

June 1985

THE

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ATHENIAN

Greece's English Language Monthly

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Greece's English Language Monthly
Founded in 1974

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

Vol. XII No 140, June 1985
Daedalou 20, 105 58 Athens, Greece
tel: 322-2802, 322-3052

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Photokyttaro Ltd
Imittou 219, Pangrati

Printed by

Singhrones Ektiposis Ltd.

Reproduction, Film, Montage

M. Kyriakides O.E.

The Athenian, founded in 1974, is published monthly. Editorial and business offices are at Daedalou 20, Athens 105 58, Greece: Tel. 322-2802, 322-3052. Single copies: Drs. 140. Subscription rates: one year Greece 1.600 Drs.; Air mail Europe \$20. All other countries air mail \$26. All other countries surface mail \$18. **Send subscription orders, inquiries and change of address to The Athenian, Daedalou 20, 105 58 Athens Greece, Tel. 322-2802, 322-3052.** Unsolicited manuscripts, photographs, art work and materials are welcome and should be accompanied by a stamped, self-addressed envelope. Editorial correspondence should include the writer's telephone number; letters to the editor are considered for publication, and may be condensed for space consideration.

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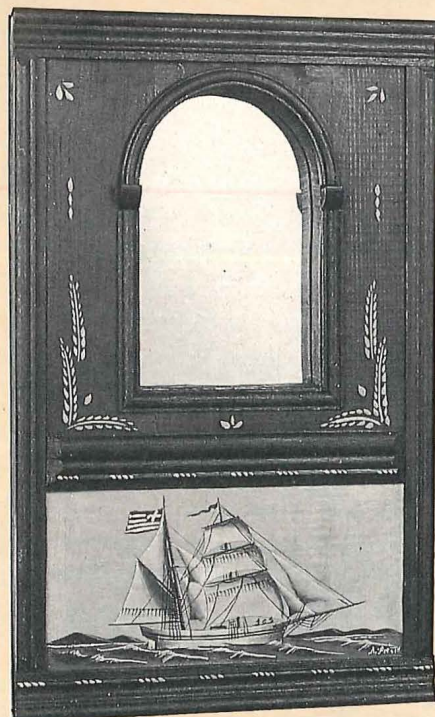
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our town

Multi-media psychodrama

Due to its relatively recent entry into the Common Market, Greece has been a latecomer into many pan-European affairs. Athens only became host to the European Athletic Championships for the first time in 1982 and the following year first took over the presidency of the EEC. It was former President Karamanlis' belief that Greece belonged to Europe, yet if one looks at PASOK's multifaceted foreign policy of recent years, it seems to belong equally to the Near East and north Africa. On a recent visit here the French academician Marguerite Yourcenar expressed the belief that the genius of Greece, ancient and modern, lay in its being just where it is, partaking of both east and west.

Still, it's gratifying to see Athens leading the pack of European cities this year as the first one to be designated the cultural capital of Europe. By seniority alone this is as it should be. As the cradle of almost everything cultural in western Europe – even most forms of government (good, bad and indifferent) – Greece is certainly the right place to begin.

For most foreigners who have suffered through the recent political campaign, a cultural fiesta will be greeted with a wave of relief. It's difficult to put a finger on it and answer 'why', but even for philhellenes the Greek people are at their most trying during a pre-election period. Forget the rubbish and the road manners, and remember (if you can) the unexpected kindnesses, the flashes of understanding and the moments of illu-

mination – in all the hubbub, in the sheer passion of the thing, Greeks are at their most extreme form of Greekness during a campaign. This is when they are most aggressive, insistent, overbearing, contentious, impatient, restless, reckless and noisy.

So, by logical extension, this is also the time when the foreigner is at his most dubious, diffident, circumspect and confused. It doesn't matter if he arrived the day before yesterday or 50 years ago, for him this is when the country is at its most inexplicable. Being non-political has become quite common in many western countries, but a number of foreign residents here, after living through a series of election campaigns, have come to express an aversion to politics as causing rows at dinner parties, creating traffic snarls and interfering with a good night's rest.

The misunderstanding has to do with what is meant by politics itself. To Greeks, both ancient and modern, politics simply means public life, and in a country where privacy is minimal, this means almost *all* of life.

Culture, then, is public life, too, and if anyone imagines that the upcoming cultural capital of Europe is going to be non-political, he is living in a fool's paradise. Only a very fine line divides culture from politics, even etymologically, in Greece. Culture as a world apart, appealing only to the initiated and the happy few, is rare and this may account for its success. The true Greek muse is not some fairy-like creature whispering sweet inspirations into the artist's ear in

the privacy of his study but a public deity who is invoked in the presence of a large company. Like everyone else, artists express their opinions on all subjects out in the agora just as their forefathers did, and are listened to with respect.

Historians have said that the ancient *polis* was a work of art, and that can certainly be said of modern politics, too. All these rousing rallies, brilliantly lit, cleverly directed, rehearsed to a polish with choral entrances not missing a beat, plus the rhetoric and the meaningful gestures of the chief actors, are the scenes of a great unfolding multi-media psychodrama in which only the dialogue is missing. And one must assume they have a power to arouse pity and fear, just as Aristotle said they ought to, for why else would they be mounted for the telly audience on so grand a scale, so often and at such vast expense?

Famous museums and superstar companies of performing artists from nine sister nations will be stunning us for the next six months with exhibitions of sculpture and painting, concerts and operas, ballets and theatre, but it is unlikely that many – if any – will surpass the spectacles of last month's campaign. In fact, whatever government is in power next year should think seriously about sending a whole panhellenic rally – made up of all parties according to the percentages won – as Greece's contribution to Europe's next cultural capital. Thus, by adding a spice of the east to the western European cultural stew, it should run off with all the blue ribbons.

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THE ATHENIAN DIARY

by Lee Stokes, Sloane Elliott and Takis Georgiou

Grim economic forecast from Bank of Greece

Greece's long-term economic prospects may be threatened unless drastic changes are made in national fiscal policies, according to the annual report of the Bank of Greece, issued last month.



Bank of Greece Governor Dimitris Halikias

Bank officials noted that it took particular "courage" for bank governor Dimitris Halikias to continue this year the Bank of Greece's tradition of relatively independent analysis of the economy.

Speaking at a press conference after the report's publication, Halikias criticized the PASOK government's policy of bailing out "problematic" companies, the granting of automatic, inflation-indexed wage increases to certain groups of workers, and the country's rapidly increasing overseas debt.

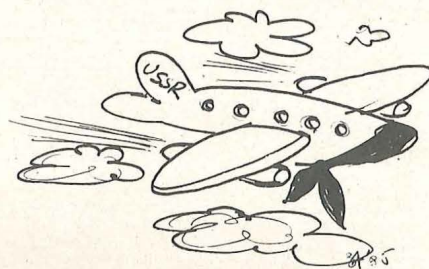
The report highlighted "some progress" in 1984, which, it said, ended "a prolonged period of stagnation." Gross domestic product increased by 2.8 percent compared with a 2.4 percent increase in fellow EEC member countries. Inflation, measured by the Consumer Price Index, declined from 20.2 percent in 1983 to 18.5 percent last year, and unemployment increased at a slower rate than in previous years.

The report said the growth in GDP was based on a considerable boost in exports, despite increased imports — mainly from the EEC — and an increase in private consumption. It added that the growth rate of exports was more than double that of imports, which indicated that "an adjustment in the balance of payments is under way, although at a slower pace."

However, efforts to stabilize the economy "must accelerate" if Greece was to alleviate its "serious" economic problems, the report said. The public sector deficit and the inflation rate remained high, and debt servicing absorbed a large proportion of available resources. The current account deficit, or the gap between visible and invisible imports and exports, was \$2.18 billion in 1984 compared to \$958 million in 1979. Its size was due mainly to "heavy dependence on invisible earnings and on private capital inflows," which make the Greek economy "highly vulnerable to an adverse international economic environment."

The report came down particularly hard on the deterioration in the balance of payments as a result of decreasing invisible receipts, including a decline of \$726 million in income from shipping from 1981 to 1984. On the payments side, a considerable increase in the foreign debt (from \$4.49 billion in 1978 to \$12.36 billion by the end of 1984) coupled with high interest rates abroad, led to a steep rise in interest and amortization payments. The cost of these payments — or debt servicing — in 1984 totalled \$1.845 billion, or 19.1 percent of export earnings. "Greece is no longer borrowing abroad for productive investment," Halikias said. "Instead it is getting further into debt simply paying off interest and capital refunds." Such growth in foreign debt was "not sustainable", said the report. Current account deficits, it said, were "even less justifiable" because they reflected expenditures on consumption rather than on productive investment.

Halikias was particularly critical of so-called "problematic" firms — over-indebted manufacturing companies which, he said, the PASOK government was continuing to support through bank loans "with little regard for their viability within a competitive environment. This policy," he said, "is actually contributing to the preservation of the existing weak industrial structure, whereas financial resources and efforts should be directed towards the required restructuring of Greek industry."



Soviet airliner flies over military area

On a quiet Wednesday, only four days before Orthodox Easter, a Soviet Aeroflot jetliner deviated from its course and flew over a sensitive military region in central Greece.

Under normal circumstances, it might have been assumed that the Soviet jet had strayed off course accidentally. But Greece's conservative press, still fuming over the socialist government's refusal to condemn the Soviet downing of a Korean airliner in 1983 after it, too, had apparently strayed off course, refused to take the case lightly.

Flying over Greek and NATO military areas for more than an hour, the Aeroflot plane, they claimed, had ample time to photograph any details that might be of interest to Kremlin strategists.

The case became a joke when Greek air traffic controllers, concerned that the Soviet airliner had been lost for so long, started calling the pilot in English, the internationally-recognized aviation language. To their astonishment, he pretended he didn't speak English, and responded to their questions with more questions... in Russian (and a dialect of Russian at that).

Predictably, the conservative New Democracy party was not prepared to let either the Soviets or the socialist government get away with this "flagrant violation of Greek security." It pointed out that the suspect flight, from Leningrad via East Berlin, was carrying only six passengers and had wandered off course when American AWACS surveillance planes were conducting exercises in the region.

But government spokesman Dimitris Maroudas airily waved aside the opposition's accusations. "It was just a navigational error," he said. □

Electoral system still puzzles many

Seven and a half million voters are involved in Greece's electoral system, but probably only a few of them really understand the ins and outs of a system which its drafters describe as "reinforced proportional representation".

This is no reflection on the intellectual abilities of Greek voters. A small survey conducted among the country's resident businessmen and diplomats showed that fewer than half of those questioned felt they understood the system well enough to describe it.

The chief purpose of this intricate reinforced proportional system is to provide, within a multi-party political framework, the greatest possibility for the formation of a majority government whereby the business of the administration can be effectively carried out.

In Greece, deputies are elected for a four-year term. Of the 300 deputies in parliament, only 288 are directly elected in the 56 electoral constituencies, while the remaining 12 represent the country as a whole and are known as "deputies of state." They are chosen on the basis of the proportion of the popular vote obtained by each political party.

The system entails three rounds of vote-counting, although of course there is only one round of actual voting. In the first round, the number of registered voters is divided, in each of the 56 electoral constituencies, by the number of available parliamentary seats plus one. The figure thus obtained is described as the electoral standard. If we say that the electoral standard in a particular constituency is five thousand, then any party which obtains more votes than the electoral standard obtains a seat, and further seats if it obtains double or treble the electoral standard, as the case may be. But if a party obtains only four thousand votes, i.e. 1,000 less than the electoral standard, then it obtains no seats and has no representation in parliament from the first round.

For the purpose of the second round, the nation is divided into seven areas. The electoral standard becomes the number of remaining unallocated seats divided by the number of valid ballots. But in this case there is no provision for the electoral standard to be lowered by the addition of one extra seat in every constituency.

The major difference between the 1985 and the 1981 electoral systems is the removal of the 17 percent barrier in the second round of counting. In 1981, political parties had to obtain more than 17 percent of the national vote before being allowed to participate in the allocation of second round seats. The lifting of the 17 percent barrier was seen as a concession to the pro-Moscow Greek Communist party (KKE), which polls on average between 10 and 14 percent throughout the nation.

In the third round, seats will go to the party which wins both in the electoral constituency and in the nation as a whole. This measure was meant to reinforce the number of parliamentary seats of the leading party, thus reducing the possibility of a minority government. The smaller parties, of course, have always insisted that this system is grossly unfair and discriminates against them.

The 1985 elections are the fifteenth in Greece's post-war history. (There were no elections between 1967 and 1974, when the country was ruled by the Colonels' regime.)

In the country's first post-war general elections, conducted in 1946, 1.1 million voters and at least nine parties fought over 354 parliamentary seats. The United Nationalist party, led by Constantine Tsaldaris, won with 55.12

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percent of the vote and 206 seats.

In the 1950 elections, however, no party won a clear majority of seats and, in 1951, although a new electoral system known as 'modified proportional representation' had been introduced and the number of parliamentary seats reduced to 250, General Alexander Papagos' Greek Rally party still only won 36 percent of the vote and 114 seats. By 1952, following a new electoral law which provided for majority voting and the enlargement of parliament to 300 seats (as it has since remained), Papagos won a clear majority with 49 percent of the vote and 240 seats.

The 1956 general elections saw the paradox which a reinforced system often displays: a narrow victory as far as the total number of votes is concerned for George Papandreou and Sophocles Venizelos' Democratic Union, but a government led by National Radical Union (ERE) leader Constantine Karamanlis. Though Karamanlis obtained only 47.38 percent of the vote he won 165 seats, compared to 48.15 percent of the vote and 132 seats for the Democratic Union. Karamanlis won a clear majority of seats in both the 1958 and 1961 general elections.

The 1963 general elections resulted in a slim victory for George Papandreou's Centre Union party which three months later became a landslide for the Center Union with 52.71 percent of the poll and 171 seats, compared to 35.26 percent (and 107 seats) for ERE, now led by Panayiotis Kanel-

lopoulos.

The November 1974 general elections following the restoration of democracy gave Constantine Karamanlis' New Democracy party 54.37 percent of the poll and in 1977 New Democracy, now under George Rallis, again won with 41.84 percent of the poll and 171 seats.

The 1981 general elections saw a landslide victory for Andreas Papandreou. Having won 13 percent in 1974 and 25 percent in 1977, PASOK polled 48 percent, obtaining 172 seats. Thus in the last two elections, under similar forms of reinforced proportional representation, winning parties with minority percentages at the polls have won comfortable majorities of seats in parliament.

Archaeological S.O.S.

On April 21 Professor George Mylonas, a noted archaeologist and general secretary of the Archaeological Society, warned members that a shortage of funds was imperilling the future of some of the country's most important excavations now in progress.

Professor Mylonas emphasized the enormous assistance which the society has gained from the enthusiastic interest and support of former President Constantine Karamanlis.

In 1984 alone the society had 34 excavations under its aegis, many of which may suffer cutbacks due to budget difficulties. Among these are

the Vergina excavations of Manolis Andronikos; the sites of Pella and Dion, also in Macedonia; the Cretan excavations at Archanes under Efi and Yiannis Sakellarakis as well as the latter's work at the Idaean Cave; and the unfinished museum at Mycenae which is to house the famous Grave Circle B finds discovered by the late John Papadimitriou and Mr Mylonas.

"These excavations," said the academician, "cast a light which illuminates the whole spectrum of life and cultural activity of Hellenism from prehistoric to Christian times."

Bonus for music lovers

Critics of Melina Mercouri's promotion of theatrical arts to the detriment of music were rebuffed last month when the Ministry of Culture announced that it was going ahead with the uncompleted Palace of Music which stands next to the American Embassy on Queen Sofia Avenue. With no state aid yet forthcoming, the present skeleton has been erected due to the beneficence of the private Friends of Music and its honorary president, Lambros Eftaxias. The ministry has now allocated 300 million drachmas this year for the completion of the building which will open in 1988. The major auditorium will have 2400 seats and a stage large enough to accommodate ballet and opera performances with limited set changes. A smaller hall seating 600 will be suitable for chamber music.

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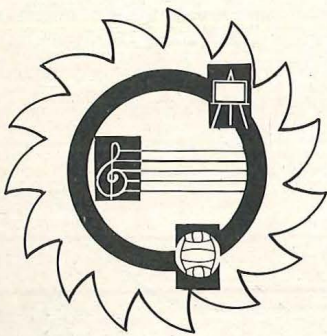
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DIARY THE ATH

Eighty years young

On April 21 a special celebration was held at the Athens College Theatre to commemorate the eightieth anniversary of the foundation of the American Farm School. The gala was organized by the Athens College Alumni Association, the Harvard Club of Greece and INSEAD, the Institute Européen d'Administration. Spectators in the packed auditorium heard an address by Bruce Landsale, who himself is celebrating his thirtieth year as the director of the school, and saw a slide sequence which captured the unique contribution which the school has made to the Greek nation.

To the accompaniment of pianist and composer George Hadzinasios, Mr Landsale gave a moving recital of his verse sequence *Metamorphosis*, which he wrote originally in Greek but which was translated and published in English six years ago. As a testament of love for the Greek earth and of faith in the Greek heritage and as a profound expression of philhellenism in its measure of individual men and women, it characterizes the history and the living spirit of this remarkable institution. The program opened with a message of congratulation by former President Constantine Tsatsos and concluded with a lively concert of Hadzinasios' popular songs.

Chemical reaction

About 100 anarchists took over the Chemistry School of the University of Athens on May 9, assaulting and injuring pedestrians and police with rocks and molotov cocktails. They also attacked the campaign headquarters of PASOK in downtown Athens.

On the following day, 14 of the group were arrested as they were evacuating the building, causing a new flare-up. A large police force attempted to isolate the school but was kept at bay by petrol bombs and flying acid.

The five-day take-over ended on May 13 after negotiations were completed with a committee headed by Manolis Glezos, leader of the United Democratic Left, and university officials. During the talks it was agreed that no further arrests would be made.

Immediately afterwards, opposition leader Constantine Mitsotakis strongly objected to the government's toleration of the anarchists, claiming that such activity during an election campaign

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could disturb political life.

Meanwhile, to show solidarity with their Athenian comrades, anarchists in Thessaloniki attacked a branch of the Bank of Greece with fire bombs and briefly occupied the university's Theological School. Several students were later arrested for stealing theological treatises.

Closely fought contests

The first week of May was devoted to beauty contests. At the Bongo Disco, Theodora Daniel was crowned May Day Queen, with runners-up Mina Martaki and Rea Telni becoming, respectively, Miss Spring and Miss Flower. Meanwhile at the Louzitanian Theatre, transvestite Rosa – decked out in pink bows, an ostrich feather boa and holding a bouquet of anemones – became Star Travesti 85 in a closely fought contest.

On May 4 at the Caravel Hotel, Sabina Damianidou won the Star Hellas contest, organized for the third time by the prestigious magazine *Romanzo*. Alas, the legitimacy of the election was questioned – a phenomenon that appears to be endemic in Athens this spring – because of Miss Damianidou's West German residency. Runner-up Maria Mykoniati tore off her sash, threw down her roses and stomped off the stage threatening, "We'll see what Melina has to say about this."

Fruitful collaboration between covers

Two distinguished institutions, the Benaki Museum and the British Council, have joined forces, fruitfully again, with a splendid book, *Thomas Hope (1769-1831): Pictures from 18th Century Greece*, handsomely published by "Melissa" last month.

The idea for the collaboration was sparked off by British Council representative Kenneth Whitty, who was the victim of a senseless assassination in March last year.

The book is illustrated with 103 pen, pencil and sepia drawings taken from the five volumes of 350 unsigned sketches which were executed in the last decade of the eighteenth century, auctioned by Batsford in London in 1930, disappeared for decades and turned up in the archives of the Benaki Museum in 1977. The text of the book, published in Greek and English editions, is by former British Council scholar Fani-Maria Tsigakou.

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In Brief

The **Presidential Palace** on Irodou Attikou is being dwelt in again for the first time since it was evacuated by royalty 18 years ago. Rarely used except for official receptions by former presidents Tsatsos and Karamanlis, it is currently being moved into by President and Mrs Sartzetakis and their infant daughter, the First Baby. The inventories of recent purchases for the palace – lovingly itemized by the opposition press – include such articles as four French pillowslips, two Irish tablecloths, 14 Swiss blankets and four cushions stuffed with Thailand down – suggesting either that the palace is damp or that the First Family is expecting more house guests than dinner guests.

