747 or Georgeanne at 722-2829 for details.

GALLERIES

AFI, Tripodon 25, Plaka. Tel 324-7140. Roulis Papadopoulos exhibits ceramics until Apr 21. Group exhibition of collages, Apr 23-May 19.

AITHOUSA TEHNIS PSYCHICOU, Vas. Pavlou 30. Tel 671-7266. Lithophotographs and relief paintings by Astrid Kokka until Apr 5. An exhibition of Tonia Nikolaidou's engravings will follow, Apr 22-May 19.

ARGO, Merlin 8, Kolonaki. Tel 362-2662. A group show entitled *Artists and the Theater*, in honor of International Theater Day, Apr 1-23. Fassianos, Ghikas, Mytaras, Engonopoulos, Vakalo, Malamos, Zoumboulakis, Prekas, Karavouzis, Kyriakoulis and Migadis are among the participating artists. *Boats*, an exhibit of Anastasia Yianissi's work, Apr 24-May 14.

AITHOUSA TEHNIS LEVER, Alexandropoleos 35. Tel 770-4811. Expressionist Stasis Paravatou will exhibit works covering a 62 year span until Apr 5.

ATHENS ART GALLERY, Glykonos 4, Kolonaki. Tel 421-3938. *Infinities*, an exhibit of jewellery by Irini, until Apr 21. Some of the pieces will be available at Zolotas later on.

DADA, Antinoros 31. Tel 724-2377. Thirty well-known artists participate in a group show, focusing on the sea, Apr 3 - May 3.

DIOGENES, Nikis 33. Tel 323-1978. Robert Sears' exhibit continues. *See focus*.

ENGOPOULOS, Dinokratous 53, Kolonaki. Tel 722-3888. Group exhibit featuring Thomas Papadoperakis, Makis Theofilakitopoulos, Stathis Androutsakis and Dionissis Zaverdinos all month long.

POLYPLANO, Lykavittou 16. Tel 362-9822. Painter Ersi Hatziargyrou until Apr 10.

SYLLOGI, Vas. Sofias 4. Tel 724-5136. Norwegian painter Theano Sundby. *See focus*. *Twelfth Charity Exhibit* for Father Pirounakis' children's camps. Father Pirounakis will open the show, Apr 25-May 20.

TO TRITO MATI, Xenokratous 33. Tel 722-9733. Art collector George Costakis exhibits his own paintings until Apr 11. Painter Kostas Ramos follows, Apr 23-May 11.

ZALOKOSTA 7, Zalokosta and Kriezotou Sts. Tel 361-2277. The subject of a group exhibit by Boulgoura, Migadis, Sideris, Papadoperakis and Alas is *Women*, until Apr 11.

GALLERY "F", Fokilidou 12, Kolonaki. Tel 360-1365. *Environment* is the name of an unusual exhibit by architects / interior designers Kriton Zortzos and Panos Papamakarios, until Apr 4.

GALLERY 3, Fokilidou 3. Tel 362-8230. Second group exhibition organized by Veatriki Spiliadi with the title *Image-Installation*, Apr 1-26. Alexis Akritihakis, Yioulia Gazetopoulou, Manolis Scharioudakis, Vassilis Skilakos are the participating artists. Sculptor Natalia Mela follows.

HYDROHOOS, Anapirou Polemou 16. Tel 722-3684. Kostas Dafos exhibits 35 aquarelles until Apr 17.

KOURD, Vas. Sofias 16. Tel 361-3113. An important exhibition of Theofilos' work continues until Apr 15. The exhibition is not-

able because 11 works are being shown to the public for the first time.

KLEONIDES, Iperidou 7. Tel 322-4261. Group exhibition of sculpture, and painter Lois Carlson, Apr 2-24.

MEDOUSA, Xenokratous 7. Tel 724-4552. Painter Vassilis Kypraios until Apr 11. Yiorgos Kazazis exhibits paintings, Apr 22-May 16.

NEES MORPHES, Valaoritou 9a. Tel 361-6165. Panayiotis Tetsis will exhibit aquarelles until Apr 20. Painter Dimitris Perthikithis follows, Apr 22-May 8.

ORA, Xenofondos 7. Tel 323-0698. Chrissa Voudourglou Apr 19. *See focus*.

ZYGOS, Iofondu 33. Tel 722-9219. Abstract artist Vassilis Lambrinos. *See focus*.

TERRACOTTA, Hris. Smirnis 15, Thessaloniki. Tel (031) 220-191. Collages by German Christian Brown, Apr 5-15.

KOHLIAS, Mitropolitu Iossif 24, Thessaloniki. Tel (031) 264-610. Painters Kostas Lahas, Teta Makri and Dimitris Fragos until Apr 6.

