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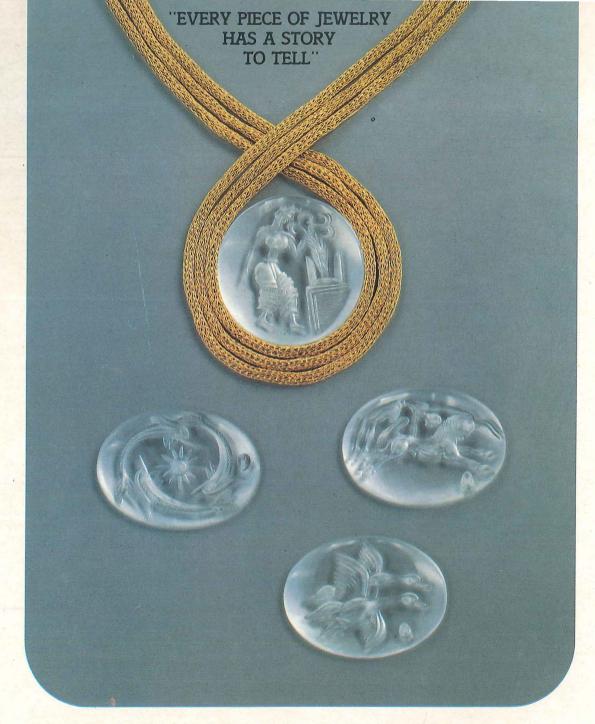
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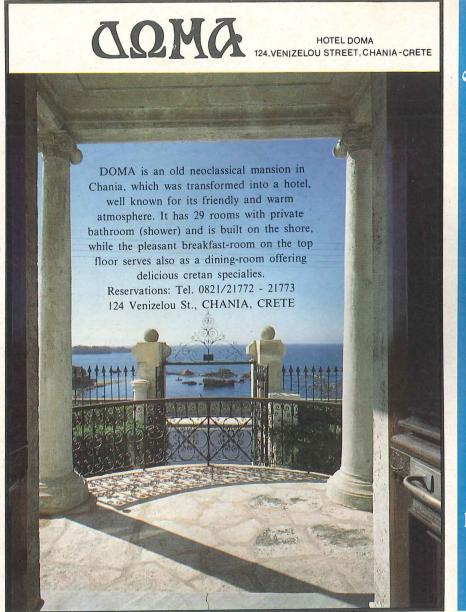


Four seal - stones in rock crystal by Ilias Lalaounis, inspired by seal - stones of the Minoan - Mycenaean era.

One of them - portraying a priestess bringing a lily to the altar - is encircled by a triple chain forming a necklace. The other themes (clockwise): - three dolphins surrounding the sun; - two wild geese in flight; - an acrobat in the famous bull - games of ancient Crete



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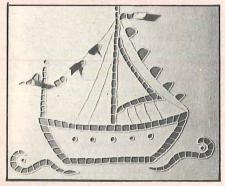
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Cover by Spyros Ornerakis

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Spring Campaign

The first of May has been described as the day when conservatives split up and go off to steal flowers from suburban gardens and leftists gather in town to make political speeches. This May promises to be different. Everyone will be listening to political speeches all month long.

To get into practice for this strenuous time most of April was devoted to the anticipation, celebration and recovery from Easter. As is well-known, holidays here are observed far more energetically than work days. President Sartzetakis broke red eggs with officers of the armed forces, the prime minister broke eggs with members of the fire department; the first lady, Mrs Frosso Sartzetakis, broke Mrs Papandreou's egg; Mr Mitsotakis danced the traditional kalamatianos in Hania and former president Karamanlis wielded his mashie on the golf links in Corfu.

Every year passion week and the road to Golgotha are fully reexperienced both in church and on the highways. Over half a million Athenians abandoned their city for the country, and though most made it back, 38 were killed and well over 400 were laid up in hospitals and clinics. Photo-reportage not devoted to egg-breaking was taken up by a long series of smashed vehicles and equally smashed passengers, often printed in the tabloids in vivid color.

Whatever rest the holidays afforded were much needed for the rigors of May with its no-holdsbarred political campaign leading to elections on June 2. Although Minister of Interior Menios Koutsoyiorgas had gamely predicted that this would be the case back in early April, it was of course up to

the prime minister to propose such a course of action, to set this proposal in writing, to submit it to the president for consideration, and to await a formal reply. All of this took a great deal of time as the letter had to be composed carefully and persuasively, and its contents had to be weighed by President Sartzetakis who must take his position above politics very seriously. Meanwhile, there was Palm Sunday, Good Friday, Easter, Easter Monday and Saint Thomas's Day to contend with as well as the slowness of the postal service which around holidays comes to a dead stop.

Nor was the gathering of about a million members of the opposition in and around Syntagma clamoring for early elections going to rush the decorum of this constitutional procedure, even if the prime minister has lately shown some impatience with the 1974 constitution. As he has often said lately, it is a singleparty document concocted by the conservatives in the euphoria following the fall of the junta, and he feels little compunction to override it by parliamentary vote. Thus, on March 28, in the third and final presidential vote, the ballot was held without a paravant, although the constitution specifies that it be held in secret. As Premier Papandreou stated the matter, "The vote is too important to be held by secret ballot." Besides, the ballots to be picked up and cast in public were said to be uniform, though the pile of 'nays' was white and the 'ayes' pale blue. Moreover, the parliamentary chamber for this session was, with the aid of spotlights, lit up as brilliantly as the last act of The Magic Flute to make sure that everyone could see the difference.

Unfortunately, this wealth of

our town

Victorian detail is necessary to get any real glimpse of the Greek political scene which otherwise might be dismissed by foreign observers as 'byzantine', whereas, with the help of kleig lights, it is classical in its clarity. Furthermore, it is such details as the absence of a *paravant* and the presence of ununiformly uniform ballots which explained the absence of 112 members of the New Democracy party from the procedings.

In general, Greek elections are held during the cool months and most often in October, the general belief being that political discourse. in this country is heated enough without the addition of the summer sun. But in spite of a slow spring, on Easter Monday when it is customary to burn a scarecrow effigy of Judas in various parts of the country, in a Cretan village the effigy was labelled "Mitsotakis" and burned - a bit of roguery said to have been thought up by government officials, but which may be revealing of the level at which the approaching campaign will be held. Yet it is agreed by all parties that the present political crisis be resolved as soon as possible.

For many foreigners, this period will be long and hectic. All the same, a slow spring promises a beautiful May and Mayor Beis has promised to bring out all the unused Carvival floats - cancelled by bad weather in February - for a parade early in the month. So Athens will become a spring festival as well as a summer one enriched by Athens being the cultural capital of Europe this year. Yet the rallies and the rhetoric should also be looked upon with care, as their results may have a more permanent effect on the future of citizens and foreign residents alike.

Letters

More on the marbles

I have been in Athens in connection with UNESCO'S intergovernmental committee's conference encouraging what Mr Hugo F. Reading (see Letters, April issue) calls "mischievous ideas of cultural property and cultural heritage" which are "anti-cosmopolitan, anti-universalistic and particularistic" – whatever all that may mean.

My committee and its many supporters believe that the best way in which to relate all the dismembered parts of the Parthenon to the whole is to gather them together in a properly airconditioned and controlled museum nearby. The present Acropolis Museum, although properly conditioned and controlled, is too small.

In the new one, at the foot of the rock, there will be space to house all the pieces, including those at present in London. We believe that the 'Elgin' carvings should be returned to Greece so that they and all other dismembered parts can be gathered together as near as possible to where they belong.

Mr Reading has no sensible argument to make against this principle. I will disregard – for they are irrelevant –



his condescending and racist allusions to Africa. But I do grow weary of the worn old gambit that Hellenic artifacts were made by people other than the modern Greeks and so should, instead, be 'shared' by all who have been influenced by Hellenism.

This is much like saying that England's Stonehenge (built by people quite remotely related to Mr Reading or myself) should be dismembered and distributed around the capitals of our old Empire: Delhi, Canberra, Ottawa, Nairobi etc.

Nobody wishes to "destroy the variety of museum collections" so that people only have access to their own cultural property. UNESCO's proposals are quite specific and are carefully limited. There is no danger that there will be any shortage of Greek artifacts in those museums abroad fortunate enough to have acquired them.

Graham Binns Deputy Chairman British Committee for the Restitution of the Parthenon Marbles

Proud Lassithian

I was very pleased to read the letters of Sonia Greger published in your magazine concerning the ways of living, the customs and the occupations of the common people living on the Lassithi Plateau.

Her interest in and love for us is obvious from the simple fact that she refers to herself as Lassithian.

It is for this interest, this love of hers for this place, this right-minded consideration and true description of the hard but still pure and traditional way of living here so clearly expressed in her letters, that I feel obliged to thank her and wish her every success and happiness.

> Father Christoforos Papafrangakis Parish of St. George, Crete

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THE ATHENIAN DIARY

by Lee Stokes, Sloane Elliott and Nigel Lowry

Sartzetakis' narrow win rankles with Opposition

ith the support of the Moscow-line Greek Communist Party (KKE), the government last month managed to elect its candidate, Supreme Court judge Christos Sartzetakis, as the new President of the Republic by the razor-thin margin of one vote.

But the conservative opposition New Democracy party refused to recognise Mr Sartzetakis as President, because his election hung on the disputed vote of Acting President Ioannis Alevras. New Democracy also objected to the violation of voting secrecy when the government introduced colored ballot papers on the day of the poll.

The government's narrow 'victory' heralds continued political tension and the possibility of closer cooperation between the Socialists and Communists in government, which would worsen already troubled relations with the United States. And the 'disputed' presidency is expected to be a prominent issue in the run-up to the general elections, expected in June.

The Greek parliament was in uproar when the Praesidium announced that Sartzetakis, 56, the candidate personally nominated by Premier Andreas Papandreou and supported by the Communists, managed to squeeze through in the third and final round of voting with the bare minimum of 180 votes from the 300 deputies in Parliament. This meant that he was backed by the 165 Socialist deputies, the 13 Communists and two of the independents.

The political crisis over the result stems from the fact that Mr Sartzetakis was in effect elected thanks to the vote of PASOK Deputy Ioannis Alevras, who had taken over the presidency when former President Constantine Karamanlis resigned.

Constantine Mitsotakis, the leader of the pro-Western New Democracy party, confirmed his earlier threat that his party would not recognise Sartzetakis as president if he was elected thanks to Alevras' vote. The Conservative deputies had repeatedly argued that it was unconstitutional for the acting president to vote in parliament. Mitsotakis also pointed out that while the constitution demands a secret presidential ballot, the government violated this not only by using colored ballot papers, but also by 'policing their deputies while they voted'.

The Conservatives' non-recognition cannot, however, alter the political functioning of the new President, who in any case has only minimal powers.

President Sartzetakis himself said on the eve of his election that he was accepting the position and would be "objective and loyal in my efforts to serve my nation and all the Greek people." He warned the Conservatives not to continue with their opposition to his election, saying, "This country is too small to undergo another national schism."

But New Democracy leaders point out that with the election of a president chosen by the Left, the Socialists are proposing changes aimed at making it possible for the Constitution to be amended within the lifetime of one legislature.

After 11 years of relative tranquillity, this traditionally turbulent, strategic NATO nation is thus witnessing the reintroduction of high tension into political life. So far, there is only a great deal of heated rhetoric. In practice, all parties have exercised commendable restraint in preventing their supporters from rioting in the streets.

Over-zealous government supporters did, however, cause incidents outside Parliament on the day of the election, and later one independent socialist deputy, Stathis Panagoulis, was punched. kicked and spat upon when it was suspected that he had not voted for Mr Sartzetakis. A few days before, a Conservative deputy had run out of the House with the ballot box, saying the government, through its actions, had made "such formalities as ballot boxes unnecessary."

Observers foresee increasing polarization between Left and Right. With many moderate centrists rallying to the New Democracy banner in fear of a leftist, popular front, June's general elections are likely to be closely contested. If the Socialists need the support of the Communists to remain in power, government policy may swing to the left.

In the 1981 elections, the Socialists came to power with a large majority on a platform pledging withdrawal from

NATO and the closing down of four US bases here. In the elections for the European Parliament 10 months ago, the difference between PASOK and New Democracy support narrowed to only three percent. Today, both parties claim to be ahead. But if the Socialists have to rely on the Communists to remain in power, the Communists may demand posts in government.

The Communists' cooperation is more likely to be gained through changes in foreign policy. During their first four years in government, the Socialists have occasionally secured Communist support by following an anti-Western and pro-Soviet foreign A practical possibility in the policy. future would be the expulsion of one or two US bases, rather than total withdrawal from NATO.

On the other hand, the Socialists may be removed from government in June's general elections. In either case, President Sartzetakis can look forward to a five-year term.



Born in the northern Greek capital of Thessaloniki 56 years ago of a Cretan father and a Macedonian mother, Christos Sartzetakis joined the bar in 1955 as a Justice of the Peace. In 1963 he achieved international fame as the investigating magistrate in the case of leftist deputy Gregoris Lambrakis' murder by right -wing thugs. His role was depicted in Costa-Gavra's internationally acclaimed film Z.

While undertaking graduate studies in Paris, Sartzetakis was recalled to Greece by the military junta which seized power in 1967. He was tortured, and then jailed for a year without trial. He was released only after strong protest from international judicial and legal circles.

Upon the restoration of democracy he was reinstated to the bar, and has been a Supreme Court judge since October 1982. He is married to an archaeologist and has a tenmonth-old daughter.

Legal battle intensifies between journalist and Athens daily

The publisher of *Ethnos*, Greece's most widely circulated daily, and a foreign correspondent, Paul Anastasi, have filed suits and countersuits seeking a total of more than \$1 million in compensation in the latest round of a protracted legal battle over a book by Anastasi published in 1983. An Athens court has set both hearings for May 16.

In the book, Anastasi claimed that *Ethnos* is the first newspaper in the West to function in cooperation with the disinformation department of the KGB, the Soviet intelligence service.

Anastasi, 34, a Greek Cypriot who writes for *The New York Times* and the London *Daily Telegraph*, is also seeking damages from the publisher and the editor of *Ethnos* for tapping his telephones and for publishing excerpts of the tapped conversations in *Ethnos*.

A KGB defector who worked with KGB disinformation department deputy director Colonel Vasili Romanovich Sitnikov has agreed to submit written testimony in Anastasi's favor. Sitnikov is known to have initiated the original publishing and commercial agreements with the *Ethnos* publisher. The former intelligence officer, who has been sentenced to death by Soviet authorities since defecting to the US, cannot appear in person for security reasons.

Ethnos publisher George Bobolas, a

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British Embassy, Athens, Greece. tel: 801-0886 59-year-old multi-millionaire businessman, opened the latest round of legal action with a suit for 50 million drachmas (about \$400,000) in compensatory damages for Anastasi's book, *Take the Nation in Your Hands*.

Bobolas also demanded Anastasi's immediate imprisonment as a means of compelling payment. Anastasi countered with a suit for exactly double the amount Bobolas is seeking, in compensation for a series of articles published in *Ethnos* describing him as a McCarthyite, a CIA agent, a conspirator and a terrorist.

Anastasi specified in his suit that he does not want Bobolas jailed, in view of the publisher's current health problems. He has pledged to use any compensation he is awarded for further research into Soviet infiltration of the Greek press, for an independent investigation into the alleged tapping of Greek journalists' phones, and for donations to charity.

Anastasi was sentenced to a year in prison by an Athens court in May, 1984, for the contents of his book and for describing Bobolas as a "classic example of an agent of influence for the USSR". The writer was allowed to buy off the jail term for \$1,200, but he is contesting the ruling before the Supreme Court.

The trial of Bobolas and *Ethnos* editor, Alexander Filippopoulos, on charges of tapping the telephones of the *New York Times* Athens bureau, has been postponed three times because Bobolas failed to appear on grounds of ill health. The next hearing was scheduled for April 25.

Phone-tapping, which carries a maximum jail term of five years in Greece, has recently become a major issue following allegations made in parliament that the Greek Central Intelligence Agency (KYP) and the Telecommunications Organization (OTE) are listening in to the conversations of a large number of Greek newspaper editors (See Diary, p11).

The government has denied the charge and agreed to set up an interparty committee to look into the matter. The Athens Union of Journalists expressed its "deepest concern" over the issue and called on the government to conduct a speedy investigation and to publish its findings.

Despite the recent spate of allegations about phone tapping, the *New York Times* case remains the only one to have been confirmed so far. *Ethnos* itself turned over to the government tapes of Anastasi's conversations with a lawyer, claiming that the journalist was in fact talking with a CIA agent, planning the murders of *Ethnos* staff members and plotting the destabilization of democracy in Greece and in other European countries.

The government did not accept this version and charges were brought against *Ethnos* by the state prosecutor after a year-long investigation. A Greek Foreign Ministry official also assured the *New York Times* that its Athens bureau phone lines are not being tapped.

L'Express and The Economist are involved in similar suits and counter-suits over Ethnos' alleged Soviet connections. KGB defectors have also offered to testify in these trials.

Courts strike over murder of prosecutor

Courts throughout Greece closed down for a day last month in protest and mourning over the murder by unidentified gunmen of a prominent Athens public prosecutor.

An announcement by the various associations involved in the legal profession pointed out that this was the first time a judicial official has been assassinated for apparently political reasons.

It expressed fears that judges and other legal officials would become a common target for terrorists, as has happened in Italy.

Public Prosecutor George Theopha-

nopoulos, 48, who has been described in segments of the press as a political conservative, was gunned down by two men on a motorbike as he approached his home in a busy central Athens street. Responsibility for the attack was later claimed by a previously unknown group calling itself Anti-State Combat.

The killing was the eighteenth political assassination here since 1975, when CIA Station Chief Richard Welch was shot outside his home on Christmas Eve. None of the culprits has yet been identified, but police say they belong to extreme left-wing organizations.

THE ATHENIAN

Phone-tap reports alarm journalists

The Greek Union of Journalists last month urgently called on the government to proceed with its promised investigation into allegations of telephone tapping. This followed the tabling in parliament of intelligence documents which revealed that state agencies were monitoring the telephone conversations of the country's main newspaper editors.

The union's announcement came a day after the government agreed to set up an inter-party parliamentary committee to investigate the allegations. But the government has denied that any state agencies are involved.

"All the country's journalists feel extremely concerned over the allegations that political editors' telephones are being tapped either by the Greek CIA or by the state telecommunications organization (OTE)," the union's announcement said.

It added: "If true, it constitutes an unacceptable threat against the freedom of the press and a blatant violation of constitutional liberties. We call on the government and parliament to proceed as rapidly as possible with the promised investigation and the publication of its results."

The union's strongly worded reaction, and the creation for the first time of an inter-party committee to investigate the allegations, came shortly after the opposition Conservatives claimed they had located listening devices in their election campaign headquarters. The government has denied any involvement and has accused the opposition of trying "to fabricate a non-existent Greek Watergate scandal."

Author jailed

Author and journalist Thanassis Nasioutzik, president of the Greek Writers Association, was jailed on April 1 pending trial on evidence implicating him in the murder of fellow journalist Athanassios Diamandopoulos. Diamandopoulos was found dead with 92 hammer blows on the head in his Exarhia flat on September 24. Although called in as a suspect at the time, Nasioutzik was released after questioning. However, new evidence, which incarcerated him, was assembled by the victim's son, Panayiotis Diamandopoulos.

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THE ATHENIAN DIARY THE ATHENIAN DIARY THE AT

New drug bill still strictest in West

Foreign tourists will continue to face stiff penalties and prison terms over the use of narcotics when holidaying in Greece this summer.

A new bill being completed in Parliament will maintain Greece's reputation as the country with the strictest antinarcotics legislation in the West. The bill is only sightly more lenient than its notorious predecessor, which foresaw maximum penalties of life imprisonment and \$100,000 fines.

The new bill reduces from two years to 18 months the minimum sentence for the use of hashish. It no longer specifies life imprisonment for the worst charges, such as smuggling and trading in narcotics such as heroin.

The fact remains, however, that large numbers of foreign tourists are likely to continue falling into the trap of expecting leniency over the use of 'soft' drugs. They will still be carted off to jail if caught smoking pot. And there will be no possibility of buying off sentences as is the case with other crimes.

The latest victim of such ignorance was 33-year-old Kevin Taylor of Newark, Nottinghamshire, England, who last month was sentenced to five and a half years in jail for smuggling, selling and possessing cannabis. He was arrested while on holiday on Corfu last September with 40 grams of cannabis in his possession. He must now serve the full term, without any right of appeal.

Tying the economic knot

At a press conference on March 21 Minister of National Economy Gerassimos Arsenis warned the nation to expect continued unemployment and austerity through 1985. Notwithstanding this ominous forecast, Mr Arsenis a few hours later became the beaming bridegroom of Louka Katselli, director of the Center of Economic Research. It was a second marriage for both. Among the guests at the civil marriage which took place at the Athens Cultural Center were Prime Minister and Mrs Papandreou. The bride, who has taught economics at Yale, is the daughter of a celebrated couple: the late stage director Pelos Katsellis and the actress Aleka Katselli. Her sister, Nora, also an actress, is a PASOK member of parliament.

Government's Hellenic headache

Body blow to the Greek shipping industry it may be, but the April Fools Day decision to close the Niarchosowned Hellenic Shipyards at Skaramanga is hardly a surprise. The move has been threatened by management several times during the twelve-month cycle of stoppages by the work force which has undermined the market confidence such an operation must have if it is to stay in business. Strikes for better pay have hit the yard at a time when management was trying to tackle problems of overmanning and during a period when shipping worldwide has been going through its worst-ever recession.

For the Greek government the closure could not have come at a more difficult moment. Niarchos has invited the state to buy all the company's shares for \$14 million, not a bad price considering the yard's assets have been estimated at around \$130 million, against debts of a third as much. At the time of going to press, the government is said to be still studying the proposal, but whatever it decides, it is hard to see how it can prevent the opposition New Democracy party exploiting the issue in the run-up to the June elections.

If the yard is nationalized the government will be charged with burdening already creaking public coffers with a huge potential loss-maker. The yard's losses are thought to have doubled in the last two years. The government itself will be wary of this course as it continues to learn from its 'mixed' experiences of taking problematic companies under its wing. If a public takeover is ruled out, an unseemly clash with the unions, who favor state ownership, is also predicted. Just before the management's grim announcement, the General Confederation of Greek Labor set the stage for such a conflict by declaring it would not allow the yard to close.

On the other hand, sitting back and allowing those who live by free market forces to die by free market forces is not the Socialists' style, especially when the casualty is to be one of the country's largest employers with 4,800 workers at its Skaramanga plant.

On April 4 the Minister of National Economy made a bid to forestall closure of the yard by offering advance payments on forthcoming Greek navy contracts and even advances against the value of Soviet orders for four reefer vessels, worth \$16 million each, which were to be placed at Hellenic Shipyards in the wake of recent talks in Moscow. The company has never appeared to seek state subsidy, however, and rejected this cash-flow offer.

Some observers interpret the closure as a last-ditch tactic of the Niarchos management to slim down its staff – something which, in the normal course of events, the government was unlikely to have sanctioned. Strong circumstantial evidence surrounding the closure suggests management is at least keeping open the option of a full re-opening of the yard, but with a new, smaller labor force.

Stripper ordered to pay ex-husband alimony

A Greek court has ruled that a wife should pay alimony to her husband for the maintenance of their child because of her cabaret job and higher income. The decision is unprecedented in Greece.

The court, which was presided over by a woman, said that because the wife earned more than the husband and was the guilty party in the divorce she would have to pay alimony.

Police officer George Perris, 26, had earlier won the divorce case against his 21-year-old wife Katerina on the ground that she had taken up work as a striptease artist in a cabaret. He had objected to this even though the job was well paid. The court at the time had granted custody of their one-year-old child to the police officer.

The court also upheld his plea that his former wife should pay him alimony on the ground that she earned the equivalent of \$600 a month, almost double his own salary as a neighborhood policeman. The court granted him \$85 a month, instead of the \$100 he had requested.

"We know this decision is unprecedented in Greece and perhaps internationally, but if equality of the sexes is expected then we cannot see what objections there can be," said Court President Mrs Efthalia Zachariadou.

THE ATHENIAN

Marinos Kalligas

Art historian and scholar Marinos Kalligas, 78, died suddenly in Athens on March 28. For 22 years (1949-1971) he was the director of the National Gallery of Art. Under his supervision the corpus of the gallery was greatly expanded by the addition in 1954 of the Alexandros Soutzos collection. He was also largely responsible for the construction of the present modern gallery.

Born in Athens in 1906, Kalligas studied art history in Munich and received his doctorate from the University of Würzburg. From 1937 he excavated the church of Agia Sophia in Thessaloniki and was ephor of Byzantine archaeology.

A leading figure in the world of fine arts, he served on the boards of the National Theatre, the Athens Odeon and the Venice Biennale. He was vicepresident of the Benaki Museum. Last December he received a medal from the Academy of Athens for his contributions to Byzantine and neohellenic art.

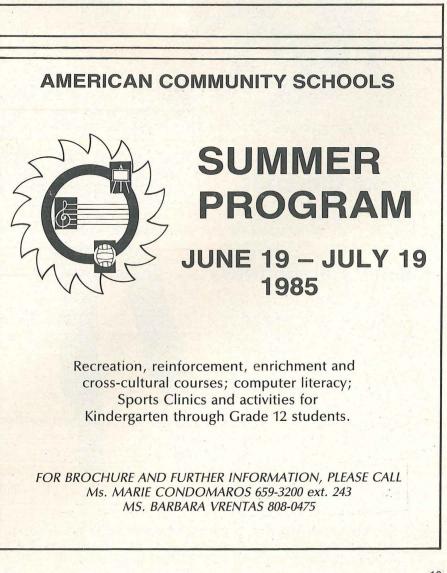
Strikes on sites

A 24-hour strike closed all museums on April 7. The union of archaeological guards and custodians claimed that responsible ministries were not honoring agreements for extra holiday pay. As a result of the government's continued refusal to honor these demands, archaeological sites and museums throughout the country remained closed from Holy Tuesday through Easter Monday. This 'passion' week not only affected hundreds of thousands of tourists but prevented Greek schoolchildren on holiday from visiting the major centers of their cultural heritage.

Onassis prizes

The 1985 Alexander Onassis prizes were announced last month. The Athens prize will go to Leopold Sengor, President of Senegal, and the Olympia prize to the Erasmus committee of the Royal Dutch Academy of Arts and Sciences. The newly established Aristotle prize for contribution to the advancement of humanity will be awarded to professor Herman Gmener, founder of "SOS Children's Villages".





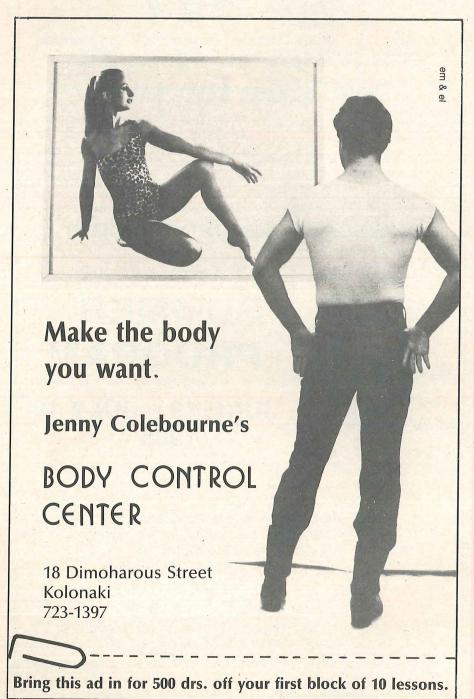
THE ATHENIAN DIARY THE ATHENIAN DIARY THE ATH

Mount Athos exhibition

The restoration of the Old University in Plaka, designed by the first important modern Greek architect, Stamatios Cleanthes, and built in 1835, is being completed. The building will open to the public with an exhibition of Byzantine and post-Byzantine treasures from Mount Athos. Artifacts of the same periods are being sent from museums abroad, chiefly in EEC countries, in observance of Athens as the cultural capital of Europe this year. Many exhibits will be travelling from the holy mountain for the first time.

Handel mishap

The Handel tercentenary was celebrated with unusual éclat late in March. During a performance of the *Fireworks Music* by the Athens State Orchestra under the baton of young maestro Loukas Karytinos, a shattering report interrupted the allegro, showering the cello section with glass and the stage with dust. After a stunned pause during which it was discovered that a spotlight had exploded through no fault of the November 17 Movement, the orchestra doughtily played on *con giubbilo*.



In Brief

Actor Alexis Minotis has left the National Theatre because of the present political crisis and will not perform this summer at either the Epidaurus or Athens Festivals. The veteran actor and his celebrated wife, the late Katina Paxinou, were the first to leave the National Theatre after the military coup of 1967.

The New Democracy rally held in Syntagma Square on April 5 and addressed by opposition leader Constantine Mitsotakis, was said to be the largest gathering ever held in Athens. The attendance was estimated at one million people.

The Anglo-Hellenic Union in London has recently established the **Runciman Award**, named in honor of the noted historian and Byzantinist, Sir Steven Runciman. The annual prize of £1,000 will be first awarded in 1986 for the best book written on a Greek theme published in Britain during the current year.

The demolition of the Arsakeion law courts on Stadiou and Santaroza Streets may be mourned by preservationists but not by lawyers and plaintiffs. Though the Stadiou facade had a certain decayed neoclassical charm, the squalor of its interior was of Dickensian dimensions.

The Athens Town Hall is moving its offices to a new, five-storey building on Liosion Street which contains a theatre with 500 seats and a garage with parking capacity for 150 cars. The old town hall on Kotzias Square was built in 1872 and in the future will be used for "cultural manifestations".

Although the Church may be losing its battle against nudism on certain beaches, it is succeeding in unstitching certain distasteful pants. A court has ruled that the labels on **Jesus Jeans** are offensive to Christian sentiments and must be removed.

The filming of Nicholas Gage's bestseller **Eleni** has been completed. After some difficulties involving the filming of the book in its true location, the Epiriot village of Lia was 'reconceived' on an Andalusian hillside above the Costa del Sol at the cost of half a million dollars and 90 days' work.

by John C. Loulis Questions for the Premier

W ith political polarization in the Greek electorate increasing and with the legitimacy of President Sartzetakis' election being challenged by the main opposition party, doubts about the government's ultimate aims and the Prime Minister's own credibility cannot easily be ignored.

As the country enters a period characterized by severe institutional crisis, a series of questions need to be raised. It is a pity that some of these questions were not directed to Mr Papandreou at his recent televised press conference.

On March 15, 1984, Mr Papandreou said: "The behavior of Mr Karamanlis strengthens democratic institutions... I will support his re-election in May 1985." On July 9, 1984 the government spokesman reiterated: "The relatively recent statement of Mr Papandreou that he will support Mr Karamanlis as President of the Republic in May 1985 remains unchanged." Thus, in both March and July 1984 Mr Papandreou committed himself publicly to supporting the candidacy of Mr Karamanlis - a pledge he never withdrew. Moreover, as Mr Karamanlis himself clearly implied, the Prime Minister had reassured him personally that PASOK would support his candidacy. In light of the latest political developments, one is tempted to ask how any future commitments, pledges, promises or reassurances given by the Prime Minister can be accepted at face value.

This question becomes even more pertinent following the Prime Minister's blunt statement during the press conference that he never publicly committed himself to supporting the candidacy of Mr Karamanlis.

The Prime Minister's sudden volte face has not yet been clearly explained. Indeed Mr Papandreou was noticeably evasive when speaking on television. Does PASOK's decision to remove Mr Karamanlis from the scene signify a radical swing to the Left or not? Is PASOK returning to its roots for inspiration and guidance? It should not be forgotten that both Mr Papandreou and the central committee of his party have repeatedly defined PASOK as a "leftist", "Marxist" and "national liberation" movement. Having removed the Karamanlis obstacle - as the leftist activists in PASOK were demanding - is Mr Papandreou's proposed "socialist transformation" now aimed at establishing some Third-World type of socialist system?

After the decision to support Mr Sartzetakis was announced, PASOK declared that it would seek to change Article 110 of the Constitution, so that in future constitutional changes could be made more easily. This statement, which indicated that PASOK intends drastically changing existing institutions in Greece, provoked such an uproar that Mr Papandreou was forced to withdraw the proposal. However, Article 110 could well be a future target of PASOK. The question now arises: If PASOK wins the 1985 elections, does the Prime Minister intend (with the KKE's help) to amend Article 110?