One of the three existing museums in the world devoted to the blind has recently opened in Athens. The Afis Museum – **Museum of Touch** – is on the premises of the Lighthouse for the Blind in Kallithea. The museum exhibits statues and smaller finds from the Bronze, Archaic and Classical periods and all identifying material is printed in Braille. Organized groups of blind travellers from Germany, Switzerland and Belgium are making a

tour of Greek antiquity by visiting the museum.

Noted javelin-thrower **Anna Verouli** was married on April 27 to weightlifter Yiannis Tsindaris. Following the upcoming Paneuropean Games, they plan to raise a large family. Verouli became a national heroine when she won the first-ever gold medal for Greece at the XIII European Athletic Championships which inaugurated the new Olympic Stadium in September 1982.

On May 2 **speliologists** Anna Maria Vatzili and Vassilis Yiannopoulos were married 37 meters below ground in the depths of the Paianeian Cave. Wearing miners' hats and parkas the bride and groom were wed by Mayor Andreou of Paiania in a civil ceremony.

A bank employee and a police officer were shot dead by **four gunmen** following a robbery of 6.5 million drachmas as money was being transported from a supermarket in the Galatsi quarter of Athens to an armored car. None of the thieves was apprehended or identified. The get-away car, found abandoned two kilometres away shortly afterwards, had been stolen two weeks earlier and carried hand-painted plates.

Presidential hide-and-seek

by Lee Stokes

"We'd like to carry a profile piece on Greece's new President, so could you try and speak to him, speak to his friends and fellow judges who know him personally, and get some details of his background," asked my editor in the US. "And, of course, don't forget to mention the Sartzetakis role in the film Z."

First things first. I rang the presidential palace and asked to speak to a gentleman with the title of "Secretary-General of the Presidency to the Hellenic Republic." He, I had been told, was the man who usually arranges interviews with the press.

I was unable to reach this exalted-sounding official, however. Instead, I was kept at bay by a charming young lady, with a remarkably strong northern Greek rural accent, who claimed to be the secretary-general's secretary. She asked me what I wanted, who I was, which branch of the media I represented and why my newspaper wanted to write about President Sartzetakis, of all people. Was it, by any chance, the controversial vote in the third round of the presidential election that I wanted to write about? she inquired suspiciously.

My reassurances that I was not planning to write reams and reams about how unconstitutional the presidential election may or may not have been, but simply wanted to produce a profile of Greece's new head of state, fell on deaf ears.

"There's no need for you to speak to the secretary-general of the presidency," she said sternly. "I can tell you now that you won't get an interview with President Sartzetakis. So forget it. Why not write a travel story instead?"

Heroically, I thought, I kept my cool. "Perhaps I could ask the honorable secretary-general myself, madam, and hear his personal view on the matter?"

But it seemed that the very nature of my profession had put this young lady's back up. My proposal brought grunts of disapproval, which I initially took for the bovine sounds of a romantic Greek pastoral scene. I soon realised, however, that the young lady I was

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dealing with was more than just a tough nut to crack. She had been *ordered* to fob foreign journalists off.

"I'm afraid you can't speak to the secretary-general now - he's extremely busy. Perhaps you might like to try next week. I wouldn't recommend it, though. He'll probably be busy then, too," the girl said, in a less than successful attempt at a sweet voice.



I had no choice but to wait for a week. Bright and early the following Monday morning, I called the presidential palace once again. To my surprise, the girl remembered me. "You're wasting your time," she said. "You won't get an interview. And the secretary-general is still very busy. Why don't you try next week?"

Had I heard a sinister laugh as the girl replaced her receiver? Or was it just crackling on the line?

I still had a lot of patience left, but clearly it wasn't patience that I needed to solve the fiendishly difficult problem of filling Americans in on Greece's new leader. I would have to resort to cunning.

The negative responses I had been getting from the permanent shepherdess at the Presidential palace could, by a stretch of the imagination, be attributed to an order from the Press Ministry. So I decided to call the Press and Information Undersecretary, Mr Dimitris Maroudas.

One again, a woman's voice answered, with the predictable response: No, I couldn't speak to Mr Maroudas. Mr Maroudas was busy. But perhaps she could help me. Perhaps she could, I said, and proceeded to pour my heart out.

After lending me her ear, the woman guarding Mr Maroudas' office and phones told me she would return my call after bringing my problem to the attention of Mr Maroudas himself. So I sat and waited. But deep down I knew it was hardly likely that the people who

had asked President Sartzetakis' people to play mum would do me a favor and now ask him to speak up.

When the phone rang, my pessimism was confirmed. Mr Maroudas' secretary informed me that the Press and Information Undersecretary was not in a position to advise the President or members of his staff on how or with whom he should conduct his business. "But if you drop by our offices, we have a short biography of the President for foreign correspondents."

The unpleasant thought of having to explain to my editor in the US that getting such ostensibly simple information as background material on the nation's head of state is not as easy in Greece as it sounds, drove me to search for other ways to dig out the facts.

Perhaps the personal touch will do it, I thought, and headed for the presidential palace. I didn't even get past the *evzones*, or presidential guards. "We've orders not to allow any tourists past this point," a guard told me.

"But I'm a journalist," I complained. "That's even worse," he laughed. "You'll never get in there unless you receive an invitation to the President's reception. Next year."

So much for that. I decided to contact the opposition parties. Within 24 hours, I had enough details on Greece's newly-elected President and his first lady to write a book. But I still don't know why anyone should want to hide the President's past.

So who is Christos Sartzetakis? As far as is known, he has never been a member of a political party, but has long had sympathies with the Left. He won fame 20 years ago as a young magistrate investigating a political assassination in his home city of Thessaloniki. At the age of 56, he was elected President of Greece by the smallest margin since 1974 - one vote, and a controversial vote at that, for it was cast by acting President - and Socialist deputy - Yiannis Alevras.

Born in 1929 of a Cretan father who was a police officer and a Thessaloniki-born mother, Sartzetakis studied law at the University of Thessaloniki before becoming a Justice of the Peace in 1955.

He rose to prominence as the magistrate investigating the death of Grigoris Lambrakis, a left-wing parliamentary deputy for Thessaloniki who died of injuries received in a hit-and-run traffic accident after an anti-nuclear demonstration in May, 1963.



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by John C. Loulis

No landslide in the ballot box

His two-year enquiry revealed that Lambrakis' death was a political assassination engineered by right-wing extremists.

The Lambrakis affair became politically embarrassing for the government of the time, headed by Constantine Karamanlis, and Sartzetakis is said to have kept his files on the investigation with him at all times, stashing them under his bed at night for fear they might be stolen.

The case inspired a novel, *Z*, by Greek writer Vassilis Vassilikos, which was turned into a prize-winning thriller in 1968 by the Paris-based Greek director Costa-Gavra.

When the Lambrakis investigation was over, Sartzetakis left Greece to undertake graduate studies in Paris, but was suddenly recalled soon after the junta seized power in April, 1967.

Transferred to the central Greek city of Volos as a misdemeanours court judge, he quickly fell foul of Greece's military rulers and was fired in May, 1968 in a mass dismissal of judicial officials.

Sartzetakis resumed practising law in Thessaloniki, but his close involvement with opponents of the dictatorship led to his arrest at Christmas in 1970. He was sent to Athens and interrogated under torture by the junta's feared military police for more than a month. Though never officially sentenced, he was then imprisoned in Korydallos.

He was released in November, 1971 after pressure by international jurists' organizations.

After democracy was restored in 1974, Sartzetakis was reinstated to the judiciary as an appeals court judge. He was promoted to the Areos Pagos, Greece's supreme court, in 1982 after the PASOK government came to power.

But what of Sartzetakis the man? The *Christian Science Monitor* quotes friends of the President as saying: "He is very distant and self-effacing. His reputation and image is as smooth and unmarked as a sheet of white paper." And: "He is determined, almost obstinate, and he will remain honest in the face of the most extreme pressure... Papandreou must be careful, otherwise his President may boomerang in his face."

Sartzetakis also became a family man relatively late in life when he married an administrator at the Athens academy. He has a ten-month-old daughter. □

With the electoral campaign drawing to a close one possibility can be discounted with some certitude: neither PASOK nor New Democracy will win a landslide victory. Despite the overconfidence that both sides have displayed, these elections, in this writer's view, will be won by a very narrow margin. Two weeks before the elections, a few percentage points seemed to divide the victor from the loser. Even with an electoral system favoring the party which gains the most votes, the possibility of PASOK and ND failing to win an absolute majority of seats in parliament cannot be discounted. Such a development could soon lead to new elections.

This view will hardly satisfy enthusiasts on either side, but a close election should not dispirit either party since ND, on the one hand, has closed a sizeable gap since last year, and PASOK, on the other, has survived the 'Karamanlis impact' following Mr Papandreou's unpopular decision to support Mr Sartzetakis for president.

Nevertheless, both PASOK and ND have a number of reasons to be alarmed. The governing party seems to lack any coherent electoral strategy and is groping its way along. Specifically, PASOK does not seem to possess an approach that appeals to the undecided voter. Will PASOK find its way in the last two weeks of the campaign? While ND appears to be doing most of the right things and possesses a clear-cut electoral strategy which appeals to the undecided, will it in fact win them in the end?

These last few months have been an ordeal for PASOK. In effect, following the dropping of Karamanlis, nothing seems to have gone right for Mr Papandreou. It has become increasingly clear that the governing party could lose the elections. Firstly, Mr Sartzetakis was hardly the right choice for president. Secondly, he was elected not by the 182 votes Mr Papandreou had hoped for but only by 180, the minimum number needed, which included the vote of acting president Alevras whose validity, to say the least, is doubtful. Thirdly, to secure these votes Mr Papandreou had to resort to techniques that could only tarnish his image. Finally,

the Premier was forced to accept early elections under pressure from ND – a development he would have liked to avoid and for which PASOK seemed totally unprepared.

For Mr Mitsotakis this turn of events has been clearly favorable since ND seemed to have only a slight chance of winning elections prior to the avalanche of events which followed Mr Papandreou's decision not to support Mr Karamanlis. Quick to grasp the opportunity, Mr Mitsotakis has since waged an effective electoral campaign and put Mr Papandreou on the defensive. The ND leader has clearly gained the upper hand, calmly damaging the Prime Minister's credibility while consistently pushing forward his party's program. In reacting to this, Mr Papandreou has swung from almost hysterical outbursts at political rallies to a soothing appearance during a 15-minute TV address.

All these considerations, however, do not make the victor at all clear. True, Mr Papandreou does not deal with the issues. He reverts to polarizing rhetoric, to personal attacks on his opponent. He brings into debate obsolete arguments and exhumes divisions of the past. True, too, Mr Mitsotakis deals with current issues, avoids polarization, refuses to stoop to personal attacks and speaks only of the future. Yet, although Mr Papandreou's arguments are weak, lack imagination and seem backward-looking, he still can appeal to the emotions of his 1981 voters by asking them to give him another chance to complete his unfinished socialist program, the vision of 'change'.

By appealing to the electorate's logic, will Mr Mitsotakis overcome the Prime Minister's emotional appeal? Will he convince voters that PASOK does not deserve another four years?

There is little doubt that the four or five percent of the voters who will swing the election are sitting in the wings, waiting and contemplating. By which leader they will be swayed remains to be seen. One thing seems certain in mid-campaign: both parties can afford to be hopeful; neither can afford to be careless. The election will be very close. □

A drop in the oil bucket

Playing hard-to-get is not the way for Greece to attract foreign investment to develop its minimal oil reserves

Greece is one of those developing countries in the unfortunate position of having known, and even exploitable, oil reserves that are much too small to satisfy domestic needs. A recent Canadian study indicates that 14 developing countries, including Greece, share only 3.9 billion barrels of petroleum reserves, out of an estimated 699 billion barrels of proven reserves worldwide. Because reserves are minimal in such countries, large, expensive oil imports are still a fact of life for them. It's the frustrating case of having your cake, but having a piece so small it is barely worth the bite you can't resist taking.

Greece's only exploitable oil field is Prinos in the northern Aegean Sea off Thasos island, which produces between 25-27,000 barrels a day of crude oil, 380 metric tons a day of sulphur, and a lot of explosive sour gas, making drilling conditions dangerous. The adjacent South Kavala natural gas field produces 100,000 cubic meters of natural gas a day. Since its second year of production in 1982, Prinos has pumped about one million to 1.3 million metric tons a year of crude oil into the domestic economy, satisfying less than ten percent of the approximately 9.5 million metric ton annual Greek consumption of oil.

It is a paltry amount — one that barely makes an impression on the balance of payments. Greece must still spend about \$2 billion a year on oil imports. This money comes from the budget and foreign loans, the most recent being a \$200 million bankers guarantee loan, with interest likely to be below LIBOR, signed in April with Chase Manhattan as agent. The dollar value of oil imports is always rising, due mainly to the dollar's constant rise and the drachma's equally constant depreciation. Thus in 1984, reports the Bank of Greece, the Greek oil import bill rose 15.1 percent, creating an overall three percent rise in the dollar value of imports.

Energy Minister Eleftherios Veryvakis agrees that the cost factor is a problem. Greece's main energy problem, he says, is its dependence on imported energy, which causes a continued for-

eign exchange burden on the economy. But he notes that Greece has decreased her dependence on imported oil over the past decade by developing alternative energy sources such as indigenous lignite and hydropower.

Veryvakis underlines "the need for increased investment for exploitation, drilling and development programs in developing countries as a contribution" toward decreasing oil-caused indebtedness and stimulating economic development. He cites "international economic cooperation" as the source of such increased investment. In light of his government's efforts to dissuade foreign private investment in oil concessions, but to encourage foreign technology transfers and advice, one can only assume Veryvakis means investment aid from such international bodies as the United Nations and the World Bank. For Greece, such aid hardly seems enough. UN aid is very limited, and Greece no longer qualifies for World Bank development assistance.

Greek energy officials are publicly proud of their exploration, drilling and development program. Since 1975, when the Greek Public Petroleum Corp. (DEP) was inaugurated and a comprehensive exploration program begun, a total of 13 offshore and 35 onshore exploratory wells have been drilled, according to DEP's managing director, Prokopis Sivenas. But in 1983, says a Canadian petroleum consultant, ten medium producers of oil, including Greece, drilled 125 wells, or an average of 12.5 wells apiece in that year alone. Greece has drilled an average of 4.8 wells a year in 10 years. In all that time, only the Prinos and South Kavala fields have been developed commercially, and a difficult-to-exploit offshore strike of oil and gas has been made in the West Katakolo area of the western Peloponnese.

Are such limited exploration efforts, and results, worth the effort? The same consultant ventures that "a little exploration is usually better than none, but they are both likely to have the same result." He estimates that for new field wildcats in developing countries outside the OPEC area, the drilling success ratio has been about one in ev-

ery 30 to 40 wells. At this rate, Greece may not make another good commercial find for nine years or so — if at all.

At the UN-sponsored symposium on financing petroleum exploration and development in developing countries, held in Athens from April 22 to 27, the consensus among representatives of 63 participating countries was that much more exploration is needed to reduce oil import bills and stop a crucial drain on foreign exchange. They agreed the most likely way to implement such a plan is by beating the bushes for more investment by multinational oil companies — the only group with enough capital to carry out exploration programs that produce results. Developing countries were told the best way to attract foreign oil companies is to offer incentives, especially the relaxation of contractual terms for exploration and development.

Meanwhile, Greece is doing precisely the opposite. Greek officials say they want more control over exploration and development, and more dollar income from potential finds. This means that foreign oil concessions, in which foreign oil companies bear the full cost of exploration and share the income from any find with the host government, do not figure in future plans. The North Aegean Petroleum Co. (NAPC), the four-company foreign consortium developing Prinos and South Kavala, has also been told the company's terms will be made tougher, not relaxed. Greece is going against the international tide, which may prove more foolhardy than brave.

"Most of the developing countries have already welcomed foreign private investments," said Peter Hansen, assistant secretary general and executive director of the United Nations Center on Transnational Corporations, who opened the Athens symposium. "They have recently also embarked on a process of revising their terms and conditions in exploration and development agreements with the aim of providing additional incentives." Despite these measures, he said, "the exploration gap persists and has apparently worsened in the recent past."

"How can we attract risk capital?"

seemed to be the main question of developing countries, in the assessment of one leading geoscientist at the conference. He was struck by the large number of participating countries, which he attributed to their "desperate" need to find enough money to accelerate exploration programs. The consensus, he said, was that international oil companies are the most likely ones to come forward with the kind of risk capital it takes to develop any worthwhile exploration program, especially since recession in the developing world has stretched national budgets and borrowing abilities to the limit.

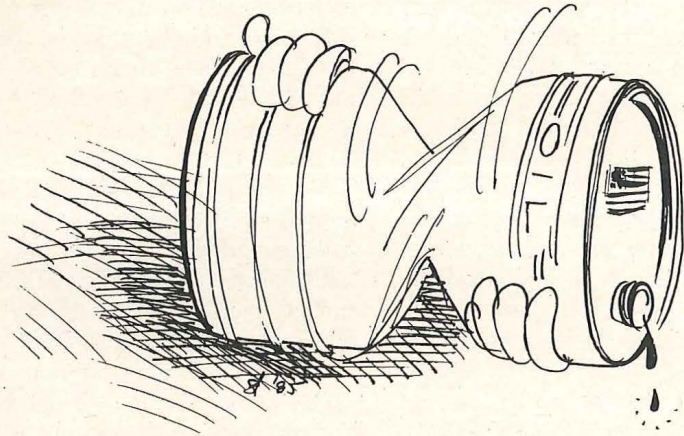
Speakers also pinned great hopes on multilateral aid from organizations such as the World Bank and its affiliate the International Finance Corp., on bilateral technical cooperation among developed and developing countries, and on assistance from such government insurance and financing schemes as the US Overseas Private Investment Corp. But these avenues were generally regarded as complements to the main source - multinational oil companies.

The need is great. While oil consumption in the developed countries decreased from 1.6 billion tons a year in 1974 to about 1.4 billion tons a year in 1983, thanks to more efficient energy use and the development of alternative sources, oil consumption in Third World countries increased from about 317 million tons a year to 488 million tons a year over the same periods. Georges Brondel, the European Community's director of hydrocarbons, said that the Third World's annual petroleum needs will nearly double to about 900 million tons by the year 2000.

Since 1979, a world oil glut, falling oil demand (down 12 percent by 1983), and softening oil prices (down 24 percent by 1983) have all translated into less money for, and less interest in, exploration. Exploration decreased rapidly, especially in developing countries. By the early 1980s, only 15 percent of worldwide investment in petroleum exploration and development flowed to Third World countries that import oil and 12 percent of such financing went to oil-exporting developing countries. The bulk, 73 percent, was spent in North America and Europe.

Statistics from symposium speaker John Foster of EDPRA Consulting Inc., Ottawa, Canada, spell out just how much Third World countries have been affected. On the basis of the number of drilling rigs active, which Foster says "provides the most up-to-date indication of exploration and drilling activity," there was a four-fold increase

in ten years to the peak in December, 1981, when there were 6,243 rigs worldwide. That number declined to 4,150 active rigs in December, 1984, of which 1,013 rigs, or 24 percent of the world total, were in developing countries. Of these, 615 were in oil-exporting developing countries, 385 were in oil-producing developing coun-



tries, and a "dismal" 20 rigs were active in non-producing Third World countries.

Oil-deficient countries - those that import oil and do not produce it - are in particularly dire straits. About \$160 billion in investment is needed for exploration alone up to the year 2000, according to the UN's Hansen, and most of this would go to oil-exporting developing countries. But about 250 billion would be needed in the energy-deficient developing countries, "the financing of which is expected to be most difficult with an estimated shortfall of funds of about 50 percent," he predicted. But the results of exploration would offset "roughly \$1,000 billion for oil imports" that developing countries would need to the year 2000, he added.

Through sheer size, multinational companies control the investment, and therefore the exploration, game. "What it all adds up to is that only the big can play," said Francisco R. Parra, managing director of Energy Economics Research Ltd. of England. "To mount an international program takes a company which is able to risk large amounts of money each year, with long lead times (typically 5 to 10 years). In the private sector, there are only about 15 such companies. Add a handful of OECD-area state oil companies, and the total number of companies that have the requisite financial resources, management, technical ability and stamina does not come to much over 20."

Moreover, because of decreased exploration activity, there is so much new

exploration acreage available, either as new licenses or as farm-outs of existing contracts by companies seeking to spread risks, that exploration is a buyer's market. Oil companies are in a strong position; countries are not.