DIAGONIOS, Mitropoleos 17, (Stoa Chriskopoulou), Thessaloniki. Tel (031) 263-867. Group exhibition of young Salonican artists which includes Olga Stavridou, Elaine Ask, Konstantinos Palian, Pavel Medek, Elli Chrissidou, Panayiotis Karayiorgis, Panayiotis Beredimas, Panayiotis Koukouvitis and Maria Foskolaki, Apr 1-12. A second group exhibition of painters, sculptors and engravers with Nikos Gavril, Pentzikis, Dimitrios Vanididis, Karolos Tsizak, Nikos Nikolaidis, Yiannis Athanasiasidis, Yiorgos Gounaris and Fonis Zogloplitis follows, Apr 15-26.

EXHOSTIS, P.P. Germanou 5, Thessaloniki. Tel (031) 268-826. Komoloni painter Paschalis Angelidis until Apr 6. Hristos Theofilis then exhibits his paintings, Apr 22-May 7.

ANEMOS, Kiriazi 36, Kifissia. Tel 808-2344. Painter Spyrou Vassiliou until Apr 20.

AITHOUSA TEHNIS IAKINTHOS, Zirini 23, Kifissia. Tel 801-1730. A retrospective of painter Lycourgos Koyevinas (1887-1940) with 35 oils, aquarelles and engravings, Apr 29 - May 12.

COMPOSER V. KATSOULIS will give a concert of contemporary music at the Athens College Theatre, Mon, Apr 29, 9 pm.

GEORGE HADZINASIOS, composer and musician, will perform with his orchestra and singers. *See focus*.

CHAMBER MUSIC at the German Evangelical Church, Sina 66, on Fri, Apr 26, 8 pm.

MIXED QUARTET OF LYON, with Roger Aubert on trombone, Félix Michel-Frederic on trumpet, Gerger Michel-Frederic and Gilles Raymond on saxophone, at the French Institute, Wed, Apr 3, 8:30 pm.

TENOR ROLAND VERNON, accompanied by John Trevitt on piano, will give a recital including works by Schumann and Ravel as well as English songs at the British Council, Mon, Apr 1, 8 pm.

PIANIST COSTAS NIOTIS will perform the works of Beethoven, Brahms, Berkeley and Prokofiev at the British Council, Thurs, Apr 25, 8 pm.

MEMORIES AND MONOLOGUES OF JOYCE GREENFELL, a presentation by Mary Gifford the British Council, Tues, Apr 30, 8 pm.

PIANIST N. KONSTADINIDIS performs works by Beethoven, Chopin, Poniroids and Liszt at the Hellenic American Union, Apr 2.

PIANO CONCERT by Robert Rouk at the Hellenic American Union, Apr 3.

EIGHTEENTH CENTURY CHAMBER MUSIC for two violins and piano. At the Hellenic American Union, Apr 24. Pianist Yolanda Severi and violinists Yiannis Zaralis and A. Kapsalis perform works by Purcell, Vivaldi and Albinoni.

MUSICAL THEATER OF DIETER SCHNEBEL at the Goethe Institute, Mon, Apr 29, 8:30 pm. Most unusual.

CHAMBER MUSIC with pianist Thoula Yiorgiou-Hidrioglou and singer Agla Zisiadou-Katsarka at the Vafopoulou Cultural Center, G. Nikolaidi 3, Thessaloniki, Apr 3, 8:30 pm.

MACEDONIAN THEATER COMPANY PARANGA will present Yiorgo Themelis' *To Taxidi* at the Vafopoulou Cultural Center on Apr 5, 6 and 7, 8:30 pm. The performances will be in Greek.

CHAMBER MUSIC with Avlehorou at the Vafopoulou Cultural Center, Apr 20, 8:30 pm.

PIANO RECITAL by Magda Kazoli at the Vafopoulou

this month

Cultural Center, Apr 28, 8:30 pm.

THE MOUSETRAP by Agatha Christie will be performed by De La Salle College's drama club at the Vafopoliou Cultural Center, Apr 26, 27, and 28, 7:30 pm.

GUITARIST YIORGOS FOUNDOLIS AND FLUTIST GILLES GOURDIER perform works by Barrett, Handel, Marcello, Bach, Heberle and Hoffer at the French Institute, Leof. Stratou 2, Thessaloniki, Apr 24, 8:30 pm.

GUITAR AND FLUTE RECITAL with Haris Simeonidis and Bertrand Cote performing works by Dowland, Handel, Bach, Pergolesi and Prager at the French Institute, Apr 30, 8:30 pm.

CANTATE DOMINO will perform works by Bach at the Morfotiko Kentro Ekdiloseon-Omilion, Thessaloniki, Apr 3, 7 pm.