Another problem is Mr Papandreou's previous declarations in favor of a socialist constitution. In his book, The Road to Socialism, the Prime Minister said that his party would put forward a "socialist constitution which would guarantee the socialist structure of society." Recently, the Minister of the Interior, Mr Koutsoviorgas, spoke in favor of such a constitution, which would clearly put an end to the existing "bourgeois system". Would the proposed amendment to Article 110 be the first step toward such a "socialist constitution"? Why has the Prime Minister never clearly stated that he has abandoned his past positions on the issue? Is it true that wherever a "socialist constitution" exists, private property and private enterprise are no longer guaranteed?

Finally, what does the charade of colored ballots used in parliament during the presidential election signify? It certainly indicates that democracy within the ranks of PASOK is an unknown luxury. Could the methods used to ensure that PASOK MPs voted "correctly" in the presidential poll later be used on a wider scale on the road toward Greece's "socialist transformation"?

No doubt the Prime Minister could provide eloquent and reassuring answers to all these questions. But since his reneging on repeated assurances of support to Mr Karamanlis, whatever reassurances he gives in future will hardly seem credible.



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espite falling crude oil prices and diminishing cash flows, the Arab world is still the land of economic opportunity for Greece. Successive Greek governments have tried to dip into the Arab honey pot, but the successes have never been very sweet. Arab investment in Greece until now has been negligible, and the entire Arab world has accounted for only about one-quarter of Greek trade – far behind the European Community, which accounts for approximately half.

But with government expenditures and external debt mounting and an immediate need for capital inflow to revitalize a weakening industrial sector, Greece has recently turned full face to the Arabs as the friendliest and most likely source of new trade and hard cash input. In many ways the Middle East and North Africa are beholden to Papandreou's government, particularly for consistent international support of the Palestinian cause and of Libyan leader Muammar Qaddafi.

While Greece is going after the Arab trade, her neighbor to the east and chief rival, Turkey, is doing the same. Both countries are talking the same language. Greece says it is particularly well placed as a 'bridge' between the East and West, and although Turkey says precisely the same thing, Turkey's declaration may be taken more literally – a 10-minute drive over the Bosporus.

In reality, both countries do have similar geographical advantages for trade with the Middle East and North Africa and both are nursing foreign policies that stipulate close relations with Arab countries. They both offer similar products and services – mainly agricultural produce, industrial goods such as textiles and construction materials, and construction contracting services. With so many similarities, why then are the results so different?

Latest available statistics from both countries show that Turkey leaves Greece far behind in the race for stronger Arab economic ties, mainly in the areas of bilateral trade, construction services, and Arab investment.

Soulis Apostolopoulos, president of the Greek government-backed International Trade Co. (ITGO), calculates that the Arab world comes second only to the EEC in consumption of Greek

by Takis Georgiou

goods, with nearly 23 percent of Greece's exports being sent to Arab countries. The approximately \$1 billion worth of such exports mainly include chemical and industrial products and machinery, comprising 67.4 percent of Greek exports to Arab countries. The proportion of food, tobacco, beverages, fats and oils is in second place but continually decreasing, and petroleum by-products are in a distant third place.

Greece imported \$2.1 billion in goods during 1983 from Arab countries, or almost 24 percent of total Greek imports, says Apostolopoulos – mainly in the form of oil from Saudi Arabia, Algeria, Libya, Syria, and Egypt, which supply 75 percent of Greece's annual consumption of oil.

There is thus a negative trade balance of about \$1.2 billion, particularly with Greece's major oil suppliers. It means, says Apostolopoulos, that Greece's "commercial dealings have remained underdeveloped or very slow to increase." He recommends an annual 10 percent increase in the trade balance through "improvement in the Greek commercial substructure, amelioration of our propositions and marketing," an increase in the use of such financial devices as countertrade, bilateral agreements, multilateral commercial deals and joint ventures, and more Arab governmental help in creating greater Arab consumer acceptance of Greek goods.

A leading Arab businessman puts the case for Greece's need to change in stronger terms. Muhammad Abdallah All-Mullah, Secretary General of the Federation of Arab Gulf Chambers of Commerce says Greece might sell more agricultural and industrial goods to Arab markets, but in order to outsell Far Eastern and other European competition, Greece should, he says: "modernize marketing and exporting means, upgrade packaging techniques, specification avoid discrepancies, observe delivery schedules, and reconsider current prices." In other words, Greece producers need to learn to export consistently by international standards.

Turkey is a different story. When Turkey hit the bottom of the barrel in. 1979 and 1980, there was a negative growth rate, a huge foreign debt on the

brink of default, widespread shortages of vital imports, and virtually no foreign exchange in the central bank reserves. The country was all but bankrupt. Companies that had prospered in the previous two decades within a highly protectionist economy realized they must export or die. To survive, Turkish companies tumbled into nearby Arab markets where there was plenty of opportunity, especially for fellow Muslims. New export incentives and other rewards helped that trend. The Middle East and North Africa quickly became Turkey's largest export market, exceeding the EEC. Greece has never had that do-or-die pressure to export, which may account for Turkey being a more aggressive exporter to this part of the world. Turkey, for instance, had 20 high-level meetings with Arab leaders last year either in Turkey or abroad, many of which dealt with increasing trade and investment. Greece had five.

Turkish exports in 1983 to Arab countries – primarily processed foodstuffs. textiles, and electrical goods, averaged 42 percent of all Turkish exports – about double the Greek rate. In 1983, Turkey exported \$2.18 billion in goods to the Middle East for 38 percent of Turkey's total exports, and \$2.6 billion in goods to North Africa for 45.3 percent of total Turkish exports.

As for Turkish imports, about 34 percent came from the Middle East and North Africa in 1983, around 90 percent of those imports being oil. Imports break down into \$2.63 billion worth from the Middle East or 28.5 percent of Turkish imports, and \$3.6 billion from North Africa or 39.4 percent of imports. Turkey thus also suffers from a negative trade balance with Arab countries of approximately \$1.4 billion. One plan to reverse this trend is to turn Turkey's southeastern region into "the breadbasket of the Middle East," as government announcements put it. Estimates suggest cross-border food exports from Turkey's eastern provinces to Iran alone in exchange for Iranian oil could mean as much as \$500 billion more in trade annually.

The balance sheets of construction companies, the first large Turkish concerns to establish themselves in Arab countries, make the disparities even more dramatic. Turkish contractors in

1983 won \$3.4 billion worth of contracts in North Africa and the Mideast, a 26 percent improvement over 1982, according to the authoritative New York-based Engineering News-Record International "Top Contractors" annual survey. Ten Turkish companies qualified among the top 250 worldwide in the latest 1984 survey, winning \$3.4 billion in Arab contracts. Only one Greek construction company, Archirodon of Athens, made it on to the list. In 65th place, Archirodon scored 361.2 million drs in foreign contracts, mainly in the Arab world, out of a total \$791 million in new contracts during 1983.

Greece recently came full throttle on to this market with the country's first Arab-Hellenic Congress for Economic Cooperation, a three-day affair at the Athens Hilton that ended March 20, attracting nearly 300 top Arab visitors to a government show-and-tell on the virtues of investing in Greece. Government organizers say that of 70 investment projects proposed then, Arab investors are considering 45. Whatever they don't want will be offered elsewhere.

Observers agreed the meeting was laudable, but suspected it was too little too late. From the beginning of 1982 to year-end 1984, \$191 million in foreign investment inflows have arrived in Greece. That includes, says a Ministry of National Economy advisor, only three or four Libyan investments and no others from Arab countries.

For the same period in Turkey, there was about \$200 million in direct investment inflow, a large percentage Arabic. In the coming year, large Saudi and UAE joint stock companies are due to be set up. A foreign banking source in Turkey notes that foreign investment must be soon on the upswing when multinationals scouting for investment potential have been graduating from company representives to higher and higher echelon executives over the past two years.

The bottom line of all this is that Turkey is far ahead of Greece in most Arab economic relations. But that does not necessarily mean the game is lost. The fact that both countries are selling themselves in similar tems with similar products does not mean Arab investment dollars will go either to one or the other of its neighbors. There are plenty of Arab dollars to go around and, with a lot of effort, Greece can also improve her economic standing in the Arab world. There is still much opportunity there for any country with the right attractions.

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A Cretan from Sitia

tourist's-eye view of the magnificent 'Great Island', as Crete is popularly known among Greeks, reveals that old habits change slowly in the cradle of western civilization. The arts of caring for the *xenos* or guest, tilling the soil, and the joys of commerce are alive and doing extremely well in the birthplace of Zeus.

Since the days when King Minos and his fleet ruled the Aegean and traded throughout the eastern Mediterranean, the island's indigenous population has been supplemented with Roman, Saracen, Venetian, Ottoman Turk and mainland Greek stock. Yet the more closely the traveller looks, the more similarities he will find between the Minoans and the modern Cretans. Today, the island flourishes off the fat of agriculture, tourism and commerce. Any industry that does exist is mostly an offshoot of agriculture, such as the processing factories which produce green soap from pure olive oil.

Rather than change centuries-old habits, the Cretans have built, upon already existing foundations, a special way not only of living, but of perceiving life.

The heroes of ancient and medieval Crete and their legends are numerous and few have remained unsung, but what of the twentieth-century Cretan heroes of song? The poet Nikos Kazantzakis, who is best known internationally for prose works he dashed off in moments of genius, Manos Hadzidakis and Mikis Theodorakis, have left a permanent, personal mark not only on the way the rest of the world perceives Greek music, but also on what it can be.

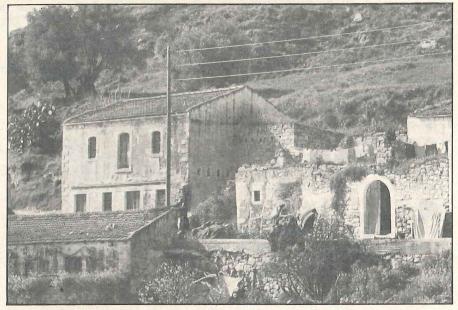
Veteran travellers to Crete recall how, as recently as a few decades ago, conditions for many of Crete's highland peasants, traditionally considered the backbone of the island, remained extremely primitive. But at the same

Progress with an eye on the past

On Crete, the 'Great Island', a farmer, a shepherd, a hotelier and a mayor talk about progress, prosperity, and their price

by Lee Stokes

Photographs by Marcos Hionos



A house near Moires

time, they retained elements which gave the illiterate agricultural folk a sophistication and fiery spirit unique to this wondrous crossroads of civilizations, situated between Europe, Africa and Asia.

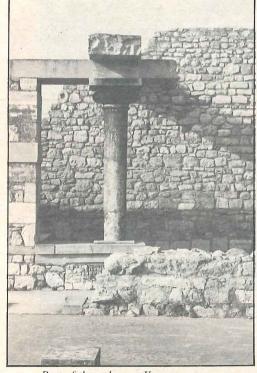
The visitor today will see a new highway crossing the whole north coast of the island connecting its four central towns. New construction projects are to be seen everywhere. The Agios Nikolaos area, with its hotels ringing Mirambella Bay, has not seen better days since the Roman Empire. Crete is booming. Even farmers who rarely starved but always had a hard job reaping a living from a land dominated by magnificent but rocky and infertile peaks, are having a better time of it.

The most fortunate by far are the men of Sitia, who set up greenhouses to supply western Europe's earlyseason vegetable crop. They literally ended up as millionaires. Statistics show that the prosperous people of Sitia have accumulated more wealth in cars, bank deposits and apartments than any other single group of farmers anywhere else in Greece. Is there a secret to their success? I went to Sitia to find out.

"You shouldn't make the mistake of thinking we don't work hard for our money," a tall, moustachioed middleaged man calling himself Yiorgos Kapetanakis confided in me.

"We work much harder than other farmers. There are no times of the year when we are idle. In addition, we have to keep up with the latest technology in order to ensure that our wily competitors don't catch us napping. For most of us who can't read or write, that poses a serious problem. We learn from word of mouth, following the advice of agricultural specialists and from our own personal experience. We have to get it right the first time. One mistake, and a huge investment could be lost. So, yes, we do make good money. But we work hard for it, we take risks and we're being kept on our toes twelve months a year.'

How does a shepherd feel, high up in the Lassithi plains? I spoke to Pericles, a man bursting with energy, charm and wit, who together with his wife also owns a small but comfortable guest



Part of the palace at Knossos



The fruits for which Crete is famous

house in Tzermiades. Dressed in his traditional Cretan dress of shining, knee-high black boots, *vraka* or baggy black breeches, black shirt and embroidered waistcoat, and a black kerchief around his forehead, Pericles twirled his moustache and in a few moments reviewed thousands of years of history:

"Ever since my family can remember, we have cared for sheep in these lands. We never starved except when foreign tyrants burned our homes and killed our flocks. We have resisted invaders from the Ottomans to the Nazis, and never has a foreign power been able either to establish a permanent foothold on our soil, or to change our ways. Our ways are the ways of the mountain you see before you, the ways of the arkadi (a rare type of goat found only in the highlands of Crete). To strangers, I suppose we sometimes appear rough and illiterate. But our elderly bards still recite by heart and in magnificent voices the verses of the Odyssey and the Erotokritos. Our women still retain customs and traditions which go back to the palaces of King Minos. They are the best mothers



View of Agios Nikolaos

and wives in the world, worthy of Cretan *palikaria*."

Wars against occupation have been a common feature of Crete's history, hence the garb of the peasants, who were so often in mourning that black eventually became their daily attire. A period of prosperity has descended on the island which seems destined to continue while the war god Ares is kept at a distance.

The boom town of Agios Nikolaos, built around a lake reputed to be bottomless and linked to the Thera (Santorini) volcano, owes its prosperity to tourism. But even boom towns have their problems. I spoke to a hotel owner over glasses of the local (and very potent) *tsikoudia*, on a balcony overlooking an enchanting beach.

"The one thing that gives life in Greece is water. Here in Agios Nikolaos, especially in the summer months, we have a severe shortage of fresh water. We are competing with farmers, for example on the Lassithi plain, for that essential life-giver. So far, this hasn't meant that our visitors have suffered hardship. But if we don't plan more drillings for water – a commodity more precious to us than oil – we could have major problems in the next few years.

"Then we have to cope with being too much of a success story. Our aim is not to turn Agios Nikolaos into a Costa Brava. We don't want to see this town and its surroundings lose a very special and traditional character. The only solution seems to be to cut down on the number of new hotels being built and to care more for our cultural herritage and traditions. But how can we stop economic progress when Cretans look to tourism, at least in this area, as a means to prosperity?

"Our other problem, though it might sound strange given Greece's relatively high unemployment rate, is finding reliable staff who can cater to the whims of our international guests, who at times are very demanding, and rightly so. This problem is being remedied in part by the establishment of serious tourist trade training schools. Our staff members are extremely popular with guests and very keen to work. But it is up to us to train them so we can offer



Bell tower of the monastery of Arkadi



A coffee shop in Hania



The waterfront at Hania

services that combine both the Mediterranean warmth for which we are famed, and the Western efficiency our guests have come to expect."

On the other side of Crete is Hania with its Venetian walls and harbor, its medieval quarter and its neoclassical suburb of Halepa. Lacking the commercial bustle of Herakleion, Hania has a soothing effect. Its cross-shaped market, its minarets and old Turkish baths belong to a past age that the visitor dreams he has entered, far from the noise and stress of the twentieth century. I went to see Dimitris Vlissidis, the deputy mayor of Hania. Over a Greek coffee, he spoke about Hania today.

"Our city has a population of 50,000 and the province of over 120,000. More than 50 percent of our economy depends on agriculture, of which olive oil is the main product. Our other products include oranges, which we say are the best in the world – and you have only to taste one to be convinced – and wine and sheep.

"Progress for us means establishing a fruit, olive oil or wine processing plant. Of course we'd like to see more industry, but we don't have the raw materials for that. A declining leather works is the closest we come to industry as you know it in 'Europe'.

"Hania is the Cretan province least developed touristically. We're still a baby compared to the giant industry at the eastern end. One of our most important assets is water: we have 80 percent of the island's supplies. The first development organization set up on Crete, OADK, has as its specific purpose the improvement of irrigation networks throughout the island. "So you can see from future plans that Crete is trying to improve the efficiency of its agriculture, not to supplant agriculture with industry. Perhaps that isn't a wise move. As far as I'm concerned, Crete has been abandoned by the central administration in Athens. Otherwise we would have more plans to develop an industrial framework, freeing us from our present almost total reliance on agriculture and associated services."

Mr Vlissides was outspoken on many issues. By our second cup of thick Greek coffee he had briefed me on the bad state of the island's road network (other than the highway linking the four major towns) and the danger to the island's population from the continued presence of US military facilities. "How can investors pump money into Crete, when they know it is a prime target because of the US nuclear weapons it accommodates?" he asked. "We'd prefer that Crete not be a US aircraft carrier in the eastern Mediterranean."

But like every Cretan I met, from peasant to industrialist, Vlissides made it a point of Cretan honor to end on an optimistic note. "We want the whole world to prosper. And we sincerely believe we can contribute. Our agricultural products are second to none in the world. We can share these products with the people of the Mediterranean and beyond through an art we perfected 3,000 years ago - the art of fair trade. Our prosperity and that of people who are our neighbors can build peace. From Crete, we send a message of hope. For peace and prosperity. And when you visit Hania, drop by. We'll go across the road for a tsikoudia."



Captain Mihalis Korakas

S aint George is admired and worshipped all over Greece, but nowhere more than in Crete. The adulation accorded pop-star pinups pales beside the passionate devotion, the fervent pleas and the solemn promises lavished on every icon of Agios Yiorgios. "Saint George cares, and he loves everyone," my neighbours tell me.

Yet isn't he one of the most warlike of the saints? Along with Saint Dimitris and the Archangel Michael he is forever poised, sword or spear uplifted, to slay the dragon of evil.

Cretans have never doubted that they were on the side of right and that all invaders and usurpers - whether Venetians, Turks or Germans - were an evil to be resisted and, if possible, destroyed. I have heard old men recounting the story of Saint George's killing of the dragon and, in the process, conflating dragon, Turks and occupying German forces to work themselves into a kind of blood-lust. Gesturing passionately with gun (walking stick) or knife, having been calmly paring apples only moments before, they conveniently forget that some of those listening – and sharing the apples - may be German tourists.

For centuries the Cretans have endured and survived alien occupation, often with great suffering and loss. Saint George personifies the endurance, the silent assertion and the arefusal to despair which are their responses to all hardship. Kazantzakis expressed these values in the words the Cretans chose to be engraved on his tomb: "I fear nothing; I hope for nothing: I am Free."

Some commentators misunderstand this quotation, seeing in it a Buddhistic nihilism. This is incorrect: Kazantzakis' heroic spiritual ideal is embodied in a very earthy form in the Cretan *palikari* – that pure-hearted, courageous freeNowhere is Saint George worshipped more than in Crete, where his ideals have been given earthly shape by the *palikari* freedom fighter

by Sonia Greger

dom fighter who can survive all hardships because he knows his mountains and the usurpers do not.

Linked with the idea of the shepherd *kleftes*, who could steal successfully from the oppressor, the *palikari* ideal has meaning beyond the everyday world of gentle behaviour. The *palikari's* own strong sense of honor tells him he is right, and he will force this conviction on any who threaten the security of those he protects. This ideal is reminiscent of the tribal ethic expressed in Homer and it still exists, individualistic and defiant, today.

Some Cretan *mantinades* help to illustrate this. *Mantinades* are songpoems comprising pairs of rhyming couplets, often sung to the accompaniment of a lyre. Many are handed down orally, but the best singers are capable of composing them spontaneously when they have got the 'feel' of the company at a *glenti*, or celebration. *Mantinada* singing is still a vital popular art form in Crete. The people, especially the men, listen in rapt, often radiant, attention.

Which *mantinades* are particularly popular? Those, of course, which make people laugh, but also those expressing the dogged, persistent *palikari* spirit:

If I die, lift From my grave the stone Over the scattered bones Beating still.

or:

The strong *palikaria* Don't sleep at night But turn in their narrow space And slash with their knives

If the suggestion that Saint George is a *palikari* to Cretans seems improper, look at the icon of Saint George and compare its form and structure with those of the poster of Captain Michalis Korakas which was given to me by the people of Bobia. In that village they are still honored to have nurtured such



Icon of Saint George

a brave freedom fighter; and it was Korakas whom Kazantzakis selected as a partial model for his hero Captain Michalis in the novel *Freedom or Death*. Saint, George, *palikari*, *kleftis* and both the historical and the fictional Captains Michalis are all Cretan brothers to be emulated by every young male villager.

If Cretan men are inspired by the *palikari* ideal, how do women feel about it?

Saint George is to be approached with enormous and submissive respect. In extreme distress a woman may bargain with Saint George for the life of a sick child or husband and would never forget to keep her promise of carrying a gift of several loaves to his church high up the mountain track every April 23 for the rest of her life.

As for *palikaria*, I remember complimenting a woman one day on her fine family photographs, especially those superb men with their bristling moustaches. "My great-uncles," she said, "now dead," and gave the requisite sigh. To cheer her up I volunteered: "I can see your uncles were *palikaria*." The woman lit up all over. "Ah! *Palikaria*!" she said.

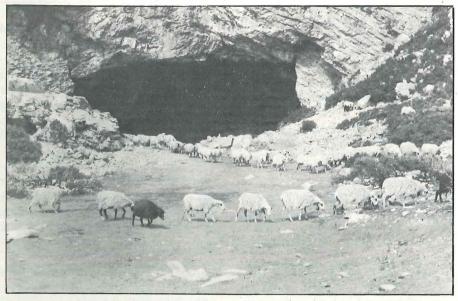
In the Cave of Zeus

The Idaean Cave in Crete was said to be the birthplace of Zeus, father of the gods. Recent excavations have revealed that the cave was in continuous use as a shrine for over 4000 years. Sloane Elliott reviews the history of the cave

J ust 100 years ago the Italian scholar Federico Halbherr founded Cretan archaeology by excavating a cave situated at an altitude of 5000 feet on the northern slopes of Mount Ida. The cave had been 'discovered' a year earlier by a Cretan shepherd, and haphazard finds there had aroused the curiosity of members of the Society for the Promotion of Education founded six years earlier by citizens of Herakleion with a permit from the Sultan.

Numerous votive objects discovered there led the society to appoint Halbherr to investigate the cave and prevent looting. An earthenware tablet was discovered with an inscription which proved beyond doubt that it was indeed the Idaean Cave.

Visited by such celebrities as the



Sheep making their own pilgrimage to the cave

wonder-worker Epimenides and Pythagoras, the Idaean Cave was the most important of Cretan shrines: Plato set *The Laws*, his last and longest sermon, on the pilgrimage route from Knossos to the cave. Lying in the recesses of Crete's most commanding mountain. and intimately connected with the birth and growth of Zeus, the father of the Olympian pantheon, the Idaean Cave carried a panhellenic significance whose glow reached down the centuries into the Christian era.

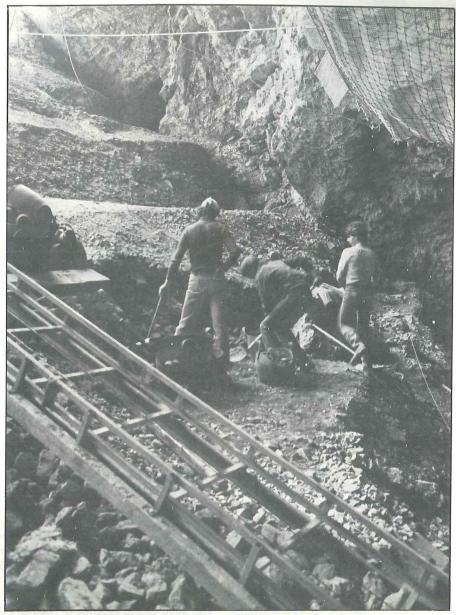
Halbherr's collection of bronze finds from the 1885 dig have long been on display at the Herakleion Museum and it was supposed that his excavations were complete. In 1982, however, the Greek Archaeological Society, with a generous grant from former President Karamanlis and led by Yiannis Sakellarakis, ephor (surveyor) of central Crete, proved that the site, while disturbed, had not by any means been thoroughly explored.

From the first, the Halbherr discoveries had been problematic. Often, both in shape and in decoration, they seemed foreign to the Greek world. While the strong Eastern influences were noted, they were not identified. The dates, too, were disputed, with estimates ranging from the ninth to the seventh century BC. Modern methods of stratigraphy were, of course, unknown to Halbherr. Furthermore, the collection was entirely of bronze artifacts and the sherds were contained in two or three boxes.

Today, after three summers' excavations, the view and significance of the cave has been dramatically altered. Hundreds of containers holding thousands of catalogued objects trace the history of the shrine from the late neolithic period to the fifth century AD.

Although many bronze finds have been unearthed, some of whose fragments actually fit into the incomplete artifacts of the Halbherr collection, greater scrutiny has been made of finds in gold, crystal and faience. The ivory artifacts, hitherto unknown, are so numerous and so fine in quality that they can only be compared to the collection in the Nimrud Gallery of the British Museum, and are more perfectly preserved. The provenance of many of these can be traced to northern Syria, Phoenicia and Egypt.

The excavation of four completely undisturbed areas within the cave led to a clear and extensive chronology. The neolithic presence is proved not only by the existence of numerous sherds within the cave but by the discovery of a stone axe outside the entrance. The identification of a small grinding stone in the cave's south recess demonstrates that man was





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Railway to the cave: the first in Crete at such an altitude

already periodically inhabiting it in neolithic times.

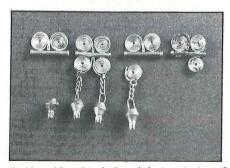
The same area shows a less rich layer in the Middle Minoan period than in earlier and later periods which may suggest the greater prominence at this time of the Kamares Cave on the south slope of Mount Ida, where the characteristic pottery known by that name is found in greatest abundance. However, in the late Middle Minoan period a richer stratum is found of a more personal nature: here a fine agate seal has been discovered denoting a very important Minoan individual.

The Late Minoan period represents the first really significant culmination with huge numbers of objects: jewellery, beads and a great quantity of crystal. The shrine is also now known to have been in continuous use throughout the protogeometric periods. Yet

Women of Anoyia, in hard hats, visit the dig during excavations



Isis-Fortune holding the Horn of Plenty. Idaean legends say Zeus used to eat from it. The stone, of sardium, is part of a Hellenistic iron ring



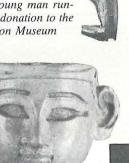
Gold necklace beads found during sieving of earth from the dig: stylized pomegranates hang from double gold spirals (6th c. BC)

another culmination occurs during the early geometric period which coincides with the Halbherr finds and the very strong influence of the East - influences quickly and easily absorbed into the Greek world not only here but in the great shrines of Hera at Samos and Artemis at Ephesus. In the seventh century the peak continues, giving strong corroboration to the acme of Cretan art known as the Daedalic style. In the classical period there is continuous activity, and the discovery of a paved area following the periphery of the cave not only gives interesting evidence of architectural arrangement but suggests the movement of the cult's liturgy itself. The discovery of bones indicates animal sacrifice.

Finds of the Hellenistic period are evident, but a last peak seems to have occurred during the Roman period, to which can be attributed the remains of clay statues and fragments of life-size bronzes. The evidence of worshippers gives out in the early fifth century, coinciding roughly with the closing of the Olympic Games. But whereas fewer than 1200 years separate the First Olympiad from the last, the shrine of the Idaean Cave seems to have been a place of continual pilgrimage for over 4000 years.

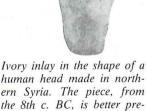
Fifty years ago, Martin Nilsson, an authority on early Greek religion, wrote: "No Greek myth is so curious as

Archaic bronze statuette of young man running – a donation to the Herakleion Museum





Ivory vessel in the shape of a lion – a masterpiece of miniature art (c. 700 BC)



human head made in northern Syria. The piece, from the 8th c. BC, is better preserved than the famous Nimrud ivories of the British Museum

the story of the birth of Zeus. This myth is especially Cretan and the Zeus of the story is very unlike the 'king of heaven' of Greek mythology. Its peculiarities are probably a Minoan heritage. An outstanding feature is that the child is not nursed by its mother – she passes out of the story when it is born – but it is brought up by wild animals... The fable of the suckling of the child is told in many countries about legendary heroes; that it was applied to Zeus in Crete proves that he was there thought of as an infant child abandoned by its



Vessels from the end of the classical period

mother. And this infant was born annually. There is a curious tale that Zeus was born in a cave in Crete and that at a certain time of year a fire was seen flashing forth from the cave 'when the blood from the birth of Zeus streamed forth'."

Nothing has been found in the recent excavations to contradict this view, and perhaps much to support it. Today the shepherds of Anoyia still go up to the Idaean Cave on Ascension Day and, among other things, make the *epitaphios* offerings of death and renewal.



Part of an elaborate stand of the so-called Cypriot type, representing a ship with oarsmen on which stands a couple – perhaps Theseus and Ariadne

Archaic bronze statue of a goat. Goats still run free around the cave, where mythology places Amaltheia, the goat that fed Zeus



Two archaic cast bronze sphinxes, which decorated bronze vessels

Head of a bronze statuette donated to Herakleion museum, from looting of the cave in the 19th c.

Man with a lamp

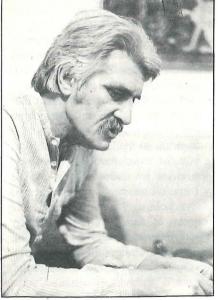
by Elizabeth Boleman Herring An exclusive interview with archaeologist Yiannis Sakellarakis, excavator of the Idaean Cave.

George Mylonas, General Secretary of the Archaeological Society of Athens, calls the Idaean Cave in Crete "the most dramatic prehistoric dig" in which his organization is involved.

Homer A. Thompson, professor emeritus of the Institute for Advanced Study in Princeton, New Jersey, says, "This dig could do for cultural history what the Grand Canyon does for geological history." (Mylonas and Thompson quoted by Robert W. Stock, New York Times Magazine.)

iannis Sakellarakis, though an eminently qualified archaeologist, has drawn a lot of fire from the Greek archaeological community for asserting that finds he unearthed at Archanes (*The Athenian*, March 1980) indicated beyond any doubt that human sacrifice was enacted at that Cretan site, most probably as an extreme measure to ward off an earthquake.

Also controversial simply for the image he projects – a colleague has said Sakellarakis sees himself as "a cross between Byron and God" – he is a highly visible figure on the Greek archaeological scene. However, he insists that he is just a methodical and responsible scientist doing his job, and not the



"I started thinking seriously about the cave when I was appointed Director of the Herakleion Museum in 1980"

Romantic, volatile figure others have portrayed.

Interviewed in February at his home in Ekali, where he lives with his wife, Efi Sapouna Sakellarakis, the Ephor (or superintendent) of Euboea, Sakellarakis presented himself as the very picture of a modern no-nonsense excavator.

Athenian: When did you start excavating at the Idaean Cave, and what led you to take such an interest in this particular site?

YS: I started an exploratory dig in the summer of 1982 and continued it the following year. Last year was the first 'real' dig.

Athenian: Why this particular site?

YS: Why should there always be a 'why'? I feel like quoting T.S. Eliot's *Four Quartets*, regarding human curiosity about the past and future. But no, professionally speaking, I had to dig there as the responsible ephor of the area. It's an important dig, and I had to clean it up. But I'm not sure that really answers the 'why'.

Athenian: When did you first visit the cave?

YS: Twenty years ago, in the 1960s. Of course, the Idaean Cave was a very important place, visited by all archaeologists. Since I was a student at the university, I'd heard a lot about the cave and its legends, and seen the finds in the 1950s, which had been exhibited in the Herakleion Museum – for example, the famous bronze shields.

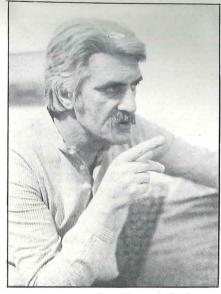
Athenian: You went back ...

YS:...many times, for many reasons. But I started thinking seriously about the cave when I was appointed Director of the Herakleion Museum in 1980; that meant I was appointed the person responsible, not only for the museum, but for the whole of Central Crete. I was responsible for the cave then.