Countries must begin by developing well thought-out strategies to attract investment by multinationals. They

should begin by reducing the level of perceived technical risk, said Susan Parsons of Arthur D. Little Ltd, London, by providing good quality seismic data to reduce the level of uncertainty, as some countries are already doing. Technical risk is the most important risk in any investor's mind, and most developing countries are seen as high-risk areas because "oil and gas deposits lying in the hitherto unexplored sedimentary areas in developing countries are likely to be small with low export potential and many of the prospective areas are also likely to be gas-prone," explained Kamal Hossaid, a petroleum consultant from Dhaka, Bangladesh.

A country's strategy should include measures to soften exploration contract terms, which until recently were becoming tougher and tougher in developing countries, Parsons warned. She gave the example of Mozambique, whose four exploration awards after 1948 were all relinquished in 1974, but which signed three new exploration contracts with four major oil companies after a plan to attract majors was implemented in the early 1980s. Efforts to reduce the commercial risk turned the trick: tax legislation to reduce foreign companies' likelihood of double taxation, contract stabilization measures, more general fiscal terms, and no price cap or additional profits tax. It is a model that other countries in a similar position would do well to follow. Including Greece.

Takis Georgiou

Rising stars in Greek politics

A look at some of the younger men and women who are expected to make their mark on the Greek political scene in the next decade

by Lee Stokes

PASOK

Vasso Papandreou

No relation to the prime minister but a founding member of the Panhellenic Socialist Movement (PASOK) while she was in exile in Britain from the junta, Vasso Papandreou is considered one of the most powerful women in the country. This is not solely because of



Vasso Papandreou

her close political connections with Mr Andreas Papandreou, but because of her talents in her own right. She holds an MA from the London School of Economics and a PhD from Reading University, and is the author of a book on the role of multinational corporations. Since 1981, she has held the key post of President of EOMMEX, the National Organization of Small and Medium Sized Enterprises. Nobody in Greek politics regards Vasso Papandreou as a woman to be ignored. She is 35, was born in the village of Valinika, near Aigion in the Peloponnese, and is single.

George Papandreou

Those who know the Papandreou family well know that both George and Andreas, two of Andreas Papandreou's sons, are being groomed for political careers. While Andreas is at present seeking his opportunity to enter Parliament, George is already there, representing his father's stronghold of



George Papandreou

Achaia in the Peloponnese. Born in 1952 in the United States, George received degrees in the United States, Britain (LSE) and Sweden. His primary interests have always focused on Greek society and its problems. The time when George Papandreou will make a mark on his country's political structure is a long way off, say political observers, but nevertheless a Papandreou family hat trick in prime ministers is not out of the question.

Yiannis Zafirakis

Born in Kozani, Yiannis Zafirakis, 35, fled to Sweden in the 1970s as a refugee from the junta and studied at the polytechnics of Gothenburg and Stockholm. He returned to Greece in 1981 at the request of the socialist government to assume responsibility for a complete overhaul of the Greek post office. His motto, "Whatever works in Sweden should work in Greece," has meant an ambitious project to make the Greek post office one of the most efficient in Europe. If he succeeds, he will definitely become a man to watch.



Yiannis Zafirakis

Athanassios Tsouras

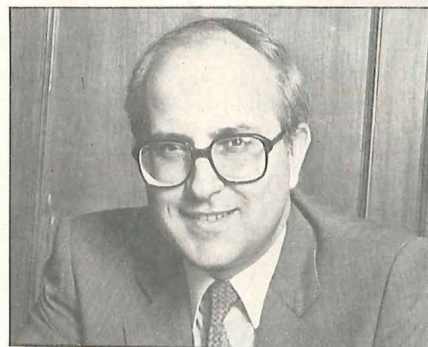
Dr Tsouras is a physician by profession, but has been PASOK's secretary-general at the Ministry of the Interior since 1981. Political observers here compare him with the charismatic David Owen, leader of the SDP in Britain. His credentials with the socialists are excellent - during the junta period, which he spent in Greece, he was secretary of PAK, Papandreou's resistance youth group.

New Democracy

Stavros Dimas

Born in the village of Klenia near Corinth in 1941, Stavros Dimas did postgraduate studies in politics and economics at the Universities of London and New York after graduating from the Athens Law School.

He worked for the World Bank in Washington DC from 1969 until July 1975, when he returned to Greece as Assistant Director of ETBA (Greek



Stavros Dimas

Industrial Development Bank).

In 1977, he was elected deputy of state for New Democracy, and served as Undersecretary at the Ministry of Coordination between 1977 and 1980, as Minister of Trade from May to October 1980, and as Minister without portfolio in 1980-81.

Dimas, who rose swiftly to prominence under the Rallis administration, should be a name to look out for.

Theodoros Damianos

Cynics say that anyone representing northern constituencies is doomed to a life on the back benches. Theodoros Damianos, who represents Drama, disagrees. Born in Athens in 1955, he graduated in computer studies from Dimokritos Research Centre. First elected to Parliament in 1981, he is an ardent advocate of Greek participation in the technological revolution. Observers say he may have an important place in a conservative government committed to modernization.

Antonis Samaras

Antonis Samaras was born in Athens in 1951. He represents the traditionally conservative region of Messinia. His educational background is impressive, and includes a diploma in business administration from Harvard. He was first elected to Parliament in 1977. Close friends say he still lacks the experience needed to make a significant impact in politics, but when he does, every one will know about it.

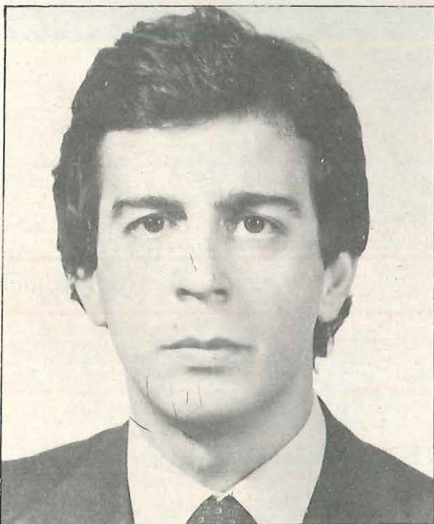


Antonis Samaras

Mihalis Liapis

Mihalis-Yiorgos Liapis was born in Athens in 1951. His mother is the sister of former President Karamanlis.

He studied law at Athens University and in Paris. On July 24, 1974, immediately upon the fall of the dictatorship, he accompanied his uncle back to Greece. He served as secretary to Prime Minister Karamanlis until 1975,



Mihalis Liapis

when he joined the Navy. He was admitted to the Bar in November of that year.

In 1977 he was appointed special assistant to the Prime Minister on information and public relations. Upon Karamanlis' election to the Presidency in 1980, he became director of the President's office. He resigned in March 1985 after the socialist govern-

ment withdrew its support for Karamanlis as President.

He was a founding member of ONNED, the youth movement of New Democracy, and has energetically and enthusiastically promoted his party's policies through numerous speeches and articles.

KKE

Maria Damanaki

With due respect to her sex and her struggles for democracy during the dictatorship, Maria Damanaki, as well as being talented, is a remarkably attractive woman – as her admirers from other parties regularly point out. Born in Agios Nikolaos, the resort town of Crete, in 1952, she graduated in chemical engineering from the National Technical University (better known as the Athens Polytechnic), but she has worked only briefly in her profession, having been elected a deputy for Athens with Greece's Communist Party (KKE) in 1977. Damanaki became



Maria Damanaki

famous for her courageous broadcasts from the Polytechnic when it was under siege before the assault by Papadopoulos' tanks on November 17, 1973. She specializes in education.

Christos Pappas

Raised in a northern Greek village, Christos Pappas, 38, experienced the reality of poverty in Greece before leaving with his parents for West Germany, Austria and Sweden in 1969. But it was in Sweden where the press spokesman of the Greek Communist party (KKE) matured into one of that country's best TV reporters. Pappas gave up his career to return to Greece and help his party. He speaks fluent Swedish, and though his beliefs may reflect those of a minority of voters, his charm and dedication have earned him praise from all who deal with the KKE.



Elli Papakonstantinou

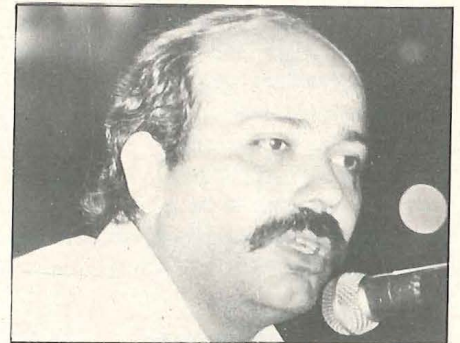
KKE (Interior)

Elli Papakonstantinou

Born in 1954, Elli Papakonstantinou graduated as an architect from the National Technical University with the sole purpose of helping local government in community projects. As a member of the Executive Bureau of the small Greek Communist Party of the Interior, she travels throughout the country dealing with issues of local government. Her proud boast is that she has never worked, and never will work, for a private company. Political observers believe Elli has a definite future in Greek politics, which would be enhanced if she joined a party offering broader possibilities for her potential and energy.

Nikos Voutsis

Being an official of a small party doesn't necessarily give Nikos Voutsis, 34, more time to himself. The opposite is true. As general secretary of Rhigas Pheoros, the youth wing of the Greek Communist Party of the Interior, he holds a powerful position within the party hierarchy. He is proud to point out that his party fought the elections with 37 candidates aged between 25 and 31, and would have had at least 80 candidates under 31 if the socialist government had implemented its promise of lowering the age limit for parliamen-



Nikos Voutsis

tary candidates to 21.

Trained as a civil engineer at the National Technical University, Voutsis is a talented young man whose fortunes would rise considerably within a party better able to develop his vigorous potential. □

Counselling the cross-cultural couple

by Elizabeth Boleman Herring

An interview with family therapists Nora Charitos, PhD and Cynthia Protonotarios, MSW

Cynthia Protonotarios, of Athens Mental Health Associates, is an American clinical social worker and family therapist, in private practice here with her Greek husband Christos Protonotarios, also a US-trained social worker.

Nora Charitos, founder of the Center for Family Learning, Athens, is a psychologist and family therapist, trained both in Zurich and in New York. She is also married to a Greek.

Both therapists are thus highly qualified to speak about the problems encountered by cross-cultural spouses. I met with them at the Center for Family Learning in Politeia.

Herring: Would you explain what family therapy is and how this approach to the troubled cross-cultural couple differs from that of individually-oriented therapy?

Protonotarios: Family therapy presents a radically new way of looking at human problems. An individual approach sees the locus of psychological problems inside the individual. Family therapy sees the relationship system as both the source of the problems and the focus for intervention. Social sys-

tems develop predictable patterns of interaction and communication. These patterns maintain the balance, or the integrity, of the system. 'Problems' – a symptom in an adult or child, conflicts between system (family) members, socio-behavioral difficulties such as acting out, alcoholism, drug addiction – while causing pain for one or more members, at the same time have a 'system maintenance function'.

The implications are that treating one person's depression – the wife's, for example – in isolation from her family relationships, may well lead to the development of symptoms in another family member, her husband, say. The old individually-oriented therapists' response would be to send the husband down the hall to a colleague, and the result might be an iatrogenic, or treatment-caused, divorce: the patient got well, but the marriage died. And we have the therapy to blame, because it was oriented only toward the individual and not the total relationship system.

Charitos: I'd like to point out that although cross-cultural couples are a defined target group, and their specific problems are easily recognized, my therapeutic approach with them, as a family therapist, is by no means any different from how I work with any other couple.

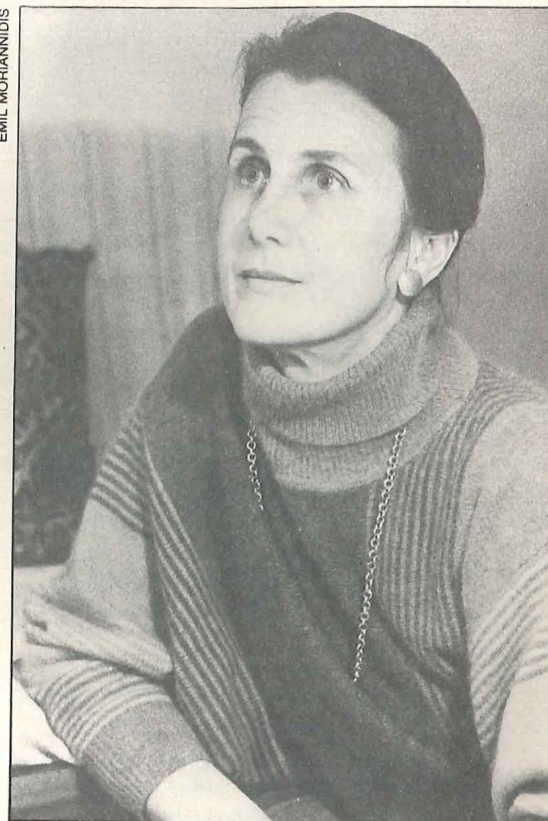
It's a basic assumption of family systems thinking that there is no such thing as a person unto him or herself.

Can you outline the main problems facing the couple composed of a foreign woman and a Greek man?

C: Those most on the surface are value conflicts, cross-cultural or not. Then, emotional reactivity, such as hurt, blaming, or acting-out behavior, feeling responsible for the other rather than for self. And, underneath, there are in most cases emotional cutoffs from the extended family.

P: I have a short 'laundry list' of the value differences. These are the kinds of things that most commonly get com-

EMIL MORIANNIDIS



Nora Charitos, PhD

plained about when couples come in:

Different ideas about how a marital relationship is viewed. Different ideas about the kind of relationship one has in the nuclear family vs the extended family. In other words, the foreign wife frequently expects her Greek husband to put her first before, let's say, his mother, or his own extended family. He, on the other hand, often has the expectation that she fit *into* his extended family.

Sex roles. Child-rearing practices.

Organization of work: McGoldrick, for example, in *Ethnicity and Family Therapy*, said Anglo-Saxons think the men should do all the work. Greeks think the women should do all the work. So, if an Anglo-Saxon woman marries a Greek man, they're both sitting around waiting for the other one to do the work.

The handling of money: the foreign wife may get a big surprise when all her money is put into the community pot, or her husband saves money to buy property, and then puts it in his and his *mother's* name!

Communication: even though they may think they're speaking the same language, they're not, as the culturally assigned meanings of words and concepts are different. This makes effective communication and problem resolution difficult, if not impossible.



EMIL MORIANNIDIS

Cynthia Protonotarios, MSW, ACSW

Greek marriages are traditionally collateral marriages, in other words the roles are assigned by the culture. The culture has defined the roles of wife and husband, and they fit together as defined. In the West, however, the couple itself works out together how they fit, and they build a relationship complementarity.

What are the special stresses encountered by the foreign spouse entering Greece and the Greek family via a marriage or other committed relationship?

C: I think here we have to be specific, because there are crucially different situations, and ways of 'entering Greece'.

Two sketchy, reduced cases: A young Danish woman, an only child, intensifies her pen-relationship with a Greek naval officer, 12 years her senior, at a time when she realizes she will have to give up her dream of being a ballerina.

After a few weeks' visit to her country, he proposes to her. She accepts, but is afraid it won't work out. Six months later, in Greece, they marry, and she becomes pregnant. And this is a woman who originally planned to take up an academic career in Denmark.

This would be a case of entering Greece being seen as a 'solution' for quite a number of unresolved issues in the life of the young woman which will naturally act as explosives in an almost impossible relationship.

Another case, quite typical for foreign women here: After 11 years of mutual adjustment in the US, a couple – she, northern European; he, Mediterranean – have established some sort of workable balance of their value differences, when a job transfer shakes everything up.

In Greece now, the husband's formerly suppressed concept of male supremacy becomes a survival issue. The wife, whose struggle for a more partnership-oriented relationship has always been somewhat uphill, now finds herself struggling with the 'role of women' in Greece, for her own sake and her daughter's.

I'd like to add that moving, a time of transition, is always a period of unrest and high anxiety; not the best time for coping calmly with a multitude of touchy issues. Arguments ensue. Blaming and hurt feelings take over.

P: Again, a list: She's lost a support system in the move to Greece. She has a need to make a radical adaptation to a very different culture. She's feeling helpless and very dependent on her

partner and his family. She may have lost a career. All of this may lead to a sense of loss of orientation, isolation, loss of identity.

What are the stresses that surface with her entry into the family? How does the foreign spouse in transition affect her in-laws?

P: Her husband may feel overwhelmed by her dependency. He may get very scared and withdraw. He may get very defensive with his family regarding her 'differentness'. He may be very stressed by her demands that he put the marital relationship ahead of his other family relationships. He may become extremely sensitized to any real or implied criticism she makes about his culture, his family, etc.

C: In most cases, the Greek in-laws are, at least on the surface, remarkably open and accepting. This may have to do with their deeply-rooted *philoxenia*.

I'm not saying there are no in-law problems. This very willingness to accept and help the foreign spouse may be seen by her as overbearingness and intrusion. So, she withdraws; her husband doesn't understand what's going on with her.

The family therapy literature details problems faced in forming any spouse-system, anywhere. Can you elaborate on some of these?

C: In addition to the negotiation of value differences and the establishment of certain implicit or explicit relationship rules – how to handle the other's upsets, when meal times will be, mutual vs separate friends, all kinds of responsibilities – like distribut-

"Family therapy sees the relationship system as both the source of the problems and the focus for intervention"

Cynthia Protonotarios

ing finances, shopping, house chores, how seriously things are to be taken, what is and is not an appropriate joke – a permanent relationship is the playground or battlefield of emotional functioning, how two people do or don't fit. What are my expectations of you, and what is the impact on my insides when those expectations aren't met? What happens when I criticize you, or you me? How much do I feel responsible for your behavior in the presence of my family, friends?

A nice example of the reciprocity of feelings and how they shift over time is

when I'm in a lousy mood and my husband comes home in the best of spirits. He hears me out, and after I've got rid of my stuff I realize something's happened to *him*: now *he* seems to feel lousy!

All these things are really universals of emotional functioning, cross-cultural or not.

P: Every couple must work out a commitment which involves giving up many of the advantages of being single in order to obtain the advantages of being married. In order for the new marriage to stabilize, both parties must perceive the trade-off as being roughly equal – that the sacrifices and benefits are mutually distributed.

Every area of life – from the sharing of time together to who picks up whose clothing, is negotiated during this period. Some issues may be buried in

"A permanent relationship is the playground or battlefield of emotional functioning, how two people do or don't fit"

Nora Charitos

the interests of togetherness at this time – to emerge later on at a time of crisis. One or both partners may feel they have given up too much of self in order to maintain a tenuous relationship.

However, having given up 'self', each may fear the consequences of taking a more autonomous position: each fears the loss of the relationship and the inability to function without the partner.

While one or both may be unhappy, they are now in a state of 'fusion', which serves both as a prison and as a provider of security. We would call such a relationship stable, but unsatisfactory. Any move to make it more satisfactory is perceived as a threat to the stability.

At times of crisis, the couple may 'triangle' in a third party – a child, an in-law – in order to maintain their balance.

Theoretically, a troubled cross-cultural couple will experience the problems of adjusting to a new relationship in addition to the problems of immigrating to a new culture and/or coping with someone in cultural transition. Why do some have an easier time of it?

C: You know, I find cross-cultural cou-



"Cross-cultural difficulties are... camouflage for what really goes on between people"

ples, with all their myriad difficulties, a real 'turn on'! In spite of all the odds against them, they have found ways of adjusting, of tapping inner and outer resources, and of being infinitely creative about their situation. And who says it ever has to – or should – come easy?

P: Maturity. Flexibility. And adaptability – but of the 'mastery type' where you see things as a challenge and the identity is preserved through acquiring

"It's a basic assumption of family systems thinking that there is no such thing as a person unto him or herself"

Nora Charitos

new learning, and new coping skills. You're adding to and expanding rather than giving up 'self'.

Would you say that someone who tackles a cross-cultural relationship might be said to have, inherently, more creativity to start out with? More courage?

P: It *can* be so.

C: But too, it *can* be just running away from problems in their own background and then not being at all able to cope.

P: However, this challenge can be a way of painting oneself into a corner where one has to grow in order to make it.

C: ...because running back would be just as difficult as staying: the devil you know here is 'better' than the devil you want to forget.

How do you differentiate between the problems involved in 'becoming a couple', and the problems involved in 'becoming a cross-cultural couple', and what is the therapist's approach to the couple with both sets of difficulties?

P: I think that the problems are essentially the same. However, the cross-cultural couple may just have a lot more of them.

I think the therapeutic approach would be the same, though a familiarity with and respect for both cultures is an essential additional ingredient.