EXHIBITIONS

EASTER GIFTS will be on show at EOMMEX, Apr 2-19. Hours: Mon, Fri, 9 am - 1:30 pm; Tues, Thurs, Fri, 9 am - 1:30 pm and 5-8 pm.

THE ASSOCIATION OF INDUSTRIAL AND HANDICRAFT ARTS will have a show at EOMMEX, Apr 29 - May 14. Hours: Mon, Fri, 9 am - 1:30 pm and 5-8:30 pm; Sat, 9 am - 5 pm; and Sun, 9 am - 2 pm.

PARADISE LOST, PARADISE REGAINED continues at the Dimotiki Pinakothiki until the end of the month. The show encompasses the work of 14 American artists and is held in cooperation with the US embassy.

SIX ARTISTS FROM HAMBURG at the Goethe Institute until Apr 4.

PAINTER DIMITRIS LILIKAKIS at the Hellenic American Union until Apr 5.

SCULPTURE by Dimitris Mavroudis at the Hellenic American Union, Apr 22 - May 3.

FOLK ART AND TRADITION OF THRACE at the Center for Folk Art and Tradition until May. The exhibition, held in cooperation with several Thracian museums, is composed of traditional clothing and accessories, embroidery and woven fabrics.

GREEK WOMEN'S CLOTHING: THEN AND NOW, a collection of women's clothing which traces the evolution of style from ancient to modern times. The exhibition, held in cooperation with the Peloponnesian Folkloric Institute, will continue at the Museum of Greek Folk Art until the end of the month.

PHILOXENIA, international tourism exhibition at the International Trade Fair in Thessaloniki, Apr 24-28.

ARTIST GEORGE SAVAKIS, in cooperation with Diogenes Gallery, will exhibit his work at the EOT center in Montreal until Apr 5. From there, the show, which is entitled "once upon a time in Athens..." will go to the Hellenic Center in Atlanta, Georgia, Apr 15-30.

THE GREEK ORTHODOX CHURCH IN EGYPT, an exhibition of documents, artifacts and photographs at the Gennadius Library. See focus.

DESIGNS AND SCULPTURE by Colette Darras at Aithousa Tehnis Epohes, Kifissias 263, until Apr 11. The exhibition is being co-sponsored by the French Institute.

SAMIS ALAFOYIANNIS will present his paintings in a show entitled *The Aegean* at the British Council, Apr 24 - May 3.

PAINTER FLORENCE MESSENGER-STONE at the French Institute, Leof. Stratou 2, Thessaloniki, until Apr 5. **SALONICAN DIMITRIS XONOGLOU** will show his paintings at the French Institute in Thessaloniki, Apr 23 - May 10.

AUTOMOTOM at the Athens Exhibition Center, Apr 26 - May 1.

STAGE DESIGNER SIMOS KARAFYLLIS exhibits paintings and scenery sets at Athens College Theatre from Apr 29.

PAINTER EVANGELIAS KALOYIANNIS at Aithousa Bouziani, Xenofondos 7, until Apr 6. The show is sponsored by the Pnevmatiko Kentro of Athens.

SCULPTOR KYRIAKOS KABADAKI at the Vafopoliou Cultural Center, G. Nikolaidi 3, Thessaloniki, Apr 22 - May 17. Kabadaki is dedicating this exhibition of mostly human forms to Thessaloniki's 2300th anniversary.

NEW WATERCOLORS by Hilary Adair and Maggie Hardy at Jill Yakas Gallery, Sparti 16, Kifissia. Call 801-2773 for an appointment to view.

TOURS

Free guided tours of Athenian museums and archaeological sites are being organized by the mayor's office every Sunday until April 28. The tours are conducted in Greek. For further details call 363-4000 or 363-9671.

Apr 7, 10 am
Acropolis
Archaeological Museum

Apr 21, 10 am
Ancient Agora
Monuments in Plaka

Apr 28, 10 am
Ceramic Museum
Acropolis

SPRING COURSES

ACCELERATED GREEK I AND II at the Athens Centre, Apr 29 - May 27. Telephone 701-2268 or 701-5242 for information.

LECTURES AND SEMINARS

WHAT IS ASSERTIVENESS?, a six week seminar offered by The Center for Family Learning in Athens beginning on May 6. Role play and psychodrama will be used, whenever appropriate, to help illuminate the emotional interaction between people. The seminars will take place either in the morning, 11 am - 1 pm, or evening, 8-10 pm, depending on the number of participants. For information telephone Nora Charitou at 808-3120.

THE MODERN GERMAN THEORY OF JUSTICE, Prof Werner Krawietz will discuss how the theory is being institutionalized, at the Goethe Institute, Apr 1, 7:30 pm.