Athenian: Has that responsibility escalated into something else, something more spiritual?

YS: Well, that's an element in every sort of work – for shoemakers, too. Every archaeologist falls in love with his dig.

Athenian: What are the special problems involved in excavating at the



"It's important to know how and when to stop. We're in no hurry"

Idaean Cave and how have you solved them?

YS: It's an extremely difficult dig. To be 20 kilometres away from the nearest village, and at a height of 1,500 metres – up there with the shepherds – well, it's difficult. And it's very difficult to get all the earth and stones out of the cave.

Athenian: It's a sort of pit inside?

YS: The main part of the dig lies at the foot of an incline which descends 16 metres from the entrance.

Athenian: And how large is the area inside the cave?

YS: As we know now it is 36 metres by 34, and 24 metres at its highest point, but we think it's larger; think, because lighting the place has been a big problem too. And this is where earlier excavators failed. They just hadn't the proper facilities to continue. But now we do have those we need. I've had a road built all the way from Anoyeia and am thus the first archaeologist to work there with the luxury of a road. My forerunner, Frederico Halbherr, one hundred years ago, needed six hours to travel from the village to the site by mule. He was the real hero; not me.

Athenian: How has the village on Anoyeia helped you?

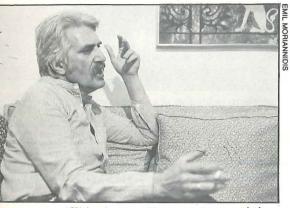
YS: Greatly. It was Anoyeia, and Mayor George Klados, that asked me to excavate in the first place. They asked for an archaeologist and it happened to be me.

It's a difficult task to install 40 people at the cave for two months. But we have everything we need now, thank God, or Zeus... even flower pots. And this year we're going to plant tomatoes. Athenian: What about the ice inside the cave? I understand there were four metres of ice in there the first season? YS: We had to get the ice out. First the snow, then the ice underneath that, and then the earth. It all depends on the severity of the winter and, fortunately, this year hasn't been bad. You can imagine the devotion of Anoyeia's workmen.

Athenian: So you have Anoyeians working with you, your students from the University...

YS:... and many archaeologists, historians, religion specialists, speliologists, geologists, architects and engineers. We have the first railway in Crete at such a great altitude.

Athenian: An article in Kathimerini states "There is an unbroken continuation of life and worship in the Idaean Cave from 2000 BC till the end of the years of Roman rule."



"We're in a position now to expand those dates to from at least the third millenium BC to down to the sixth century AD"



"Why should there always be a 'Why'?"



"Halbherr was the real hero; not me"

YS: We're in a position now to extend those dates from at least the third millenium BC to the fifth century AD. Speaking of continuity, when I went to speak to the Academy of Rome on the subject of 100 years of excavation at the Idaean Cave, I was informed that, according to archives at the Uffizi, a naturalist named Giuseppe Casabona entered the cave in 1951.

He called the cave "grotta di Giove.... Spigliarasidas" – "Spiliaras Tis Idas", as the villagers still do today, and he described the number of lamps there on the surface of the cave... He described exactly the situation I am excavating today. At the same time, he identified it with the Cave of Zeus.

Athenian: Over the last three summers, what have been your most significant finds?

YS: There have been thousands of finds of all materials, not only of precious materials. The precious things aren't always the important ones gold, ivory, faience, bronze, silver, and so on. Many finds are significant for the history of art, for archaeology, religion, history and cultural history in general. We enumerate everything, you know, even things dropped there over the last 30 years. I can give you examples of some of these... a coin of Greek democracy, a shepherd's knife, an earring... But, important things? Certainly the gold coin with the inscription of 'King Alexander' on it is very rare. And then there are all the ivories from northern Syria, in better condition than those that are in the British Museum. They're significant.

A very important find was the complete bronze shield we found last year. It shows, beyond doubt, that the Idaean Cave had not yet been properly excavated. It was even more interesting because it was dated, according to its style, to the early sixth century BC, but it was found at the level of the first century BC because a coin of a praetor of Cyrenaica, Lallius, was found with it. So, most probably, it had been preserved till that time, an old votive object. This gives us a lot to think about as far as the continuity of the cult goes. Athenian: Have your finds changed or enriched the picture we have of Minoan civilization?

YS: People always ask for change, but no, I don't expect to alter the picture we have.

The Minoan layers that we have found in the cave are important because we can trace the cult throughout the second millenium BC. We've found undisturbed Minoan layers in three different locations. And I must explain that I don't like to continue excavating when I find an undisturbed layer. I hold myself back and wait for the time to be ripe. You need a big, clear area to begin.

Since we know the existence of layers and since we've established a stratigraphy, it doesn't matter whether finds come from disturbed or undisturbed layers now: we can place them.

Concerning the Minoan finds, of specific interest, there are some seal stones – interesting, because they indicate that visitors to the Idaean Cave were important people. Also, cult vases, Minoan stone cult vases. This indicates we're dealing with a Minoan, Prehellenic cult.

Athenian: Will you go into the undisturbed layers?

YS: No. We've traced them and stopped. It's important to know how and when to stop. We're in no hurry.

I shall leave half of the cave untouched, to be tested by someone further along the line, in five or a hundred years, who has more and better excavation tools with which to proceed. *Athenian: So, maybe five years from now...*

YS: ... or a hundred.

Athenian: Is there any proof that the Idaean Cave was a Panhellenic shrine, or even a more international cult center? YS: We have found so far at least 1000 ivory objects imported from northern Syria in the late eighth century BC. What does this mean?

Athenian: Either a lot of Syrian merchants...

YS: Or, rather, a lot of rich Greeks.

Athenian: And you're not going to make any statements about who it was...

YS: No. But this indicates internationality of some form.

Athenian: Anywhere else?

YS: Egypt, Palestine, and certainly proofs that the cave was a center of a Panhellenic cult. Why else would Pythagoras enter the cave? Why does Plato set one of his most important dialogues on the pilgrimage route from Knossos to the Idaean Cave?

I do hope to be able eventually to give you the exact numbers of visitors to the cave, by nationalities, because now I know how many people entered the cave holding lamps. We know all the types of lamps, and how many handles they had. We just feed the lamp types, numbers of handles and lamp material types into a computer. Then we'll know how many lamps came from Cyrene or from Rhodes, though the computer cannot tell us if they were bought at a kiosk just outside the cave.

The Idaean Cave was not continuously a Panhellenic shrine, just as Lourdes has not continuously been a pan-European shrine, or Tinos a Panhellenic shrine. But it *was* at certain times.

Athenian: You've spoken of stratigraphy. How have you proceeded in the Idaean Cave?

YS: Starting in 1982, I found a peculiar situation in the cave. Everything seemed, at first, to be disturbed, and this was probably the reason archaeologists had stayed away from the site for so many years.

It was due to the old digs. They didn't know how to excavate in those times the way we do now. After the first archaeologists came the treasure hunters. Everything was mixed up. For example, you can find neolithic sherds on the top layer. If you're a good excavator, though, you can account for even this stratigraphically.

But, as I've said, we have undisturbed layers, and even for the disturbed ones, a stratigraphy. This is unusual. The same happened at Olympia, Delphi. Because of the conservatism of religion, they never threw out the old offerings. They buried them.

Athenian: Can you describe your digging, dating and recording techniques? YS: It's a routine. We have thousands of objects and each and every one is assigned a number, plus a description of where, how and when it was found.

But it's impossible to see properly inside the cave. True, we've installed a generator, but we don't have sunlight in there. In order not to miss anything we double our work by transporting every handful of earth to the outside for sieving, having noted the exact location of each before it's moved. We took 1,400 cubic metres of stones out of the cave just last year.

Athenian: What about the wooden objects I've heard about, preserved by the frozen earth?

YS: Everything in the cave has been excellently preserved. This year, I took casts of coins we've found to a numismatist, who said he'd never seen coins in such mint condition.

Athenian: Will you soon be hooking up to a computer with your data?

YS: We have elaborate descriptions of hundreds of thousands of items now, and many are somehow related, but the human mind needs a great deal of time to absorb and correlate a wealth of information such as is contained in our descriptions. So we're now working on our first computer program which I hope will be ready within the year.

Athenian: Have you any new thoughts on the role played by religion in Minoan civilization?

YS: People entered the Idaean Cave in Neolithic times, the third millenium BC. We don't know why. Probably, they lived in caves. But we have evidence of continuous life here from then till around 1500 BC, when we know that people entered the cave for cult purposes... the Minoan cult.

In the 14th century BC, there was a big change in Crete. The Greeks arrived. From then on, we can speak of Zeus, but not previously. Before that time, there was a cult in the Idaean Cave, but it was a Minoan cult which we are quite certain would have been for the Minoan god of fertility who, like Osiris, Adonis, Tamuz, and so on, had to die and be reborn annually. This was typical of religion in the eastern Mediterranean at that time. And we know this was true of Minoan Crete as well from information gleaned from representations of works of art.

Martin Nilsson, an authority on Greek religion, had already hypothesized that it must be so. Now, with the finding of our cult vases, we have proof.

The role of the Cretan Zeus was so unfamiliar to the 'rational' Greeks that, for them, Cretans were 'liars'.

Athenian: What is the basis for your assertion that Zeus was claimed to have been born, or reborn, in the Idaean Cave and not the Dictaian Cave? Is this a 'hot issue' in Crete today?

YS: Well, it's a matter for people in eastern Crete, human nature being what it is. I won't go into details, but my colleague Costis Davaras, the Ephor responsible for the Dictaian Cave, is of the opinion that Zeus was born at Ida. But we're not sure whether or not the Cave near Psychro is in fact the Dictaian Cave...

Athenian: What are your plans for exhibiting the finds from the cave?

YS: This is difficult to answer as the Herakleion Museum is full. I'm trying to make room for at least a provisional exhibition, not only of the Idaean finds, but also of other recent Cretan finds.

It's early yet, as the *real* excavations have only been underway for a year, so we don't know what we're going to find.

Athenian: Is the dig accessible to tourists?

YS: Yes, there are guards from spring to autumn.

Athenian: You've drawn a lot of fire for the image you project. Why are you such a figure of controversy?



"It's an extremely difficult dig..."



"People always ask for change: but no, I don't expect to alter the picture we have"



"They said I'm a controversial figure"

YS: After the furor over the human sacrifice found at Archanes, everybody thought of me as a man who likes to make a lot of noise. Yet I've put off even this interview for two years.

Athenian: Do you expect to find evidence of human sacrifice at the Idaean cave?

YS: No. The Archanes sacrifice was an extreme act in extreme conditions ...and worship of a deity is not such an extreme situation.

Athenian: Can we expect some scholarly publication soon?

YS: After a year there should be an extensive report in the Practica of the Archaeological Society. An article for the general public, devoted to caves, will appear in *Archaeologia* this spring. We've begun a major publication, but it will take five years or so.

Athenian: Is there anything else you'd like to add?

YS: To every Cretan, Mount Ida is means the heart of Crete. \Box



Pulling in the customers

by Stephanie Marohn

ania's harbor at night is a glitter of lights streaming from the doors of the restaurants and bars which line the waterfront and the side streets of the Venetian quarter. The lights play upon the water, people stroll along the wharf, and the sidewalk cafes fill with those who come to watch the evening volta (promenade). But behind this idyllic facade lies a world of which many visitors to Hania remain unaware - a world which prompted an article in an English newspaper last year to bestow on Hania the illustrious sobriquet 'Sin City'.

I experienced this aspect of Hania first-hand while working as a decoy in one of the harbor bars. For those unfamiliar with the term, a decoy may also be known as a barfly, lure, buyme-a-drink girl or – more insulting, and not necessarily accurate – bimbo.

Hania is one of two towns on Crete (the other is Souda Bay) where bars employ decoys – women who sit on bar stools for seven or eight hours a night, and simply by their presence serve to draw men into the bar to spend money on drinks. The bars cater to American servicemen stationed at the naval base near Hania, and to Germans on temporary NATO assignment. Although the bars attract Greeks and tourists as well, the foreign military presence on Crete is the primary reason for their existence, and for the practice of hiring decoys.

When I first learned of this unique job opportunity, I swore I would never stoop to such a degrading means of earning money. But after two weeks of picking olives, waiting long hours between jobs in what foreign workers affectionately term "the slave cafe", and being repeatedly passed over in favor of male laborers, I reconsidered my disgust.

Unsure of how exactly to ask for employment as a decoy, I opted for a direct approach. Marching into a bar which I had been told hired women, I abruptly inquired of the bartender whether he needed me to sit at the bar. After looking around nervously, he informed me that due to a crackdown by the tourist police the bar no longer hired women. (He later told me that he had thought I was an undercover cop attempting to entrap him and close down the bar.)

After unsuccessful attempts in several bars, I adopted a more circumspect approach. I sat down at the bar, ordered a drink, and after what I thought was a suitable length of time, made discreet inquiries. This method proved more effective. I was asked to start work the following evening.

I began my term as a decoy in some confusion, having received no specific instructions; only the bartender's proffered assistance in the event someone should "bother" me, and his suggestion that I give him a sign if a man should offer to buy me a drink and I preferred not to have alcohol in it. With this scanty preparation, I went to work.

For seven nights a week (later six, and then four) at a thousand drachmas a night, I sat on a bar stool, talking and drinking with the Greek, American, and German men who frequented the bar. I quickly discovered that the role of a decoy is a combination of social hostess, therapist, and flirt – the latter quality not essential, but desirable. As a decoy, I listened to tales both tedious and fascinating, provided female companionship to lonely soldiers, and lent an attentive ear to litanies of tribulations in love and work.

In general, the relationship I had with the patrons of the bar was an honest one. Most of the men knew I was working, not just sitting in the bar. And, unlike the owners of other Hania bars, the owner of the bar where I was employed did not pressure the decoys (there were six of us) to hustle drinks from male customers. This made for a supportive rather than an antagonistic atmosphere. One regular customer even had a t-shirt printed, with the slogan: "Support your local bimbo... buy her a drink."

Other aspects of the bar world were less agreeable. In the harbor bars, heavy drinking is the norm, belligerent behavior commonplace, and fights between drunken customers not unusual. The bars and the undesirable elements they inevitably attract (which, in my experience, comprise only a small proportion of bar clientele) are a source of tension in the community. Many residents of Hania would like to see the bars closed and their city's notoriety put to rest.

Pressure from the community is behind immigration police harassment of the women working in the bars. Most of them are foreign, working illegally, and therefore liable to fines or deportation. But as it is virtually impossible to prove that a decoy is working, and bar owners are rarely harassed by the authorities, the police settle for periodic raids on the bars to check women's visas. Although no serious consequences arise unless one's visa has expired, the practice serves to maintain tension and a sense of threat.

The other liabilities of decoy work, which is by no means an easy job, are mind-numbing boredom and the injurious effects of late nights, cigarette smoke, and excessive drinking. These factors finally drove me, out of selfdefense, to terminate my employment.

I do not regret my brief career as a decoy. I met many fascinating people and learned a lot about Greek, German, and my own American culture. Concerning the latter, not all the information I received was pleasant. I learned more about the American military than I ever wanted to know, and also discovered, somewhat to my dismay, that the 'American dream' is alive and well. But the opportunity the experience provided for observation was a writer's paradise. In fact, decoy work was a gold mine for me even if I did sometimes have to wait long hours for the gems among the rocks.

Victorians in the Samaria Gorge

by Emma Faull

I mark the sable woods That shade sublime yon mountain's nodding brow, With what religious awe the solemn scene Commands our steps

obert Pashley, one of a breed of perceptive travelers in the 19th century, was prompted to write these lines in the region of Sfakia, near the massive Samaria Gorge which cleaves Crete's great mountain fortress of Lefka Ori. Pashley noted that the inhabitants were a fitting complement to the formidable landscape: "This is the region of the hardy and courageous Sfakiani who preserved amidst their natural mountains a wild pride." Indeed, the Samaria was the only area of Crete that the Turks failed to penetrate in the 1821-1830 war. This fact gave rise to a Cretan folktale, which goes:

"All the Turks fled to Rethymnon, and the young rayaks asked them, 'Where are your arms?' and they replied, 'The Sfakiani have taken them.' 'Where are your heroes?' 'The Sfakiani have devoured them on the mountains.' 'Where are your commanders?' 'The Sfakiani have slain them all.'"

The Sfakiani region still retains an aura of remoteness and individuality. The gorge itself has only two entrances, one at either end. The upland way is from the mountain plateau of Omalos, and was described by Hugh Trevor-Battye in 1900: "When one has traversed the length of the plain one reaches high up on the right an old stone fort... the fort guards the entrance to the wonderful gorge, (and) is reached by climbing a path called Xyloskalo, ladder of wood." The other entrance is on the Libyan Sea at Ayia Roumeli.

It impressed Pashley with its grandeur: "We entered the gorge when the sun was low, too low to find its way into the abysmal chasm, so that we moved into a great solemness." It was this gloom that made Commander Spratt remark in 1865 that the inhabitants of Ayia Roumeli were "sickly and cadaverous from the influences of malaria and the want of sunshine."

The gorge was carved out by the action of a stream cutting into limestone rocks, and its depth was increased by the collapse of underground caverns, formed in the past from limestone decay. Trevor-Battye remarked, "the eye



Entrance to the gorge at Alyia Roumeli, from Robert Pashley's "Travels in Crete"

in so confined a space can form no judgement of the height of these towering walls." The water that flows down the gorge sometimes disappears into subterranean chambers. The ancient Greeks had a name for such a river -*Niktimas,* river of night and hence of darkness.

But Samaria is not such a foreboding place as these first impressions indicate. Out of the "great solemness" looms color: "color in the red of the broken rock remains, and the clear emerald of the weedless pools and the dark sap green of the sombre trees." The gorge's former inhabitants have left many traces. On the western side of the gorge outlet, Spratt found the ruins of a large Christian church, built on the basement of an ancient building. He thought this to be Tarrha, one of the earliest sites of Apollo worship.

As Pashley progressed up the gorge he came to the Turk's Pass, where a Mohammed was killed in 1770, then to the church of Hosia Maria, which, corrupted to Samaria, gives the ravine its name. Nearby, he found the "only inhabited place in the gorge, Samaria village. It had only four inhabitants, one of whom said that the ruins of Kaeno, close to the village, were the last refuge of the ancient Hellenes." Pashley expressed "doubt about the vestige I saw being very ancient," but a villager assured him, "Here was the end of them, my good Sir." Three miles above the village lies the monastery of Ayios Nikolaos: "It is surrounded by the three largest cypresses in the whole island, as my three Sfakiani companions agree in assuring me."

The gorge's inhabitants were all evacuated in 1962 when the Samaria became a national park, but the animals remain. The rare Cretan ibex, or *agrimi*, lives here. According to Pliny, the "vast horns of an ibex, like the scabbards of swords, formed the bow with which Pandarus shot at Menelaus in the Iliad." In the 16th century, Belon noted that once "Crete abounded in these animals (which) run in troops" over its hills. The Samaria is now one of the ibex's last strongholds. People still hunt the animals illegally, but with less ardor than Captain Vassilis Ekalis of Therison described in 1860: "In the winter time they may be tracked by the sportsman in the snow. It is common for men to perish in the chase of them."

Vultures still soar here, but it is centuries since their "wings went to arrow makers and skin to furriers."

Below the predators, plants cling to the gorge walls. They gave Trevor-Battye immense pleasure: "The rocks were hung with honeysuckle and wild briar in full bloom, and starred with a white syringa-like flower, and blackbird, bluerock thrushes, 'nightingales, chaffinches, and small warblers were singing all around. It was a lovely time." Intermingled with the flowers are numerous herbs - marjoram, dittany and oregano - which leave the air heavy with scent. Pines and cypresses cover the lower slopes of the gorge, and in the unique vegetation badgers and pine-martens lurk.

The Samaria Gorge holds a rich variety of landscapes, plants and animals, and the vestiges of ancient cultures. It impressed Victorian visitors, and it continues to impress modern-day travellers in much the same way. The gorge, with its walls of contorted rock, will last for many centuries yet, but the natural riches it contains are fragile and need protection. Perhaps Pashley sensed this when he bade the Samaria farewell: "Again and again do I cast a longing, lingering look behind."

Frangiskos Leondaritis: In quest of a forgotten Cretan composer

by Kerin Hope

From a single word buried in an old document, a literary sleuth has compiled the most detailed biography of an early renaissance composer

A one-word reference in a 16th century legal document from an archive in Venice sent a Greek literary historian on a scholarly detective trail that has led to the rediscovery of a long-lost renaissance composer from Crete.

The word was "musico". It described a Cretan named Frangiskos Leondaritis who was summoned to testify in 1568 at a trial staged by the Inquisition in Candia – now Herakleion – in the days when the island was a colony of Venice.

"I was intrigued by that personality – a Cretan musician who had clearly been caught up in the turmoil of contemporary politics and religion in western Europe," Dr Nikos Panayiotakis said.

Dr Panayiotakis, Professor of Medieval Greek Literature at Ioannina University and a Cretan himself, has spent much of the past 18 months tracking down details of Leondaritis' life and work in libraries and manuscript collections all over western Europe.

Some of Leondaritis' songs and church music – the earliest westernstyle compositions known from Greece – have already been revived at concerts in Herakleion, Thessaloniki and Athens, drawing an unexpectedly enthusiastic response from modern audiences.

Leondaritis born around 1518 in Herakleion, was a slightly older contemporary of Palestrina. His life story, as pieced together by Dr Panayiotakis, is the most detailed biography of an early European composer so far compiled.

The illegitimate son of a Roman Catholic priest, he emerges as a gifted, ambitious composer who made the most of his personal connections to build a successful musical career in Italy and as a court musician in Bavaria.

"Frangiskos' mother probably was Greek. It was a common enough practice then among the Roman Catholic clergy to take a concubine. His father was chaplain to the Duke of Candia, the senior Venetian official on the island, and knew the right people. I suspect he sent his son to Italy around the age of 11 or 12 to sing in a choir in Rome," Dr Panayiotakis said.

Later Leondaritis moved to Venice. At the age of 30 he was a member of Saint Mark's choir, among the most famous of its day, and was beginning to compose.

From the late fifteenth century, as the Ottoman Turks moved into mainland Greece and the Aegean islands, dozens of talented Cretans emigrated to seek their fortunes in the West.

"There was tremendous social mobility at that time, and Venice was only three weeks' sailing time from Crete. The islanders may have lived on the extreme edge of Christian Europe but they weren't excluded from the Renaissance."

Domenico Theotokopoulos gave up painting icons when he moved to Venice to work in what contemporary Cretan artists called the "western manner". He went on to Toledo to become famous as "El Greco". Markos Mousouros joined the Aldine Press in Venice and worked on some of the first scholarly editions of ancient Greek writers. Pedro di Candia reached South America as an artillery expert in the service of the Spanish conquistadors; and a Cretan student is even credited with introducing coffee to Oxford uni-



versity in the seventeenth 17th century.

"Leondaritis is the first composer from the island that we know about. But I don't suppose for a moment he was the only worthwhile musician Crete produced in that period."

Dr Panayiotakis has unearthed more than 70 published motets, madrigals and other songs as well as music for three masses. Some were found in 16th century Venetian anthologies of songs, but Leondaritis also published two separate volumes of his own compositions, in 1564 and 1566.

While in Venice, he made the acquaintance of a family of German bankers, the Fuggers, for whom he composed two motets in 1560.

"I think he may have got an introduction from the Fuggers to Duke Albert of Bavaria, one of the great music lovers of his time, and that was how he went to work as a court musician in Munich."

But Leondaritis' career there was short-lived. Dr Panayiotakis is convinced he flirted with Protestant ideas and got into political trouble as the Counter-Reformation gathered force in Germany.

"There's a reference to him living in poverty in Salzburg and having to pawn his possessions. Then he turns up in Crete again in 1567. I'm certain he left Germany for political reasons."

Once he was back home, Leondaritis' career recovered. He became organist at Saint Titus' Cathedral in Candia, probably helped by his friendship with Pietro Lando, then the island's Roman Catholic bishop.

"He appears to have survived the inquisition hearing in 1568, where he was accused of spreading Protestant propaganda, without ill effects. The last we hear of him is in 1572, when he was still going strong as the cathedral organist."

To musicologists, Leondaritis is a talented, but not a great, composer.

"There are lovely passages of melody in his work. Some of the songs are beautiful. But he's a composer who somehow lacks courage – especially in the religious works," said George Kontogeorgiou, who lectures at the Athens Odeon and conducted last year's performances of Leondaritis' music.

"He's important, especially for Greek music, but I'm slightly surprised that modern audiences have been so charmed by his work."

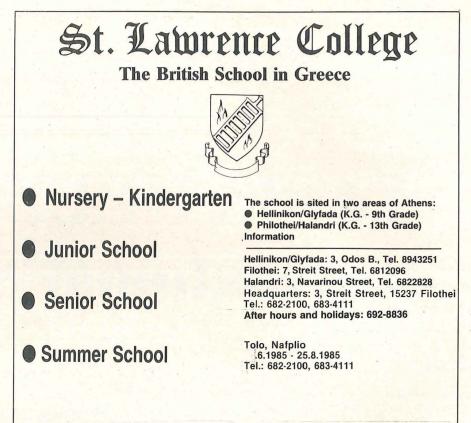
A British expert on early music is working on an edition of Leondaritis's works. Dr Panayiotakis intends to publish a biography setting the composer in the context of Crete's flourishing cultural life in the late 16th century, which he thinks has been largely overlooked by historians.

Dr Panayiotakis traced Leondaritis through the Archivio di Stato in Venice, where the official records of the Venetian administration of Crete were deposited after Francesco Morosini surrendered Herakleion to the Turks in 1669.

"The notarial documents are an immensely rich source of information about middle class life and activity on the island in the late sixteenth and early seventeenth centuries."

Life then in the Cretan countryside, where outlaws roamed the mountains and Barbary pirates regularly raided coastal districts to burn the harvest and carry off slaves, may have been grim. But things were different in Candia, Canea and Rettimo, the three fortified ports administered by the Duke of Candia and his Italo-Cretan civil service. Cretan and Venetian landowners, prosperous merchants and local civil servants enjoyed musical and literay pursuits.

That period, christened the "Cretan Renaissance", produced Vincenzo Cornaro's epic poem Erotokritos which passed into folklore and is still sung in Cretan tavernas. A handful of plays, written in Greek but with settings familiar from 16th century theatre in western Europe, have also survived. There are few remnants of that leisured life. But traveling in the orange and olive-filled valleys behind the three Cretan towns you occasionally come across a rusticated Italianate stone arch, disguised beneath thick layers of whitewash, that once belonged to the Cretan equivalent of a villa in the Veneto.



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Embroiderers in stitches and stone

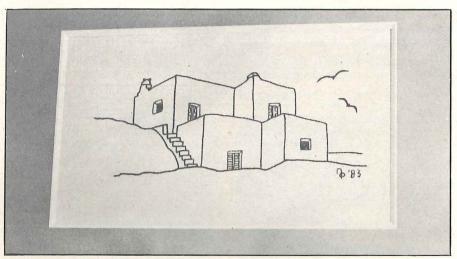
by Katerina Agrafioti

rgyris and Popy Fortomas are no ordinary couple. They are two skilled and imaginative artisans, whose handiwork continues the long artistic tradition of their birthplace – the village of Pyrgos, on the Cycladic island of Tinos. Argyris is a stone and marble engraver and Popy is an embroiderer. Though they work independently and on such different materials, their crafts complement each other and, combined, produce remarkable decorative results.

Argyris Fortomas' workshop is situated in the area called *ta marmaradika*,



Table runner in Byzantine stitch



Cycladic houses outlined in riza stitch

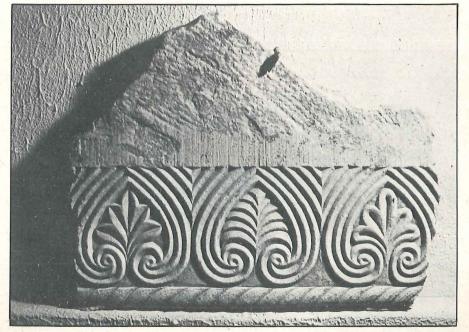
the marble workshops, a cluster of dirty alleys and courts full of scattered pieces of marble near the new Olympic Stadium, off Kifissias Avenue. The oval-shaped sign overhanging the entrance to his court reads:"Argyris Fortomas, arts in marble".

Inside Argyris' little one-room office, everything speaks of his craft. The walls, the floor and the small bench in front of his desk are covered with pieces of his work, and in one corner stand piles of albums containing press clippings about him.

After a few sips of strong Tinian *raki* and some succulent dried figs from his village, Argyris begins to speak with enthusiasm and love about his work and how he took it up. He had no special training in stone and marble engraving, it just comes naturally to him, like the air he breathes. Argyris is continuing a tradition that runs in his blood. Its origins go back to the Cycladic civilization of the third millenium BC which gave us the famous marble idols and which, passing through the workshop of Phideas and the Byzantine craftsmen, found its application in the popular Greek art of the 18th and 19th centuries.

At that time, when the Ottoman occupation was nearing its end, a rapid development of handicrafts took place in some parts of Greece. Among these popular arts, building and its auxiliary crafts, such as stone and marble engraving, reached a peak. Epiros in northern Greece, and some Aegean islands, became centers of these arts.

The island of Tinos, with its rich marble, slate and schist quarries, attained particular importance, especially in the region around Argyris' na-



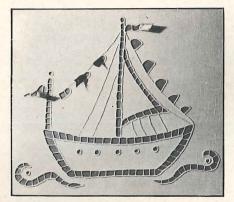
A carved mantel

Argyris often engraves on uncut stone

tive village, where most of the inhabitants were involved with stoneworking. A local love song says:

My little bird doesn't sow, doesn't reap But he is always holding the *madrakas* And engraving the marbles

"I remember," Argyris laughs, "that during my childhood in Pyrgos our alarm clock was the hammering of



A traditional asprokendima design

madrakas." He still uses these traditional tools in his work.

During his adolescent years his family moved to Athens, where his father opened a marble shop. Thus, ever since his childhood Argyris has been under the spell of the strong winds of his Cycladic island, which whispered to his soul the names and the traditions of his ancestors. Tinos is the birthplace of a constellation of sculptors renowned both in Greece and abroad: Yannoulis Halepas, Filipotti, Sohos and Fytalis, among others. Influenced by the Franks and the Ottomans, the skilful islanders evolved an esthetic and architectural style of their own.

Argyris' earliest work was rooted in this tradition. The first architectural elements he engraved were fanlights, which are central to Aegean architecture. Fanlights are semicircular marble or stone forms which are pierced in various designs and engraved with symbols and decorative motifs. They are placed above the main doors and windows in houses as well as in churches. Their original function was to let air and sunlight into the building: houses were traditionally built with few openings, to provide protection against strong winds and also against attack by pirates.

At first Argyris worked only on fanlights, engraving on them in bas-relief cypresses, birds, crosses and other traditional designs. He still does all the work by hand, with the occasional exception of the outline of a piece.

Later he began engraving lintels, the horizontal pieces of stone forming the top of window or door frames. These were traditionally engraved with inscriptions and symbols, such as the characteristic Tinian sun, which were supposed to avert the evil eye and safeguard the household from enemies and malevolent demons.

Another aspect of Argyris' work is the decorative slate tiles which used to be placed on the exterior walls or on the floors of houses. He also makes fountains, traditionally found in every Greek house and village square. He decorates them in the traditional way, with flowers and other motifs' not only for better esthetic results, but also to ward off evil spirits.

Argyris' talent has matured. Besides engraving the traditional designs on white marble and stone from Tinos or the quarries of Aegina and Isthmia, he creates new designs, which lend a very personal touch to his work. He likes to see the spot where his work will be installed in a house and to offer his opinion on it. He would never agree to place architectural elements in a position he considered unsuitable – a fanlight over the fireplace, for example.