C: As a therapist, I have learned not to get caught in the 'issues' which supposedly need to be resolved. The issues, or specific cross-cultural difficulties, are episodic/anecdotal decoration – camouflage – for what *really* goes on between people, what we call 'emotional process'. And that's where the gold is, where the work is.

Beginning, I assume, with realizing there's a problem, what are the steps the couple takes on the way to making beneficial changes?

C: On a relationship level... if each spouse is able to reduce blaming, and to lower expectations ("You should...") then they are in for a go. If they are so hooked into right/wrong positions that both see only what is wrong with the other, then they might benefit from some therapeutic input.

Even if only one is willing to reach out for help, family systems therapy can be beneficial: we still don't see the problem as being only in one, but rather spread out over the interactions.

P: Well, they could call Nora or me or another family or marital therapist...

And you can do family therapy with just one person. It's frequently the strongest one who's most willing to work...

C: ... the most *motivated* one...

P: ... the most *committed* one...

C: ... and, by virtue of the emotional involvement, the most stressed.

Is it possible for women foreign therapists to get close enough to help when one of the spouses is a Greek male?

P: If you have that respect for both cultures I spoke of earlier, I find it's not at all hard to work with both spouses, even if the husband comes in much later than the wife.

Often, I've suggested my husband come in and be co-therapist at that time, and frequently, the Greek husbands will say no, they feel very comfortable with me and what I've been doing with their wives. They do not feel that I've taken the wife's side.

C: When there's a problem in engaging a spouse, it can be either an *a priori* thing – for example, seeing a 'shrink' is so stigmatizing that he just won't do it – or, if there is at least some willingness to try the thing out, then it becomes a challenge for the therapist. I myself have always been fond of those cautious distancers.

In therapy, it's always either take it or leave it. No one can be forced into change. A big part of therapy is *relating* to the person, rather than having a cure – the answers – for him or her.

A therapist's job, too, is to accept the client – the personal part, the cultural part – and then to take it from there.

P: We therapists work with universals, and if we're doing that right, we ought to be able to relate to a broad range of people, including people from different cultures, and of different sexes.

"One or both partners may feel they have given up too much of self in order to maintain a tenuous relationship"

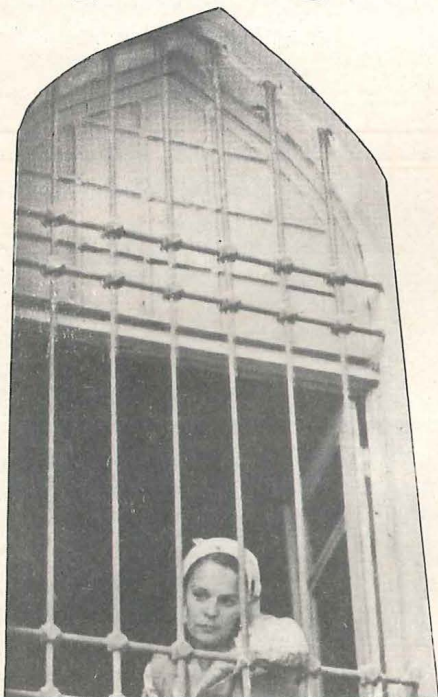
Cynthia Protonotarios

C: It would certainly be wrong to assume that because we're foreign women we will get sucked in right away with pity and empathy for the woman client alone. If that were true we'd be pretty lousy therapists...

P: ... and totally ineffective, because we couldn't see the Greek man's point of view and, more importantly, help the wife to see it.

Nora Charitos, Center for Family Learning, Athens, 808-3120
Cynthia and Christos Protonotarios, Athens Mental Health Associates, tel. 659-3211

Tiptoeing through the Golden Tulips



Serif Gören's "The Escape"



A scene from Yilmaz Güney's "Sürü" (The Herd)

Turkey's film industry, in a slump for the last decade, is showing signs of revival

by B. Samantha Stenzel

Istanbul, like Turkey itself, is a study in contrasts, where the practice of age-old customs continues seemingly undisturbed in a modern, bustling metropolis.

Such contrasts were reflected in the International Istanbul Filmdays, held from April 15-28, which presented an imaginative selection of films ranging from domestic fare to international award winners and including a homage to four international masters: André Delvaux, Mikhalkov, Andrzej Wajda and Robert Altman. For a festival in only its fourth year, Istanbul Filmdays was ambitious and well-organized. Although Turkish cinema attendance has declined dramatically in recent years, the screenings, in six central Istanbul cinemas, were packed with attentive audiences.

Local cinephiles and the so-called 'cultural zombies', who devour a steady diet of art in all its forms, first began to appreciate Turkish films in the 'film-makers era', which was inaugurated in 1949 by Lutfi Akan's *Death to a Whore* and which continued until 1970. During this period a number of distinguished directors, such as Metin Erksam, Atif Yilmaz and Halit Refig, explored the full potential of film for the first time.

Turkish films were discovered inter-

nationally only in the last few years. The ghost of Yilmaz Güney, the left-wing filmmaker who escaped from prison in Turkey in 1981 and died of cancer in Paris last autumn, hovers over the Turkish film world. Yet his films are banned in Turkey and his name is never mentioned officially. Güney produced and wrote the scenario for *Yol* (*The Way*), which shared the Golden Palm in Cannes in 1982 with Costa-Gavra's *Missing*.

This award drew more attention to Turkish cinema than it had received since Metin Erksan's *Dry Summer*, about the struggles of village life, won the Golden Bear in Berlin in 1964. This was the first major award won by a Turkish film and it wasn't matched until Zeki Okten's *The Herd*, the absorbing tale of a nomadic group caught in the squeeze of urbanization, won the British Film Institute prize and the grand prize at Locarno in 1978. Ali Ozgenturk's *Hazal* won major awards at San Sebastian and Mannheim. Erdan Kiral's *Season in Hakkari*, about the conflicts of a young writer who goes off to teach in a remote village, won the Silver Bear in Berlin in 1983.

These latter awards and numerous screenings at foreign festivals marked a recovery from the slump that the eco-

nomic recession of the 1970s had brought about in the Turkish film industry. In 1972, Turkey produced a record 301 films. This number decreased each year until 1980, when 73 films were made. About the same number were made last year.

The biggest successes of the early 1970s were slapstick comedies and poor quality adventure melodramas known as 'Arabesques'. It wasn't until the late 1970s that serious social dramas such as *The Herd* began to gain popularity. The predominant settings moved from the village to the provincial town; more recently they have shifted to the city. The subject of the exploitation of the million or more Turks who are guest-workers abroad has been tackled in Tunc Okan's *The Bus* (1978) and Serif Gören's *Germany Bitter Land*.

An interesting development in Turkish cinema is its focus on the particular problems of women. The status of Turkish women, who recently celebrated the 50th anniversary of female suffrage, exemplifies the country's social disparities. In the cities, women are a dynamic part of the working world and an acknowledged political force but in the provinces, they are confined to traditional roles and denied any part in decision making.

The Golden Tulip award for a domestic film carries a cash prize of 10 million Turkish pounds (\$20,000). This year, for the first time, the entire amount went to a director - Atif Yilmaz, for his film *A Little Bit of Loving*.

A *Little Bit of Loving* stars Hale Soygazi, Kadir Inanir and Macit Koper in the story of Aygül, a woman who lives in a tacky area of Istanbul with an unfeeling husband who spends his days lolling in cafés. Aygül eventually goes to work in a factory and leaves her husband, taking the children. The film is a skilful dramatization of the clash of contemporary and traditional values, exemplified by the hostility Aygül encounters when she goes to live with her lover.

Other notable Turkish entries in the festival included Serif Gören's *The Escape*, about a woman who kills her lover and enlists the aid of a guard to escape from prison so she can see her two children. Two films which dealt realistically with modern Istanbul were Serif Gören's *Hidden Feelings*, about a repressed laboratory worker who is shocked when she sees her liberated neighbor's goings-on through the window, and Nesil Colgecen's *My Friend*, about an alcoholic second-rate actor who tries to find companionship in the artificial atmosphere of the cocktail bars. Özjan Özgür gives a fine performance as the lonely actor who remains both humane and humorous, hanging on to his last shreds of dignity in the face of daily disappointments.

Zeki Okten's *Pehlivan (The Wrestler)*, about a traditional wrestler struggling to make a living in an era of soccer frenzy, was an entry in the 1985 Berlin Festival. Bilge Olgac's *The Enemies of the Spoon* won the first prize at a recent women's film festival in France. Based on a real event, it begins with a stunning silent slow-motion sequence of a wedding party that ends in tragedy as a gas bottle, a valued part of the bride's dowry, explodes, killing all the women in the village except one, who was not invited to the wedding because she is insane.

Many of the foreign entries in the festival also made telling social comments — notably Michael Radford's powerful adaptation of George Orwell's novel *1984*, which won the Golden Tulip for best foreign film. Radford answered criticism that his recreation of Orwell's futuristic vision of a grim London filled with brainwashed human robots was "too naturalistic" by saying, "*1984* is a mixture of political allegory and extreme naturalism. It's not anti-Soviet," he added, "but is opposing totalitarianism in general."

As for the cast, Radford described John Hurt, who plays the role of Winston, the would-be rebel, as an extraordinary actor, of whom he observed, "When you're filming John Hurt's face,



Tarik Akan in Güney's "Yol" (*The Way*)

you can see the inside."

In Rolf Syssy's droll comedy *The Swissmakers*, a stringent government investigator and his more compassionate assistant investigate immigrants who have applied for Swiss citizenship. In a Peter Sellers-Inspector Clouseau

fashion, they make unexpected nocturnal visits to the nervous applicants who include a Turkish ballet dancer (a refreshing change from the stereotyped guest worker), a left-wing Italian pastry chef, an American sax player and a Yugoslav ballet dancer with whom the

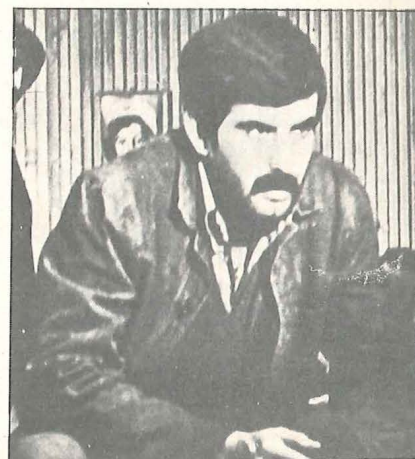
Tarik Akan: there's Method in melodrama

Tarik Akan didn't plan to become an actor. He studied mechanical engineering for two years and then switched to journalism. His career in movies began when he won a newspaper contest for 'The Most Handsome Male'. When he greeted me in his office, he was clean-shaven, in understatedly urbane dress and very thoughtful, a far cry from the guttural-voiced nomad of *Sürü (The Herd)* or the rugged union activist of *The Mine*, his first international hit.

Akan believes his convincing portrayals of simple peasants and workers are partly the result of his careful observation of gestures and expressions during the years he spent in Anatolia as a youth. He considers himself a 'method' actor but wants to go beyond Stanislavski's principles. He immerses himself in each role: he began preparing for the lead in *The Wrestler* eight months before shooting, gaining eight kilos and doing body-building training.

He has made 75 movies since 1970. At first he was regularly cast as the lover in melodramas, but after 1975 he began making films with more artistic value. Now he seeks roles in films which combine artistic and commercial values: "The melodramas are more successful but the longevity of the films with artistic value is extended so that they eventually reach a broader audience."

Akan discussed his role as Seyit



Ali in *Yol*. He feels Ali was the victim of "fatalistic" tradition and says he tried to soften the role by conveying Ali's sympathy for his wife and his reluctance to kill her or to remove his wedding ring. As Bilal in *The Wrestler* — a role which won him a special jury award at the Berlin Festival — he plays a man who is struggling because the economic depression in Turkey has made wrestling unprofitable.

Akan has had some tempting proposals from European countries and is hoping he will be able to travel to Europe to discuss them. Although he does not have a passport because he is facing trial on political charges, he is optimistic. "The cultural minister said recently that the artists and journalists who had been denied passports would now be issued them." □

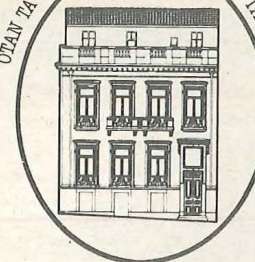
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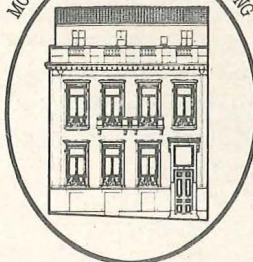
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inspector's assistant falls in love. *The Swissmakers*, and another Swiss entry, Yves Yersin's *Les Petites Fugues*, are films of the kind that linger in the memory long after more prestigious entries have faded. They were distinguished by sensitive characterization and a sly sense of the absurd which enlivened thought-provoking plots.

Les Petites Fugues is a bitter-sweet pastoral comic-drama featuring Pipe, an irascible old codger who hides his frustration at being stripped of his authority by engaging in unpredictable escapades on a motor bike. Another memorable motorcycle ride is taken in Marcus Imhof's *The Boat is Full* by a coarse restaurant owner who, infatuated with a lovely Jewish refugee during World War II, attempts to re-unite her with her husband.

Erden Kiral's *The Mirror*, about the plight of a young couple in a village ruled by a rich landowner, is a German production with Nikos Perakis, the director of the smash Greek hit *Of Colonels and Camouflage*, as artistic director and including Greek actors Vassilis Tsangalos and Nikos Skiathos in an otherwise Turkish cast. Costa Ferris' *Rembetiko*, a Greek film about a subculture of urban musicians who are refugees from the Turkish disaster of 1922, was scheduled to be shown in the 'Music in Cinema' section. It was the only film the censors rejected.

It is well worth making the trip to Istanbul these days, if only to satisfy your curiosity about the spirited revival of Turkish cinema. □

Special thanks to Haldun Döslüoğlu for translation of films and interviews

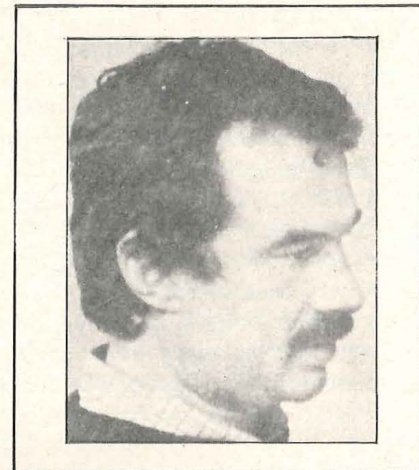
Serif Gören: 'We can't collect our awards'

Serif Gören, one of Turkey's leading film directors, usually hides behind a deadpan expression that disappears whenever he begins to talk. His musical Turkish is interrupted by frequent chuckles and an occasional gleeful giggle. We spoke in his modern office in the district of Yesilcam, known as Turkey's Hollywood, to the accompaniment of tiny teaspoons clinking in glasses, mournful cries from street vendors and chanting from a local mosque - reminders that this was indeed *Turkish Hollywood*.

Gören has made 36 films. He was born in Thrace, Greece, in 1944 but moved to Istanbul to attend high school. As there were no film schools in Turkey then, he learned his craft on the job, as did most of the instructors at the three film schools that now exist.

Gören gained international prominence when his movie *Yol*, produced and written by Yilmaz Güney, won the Golden Palm at Cannes.

Gören explains, with a touch of resentment, "People tend to think I only helped on *Yol*, because I had been Güney's assistant before." The editing, mixing and dubbing were done by Güney in Paris and, Gören recalls, "Güney took all the prizes for himself and all the success as well." *Yol* was banned in Turkey because Güney fled the country, so it has not been a boon for Gören's career there. He can't get a passport because he is facing trial, so he is unable to leave Turkey to raise money for future co-productions.



Gören's two entries in Istanbul Filmdays, *The Escape* and *Hidden Feelings*, featured women. *The Escape* shocked some viewers at its première in an Antalya open-air cinema because of its treatment of female sexuality but Gören insists, "There is nothing explicit on the screen - only suggestion." *Hidden Feelings* deals with the Turkish sexual revolution, which, he feels, is taking place mainly "in the younger generation in the city, while in Anatolia women are still captive in their homes."

Gören says improvements in technical facilities and a loosening of censorship would improve Turkish films. "We are losing the opportunity to capitalize on the awards won by *Yol* and other films because we were not allowed to go and pick them up," he says with an ironic smile. "If they allowed us to do so with our prestige so high, then we wouldn't have a problem making another *Yol*." □



The slip of a tongue

The language of Plato in a microchip age

by John Carr

In the seventeenth century the English poet Samuel Butler, wishing to give an admirable trait to one of his characters, wrote of him that "He could speak Greek." A century later the great French comic playwright Molière observed, "A laudation in Greek is of marvellous efficacy on the title-page of a book." For these European men of culture, the very word 'Greek' evoked powerful images of greatness and wisdom. They would be appalled to discover how modern Greeks are treating their once noble and eloquent language.

From the vivid metaphors of Homer, the precision and power of Thucydides, the smooth flow of Xenophon and the superb philosophical treatises of Plato, the Greek language has degenerated into a loose agglomeration of semi-literate styles in which economy has been sacrificed to laziness, syntax has been almost annihilated, and meaning has become dangerously murky in a nuclear and microchip age.

Of course languages must change, and Greek is no exception. But change should not entail a loss of precision and eloquence, as it has in the case of Greek. If the modern *dimótiki* (colloquial) form could retain the richness of the older *katharévousa* (purist), or even of Homer's epics, there would be no cause for concern.

But something is definitely wrong, and it appears to be the lack of culture-consciousness – even of national pride – which afflicts modern Greek society. While Greeks outwardly place great stock in their national pride, and justly so, inwardly the picture is different. Greece is dominated by a national inferiority complex.

Listen to any snatch of conversation

in Athens, whether in a taxi, at a taverna, on the street or on television. The chances are that every fourth or fifth word will be of Turkish, Italian, French or English origin.

Greek newspapers, and radio and television newsreaders, sometimes report on official press conferences given in a *pres-room* (press room). Could not an elegant Greek word be coined to mean the same thing? 'Press room' sounds efficient in English, but taken on a forced migration into the Greek tongue, it is particularly ugly.

French and Italian are a little closer than English to the Greek phonetic mode – and have thus been encouraged to invade and conquer. A taxi driver might tell you that the other day he *de-rapárise* (skidded) on a wet road, hit a lamp post and dented his *kapó* (bonnet or hood); he wasn't hurt, but his *por-bagáz* (boot or trunk) flew open.

Speakers of French will recognize the corruptions of *déraper*, *capot* and *port-bagages*.

If French has taken over the field in automotive terms, Italian has shared with it the spoils of conquest in the sartorial sphere. In Greece a coat is the same as it is in Italy: a *paltó*. Smart men always wear a *graváta* (from *cra-vatta*, or tie). Among women the French tongue, like a linguistic lecher, has penetrated deeper, even to the *sou-tién* (brassière) and *kilota* (panties).

The casual observer strolling round the shops of Athens and smaller cities might find it hard to believe he is in Greece at all. Foreign-inspired shop signs, often moulded in mock-French calligraphy, reign supreme. Only here and there does one find the Greek alphabet in use over a shop front. Even Greek surnames are given a Latin

look. When even a rudimentary knowledge of the language being adopted is lacking, the results can be comic. Near Kolonaki Square, one antique dealer has proudly erected a sign: Bank of Antics.

When old stock has to be sold off at discounts every February and August, the signs stuck in shop windows – *Soldes* – seem to be directed at only the rare French shopper who might chance along. Presumably, most Greek shoppers find it perfectly normal to be addressed in French.

If French, Italian and English have taken over the more material values of Greek life, there is a conspicuous absence of that other major European language – German. Nowhere in Athens is a German word to be found on commercial display. This could be a reaction to Greece's nasty experiences at the hands of the Germans during World War II, or it could reflect the incompatibility of the German and the Greek phonetic ranges. One can imagine an Athenian lady entering a boutique, a pizzeria or a fast food outlet, but not a *Weinstube*.

However, the influence of European tongues pales beside that of Turkish, the argot *par excellence* of the underworld, and expressor of the nitty-gritty basics of life's ugly underside.

When a long-lost friend says he hasn't seen you for *hrónia ke zamánia*, he is using *zaman*, the Turkish word for time. When a *rembétika* singer bewails the evils of the world with Oriental hyperbole, he will curse fickle *duniá* (humanity). Some patrons of the taverna, fired by drink, will get into a brawl, or *samatá*. When they are arrested for disturbing the peace, a smart lawyer will soothe them with his claim that he knows the *tertípa* of the law and will get them off free. (From the Turkish *tertíp*, a shady deal.)