CANADIAN-TRAINED MONTESSORI TEACHER Dolores Poulis will speak to parents at the Kifissia Montessori School, Ethnikou Stratou 5, Ano Kifissia, on Tues, Apr 30, 7 pm. "Easy and economical ways to make homelife more interesting for your pre-schoolers" is the topic of the talk. Attendance is by reservation only. Call 808-0322 between 2:30-3:30 pm.

MOUNT ATHOS TODAY, a lecture by Professor G. Lavas of the University of Thessaloniki at the Hellenic American Union, Apr 9. The talk is being co-sponsored by the Fulbright Scholars Association.

APPROPRIATE FALSEHOODS, a lecture with musical examples, by Dr John Lucas, visiting professor of English Literature at Athens University, at the British Council, Mon, Apr 22, 8 pm.

JOGGING ON ICE, Steve Tait, Head of the Department of Physical Education at Campion School, will give a talk, with slides, at the British Council, Mon, Apr 29, 8 pm.

THESSALONIKI UNDER TURKISH RULE, Professor Yiannis Hasiotis of the University of Thessaloniki will talk at the Vafopoliou Cultural Center, G. Nikolaidi 3, Thessaloniki, Apr 2, 8:30 pm

CULTURAL AND EDUCATIONAL TRENDS IN THESSALONIKI UNDER TURKISH RULE, a talk by University of Thessaloniki Professor Haralambos Papastathis at the Vafopoliou Cultural Center, Apr 30, 8:30 pm.

A CRITICAL ACCEPTANCE OF SIMONE DE BEAUVOIR'S "THE MANDARINS", a lecture by Professor Van Rossum-Guyon of the University of Amsterdam at the French Institute, Leof. Stratou 2, Thessaloniki, Apr 3, 8:30 pm.

GREECE - EUROPE - EEC: CULTURAL PHENOMENA - SOCIAL EVENTS, Jesuit philosopher Mihail Rouso will talk at the Morfotiko Kentro Ekdiloseon-Omilion, Apr 4, 7 pm.

CHRISTIAN ENQUIRY, two lectures on Apr 22 and Apr 29, 7 pm, by biblical student Sotiris Mavrofidis at the Morfotiko Kentro Ekdiloseon-Omilion.

SOCIAL FACTORS WHICH DETERMINE DRUG USE, a lecture cosponsored by The Society Against Drug Abuse at the Morfotiko Kentro Ekdiloseon-Omilion, Apr 24, 7 pm.

SCREENINGS

Goethe Institute

This month's film festival at the Goethe is dedicated to director Wolfgang Petersen, best known for his films *Das Boot* and *Die unendliche Geschichte*.

Mon, Apr 22, 7 pm
Tue, Apr 23, 7 pm
Smog (1972).
Einer von uns beiden (1973-4). Petersen won a German cinema award for best new director for this film.

Wed, Apr 24, 7 pm
Stellenweise Glatteis (1974-5).

Thurs, Apr 25, 7 pm
Fri, Apr 26, 7 pm
Reifezeugnis (1976).
Die Konsequenz (1977).

French Institute

Mon, Apr 1, 5 pm
Mon, Apr 1, 8:30 pm
Mephisto, based on the novel of Klaus Mann.
Adieu Voyages Lents (1978), directed by Marie Genevieve Ripeau and starring Michèle Simonnet and Jean-François Stevenin.

Tues, Apr 2, 5 pm
Sans Famille (parts 1 and 2), based on d'Hector Malot's novel.

Tues, Apr 2, 7, 9 pm
La Guelle de l'Autre (1980), directed by Pierre Tchernia and starring Michel Serraut, Jean Poiret and Bernadette Lafon.

Wed, Apr 3, 5 pm
Sans Famille (Parts 3, 4 and 5), based on d'Hector Malot's novel and directed by Jacques Ertaud.

French Institute - Thessaloniki

Tues, Apr 2, 8:30 pm
Le Voleur des Crimes (1968), directed by Nadine Trintignant. Portrait of a compulsive liar, who, in his loneliness, is forced to commit a crime.

Thurs, Apr 4, 8:30 pm
Aurelia Steiner (1979), four short films directed by Marguerite Duras.

British Council

Thur, Apr 4, 8 pm
The Water Babies, from the novel by Charles Kingsley, with James Mason, Billie Whitelaw, Tommy Pender and Samantha Gates. Directed by Lionel Jeffries.

Thur, Apr 18, 8 pm
Don't Look Now, directed by Nicholas Roeg and Peter Katz. Julie Christie, Donald Sutherland and Hilary Mason star in this film based on a short story by Daphne du Maurier.

Hellenic American Union

Cinema critic B. Samantha Stenzel will introduce the three films in the series *Women Rebels*. Guest appearances by actors and directors are possible.