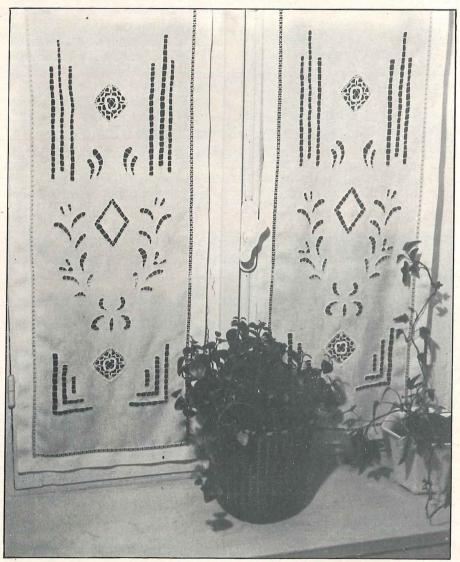
Argyris also likes to work on old stones from Tinos – the slates called

ktenistes (combed) because of the wavy lines on their surface. He never cuts a broken piece of stone, but engraves it as it is, its shape dictating the design. This gives an antique look to the finished work.

In the yard behind his office is the large workshop where Argyris works with a few young men, some of whom are students at the Athens School of Fine Arts. All around the court are scattered new and old pieces of marble and stone. Walking among them one discovers unexpected treasures. But the tiniest and most precious of all is a piece of chalk engraved with a charming, childish design. Argyris explains that it was done by his 9-year-old son. "And you know," he adds, "after he finished engraving he rubbed it with dirt to give it an antique look!"

This reminds me of a joke told by traditional builders. A teacher asks her pupils who built the world. The boy from Tinos says at once, "The Tinians (*i tiniaki*), of course, who else?"

Whether or not the Tinians built the world, there is no doubt about one thing: Popy Fortomas, Argyris' young



Curtains embroidered in the asprokendima style

wife, knows how to make it beautiful. On the whitewashed wall outside her splendid little showroom-workshop in Kifissia hangs a slate engraved with the words *To Kendima* (embroidery). This slate and three steps lead you into a world of miracles. Not only are the embroideries in Popy's workshop outstanding but the room is decorated Her favorite style is probably the white cut-off embroidery known as *asprokendima*. This style, imported to Greece from the West, is found in two variations: the English type and the Richelieu.

Popy's *asprokendimata* are done according to the traditional technique. First she draws the outline of the design



Argyris 'embroidered' this bouquet on a white marble table

with such taste that it is clear its occupant has a special talent.

Like Argyris, Popy Fortomas is carrying on a tradition, but on a path completely different from her husband's. She makes her magnificent embroideries with meticulousness and imagination, working only in styles which appeal to her.

Popy began her career as a designer for the Ministry of Agriculture in Athens. She was always attracted by the beauty of the Greek embroideries, and was familiar with many of the designs, especially those typical of the Aegean islands. Her memories of her childhood in Pyrgos are full of scenes of women working for endless hours on the trousseau of each young bride-tobe. And since she was capable enough both to design the embroideries and to do the various stitches, she decided to take up embroidery professionally.

Embroideries have always played a very important role in Greek popular art, and each region has its own characteristic traditional embroideries. Worked with a needle or on the loom, on fine imported linen or on silk or closely woven materials, they were an everyday task for women and a professional craft for some men. Men embroidered in workshops and only on designs requiring gold or metallic thread. Women embroidered at home using multicolored threads. Embroidery was used mainly to decorate traditional costumes or household items.

Popy specializes in two kinds of embroidery, and always works on linen.

on a piece of linen. After basting it all around, she cuts off the material outside the outline and embroiders the design, using a special stitch. Nowadays, she cannot do all the stitching by hand, so for some sections she uses an old foot-driven Singer sewing machine. "That way I don't consider my embroideries to be done by machine," she says, "because there is a lot of handmade work involved. What I don't ever use, because I find it unacceptable for my work, is the modern electronic and programmed machines."

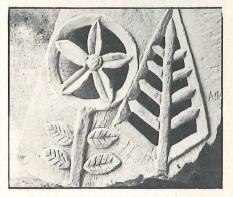
The embroideries spread around on the antique furniture are works of art: curtains, tablecloths, charming little cushions lined with pink or pale blue material and on which the cut-off embroidery forms initials – a whole collection of the most imaginative variations of *asprokendimata*.

Popy's other preferred stitch is known as Byzantine stitch. Using threads of all colours, she and her aides make excellent embroideries in traditional Greek designs. They are so well done and each one is such a work of art that they can be framed as paintings – something Popy already does. In a corner of the room, above a marble-fronted fireplace engraved by her husband, are some embroideries of her own.

Popy speaks of her work with much love and evident satisfaction. "My designs are all traditional and I make most of them by copying the originals from the museums. It's a pity," she continues, "to see women spending innumerable hours and not embroidering the right designs". She shows me the large variety of work she has done using designs from the Skyrian tradition, which is considered among the most beautiful of the Greek popular embroideries. Its well known designs include the hoopoe bird, the boat with the little human figurines, or *kadides*, on the masts and the flowers called *laledes*. She doesn't do much crochet, even though he has some magnificent samples, "because too many women know how to do it."

Popy, who has had two exhibitions on Tinos, has many plans for the future. She dreams of a publication, toward which she is working, that will deal with embroideries and provide simple, clear directions for making them. She believes that another way to promote her craft would be to organize embroidery exhibitions at the embroideries' place of origin.

Popy wants to expand her art by introducing some ideas of her own, as she has done in the past, when she used to define the outlines of Cycladic villages by embroidering with black thread and with a special stitch called *riza*, (root) that goes backwards. Several framed pieces



A decorative piece in a traditional design in this style hang on the walls.

Her clientele includes foreigners – mostly Germans – as well as Greeks. "In the past I didn't want to sell my embroideries to foreigners," she says, "because I didn't wish my work to be exported outside Greece. But they appreciate what I am doing so much that I don't mind any more."

In Popy's back room is an oval-shaped table in white marble. It is perfect in its simplicity, but what it is really remarkable about it is the engraved bunch of flowers on one side – a real embroidery on marble. Popy designed it and her husband sculpted it.

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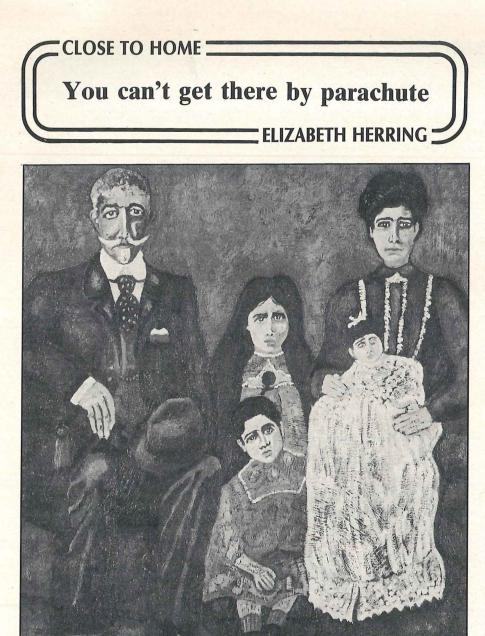
Argyris Fortomas' workshop: tel. 682-4728.

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The Kouerinis Family, by Elisavet

The other day I was discussing Reagan, Gorbachev and the Star Wars mess with a taxi driver. (More foreigners ought to make use of this excellent, all-but-untapped resource: better than TV, radio and the whole gamut of newspapers – from *Estia* to *Rizospastis* – cab drivers always know what's going on.)

At any rate, this grim driver of mine embodied that brand of fatalistic resignation in the face of larger-than-life problems that is so Greek. He felt there was no hope for the world: we would all shortly be blown to bits. It was just a matter of time.

So I outlined for him Herring's Ultimate Peace Plan, an idea that's been percolating in my mind ever since that fateful day in 1979 when I married a Greek.

The plan is beautifully simple. In

Stage One, on a given day in spring – the sooner the better – *all* eligible women in the United States will be airlifted, willy nilly – to the USSR. Simultaneously, all Russian women of marriageable age will be issued one-way tickets to America. (I leave the logistics of this population shift to those capable men at the Pentagon and Kremlin who have managed these things so well in Southeast Asia and other places.)

In Stage Two, a day or so later, similar exchanges will be enacted between Greece and Turkey, Iran and Iraq, Israel and Egypt, and so on.

And..."We'll have more suicide, homicide, parricide, destruction of valuable property, insomnia, indigestion and higher phone bills than ever," shrieked my cabbie, an excitable Cephalonian.

"Of course," I agreed. "For roughly 10 to 20 years, all hell will break loose on the domestic front, worldwide. And then, if I know anything about crosscultural relationships, after all the shouting, stomping, slugging and mudslinging, we will have a whole world full of people who have begun to have a vested interest in learning how the other side thinks and feels. We'll be on our way to peace."

(And if either you or my driver took any of this malarkey seriously, you've got an entirely other think coming.)

I do believe that something I call cross-acculturation is the only real route to global harmony, via global empathy, but an airlift never accomplishes it. You can't get there by parachute. Crossacculturation, like every other step towards moral maturation, has to occur on the level of the individual heart, or pair of individual hearts. It's a battle fought on the field of every 'mixed marriage', every attempted union of opposites. And it's not a battle you want to be dropped into without some briefing, some ammunition.

I'm amazed, therefore, at how little preparation many of us assign ourselves prior to marrying foreigners; and by marriage, I mean commitment, between homosexuals or heterosexuals, legalized or not.

More specifically, I'm amazed at how ill-schooled are most foreign women and men who decide to become part of Greek families by entering into relationships with Greek men and women.

Just recently, I've been doing some homework on cross-cultural relationships and the Greek family in preparation for upcoming pieces in *The Athenian*. The literature was selected for me by family therapist Dr Nora Haritos, of the Center for Family Learning in Politeia.

One extract especially, Eve Primpas Welts' chapter on "Greek Families" (from *Ethnicity and Family Therapy*, Monica McGoldrick *et al.* editors, New York: Guilford 1982) hit me, repeatedly, right between the eyes. As I whizzed through it with my yellow highlighter, there was an "Aha!" out loud with every other line. Welts' observations on my chosen culture, on the Greek family, its cast and script, and her interpretations of Greek history's effects on the national character, constitute a crash course in Greekness.

I wished fervently that I had done this reading before I came to live here, before I married, before I became part of a family group I so poorly understood.

I'm not saying I would not now be divorced as a result of study, or that I would have held my tongue, been a more dutiful daughter-in-law, a more pliant wife. I am saying I would have much better appreciated what motivated my adopted family. I would have been less at sea, much less angry and reactive. And it would not have taken five long years for my now ex-husband to pay me the ultimate, for him, compliment: "You've finally become able to think like a Greek."

Does this, for example, from Welts, sound familiar to some of you? "Fathers are the masters of their households. They expect to be obeyed by all family members. They expect to lead, protect, criticize, and know best. Wives' and children's roles are secondary. Generational boundaries are rigidly maintained. This pattern of relationships, in which power and authority are held by the eldest in conformity with traditional rules, is called 'lineal' ... " (Ethnicity, p. 270).

In other words, to a greater or lesser extent depending on the level of urbanization and education of your Greek family, if you enter it as a foreign bride of, say, the eldest son, your own views on such crucial - to you - issues as where you will live and how the children will be reared may be given very little weight. This has little to do with you personally, and everything to do with the Greek family's traditionally accepted way of arranging things.

On the other hand, if you enter the family as the foreign husband of the youngest daughter, you may find yourself treated like a latter-day pasha. But, either way, your position in your family of marriage may very well feel like someone else's shoe: It doesn't, it may never, fit.

How about this, again from Welts: "Greek fathers often tease their small children in a way that may seem sadistic to non-Greeks. For example: A Greekborn cab-driver, speaking with fondness of his beloved 4-year-old daughter, described taking down his suitcase before leaving for work and telling the child he was going off to Greece without her. At first she would not believe it and accused him of teasing. Only after he had convinced her... had heard her pleading and seen her tears, did he tell her that he was... teasing. Teasing is intended to toughen the children and make them cautious." (p 273)

When I first heard the time-honored tales of my husband's father taking his children to the toy store window, asking them daily to select a toy and then refusing, ever, to buy it on the grounds that "they would just want something else the next day," I thought I'd married into a family of ogres. Who could treat tiny children in such a malicious way!

Years later, I have to give the old man some credit. He was teaching his children, the only way he knew, the way he had been taught, not to desire 'things'. Times were cruel in Istanbul, money scarce, toys out of the question. Mr K knew that the sooner the children stopped 'wanting', became tough enough for their times, the better.

The daughter of an American psychiatric social worker who has always believed, firmly, in other methods of child-rearing, I was bound to clash, head on, with the son of Istanbul Greeks. I would have to learn the lesson of the toystore later on, though, on my own.) Bound to clash, too, was the woman who believes that (1) the truth can set us free, and (2) the unexamined life really isn't worth living. This compulsion to study the Greek family, to analyze it, see how it ticks before insinuating yourself into its machinery, is part and parcel of a decidedly un-Greek approach. But I think it's the only approach that ensures the foreign spouse of any hope of success here.

We should not, we must not, blunder into another people's culture, and/or a relationship in another people's culture, without doing our homework. All this very un-Greek examination of the literature may well mean the difference between peace and war for the stranger in a strange land.

By all means, let me know of any material you yourselves have found helpful. Those interested in my own small list of resources, please send a SAE to me c/o The Athenian. EH.

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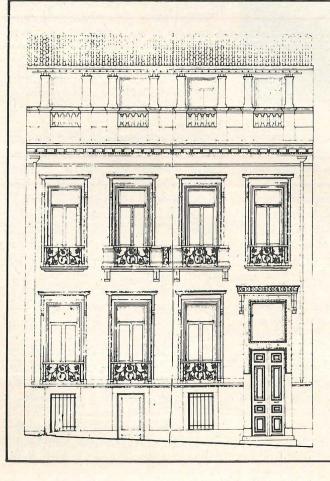
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Vas. Sofias 150, Piraeus	
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47, Papagou	Ilonia Cabaal	
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Auditorium Xenias and Artemidos St., Kifissia		
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Athens.	701 4000	
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Keramikou St.		

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180 Kifissias, Neo Psychico671	-1210, 672-6882
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Akti Miaouli 85	
International, Kaningos 27	
Piraeus Chamber of Commerce & Indus	try
Loudovikou St. 1, Plateia Roosevelt	417-7241-43
Piraeus Chamber of Handicrafts	
Karaiskou St. 111	
Professional Chamber of Athens	
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Professional Chamber of Piraeus	
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TechnicaL Chamber of Greece	
Kar. Servias 4	

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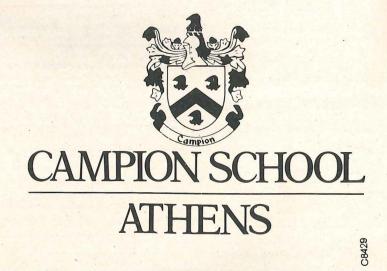
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The first pieces of the jigsaw

by J.M. Thursby

n May 21, 1864, Sir Henry Storks, His Britannic Majesty's last High Commissioner to the "United States of the Ionian Islands", packed his belongings, boarded *HMS Marlborough* and, with a minimum of fuss, sailed out of Corfu harbor. With his departure the British occupation of the islands, which had been under her 'protection' for half a century, ended in a whisper. For Greece it was the first step towards the realization of the dream to repossess all Greek-speaking Orthodox areas still under foreign flags.

Bowing to the first of many future demands for *enosis*, or union with the motherland, Lord Palmerston, the British prime minister at the time, had arranged that the Ionian islands should be part of a coronation settlement. So in 1864 the islands were ceded to the small new nation of modern Greece, and the National Assembly in Athens gained 66 brand-new deputies, representing Corfu, Cephalonia, Zante, Ithaka, Lefkas, Paxi and Cythera.

After the ill-fated reign of Greece's first King Otto, it was assumed, erroneously as it turned out, that the accession of the Danish Prince William of Glucksburg as George I of Greece would bring stability to the highly partisan politics of the time.

"Now that a brighter prospect is opening up on Greece, the annexation of the seven islands would be a benefit to them and to the Greek Kingdom," was the British point of view.

The vast majority of the Ionian islanders, it seems, were overjoyed – if somewhat astonished – to find themselves at long last members of a nation to which they belonged historically, linguistically and by religion.

However, the British withdrawal was not accomplished without a few tears. The Ionian Orthodox Church, wily survivor of many Catholic dominations, lost its long-held independence and had to submit to the ecclesiastic authorities in Athens. The powerful and tenacious aristocracy lost all its titles: apart from those of the royal family, titles were not allowed in Greece. Many aristocrats were well educated, cultured and refined and for centuries their families had been used to wielding autocratic authority. Naturally they had some difficulty in adjusting to the new status quo. They became the butt of Athenian jokes and *conte mou* ("my count") was used as a term of address only with great irony.

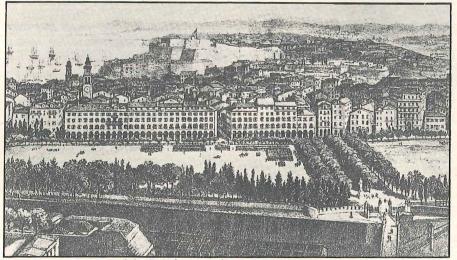
Nor was excessive enthusiasm to be found among those islanders with British pensions who now became the responsibility of the Greek government. The system of weights and measures was changed, at least officially, from the British one to that in use on the mainland, and demotic Greek to the artificial *katharevousa* then used as a mark of superiority in educated Greek circles.

But the population, inured to foreign occupation, absorbed these changes at its own sweet pace. Hadn't the islanders survived the Anjevins, Turks, Russians, French, British and for hundreds of years the Venetians? Over the centuries they had all come and gone.

Greece had enlarged its territory by nearly 2,000 square miles and gained about 230,000 new inhabitants – some of whom were to provide much-needed Michael and Saint John stands supreme. Formerly the home of the resident high commissioners, it also held the treasury for the British Order of the same name.

In secluded gardens, not far from the palace, is the villa of Mon Repos. The present Duke of Edinburgh was born there in 1921 as a member of the Greek royal family before he joined the long line of Greek royal exiles. There is a small Ionian rotunda built in memory of the first commissioner, an aqueduct which brought water to the town and an old British cemetery, to name but a few other relics of the British presence. But most of the British neoclassical buildings, built to aggrandize and beautify each island, were swallowed up by earthquakes in 1953.

After the annexation the Ionian Academy, founded by the highly eccentric Lord Guildford who both startled and amused the local populace by running round in ancient dress, was



Corfu town at the time of the British occupation

cultural stimulus.

Nikos Mantzelos, who composed the music for the stirring Greek national anthem and Dionysis Solomos – arguably the father of modern Greek poetry – who wrote the words to the anthem, were both from the islands. They had been part of the small intellectual and artistic circles patronized by Sir Frederick Adams, one of the British high commissioners.

The British were busy occupiers and there are still many reminders of their 50-year stay. In Corfu, apart from the well known Corfiot penchant for very un-Greek ginger beer and cricket, the British left a variety of public works and buildings. Among them, the splendid, partly neoclassical Palace of Saint merged with Athens University, but not before it had already given modern Greece a number of scholars, writers and poets.

During the British occupation there was always a mixture of complacency and spirited opposition to their policies. The opposition grew after 1848 when liberal revolutionary fervor wafted across from Italy. However, after 120 years, a strong mutual respect remains. There are still many Anglo-Ionian links - through marriages, trade and artistic exchanges. And the islands, especially Corfu, hold a special magnetism for the British. Perhaps it is because in 1864 they were given up, albeit as part of a political bargain, and didn't have to be battled over.

books

Ruling subjected majorities

The Jews of Islam by Bernard Lewis Princeton: Princeton University Press, 1984, 245 pp

Did non-Muslims enjoy living under Muslim rule? Professor Lewis, Cleveland E. Dodge Professor of Near Eastern Studies at Princeton University and a member of the Institute for Advanced Study in Princeton, writes: "Broadly speaking, Christians and Jews were treated in the same way. Sometimes we find the one better off, sometimes the other, but this was due to specific circumstances and not to general principles."

In *The Jews of Islam*, Professor Lewis gives us an insight not only into how the Muslims treated the children of Israel, but also into the relations between the Muslims and the peoples they conquered.

"For the Muslims, Jews and Christians were people who had been offered God's truth in its final and perfect form, of which their own religions were earlier, imperfect, and abrogated forms, and yet had wilfully and foolishly rejected (Islam)."

When the Muslims first conquered huge expanses of territory, they were a small minority ruling a subjugated majority. To protect themselves, they devised a body of security precautions which were eventually incorporated into Islamic law. For instance, *dhimmis* (non-Muslims) were forced to wear certain clothing, to ride donkeys instead of horses, and were forbidden to bear arms. Churches and synagogues could not be higher than mosques and new ones could not be built.

Both Jews and Christians were obliged to wear identifying emblems on their clothes – the origin, claims the author, of the yellow badges Jews were compelled to wear in western Europe during the Middle Ages and later in Nazi Germany.

The economic penalties imposed on the *dhimmis* were harsh. They paid

higher taxes than Muslims and were discriminated against in matters of inheritance. Muslims could not inherit from *dhimmis* and *dhimmis* could not inherit from Muslims. Thus converts to Islam (and they were legion) could not inherit from their unconverted relatives, and when they died only their Muslim heirs could receive the inheritance.

Christians and Jews enjoyed some autonomy within their own communities, with their own chiefs and judges to order their family and religious affairs in accordance with their own laws. However, they were at a disadvantage when they interacted with Muslims. While a Muslim man could marry a *dhimmi* woman, a *dhimmi* man could not marry a Muslim woman. This rule had its antecedents in Byzantine law where a Christian man could marry a Jewish woman but a Jewish man could not marry a Christian woman.

Although Jews and Christians were burdened with many restrictions and inequities, certain aspects of life were open to them. They were not barred from any occupation or profession, nor were they confined to ghettos as Jews were later in western Europe. Nevertheless, they tended to form their own neighborhoods in cities and towns, and to choose occupations which required skills the Muslims lacked or which were shunned by Muslims. Accordingly, dhimmis in certain periods of history could be found in trade, finance or diplomacy, or at the opposite end of the employment spectrum, cleaning cesspools, tanning hides and performing the dismal tasks of hangmen.

Professor Lewis examines some major episodes in modern Ottoman history, and is quick to discount Jewish participation in the Young Turks Revolution of 1908. The popular belief that Jews played an important role in the conspiratorial committees that engendered the revolt is, he says, unfounded.

In Arab provinces of the Ottoman Empire, where the overthrow of the sultan was viewed with alarm, the Young Turks were accused of transferring power to non-Muslims and, worst of all, to Jews. In fact, says Lewis, Jews played only a minute role in the Young Turk movement before the revolution, and none at all after it. "The leaders of the Young Turk movement that achieved the revolution of 1908 were overwhelmingly Muslim, mostly Turkish and Balkan." That Thessaloniki, a Jewish center, was the main center of Young Turk activity outside the Ottoman capital gave the appearance of, but did not prove, a strong Jewish role in the uprising.

Ottoman Jewry went into decline when the Greek army entered Thessaloniki in 1912. The Macedonian city had been the focus of the most advanced Jewish community in the Ottoman Empire. When the city passed from Turkish to Greek rule, the Jews there lost their raison d'être. The city's commercial character, which had shaped Jewish life, changed. As part of the Ottoman Empire, Thessaloniki had represented the economic capital of the Ottoman Balkans, but as part of the new kingdom of Greece, it now served as the northeastern outpost of a poor fledgling nation. "The decay of the Jewish community of Salonika, cut off both from its economic and Jewish hinterland, continued without interruption until its extermination by the Nazis."

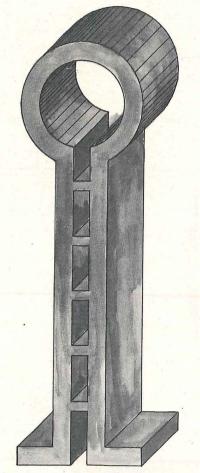
Professor Lewis, a specialist in Arab and Turkish history, writes clearly and authoritatively. His book has much to offer readers with a particular interest in the Jewish community as well as those seeking clues to the origins of current Middle Eastern tensions in an understanding of the Muslim mentality.



gallery rounds

Enigmatic models of bridges and towers

"Pier and Ocean" was the theme of the recent exhibition of Klaus Jung at the Bernier Gallery. This was the first oneman show of the young German artist (b. 1955) after numerous group shows in Germany, London and New York. A small exhibition, it consisted of sculpture-constructions representing models of actual bridges and towers. Set, as most are, on the highest points



Klaus Jung, "Bell Tower"

of commercial buildings or factories, they enrich and embellish the skyline with their picturesque shapes. The artist, probably motivated by these familiar features of the environment intruding dynamically into space, has copied their designs and occasionally elaborated upon them.

Jung's models are of structures usually found near the ocean and on waterfronts – water and gas towers, lighthouses, slim television towers or skyscrapers. They are miniature replicas finely modelled out of thin wood and plaster and painted in red lacquer. Textures are indicated by the intricate wave-like folds of corrugated cardboard.

Most interesting and complex are the watch-towers, possibly war relics or parts of fortresses or castles. Whatever their purpose, their enigmatic appeal is impressive.

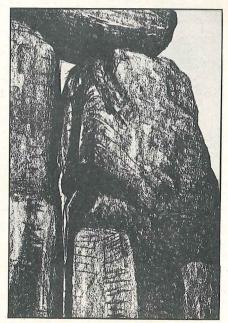
Uncovering the abstraction process

The National Gallery has just displayed a collection of outstanding engravings made by the British sculptor Henry Moore (b. 1898) between 1931 and 1979. Executed in almost every technique of the engraver's art – etching, lithography, aquatint, wood engraving – the works depict landscapes, nudes and animals. Whether figurative or abstract, the images reveal the sculptor's sensitivity. Many are preliminary studies for sculptures, in which one can easily visualize the next step in stone or bronze. Other are purely the result of creative observation.

The most impressive pieces in the series are those from the Stonehenge and Elephant's Skull portfolios. To name the Stonehenge lithographs Moore turned to Greek mythology: Cyclops and Fallen Giant are apt titles for the massive stones whose volume and texture are so beautifully rendered. At first he wanted to etch this series but, realizing that the delicate burin could not effectively express the effects of time upon these ancient rocks, he reproduced it in lithograph. The Elephant's Skull series was inspired by Sir Julian Huxley's gift to Moore of an elephant's skull. Etching directly on the copper plate, as he would on paper with pen and ink, Moore created imaginative designs derived, as he stated, "from the depths of the skull reminding me of vast deserts, deep caves and rocky landscapes." Both series radiate the powerful force of the artist's sculptures.

The *Sheep* series comprises sensitive etchings of the animals ready for shearing, or on show, or simply roaming in a meadow.

The series of nudes is most interesting as it reveals the process of abstraction. The realistic robust figures recline in the familiar poses one associates with Moore. Gradually they develop into massive rounded forms pierced by multi-shaped holes. Depicted in a wealth of poses, they stand in a row like gothic statues, sit holding a child or a cat, or relax in an open landscape.



Henry Moore, "The Fallen Titan'

However posed, each recalls the force and energy common to all Moore's work.

The series entitled *Trees* is very perceptively rendered: etched in fine detail, every gnarled intertwining branch or trunk is clearly defined.

Fittingly, the final display in the exhibition was *Artist's Hand*, showing the powerful, sensitive palms of the sculptor.

Ghikas: canvases alive with color and movement

Feminine sensuality starred in the recent exhibition of Nikos Hadzikyriakos-Ghikas at the Zoumboulakis Gallery. It radiated from the series of nudes which, along with paintings of the artist's studio, were the themes of his show. In charcoal, pastel, oil or ink wash, these lovely young women with their languid poses and curved bodies exude an aura of intimacy. Posed singly, they lie reading, napping, daydreaming on iridescent pillows and multi-colored fabrics, self-assured in their sexuality. Many are bathed in shades of glowing red which embrace their bodies like a caress. This series, painted during the 1970s, was being shown for the first time.

Two paintings from this group represent the extremes of color and action. One is a blue-grey monochrome of a nude girl lying flat on her stomach, white pastel highlighting her sensuous curves. The other is the *Meltemi*, a



Nikos Hadzikyriakos-Ghikas, "Meltemi"

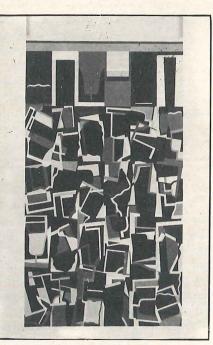
large oil, dynamic in its movement and rhythms, depicting a group of women at the beach caught by a sudden windstorm. Their violent efforts to catch the flying towels are reflected in the tripping, falling bodies, creating a sense of frenzied confusion, excitement and exhilaration.

The studio series painted in 1983 depicts mostly the familiar milieu of an artist's atelier. In Studio with Palette and Sculpture, Ghikas shows it in an improbable state of neatness. All the tools of his craft are neatly laid out brushes, rulers, paints, easel, portfolio, empty canvas boards - just waiting to be used. Juxtaposed with this painting is Studio With Large Window, which reveals the chaotic disorder of the working artist; an open window reflects the view being painted at the easel. Ghikas never needs to go far for inspiration. His home, his study, his garden, offer a profusion of rich subjects and impressions.

Taoism and the Minoan Labyrinth

Two exhibitions, a month apart, have both drawn their inspiration from the religions of the distant past. Crete motivated the Minoan series of Henry Chodhowski, Professor of Advanced and Graduate Painting at the University of Louisville, Kentucky. Here on sabbatical leave, he recently held an exhibition at the Hellenic American Union.

The acrylic studies on paper for the paintings were executed in the United States but the idea originated a few years ago on a previous trip to Greece. The imagery in these studies, derived from the art and architecture of Minoan Crete, refers mostly to the myths of Ariadne, Theseus, and Daedalus, creator of the Labyrinth.



Henry Chodhowski, "Ariadne", Study 3

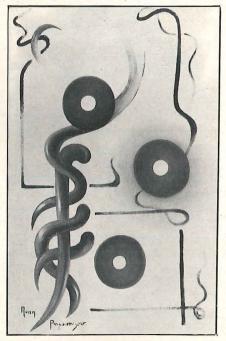
Chodhowsdki enhances the enigmatic aura of Minoan culture with symbols associated with Knossos. The priest-king throne denotes religion, government and law; the post-lintel pillar, shelter; the pithoi, food; the horns of consecration, the generative vitality of the bull; the double axe, a ritualistic symbol in the cult religion; decoration, art; and the female symbol from Linear B denotes woman and language. The significance Chodhowski gives to these signs reflects, however, a universal, archetypal symbolism. In this way he links past and present to create a sense of timelessness. As he says, "the series is not a narrative nor an architectural explanation, but a metaphorical statement attempting to see into the meaning of things, rather than seeing things."

Chodhowski weaves this almost minimalist imagery into modern compositions based on ancient steles and horizontal friezes. The Labyrinth for the artist duplicates the complexities of modern society. He paints it again as a triptych showing a maze of linear outlines, moving with dynamic rhythm, pushing, interlocking with one another, varying in color with every twist and turn. The two outer panels show the various cryptic signs in a frieze-like arrangement. The acrylics have the decorative quality of a wall painting, although some are more freely defined, and a panorama of color harmony reveals the artist's superb color technique.

At the Democritos Gallery this month, Popy Rigopoulou will be showing paintings inspired by Taoism. The general theme of the exhibition parallels the cult's mystical philosophy of harmony with nature.

The Universe - the earth and sky provides the framework for the compositions, which are peopled with abstracted figures reminiscent of Chinese culture dragons, snakes, small animals, constellations, and yin-yang opposites. "The small circle," says the artist, "denotes the 'vital energy' that marks the beginning of creation within the universe." This concept is reflected in the large blue and orange diptychs which Rigopoulou refers to as the 'eternal change'. A large circle, also the symbol of perfection, runs into both panels, its two halves fitting together like a puzzle. Surrounding it, a snake symbol unwinds rhythmically with numerous small 'vital energy' circles and black calligraphic lines.

The Chodhowski exhibition was held at the Hellenic American Union in March. The Rigopoulou exhibition will be held at the Democritos Gallery, Dimokritou 24, from May 13 to June 1.



Popy Rigopoulou, Untitled

photo gallery rounds

Avoiding the Kodachrome paradise

I n 1978, Nikos Panayiotopoulos, freshly returned to his native Athens from the BA program in art photography at the Polytechnic of Central London, met fellow Greek photographer, Yiorgos Depollas. Out of their discussions about the plight of photography in Greece, and their subsequent association with three other Greek photographers, was born the Photography Center of Athens (PCA), now in its fifth year.