Elsewhere in the dark streets of the city, you might change upon a *davadjis*, or professional whoremonger. (Here the Turkish meaning was originally quite different: one who files charges, a plaintiff.) He could be a *pousti*, or homosexual – a Turkish import that has become one of the two most common pejoratives in Greek usage.

Nevertheless, it is wise not to get into the *kitapia* (books) of either the police or the underworld. Adding to your woes could be a *sevdá*, or passionate love for a woman. But if your love is unrequited, well might you say *á sik-tir* (get yourself on the receiving end of a sexual act).

Undoubtedly *dimótiki* better meets the needs of modern-day Greeks than

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katharévoussa. But some of its zealots have carried things a little too far.

The modern Greek reformers, in their hatred of tradition (part of the baggage of the current left-wing intellectual fad), have robbed Greek of some of its most concise words and forms, supplanting them with a maddeningly vague syntax that can confuse the most careful reader and listener.

One example will suffice: the near abolition of the Greek adverbial ending *-os*. It has been replaced by the suffix *-a*, which is precisely the same as the plural ending of neuter nouns. *Proigouménos* (meaning previously) has become *proigouména* (which also means those preceding). Two distinct meanings have been forced to share the same word – a great discourtesy to a reader or listener who must interrupt a train of thought to examine in which context the word occurs.

Reformers may, within limits, tamper with the modern language, but can they not leave the ancients in peace? In schoolbooks, of all places, one finds the venerated Plato (or *Pláton*) expanded into the unsightly *Plátonas*! Doesn't the philosopher deserve more respect from his descendants? Similarly, Xenophon the historian has been stretched almost beyond recognition into *Xenophóndas*, while Theseus has become *Theséas*. Not only is such transmutation culturally childish, it displays an alarming ignorance of the power of tradition and language in keeping a nation together.

Has anyone in modern Greece raised their voice against this depredation? Apart from a few letters and articles in the conservative daily *Kathimerini*, the reaction has been timid. Every day Greek newspapers, magazines, radio and television inflict new indignities on the language – setting an example to thousands. Men of letters, for fear of being considered politically reactionary, stay silent, even assisting in the crime.

One almost expects the Greek alphabet itself to be abolished – much as Kemal Atatürk did away with the Arabic script in Turkish, replacing it with Latin characters. The notion may sound ridiculous. But so was the idea of writing *Xenophóndas* just a couple of decades ago.

Air pollution, the scientists say, is gradually eating away at the Parthenon and the other treasures of the Acropolis. Efforts are being made to stop it. But who is going to stop a much more insidious kind of pollution – that of the Greek language? If it crumbles, so will Greece. □

ΔΩΜΑ

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Poros: the island that almost isn't

by Tony Roberts



As an island, Poros almost doesn't qualify. In the days of Demosthenes you could walk across from the Peloponnese. Even today the strait that begrudgingly gives it island status is hardly wider than the length of its cross-channel car ferry.

When you consider the other 2,000 humps of rock the world lumps together romantically as 'the Greek isles,' Poros seems scarcely in the running. It should be stark, treeless, waterless; a craggy, empty rock set upon windswept seas.

Poros is none of these things.

The folk who live here consider themselves islanders, but they spend more time looking toward the land than the sea. They worry a lot more about unmaritime things like carnation aphids and lemon price supports than whether the ferry will run or the price of *barbounia* on the local market.

In fact, a recent issue of *Time Out*, a popular British travel and entertainment magazine, lists Poros among its "Ten Worst Islands," citing dirty beaches and a redundancy of souvenir shops among its major warts.

Exactly 2,037 years ago another visitor, a writer of somewhat greater eminence, also was unenthusiastic about Poros. Demosthenes, rather than continue in residence there, took poison. However, the fact that the Macedo-

nians were hot on his trail with an embarrassing question about some money missing from the Acropolis safe, tends to confuse the issues a bit.

Aegina has its wonderful standing columns. Delos has its lions. Kos has the old plane tree where Hippocrates practised his surgical knots. Poros has its Temple to Poseidon where Demosthenes succumbed, but to find it today you need great imagination and determination. The Hydriots stole all the standing stones years ago.

As if that weren't enough, the hapless Poriot even backed the wrong horse during the War of Independence, a political blunder they may still be paying for – the Greek government still hasn't returned a prime Poriot tourist attraction, the battleship *Averof*.

With the Turks dispatched, Spetses and Hydra were more interested in doing their own thing than in becoming a part of the new Greek nation. With a quick naval attack they managed to convince Poros to join their alliance. But the new arrangement lasted only a few days. When the government returned to save the union, it was Poros that got sacked for its sins.

Another Poriot wart: the scent that sometimes comes over the top of the town hill wafted on a northeasterly breeze isn't jasmine and oleander. It's the smoke from the village dump which

burns gaily on the sea cliffs just beyond the disco.

And recent travel guides haven't helped the island's image. The 1984 *Fisher Guide to Greece* gives Poros a threadbare two stars, compared to five each for Patmos and Rhodes. Even the marble-stealers of Hydra get three.

But not everyone reads the stars assigned by travel writers. And not everybody puts Poros on a 'worst island' list.

The American writer, Henry Miller, for example, found in Poros the ultimate reminiscence. "To sail slowly through the straits of Poros is to recapture the joy of passing through the neck of the womb," he wrote. "It is a joy almost too deep to be remembered."

Lawrence Durrell was similarly impressed: "As the harbor curves around," he wrote, "everything seems to move on a turntable hardly bigger than the hurdy-gurdy of a funfair and you have the illusion that without getting off the ship you can lean over the rail and order an *ouzo*. And this sense of proximity is increased so that you seem to be sailing down the main street with the inhabitants walking in leisurely fashion alongside the ship. You feel that finally they will lay friendly hands upon the ropes and bring it slowly to a halt."

One of the 'worst islands', indeed!

Poros is really two islands, the big island which in ancient times was called Kalavria, and its tiny annex, the rocky hump taken up almost entirely by Poros village. In the old days this was called Spheria.

Tourist approaching Poros from Athens by cruise ship, ferry or hydrofoil spend most of their voyage on deck drinking in the Saronic sun and watching Salamis, Aegina and Methana come and go. Then suddenly the ship enters a tiny strait, seems to bury her nose in the land and leave the sea behind. She emerges at one end of a lake-sized lagoon, makes a sharp heel to starboard and points her bows directly at the opposite end. There, reflecting the afternoon sun, sits Poros, a shimmering birthday cake poised on its steep rock over a narrow channel. Close by to the right is the mainland of the Peloponnese and Mount Phorban-tion, its lower slopes covered with olive and lemon trees. Equally close on the left are the forested flanks of Poros, dark green with pines and broken by an occasional cypress and the hint of a villa's roof deep in the inviting shade.

I have known Poros intimately for more than six years and I am still not convinced it is more than a two-dimensional stage set propped on the tumbled rocks that rise steeply from the waterfront.

Poros gets universally high grades from yachtsmen. The island's proximity to the mainland and the topography of the land and channel provide perhaps the finest yacht harbor in the eastern Mediterranean, a long, convenient hole along which to tie up completely immune to the assaults of wind and sea. Poros is the regular port of call of thousands of long distance cruising sailors flying far-away flags, and charter flotillas crowd the quays and anchorages all season long.

Kalavria, ancient Poros, was in the thick of things back in classical times. In 480 BC the Athenians used the island's excellent harbor the night before they sailed north to defeat the Persians in the Battle of Salamis. In those times there was a longstanding relationship between Kalavria and ancient Troezen which was later expanded to include Ermione, Epidaurus, Aegina, Athens, Nauplia and several other city states. Mythologically, Athena and Poseidon have had a close association with the area.

Today a few bullet-riddled signs point the way to the site of the ancient Temple of Poseidon, much more a

tourist attraction in classical times than it is now. The ruins of a ticket booth stand on a rock near the path from the main road near the summit of the island. Follow the track that traverses some old archaeological digs and within 50 yards you enter the welcome shade of a grove of ancient pines. You need no columns here to know it is a sacred place or to recognize immortality in the judgment of whoever it was that picked locations in those days. The deep carpet of pine needles urges you to whisper as you would in a cathedral. Stand on the cliff facing north and on a clear day you can see the Attic mountains off across the top of Aegina.

After you've paid homage to Poseidon you can return to the mortal world, but don't be in a hurry. On the way down stop at Ayios Nectarios, a marvelous old country church along the road with an equally pleasant country taverna nearby where you can dine under a gigantic carob tree.

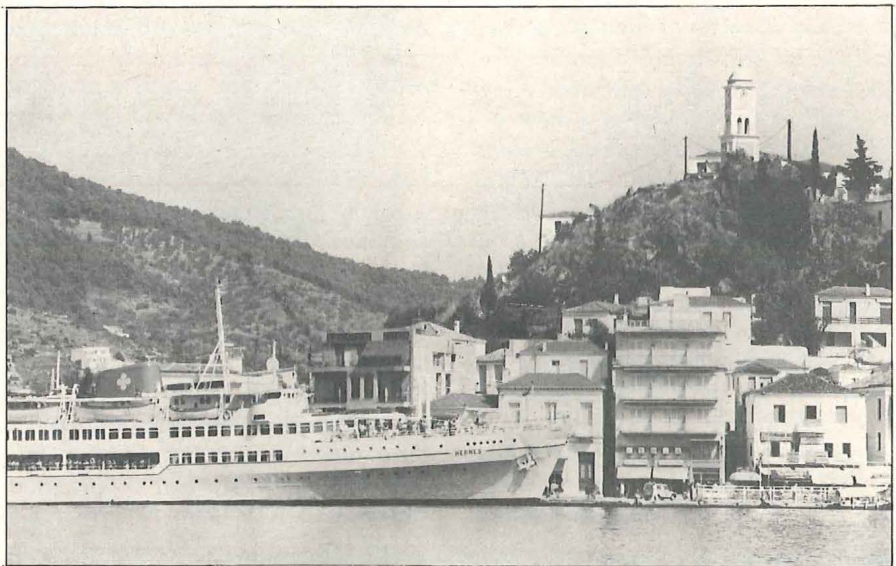
As you return to Poros town you'll pass through the island's most guarded heritage, its magnificent pine forest. Don't dare chop one tree down or even

tion with the parade of real-life ladies heading for the discos.

Life in Poros throbs in cadence with a diversity of port activities. The daily three-island cruise boats stop for an hour or so, bringing a mixed bag of day trippers, and the souvenir shops and ice cream vendors do a rushing business in fits and starts. Another municipal pulse fluctuates with the coming and goings of the car ferries, express ferries and hydrofoils; still another with the diurnal movements of the fishing boats and the cruising sailors, who tend, like the islanders, to gather in big congested groups along the busy quay.

Poros has all the attributes of an island with few of an island's disadvantages. For example, Poriotis are immune to the claustrophobia endemic to islanders when winter storms interrupt ferry schedules and there's no other escape.

In Poros if the ships are immobilized you can always swim away across the narrow channel to Galata, a mainland village, part of the dry land world. Scores of *benzinas* criss-cross the channel day and night, providing easy com-



TONY ROBERTS

For Lawrence Durrell, entering Poros harbor was like "sailing down the main street"

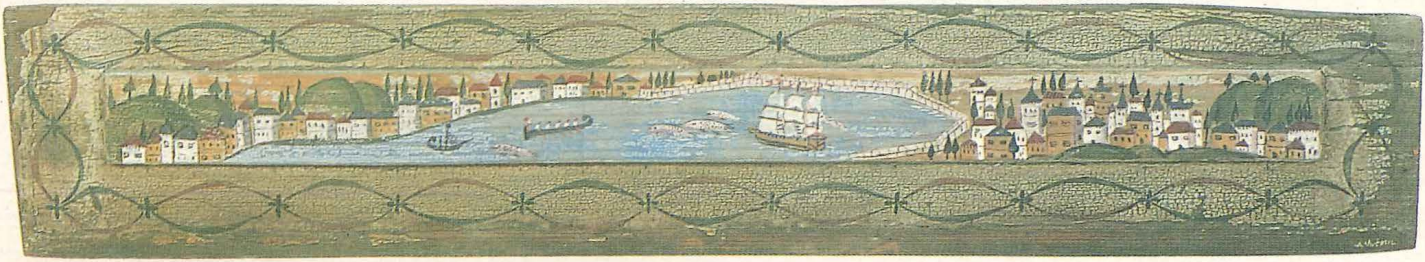
light a match. Trees here are inviolate except as a source of resin.

Down at sea level again, you'll note that like all islanders Poriotis tend to clot together in a dense jumble of cubistic dwellings that cling to the steep rock. Unlike other islanders, however, Poriotis don't look at the sea. Through the ages they've stared at a perfect female form over the rim of their *kafedaki* cups. The *Koimomeni Yinaika*, (Sleeping Woman) is a perfect, albeit remarkably endowed, mountain silhouette that fills their entire southwestern view. In the soft light of evening, it is spectacular even in competi-

munication for a bargain 10 drachmas.

On many islands you had better pack a canteen in case the water tanker misses a beat. On Poros, water from high mountain springs on Mount Phorban-tion is lavishly available, except when somebody accidentally drops his anchor on the cross-channel plumbing.

The writer who puts Poros on a 'worst island' list may not receive the concurrence of Henry Miller, Lawrence Durrell, or me. But I hope his readers are legion and that they follow his advice. Who wants his home town cluttered with complaining tourists, anyway! □



A narrow panel depicting Keratios Bay in Constantinople

Painting miniature worlds on wood

by Katerina Agrafioti

Lena Anesti's skilful hands revive a long-dormant tradition of Greek popular art. She paints on wood, inspired by the naive designs of popular house decoration during the latter period of Greece's occupation by the Turks. Her paintings, sometimes imitating and sometimes influenced by these designs, are explosions of color which remind us of scenes from a world long vanished.

About ten years ago, strolling through the narrow streets of Plaka, I found myself in front of a charming little shop. My eye was caught by the bohemian display of bric-à-brac and antiques in the window – and most of all, by some wooden boxes and other wooden articles painted in a most unusual way. Over the entrance, a painting on a wooden board, of a sailing boat with the word *Oulaloum* written above it, added to my delighted interest. I stepped into the shop. I have been a faithful fan of Lena Anesti's handicraft ever since.

Wood was a material very familiar to Lena. She was born in the Peloponnesian town of Argos, the daughter of a local cabinet maker. During her school years, the only contact she had with art was a book about Modigliani which a

cousin used to let her leaf through from time to time. After she finished high school she moved to Athens and enrolled at the Vacalo School of Decoration and Applied Arts. In order to supplement her small allowance, she began painting flowers and tiny imaginary faces on pebbles, which she then sold through various shops.

When her father retired, Lena asked him to make her small wooden boxes which she would decorate and sell. One shopowner, who specialized in popular Greek furniture, asked her to come and work for him. She painted bedheads, small pieces of furniture and antique wooden furniture from Greek peasant households, which was sold at very high prices.

"The owner of the shop asked me," Lena remembers with amusement and a touch of sadness, "not to sign my paintings. I couldn't understand why, at the time, and I didn't ask for an explanation. Then one day, as I was working in the basement of the shop, I heard a client asking the owner who did the paintings on the furniture. To my astonishment, my boss replied that the painter was a very old man, possibly the last craftsman of his kind, whom he was helping by giving him

work because he was terminally ill!"

After she left the furniture shop, Lena opened the shop in Plaka where I first saw her work. Today she and her husband, Vassilis, and their daughter, Maria, live in a modest house on the outskirts of the old part of Kifissia, just across from a pine forest. Lena and her husband each have a studio at home – Vassilis makes all the wooden articles that Lena paints.

The starting points for Lena's designs are the murals and paintings on wood panels which decorated the mansions of wealthy Greek merchants during the Ottoman occupation of Greece. They were found only in certain regions – Macedonia, Epirus, Mount Pilion and the islands of Lesbos, Chios and Samos – where, profiting from the relative leniency of the Turks, some Greek traders had made large fortunes. Not only could these merchants afford to build splendid homes, but they brought back from their business trips to the great cities of Europe all the latest ideas in home design and interior decoration.

At this time, Greek painters were members of guilds of building craftsmen who, for most of the year, travelled around Greece from one building job to another. This helps to account for the uniformity of design among the houses of the period. Among the different specialist guilds, such as builders and stone and marble engravers, were decorative painters.

There were two main centers of the building crafts – the village of Lagadia in central Peloponnese, renowned mainly for its builders; and some villages in Epirus and Macedonia. The little village of Hionades, in the vicinity of Konitsa in Epirus, alone produced some 65 painters!

It is said that these painters were influenced by the Cretan school of iconography, to which belonged the artists who worked in Crete after the seizure of Constantinople by the Turks. So, in



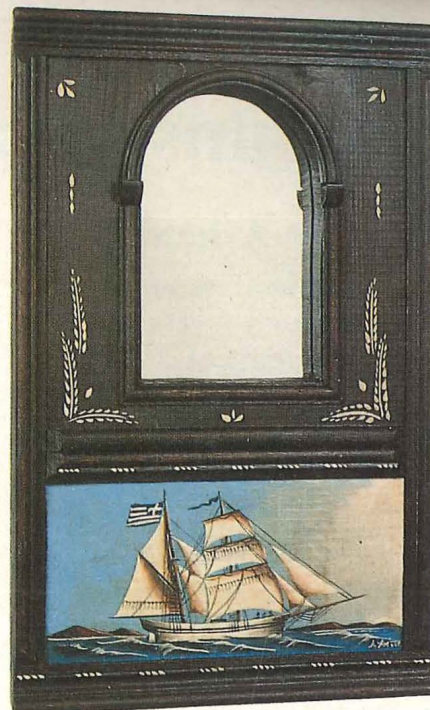
A square box with a traditional design showing a vase of flowers

most cases, the house decorators were also iconographers. But they succeeded in breaking free of the severe Byzantine influence and developing a more realistic, optimistic and naturalistic style. Their outlines were simple, naive and stylized. They painted either what they had seen and was familiar to them, or what they had imagined and admired. Often they copied copperplate and woodblock prints their masters had brought from Europe. In other cases they tried to paint foreign cities and landscapes from the descriptions of the merchant travellers, basing these scenes on Greek towns they knew, such as Lamia and Halkis. The lost vision of Constantinople, with its magnificent church of Agia Sophia, gave a more romantic touch to their paintings.

Their style combined Western baro-

old part of the city of Kastoria, called Doultsio; in Ambelakia in Thessaly; in the picturesque villages of Mount Pilion; in Epirus and on certain islands. The paintings are found mainly in reception rooms: on walls, wood-panelled ceilings and the wooden surfaces of cupboards and cabinets. Though they lay no claim to great artistic value, they are little masterpieces of their kind. Their creators worked with the naive instincts of people who, despite a lack of special training and knowledge, had an innate sense of aesthetics. They used natural pigments made from plants and mixed with animal glue, egg yolks, vinegar and a kind of plaster called gesso.

In her little atelier in Kifissia, Lena Anesti continues this tradition of naive art with talent, love and respect for the



A little mirror with a beautiful frame

of the past. She paints Agia Sophia with its cupolas, surrounded by a glade of minarets; cities and ports; open seas; gardens with orgies of flowers and green orchards; clusters of houses whose uniformity, far from being monotonous, only adds to the paintings' charm; stands of trees, especially cypresses; vases with symmetrical flower designs; and sailing boats – Lena's favorite subject – with all their sails set.

In this way Lena 'sings the song' of countless folk artists, both known and anonymous. She has the unpretentious mentality of a true craftsman. Although she doesn't push to publicize her work, she has participated in a few exhibitions in Greece and, recently, in New York.

Her little daughter Maria 'helps' her, her tiny fingers covered with the paints that her mother uses to bring her bedtime stories to life: the mermaid sister of King Alexander; the gardens of Paradise; ships on open seas and the birds and animals that people her dreams.