Mon, Apr 1, 7:30 pm
Stella (1954), directed by Mihalis Cacoyiannis. The cast includes Melina Mercouri, Yorgos Foundas and Sophia Vembo. Spirited cabaret singer Mercouri finds it difficult to adjust to conventional, middle class Athenian society after becoming engaged to football player Foundas. Mercouri's first and, perhaps, most memorable role. In Greek with English subtitles.

Mon, Apr 22, 7:30 pm
Rembetiko (1983), with Sotiria Leonardou, Nikos Kalogeropoulos, Mihalis Maniatis and Themis Bazaka. Costas Ferris directed this film about an ill-fated *rembetika* singer (Leonardou) from Smyrna who gains professional fame but finds only loneliness and disappointment in her love life. In Greek with English subtitles.

Mon, Apr 29, 7:30 pm
Carmen (1984), starring Julia Migenes-Johnson, Placido Domingo and Ruggero Raimondi. Francesco Rosi based his film on the opera, *Carmen*. Migenes-Johnson is the passionate gypsy who lives for the moment, sealing her fate by refusing to deny her love for a treader. In French with Greek subtitles.

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, Massalia 22 (4th floor). Tel. 363-7740. Books, periodicals, indexes and U.S. Government documents in English. A microfilm-microfiche reader-printer and a small collection of video-cassettes, films, records, slides and filmstrips. The New York Times, Time, Newsweek and Scientific American available on microfilm. Mon-Fri, 9:30 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, 10-1, 5-7:45. Sat. closed.

THE GENNADIUS, American School of Classical Studies, Souidias 61, tel 721-0536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon, Wed, Fri, 9 am - 5 pm, Tues, Thurs, 5-8 pm and 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-Thurs, 9 am - 8 pm, Fri and Sat, 9 am - 2 pm. 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.

PINAKOTHIKI LIBRARY, Mihalakopoulou 1. Tel. 723-5857. Located behind the Pinakothiki (National Gallery), the library is opened Mon-Fri, 9 am-2 pm. Art books and journals focusing on the period after the 15th century and on modern Greek art. For reference use only.

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

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 Hadzizimihali 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, Levidou 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 Papanigopoulou, 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, Patisision & 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.

Blanos Bowling, Vas. Yiorgiou 81 and Dousmani 3, Glyfada, tel. 893-2322; open 10 a.m. to 2 a.m. Also Vouliagmeni 239,

tel. 971-4036, open 6 p.m. to 2 a.m. Game prices are 120 drs. before 6 p.m. and 140 drs. after 6 p.m.

Bowling Center Piraeus, top of Castella, Profitis Ilias, Piraeus, tel. 412-0271, open 10 a.m. to 2 a.m.

Holiday Inn, Bowling Alley, Mihalakopoulou St., tel. 721-7010. A 12 lane Brunswick alley with snack bar. Open from 10 to 2 a.m. daily and from 10 to 3 a.m. on the weekends.

Bowling Center Kifissia, snack bar and bowling alley, Kolokotroni and Levidou Sts., Kifissia, tel. 808-4662, open 10 to 2 a.m. Competitions every Monday at 6:30 p.m. for 'B' class; Wednesday at 6:30 p.m. for 'A' class. Prices between 90 and 140 drs. depending on the time and day, shoe rental 10 drs. extra.

BOXING

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

Filotheti 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.

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.

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 **Fallon Racecourse** at the terminus of Syngrou Ave., tel. 941-7761. Entrance fees are 500 drs. - 1st class seating; 100 drs. - 2nd class seating; 30 drs. - 3rd class seating.

HORSEBACK RIDING

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

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

Hellenic Riding Club, 19 Paradissou St., Maroussi, Tel. 682-6128. Has three open-air and one indoor track. Non-members admitted. Open 7-10:30 a.m. and 3-6 p.m. (hours vary according to season).

Tatoi Riding Club, Tatoi and Dekelia Sts., near airport, tel. 808-3008. One track for racing events and three smaller ones for riding and jumping lessons. Non-members admitted. Open 8-11 a.m. and 7-8 p.m.; Lessons cost 500 drs. per hour or 12 lessons for 5,000 drs.

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.

Vouliis 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
**Constantinopolitan
 Taverna Fare**

Elaine Priovolos

Fatsio's existence is announced by a faded sign in the middle of the block. Inside the otherwise nondescript taverna, one finds bright and cheerful Macedonian folk paintings on the walls and ceiling, and some of the most delicious Constantinopolitan taverna fare in Athens.

A warm, friendly place filled with regulars who know the proprietors and the two white-jacketed waiters by name, the restaurant was opened in 1970 by one of Geronfinikus's partners, Kostas Fatsio, and his son. Since then it has achieved a reputation for its simple but excellent dishes. And not surprisingly - the elder Fatsio has been in the restaurant business all his life. His father started the first Fatsio restaurant

in Istanbul over 50 years ago. In fact, some of Mr Fatsio's Turkish clientele look him up when they come to Athens.