In March and April, Panayiotopoulos, now 40, exhibited 34 Cibachrome prints at the PCA. The center's cast of partners has changed – it now includes Mavromatis as well as original members Antoniades, Panayiotopoulos and Depollas. Panayiotopoulos, however, is still a driving force, and the center's goals remain the same: to foster photography in Greece, to encourage the younger Greek photographers, and to influence the general climate of opinion regarding photography so that mainstream galleries will show photographs and collectors buy them.

"Our work (at the PCA) appears to be more classical, or more precisely purist in style," says Panayiotopoulos. "Few of us are interested in purely conceptual experimentation, print manipulation and so forth. But then there's nothing particularly Greek about these traits, unless they have something to do with our culture, whose aspirations at least are primarily classical."

His recent exhibition was the impressive result of three long term selfassignments, on the themes of Trees of the City, Electric Lights, and Small Churches.

Small fragments

Panayiotopoulos, whose "abstract period" is behind him, nevertheless admits there are elements of abstraction, and of surrealism, in his current work. He focuses on "very small fragments of the Greek environment, Greek everyday life," and the results are more in the realm of aesthetics than of documentation.

The trees, for example: Panayiotopoulos has shot those spindly or sturdy little Athenian trees against the backdrops of "their" walls and houses. "The first trees I ever saw were on the sidewalk... the first element of Nature in my childhood. And the sidewalk tree is *part* of the house. If the house is abandoned, so is the tree."

The electric lights, recorded in all the transparent glory – there's no other word for it – of Cibachrome, are colored votive lamps on family icons, night lights by the brass bed, the brightly tinted colors of cellophane that, for Greeks, spell out "Fiesta", or "Luna Park", or the *Karaghiozi* show at the entrance to every Greek childhood.

"I try to avoid the very strong, emphatic uses of light," Panayiotopoulos says. "Always, I've sought out the ambiguous use of these transparent colored lights. Is this a night light – for safety – or could it be for something else?"

"The 'Lights' sequence developed in turn into a series on the interiors of small chapels, whose principal attraction for me is the mixture of traditional and naive modern decorative elements – a mix which is itself a sort of parable of contemporary Greek values."

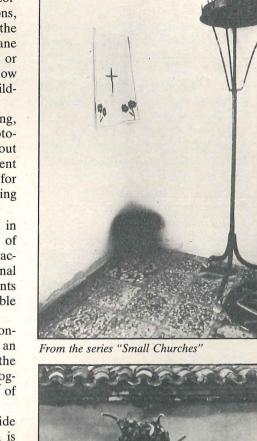
These small church interiors, he continues, "were an effort to provide an alternative visual proposition to the very conventional touristic, iconographic stereotype of the *outside* of Greek churches.

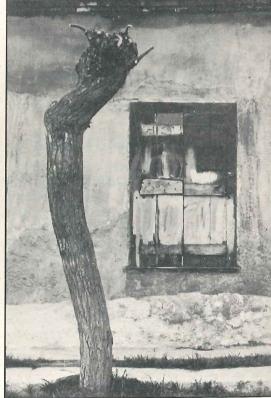
"We have forgotten what is inside the cell. The outside of the church is there because of the inside. It's a small cyclic theater... the priest and people together in two meters of space. The light is fantastic, and the small objects the people leave there are like the archeological artifacts found on a dig."

Asked about the entrancing beauty of his pictures – something many Greek photographers shy away from – Panayiotopoulos says he tries not to fall into the trap of sheer aesthetics. The harmony of his colors, the transparency of the light and the reverberation of the images in his work are *not* what John Stathatos has called "the pernicious visual conventions which depicted Greece as a Kodachrome paradise of white ruins, blue skies and golden beaches."

It's the beauty of the beholder we glimpse; to take the words of Belgian photographer François Hers out of context: "The person in the picture is the photographer." \Box







"The sidewalk tree is part of the house"

the world of music Cyprien Katsaris

It was a twofold pleasure to hear Cyprien Katsaris at the Athens College Theatre recently. Katsaris' recitals are becoming increasingly memorable and the fine acoustics, civilized environment and the peaceful surroundings so essential to the enjoyment of music have made the theatre an increasingly attractive focus for artistic events.

The first part of Katsaris' marvellously designed program comprised 'twelve masterpieces of French music,' ranging from Marc-Antoine Charpentier to Poulenc, via Desmarets, Lully, Fauré, Saint-Saëns, Debussy, Satie, Ravel and Liszt's concert paraphrase of "La Marseillaise".

Katsaris' minute observation of style served as a lesson in each interpretation. The clarity and excitement of the small baroque pieces was matched by the dreamy, limpid rendering of the impressionist ones.

The balance between accompaniment and tender melody in Saint-Saëns' "The Swan" was so fine as to move one to tears, while in Ravel's "Pavane for a Dead Infanta" the pianist created an emotion which was at once profound and devoid of mock sentimentality.

The second part of the program was devoted to Liszt's marvellous piano transcription of Beethoven's *Eroica*. Katsaris' interpretation was a revelation of the structural beauty and perfection of this symphony. Oddly enough, the large orchestra, the variety of color in the instrumentation and the frequently self-serving gestures of the conductor divert attention from the powerful, Doric and wonderfully 'natural' coherence of this masterpiece. All these qualities were markedly evident in Katsaris' interpretation – brilliantly played, with a sense of drive and measure in the tempo on the one hand, and explosive yet controlled dynamics on the other.

This fine performance brought out fully qualities in this symphony which, if not ignored, are possibly taken for granted.

Lost on Parnassus

Manon Lescaut was the work with which Puccini entered the Parnassus of great composers. The National Opera's production which opened on March 24, like so many others presented by this unfortunate institution, went unhappily astray. Once more, the stage director announced was not the one whose labors we expected to enjoy – Mrs Walman's name had already caused a stir. Alas, we had to be content with Spyros Evangelatos' last-minute improvisations.

It's inconceivable to me how an expensive new production can be mounted when the two major requirements – apart from the singers – are not met.

The orchestra was conducted by Byron Kolassis whose ability to cope with such a complex, almost symphonic score should not have been taken for granted. The result was poor, occasionally bad, staging, and orchestral playing that was consistently very bad. The orchestra was left unguided, the complexities of the score were not understood, shade and color were nonexistent and even simple melodic phrases were totally inexpressive. Coordination, however, was good, for Kolassis really cares for his singers and his tempi are always well-judged.

As Manon, Marina Crilovichi gave us her poorest interpretation vocally; dramatically, she was worse. This is a pity as her recent Santuzza in *Cavalleria Rusticana* was marvellous. The voice was heavy, suffering from excessive vibrato, unbridged differences within vocal range and questionable legato. Most serious of all, there was no understanding of the role. Nevertheless, she improved in the last act where the score really does require very dramatic singing.

Her over-emotional acting and her constant hand movements in all directions regardless of circumstances betray bad coaching and a lack of understanding on the part of the stage director. The reunion with des Grieux was very close to parody – a fact we should probably credit to Mr Evangelatos.

The tenor, Giorgio Lamberti, stood at the other end of the spectrum. Dignified, even a little cool, a fine lyrical, not very dramatic voice, but highly articulate: Lamberti's singing was stylish and aristocratic.

Some other singers were also good, such as Themis Sermié, though it's a pity he can't cure himself of the 'Don Bartolo syndrome'. Geronte was sung by George Pappas, a fine bass; Silvia France-Vafiadi was the musician; Panagopoulos' lamplighter was praiseworthy; so was the chorus. Set designer Kandis' first-act scenery was too heavy for the Lyriki stage, but the others – particularly the third-act set – were fine and functional. The ballet and the dance scene in the second act, were, to be brief, awful.

Trilingual recital

At his debut about a year ago, Roland Vernon sang Purcell's *Evening Hymn* as a tribute to the recently assassinated British Council cultural officer, Kenneth Whitty, who had made the arrangements for the recital.

This year on April 1 Mr Vernon came back during his Easter break from the Royal Academy of Music where he is studying, to sing German, French and English songs.

Schumann's *Liederkreis* is based on 12 poems by Eichendorff, which present the romantic ethic and its paraphernalia of valleys, distant cattle and impending gloom, all of which Schumann expressed accurately in musical terms.

The narrator is very much the Byronic hero: a brilliant genius at odds with the world. Mr Vernon was convincing in this role and the atmosphere of desolation, loss and despondency was deeply felt. Indeed, Mr Vernon was himself the hero of the song cycle; he did not merely sing. Even the collapse of the piano stool after *Twilight* did not daunt him.

A question which Ravel poses in his *Cinq mélodies populaires grecques* is whether to sing them 'correctly' or like a chap in the middle of a square with his bouzouki. The gaiety of the first song is followed by the reverie of the second, in which practically every bar is in a different metre. The third takes

us into the familar Greek world of rustic bravura while the fourth is very delicate with its spread of tied chords. The last song takes us back to the open-air world of a Greek island. Mr Vernon solved the Ravel's question by singing *rubato* and *con brio* when necessary. John Trevitt's accompaniment was also delivered with gusto.

The concert ended with a recital of English songs set by Roger Quilter (1877-1953). *Come away, Death,* familiar as Feste's song in *Twelfth Night* and in Benjamin Britten's most 'Elizabethan' setting, was given a highly romantic interpretation by Quilter. Another Elizabethan song set by Quilter is *Fair house of Joy*, the only example of an English song on a really

by Dimitrios K. Katsoudas

Two gifted musicians

On April 1, the Athens State Orchestra was conducted by the young general director of the Thessaloniki State Orchestra, Alkis Baltas. His program would not have been very daring had he not included Satie's "Gymnopaidie", two pieces of fine orchestration and lucid texture with basically simple, diatonic harmony which emanate a marvellously 'aristocratic' feeling. One sees clearly why Satie had such an extraordinary influence on the younger generation of French composers. The conducting of these pieces was Baltas' finest achievement: total control, subtle microclimaxes, timely changes of feeling and transparency throughout.

The soloist in Chopin's Second Piano Concerto was the young and talented Elizabeth Kounalaké who has fulfilled the promise she exhibited a few years ago at a private hearing. She performed the first part in a clear, measured, almost Mozartian fashion which I most strongly prefer. This attitude is placing Chopin exactly where he belongs in style and in regard to the influences he was receiving at the time. It is a measure of Kounalaké's maturity that she discerns and understands such things. But best of all was her rendering of the second part with clarity of sound, well-balanced sentiment, airy crescendos and diminuendos and fine legato 'singing'. One minor observation: I hope Miss Kounalaké absorbs a little of Bellini as well as Mozart. Chopin adored the former composer.

The concert ended with Haydn's Symphony No. 94. The orchestra played it evenly, if without great excitement. Overall, it was a happy evening.

grand scale, comparable to Italian opera rather than to German *lied*.

Quilter may have less understanding of the English language than Britten (or Vaughan Williams), yet his songs are worthy of an occasional hearing.

In his selection and vocal delivery – and aided by Dr Trevitt – Roland Vernon showed a complete understanding of the era and the style from which the songs came and proved that English is just as 'musical' a language as Italian or German.

Fine new requiem

The Athens Singers under Roger Tilley, and accompanied by pianists Robert Cocovinis and Lesley Vassiliou, performed Palestrina's *Stabat Mater*, THE IONIC CENTER

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sung in Latin, three *Passiontide Chorales* by J.S. Bach, sung in German, and Roger Tilley's *Requiem for two pianos and choir* on March 29 at the German Evangelical Church.

The Athens Singers is a group of mainly non-professional music lovers who meet regularly on Wednesdays in Kifissia for rehearsals. They go through three-hour sessions out of dedicated amateurism and have given us some very fine performances over the years. They also add a festive touch to the Christmas season by giving us annual carol evenings at the British Council. This year they added to the solemnity of Easter by taking part in Bach's *Saint Matthew Passion*.

What deserves even higher praise

than their eagerness and musicianship was the decision to give, in Athens, the first performance of Roger Tilley's Requiem - an extremely fine, sensitive mass for the dead, well thought out and well executed. The performance may have had its faults, but whatever the shortcomings (occasional lack of synchronization, for instance), such things were more than outweighed by the singers' devotion to the work they had chosen to perform. In short, the evening was a superb effort from an amateur choir which had so much to do in so little time. As someone said to the composer right after the performance, "They captured the sentiment." And that is what mattered.

Ion Zottos

cinema

Before and behind the cameras

An interview with Victor Banerjee, star of A Passage to India

by B. Samantha Stenzel





Victor Banerjee

Veryone has his or her conception of what a movie star should look like. Victor Banerjee, who plays the lead role of Dr Aziz in *A Passage to India*, probably doesn't match any of these images. He arrived in Athens in March for the European premiere of the film, looking more boyish than he appeared on the screen – indeed almost fragile, since he was six kilos lighter and sans the Fu Manchu moustache and beard of Aziz.

Banerjee's impeccable English and quiet poise distinguish him from his outgoing, talkative screen persona, but the penetrating, almost imploring gaze of Aziz remains the same. He makes it clear that he dismisses the 'super-hero' image that the public attributes to actors. "If you go into the movie world, you'll find that actors are like anybody else. They are not gifted with superior knowledge or ability to analyze social situations." He further demystifies acting by adding, "We are normal human beings who come into a green room, plaster ourselves with make-up, get into character, then get on the stage and act."

Banerjee started this ritual as a stage actor at the age of five, but didn't make his screen debut until 1977 in Satyajit Ray's The Chess Players. He later starred in two other films by Ray, several other Indian productions and a German film. In 1981, he directed An August Requiem, about which he says, "I definitely think cinema is a director's medium and any satisfaction one can derive from it is gained by placing oneself behind the camera." He intends to continue stage and screen acting but admits, "I feel I ought to discover the rudiments of directing while I am still an actor rather than move there after I finish acting or after my career has taken a dive.'

It is hard to imagine Banerjee's career going anywhere but sky-high after his impressive performance as the earnest doctor whose emotions range from naive enthusiasm to bitter hurt and disillusionment. The movie, David Lean's first after a 14-year hiatus, won two Academy Awards and has been a smash success in the United States.

Lean's visually stunning adaptation of the E.M. Forster novel which appeared in 1924, relates the tale of Adela Quested (Judy Davis), an inquisitive young Englishwoman who journeys to Chandrapore, India, to find out whether she really wants to marry Ronnie Heaslop (Nigel Havers), a magistrate in the Indian Civil Service. Her chaperone is Ronnie's mother Mrs Moore (Dame Peggy Ashcroft), with whom she shares a keen desire to find the 'real' India. Their fellow Britons, who have little to do with Indians, try to discourage them. The sole exception is Fielding (James Fox), the principal of the government college.

Mrs Moore strikes up an acquaint-

ance with a young Muslim, Dr Aziz (Victor Banerjee), who for the first time begins to believe that friendship could exist between the two races. He invites Adela and Mrs Moore on a picnic to the mysterious Marabar Caves.

There follow the climactic scenes at the caves with their disastrous consequences for Dr Aziz who, upon his return to Chandrapore, is charged with the attempted rape of Adela.

Banerjee says working with Lean, the 77-year-old master who made *The Bridge on the River Kwai, Lawrence of Arabia* and *Doctor Zhivago*, was a learning experience. "What is interesting about Lean is that he is an extremely creative person who does most of his research at the script level. It is easy to work with someone who has a complete idea of what he wants prior to one single frame being shot."

Banerjee says he is no longer just sitting in front of the camera and acting but that he now understands the director's cinematic language. He especially realizes that nothing should be taken for granted on the screen – everything must be spelled out for the audience.

"For instance, in *A Passage to India*, it's not enough to show a scene in which Dr Aziz and Adela discuss love and then just go off to the caves. You have to make them stop somewhere, you've got to have them exchange looks, then you have to see a hand put out, another hand meeting it and then you hang on to that shot in close-up." He confesses this was the type of thing he had left out of his film, but such techniques "are what you learn from great filmmakers."

Some critics have felt that E.M. Forster was unjust in his portrayal of the English. Banerjee disagrees. "It was very fair because Forster portrayed not only the bitter and bad side of the English rule in India but the positive side as well in Mrs Moore and Fielding." He cites Adela in the courtroom scene: "It takes an awful lot of courage for her to say 'I was brought up to tell the truth' at that point."

Banerjee feels that the relationships between Aziz and Fielding, and Aziz and Mrs Moore, show that individuals from two cultures can make friends, although where one is the ruler and the other the ruled, this is very difficult. Yet he denies that cultures themselves can mix."It's never happened historically," he says, "so it's nothing exceptional for it not to have happened in India.

by B. Samantha Stenzel

It's of no consequence to either side whether the cultures mix."

The film *Gandhi* and the BBC television series based on Paul Scott's *Jewel in the Crown* are among a recent spate of productions about India. Was it just a coincidence that these were all made within the same period? "One very brilliant author put it as 'the nostalgic twitches of an amputated limb.' The English are looking back and saying 'Hey, weren't those great days,' and they're making films about India," observes Banerjee.

Pointing out the large degree of emancipation achieved by Indian women today, Banerjee stresses the large number of women scientists, doctors and engineers. "We've had a woman prime minister; what could show a greater acceptance of women in establishment than this?" He notes that in a society as deeply rooted in tradition as India is, this is no mean achievement and adds, "The ruling people as well voted her into power and it's not just because they liked the way she looked."

Banerjee, who is married to a former airline attendant and has two small children, admits that in a country as large as India - which contains onefifth of the world's population - "You may turn around and say '100 million women are oppressed in one part of India' and I would have no means of denying that." Yet, he emphasizes, "One of the fortunate aspects of Indian culture is that women have held onto the tradition of being mothers who look after their families and homes." He says this is also true in Greece because "the Greek mentality is reasonably oriental and here, as in India, the mother is a strong person who is the pillar of the house - and that goes in the villages as well." In other societies, a woman must "go out and earn 'bread' to prove that she is someone."

Banerjee hopes that the price of development in India does not include the destruction of the family unit. He decries the effects of this in the West where old people are often sent off to live in homes, with only an occasional visit from a relative. He is dismayed by the preoccupation with material gain which means "a father will not stretch his income beyond his wife and himself." Banerjee and his wife and children live with his parents and he is proud that "if my father had to feed me for the next ten years, irrespective of how much money I made in Hollywood, he would be insulted if I tried to pay him back." Likewise, Banerjee will "always look after my children. It is my duty and no questions are ever asked."

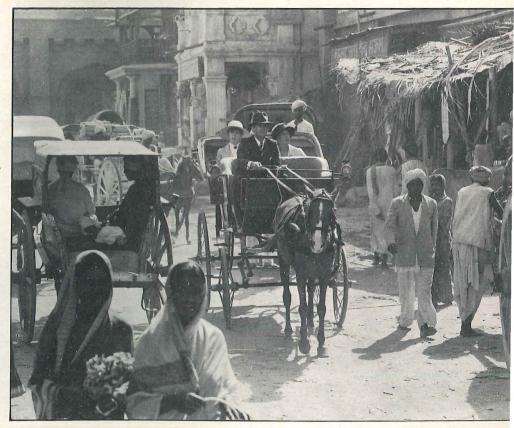
Banerjee feels that he owes everything that he is today as an actor to the Indian Satyajit Ray, "one of the greatest directors of the world."

Though he has learned to understand the medium of film, he adds, "I would still like to believe that acting on stage is what acting is all about because it's a direct communication with people." Although he does not espouse any particular method of acting, he tries to envision the whole film and keep it in his mind's eye, as films are often shot out of sequence. When he is in costume on the set, he needs to concentrate in order to "feel a scene in my bones." Despite this, in A Passage to India, on several occasions he was "fooling around" and the cameras began to roll. "Bam! I went right into it because it was that kind of part."

"What happened in the caves?" is a question that has intrigued literary scholars and readers since the appearance of E.M. Forster's novel. Asked this, the author himself replied, "Well, what do you think?" When Banerjee is asked this question he replies without hesitation, "In my own mind, I don't think anything happened in the caves." He adds, "I don't think Forster wanted anything to happen there; but by leaving it mysterious, he created an enigma which is much more interesting." \Box



Adela and Aziz on the way to the caves



Adela and Mrs Moore arrive in Chandrapore

theatre Playing The Perfectionist



Carrie Gerolympou and Ian Robertson as Barbara and Stuart Gunn

The Perfectionist, a play by Australian David Williamson, which The English-language Players theatre troupe presented at the British Council in March, is a deliciously witty comedy about the effects of the sexual revolution on the marriage of two academics in their thirties. Chuckles of selfrecognition at the characters' familiar foibles give way to grimaces prompted by the play's more serious implications. 'Can marriage work?' it asks, and, 'If it can, is monogamy feasible or even desirable?'

Barbara and Stuart Gunn are living in Denmark on an academic exchange while Stuart works on a PhD thesis in economics which he believes will rock the foundations of graduate schools throughout the world. Barbara tries to be supportive but feels stifled by her fulltime role of wife and mother. She would rather be working on her doctorate on 'Changing attitudes to breastfeeding in the suburbs of Sydney in the 1950s'. She is also a bit restless after years of tolerating Stuart's extra-marital affairs while doing little experimentation of her own.

Temptation arrives in the unlikely form of Erik, a joint-smoking Danish Socialist babysitter. Barbara, whose curiosity has been aroused by a book on open marriage, finally responds to Erik's attentions and, loosened up after a couple of bottles of wine, suggests they go to bed. To her shock Erik rebuffs her. "In Denmark, everyone is making love with everyone," he says. "That's OK, but it makes them forget about the class struggle."

Barbara's hurt at being rejected after she has finally become 'liberated' gives a clever twist to a classical seduction scene and is a telling comment on the evolution of permissive sexual behavior.

After the couple's return to Sydney,

Stuart faces a crisis when his thesis theory is published by someone else and, worse, disproved. The 'perfectionist' recognizes his rigidity – "I'm about as spontaneous as the Queen's Christmas message" – and decides to start 'relating' to his family by taking over the care of the household and children while Barbara goes back to work. When Erik arrives for a visit, he tells Barbara he has tempered his views and, much to Stuart's chagrin, a full-fledged affair begins.

Williamson has a keen sense of observation and the direction by Richard John and Christina Nordstrom kept the play cracking along except for a slight loss of pace in the plot toward the middle. The acting was good all around with Carrie Gerolympou and Ian Robertson in the lead roles. Comic relief was supplied by the one-liners of the sinuous babysitter Erik (Kreg Schmidt, a Hawaiian with an intriguing Danish accent), Stuart's sarcastic alcoholic mother (Anne Fanariotou), and her blustery husband (David Sergeant), pompously spouting aphorisms.

Though Williamson tries not to take sides in this modern battle between the sexes, the two women characters and Erik are more sympathetic and believable than the uptight father and son. The playwright doesn't pretend to answer the questions he raises, but this gives the audience more to ponder. Perhaps the closest approximation to a 'message' in the play is the line: "If you spend your life chasing impossible dreams, relationships suffer." □



Richard John and Christina Nordstrom, director and co-director

the sporting life

Soccer in Greece can be a riot

A Greek soccer referee once lost an ear to an irate player. Now we have the case of a referee who lost his pants in a scuffle with spectators.

Stelios Rinious of Rhodes, who usually referees first-division contests, was called to officiate at a thirddivision battle between the Aianta team and the visiting Anagenisi of Arta.

The match was held on Aianta's home ground, the island of Salamis, where the ancient Greeks repelled the invading Persians in one of the biggest battles in Greek history. As things turned out, it was a fitting choice.

It was clear from the opening whistle that the two teams were not the best of friends, and Rinious was forced to give out many yellow cards. Then, at the 85-minute mark, with the score deadlocked 0-0, the home team scored a goal, only to have it refused because a linesman thought one of the Aianta players was offside.

Naturally this infuriated the home crowd. Nothing happened, however, until Rinious blew the final whistle – then all hell broke loose.

Some 1,500 Aianta fans stormed the field, knocking down fences, overcoming the 26 policemen (the entire police force on the island) and beating up Rinious and his linesmen.

In the melee that followed, Rinious lost his shorts.

"They beat us until we fainted," he wrote in his report on the match. In a state of shock and half-naked, the official ran for his life and was saved, along with his two colleagues, by police and a few fans.

As if that weren't enough, some 500 enraged Aianta fans used their cars to block the road to the ferry connecting the island with nearby Piraeus. Riot police from Piraeus had to be called to end the blockade.

On another occasion, a linesman who had hit the bottle before a match was replaced by a taxi driver.

Three Athenian officials had set off by taxi to officiate at an amateur match between Pentalofos and Trikardou Katochis. On the way they stopped at a taverna in the seaside resort of Astakos. One of the linesmen became too drunk to continue the journey so his two colleagues left him in an orange grove to sleep it off.

Their taxi arrived 45 minutes late for

the match – just as the teams, wondering what had happened to the officials, were about to leave.

To cover up for their friend, the two linesmen said they had been unable to find the third official in Athens and that they had brought with them a student at the referee school – the taxi driver! The driver was given an athletic suit and the match went ahead, ending in a 1-1 score. Naturally, however, someone blew the whistle on all concerned and they were punished by the athletics authorities.

European champions

On a more serious note, we should mention the fine accomplishment of the 'Panathinaikos team, which has reached the semifinals of the European Champions' Cup. By the time this goes to press, the fate of the Athenian team will have been decided by England's Liverpool squad. The winner plays this month in Brussels against the winner of the other semifinal, between Juventus of Italy and Bordeaux of France.

Not since 1971, when Panathinaikos played in the European Champions' Cup final at London's Wembley Stadium against Ajax of Holland, has a soccer team caused so much excitement in Greece.

Panathinaikos, led by its Polish manager Jacek Gmoch, has surprised Europe this season by eliminating first Holland's Fayenoord, then Northern Ireland's Linfield and finally Sweden's IFK Gothenburg.

Very few thought the Athenian team would get past Fayenoord in the first

round. But after a scoreless deadlock in Holland, a 3-3 tie at Linfield gave the team a major boost, and a 1-0 victory at Gothenburg (followed by a 2-2 tie at home in front of 80,000 wild fans) crowned their success. It was the first away victory in European competition for Panathinaikos since 1971.

The team captain, Spyros Livathinos, says Panathinaikos owes 90 per cent of its success so far to its supporters. "Many have asked us where we found the strength to come from behind twice against Gothenburg. With this kind of fan support, everything becomes easy," he says. Including winning the European Champions' Cup?

Basketball camp

Summer athletic camps for boys and girls are very popular during the summer in the United States and in some European countries. The first such camp in Greece will open this summer in Thessaloniki.

Coach Theodore Rodopoulos and his colleagues at Anatolia College will run the Thessaloniki Basketball Club from June 10 through July 6.

The theme of the camp is "you can learn to be a star like Larry Bird, Julius Erving, Magic Johnson and Bernard King." Participants will attend seminars taught by top Greek basketball stars, receive instruction in the finer points of the game, view video clips of top NBA stars, and play matches themselves. At the end of the camp the two best students will be sent to the United States for one month's training.

The camp will cater for boys from June 10 to 15, June 24 to 29 and July 1 to 6, and for girls from June 17 to 22.

INTERNATIONAL CHILDREN'S HOLIDAY VILLAGE TOLO – NAFPLIO, PELOPONNESE

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

to spend their holidays together.

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

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

— spaggos

Sassafras tea and samovars

History of tea, part 2

I n January, India rocked world tea markets by announcing embargoes on its tea exports. The British first planted tea in India in 1833, when shortages developed in China. Today India is the world's largest producer, exporter and consumer of tea. But unless India's tea production doubles by the end of this century, home consumption will wipe tea out as a source of foreign exchange (currently over \$ 500 million a year).

Kenya and Sri Lanka can now fight for first place, although China holds the lead in exports to the US and Australia. But the consumer will again be caught in the middle as far as prices go because, unlike other commodities, tea is sold on a cost-plus basis. Overproduction is therefore the only incentive a producer has to keep prices down.

Herbal teas

Herbal teas are enjoying renewed popularity, although they have long been part of the home remedy chest. (In the US alone they are sold at the rate of 1,000 metric tons a year.) Herbal teas can be made from flowers, leaves, bark, roots or seeds. Some – even those which have been used as sure-fire cures for centuries – are potentially harmful. Sassafras tea, made from the bark of the tree, has been used for generations as a spring tonic for children. Yet it is considered toxic because it contains an oil which can cause cancer.

A famous oriental folk remedy now popular in the West is tea made from the ginseng root. *The Medical Letter* has published research findings which show that users of this exotic plant often experience unpleasant side effects such as high blood pressure, nervousness, agitation and insomnia.

Burdock tea produces hallucinations, while buckhorn and senna teas can cause diarrhea. That old favorite, chamomile tea, gives hives to hayfever sufferers, especially those allergic to ragweed. When used as a rinse, however, it highlights the hair.

The perfect brew

As any traveller knows, there are many ways of making tea. The beautiful

Japanese tea ceremony is *not* being forgotten and Russians still keep a tea concentrate hot on top of the family samovar. In the United Kingdom the habit of adding new tea leaves to the pot until there is no more room is being supplanted by the use of tea bags.

According to tea merchants, the correct way to make tea is as follows. Fill a sparkling clean pot with boiling water and let it stand. Empty the teapot and add tea leaves. Fill a kettle with *cold* water from the tap and bring it to a brisk boil. Pour the boiling water over the tea.

Never use water from the hot water tap because it is no longer aerated, and tea made with it will taste flat. For the same reason, do not use reboiled water or let water boil for long. Do not judge the strength of the tea by its color, since some perfect brews are light, others dark, according to the blend. Rather, let it steep for between three and five minutes. When making tea in a cup, cover it with a saucer to retain heat.

One of the reasons tea had such a slow start in Europe was that it required paraphernalia completely lacking in European households. Eventually, very elaborate services came into being with tea-pots in ingenious shapes, cosies sewn with intricate designs and tea caddies featuring several departments for different types of tea.

Summer-time tea

One of the most popular summertime beverages in the United States is iced tea. Served with lemon slices in tall frosted glasses, it is a uniquely refreshing and psychologically appealing drink.

It was discovered in the hot summer of 1904 at the St Louis World's Fair, when an Indian tea merchant had little success in selling his steaming brew. In desperation, he poured his wares over ice, and a new drink was born. Doctors claim, however, that *hot* tea removes, through evaporation, 50 times the amount of heat it puts into the body.

Iced tea is best made by brewing it double-strength and then pouring it hot



over ice cubes into a long, tall glass. Made this way it does not become cloudy unless put into the refrigerator. Pouring more hot water into it will usually clear the tea.

Madame de la Sablière, the wife of a 17th-century French poet, has the dubious distinction of having introduced the custom of drinking tea with milk. In addition to destroying the delicate tea flavor, milk masks the beautiful natural colors of tea, producing a murk of indescribable hue.

Resplendent emporiums

The nineteenth century was the era of the multi-masted marine marvels, the clipper ships. Built in America to radical new designs, these ships could make the passage between China and New York in 180 days – less than half the time it took their slower sisters. Two young men seized the opportunity to turn the clippers' precious cargoes of silvery-lined chests of tea into transcontinental gold.

In 1859, George Huntington Hartford and George Gilman started buying tea directly from the incoming clippers and reselling it at a 50 percent discount. Soon their "resplendent emporiums", stores with red and gold façades, gilt-edged Chinese panels and pagoda-shaped cashiers' desks, all brilliant under clusters of flaming gas lights, were seen from coast to coast. When in 1869 the golden spike was driven completing the first transcontinental railroad in the United States. their company was named the Great Atlantic and Pacific Tea Company known ever since as 'the A & P'.

On the other side of the Atlantic, in Glasgow, Scotland, Thomas Lipton, already a millionaire at 40 without ever having sold a single tea leaf, was about to give his name to the world's most famous brand of tea.

Having bought his own tea estates in Ceylon (now Sri Lanka), he began packaging the tea in sealed and weighed boxes rather than selling it from open tea chests. By cutting out the middleman, he was able to produce a cheap but high-quality tea that is now drunk all over the world. \Box

food Hot from Crete

by Kathryn Bevan

A rmchair tourists and people who have actually made the trip usually imagine – or remember – Crete as a parched, infertile island. Those who travel in spring, however, cannot miss the abundant evidence of coming harvests.

The island's grapes produce some of Greece's best wines. Its olives are first class, and apples, dates, figs, lemons, sultana raisins, and even bananas are also to be found. Almonds and walnuts, a large variety of interesting herbs and some distinctive farm cheeses are locally available and they naturally play a big part in Cretan cooking.