1. The title of a collection of poems by the modern Greek poet Yiannis Skarimbos.

*Lena Anesti's workshop:
Thiras 26, Kifissia (south side of cemetery). Tel. 801.0857*

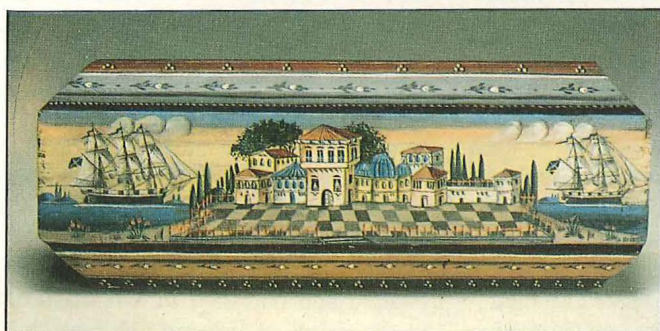


A sailing boat – Lena's favorite subject – painted on an oval tray

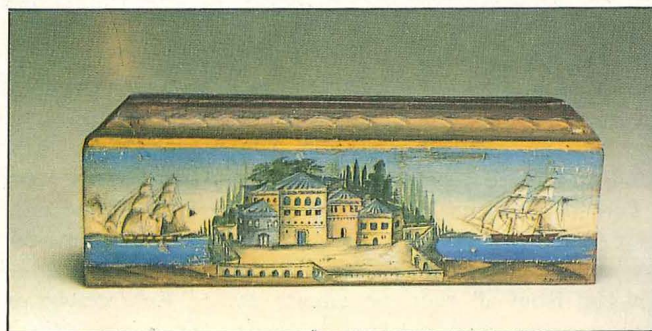
que and oriental fancy. During the Byzantine era, the interiors of houses were decorated with murals on subjects from the Old Testament, Greek mythology and everyday life. In Greece, the Byzantine traditions continued in a new form after the fall of Constantinople.

Many of the old mansions containing such paintings can still be seen in the

past. She paints with tempera on the wooden objects her husband makes – Swedish wood for the little mirror frames and boxes, and old panels from doors and windows for decorative surfaces. She lets the shape of a piece of wood and its grain suggest the way she will paint on it. Her paintings are as frank and pure, with the same vivid colors, style and gracefulness, as those



An old wooden panel becomes a brightly colored fairy-tale



A cluster of houses surrounded by cypress trees

The unscrupulous saint

How an Athenian girl became ruler of an empire, was canonized – and forgotten

by J.M. Thursby

I rini the Athenian was the only woman in over a thousand years of Byzantine history to rule as emperor in her own right. Pious, intelligent, of fabled beauty and no little charm, she was also ruthless and burningly ambitious. She shot from provincial obscurity to the forefront of the world stage, and exerted a powerful and indelible influence on the events of her day.

At the time of her birth in 752 AD, Athens was a small, ardently devout, provincial town, respected only for its illustrious, albeit pagan past. Nothing is known of Irini's background – not even her surname. But she had at least one brother and sister and they were orphans of a good, though not leading, family.

The world she grew up in was ruled by her future father-in-law, Emperor Constantine Copronymous (so called because he fouled his baptismal font). The outlawing of image worship by Constantine's father, Leo III, had split the Roman empire and led to the Eastern empire's breaking with the Pope. The iconoclastic decrees were particularly resented in the Greek provinces, where monasteries were closed down, religious figurative art was destroyed, and the monks, "those idolators and lovers of darkness," were brutally treated. The period was made even gloomier by the menace of marauding Slavs.

It is difficult to understand just why an all-powerful emperor should have chosen a girl of secondary rank from a province opposed to his policies as a bride for his son Leo IV, but a chronicler of the time tells how Irini was escorted with great pomp by a fleet of warships flying flags and silken banners, to the Palace of Hiera on the Asiatic side of the Bosphorus. There she appears to have captivated everyone with her beauty, composure and intelligence.

Perhaps it was in this palace that the final choice was made. It was customary at the time to gather eligible beauties from all over the empire as candidates for royal marriage, in a sort of imperial Miss World contest. But if

Irene had such competition she won hands down. Constantine was widely congratulated on his wise choice, and the 19-year-old groom couldn't wait to marry this paragon of virtues.

Irini the Athenian entered history on a beautiful autumn morning at the age of 16. In a flotilla of small boats magnificently decorated in silks and lavish materials, she was escorted by the emperor and court officials across the neck of the Bosphorus to God-guarded Constantinople. The people lining the quays gave her a rapturous welcome. She was married the same day and the occasion was marked by weeks of drunken celebrations.

Three months later, before the assembled court, she became a full member of the imperial family. The emperor placed the silken robe over her own gold dress, crowned her and fastened jewelled pendants to her ears. She received the homage of all high officials and was deliriously acclaimed by the people.

Within two years a son and heir was born. For the next few years, Irene's life was exemplary. To all appearances she was a loving and beloved wife and a devoted mother. The first signs of ambition began to appear when her husband became sole emperor on the death of his father. She insisted that their son, Constantine VI, be named co-emperor immediately. He was only six when he received the solemn oaths of allegiance from the leaders of the church, army and civil service.

Soon Irini's deep and abiding devotion to icon and image worship also began to reveal itself. She persuaded her doting husband to follow a middle course and reopen a few of the monasteries. This, she convinced him – probably correctly – would win the affection of the ordinary people. Later, however, when he found icons of Jesus and Mary in her private quarters, he had her closest friends and servants arrested and tortured. The row rocked the city, strained marital relations and put her in semi-disgrace.

But fate was on her side. Leo died – possibly of tuberculosis – after reigning for only five years, and Irini now be-

came regent for her young son. For a woman of 28 with no powerful family to back her, it was a dangerous moment. But Irini was more than equal to the challenge. Wielding an iron fist in a velvet glove, she dealt ruthlessly with all opposition. She forced her five brothers-in-law into the priesthood and had them take their vows publicly in the church of Saint Sophia.

At first, her ambitions to supreme power were hamstrung by the iconoclasts' complete control of the state mechanism. But she spent her regency subtly and skilfully consolidating her position. Her choice of the eunuch Stauracius as chief minister was inspired. He was both a first-class general and an outstanding diplomat. Relations with the Papacy were immediately restored and in a series of battles the Slavic dominance of the Peloponnese



A rare image of Irini

and the region of Salonika was destroyed. Irini was, however, forced to make a humiliating settlement with the Arabs, which angered her army and increased its hostility to her.

Monasteries were slowly opened and the monks began cautiously to return. Finally Irini felt secure enough to call an ecumenical council. Initially the proceedings were broken up violently by the army but she persevered and reconvened the council at Nicea. The final meeting, held at her palace in Constantinople, was attended by 300 bishops. Image worship was restored by imperial decree, and critics of the change were to be excommunicated.

The Council of Nicaea was the seventh and last ecumenical council to be recognized by the Orthodox Church until this century.

At the height of her triumph, Irini's power was challenged by her son, who was now of age and in whose name she ruled. In a series of ruthless plots and counter-plots, each alternately dominated the other for a short period. But though an able soldier, Constantine VI was no match for the cunning of his mother. In the end she had him blinded and banished to a monastery. In the words of Edward Gibbon, "her emissaries assaulted the sleeping

prince, and stabbed their daggers with such violence and precipitation into his eyes as if they meant to execute a mortal sentence."

In 797 AD, at the zenith of her ambition, Irini took the previously inconceivable step of proclaiming herself emperor. Her power, it seemed, was supreme.

But she had equally powerful contemporaries. In far-away Aix-la-Chapelle, Charlemagne, King of the Franks, represented a vigorous new force. And in Damascus, the legendary Haroun al Rashid, the ally of Charlemagne and the inspiration for the hero of the tales of the Thousand and One Nights, headed a powerful Arab-Persian army which threatened the empire's eastern borders. With her finance minister Nicephorus, Irini introduced internal economic reforms. Frontier and port taxes were reduced to encourage trade. Charitable foundations were created to help the poor. "Irini the Faithful Emperor" won the love of her subjects - with the exception of the army.

She wallowed in the luxury and magnificence of her position. After two years as emperor she rode to church at Easter in a golden coach pulled by white horses with her ministers as

grooms. Dressed in sumptuous clothes, and drunk with power, she scattered handfuls of coins to the adoring crowds. She was 47 and from then on her career went downhill.

Her health began to fail and her grip on the reigns of power weakened. Pope Leo III saw his opportunity and declared the imperial throne vacant - a woman, he said, could not be emperor. In collusion with Charlemagne, Leo crowned the Frankish king Emperor of the West on Christmas Day, 800 AD, in Saint Peter's basilica in Rome.

In language, racial mix, culture and mentality the western half of the empire was becoming increasingly alienated from the eastern. Although no-one realized it at the time, the split would become permanent and would widen into hatred. Charlemagne, perhaps feeling his imperial power insecure, proposed marriage to Irini. She - always a realist - was toying with the idea when she was deposed.

Taking advantage of her illness, her able finance minister Nicephorus seized power in a midnight coup. Too weak to oppose him, she accepted her fate with dignity and equanimity. Early the next morning Nicephorus had himself crowned to boos from the crowds in the chill, foggy streets.

Irini asked only that she be allowed to die peacefully in her luxurious Palace of Eleftherios on the Sea of Marmora. But even dying she was deemed too dangerous, and she was transferred to the offshore island of Prinkipo and then through the rough seas of winter to Lesbos, where she was held incommunicado and guarded day and night.

Considering the penalties she herself had meted out to her enemies, Irini's fate was not too harsh. She didn't have long to suffer and died the following year, in 803. Her body was brought back to Constantinople and buried there in the Church of Apostles.

Irini had devoted her life to restoring image-worship, managing to camouflage ambition by presenting it as duty. Despite her ruthlessness and the cruel blinding of her only son, she was canonized by the church. Her feast day, no longer remembered, was in August.

Whatever her faults, Irini was a remarkable woman and one of the most influential in Byzantine history. Her love for Athens, which benefited from her power, was deep and life-long. Yet in the city of her birth, information on her is hard to come by. Even the Byzantine Museum has nothing to say about Irini the Athenian. □

Summer Starlight Buffet

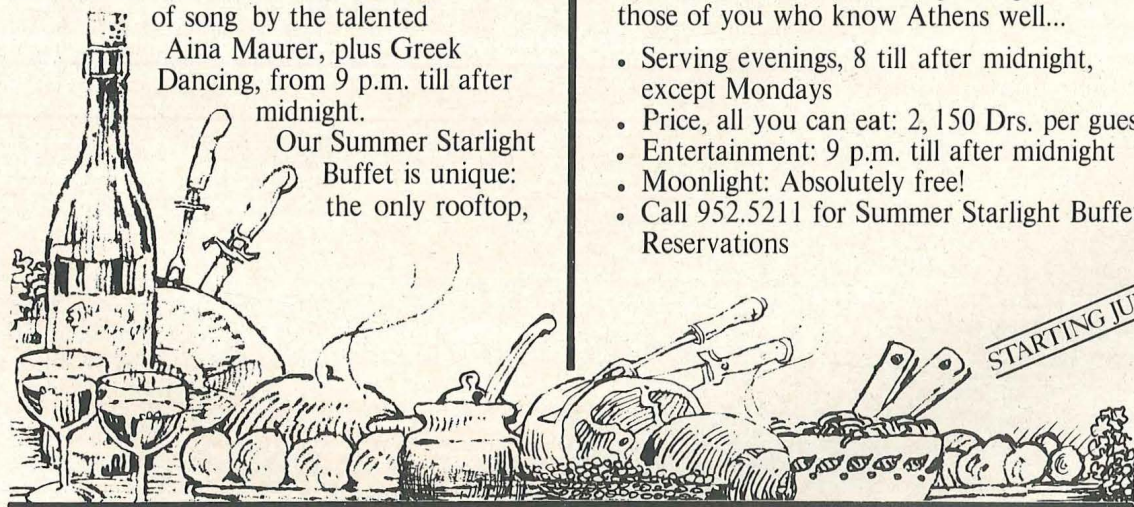
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A pilgrimage to Nea Moni

by Christopher Klint and Stephanie Ginger

History is just the portrayal of crimes and misfortunes.

Voltaire

The history of modern Greece consists of a series of tableaux of human suffering, especially during the 400 years the country struggled to survive under the oppressive yoke of the Ottoman Empire. During that period, culminating in the valiant bid of the Greeks for independence in 1821, many bloody reprisals were visited on the rebellious heirs of the glory that once was Greece.

One has only to recall the desperation of the brave women of Souli, who, together with their children, leapt from cliffs to their deaths rather than surrender to the besieging Turks; the courageous exploits of the fierce and independent klephts of the mountains in the north; the proud Cretans, whose defiant cry to their overlords was "freedom or death"; and the thousands of victims of the vengeance of the thwarted beys, to realize the extent to which history, for modern Greece, is a chronicle of sacrifice and suffering.

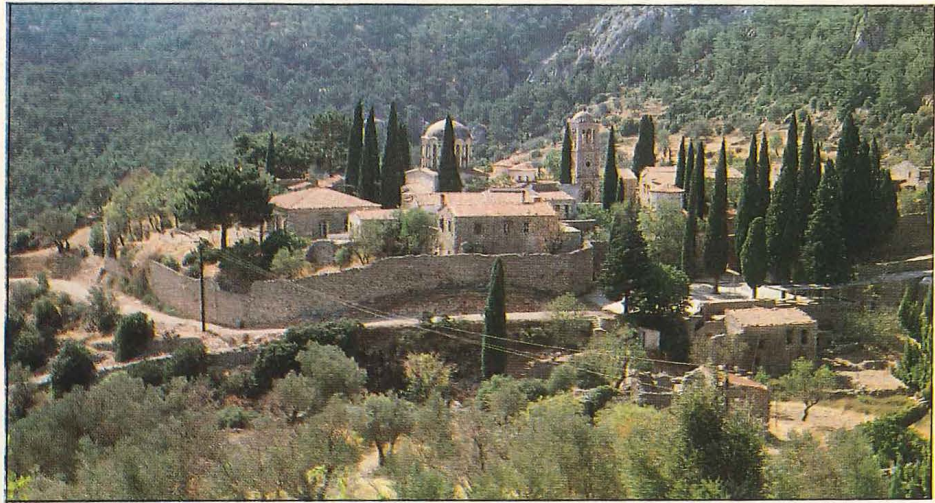
And what grimmer memorial to the noble Greek fight for freedom than the revered bones of those thousands upon thousands who died in the name of their country?

The island of Chios, a stone's throw from the coast of Asia Minor, is the home of one of the most awesome monuments to Greece's struggle for independence, the monastery of Nea Moni.

In March, 1822, Turkish warships carrying several thousand irregular troops arrived at Chios to suppress the rebellious Chiot, in revenge for the Greeks' firing of the Turkish fleet, which had been anchored off the island. In an orgy of retribution, the Ottomans, under the command of Kapudan Pasha Karali, indulged in 15 days of looting, arson and slaughter.

The hitherto quiet and prosperous island was reduced to smoldering fields, and the towns and villages were leveled. Nothing was spared – neither houses, churches, schools, nor vineyards – not even graveyards escaped the wrath of the invaders. It is estimated that some 25,000 men, women and children lost their lives in those two weeks of bitter reprisal.

As many as 47,000 Chiot were



The Byzantine monastery of Nea Moni

taken captive, removed to Anatolia and sold into slavery. Among them were thousands of Chiot women and young girls, renowned for their beauty and sophistication, who vanished into Eastern harems, never to be seen again. In a macabre footnote, hundreds of sacks of human fragments were proudly dispatched to the Sultan in commemoration of the Turkish victory.

The tragedy of Chios sent shockwaves of horror and revulsion throughout the West, and the island became a symbol of the struggle of a brave people for their national liberty and independence. The sacrifice of the Chiot was a source of inspiration for many western poets, writers and artists, notably the French painter Delacroix.

The American poet George Hill, in his epic *The Ruins of Athens* (Boston, 1839), vividly described the appearance of the island in the wake of the massacre:

*O God! it is a heart-sore sight, to see
The fairest work by human hands defaced.*

Look on this garden of the bird and bee!

Where love, 'twould seem his paradise had placed.

Yet here the Moslem, dull, as in a waste,

*Like Tiger, from the relics of his prey
Unroused, by no avenging weapon chased,*

*Heeds not the spring-flower's bloom,
nor blithe bird's lay;*

*The ground is red with blood
whereon he kneels to pray.*

Of the thousands of churches and chapels scattered across the island of

Chios, Nea Moni is by far the most impressive and important, and is considered a memorial of international significance. Its importance lies not only in its wealth of elaborate mosaics and striking architecture, which rank it among the most noteworthy Byzantine churches of Greece, but also in the gruesome relics of the past displayed within its walls.

Adjoining the entrance to the monastery, there is a small chapel with a high dome. Constructed after the devastating earthquake of 1881, it houses the bones of the victims of the 1822 massacre.

Until the nineteenth century, Nea Moni was one of the most renowned monasteries of the Aegean, as well as one of the wealthiest. At that time, it was populated by some 2,000 monks and scholars, and boasted one of the finest libraries in the world. Nea Moni was the focal point of visits to Chios by a number of famous western European scholars. It is said that Christopher Columbus studied navigation there before he embarked on his voyage of discovery to the New World.

However, the economic problems plaguing Chios at the turn of the century – problems reflecting the difficulties experienced by all of contemporary Greece – blasted the once-flourishing garden of Orthodoxy and Hellenism, plunging the monastery into decline. Its death-knell was sounded with the catastrophe of 1822, when Turkish irregulars stormed and occupied the monastery. They summarily executed the monks and their servants, decimating the once-thriving community, and took hostage those islanders who had

fled to Nea Moni in search of sanctuary.

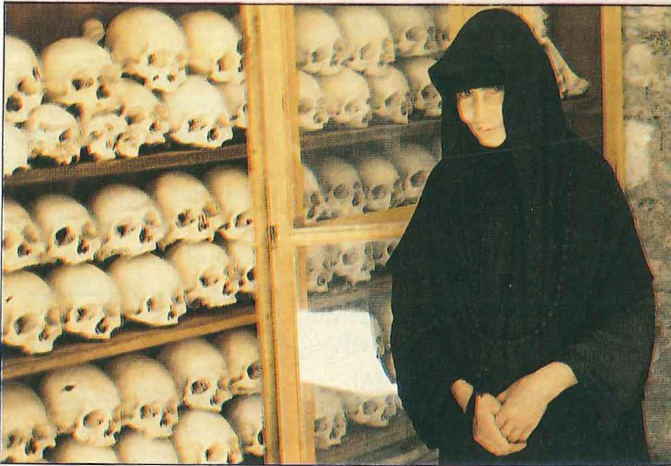
The nave of the church was set ablaze, and the foundations – dating from the eleventh century – were dug up in a frenzied search for suspected hidden treasure. The library – together with the records and archives of the monastery – was ransacked and pillaged, and the collection of priceless books and manuscripts was dispersed throughout the world.

For today's visitor to Chios, the road to Nea Moni runs westward from Chora, the island's principal village,

winding through fertile valleys and groves of glistening mastic trees. Nestled among the hills, the monastery is haunted by an almost tangible air of desolation and neglect. Tall, dark cypresses stand silent sentinel over its crumbling and sepulchral walls. The handful of aged nuns who continue to dwell within the picturesque ruins of Nea Moni are only too willing to recount the horror stories of 1822 to those who have made the long pilgrimage in search of the past.

For the curious – whether Greek or foreign tourist – a black-clad guide will

open cabinet after cabinet of skulls and bones, *memento mori* of the massacre. They bear eloquent, albeit mute, testimony to the island's bloody heritage. In the best Homeric tradition of oral narrative, the nuns – self-appointed guardians of the dead – speak of the events of 1822 as though they had been present and experienced them firsthand. Their lives continue to revolve around the tragic fate of their forebears. Even the clocks of the monastery are still regulated according to Byzantium, and the Justinian calendar marks the inexorable passage of time. □



One of the nuns who wash and tend the skulls in an annual blessing



Interior of the chapel at Nea Moni where the bones are kept

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Romantic ruins and old castles, the famous towers of the Mani, invite the adventurous to explore their desolate splendours and thrill to the legends and traditions of this time-exhausted, almost uncharted region.

Excursions are regularly organised by the management of Laconis and visitors are taken by the company's small motor coaches to the Byzantine cities of Mistra and Monemvasia, some 51 and 66 kms away respectively.

A beautiful two-kilometre walk from the resort (Laconis) will take you to Githion, a small seaside town full of character and a picturesque harbour from where, so legend tells us, Helen and Paris set sail for distant Troy.



Shaping up for a summer in the sun

Business is booming at health and fitness studios in Athens – and no wonder. With summer here already, everyone is concerned about getting into shape – fast!

Bulging waists, big bottoms and thick thighs have nowhere to hide in summer clothes and swimsuits. But if you dread exposure, don't despair. You can get rid of winter's extra weight and keep it off, not only for this summer, but for next winter as well.