The menu, which changes daily, includes baked chicken, several veal dishes, and swordfish baked with tomatoes. Hors d'oeuvres are plentiful, ranging from sardines to caviar, and the desserts are tempting.

Instead of salad, I began lunch with *artichoke à la Polita*, an artichoke with pieces of carrot and potato in a subtle lemon sauce. The appetizer was followed by the tenderest of veal with eggplant, topped off with pepper and tomato. To finish, I chose a thick piece of baklava, deliciously and lightly sweetened with syrup.

A take-out service is available and orders can be taken over the phone. Fatsio's is open only in the afternoon. Lunch, excluding wine but including dessert, will be about 1200 drs for two.

Fatsio Restaurant, Efroniou 5-7, tel 721-7421. Open for lunch Monday - Saturday, 12 to 4 or 5 pm, depending on how busy the restaurant is.

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 stoffado (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 Oriental 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 Kydathineion meets Adrianou, basement taverna offering quality meat, fresh vegetables, specially bakaliaro with skordalia; extremely reasonable, friendly service. Closed August.

FIVE BROTHERS, Aiouli St off the square behind the Library of Hadrian. A clever gimmick: put a blackboard outside the establishment announcing special discount menus and you'll draw a crowd. Open daily from 8-1 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.

MCMILTONS, 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.

THESPIA, 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, Proklu 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) Kalevkuou 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 "Roumbosalata". 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

and night life

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 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, Voullagmeni. 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 specialities. 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 specialities; 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, specialty 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, Mt Lykavittos (accessible by the funicular which starts at the top of Ploutarchou St, Kolonaki). Tel 722-6374. Atop one of the Athenian landmarks with a view of the entire city. Daily 9 am-11:45 pm.

DEKAOKTO, Souidias 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, Spagetteria.

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. Specialty entrées are pepper steak and spetsofai (sausages and green peppers in tomato sauce) from the Pelion area. Piano music and songs. Bar.



Red Dragon

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Kifissias 267, Kifissia
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Superb Chinese cooking in a luxurious Oriental atmosphere
Open 12 to 3:30 p.m. and 7:30 to 1 a.m.

72 EFRONIOU STREET, ILISSIA TEL: 723-3200, 724-5746
(Between Caravel Hotel & University Campus)

restaurants and night life

HALANDRI/MAROUSI PSYCHICO/ENVIRONS

ALATOPIPERO, Konstantileos/Tsavella, Maroussi. Tel 802-0636. *Youvassi* (pork with garlic cooked in ladoharti) and chicken sti gastra. Daily, except Monday, from 8.15 pm-2 am and Saturday from 8.15 pm-3 am.

DENI'S DEN, Sarantapourou 5 (make right turn at Mesogeion Ave 200). Tel 652-0243 - mornings Tel. 647-2109. Piano restaurant. Greek cuisine. Guitars and singing.

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.

DIOSCURI
restaurant



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Cooked specialties

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TEL. 6713.997 - SUNDAYS OFF

AMERICAN EXPRESS 

O MORIAS Vas. Konstantinou 108 and Peloponissou, Aghia Paraskevi. Tel 6599-409 Family taverna with very reasonable prices. Specialties include lamb in tomato sauce with pasta, grills (unusually good meatballs) salads. Wine from the barrel.

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.

TO PRASINO Plateia Drosopoulou, Filothei. Tel 6815-158 The taverna with (perhaps) the fastest service in Athens! The menu includes grills (sausages, chops, souvlaki and hamburger steak) and delicious deep fried meatballs. Salads, French fries and fruit round out the meal. The meat is all first quality. Lunch from 12:00-4:30 and dinner from 7:30-12:00 p.m.

THE VILLAGE II, Moraitou 82 and Vrana (Neo Psychico). Tel 671-7775. Pleasant «village» atmosphere, good service. Specialties lamb cooked over grapevines, frigideli, charcoal broiled quail.

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.

FONDANINA, Vas. Georgiou 31, Tel 9830-738 Specialties include stuffed "Pizza Calzone", spaghetti carbonara, rigatoni with four cheeses, saltibocco à la Romano, filetto diabolio, Italian and Capriccioso salads, chocolate mousse, creme caramel and "cake of the day."

KAPRI, Posidonos, Paleo Faliron. Tel 9816-379 Fresh fish, doner kebab, kebab with pitta and yoghurt, oriental sweets. Open for lunch and dinner, 12:00-4:30 and 7:30-1:00 a.m.

MOUNA, 101 Ahilleos, 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 Naiadon, Paleo Faliron. Tel 982-5512. Con-

stantinopolitan cuisine, with various specialties. Daily from 12 pm-2 am and Sunday from 12-5 pm.