Cooks are also lucky to have several types of wild *horta* to hand. This is the group of greens which is ever present on taverna menus throughout Greece and which manages to seem both coarse and refined to the slightly nervous newcomer. *Horta* is perfectly in keeping with the tasty country character of Cretan food.

Kallitsounakia Kritis

Pies, whether served by themselves, as accompaniments to any kind of meat or as portable snacks, are very popular on the island. This is the Cretan version of every Greek's favoarite – spinach and cheese pie (spinach may be used instead of *horta* (fresh greens) in this recipe).

The pastry, enriched with yoghurt and butter, is heavier and rougher than that found elsewhere. For authentic results, *feta*, the tangy goat's cheese, should not be used. Instead, the filling is usually made from mild, creamy *mizithra* or the even richer *manouri* – both farm cheeses made from sheep's milk.

FILLING

1 cup (200g) mizithra, manouri or ricotta cheese
1 egg lightly beaten
1/2 lb (220g) fresh greens, trimmed of stalks
1 small onion
2-3 tblsp chopped fresh mint or 1 tblsp dried mint
3 tblsp olive oil
black pepper, pinch salt

PASTRY ¹/₂ lb (220g) plain flour pinch salt 1 tblsp olive oil 3 tblsp butter ¹/₄ cup strained yoghurt

Trim, thoroughly wash and finely shred the greens. Mix well with the cheese, egg, onion, mint, salt and pepper and oil. Combine the flour and salt in a bowl, then add the olive oil, butter and yoghurt for the pastry. Work these ingredients into the flour, gradually adding 5-6 tblsps cold water, until the dough can be cleanly gathered into a ball. Knead for a couple of minutes, until elastic. Divide the dough into two balls, cover and leave for 20 mins. Roll them out (about 1 cm thick), cut into round shapes (should be about 4 ins in diameter). Put a few tblsps of filling mixture in the middle of each round shape, fold over once and pinch edges firmly to seal. Deep fry in good vegetable oil for 2-3 mins until crisp and golden brown, drain and serve hot. Kallitsounakia can also be baked: just brush the turnovers with beaten egg, sprinkle with sesame seeds and bake in a moderate oven (350°) for 20-30 mins.

Mizithropitakia

This simple but delicious hors d'oeuvre, or snack, again calls for mizithra cheese but you can substitute it with whole-milk ricotta or a farmer's pot cheese. Thick filo dough is really necessary for the heavy pastry but you can use the pastry given above for kallitsounakia with good results. Again, the turnovers may be baked if you prefer (20-30 mins in a moderate (350°) oven). If you want to give children a treat, you can make sweet mizithropita*kia* by adding $\frac{1}{2}$ cup sugar and a little cinnamon.

1 lb (¹/₂ kilo) fresh mizithra Salt and pepper 1 package prepared thick filo dough

Cut the filo into 3-in squares. Place a tsp of cheese in the center of each square, fold over diagonally and pinch edges to seal. Deep fry the turnovers in vegetable oil for 2-3 mins until golden. Drain and serve immediately.

Cretan Cheese Tart

Cheese can play its part in crowdpleasing sweets, too. This cheesecake recipe is distinguished by the coarseness of the cheese and the richness of its sweet pastry crust.

FILLING

2 lbs fresh mizithra (1 kilo)

1 cup sugar 4 eggs ¹/₂ tsp cinnamon

PASTRY

cup butter
 ³/₄ cup vegetable oil
 cup sugar
 cup milk
 tsp baking powder
 ³/₂ cups flour – or enough to form soft dough

Combine pastry ingredients and mix until cleanly formed into soft dough. If it then seems too soft to handle you can put it into the refrigerator for about 1 hr. Next, knead for 2-3 mins on a floured pastry board, roll out to 1/4 in thick and carefully fit into a 12-in tart pan (this recipe makes one generous tart of this size, or two 8-in tarts). Mix the filling ingredients thoroughly. Spread this evenly onto the pastry shell and bake for about 40 mins in a moderate oven (350°) – or until the custard is set. Dust with castor sugar before serving.

Kritika Patoythia

This recipe for sesame turnovers is for the even sweeter tooth. The nut filling is dense and the dip fragrant.

PASTRY

1/2 cup vegetable oil
4 tblsp water or carbonated water
4 tblsp orange juice
juice of 1 lemon
4 tblsp sugar
4 cups flour
1/2 tsp baking soda
1/4 tsp salt

FILLING

1 cup ground walnuts 1 cup ground almonds 1 cup sesame seeds 1 cup honey

TO DIP

Orange flower water Confectioner's sugar

Sift flower, baking soda and salt together. Mix oil, water, orange and lemon juices and sugar, then add to the flour to form a soft dough. Cover and leave for 1 hr on a floured board. Roll out dough to about 1/4 in thick, then cut into 3-in squares. Mix filling ingredients and put one heaped tsp in center of each square. Seal the filling by folding over the four corners and pressing firmly together in the center. Bake in moderate oven (350°) for 25-30 mins. While still warm, sprinkle with the orange flower water and dip in the confectioner's sugar.

people

Making music together

"F or years I was the most anti-island person there was, I'd always lived in New York – a real city boy – but it's a marvellous place to work," says composer Francis James Brown of the 250year-old farmhouse on Andros he shares with his British wife, the actress and singer Mary Gifford.

They've lived on Andros since 1981, the only foreigners in the tiny village of Ayios Petros, but their life is far from the stereotyped island lassitude.

"We found we were spinning our wheels living in Athens, it was killing anything creative, we had no energy, no time." The couple's creative schedule this spring alone would suggest that the move was a great success.

They have a US Information Agency concert tour through Greece (closing on May 24 at the Hellenic American Union) in which they will present a history of the American musical -33 songs from 1920 to the 1980s.

"It's just the two of us on stage with a piano. Jimmy's a marvellous jazz pianist, and each musical is introduced with a tiny vignette before the medley of songs."

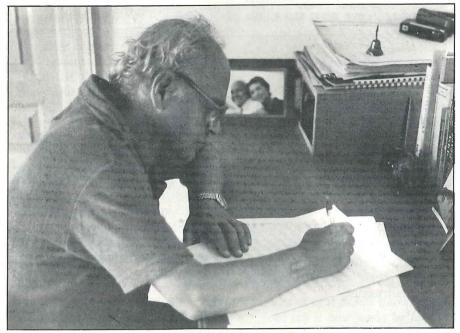
On May 7, in a music and poetry evening at the French Institute, they will perform works by Erik Satie and Gabriel Fauré, and several of Jim's own compositions.

During the three-day Anghelos Sikelianos Festival last year in Delphi, celebrating the centenary of his birth, Mary sang three of Sikelianos' poems set to music by her husband. Meanwhile Jim was in London supervising the new sound track for *Priest of Love*, a film based on D.H. Lawrence's life to be re-released in autumn for the centenary of Lawrence's birth.

Mary also managed to squeeze in a performance at the British Council in Athens of her one-woman show British Women on British Women, an anthology she's compiled of writings by British women, from the 16th century to the present, on being a woman. "It's not a feminist thing," she explains, "although there are feminist writings included. I take it through from girlhood to death." She's presented the show at colleges and universities in America, on a tour set up by the English Speaking Union, and even at lunchtime readings in the Citicorp Building in New York as part of the 'Britain Salutes America' Festival.

Jim's main work in progress is the setting of Nikos Kazantzakis' play Buddha as an opera. Both Kimon Friar, whose English translation Jim is using, and Eleni Kazantzakis, the author's widow, have heard what he's done so far and have given him their support and permission to abridge or adapt the play as necessary.

The other person who has heard the score and expressed interest is theat-



Jim Brown at work: he never composes at the piano



Jim and Mary Brown at the piano

rical producer and director Hal Prince, probably the biggest name on Broadway these days. "We had a lovely morning with him on Broadway," Mary said. "He's an old friend of Eleni Kazantzakis and she had suggested us to him. His reaction was very important."

The Andros house is equipped with a grand piano. ("The moving in of the grand piano is a story in itself. Villagers came with poles and carpets and slung it, eight men carrying the grand piano down this rocky slope. We just didn't look.") But Jim never uses it when composing. "Fortunately I have perfect pitch and can read music the way other people read a book."

He started playing the piano at the age of three and his musical education is solid – the Eastman School of Music, Tanglewood, a Fulbright scholarship to study with Luigi Dallapiccola in Florence.

He came to live in Greece over 20 years ago and met Mary when they both joined Magic Theatre, a children's theatre group that took plays to Greek schools, teaching the English language through drama.

"I was married at the time but Jim was a bachelor, beautifully free," says Mary.

"We've been married for ten years," Jim adds, "and I actually think I'm freer now." \Box

people_____ Tapping the mind's hidden powers

T welve years ago, a close friend of Paul Grivas was told she had a malignant tumor in her left lung. An acquaintance of hers, a Catholic priest, suggested to her that she had actually *chosen* to become ill. The priest, an instructor in Silva Mind Control, persuaded her to attend a Mind Control seminar before undergoing surgery. Fearing his friend might have let herself in for a brainwashing, Paul accompanied her.

The seminar was held over two weekends. The Monday after it ended, Paul's friend entered hospital. Her left lung was removed and she was given a 17 percent chance of surviving three years. Today, she is in excellent health. Her right lung has expanded to fill her entire chest cavity and there is no sign of cancer. Paul gives Silva Mind Control full credit for her remarkable recovery.

Grivas, an American-born Greek Cypriot, was so impressed by the seminar that he left a successful business to train as an instructor in Silva Mind Control. He completed his training in the minimum time of one year (training can take up to three years) and conducted his first seminar in 1975. Now, as well as conducting seminars, he trains other instructors.

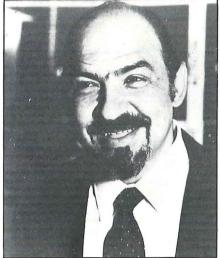
What is Silva Mind Control?

Jose Silva was a self-educated businessman and the owner of a successful electronics company when he began experimenting with hypnosis in an attempt to improve his children's performance at school as well as to satisfy a lifelong interest in the workings of the mind. The results he achieved were remarkable, and soon other parents were asking him to help their children. Silva's researches became the basis of Silva Mind Control.

The Silva technique is based on the cultivation of a state of mind known as the alpha dimension. The brain emits electrical impulses whose frequencies vary between five and 20 cycles. Silva found that the optimum frequency for learning and retention was 10 cycles. Brain waves of this frequency are known to psychologists as alpha waves. States of mind in which alpha waves predominate are characterized by feelings of relaxation, alertness and wellbeing. According to Grivas, the alpha

state can be used to solve problems as simple as finding a parking space or as complex as healing a serious illness.

He maintains that when enough people learn something new, a sort of telepathic osmosis occurs and the knowledge becomes the common property of mankind. If 10 percent of the world's population were trained to harness the power of the alpha state, he says, the phenomenon would become universal. He shares Silva's belief that we are fundamentally a single being, and only appear to be separate individuals, just



Paul Grivas

as four fingers appear to be separate if the base of the hand is concealed. "We are strangers only on the outer level," says Grivas. And we all "should take seriously our responsibility of converting this planet into a paradise."

Silva Mind Control teaches people to enter the alpha state at will. This is achieved through a meditation technique combined with the placing of three fingers together. The physical action, explains Grivas, acts as a Pavlovian "trigger" which helps to bring about the alpha state with ease even when conditions are less than ideal.

The technique also helps practitioners to become more "centred". A centred individual, says Grivas, operates from the right brain hemisphere, which governs creativity, as opposed to the left hemisphere, which governs logical, rational thought.

The first Mind Control seminar was given in 1966. Since then more than four million people in 65 countries have learned the techniques in 14 languages, including Mandarin, Hebrew, Korean and Greek. There are 2,000 graduates of the program in Greece and several of Silva's books have been translated into Greek.

A Silva Mind Control seminar lasts between 32 and 36 hours and is usually conducted over two consecutive weekends. On the first day, Grivas explains, the group learns controlled relaxation and is introduced to the alpha dimension. There follow discussions of the concept of thought as energy : the differences between positive and negative thinking; sleep control and dream analysis.

The second day of the seminar focuses on exercises in visualization, imagination, memory and recall, basic problem solving, eliminating phobias, improving relationships, increasing finances, habit control and pain control. The final two days of the seminar are devoted to developing psychic abilities such as clairvoyance, which Grivas maintains is a learnable skill; enhancing creativity; and "defection correction", or healing through the beneficial energy of the alpha state.

Grivas conducts seminars in Athens two or three times a year in Greek and, on occasion, in English.

Mind Control, which is a profitmaking organization, offers a moneyback guarantee for unsatisfied graduates as well as lifelong registration entitling graduates to free refresher courses wherever seminars are being held. While few people take advantage of the former option, Grivas says, the latter is extremely popular, especially in Greece. His seminar in March this year was attended by 250 repeaters and 200 new students.

There is no evidence of 'cultism' among Mind Control graduates – indeed, many graduates, while believing in the value of the techniques, strongly resist certain of Silva's philosophical theories, particularly those dealing with his belief that Jesus Christ will not return to earth. Grivas himself practises yoga in addition to the Mind Control techniques. Mind Control, he says, complements all ways of life.

"I think this is the most important discovery of mankind," says Grivas. "Anybody can learn to use these dimensions."

MARKETPLACE... PRODUCTS... TRENDS... IDEAS... MARKETPLACE...

Glowing rocks and garden furniture

by Elaine Priovolos

One of the benefits of living in Greece is the short winter and the lovely weather that follows. Everyone spends the summer, not to mention spring and autumn, out of doors, either on the veranda or in the garden. To help make outdoor living more pleasant, The Athenian offers this shopping guide.

Krokal designs, manufactures and sells glowing rocks - artificial stones made of polyester and small bits of marble which can be used to illuminate garden paths or decorate the bottom of a pool. Measuring from 18 cm to 45 cm in diameter, the stones can withstand all types of weather, are submersible and take three to 100-watt light bulbs. The manufacturer will produce larger rocks upon request. You should expect to wait about a week for special orders. Prices range from 900 to 6700 drs.

Krokal, Pandionos 3, Patissia, tel 252-6063; Iraklitou 17, Kolonaki, tel 362-1270.

If you are interested in inexpensive modern outdoor furniture painted in bold, bright colors, visit **To Epi**-



Krokal helps to light up your path

plo. The two shops specialize in metal furniture manufactured in Greece – hence the low prices. Cushions are also available in a variety of styles and colors.

To Epiplo, Ermou 11, Athens, tel 321-2508, 321-9911; Mesogeion 490, Ayia Paraske-vi, tel 659-8466.



Paradosi sto Mandemi classics: bench, 23,000 drs; lamp post, 43,000 drs; table, 20,000 drs

Old-fashioned cast-iron lamp posts and park benches, not to mention traditional decorative items, are made and sold at **Paradosi sto Mandemi**. According to the owner, Thanasis Kalomiris, 90 percent of the designs he uses are copied from styles dating as far back as the eighteenth century. The Piraeus foundry also provides marble for and Sunset, deals exclusively in outdoor furniture. Here you can find a wide selection of plastic, wooden, metal and bamboo furniture as well as swings, umbrellas in circular and pagoda shapes, bar trolleys and outdoor lights. Table sizes range from 96 cm \times 60 cm to 2.3 m \times 3 m for wooden models and up to 2.9 m \times 3 m for the

table tops and Oregon pine

for benches. If an item is

not in stock, Kalomiris and

his assistants can cast and

assemble it within 15 days.

sto

Fokionos 36, Piraeus, tel 412-

8512, 417-7601; showroom, Leof. Syngrou 85, tel. 922-

Garden Home, which rep-

resents a number of domestic and foreign companies,

including Grosfillex, Jardin

Paradosi

5523, 922-5525.

Mandemi,



Metal chairs (3500 and 3000 drs, l-r), table (2550 drs) and cushions (1450 drs each) are all available from To Epiplo

MARKETPLACE... PRODUCTS... TRENDS... IDEAS... MARKETPLACE...

plastic styles. You can choose from cloths made of cotton, acrylic, dralon and viscose in 15 basic designs. Garden Home will also recommend where you can find co-ordinated accessories such as plates and place mats.

Garden Home, Kifissias 266, Filothei, tel 683-0975, 681-9792; Akti Moutsopoulou, Passalimani, tel 453-3166; and Nea Vouliagmenis 36, Glyfada.

A wide range of Greek and foreign products can also be found at **Parnassas Brothers**. Wooden furniture by p.m. and Hungarotex, metal furniture by Kynast, Scab and Grazioli, and plastic furniture by Grosfillex and Allibert are all available here. For those who can't survive the summer without a barbecue, Parnassas Brothers imports four types of grills manufactured by Stüwe.

Parnassas Brothers, Ermou 87-89, tel 324-2352; Syngrou 360, tel 941-0929; and Panepistimiou 42, tel 362-7877.

Wood Well, as the name suggests, specializes in wooden outdoor furniture made of beech. It also carries a line of metal swings, umbrellas in circular and rectangular shapes and



Dralon pillows (1950 drs each), umbrellas (12,800 drs), synthetic table (13,000 drs) and chairs (8900 drs each), part of Garden Home's large selection



One (22,350 drs) of four barbecue grills at Parnassas Bros



Tents at Tenta Tessitura cost an average 1700 drs per sq metre

wooden bar trolleys. The furniture comes in three finishes – white polyurethane, and a walnut or natural stain. Fabrics include dralon and cotton and come in 40 different designs. Wood Well products are found in many garden furniture shops.

Wood Well, factory outlet, Iera Odos 170, Aigaleo, tel 346-2121, 345-8883; Amarissia, Kifissias 166, Maroussi; Maganaris Brothers, Ioanni Mela 28, Kifissias and Kolokotroni 32, Athens; and Tentopiraiki, Palia Vouliagmenis, Glyfada.

The Greek-Italian firm of **Tenta Tessitura** concentrates on tents for the veranda. In addition to the standard tent, this firm offers mechanized tents which open and fold at the touch of a button, and a tent with a special skeletal design. All tents come with a ten-year guarantee. The



This Wood Well set costs about 88,200 drs

company also sells outdoor furniture by Onigard and Fer Forge and beach umbrellas. Materials come in 11 basic designs. It is possible to buy on an installment plan, says the owner, Ioannis Souras, who also offers a ten percent discount to foreigners. The shops are open on Monday and Wednesday afternoons as well as regular shopping hours.

Tenta Tessitura, Thessalonikis 166, Petralona, tel 347-7814; and Faneromenis 46, Galatsi, tel 291-2046.

Fer Forge sells a variety of wrought-iron furniture in classical and modern styles. All its products are guaranteed against rust for seven years. Tables, which can be topped in either glass or marble, range in size from 40 cm \times 70 cm to 80 cm \times 160 cm for rectanglar shapes and 50 cm to 120 cm in diameter for round tables. You can also find swings, outdoor lights and tents here. Greek and imported fabrics, including dralon and cotton, are used. Fer Forge also sells its products to other shops.

Fer Forge, Kifissias 84, Maroussi, tel 802-0193; Kifissias 92, Maroussi, tel 802-5079: Leof. Kavalas 346, Haidari, tel 581-5441; Leof. Karamanli 112, towards Parnitha; and the 12th km on the National Road towards Lamia, tel 281-5660.



☆ From time to time, I hear Athenaeum it bandied about among the nental, featuring the fashions foreign community Athens." This has always cess of the ball, under the seemed odd to me, but since patronage of the British the people saying it seem to Ambassador to Greece, Sir mean it, perhaps we can Peregrine Rhodes, guaranpoint the way to new activi- tees that it will indeed beties. As soon as you pick up your copy of The Athenian from your favorite periptero each month (or better still, as soon as it arrives on your doorstep), turn to This Month and Focus, get out your calendar and mark in pencil all the events you would like to attend. If you have questions about anything you find, turn to The Athenian Organizer, look up the telephone number of the cultural institute, theatre or museum you need and give them a call. And please help us help you to publicize special cultural and fund-raising events. You can call me at



Many of you know these ladies - even if you may not think so. From left to right we have Dolly Hadzilazarou, Margaret Elwell, Kathy Skirrow, Mary Dwyer, Eva Manoleon, Nora Clarke, Maggie Emke and Bridget Coscoros - all members of the British Ladies Sewing Group! You will find them in the upcoming English language film "Sweet Country" of Michael Cacoyannis doing what they do best - organizing a church bazaar. The film stars Jane Alexander and Franco Nero. The Chairman of The Players, Ann Hodgson, has a speaking part.

681-5747 or Elaine or Dimitra at 322-2802 and 322-3052, but please do so at least four weeks in advance of publication. Look ahead, then, and keep us posted!

☆ The **British-Hellenic** Chamber of Commerce organized its first-ever 'Annual' Spring Ball at the Hotel Inter-Contithat of famous Athenian designer "there isn't much to do in Yiannis Tseklenis. The suc-



The works of Emile Tziros, the Cypriot painter and artisan, were presented recently at the Consulate-General of Cyprus. Cypriot Ambassador Dimos Hadzimiltis congratulated the artist, and Christos Ioannou, the Consul General, introduced Mr Tziros (center) before presenting some special films.

come an annual affair.

Not to be outdone, the Greek-Irish Society launched its first-ever annual ball at the Chandris Hotel a few days later. The event gave the entire Irish community an opportunity to meet the relatively new Ambassador Charles Whelan and his wife Monica. With the flair of the Irish for having a good time, and with Patrick O'Brien and his guitar providing Irish ballads, the dancing and singing continued into the wee hours. (Kathleen O' Donnell Kassimatis, president of the society, encourages all descendants and friends of Eire to keep posted on future activities by telephoning 653-3939.)

The Athenian Ball organized by the Alumni Asso-



Françoise Steinhauslin (pictured), the wife of the Swiss Ambassador to Greece, provided a very special afternoon for members and friends of the Hellenic Lyceum of Women when she lectured on her hobby, bookbinding. For this afternoon tea, the Lyceum salon was full to popping with diplomatic, government and business wives. The Lyceum president, Anna Maria Zaimi, welcomed the guests and introduced the speaker.

ciation of Athens College was held for something like the fortieth time! The theme of this year's 'do', at the Athenaeum Inter-Continental, was 'Memories' and its success was largely due - and 1,000 happy revellers can't be wrong - to the organizing ability of Nikos Vernikos and Dimitri Karamanos. The great golden ball hanging in the lobby almost began to swing in time to the non-stop entertainment provided by Gilbert Bécaud, Cocotas, Los Paraguayos, and alumnus Haritodiplomeno. (Watch out for a truly spectacular Athens College scholarship fund-raiser in June starring John Ashkenazy!)

☆ During the March 25th Independence Day celebrations, ERT-1 screened a telefilm featuring many foreigners living in Greece. Foreign residents who appeared in the film – The effects of the Greek revolution of 1821 all over the world, directed by Dionysis Gregoratos - were the Reverend Jeremy Peake of Saint Paul's Anglican Church; Anne Hodgson, chairman of The Players; William McGrew, president of Anatolia College in Thessaloniki; author Clyve Ayliff; and Renate Parasoglou.

☆ Special thanks go to those who donated their time and talents for a benefit concert in memory of Kenneth Whitty, the director of the British Council and Diana Economidou, its librarian, who were assassinated last year. Distinguished performers included E. Assimakopoulos, L. Zoi, K. Kopanitsa, Danae Kara, K. Kotsiotis and the Athens Singers under the direction of Nicholas Armour. The concert aided the Kenneth Whitty Memorial Fund, which has been set up to provide student scholarships. Donations may be made at the British Council, in Kolonaki Square, or by forwarding checks to Grindlay's Bank, Merlin Street Account No. 7. 2024706010.

☆ A truly stellar evening, featuring the European première of the Academy Award winning film A Passage to India, was organized by the Indian Embassy to benefit the Bhopal disaster victims. Indian Ambassador Beni Prasad Agarwat gave a special welcoming speech and presented film star Victor Banerjee to the delighted audience. (For an interview



Our picture, taken at the finish of last year's World Rally of Antique Cars - held for the first time in Greece - is a reminder that you can see some of this year's local entrants at Kennedy Square in Ekali on May 18 as they prepare to set out for Evia. Among them will be this Jaguar XK 140, purchased in 1957 by Anita and Richard Stone. The oldest participating car in Greece is a 1917 Model-T Ford owned and driven by Robert and Penny Smith.



All lined up for the beginning of the second race of the 1985 Running Corporate Challenge is this group of bankers, oil company personnel and some of their children. The races are not for weaklings: the first one was run over 3 km, this race at Rafina was 5 km and the third one, to be held on Rhodes, is 10 km. EAV (Greek Aviation Industry) won the Rafina race with the teams of Bank of America and British Petroleum right behind them.

with month's Cinema pages.)

☆ The Greek-Irish Society held a benefit in March for the SOS Support Line. Popular guitarist and folk singer,



Edward H. Woodford, Chargé d'Affaires of the Canadian Embassy, opened an exhibition on The Canadian Landscape organized in cooperation with the National Gallery and the Alexander Soutsos Museum. The assistant curator of the gallery, Ms Angela Tamvaki, also welcomed the guests.

Banerjee, see this Michael Keely, donated his talents while the Hotel Athenaeum Inter-Continental provided the space. Helping to organize the show was Tom Raftery. (Remember to keep SOS's telephone number handy - 644-2213 - you never know when you might need it in an emergency.)

> ☆ The Japanese Embassy, cooperation with the in Japan Foundation, held a most interesting musical evening featuring traditional Japanese instruments. The shakuhachi (bamboo flute) was played by Katsuya Yokoyama and the koto (harp) by Mikiko Haga. As the Embassy's Chargé d' Affaires, Mr Katsuhiko Tsunoda, said in introducing the famous artists, "In music, the trade balance is far more favorable to Europe and America than to Japan. We are trying to increase our exports in this sense."

Gala spring fashion parade

Athens society welcomed the spring and summer haute couture collection of Kathy Heyndels (née Hatzidiakou) at a gala showing at the Grande Bretagne Hotel. Designer Costas Faliakos was present and a truly opulent reception followed. The audience echoed the enthusiasm of women in many parts of the world where this talented Greek woman has been making a splash.

Exquisite fabrics, provocatively slit skirts, small jackets, hip-hugging dresses and hand beading and appliqués created a series of beautiful illusions. In a world of prêtà-porter it is a joy to find a collection that is one of a kind.

The collection inspired all its viewers to re-dedicate themselves to Weight Watchers, join the joggers and head for the aerobics session. Having shaped up, we can all queue in front of Créations Heyndels (Alopekis 24) for one of these beautiful day or evening dresses.

In the audience, which included wives of ambassadors, nasiadou; Mrs Agapi Vardibusiness and cultural leaders, noyanni; Mrs Emilia Iliakowe spotted the Ambassador of Zaire and Mrs Bolele wa Boende; the daughters of family; Mrs Maria Ikono-Saudi Arabian Ambassador mou; Miss Maria Patera; Abdullah Al Malhooq; Mrs Miss Lucy Tsapari; and Mrs Irene and Mrs Angela Atha- Maria Chandri.



Kathy Mrs poulou; Karageorgi; the Vouraki



These are truly hands held round the world! The Women's World Day of Prayer was observed with a prayer-reading in the Second Evangelical Church of Athens. Participating in the multi-linguistic reading were (from left) Mrs Rania Leondaridou (Greek), Mrs Virginia Hebditch (English), Mrs Sylvia Nercissian (Armenian), Mrs Marita Apostolidis (German) and, representing the women of India, Mrs Irene Barreto. The choir of the Women's International Club, under the direction of Marian Rowsell, provided special music.



Dis'n Data Connie Soloyannis Vulgar lyrics

O ne unofficial estimate of the income generated by cruise ships operating in Greece for 1985 is a cool one billion dollars. Believe it or not, one Greek cruise company refused a six month advance payment of one million dollars for bookings of a large group because a discount was suggested.

The 1985 hotel price guidelines announced by the government list luxury class hotel accommodations both with and without bath! Further, if you believe these government-announced rates, you should be able to stay at the Athens Hilton or Athenaeum Inter-Continental for only 1,660 drachmas a night. (Tell 'em Nick Skoulas of the GNTO sent you.)

It's being said that the same Nick Skoulas is thinking of running for parliament in the forthcoming national elections. He's said to have garnered impressive financial support... could be fascinating to witness a parliamentary debate between him and Michael Ghiolman, who may be an ND candidate and who is suing Skoulas over a tourist license.

Embarrassing Moments Department: some visiting dignitaries lunching at the Piraeus Yacht Club mistook an old photograph of a Greek sea captain for Kemal Atatürk... Some observers who have seen Minister of Mercantile Marine George Katsifaras on the disco dance floor say the dapper official should concentrate on his gyrating rather than his ministering. "It doesn't hurt as many people," is how one put it... Speaking of afterdark activities, George Selimis, chief of public relations and advertising for the GNTO, is sufficiently adept at playing the bouzouki that he could moonlight at clubs.

John Theodoracopoulos, owner of the Hotel Caravel, is thinking of becoming a chain and is reportedly looking to acquire or build at least two more properties...

Nicky Blue, the fabulous Panamanian entertainer, gave out a sampling of his lusty voice at *Barbara's* in Kifissia. His rendition of *Fascination* sent tremors through the female clients... Londonborn Barbara Betounis is the Barbara who created this fine spot... Incidentally, Bubbles Blue, the superb dancersister of Nicky, is planning a "celebration concert" on the Acropolis, permission pending, "to emulate and honor Isadora Duncan."



George Marinos... 30 years in showbiz

In case you didn't know, singer George Marinos is chalking up 30 years in show business in the spotlight at the *Medousa* night club. Still on the music scene, one of the top selling albums is that of Yianni Spanos and Georges Hadzinasiou, playing their own compositions. CBS Records taped one of their shows at the popular *Michel's...* For the record, Jimmy Panousis, leader of Mousikes Taxiarchias, is the one who really tested the lack of censorship in Greece, with his very pointedly vulgar lyrics.

There's talk of *Ta Nea* and *Taxidi* magazine publisher Christos Lambrakis getting out of the travel business. Reports persist that his *Travel Plan* operation is not doing well due to the higher and higher cost for Greeks (with drachmas) to travel abroad...

Recent flying visits include Jim Hoagland, of the Washington Post, who was in Athens visiting old friends and let it be known that his house on Mykonos could be for sale... Archeologist Iris Love stopped at the *Grande Bretagne* for hellos to local pals on her way back to New York from a special cruise down the Nile... Meanwhile veteran jazz musician Manolis Mikelis is seeking medical treatment in the USSR for his troubled eyes.

Tom Stone, teacher of English and theatre at Anatolia College outside Thessaloniki, came down to Athens to handle the lighting of Bill Carter's ballet program at the Lyriki Skini. Before he settled in Greece, Stone did similar staging for Jerome Robbins and Hal Prince in New York ... The exhibition of Florence Message, wife of Tom Stone, at the French Institute in Thessaloniki, proved to be a sellout. All of her 57 items were earmarked for purchase. Florence's creations vary from ikons to collages on different materials, some of them distinctive in their use of electric wire. There's a move to have a showing in Athens shortly...

If you have never seen or heard anyone play a musical saw, go to the *Quo Vadis* in Glyfada where Elli Belliou provides the only such performance in Greece, perhaps in the Balkans. Elli, a grandmother several times over, learned her saw in Egypt from a Polish musician...

MODERN SPOKEN GREEK INTENSIVE SUMMER COURSES 4 week classes, all levels, 3 hours per day REGISTRATION: May 20-31, 1985 NEW classes start: June 4, July 2, Sept 4 TUITION: 10,750 drs. Office hours: 9-1, 4-7, Fri 9-3 greek and other studies department

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tel. 3607305





O n one of those beautiful spring days last month, I found Yiannis Philodoxakis, my retired civil-servant friend, sitting at his usual table in the Kolonaki open-air cafe with a dreamy smile on his face.

As a rule I avoid him like the plague, but in view of the political developments that had taken place only the previous week I was very curious to find out why his usual scowling expression had been replaced by one of bemused rapture.

"Yiassou, Yianni," I said as I came up to him. "What are you looking so pleased about?"

His dreamy smile broadened into a wide grin. He waved me to a chair beside him.

"Sit down, my friend. Have a coffee. In five years' time I shall be treating you in the presidential palace," he said.

"Is that so? Are you planning on getting a job there?" I asked.