What's the best way to get in shape? A regular regime of diet and exercise. If you are serious about slimming down you must take a close and critical look at your diet and exercise habits. Be honest with yourself about where you might be going wrong with your diet – too much bread, too many sweets, too much oil in your cooking? – and with exercise. Do you drive three blocks to the market rather than walk? Do you take the elevator to your first-floor apartment instead of climbing the stairs?

First, let's talk about diet – not an easy subject in Greece, with all the tempting *glyka*, *tiropites*, *spanakopites*, endless varieties of bread, and ubiquitous olive oil. But if you want to lose weight, you must give all these up – you *can* live without them. Eating – when we eat, the foods we select – is very much a habit anyway. And habits can be broken.

If you reach for a piece of fresh fruit instead of a piece of chocolate; if you put more fresh lemon juice and less olive oil on your salad; if you prepare well-seasoned grilled foods instead of fried foods or foods baked in oil and heavy gravies, you will be helping yourself not only to lose weight, but to change your taste in food. After a while, you will enjoy your new, lighter, more nutritious and healthier diet.

Dining out is especially difficult for dieters, and the late-night eating habits of Greeks make it even more of a problem. A late-night meal can be very nice, but what happens to it when you return home and go to bed shortly afterwards? Very little: When the body is inactive, particularly during sleep, digestion works very slowly. More often than not, you wake up the morning feeling heavy and bloated.

What can the weight-conscious

person do about the dinner-at-ten, in bed-by-two syndrome? Well, I'm not about to suggest that you never eat after 7 pm. There is another way. First, if you're waiting to go out and you start feeling hungry, have a light, low-calorie snack – a piece of fruit, or fresh fruit juice or yoghurt. When you sit down to dinner, don't dive into the bread first thing. *Siga siga*. Have a glass of water or soda. It will help fill you up. And if you're dying to have a piece of bread, eat only the crust. When it comes to appetizers, my suggestion is to skip them. If you must have something, however, order something light. Ask for salad but tell the kitchen to go light on the oil.

For the main dish, try something grilled. Fish is lowest in calories; chicken is next, and meat highest. Try to avoid dishes made with oil and sauces.

Dessert? Save it for Christmas. If you must, have a piece of fruit.

Every diet should include a program of regular exercise. Even if you are not worried about your weight and you don't have to diet, regular exercise is important for a healthier body – and mind.

One hour of exercise, three times a week is a good start. The best way to get yourself going is to sign up for classes at a nearby studio. Or start off gently with *The Athenian's* exercise program (see this page).

As well as your exercise routine, try to incorporate more exercise – walking instead of driving and stair-climbing instead of taking the elevator – into your daily activities.

Most importantly where both your diet and exercise are concerned, have a positive attitude. Tell yourself you *can* lose weight; you *can* get in shape. You can have a whole new you! And don't let the slip-ups disappoint you. Old habits cannot be changed overnight. Don't berate yourself for having a chocolate instead of an orange. You will only set yourself up to eat more chocolates. Have the one chocolate, enjoy it, and get back on track with your diet.

See you at the beach!

TERESE YEWELL

EXERCISE.....

Why exercise?

So it's fashionable. Jane Fonda made it big business. Raquel Welch shows the results of years of it. But what are the serious reasons why you should invest in an exercise program?

- While exercise does not help you to lose weight, it can alter your metabolism so your diet works more effectively and it does tone your muscles, so you lose inches, if not pounds.
- If you are feeling tired and worn out, exercise, by improving your circulation, can actually make you feel more energetic.
- By toning postural muscles, exercise can help relieve backache caused by bad posture.
- Active people stay younger-looking longer.

To help you get started, *The Athenian* presents the first in a monthly series of exercises you can do at home.

Pelvic lifts

This exercise is a gentle warm-up for the spine and abdomen which also tightens the backs of the legs. It can be done by everybody, even those who suffer from back problems or arthritis. If your back is in a state of crisis, however – if it is painful for you to walk, let alone exercise, and you have difficulty sitting or standing – *rest* until the crisis has passed. If the pain persists, see your doctor or a good osteopath.



To prepare

- Lie flat on a mat
- Entire spine in contact with the mat
- Knees bent, feet hip-width apart
- Shoulders down
- Chest open
- Back of the neck long
- Arms straight down by your sides
- Abdomen in
- Relax!
- Breathe in

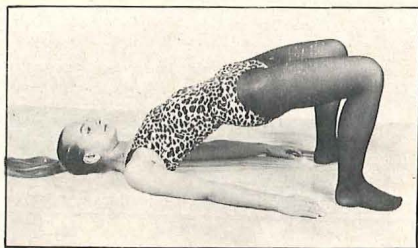
.....the basics

Stage one

- Breathe out
- Pull your abdomen in and up as if you are pulling up a zip
- Press the middle of your back into the mat
- Your pelvis should now be tilted off the mat so your lower back stretches gently
- Breathe in
- Return to starting position
- Lengthen the spine as you do so
- Repeat five times.

Stage two

- Breathe out
- Pull your abdomen in and up
- Push your middle back down into the mat
- Let your pelvis tilt off the mat as before
- Deepen the movement and lift the *middle* of your back off the mat as well
- Keep your abdomen pulled in
- Breathe in
- Roll back down to the starting position *vertebra by vertebra*, stretching the spine out as you go
- Repeat five times



Stage three

- Breathe out
- Follow the steps for stage two but lift your *upper* back off the mat too
- Press down through your feet to lift your pelvis higher
- Bring your chest right over to your chin
- Check that your abdomen is still in and your shoulders are down
- Breathe in
- Breathe out
- Roll back down, *vertebra by vertebra*
- Lengthen your spine
- Breathe in
- Repeat five times

More next month. Meanwhile, happily exercising!
JENNY COLEBOURNE

To supplement or not to supplement

Does the nevos make your head ache? Do you feel crabby after a day in the cut-and-thrust of Athens? Do you smoke, drink, or eat out regularly? Are you on the Pill, pregnant, or breast-feeding? Are you taking drugs, or about to have an operation or radiotherapy? Do you suffer from allergies? Are you dieting, travelling, very young or elderly? If you've answered 'yes' to any of these questions – in short, if you live in twentieth-century industrialized society – you would probably benefit from some form of vitamin and mineral supplementation.

Ideally we should be able to fulfil our nutritional needs from the food and water we consume, as nature intended. These days, however, much of what we eat arrives pre-packed, pre-cut, pre-washed and preserved; many days, months and kilometres from the source of its production. The food industry's main concerns are for shelf life, visual appeal and bulk supply, not nutritional content.

The main destroyers of nutrients are refining, storage, air, light, heat and water. Of the 22 nutritional factors removed in the processing of white flour, only three B vitamins, vitamin D, calcium and iron salts are usually replaced. The processing of milk destroys vitamins C, A, B and calcium, as well as greatly reducing its lecithin content, thereby upsetting the natural cholesterol: lecithin ratio.

The churning of butter and the hydrogenation (hardening) of fats and oils also deplete levels of cholesterol-emulsifying lecithin. The answer is not to cut down on cholesterol, as is often recommended, but to restore lecithin intake. The nitrites and nitrates used as fertilizers, and as preservatives in cheese, processed meat and sausages, destroy vitamin A. You can compensate for this by taking vitamin C, or better still by reducing your intake of these foods, unless they are home made.

Many people are aware of the effect of heat on vitamin C; but vitamin B1 is also particularly vulnerable – approximately half is lost in cooking water. Toasting, and baking, especially with soda, also destroy vitamin B1. Over half the mineral content of food is transferred into the cooking water during boiling, so save

your water for re-use in soups and stocks. Steamed and sautéed vegetables suffer the smallest nutrient loss.

Advance preparation is a great destroyer of vitamins; fruit and vegetable salads should be prepared at the last moment. The peeling of fruit and vegetables also removes vitamins, which are often concentrated under the skin.

What is done to us and what we do to ourselves also affect our nutritional status. Stress is increasingly under investigation as a cause of disease. A good spat with your spouse can empty the adrenal gland of vitamin C in seconds, and sources of physical stress, such as illness, surgery, exertion, heat and cold, also take their toll. The B vitamins help the body withstand stress.



Does your friend puffing on his Rothmans realise that each cigarette is said to destroy the equivalent of the vitamin C content of an orange? And do you realise that for every five cigarettes he enjoys, you passively smoke one? Alcohol is another enemy of minerals and vitamins.

If you do decide to supplement your diet, remember you are doing only that, so don't be tempted to skip your daily salad or fresh juice. Base your supplements on a multi-vitamin and mineral formula, and add more of the elements you particularly need. Do seek qualified advice; this is vital if you are, or have been, ill. If you are sensible with dosage you needn't worry about going orange and dying from vitamin A toxicity. Don't heed the detractors who say the only people who benefit from dietary supplementation are the vitamin producers. If your brain thinks you are doing yourself good, your body will respond positively too.

D. REMOUNDOS

Recommended Reading

Vitamins: What they are and why we need them, by Carol Hunter. Wellingborough, UK: Thorsons, 1978

Minerals: What they are and why we need them, by Miriam Palunin. Wellingborough, UK: Thorsons, 1978

Earl Mindell's Vitamin Bible. New York: Warner Books 1981

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Coastguard Patrol	108
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Automobile & Tourist Club Touring Guidance	174
Poison Control	779-3777
Traffic Police	523-0111
U.S. Military Personnel First Aid	981-2740
SOS Support Line	644-2213

TRANSPORTATION

Airport Information

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

Airlines

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

Taxi Stations

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

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

Coach (Bus) Stations

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

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Trains

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

Ships

Recorded timetable (Piraeus, Rafina, Lavrion)	143
Leaving Piraeus	451-1311
Leaving Rafina	(0294) 22300
Leaving Lavrion	(0292) 25240

Marinas

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

GOVERNMENT AGENCIES

Embassies and Diplomatic Representations

Countries that are omitted have no offices in Greece.

Albania, Karachristou 1	724-2607
Argentina, Vass. Sofias 59	722-4753
Algeria, Vas. Konstantinou 14	751-6204
Australia, Messogion 15	775-7650
Austria, Alexandras 26	821-1036
Belgium, Sekeri 3	361-7886
Brazil, Kolonaki Sq. 14	721-3039
British Embassy, Ploutarchou 1	723-6211
Bulgaria, Akadimias 12	360-9411
Canada, Ioannou Genadiou 4	723-9511
Chile, Vas. Sofias 96	777-5017
China, Krinon 2A, Pal. Psychico	672-3282
Colombia, General Consulate, Vas. Sofias 117	646-4764
Cuba, Kehagia 48, Filothei	681-3042
Cyprus, Herodotou 16	723-7883
Czechoslovakia, Georgiou Seferi 6, Pal. Psychico	671-0675
Democratic Republic of Germany, Vas. Pavlou 7	672-5160
Denmark, Kolonaki Sq. 15	724-9315
Egypt, Vas. Sofias 3	361-8613
Ethiopia, Davaki 10	692-0483
European Economic Community Offices, Vas. Sofias 2	724-3982
Federal Republic of Germany, Loukianou 3	36-941
Finland, Eratosthenous 1	701-1775
France, Vas. Sofias 7	361-1664
Honduras, Vas. Sofias 86	777-5802
Hungary, Kalvou 16, Paleo Psychico	671-4889
India, Meleagrou 4	721-6227
Iran, Stratigou Kallari, 16, Psychico	647-1436, 647-1783
Iraq, Mazarki 4, Pal. Psychico	671-5012
Ireland, Vas. Konstantinou 7	723-2771
Israel, Marathonodromou 1, Pal. Psychico	671-9530
Italy, Sekeri 2	361-1722
Japan, Vas. Sofias 64	723-3732
Jordan, Filikis Etairias 14	722-8484

Korea Eratosthenous 1	701-2122
Kuwait, Papanastasiou 55	647-3593/4
Paleo Psychico	
Lebanon, Kifissias 26	778-5158
Libya, Vironas 13, P. Psychico	647-2120
Mexico, Vas. Konstantinou 5-7	723-0754
Morocco, Vas. Sofias 25	721-4115
Netherlands, Vas. Konstantinou 7	723-9701
New Zealand, An. Tsoha 15-17, Ambelokipi	641-0311
Nigeria, Eratosthenous 1	751-3737
Norway, Vas. Konstantinou 7	724-6173
Pakistan, Loukianou 6	729-0214
Palestine Liberation Organization, Vas. Sofias 25	721-7146
Panama, Vas. Sophias 21	360-2992
Poland, Chrissanthemon 22, Pal. Psychico	671-6917
Portugal, Loukianou 19	729-0096
Romania, Em. Benaki 7, Pal. Psychico	671-8020
Saudi Arabia, Marathonodromou 71, Pal. Psychico	671-6911
South Africa, 124 Kifissias Ave	692-2236
Spain, Vas. Sofias 29	721-4885
Sudan, Victor Hugo 5, Pal. Psychico	671-4131
Sweden, Vas. Konstantinou 7	722-4504
Switzerland, Iassiou 2	723-0364
Syrian Arab Republic, Marathonodromou 79	672-5577
Turkey, Vas. Georgiou B 8	724-5915-7
Uruguay, Likavittou 1G	360-2635
U.S.A., Vas. Sofias 91	721-2951
USSR, Nikiforos Lytra 28, Palaio Psychico	672-5235
Vatican City, Sina 2-4	362-3163
Venezuela, Vas. Sofias 112	770-8769
Yemen, (North Yemen), Patission 9	524-6324
Yugoslavia, Vas. Sofias 106	777-4344
Zaire, Digeni Griva 3, Filothei	681-8925

Ministries

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

U.N. Representatives

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

BANKS

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

National Bank of Greece, 86 Aeolou St.	321-0411, 321-0501, 321-0601
Commercial Bank of Greece, 11 Sophokleous St.	321-0911-7, 321-1101-7
Ionian and Popular Bank of Greece, 45 Panepistimiou St.	322-5501-9, 323-0055-8
Bank of Attica, 19 Panepistimiou St	324-7415-9
Bank of Greece (Central Bank), Panepistimiou St 21	320-1111
Creditbank, Stadiou 40	324-5111
The following banks and exchange centers are open extra hours:	
National Bank of Greece, Kar. Servias and Stadiou	322-2738
Open for checks and cash, 8 am-9 pm Mon.-Fri., 8 am-8 pm, Sat. & Sun.	
Ionian and Popular Bank of Greece, Hilton Hotel, Vas. Sofias, Ambelokipi	722-0201
Credit Bank-Syntagma Sq.	322-0141
Tues - Fri 8am - 8pm	
Mon & Sat 8am - 6pm, Sun 9am - 1pm	
Credit Bank-1 Pericleous & Olympionikon Str. Psychico	
Mon - Fri 8am - 7pm	672-1725
Credit Bank - 6 Philhellinon Str.	323-8542
Credit Bank - 23 Metaxa Str. Glyfada	893-2415

Algemene Bank Nederland, Paparrigopoulou 3, Klathmonos Sq	323-8192
American Express, Panepistimiou 17	323-4781
Arab Bank Ltd., Stadiou 10	325-5401
Arab-Hellenic S.A. Panepistimiou 43	325-0823
Bank of America, Panepistimiou 39	325-1906
Bank of Nova Scotia, Panepistimiou 37	324-3891
Bankers Trust, Stadiou 3	322-9835
Banque Nationale de Paris, 5 Koumbari St., Kolonaki	364-3713
Barclays Bank, Voukourestiou 15	361-9222
Chase Manhattan, Korai 3	323-7711
Citibank N.A., Othonos 8	322-7471
Kolonaki Square	361-8619
Akti Miaouli 47-49, Piraeus	452-3511
Continental Illinois of Chicago, Stadiou 24	324-1562
Credit Banque Commercial de France, Filellinon 8	324-1831
First National Bank of Chicago, Syngrou 9	981-8904
Grindlays Bank, P.L.C. Merlin 7	362-4601/5
Grindlay's Bank, Akti Miaouli 15, Piraeus	411-1753
Midland Bank, plc, Syngrou 97	923-4521
Midland Bank, plc, Akti Miaouli 93, Piraeus	413-6403
Morgan Grenfell, 19-20 Kolonaki Sq	360-6456
National Westminster Bank, Filonos 137-139, Piraeus	452-9215
Saderat (Iran), Panepistimiou 25-29	324-9531
William & Glyn's, Akti Miaouli 61, Piraeus	451-7483

INSTITUTIONS

Churches and Synagogues

Greek Orthodox Churches of special interest:

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

Other denominations:

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

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

Cultural Organizations

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

Educational Institutions

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

Campion School	813-2013
College Year in Athens	721-8746
Deree College (Agia Paraskevi)	659-3250
Deree College (Athens Tower)	779-2247
Dorpfeld Gymnasium	682-0921
Ekali Elementary	813-4349
Italian School	228-0338
Kifissia Montessori School	808-0322
University of LaVerne	801-0111
Lycee Francais	362-4301
St. Catherine's British Embassy	801-0886
St. Lawrence College	682 2100
Tasis/Hellenic International School	808-1426
The Ionic Center, Strat. Syndesmou 12	360-4448
The Old Mill (remedial)	801-2558
University Center for Recognition of Foreign Degrees, Syngrou Ave. 12	922-9065

CLUBS AND ASSOCIATIONS

Social/Sports Clubs

Alcoholics Anonymous	933-7524
American Club, Kastri Hotel	801-2988
American Legion (Athens Post)	922-0067
Tziriron 9 (near Temple of Zeus)	
A.C.S. Tennis Club, 129 Ag. Paraskevis, Halandri	659-3200
AOK Tennis Club, Kifissia	801-3100
Athens Tennis Club, Vas. Olgas 2	923-2872
Attika Tennis Club, Filothei	681-2557
Cross-Cultural Association	671-5285
Ekali Club, Lofou 15, Ekali	813-2685
	813-3863
Fed. of Bridge Clubs, Evripidou 6	321-0490
Fed. of Greek Excursion Clubs Dragatsaniou 4	323-4107
Golf Club, Glyfada	894-6820
Greek Alpine Club, Aeolou 68	321-2429
Greek Girls Guides Association Xenofondos 10	323-5794
Greek Scout Association Ptolemon 1	724-4437
Greek Touring Club, Polytechniou 12	524-8600
Hellenic Animal Welfare Society	644-4473
Hippodrome, Faliron	941-7761
International Club	801-2587/3396
New Yorkers Society of Athens Clinic	251-4716
Chiou 4, Athens 15231	672-5485
Overeaters Anonymous	346-2360 453 5532
Republicans Abroad (Greece)	681-5747
Riding Club of Greece, Paradissos	682-6128
Riding Club of Athens, Gerakas	661-1088
Sports Center, Agios Kosmas	981-5572
The Players, Theater Group	692-4853
The Hash House Harriers, jogging club	723-6211, ex. 239
Multi-National Women's Liberation Group Romanou Melodou 4	281-4823
Paradissos Tennis Club, Maroussi	681-1458
Politia Club, Aristotelous 8	801-1566
Yacht Club of Greece, Microlimano	417-9730
YMCA (XAN), Omirou 28	362-6970
YWCA (XEN), Amerikis 11	362-4291

Business Associations

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

International Chambers of Commerce

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

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

Greek Chambers of Commerce

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

SERVICES

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

Postal

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

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ATHENS TIME: GMT + 3

Municipal Utilities

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

Lost Property

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

Tourism

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



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Retracing a human treasure map of Greece

The Flight of Ikaros: Travels in Greece during a Civil War, by Kevin Andrews. Penguin Travel Library, 1984, 231 pp. £2.95, \$5.95

Kevin Andrews is a Greek. He is so much a Greek that whenever I happen to run into him – whether in an Athens living room, at a political rally in Syntagma Square or on some remote height on Mount Parnassos where, perched on a crag, he might be playing his reed flute – he greets me, with his genial roar, in Greek. He even assured me once that it is “*you foreigners* who have destroyed Greece with your calculated tourism.” He wasn’t joking.

He was not always a Greek. He became one by a special act of Parliament in 1975. It was a citizenship that he wanted very much, and which he had earned by his devotion to the country, his resistant stance during the years of the junta, his enviable mastery of the language and a series of outstanding books on Greek subjects.

Andrews first came to Greece by accident. Born in Peking in 1924 of an English father and an American mother, he was educated at Ripley Court and Stowe in England, and at Saint Paul’s and Harvard in the United States. He served with the American forces in Italy during World War II. At the age of 23, when he was finishing his course in Classics at Harvard, he was awarded a year’s travelling fellowship to the American School of Archaeology in Athens to study the Byzantine, Frankish, Turkish and Venetian fortresses of the Peloponnese. Ironically, as Andrews himself does not hesitate to point out, he was awarded the fellowship because no-one else bothered to apply for it. The grant was renewed several times and the result was a book, *Castles of the Morea*, eventually published in 1953.