PANORAIA, Seirion/Terpsihoris Sts, Paleo Faliron. Tel 981-3792. On Sundays open only for lunch. Short orders for dish and meat; shrimps.

SEIRINES, 76 Seirion, 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, (Aghios 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. Central firepit sur rounded by classic Argentinian decor. No phone but open evenings. Reasonable prices.

EL GRECO, Cnr. Kyprou & Feves Sts., 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/Pandoras Sts, 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.

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 Aghias 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 mezes* (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. *Youvetsakia*, *stifado* (rabbit stew) and large choices of *mezedes* (hors d'oeuvres).

PELARGOS, 83 G. Lyras, 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.



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

PIRAEUS

DOGA, 45 Deliogiorgi, Evangelistria. Tel 411-2149. Specialties: snails, kebabs, innards on spit (*kokkoretsi*), pureed yellow peas with onions (fava).

KALYVA, No. 60 Vassiliis 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 Etolikou 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 Koleyti, 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.

restaurants and night life

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 **Fraetes** 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, Amfitea (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 homemade 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.

LE CALVADOS, Alkmanos 5 (near Athens Hilton) Tel 7226-291. A touch of Paris with a comprehensive menu from house paté to "Mousse au chocolat" including a variety of steaks with original sauces, shrimps with curried rice, and cheese fondue. House wine. Specialties from Normandy and fine Calvados of course. Guitar serenades by Orfé.

L'ORANGERIE, 55 Efroniou, (opposite the Caravel). Tel 724-2735, 724-2736. Nice atmosphere. Specialties: filet au poivre vert (filet with green pepper), rizotto mediterrannée, seafood, seasonal salads. Piano.

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.

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 Palaologou Sts, Halandri. Tel 682-8924. Large portions of piquant entrees and pizza. Chilled glasses. Very reasonable prices. Quick service.

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 provençal.

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 mader, profiteroles. 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.

CHINESE

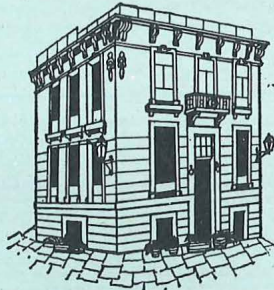
CHANG'S HOUSE, Doiranis 15 and Athidon, Kallithea. Tel 959-5191, 959-5179. Under same management as The China. Open daily from 12:30-3:30 pm and 8 pm-1 am. Closed Sun lunch.

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.



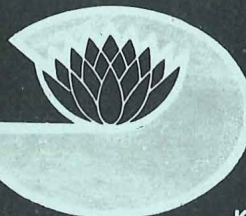
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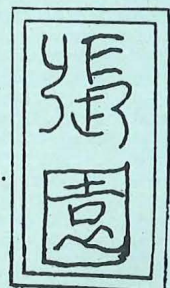
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(No lunch served on Sunday)

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restaurants and night life

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, Ayriroupolis. Tel 991-5913. Korean, Chinese and Japanese food. Korean beef, a specialty.

SEOUL, 8 Evriataniias, Ambelokipi (near President Hotel), 692-4669. Specialties: beef boukoki (prepared at the table), yatsé 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

ALI BABA 2, Poseidonos Ave. 13, Kalamaki. Tel 9830-435, 9832-984. Restaurant and Arabian Music Hall. Superb Oriental cuisine with Lebanese "meze" and a rich variety of sweets. Floor show with belly dancers. Every night from 10:30 pm.

KASBAH, (Caravel Hotel). Tel 7290-721. Entrees include chicken livers piquant and chickpeas with tahini. Closed Sunday.

SHAHRAZAD, Acadimias Ave. 43, Central Athens. Tel 3604-260, 3601-877. Club-Restaurant. "An underground oasis in the heart of Athens." Select menu for cosmopolitan clientele. International and Oriental music, floor show.

CYPRIT

AGRINO, Falirou Ave., Koukaki (opposite Inter-Continental Hotel) Tel 9215-285 Restaurant, taverna, bar. Traditional Greek, Cypriot, English and Continental cuisine. Piano and guitar music. Special offer: Cypriot meze (21 different dishes) for very reasonable fixed price. Open from 10:00 a.m. until after midnight

KIRKY, 1 Pendelis, Ketalari. Tel 808-0338. Specialties: *haloym* (fried Cypriot cheese); *septhalies* (tasty village sausage). Fireplace.

BELLA PAIS, Plastira 77 and Meletos 7, taverna/music, Neo Smyrni. Cypriot and Greek specialties, septhalies.

INDIAN

TAJ MAHAL, Syngrou Ave. 5. Tel 922-2278. Specialties include "moghol", "tadouri", curries.