"I certainly am," he replied, "the top one. President of the Republic, that's what I'll be."

"How do you work that one out, old pal? When did you suddenly acquire political ambitions?"

"Ever since Sartzetakis became president. I've given the matter a lot of thought and I've come to certain conclusions."

"Which are?"

"Which are that if I play my cards right during the next five years, I shall be the surprise choice for president in 1990."

I thought to myself that poor Yianni had finally and definitely gone round the bend and that the best thing I could do would be to humor him.

"Do you feel qualified to be a president of the republic?" I asked

"Of course," he said. "What does a president have to do? He greets foreign ambassadors when they come to present their credentials to him and he doesn't even look at them – the credentials, I mean. He chats with the ambassadors a bit, you know, things like 'nice to meet you, hope you have a good time in Greece, are you married, any kids, do you play golf,' and by the time that's over it's time for lunch. In the afternoon he might grant an audience to the prime minister or a cabinet minister or two to find out what's going on, then it's dinner, a couple of hours of TV, and bed.

"If a foreign head of state comes visiting he's driven down to the airport to greet him, spends an hour or so chatting to him, you know, 'Nice to see you, hope you have a good time in Greece, your wife is looking beautiful these days, how are the kids,' and so on, then he packs him off to Mycenae and Delphi, invites him to an official dinner on his return, makes a boring speech, attends a dinner at the chap's embassy and sees him off at the airport again.

"No hassle, no traffic jams, motorcycle escorts clearing the way, he's back at the presidential palace in ten minutes flat, in good me for the Pink Panther cartoons or Woody Woodpecker on TV at 5:30 pm, and then the six o'clock news, where he can see and admire himself giving the speech at the dinner the night before.

"If he's invited on a state visit abroad he will probably miss the cartoons, and possibly the tenth episode of *The Jewel in the Crown*, but he can always get a palace flunkey to videotape it for him to see on his return.

"The only disadvantages of the job are the boring public functions he has to attend – Te Deums at the cathedral, the opening of the Thessaloniki Fair, going round army camps on Easter Day and cracking eggs with the troops and that sort of thing – but that's a small price to pay for living off the fat of the land, having everybody bowing and scraping before him and getting a hefty salary at the same time.

"I assure you, my friend, I shall have absolutely no difficulty in carrying out the functions of a president of the republic with dignity, dedication and the necessary decorum. Also, I shall do my best to make my speeches as far from boring as possible."

"That's fine," I said. "You've convinced me that you can do the job. Now, will you tell me what on earth gave you the idea that you could be the choice for president in 1990?"

"Did Sartzetakis have any idea he would be chosen?"

"I think not," I admitted. "But he was a Supreme Court judge."

"Is a Supreme Court judge not a civil servant?"

"Yes, I suppose he is."

"Am I not a civil servant, albeit retired?"

"You are."

"Then what is the difference between Sartzetakis and me?"

I didn't know what to say without insulting him.

"I'll tell you," he went on. "You will say that Sartzetakis proved his dedication to his calling and his fearlessness in resisting all kinds of pressure when he brought the culprits of the Lambrakis affair to justice. I too proved my dedication to my calling when I used to sit behind that little window in the Ministry of Transport and Communications, resisting all kinds of pressure from people who wanted to have the tax-free privileges on their cars with foreign number plates extended beyond the legal term - not once, or twice, but for years on end. What do you think of that?"

"Very commendable," I murmured, "but nobody knows about it."

Yianni slapped his hand on the table, making the coffee cups jump. "That's just it!" he exclaimed, staring at me intently.

"Well, if that's the case, what are you going to do about it?" I asked.

The beatific smile spread over his face again.

"All I have to do between now and 1990," he said, "is to persuade Costa-Gavras to make a film about me. He could call it A-K after the letters over my little window in the Ministry. That's all I have to do."

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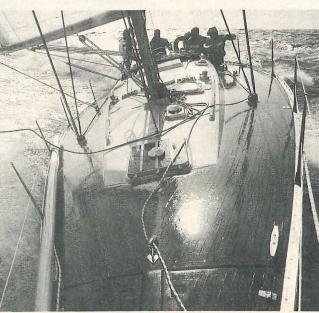
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openings

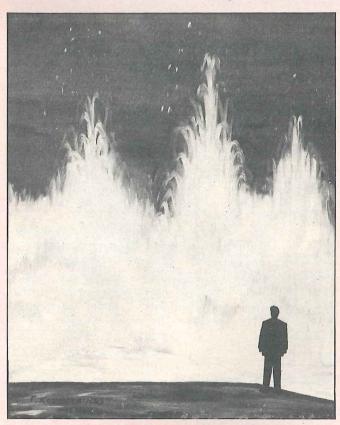
A new English Language Teaching Resource Centre has opened in Athens at Koumbari 2. The centre holds all British English language teaching materials available in Greece. It also has a staff member available to help teachers choose suitable courses and teaching materials for students of all levels.

The centre also has books on language teaching methods, professional journals, teachers' magazines, and audio and video cassettes. The latter can be viewed or listened to in a special area set aside for their use.

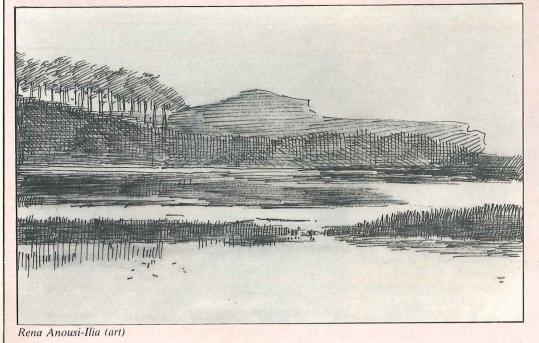
Any teacher can use the centre, which is open from 11 am - 2:40 pm (from 11 am to 1:40 pm during summer), free of charge.

Christie's Contemporary Art (Greece), a subsidiary of Christie's International, which owns the renowned 216-year-old auction house, recently opened a gallery in Athens. The man responsible, Stavros Mihalarias, is eager to introduce the Greek public to the original works of contemporary Greek artists. To that end, he has established a lithographic studio in Athens to assist Greek artists wishing to print their work in Greece. Kostas Paniaras, Achilleas Droungas, Niki Kanagini and Takis are among the artists who are working with the gallery.

Having established the gallery, Mihalarias intends to print and promote the works of these Greek artists abroad through the international Christie's network. Conversely, works



Yiorgos Koukouvinos at Diogenes



by Henry Moore, Marc Chagall and Erté, among others, will be made available in Athens.

The gallery, at Herodotou 19, Kolonaki, is only part of a master plan. Mihalarias hopes to renovate the Stathatos house across the way in order to install a multi-purpose art center, which will be the site of auctions and restoration work. It will also provide services such as art evaluation and insurance.

theatre

The Players close their season this year with Noel Coward's improbable farce, **Blithe Spirit.** Written

THE ATHENIAN MAY 1985

focus



Liakata Plousia, Yiorgos Katsaros, Herbert Fox (events abroad)

in 1941, the play takes a light - hearted look at the supernatural. Author Charles Condomine decides to hold a seance as part of the research for his next novel, the story of a homicidal medium. The plot thickens when Charles' deceased former wife, Elvira, shows up.

Performances will take place at the Moraitis School in Paleo Psychico, from May 16 to 19 at 8 pm. Tickets are available from members of The Players or at the door. Call 801-4301 or 682-5790 for reservations.

art

French sculptor Niki de Saint Phalle, who in the past has worked with her sculptor-husband Tinguely, will be exhibiting at Aithousa Tehnis Psychicou until May 17. Saint Phalle is noted for her giant-sized sculpture, found in Europe, the US and Japan, as well as for her surrealistic sketches and prints. The exhibition will include all aspects of her work.

Horizons and Small Visions is the name of **Rena Anousi-Ilia's** show at Tholos until May 17. Anousi-Ilia has experimented with color by painting the horizon at different times of the day. Also an engraver, she is showing only small works done with watercolors, oils, pastels and india ink in this exhibition. **Rheas Baily's** oils at Hydrohoos are characterized by their mystical themes. The artist is fascinated by the ideas of mortality and immortality and believes that "...art is the road toward communication between the conscious and unconscious world." The show will continue until May 9.

For those of you who missed **Marlin Eckhard's** exhibition at Aithousa Tehnis Plaka, the gallery is still displaying some of the artist's works. Ignored in his native Germany, Eckhard has achieved international recognition for his original technique and realistic portrayals of emotions and the inner mysteries of the human body.

According to New York Times art critic Lee Morris, "Marlin Eckhard appears to achieve what Picasso in an interview once regarded as a possibility: 'to portray fellings as feelings and not only as the expression of feeling'." As to the physical, Eckhard's portrayal of birth is one of the most truthful and powerful renderings ever.

In order to achieve the impact that he desired, Eckhard created a new art form – oil-fire painting – a process so revolutionary that the artist patented it.

Eckhard's work will be at Aithousa Tehnis Plaka all month. He plans several shows in Greece, including one at the Pinakothiki A retrospective of Aginor Asteriades, an important member of the generation of the 1930s, will take place at Aithousa Tehnis Iakinthos from May 13 until June 20. Asteriades and the late Spyros Vassiliou are known as the "diptychs" of contemporary Greek art because they based their work on the sources of Hellenism. The theme of the exhibition, which includes 40 pieces, centers around Peloponnesian landscapes.

music

The Praxis Jazz Festival will take place at the Goethe Institute, on May 2 and 3, and at the Orphea Theatre, Stadiou 44, from May 4 to 13 this year. Those scheduled to perform are: the Antony Braxton Quartet, the Andrew Cyrille Trio, the Maggie Nichol Quintet, the Don Move Trio, the Okay Temiz Ouartet, the Cairo Jazz Band, the Barrett Sisters, the Carl Burger Quintet, the Konrad Bauer Quartet, Sakis Papadimitriou and Gunter Zonar, the Vangelis Katsoulis Quartet, the Thanasis Zlatonos Quintet and the Vassilis Soukas Group. For ticket information telephone 362-3397.

Lebanese pianist Billy Eidi will give a charity concert at the Athens College Theatre on Thursday, May 30th at 8:30 pm. Eidi studied music in Lebanon and later in Paris where he graduated with honors from the Conservatoire de Versailles and the Ecole Normale de Musique de Paris, where he now teaches.

The program will include works by Chopin, Schumann and Debussy. All proceeds from the recital and from *L'Oeuvre pour piano*, his latest album, will go to help mentally handicapped children.

courses

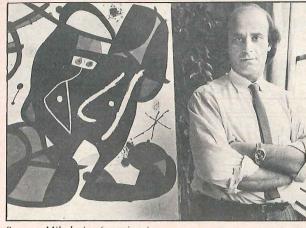
Kathy Hamill will teach two **batik classes** at AFI Gallery, beginning next month. One class will be held on Tuesday evenings, 6 to 9 pm, from June 4 to July 2. For those who prefer morning hours, Hamill will give a class on Wednesdays from 10 am to 1 pm, starting June 5.

The first lesson will be a general introduction to batik, featuring slides of traditional and contemporary batiks. Students will create their own designs from a collection of patterns and motifs available



Billy Eidi (music)

focus





Stavros Mihalarias (openings)

in class or from their own sketches. At first the students will work on cotton but they will be encouraged to go on to silk. Traditional batik methods will be employed in the five-week course. All classes are limited to eight participants. Telephone 324-7146 for information.

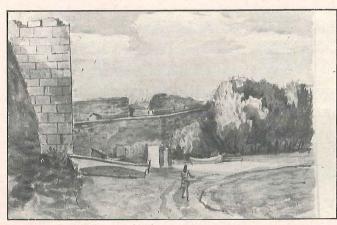
events abroad

Columbia Artists Festivals Corp, in conjunction with Kritas Productions, is sponsoring a 60-day tour of North America by Katsaros' Kalidoskopio of Greece beginning September 15. Kalidoskopio will

form at some of the most important concert halls in Canada and the US before an estimated total audience of 100,000. New York, Toronto, Ottawa and Philadelphia are only some of the cities which will be hosting the group. For information scan the local press or contact your local concert hall.

bazaars

Everyone looks forward to the Hellenic Animal Welfare Society's Spring Book Sale. This year the society is especially in need of funds: it is planning to establish an animal shelter

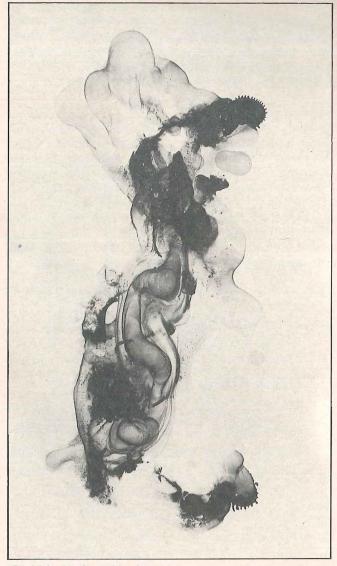


Aginoras Asteriades at Iakinthos

feature Greek popular and folk songs and dances. The singers are young unknowns who will be performing together for the first time, while the dancers are members of the Hellenic Folkdance Group 'Eleni Tsaouli' under the direction of Ms Liakata Plousia.

Kalidoskopio will per-

which would include a clinic with a veterinary surgeon and assistant in attendance. The society welcomes all donations - of books or other marketable items - for the bazaar. If you would like to help out, call either 643-5391 or 644-4473. Whether you donate or not, plan to come to the Hellenic American Union,



"Birth" by Marlin Eckhard (art)

on May 3, 4 or 5, prepared to replenish your bookshelves. While there, why not join the society and begin to give it regular support - the dues are only 800 drs a year.

kids

A large variety of dolls, puppets and marionettes, in wood, porcelain, paper maché, fabric and clay, will be displayed at AFI from May 20 until June 3. In addition to the group exhibition, Takis Sarris and Eva Chiladaki will present a number of puppet theatre performances in the AFI courtyard.

pets

The Ministry of Agriculture has decreed that all dogs must be registered and tagged. You can have

this done at one of the following centers: Votaniko, Iera Odos 75, Aigaleo; Instituto Ambelo, Leoforos Tatoiou, Lykovrissi; or Kentro Ayias Paraskevi, Neopoleo 9, Ayia Paraskevi. For further information telephone the Hellenic Animal Welfare Society at 644-4473.



focus

maps

At present artists Gary Van Haas and Pavlina Johns produce Action Maps of only Plaka and Mykonos but they have plans to expand the series to include Rhodes, Corfu, Santorini and Crete. What exactly is an Action Map? One side of the map is a color aerial view of either Plaka or Mykonos while on the other side you will find a list of "action" places like restaurants, museums, bars, bouzoukia, tavernas and night clubs. Action Maps are published by A. Samouchos and are available at kiosks and hotels. For more information write to Action Maps, Aphrodite 10, Plaka, Athens 105 58.

notes

The Spartans Rugby Club will hold a **Spring Family Fete** on Saturday, May 11 beginning at 1 pm at the Campion Junior School in Halandri. Everyone is invited to come and join the fun. There will be plenty of games, prizes, food and drink.

athens festival preview

This year the British Council is sponsoring one of the largest programs of British culture ever as part of the Athens Festival and Athens: Cultural Capital of Europe celebrations.

Sir Michael Tippet's King Priam and Verdi's Macbeth will be performed by the Royal Opera of Covent Garden on its first visit to Greece. Tippet, who is considered England's greatest living composer, will be in Athens to attend rehearsals and performances of *King Priam*.

Britain's National Theatre will give two performances, September 20 and 21, of Sir Peter Hall's production of Shakespeare's Coriolanus. The noted Shakespearean actor, Ian McKellen, will play Coriolanus. Janet Smith and Dancers, one of Britain's best contemporary dance companies, will also be on hand on July 13, performances in after Crete.

Athens Festival Preview-

This year's Athens Festival will take place within the framework of Athens: Cultural Capital of Europe. Performances will be given at the Odeon of Herod Atticus and at Epidauros from June until September. The following preview of events is subject to change.

Herod Atticus Theater

June 12	Karolos Koun's Theatro Tehnis
June 18-20	Ballets du XXème Siècle: Wien Wien nur du Allein with Marcia Haydée
June 21	Official opening Athens: Cultural Capital of Europe
June 24-25	The New York Philharmonic conducted by Zubin Mehta
June 28-30	The State Theater of Northern Greece: Lysistrata
July 1 and 8	Athens State Orchestra
July 10-14	Grands Ballets Canadiens
July 15	Athens State Orchestra
July 19-21	Karolos Koun's Theatro Tehnis: The Archaneans
July 25-27	Royal Opera of Covent Garden: Samson and Delilah and King Priam
July 31, August 1-3	The Stuttgart Ballet: Romeo and Juliet
August 5-6	English Bach Festival: Handel's Téseo
August 12-13	Tonkunstler Orchestra conducted by Miltiades Karidis: Verdi's Requiem
	and Orff's Carmina Burana
August 16-18	The National Theater: Lysistrata
August 28-September 1	Kirov Ballet
September 3-4	The Zurich Chamber Orchestra with piano soloist Dimitris Sgouros con-
	ducted by Edmond de Stoutz
September 17-18	The Washington Symphony Orchestra conducted by V. Rostropovitch
September 20-21	The National Theater of Britain: Coriolanus
Epidauros	
June 15-16	Ballets du XXième Siècle: Dionyssios
June 29-30	The National Theater: Lysistrata
July 6-7	The National Theater: The Bacchae
July 13-14	The National Theater: Hecuba
July 20-21	The National Theater: The Bacchae
July 27-28	The National Theater: Lysistrata.
August 3-4 and 10-11	Karolos Koun's Theatro Tehnis

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NAME DAYS IN MAY

In traditional Greek circles one's name day (the feast day of the saint whose name one bears) is more signifi-cant than one's birthday. An open-house policy is adopted and refreshments are served to well-wishers who stop by with gifts and the traditional greeting of hronia polla (many years).

May 3	Timothy
May 5	Irene, Irini, Rena
May 21	Constantine, Kosta, Gus, Dino,
	Helen, Eleni, Nitsa, Elaine

DATES TO REMEMBER

Mother's Day (US, Canada) May 13 May 28 Memorial Day (US)

PUBLIC HOLIDAYS

May 1 May Day

EXHIBITIONS

DETROP '85, everything you need to know about food processing, canned food and frozen foods, at the International Trade Fair in Thessaloniki, May 8-12.

TEXTILIA, exhibition of fabrics and ready-wear at the International Trade Fair in Thessaloniki, May 26-29.

THE ASSOCIATION OF INDUSTRIAL AND HAND-ICRAFT ARTS will have a show at EOMMEX until May 14. FOLK ART AND TRADITION OF THRACE at the Center for Folk Art and Tradition until the end of this month. The exhibition, held in cooperation with several Thracian museums, is composed of traditional clothing and accessories, embroidery and woven fabrics. SALONICAN DIMITRI XONOGLOU will show his paint-

ings at the French Institute in Thessaloniki until May 10. SCULPTOR KYRIAKOS KABADAKI at the Vafopouliou Cultural Center, G. Nikolaidi 3, Thessaloniki, until May 17. Kabadakis is dedicating his exhibition to Thessaloniki's 2300th anniversary

SCHOOL SUPPLIES, exhibition at the Athens Exhibition Center, Kifissias 124, May 15-19.

AUTO MOTO '85, car and motorcycle show at the Athens Exhibition Center until May 5.

MOTHERHOOD AND CHILD, a group exhibition by sculptors Yiannis Pappas, Christos Kapralos, Thanassis Apar-tis, Yiorgos Georgiadis, Theodoros Vassilopoulos, Argyro Karymbaka, Marios Loverdos, Elias Kantzilieris, Spyros Katapodis, Vasso Grousopoulou, and Vangelis Moustakas at the Dimotiki Pinakothiki, Pireos 51, starting early May. FORTY GREEK CERAMICISTS at the Pnevmatiko Kentro, Akademias 40, all month long.

ISLANDS, an exhibition by Mihalis Kiousis at the Hellenic American Union, May 6-17.

PAINTER LEIGH HYAMS at the Hellenic American Union, May 20-31.

SAMIS ALAFOYANNIS continues to exhibit at the British Council until May 3. Viewing hours: 10 am - 1 pm and 6-9 pm every day except weekends.

FIGURES FROM A PUBLIC SWIMMING POOL, an exhibition by Edward Andrew at the British Council, May 8-17.

LECTURES AND SEMINARS

THE PHILIELLENISM OF EDMOND BOSTAND will be the topic of Paul Menestrel's lecture at the French-Hellenic Kolonaki Square 2, on May 22, 8:30 pm

CUBBENT TRENDS IN COMPUTER SCIENCE, a talk by Dr Yanni Koudou, director of NRC Corp's computer department, at the Hellenic American Union on May 13. PLATO'S THEORY OF PHYSICS, a symposium at the Goethe Institute sponsored by the Goethe Institute, the

Department of Philosophy at Athens University and the Greek Association of Philosophy Studies, on May 16 and

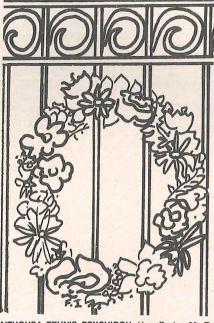
17. All discussions will take place in German but will be translated into Greek. A DAY AT THE MUSEUM OF GREEK FOLK ART, orga-

nized by Campion School and the museum. Kydathinaion 17, Plaka. May 4, 10 am-2 p.m. Entrance free. PROFESSOR J.M. TANNER of the Institute of Child

Health will lecture on The Importance of Individual Differences in Rates of Growth and Maturation in Normal Children at the British Council on May 23, 8 pm.

GALLERIES

AFI, Tripodon 25, Plaka. Tel 324-7146. Group exhibition by members of AFI until May 19. Children's dolls will be displayed May 20 – June 3. *See focus.*



AITHOUSA TEHNIS PSYCHICOU, Vas. Pavlou 30. Tel 671-7266. French artist Niki de Saint Phalle until May 17. See focus. Nikos Kourousis follows with an exhibition of

See focus. Nikos Kourousis follows with an exhibition of his constructions, May 20 – June 14. AITHOUSA TEHNIS PLAKA, N. Nikodimou 29. Tel 323-4498. Marlin Eckhard all month long. See focus. AITHOUSA TEHNIS IAKINTHOS, Zirini 23, Kifissia. Tel

801-1730. Retrospective of painter Lycourgos Koyevinas (1887-1940) continues until May 12. An exhibition of 40 works by Aginor Asteriades will follow. See focus. ARGO, Merlin 8, Kolonaki. Tel 362-2662. Painter Anasta-

a Yianisa ontinues her show, *Boats*, until May 14. ATHENAEUM ART GALLERY, Athenaeum Inter-Continental, Syngrou 89-93. Tel 902-3666. A group exhibition, May 3-3"

ATHENS ART GALLERY, Glykonos 4, Kolonaki. Tel 721-3938 DADA, Antinoros 31. Tel 724-2377. The Sea, a group ex-

hibition by 30 artists, continues until May 3. DIMOCRITOS GALLERY, Dimocritou 24. Painter Popy Rigopoulou from May 13 – June 1. See Gallery Rounds. DIOGENES, Nikis 33. Tel 323-1978. Fantasies, an exhibition by artist-oriental dancer Eugenia Kell, until May 8.

DRACOS ART CENTER, Herodotou 2. Tel 721-7103. Artist Yanni Boutea from May 6 until the end of the month. ENGONOPOULOS, Dinokratous 53, Kolonaki. Tel 722-3888.Group exhibition until May 16. Victoria Engono-poulou beginning May 20.

FOTOHORS, Tsakalof 44, Kolonaki. Tel 361-5508, 360-8349. Members of the Photography Club at the Moraitis School will be exhibiting their work all month.

GALLERY "F", Fokilidou 12, Kolonaki. Tel 360-1365 GALLERY 3, Fokilidou 3, Kolonaki. Tel 362-8230.

HYDROHOOS, Anapirou Polemou 16, Kolonaki. Tel 722-3684. Rhea Baily until May 9. *See focus.* KOURD, Skoufa 7 and Vas. Sofias 16. Tel 361-3113.

Greek and foreign artists will show prints, aquarelles, sketches and oil paintings all this month. KREONIDES, Iperidou 7, Tel 322-4261. Oils by Mary

Zafiri-Stavropoulou until May 10. MEDUSA, Xenokratous 7. Tel 724-4552. Painter Yiorgos

Kazazis in his first one-man show, until May 16. NEES MORPHES, Valaoritou 9a. Tel 361-6165. Painter Dimitris Perdikidis until May 20. An exhibition of post-war art, based on the books of Eleni Vakalo (Kedros Publishers) and examining the neo-realistic and other artistic trends of the period, will follow.

POLIPLANO, Lykavittou 16. Tel 362-9822. Group show until the end of May.

SYLLOGI, Vas. Sofias 4. Tel 724-5136. A charity exhibition until May 20. The proceeds will go to Father Pirouna-kis' camps for needy and orphaned children.

his mon

SKOUFA, Skoufa 4, Tel 360-3541,

THOLOS, Filellinon 20. Tel 323-7950. Artist Rena Anousi-Ilia until May 15. See focus. TO TRITO MATI, Xenokratous 33. Tel 722-9733. Painter

Kostas Rammos continues to exhibit until May 11 ZALOKOSTA 7, Zalokosta and Kriezotou Sts. Tel 361-2277. Oils by Christian Kressers, May 13-31.

ZYGOS, lofondos 33. Tel 722-9219. ZOUMBOULAKIS, Kolonaki Square. Tel 360-8278. Painter Yiorgos Milos' exhibition will continue until early this month.

MUSIC, DANCE, THEATER

PIANO RECITAL with Eleni Tragana at the Hellenic American Union on May 10, 8 pm. Tragana will perform works by Beethoven, Chopin, Barber and Griffes. This musical event, as well as the four that follow, is being co-sponsored by the Fulbright Scholars Association.

HARPIST JESSICA SOUCHI will play works by Francisque, Godefroid, Tournier, Britten, Salzedo, Albeniz and Fauré at the Hellenic American Union on May 17, 8 pm. HARP RECITAL by Vanessa Ploumi with works by Debus-

sy, Handel, and others at the Hellenic American Union on May 23, 8 pm.

CELLIST LEOPOLD TERAPULSKI and PIANIST CHRI-SANTHOS ALISAFIS perform works by Bach, Barber, Bestor, and Chopin on May 27, 8 pm, at the Hellenic American Union.

LIEDER NIGHT at the Hellenic American Union on May 2, 8 pm. Sonia Caramanian will present a group of new singers including Elektra Varga Sdoukou, Evangelia Douka, Menandros Galanos, Vivetta Koursi and Roula Tsolaki.

Rubina Skhina will accompany on piano. **MELODIES OF BROADWAY**, pianist Francis James Brown and singer Mary Gifford in a medley of Porter, Gershwin, Rogers and Berlin hits at the Hellenic American Union on May 24, 8 pm.

MULTIMEDIA SHOW with electronic musician Thanasis Zlatavo and artist Marianna Starpatsaki at the Goethe Institute on May 2, 8:30 pm, part of the Praxis Jazz Festival. The following two musical nights are also within the Praxis program.

SYNTHESIZER MUSIC with Vangelis Katsoulis' band at the Goethe Institute on May 3, 8:30 pm.

JAZZ CONCERT with Rhythm Changes and Trilok Gurtu at the Orphea Theatre, Stadiou 44, on May 6, 8:30 pm. Rhythm Changes will hold workshops on May 5 and 6. Call the Goethe Institute at 360-8111 for more information.

OPENING, a multimedia show featuring sculpture, art on plexiglass, dance and music. Christina Zervou is the artist, Bianca Nikolareiri directs and Ersi Pitta and Mihalis Hristodoulidis are, respectively, the choreographer and musical director

HOT 'N' COLE, a medley of Cole Porter tunes performed by the Hellenic Amateur Musical Society (HAMS) at the Athens College Theatre on May 10, 8:30 pm.

SONG RECITAL with Julie Troussa of the Lyriki Skini, who is accompanied by planist Aliki Vatikioti, at the French-Hellenic League, Kolonaki Square 2, on May 8, 8:30 pm. PIANIST ARIADNE CANETTI at the French-Hellenic

League on May 15, 8:30 pm. YIANNIS AND ANTHOULA PAPADOPOULOU will give a

two-piano recital at the French-Hellenic League on May 29. 8:30 pm.

LAUGH A LITTLE with the Hellenic American Union's student theatre group on May 14, 8 pm

BLITHE SPIRIT will be performed by the Players at the Moraitis School, See focus MUSIC AND POETRY EVENING at the French Institute,

May 7 **GUITARIST MICHAEL PAPADAKIS** will give a recital with

works by Britten, Georginakis and Ponce at the British Council on May 2, 8 pm.

GUITAR RECITAL by Neil Smith at the British Council on May 13, 8 pm. The recital will include works by Villa Lobos, Sor, Barrios, Albeniz, and J. Duarte

SCREENINGS

GOETHE INSTITUTE

A week of German films at the Goethe Institute, held in cooperation with the Tainiothiki.

May 9, 7:30 pm	Lena Rais, directed by Christian Ris- chert.
May 10, 7:30 pm	Sisters or Balancing Happiness, directed by Margaret von Trotta.
May 13, 7:30 pm	Fire and Sword, directed by Veit von Fürstenberg.
May 14, 7:30 pm	Black and White like Night and Day, directed by Wolfgang Petersen.
May 15, 7:30 pm	Menhisto, directed by Estvan Szabo

this month

HELLENIC AMERICAN UNION

Shadow Line, directed by Andrez Wa May 6, 8 pm jda, produced by Jolyon Wimhurst and starring Marek Kondrat, Graham Lines and Tom Wilkinson. May 16, 8 pm Blooming Youth with Philip Jackson, Colin Higgins, Peter Kinley and Lydia Lisle. Directed by Leslie Blair and produced by Tony Garnett.

CLUBS AND ORGANIZATIONS

AMERICAN CLUB, tel. 801-2988.

AWOG (American Women's Organization of Greece), tel.

CANADIAN WOMEN'S CLUB, tel. 801-7553. CROSS-CULTURAL ASSOCIATION, tel.

691-8182. General meeting on Tues. May 14, 8:30 pm at Amarallidos 17, Paleo Psychiko. Call Wendy, 652-2144, or Angela, 804-1211, for information.

DEMOCRATS ABROAD, tel. 721-6521

LIONS CLUB, tel. 360-1311. Men only dinner on May 13 and ladies' night on May 27 at the Royal Olympic, 9 pm. MULTI-NATIONAL WOMEN'S LIBERATION GROUP OF

GREECE, tel. 281-4823. PROPELLER CLUB, tel. 659-3250.

REPUBLICANS ABROAD, tel 681-5447. ROTARY CLUB, tel 362-3150. All events take place at the King George at 8:45 pm. Writer Kostas Papapanos will give a talk entitled *Mothers* in honor of Mother's Day and mothers who have donated their kidneys to their children. Award dinner in memory of Smaragdas Vereketi on May 14. The recipient will be given 300,000 drs. Kesaros Rondos will speak at a dinner for publisher Ioannis Papamihelakis on

Wed, May 22. ASSOCIATION OF CANADIAN UNIVERSITIES GRADU-ATES, tel 364-2637 or 721-0274.

SPRING COURSES

ACCELERATED GREEK I AND II at the Athens Centre until May 27. Telephone 701-2268 or 701-5242 for further information

ACCELERATED GREEK I AND II from Nay 29 – June 26 at the Athens Centre.

TRANSLATORS SEMINAR at the Athens Centre from May

29 – June 26 and from July 1-26. ADVANCED GREEK starting May 29 – June 26 and July at the Athens Centre.

BATIK LESSONS at AFI beginning June 4th. See focus.

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, technic-al and statistical journals. Mon-Fri, 8:30-2:30. Closed Sat, ATHENS COLLEGE LIBRARY, Psychico Tel. 671-4628, ext. 60. Open Mon-Fri, 8:30 am-4 pm, closed Sat. 25.000 books in English and Greek; English periodicals. AMERICAN LIBRARY (USICA, Hellenic American Union,

Massalias 22 (4th floor). Tel. 363-7740. Books, periodicals, indexes and U.S. Government documents in English. A microfilm-microfiche reader-printer and a small collection of video-cassettes, films, records, slides and filmstrips. The New York Times, Time, Newsweek and Scientific American available on microfilm. Mon-Fri, 9:30 am-2pm and Mon-Thurs, 5:30-8:30 pm.

BRITISH COUNCIL LIBRARY, Kolonaki Sq., Tel. 363-3211. Lending Library open Mon.-Fri. 9:30-1:30. Reference Library open Mon.-Fri. 9:30-1:30.

BENAKI, Koumbari 1, Tel. 362-6462. For reference use only. Books, periodicals, manuscripts, gravures, and watercolors pertaining to all periods of Greek history and art with emphasis on folk tradition. Mon 8:30-2 pm, Sat. closed

FRENCH INSTITUTE, Sina 29, Tel. 362-4301. Books, periodicals, references and records in French, Mon-Fri, 10-1, 5-7:45. Sat. closed.

THE GENNADIUS, American School of Classical Studies, Souidias 61, tel 721-0536. References on Greece from anti-guity 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

MULTI-NATIONAL WOMEN'S LIBERATION GROUP, Romanou Melodou 4, Lykavittos. Feminism, fiction, women's issues, psychology, back copies of feminist jour-als 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 Massa-lias St., 7th floor, tel. 362-9886 ext. 51, is opened Mon.-Fr. 9am.-1pm. and 6-9pm., and closed Saturday. A generalpublic library, it also functions as a reading room. Along with its 6,000 volumes of Greek books, it holds an im-pressive 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. EPIDAURUS, museum and Sanctuary of Asklepeios. Tel. (0753) 22009. Major ruins of the sanctuary, dedicated to nealer 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 frag-ments. 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 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 entury 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 ex-cept 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 repli-ca of the 2nd century B.C. Stoa of Attalos, the museum has been reconstructed on original foundations in ancient Agora. Also houses finds from Agora excavations. ARCHAEOLOGICAL MUSEUM OF PIRAEUS, Harilao Tri-

koupi 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, holi-days and Sunday opens from 9 a.m.-2 p.m. Entrance 100 drs., 50 drs. for students. CENTER FOR FOLK ART AND TRADITION, Angeliki Had-

zimihali 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.

Greek Modern Art. GOULANDRIS MUSEUM OF NATURAL HISTORY, Levi-dou 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., A-

thens. Tel. 323-1577. The collections of the museum include religious and folk art representative of the centuries old Judeo-Greek and Sephardic communities of Greece. Open Sundays through Fridays from 9-1. Saturday closed.

MUSEUM OF THE CITY OF ATHENS, 7 Paparigopoulou, off Klafthmonos Square, Plaka. Tel. 324-6146. Open 9 a.m.-1 p.m. Monday, Wednesday and Friday. Housed in the Old Palace built in 1833-4. The displays illuminate 19th century Athens. MUSEUM OF GREEK FOLK ART, Kydathineon 17, Plaka,

(near Niki St.). Tel. 321-3018. Open 10 a.m.-2 p.m. Closed Monday. Free admission. Art and artifacts mainly from 18th and 19th centuries.

NATIONAL ARCHAEOLOGICAL MUSEUM, Patission & Tossitsa Sts. Tel. 821-7717 for information in Greek, 821-7724 for information in English. One of the world's finest and most comprehensive collection of ancient Greek art. Open weekdays (except Monday) 8 a.m.-6:00 p.m. and Sunday 8 a.m.-5 p.m. 150 drs. entrance, 70 drs. for students.

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

20 drs. for students, free Thursday. NATIONAL GALLERY OF ART, (Ethniki Pinakothiki), Vass. Konstantinos, opposite the Hilton Hotel. Tel. 721-1010. Permanent collection includes works of Greek painters from 16th century to present, as well as a few European masters. Open Tuesday-Saturday from 9 a.m.-3 p.m. and Sunday from 10 a.m.-2 p.m. Closed Monday.

SPORTS

BADMINTON

The Halandri Badminton Club, Halandri. For further information call 652-6421 or 682-9200. BASKETBALL

For information call the Basketball Federation, Averof 30, tel. 824-4125 or 822-4131

Panellinio Athletics Association, Evelpidon and Mavromateon Sts., after 3 p.m., tel. 823-3720 or 823-3733. BOWLING

The following bowling alleys are open to the public in Athens with prices for games between 120 and 140 drs., usually including shoe rental.

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.

to 2 a.m. daily and from 10 to 3 a.m. on the weekends. Bowling Center Kifissia, snack bar and bowling alley, Kolokotroni and Levidou Sts., Kifissia, tel. 808-4662, open 10 to 2 a.m. Competitions every Monday at 6:30 p.m. for 'B' class: Wednesday at 6:30 p.m. for A' class. Prices between 90 and 140 drs. depending on the time and day, shoe rental 10 drs. extra.

BOXING

Panellinios Athletics Association, Evelpidon and Mavromateon Sts., tel. 823-3720, 823-3733. Lessons offered three times a week.

BRIDGE General information from the Hellenic Bridge Federation, 6 Evripidou St., 4th floor, tel. 321-4090. Also gives free lessons in the winter.

Tournaments are held at:

Athens Duplicate Bridge Club, 32 Akadimias St., 7th floor. Every Monday and Tuesday at 9 p.m. Tel. 363-4283. Filothei Tennis Club, Kaliga & Dafni Sts., tel. 681-2557. Tournaments every Monday at 8:30 p.m.

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

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: Ambelokini Chess Club, 6 Kolhitos, tel, 643-3584.

Ambelokipi Chess Club, 6 Kolnitos, tel. 643-3364. Nationál 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 Faliron Racecourse at the terminus of Syngrou Ave., tel. 941-7761. Entrance fees are 500 drs. – 1st class seating; 100 drs. – 2nd class seating; 30 drs. – 3rd class seating. HORSEBACK RIDING

For general information contact the SEGAS Horseback Riding Committee, Syngrou 137, tel. 231-2628. Athens Riding Club, Gerakas, Attikis, tel. 661-1088. Has two

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

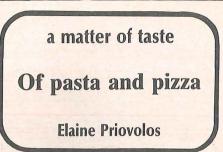
National Tourist Organization Courts are located on three beaches in the Athens area: Voula Beach, Alipedou A, tel. 895-3248, 895-9569; twelve courts at Vouliagmeni Beach, tel. 896-0906; and four courts at Varkiza Beach, tel. 897-2102, 897-2114.

Aghios Kosmas, tel. 981-21212, on Vouliagmenis Ave., near the airport.

Voulis Tennis Club, tel. 893-1145, Posidonas Ave., Glyfada. Panellinios Athletics Club, Evelpidon and Mavromateon Sts.

Paradissos Tennis Club, Maroussi, tel. 681-1458. Kifissia Athletics Club, tel. 801-3100.

Summer Tennis Camp, 1 July - 8 September, weekly period, groups of 10, children 8-14. Price 26,000 drs., all inclusive. Call Mr. and Mrs. Karafillides, tel. 651-7419 for information.



CAUTION: Reading this restaurant review might be hazardous to your waistline. If, however, you are lucky enough to be one of those people who don't gain an ounce after devouring steaming dishes of pasta and crispy pizza – and even if you're not – read on.

La Fiamma, at Plateia Dimokratias 5 in Holargos, offers a large variety of pasta and meat dishes and, of course, pizza baked in a brick oven. I recommend the Italian salad, which contains tuna, egg, tomato, cucumber, lettuce and a light dressing. One serving is more than enough for two. To follow, I chose *Scalloppine alla Veneziana*, smothered in a creamy mushroom and garlic sauce and served with a baked potato.

Ideal for dining at any time of year, the restaurant offers a cozy fireplace for winter time and a spacious veranda for outdoor dining in the summer.

La Fiamma is open every day from 7 pm to 2 am and on Sundays and holidays from 12 pm to 2 am. A take-out service is provided. Just call 651-7355 and you can pick up a pizza or salad in ten minutes. Dinner for two, including an appetizer and wine, will cost about 2400 drachmas.

Located by the seaside at Posidonos 54 in Paleo Faliro, **Camino** also offers a large selection of Italian dishes, pasta and brick-oven-baked pizza. We began with *mushrooms triffonati* and a seasonal salad. A mushroom fiend, I always appreciate a good mushroom dish or sauce. I was not disappointed – the mushrooms, prepared with a little oil and parsley and plenty of garlic, were wonderful, as was the salad which included fresh tomatoes, olives, and very tender lettuce.

Although Camino is known for its piquant sauces, we decided to have the *alla casalingo* – cannelloni with a creamy sauce containing pieces of ham, bacon, mushrooms and peas, and *triptico Modenese*, three different types of pasta – cannelloni, tortellini and spaghetti – served with their own individual sauces. The restaurant offers three bottled house wines from Santorini, as well as the standard Greek wines, but we choose the slightly dry red *hyma*, quite good, from Lefkada.

Camino, tel 982-9647, is open every night from 8 pm to 2 am and on Sundays from 12 to 4 pm and from 8 pm to 2 am. Dinner for two, including salad and wine, will be about 2300 drachmas.

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 Filleninon St., near Syntagma Square. Tel

SYNTRIVANI 5 Filleninon 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 923-1936. Complete restaurant and pastry shop. The house specialities are: "Adriatica" charcoal broiled shrimps, "Lois" fillet of sole, "Vine Grower's" baby lamb and veal mignonettes in 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 multipurpose 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. Unusually good *mezedes*. 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.

KOSTOYIANNIS, Zaimi 37 (Pedion Areos), Exarchia. Tel 821-2496. Large selection of appetizers. Main dishes are, among others, rabbit stiffado (stew with onions) souvlaki with bacon and quail. Closed Sunday.

HILTON/U.S. EMBASSY AREA

BALTHAZAR, Tsoha 27 and Vournazou. Tel 644-1215. Renovated mansion not far from the US Embassy. Entirely personal, inventive approach to food. Daily from 8 pm-2 am. Closed Sunday.

FATSIOS, Efroniou 5, Pangrati (south of the Hilton). Tel 721-7421. Good selection of well-prepared Greek and Oriental specialties. Daily from 12-5 pm

LE **BISTRO**, Holiday Inn Hotel, Michalakopoulou 50, Ilissia. Tel 724-8322. French and Greek cuisine. Piano, Teris Ierenias, songs old and new.

MIKE'S SALOON, Vas. Alexandrou 5-7 (between the Hilton and Caravel Hotel). Tel 729-1689. Bar, snacks and fullcourse 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, specialty bakaliaro with skordalia; extremely reasonable, friendly ser-

vice. Closed August. FIVE BROTHERS, Aiolou St off the square behind the Lib-rary 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 Kapni-

kareas (near the Adrianou St cafeteria square). Exquisite Greek cuisine (a light touch with the olive oil), friendly ser-vice. Open daily from 8 pm - 12 am. MCMILTONS, Adrianou 19, Plaka; Tel 324-9129, air con-ditioned restaurant and bar; hamburgers, steaks, a few un-

usual 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. THESPIS, 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

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 be-sides retsina. Open from 8 pm-2 am daily.

XYNOS, Agg. Geronda 4. Tel 322-1065. Old Plaka taverna with extensive fare including stuffed vine leaves, fricasée. Wine from the barrel. Guitar music. Closed Sunday.

PANGRATI AND ENVIRONS

KARAVITIS, Arktinou 35, Pangrati, Tel 721-5155, Traditional old taverna serving 'wine drinker's meze' and meat with potatoes and vegetables served in an earthenware dish. Wine from the barrel.

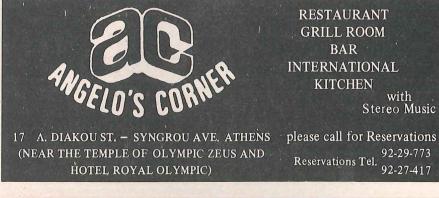
MARKIZA, Proklou 41 (Varnava Square), Pangrati. Tel 752-3502. Known for its 'wine lover's meze', onion pie, Cypriot meat balls. Wine from the barrel. Closed Monday. MAYEMENOS AVLOS, (Magic Flute) Kalevkou and Aminda

4 (across from the Truman Statue). Tel 722-3195. A gathering place for the theater and after theater crowd serving snacks, full meals, sweets and ice cream. Specialties include lemon pie and an unusual sauerkraut. Open all day 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

ROUMBA, Damareos 130. Tel 701-2276. Cited clude lamb in lemon sauce. Closed Sunday. ROUMBA, Damareos 130. Tel 701-4910. Specialties in-clude filet à la crème with mushrooms and "Roumbosalata". Closed Tuesdays.

THEMISTOKLES, Vas. Georgiou 31, Pangrati. Tel 721-9553. Expensive taverna fare, charcoal grills, but the spe-cialty is meat in lemon sauce. Delicious fried meatballs.





Athens' Wine Bar Kifissias 267, Kifissia (Behind Olympic Airways)



Open 12 to 3:30 p.m. and 7:30 to 1 a.m. EFRONIOU STREET, ILISSIA TEL: 723-3200,724-5746

(Between Caravel Hotel & University Campus)

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. Special Sunday brunch 12-3 pm to tunes of D. Krezos Jazz Quartet. Kava Bar, open daily from 11 am - 2 am. Happy hour from 5-7 pm (drinks half price). Mitch Mitchell on the piano, starting at 9 pm.

The Taverna, serving wide range of Greek and Cypriot mezedes, 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

Apocalypsis 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

ASTIR PALACE, Vouliagmeni. Tel 896-0211.

Grill Room, downstairs cafe-restaurant, piano music, sometimes a small orchestra for dancing. Open daily from 1-3:30 pm and from 8 pm-1:30 am.

KING GEORGE HOTEL, Tel 323-0651.

Tudor Hall, panoramic view of the Acropolis. International cuisine with some Greek specialities. Open daily from 12-3:30 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. Tepannyaki, Japanese ex-hibition 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 à 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, à 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 home-made 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. Meals, pastries and snacks. Daily 9 am - 11.45

DEKAOKTO, Souidias 51, Kolonaki. Tel 723-561, 723-7878, Small restaurant with pleasant atmosphere, a few 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: crépes 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. Cosmopolitain atmosphere.

NOUFARA, Kolonaki Str 21. Tel 362-7426. Restaurant, Snack bar, Spagettaria.

REMEZZO, Haritos 6, Kolonaki, Tel 3627-426. Mainly French cuisine. A meal might begin with a shrimp-filled avocado half, continue with a fillet with green pepper sauce, tartare steak or "Remezzo" meatball (stuffed with feta cheese topped with gouda in a tomato sauce). Add a Caesar salad and special apple pie for a memorable dinner. Gerasimos 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.

VLADÍMIROS, 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.

HALANDRI/MAROUSSI PSYCHICO/ENVIRONS

ALATOPIPERO, Konstantileos/Tsavella, Maroussi. Tel 802-0636. *Youvassi* (port with garlic cooked in ladoharto) and chicken *sti gastra*. Daily, except Monday, from 8.15 pm -2 am and Saturday from 8.15 pm - 3 am.

DENI'S DEN, Sarantaporou 5 (make right turn at Mesogeion Ave 200). Tel 652-0243 – mornings Tel. 647-2109. Piano restaurant. Greek cuisine. Guitars and singing.

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 Erythrea, (left of the traffic lights. Tel 801-1292. Open nightly from 8 pm - 2 am. 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

PAPAGALO, Plateia Ayia Paraskevi. Tel 659-1627. Same menu as the original Papagalo in Eden.

ROUMBOS, Aghiou Antoniou, Vrilissia. Tel 659-3515. Closed Fridays. Specialties include pork with olives, beef *au* gratin, gardoumba (casseroled 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 7:30-1200 p.m.

p.m. **THE VILLAGE II**, Moraitou 82 and Vrana (Neo Psychico). Tel 671-7775. Pleasant «village» atmosphere, good service. Specialties lamb cooked over grapevines, frigandeli, charcoal broiled quail.

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 Caltzone", spaghetti carbonara, rigatoni with four cheeses, saltibocco à la Romano, filetto diabolo, Italian and Capricioso 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. **MOURIA**, 101 Ahilleos, Paleo Faliron. Tel. 981-3347. Specialty squab in season. Retsina from the barrel.

PAPAGALO, Leoforos Posidonos 73, Eden. Tel 983-3728. Menu which will accomodate all moods and tastes. Snack and salad bars, charcoal grills, ice cream and crêpes. PANDELIS, 96 Naiadon, Paleo Faliron. Tel 982-5512. Constantinopolitan cuisine, with various specialties. Daily from 12 pm-2 am and Sunday from 12-5 pm.



Red Dragon

Kifissia's Chinese Restaurant Authentic Cantonese Cuisine Kyriazi & Zirini 12 Tel: 801-7034 (near the Zirinio Sports Centre)

Open every evening including Sunday from 7 p.m. to 1 a.m Dinner in the garden Take-away service with delivery within the area





What's lighter than air? Our souffles, whipped up daily 12 noon- 3:30 p.m. in Hotel Athenaeum Inter-Continental's new Kava Promenade. For lunch with a difference, enjoy a wide selection of souffles, crepes, and hors d'oeuvres, served to the strains of live piano music. Located in our skylit lobby, the Kava Promenade sets a new standard for lunchtime dining and entertaining in Athens.

HOTEL ATDENAEUM INTER • CONTINENTAL 89-93 Syngrou Avenue Telephone: 902 3666

PANORAIA, Seirinon/Terpsihoris Sts, Paleo Faliron. Tel 981-3792. On Sundays open only for lunch. Short orders for fish and meat; shrimps. SEIRINES, 76 Seirinon, Paleo Faliron. Tel 981-1427. On

Sundays also open for lunch. Short orders, rabbit in red wine, bakaliaros (cod).

STA KAVOURÁKIA, 17 Vas Georgiou, Kalamaki. Tel 981-0093, open only at night 6 pm-2 am. Crabs (kavouria), charcoal-broiled octopus, various fish.

GLYFADA/VOULIAGMENI SEASIDE

ANDONIS, 22 Armenidos, Glyfada, Tel 894-7423, Open for lunch and dinner. Shrimp ragout, charcoal grilled octopus. grilled.

the **fl**ame STEAK HOUSE Open lunch and dinner,

9 Hadjiyanni Mexi and Michalacopoulou Str. behind the Hilton,

Tel. 723-8540, 724-3719.

BARBA PETROS, 26 N. Zerva, Glyfada, (Aghios Konstantinos). Tel 891-4937. On Sundays also open for lunch. Special cheese pies, 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. Central firepit surrounded by classic Argentinian decor. No phone but open evenings. Reasonable prices.

EL GRECO, Cnr. Kyprou & Feves Strs., Glyfada. Tel 899-4249. Various fish dishes, baked and grilled. EVOI-EVAN, behind the Zeus boat factory, Ano Glyfada. Tel

893-2689. International cuisine. Music.

FRUTALIA, Kelsou 5 (from Athens, turn left at Vouliagmenis 63). Tel 921-8775. Nostalgic songs in a rustic setting. Nightly

from 8 pm. IMBROS, Selinis/Iliou, Kavouri. Tel 895-1139. Open for lunch and dinner. Fish, meat, Constantinopolitan cuisine. KANATAKIA, 1 Metaxa/Pendoras 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, souv-laki, kokkoretsi (innards done on the spit), spleen, choice of etizers

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 attrac-tive 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 Sundavs

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 crêpes 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, be-hind the train station. Tel. 801-3201. Closed Tuesdays and Wednesdays. A buffet of unique international recipes cre-ated 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.

Barbaras Restaurant, bar and garden International Menu Weather permitting,

we are looking forward to serving you once again in our beautiful garden

37, Ionias str. Kifissia Tel. 80 14 260

NICHOLAS, 270 Kifissias Ave, Filothei. Tel 681-5497. On Sundays and holidays open also for lunch. Crêpes with cheese stuffing, snails, *dolmadakia* (meat and rice stuffed vine leaves), *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 Erythrea. The specialty is kid with 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. Lyra, Nea Kifissia Tel 801-4653, closed Sundays. Specialties: skewered goat, also kokkoretsi (in-PICCOLO MONDO, Kifissias Ave 217, Kifissia. Tel 802-0437. Phone for Reservations. Piano-Restaurant with French cuisine. Main dishes include médaillons de boeuf and escallope with tropical fruits. Closed Sunday.

PITSOUNIA, 26 Halkidos, terminus of the Kato Kifissia bus. Tel 801-4283, open for lunch and dinner. *Bakaliaros skorda-*lia (fish with garlic 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.

PIRAEUS

DOGA, 45 Deliyiorgi, Evangelistria. Tel 411-2149. Special-ties: snails, kebabs, innards on spit (kokkoretsi), pureed yellow peas with onions (fava).

KALYVA, No. 60 Vassilis Pavlou. Tel 412-2149. Colorful cartoon wall murals, dining balcony overlooking the sea and Microlimano. Established reputation for the excellent quality

of their meats. 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 Koletty, Freates. Tel 451-3432. Bakaliaros, bifteki done over charcoal. Known as the Garage locally for its big front doors opening on to a large courtyard. Open daily from 8 pm - 2 am.

ZILLER'S, Akti Koundouriotou 1. Tel 411-2013. Tastefully decorated and popular with a floor-to-ceiling wall of liquors and a complete and reasonably-priced menu. Overlooks the sea and Votsalaki Beach. Daily from 12 pm-2 am.

SEAFOOD

MICROLIMANO, (or Turkolimano, as it is still called) in Piraeus now hosts twenty-two seafood restaurants, all offer-ing a good meal with excellent service at a table by the sea. Every taxidriver knows where it is, but if you want to use local tranportation, 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*, offering 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, Amfithea (behind the Planetarium, Syngrou Ave). Tel 941-9082. Bouillabaisse, fresh fish and a variety of shelifish. Nightly 7.30 pm-12 am. LAMBROS, on the shore road, Posidonos 20, Voula. Tel 896-0144. Variety of appetizers and usually a good assort-ment 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 Hil-ton). Tel 723-8540. Specializes in goood 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, Voukourestiou 14. Tel 363-5145. Spe-

cializes in steaks and salads, with an extensive bar. Re-servations 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. In-cludes 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, fillet of veal, steak with mushrooms and cream, entrecôte 'Café de Paris', home-made desserts, crêpes stuffed with almonds, ice cream, hot cake with almonds 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 Orfés. L'ORANGERIE, 55 Efroniou, (opposite the Caravel). Tel 724-2735, 724-2736. Nice atmosphere. Specialties: filet au poivre vert (filet with green pepper), rizotto mediterranée, seafood, seasonal salads. Piano.

PRUNIER, Ipsilantou 63, Kolonaki (across from the Hilton). Tel 722-7379. International cuisine. Full variety of seafood. RIVA, Michalakopoulou 114. Tel 770-6611. Stereo and piano music. A winter restaurant (open Oct. to May) nightly 8 pm-1 am. Closed Sun.

ITALIAN

AL CONVENTO, Anapiron Polemou 4-6, Kolonaki. Tel 723-9163. Gourmet specialties: pasta and scallopine. 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 Boussola" in Glyfada. Filet à la diabolo and "Tritticho à la Bussola" (three kinds of pasta with special sauces and

cheese) are among the specialties. TOSCANA, 16 Thisseos, Vouliagmeni. Tel 896-2497-8. Open every evening. International and Italian cuisine (also Greek dishes). Specialties: escalope à la Toscana, escalope cordon bleu, filet with mushrooms, torta romantica (dessert). LA TARTARUGA, 25th of March 38 and Palaiologou Sts, Halandri. Tel 682-8924. Large portions of piquant entrees and pizza. Chilled glasses. Very reasonable prices. Quick service.

AL TARTUFO, Posidonos 65, Paleo Faliro. Tel 982-6560. Specialties: spaghetti, pizzas, scallopine, filet à la Tartufo, carbonara, tortellini à la créme. Nightly from 7:30 pm-2 am. Lunch Saturday and Sunday.

ARCOBALENO, 14 Nap. Zerva, Glyfada Square. Tel 894-

2564. Specialty: shrimps 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, filet Piedmontais with sauce madeira, profiteroles. Nightly 8 pm - 1 am.

IL FUNGO, Posidonos 68, Paleo Faliron. Tel 981-6765. Specialties: filetta, 22 kinds of pasta, 20 varieties of pizza, 16 different scallopine. 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.

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. Reason-bla prices. Open doi:10.1016/j.102.0320.0m.adf.fcm, 7:30 able 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.

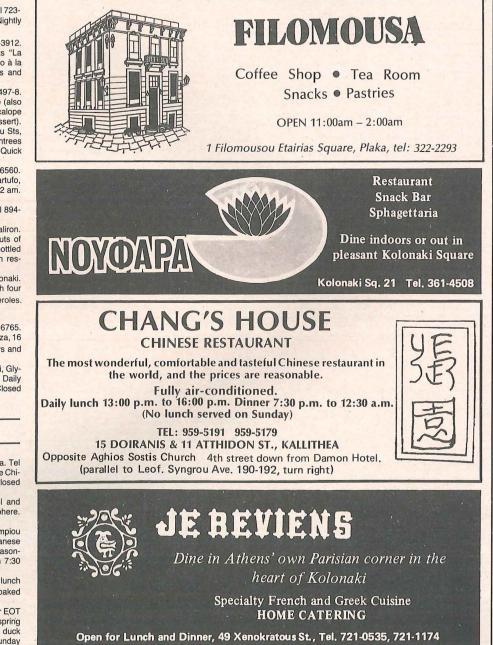
ANNOUNCEMENT

Mr & Mrs Nick Sokaris wish to announce that the STRGECORCH Restaurant has relocated to 14 Voukourestiou St.

STAGECOACH's new premises, The situated near Syntagma in a refurbished neoclassic building, is fully air-conditioned and also has ample space for cosmopolitan, outdoor dining, lunch and dinner.

We thank our loyal friends and patrons for the success of the STAGECOACH these past 14 years and promise that our tradition of high quality will not only be maintained but improve

Voukourestiou 14 (near Syntagma Sq.) ATHENS Tel. 3635145



PAGODA, Bousgou and Leoforos Alexandras 3. Tel 643-1990, 644-6259. Chinese cooking, decor and service. Dining room for dinner parties. Specialties are 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 chill sauce making the sweet and sour slightly fiery. Open daily from 1 pm. **THE RED DRAGON**, Zirini 12 and Kyriazi, Kifissia (near the

THE RED DRAGON, Zirini 12 and Kyriazi, Kifissia (near the Zirinion Sports Center), tel 801-7034. Cantonese cuisine. Specialties: Malaysian noodles with shrimp, crab with chili, beef with fresh ginger root.

LEBANESE

MARALINAS, Vrassida 11 (between Hilton and Caravel Hotels). Tel 723-5425. Open for lunch and dinner from 12 pm. Lebaneze 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). Tél 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 and Alexandras Ave (Pedion Areos). Tel 821-5422. Specializes in sushi, tempura and sashimi. Open for lunch and dinner.

KOREAN

ORIENT, Alimos Ave 45, Aryiroupolis. Tel 991-5913. Korean, Chinese and Japanese food. Korean beef, a specialty. **SEOUL**, 8 Evriatanias, Ambelokipi (near President Hotel), 692-4669. Specialties: beef boukouki (prepared at the table), yatse 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.

CYPRIOT

AGRINO, Falirou Ave., Koukakı (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 midniaht

KIRKY, 1 Pendelis, Ketaları. Tel 808-0338. Specialties: haloum (fried Cypriot cheese); sephtalies (tasty village meatballs). Fireplace.

BELLA PAIS, Plastira 77 and Meletos 7, taverna/music, Nea Smyrni. Cypriot and Greek specialties, sephtalies.

INDIAN

TAJ MAHAL, Syngrou Ave. 5. Tel 922-2278. Specialties include "«moghul", "tadouri", curries.

PHILIPPINESE

MANILA GARDEN, Peristratou 60. Tzitzifies. Tel 942-5912.Philippinese, Chinese, Japanese specialties.

SPANISH

COMILON, Polyla 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 (begining 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, palatzinka etc. Closed Tuesday.

GERMAN

ALT BERLIN, Kolokotroni 35 Kefalari. Tel 808-1324. Restaurant, sweets, ice cream. Open 9 pm-2 am. RITTERBOURG, Formionos 11, Pangrati, tel. 723-8421.

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 baklavadakia 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, longestablished 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, Aiolou 87 (near the Central Market) Tel 3215-352. Cafeteria style. MILK AND SWEET SHOP "STRAVOSKOUFIS", Praxite-

NILK AND SWEET SHOP "STRAVOSKOUFIS", Praxitelous 30, Tel 3222-046. Large variety.

TEA AND MILK SHOPS

BRETANNIA, Omonia Square, open before sunrise to wee hours; fried eggs, sizzling hot, steamed pink and served in two minutes; tubs of yogurt with honey, rolls, butter and honey; hot milk and strong cognac.

DE PROFUNDIS, 1 Anghelikis Hatzimihali St. Tel 721-4959, 10:30 am-2:30 pm, 6 pm-2 am, cafeneion with French decor and French pastries; English teas, French, American and Greek coffees; classical music on the stereo. Closed Aug 1-20.

FILOMUSA, Filomusou Etairias Square and Kydathinaion, Plaka. Tel 322-2293. Remodeled neoclassic house on square. Fruit juices with or without alcohol, sweets, a large variety of teas. Discreet jazz-rock music. Open from morning to night.

to night. **OREA ELLADA**, (Beautiful Greece), the charming mezzanine caté of the Center of Hellenic Tradition, 36 Pandrossou St, Monastiraki; coffé, 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.

wiches, crepes. Recently enlarged. **TITANIA HOTEL**, coffee shop, 52 Panepistimiou, in the obscure and dark recesses away from the sun of pedestriancrowded 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 in Athens. Meatballs, sausages, smoked ham, potatoes, salami, Daily from 11.30 am - 3 pm. Closed Sunday. ATHINAIKON, Santaroza 8 (near Omonia Sq.). Tel 322-0118. Small and simple, at this address since 1937. Offers a limited but delicious selection of snacks that include sweetbreads, fried mussels, meatballs and shrimps. Daily 11:30 am-5 pm and 7:30-11:30 pm. Closed Sun.

ORFANIDES, Panepistimiou 7, in the same block as the Grande Bretagne Hotel. Tel. 323-0184. In operation since 1916, it has long been a gathering place of lawyers, politicians and intellectuals. Open daily 8 am - 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 tasty 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 rendezvous spot. Open nightly from 9 pm.

ENTRE-NOUS, Alopekis 9, Kolonaki. Tel 729-1669. GALLERIES, Amerikis 17. Tel 362-3910.

KAROLOU DIL, Loukianou and Ahaiou, 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 threelevel 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 Arways).

TAPAS de Comilon, 267 Kifissias (behind Olympic Arways). 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 ourgo.

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 Voullagmenis Ave. Tel 971-2852. The latest in European new wave. DISCO 14, Kolonaki Sg., Tel 724-5938.

DIVINA, Kifissia Shopping Center. Tel 801-5884.

MAKE-UP, Panepistimiou Ave. Tel 364-2160. Disco music, new wave, rock.

RETRO, Mihalakopoulou 206. Tel 7701-618.

SAN LORENZO, A beach EOT Voula. Tel 895-2403. Open Friday, Saturday, Sunday.

VIDEO DISCO, 255 Syngrou Ave. Tel 252-5391. Disco music, new wave.

CREPERIES

MARIONETTA, 40 Ippokratous St and Diditou St (corner). Old, neoclassical house with magnificent marionettes on the walls and hanging from the roof. Specialties: Shrimp crèpe, 'Marionetta' crèpe, cold pork salad, barrel wine, 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. Specialities: 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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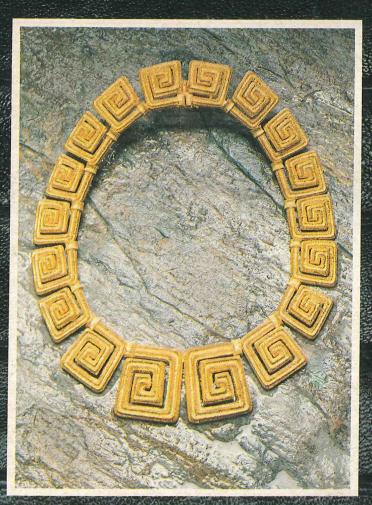
By the beach, the snack bar offers drinks and luncheon. The taverna, open in the evenings, specializes in grilled dishes. Besides, there's a bar in the lobby, a conference room, a TV video room, a shopping arcade and a playroom for children. There's table tennis and a tennis court, too.

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