PHILIPPINESE

MANILA GARDEN, Peristratou 60. Tzitzifis. Tel 942-5912. Philippine, Chinese, Japanese specialties.

SPANISH

COMILON, Polyta 39, Ano Patissia. Tel 201-0592. Unusual appetizers, very tasty paella, and sangria. Specialties: Sepias con Olivas (cuttlefish with green olives), pork mandarin (baked pork filet with pineapple and orange). Spanish and Latin American 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: sbitkova, knedlik, palatinka 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.

LOUKOUMADES

These traditional deep fried puffs or circles, similar to yeast donuts but served piping hot with a honey flavored syrup, are the perfect winter treat. The following central, long-established shops serve this sweet as well as milk pastries, yoghurt, fried eggs, hot or cold milk etc.

LOUKOUMADES AIGAION, Panepistimiou 46, Tel 3614-622. Established in 1926.

KRINOS, Aiouliou 87 (near the Central Market) Tel 3215-352. Cafeteria style.

MILK AND SWEET SHOP "STRAVOSKOUFIS", Praxitelous 30, Tel 3222-046. Large variety.

TEA AND MILK SHOPS

BRETTANIA, 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 Angheliki Hatzimihali St. Tel 721-4959, 10:30 am-2:30 pm, 6 pm-2 am, cafeineon with French decor and French pastries; English teas, French, American and Greek coffees; classical music on the stereo. Closed Aug 1-20.

FILOMUSA, Filomousou 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 Psychico. 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-vous 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 Ratka's, named after the owner. A three-level bar-restaurant decorated with plants, stained-glass lamps, and a huge stuffed parrot at the bar; favorite spot for theater crowd; offers snacks, special salads, spaghetti carbonara, and omelettes for your drink-provoked appetite. Open nightly, 7 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.

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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 Didou St (corner). Old, neoclassical house with magnificent marionettes on the walls and hanging from the roof. Specialties: Shrimp crêpe, "Marionetta" crêpe, 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 crêpes. Closed Tuesday.

RUMOR'S, 35 Dimokritou St, Kolonaki. Tel 364-1977. Specialties: Tuna crêpe, spinach and cheese crêpe, salads (also restaurant).

TO ROLOI, (The Clock), Aristotelous St, Victoria Square. Crêpes with chocolate, ice cream, honey and walnuts, dinner crêpes.



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INNOMedia

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At the Ledra Marriott, whether it's our doorman's greeting, the pristine elegance of our rooms, or a Polynesian feast at the Kona Kai, expect excellence.

Come experience it for yourself.

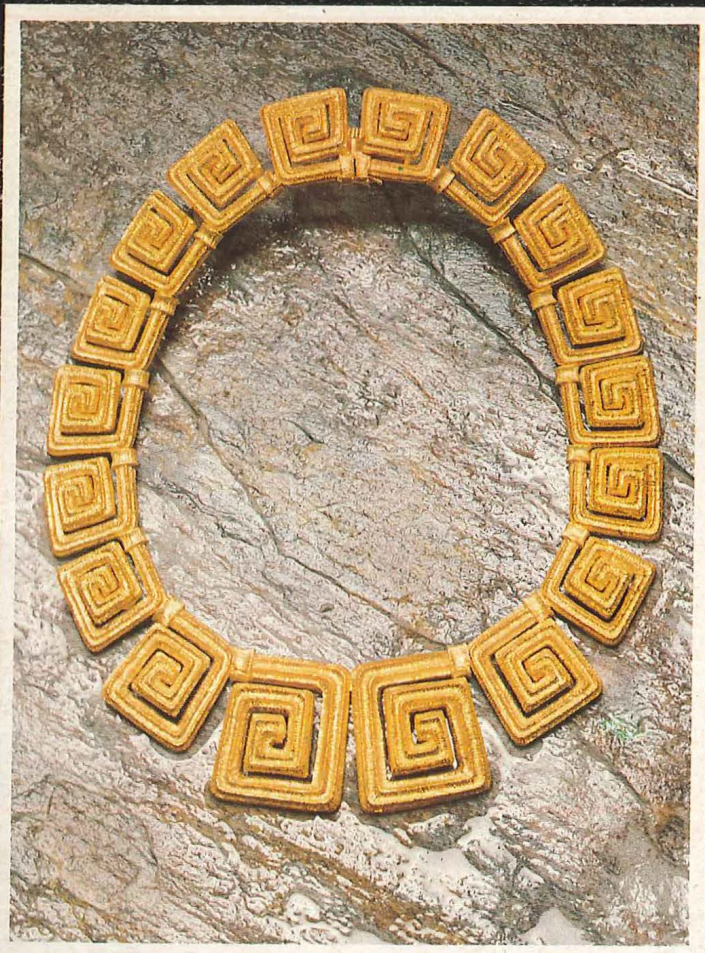


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