When Andrews first came here, Greece had not yet been ‘discovered’ by American tourists or writers. American literature on travel in Greece was limited to a few books: Susan Glasspell’s *The Road to the Temple*, Peter Gray’s *People of Poros* and, later, Henry Miller’s *The Colossus of Maroussi*.

Andrews’s *The Flight of Ikaros* came

out in 1959, with the subtitle *A Journey into Greece*. It was a highly personal and eloquent account of Greece and its people seen through the sharp, perceptive eyes of youth – a book of total commitment such as only a young man, fired with enthusiasm and passion, could have written.

Since *The Flight of Ikaros*, Andrews has published four other books about Greece: *Athens* (1967), published in J.M. Dent’s Cities of the World series; *Athens Alive* (Athens, 1979), an anthology of writings on Athens by famous visitors to the city; *Greece in the Dark*, a collection of political articles dealing with the period of the dictatorship between 1967 and 1974; and *Byzantine Blues*, a satire in verse on Greek political life since the fall of the Colonels.

The Flight of Ikaros, too long out of print, has now been reissued by the Penguin Travel Library. By now it has attained the status of a modern classic. I was eager to reread it after so many years, to see if it still held up against the flood of more recent publications on travel in Greece.

This new edition of *The Flight of Ikaros* is not merely a reprinting of the book, but a complete rewriting, which comparison of the two texts reveals is virtually a new book, based on the original. In his introduction, Andrews explains, “In order to arrive back at the most literal possible record of incidents, chronology and people, I have revised the text throughout... The story is as close now to historical truth as I can get it: an outsider’s abrupt and startled experience of a country during a civil war and the beginning of an aftermath it hasn’t seen the end of yet.”

This new edition remains a beautiful and moving record of a period in Greek history of which the memory is fading fast. However, I question the effectiveness of the new chapter which explains and analyzes the political background of the period immediately after World War II: Is this didactic essay necessary in a book where the situation is so vividly revealed through the narrative, in the words of the Greeks Andrews writes about?

The Flight of Ikaros is a book of encounters and discoveries, as much of

Andrews himself as of Greece and the Greeks. The characters he describes almost leap from the pages. Andrews’s ear for speech – whether in Greek or in English – is faultless. He has perfect pitch in every sense of the word.

Where does one begin to quote from this book?

“After a year now Greece was a country I felt curiously at home in, as if it had some affinity with the lost birthplace I had been hearing about as long as I could remember but hardly remembered myself and hadn’t consciously experienced, and later had not found a substitute for on two other continents. This country had become something like a presence, a personal private companionship; dependable like a magnetic force or law of gravity, except that I couldn’t take it for granted yet, it was all still too new...”

And again: “Everyone in this country is like a doorway, a passage to some hidden treasure, everyone a separate revelation of another side of the diamond. Some day, I thought, all of Greece would be for me a map, not of places only but of human contacts, people known, experiences shared – a kingdom of my own.”

By the time you reach the heart-breaking conclusion of *The Flight of Ikaros*, you will have arrived at an understanding not only of the period about which Andrews writes, but of the tragic element in the Greek temperament, the bitter schism in Greek politics, the civil war which still exists at the core of Greek life and which colors every facet of existence here. Andrews’s people, like true Greeks, all loom larger than life – even in death.

The Flight of Ikaros is a work of love and faith. Rereading it, I came to grips once again with what Greece means to those of us who are deeply involved in it, and who do not see it merely as a romantic land of Zorbas, where the natives are always dancing and singing without a care in the world. It reminded me once more of the debt that we owe to a country which, despite its seeping cement, its flaws, and the exasperations of its daily life, can give so much, and which rewards those of us who come, like Andrews, willing and open to accept them, with some of the most profound revelations of our lives.

The photograph as text

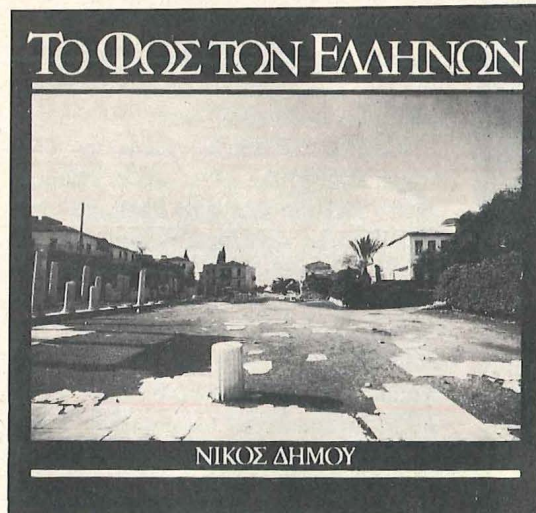
Nikos Panayiotopoulos, a photographer himself and one of the founders of The Photography Center of Athens, reviews three books by Greek photographers.

The Light of the Greeks by Nikos Demos. Athens, 1984.

This book of photographs is divided into three parts, in the first of which the author develops his philosophical-poetic views on light and, in particular, the 'light of the Greeks'. Part two consists of 60 color photographs, and in the third part the author sets out his

visual recording – is at times naive and amateurish, and obstinately resists supporting the affected, intellectualized, mythic posturing of the book's title.

Nikos Demos' photographs, even if they are, to some extent, a study of light, fail to accomplish the objective implied in the book's title. With very few exceptions, his photographs depict such clichéd scenes as afternoon suns half-hidden behind clouds and serene landscapes in tranquil, late-afternoon light. They seem completely to disregard "that conflict which is the very essence of 'Greek' light" – to use the author's own words.



ideas about photography as he knows and practises it. The book has been designed and printed with extraordinary care, and is aesthetically impeccable.

Unfortunately, however, it doesn't escape a fate common in such publications: namely, that the pictorial content and the commentary cancel each other out. 'The photographer' too often decides to adopt the tools of 'the writer' in order to polish up his photographic message. Or, conversely, 'the writer' lays down his pen in favor of the camera, exploiting the clarity and immediacy of the photographic image as a sort of alibi for the inadequacy of the written word. Rarely does either persona understand the complicated mechanisms of expression in the idiom he chooses – whether photography or prose – or the tremendous differences between them.

In the case of this book, Nikos Demos the photographer finds himself at odds with Nikos Demos the writer. His photographic expression – faithful

Circumstances, by Aris Georgiou. AGRA, 1983. 32 pages. 17×23.5 cm

In this simple, small-format book, the well-known Thessaloniki photographer presents, in 59 photographs, a significant portion of his black and white work from 1972 to 1983.

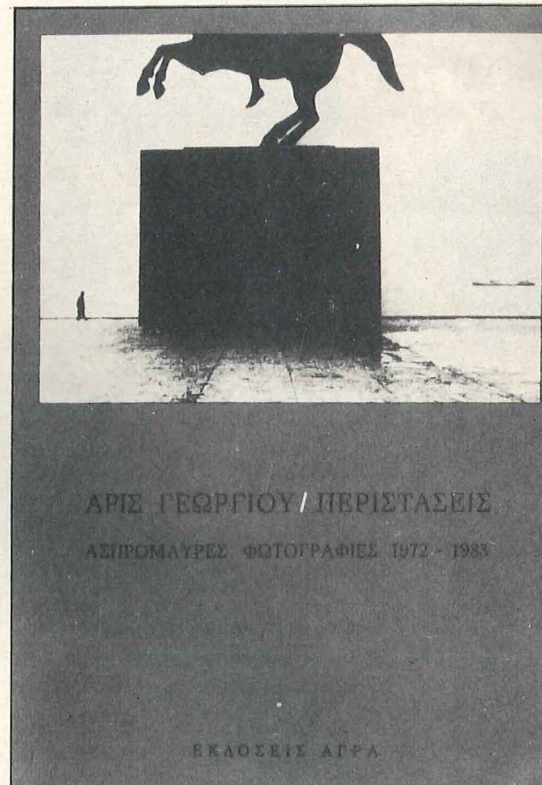
Most of the photographs are interesting and a few are remarkable. Only a small number of photographs would have been better omitted in the interest of unity.

Georgiou's book, modest in both size and content, is both direct and honest in its approach. However the poor quality of the printing erodes the subtle build-up of information and stimulation contained in the photographs.

The Aegean: The House with the Colors, by Yiorgos Kapsalis and Yiorgis Petrakis. Periyitis, 1985. 118 pages, 22×22 cm

As the title suggests, the photographs of Yiorgos Kapsalis and Yiorgis Petrakis (both graduates of the Florence School of Architecture) are a kaleidoscope of colored architectural details, of which the Aegean has an inexhaustible supply.

The images are characterized by an architectural perception of space and color and are, as illustrations, singularly abstract.



Stairways, balconies, terraces, low curbs and windows, a few abstract details of interior spaces and architectural elements of churches are the main subjects. The drawback is the paucity of good or interesting images – a monotony caused by the inclusion of only one 'species' of photographs, and exacerbated by mediocre printing.

A short, stimulating text by the well known Italian architect, Adolfo Natalini, serves as a prologue to the book.

Translated by Angela Zerbe

(In Elizabeth Herring's absence, Nikos Panayiotopoulos will be writing on photography for The Athenian.)





Andreas Bellis and Michael Cacoyiannis during the shooting of "Sweet Country"

Director of courage and controversy

Michael Cacoyiannis talks about his latest film, *Sweet Country*, and a 'gala' for the benefit of scholarship students at Athens College

When I went to see leading Greek director Michael Cacoyiannis, he had been sequestered in his basement for hours, oblivious to the beautiful day outside, working on the editing of his recently completed film *Sweet Country*.

He had agreed to take a break from film editing to talk about his films and his plans for a 'gala' musical variety show at the Athens College Theatre.

During the shooting of *Sweet Country*, part of which took place on the Athens College campus in Psychico, "I discovered a whole world that I knew existed but which I had never got to know and whose people I had never made friends with." When Cacoyiannis learned that 350 children enrolled at Athens College are there on scholarship, he offered his services to help them. His "evening of surprises" will

be held in the college theatre on June 13. (See *focus*.)

Born in Cyprus of Greek parents, Cacoyiannis went to England to study law because there were no universities in Cyprus. He stayed in England for many years but, he says, "That was forced upon me, in a way, because I finished my studies during World War II and there was no way of leaving the country." He joined the BBC, first as an announcer and then as a producer of Greek programs. "I had long known that I was not cut out to be a lawyer and the moment I started earning my living, I felt the freedom to change course," he says. He started going to theatre school and, while at the BBC, began working at the Old Vic, where he made his debut in *Salome*. After five years, however, Cacoyiannis gave up acting to become a director. "First

of all," he explains, "being an actor with an accent is a problem because you don't necessarily get to play the parts you want. Secondly, I got acting out of my system; it didn't really fulfil me."

Cacoyiannis came to Greece in 1951 with the idea of directing a film, but had great difficulty getting funding. "In those days, young directors didn't get the breaks. This has changed in the last 15 or 20 years. People are now more willing to invest their money in an independent project." Nevertheless, he confesses, despite his successes and his well-established name, he still had problems getting funding for *Sweet Country*, his fourteenth film. The money eventually came from the Greek Film Centre and private sources. Although he would not reveal the cost of the production, he did say it would have cost \$10 million if it was made in the US, but that it was much cheaper here, because of lower production costs and actors' fees.

Windfall in Athens, made in 1953, which starred the great actors Dimitris Horn and the late Elli Lambetti, was Cacoyiannis' first film. A light-hearted comedy, it was the most popular film in Greece that year. But it wasn't until *Stella*, his second film made in 1955, starring Melina Mercouri and George Fountas, that Cacoyiannis began to receive international recognition. *Stella*, which contains one of the most famous lines in Greek cinema - Fountas' ominously growled: "Watch out Stella! I'm holding a knife!" - was very popular in Greece and was distributed internationally by Universal.

"What was shocking about *Stella*," Cacoyiannis remembers, "was that in some countries they advertised it as a film that was almost pornographic." *Stella*, a modern rendering of the *Carmen* theme, about an independent woman who lives for the moment, "was daring in its day, although it didn't show nudity or erotic passion, they were just suggested. Anyhow, there's nothing pornographic about nudity or erotic passion as far as I'm concerned."

Stella was the first, but certainly not the last, of Cacoyiannis' films to stir up controversy. His greatest success came in 1964 when he made *Zorba the Greek*, a film "that had queues formed for it before it even opened in New York." Cacoyiannis explains that *Zorba* has held up so well and is often screened today, 20 years later, because he avoided using any extremes in styles or fashion that would have

dated it. Cacoyiannis has received a lot of criticism about the scene in which the widow (Irene Pappas) is murdered. He defends it, however, insisting that the violence in this scene is legitimate because sexual frustration in a village can lead to the murder of a woman who is desired as a sex object. "It can happen anywhere in the world." Yet somehow, he says, this sort of violence is considered more shocking than "some crazy person running around on the streets of New York gunning down lots of people. This doesn't shock anyone any more."

Commenting on the scene in *Zorba* following Madame Hortense's death, he says "People are stupidly reverent about death. We're romantic about death and we're cruel within life." Poverty, he says, drove the people to ransack Madame Hortense's house. "She can't be hurt by what happens, yet everyone would have laughed if they had gone in while she was still alive. Nobody would be shocked and yet it would be much more cruel."

"Anyway," he continues, "it's straight from the Kazantzakis novel; I didn't fabricate things." Kazantzakis was excommunicated, and after the release of the film there was even a discussion in Parliament about whether Cacoyiannis should be excommunicated as well. "I never heard such stupid things as I did then. Some diplomats abroad objected to the fact that the film opened with a sequence in the rain; they were afraid it would be bad for tourism. Unfortunately, I wasn't excommunicated. If I had been I could choose where to be buried instead of queuing up with a number, practically." He seems a little envious of Kazantzakis' grave high on the hill above Iraklion in unconsecrated ground.

Cacoyiannis describes *Sweet Country*, a drama about the cosmopolitan society in Chile at the time of the overthrow of Allende, as "very realistic, with nothing in it that has not been documented as absolutely true." Carole Fauré, Franco Nero, Irene Pappas, Joanna Pettet and Randy Quaid star in the picture, which was filmed by Andreas Bellis, one of Greece's finest cinematographers. Cacoyiannis has no idea yet when the film will be ready for release or whether he will enter it in any international festivals.

As for the Athens College 'gala', he adds, "There will be nothing pompous or spectacular about it, but I think it's going to be rather fun." □



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Vladimir Ashkenazy

Ashkenazy in Athens

The world-famous pianist Vladimir Ashkenazy will give a concert at the Athens College Theatre on June 23 at 2 pm. His appearance in Athens, when he has competing engagements all over the world, is a major coup for the theatre. (See focus).

Ashkenazy was born in 1937 in the Russian city of Gorky. Since 1962, when he won first prize in the Tchaikovsky Competition in Moscow, he has given performances in all the musical capitals of the world, offering a wide range of music from his enormous repertoire. As a recording artist his catalogue includes almost all the works for piano of Mozart, Beethoven, Chopin, Rach-

maninov and Scriabin.

In partnership with Itzhak Perlman and Lynn Harrel he is also very active as a chamber musician.

Lately he has devoted a large part of his time to conducting. He has worked with the Philharmonia Orchestra both in London and on tour in Europe, Japan, North America and Australia.

He has also appeared with the Royal Philharmonic, the Philadelphia, the Boston, the Detroit and the Swedish Radio orchestras.

His autobiography, *Ashkenazy: Beyond Frontiers*, co-written by Ashkenazy and Jasper Parrott, was published by Collins in 1984.

Greek composer, Russian violinist

The Athens State Orchestra has had few great names among its soloists this year. Sergei Stadler, the 23-year-old Russian violinist, was a brilliant exception. In the second part of the program on April 22 he played Brahms' Concert for Violin and Orchestra in D Major, op. 77, a difficult classical work requiring, apart from technical mastery, great maturity on the part of the soloist. Stadler's technique is so stable and assured that some listeners felt he was not thrilling enough. Playing with total self-confidence, precision and emotion, he surmounted with complete ease the difficulties of the cadenzas which, written under the advice of Joachim, are among the most demanding in the repertoire. Yet despite its accuracy and control, Stadler's interpretation seemed to lack the stamp of enthusiasm. The conducting of Vyron Kolasiss was precise, inexpressive and loud.

The first part of the program comprised an acceptable rendition of Mendelssohn's *Hebrides Overture* and a remarkable early work by the noted George Sicilianos, Concerto for Orchestra, op. 12, written in 1954. According to the composer, this work is his "first conscious turn towards newer musical tendencies and, more particularly, towards a sort of 12-tone technique which becomes more discernable in the third part allegro."

The work is a well-knit series of opportunities for various solo instruments and groups of instruments to come to the fore. This seems to suggest a loose symphonic structure, but in fact the work is marvellously coherent. Though only partially traditional – approaching a sonata form in the second part – the score is extremely well laid out. Its musical nucleus – a diminished third and an augmented seventh – serves to link the four parts, and becomes in the last part, in the composer's words, "a melody-memory of a Greek folk song."

This concerto is of a type that would rarely be composed nowadays. But in the clarity of its orchestration, in the coherence of its symphonic unfolding and in its undogmatic use of the 12-tone system and of older musical forms, it is a fine example of the very best, modestly avant-garde writing of the period following Nikos Skalkotas.

Cut ballet program

A new ballet program at the Lyriki Ski-ni is a rare and exciting event. To give the production time to acquire some homogeneity, I avoided the premiere and attended a performance later in the program's run.

My strategy misfired, however: homogeneity was no longer a problem but the performance started 25 minutes late. Just before it finally began we were advised that the first ballet, set to J.S. Bach's Klavierkonzert No. 5 in F, and choreographed by William Carter, would not be performed because Dora Bakopoulou, the pianist, was indisposed and the Lyriki had – as usual – not arranged for a replacement.

The program, therefore, started with the second piece, Nikos Skalkotas' *Ten Sketches for Strings*, a most interesting twelve-tone composition. The simplicity of the sets and costumes by Lisa Zaimi was perfectly in keeping with this extraordinarily 'doric' composition. Yiannis Metsis, the choreographer, formerly a leading dancer at the Lyriki, has worked with remarkable understanding of the opera's corps de ballet, extracting the very best from his dancers without pushing them beyond their limits. His choreography was simple, almost gymnastic, but highly effective and expressive.

The soloists, Penny Mela and Christos Papidis, were relaxed and they danced smoothly and with ease. Conducted by Viron Fidetzis, the Lyriki Strings played very well – measuredly, clearly and with cleverly scaled dynamics. The corps de ballet left not a little to be desired in their synchronization, but the overall effect indicated careful preparation and revealed the dancers' welcome enthusiasm for this noteworthy composition.

Next came Tchaikovsky's *Romeo and Juliet* as choreographed by Lorca Massine. There was no scenery. Dark tones in both lighting and costumes created an appropriate atmosphere of gloom in which Anghelos Hadjis, slightly heavy, and Katerina Dima, as good as ever, moved expressively in their alternation of passion and despair. The choreography was remarkable. The movements of the crowd and the duel scene in particular were remarkably rendered and the atmosphere breathed excitement. Given Massine's demands for original and daring juxtapositions and 'irregular' movement, the

result was – considering the Lyriki's standards – an almost unqualified success. High praise must go to the conductor, who preserved the excitement, pathos and dynamism of this most characteristic Tchaikovskian score.

The last item in the program, Manuel de Falla's *El Amor Brujo*, was less well done. The set by Rico Lebrun was a fine 'Mediterranean' one, the lighting by Thomas Stone was excellent, but William Carter's choreography seemed rather conventional and inexpressive.

Ileana Constantinou, a rather unexciting soprano, sang the contralto part. The possibly daring theory that a mediocre soprano may become a remarkable contralto, can, I think, be abandoned. Despite her honest and praiseworthy efforts to produce chest notes in the Teresa Berganza manner, Constantinou's performance could not be called good.

The orchestra was, again, well conducted and expressive, and I noted with pleasure the great improvement in the power and precision of the brass section.



World premiere of Dutch work

Alexandros Symeonidis occasionally rises to the rank of a truly fine conductor. Such a happy surprise occurred again on April 29, when he conducted, with brio, exactness and breathless climax, Verdi's overture to *La Forza del Destino*. His service in the percussion section of the orchestra has apparently served him well.

He was just as good when conduct-

ing Jan Koetsier's *Valerious Suite*. This work by a Dutch contemporary composer is based on, and makes use of, the "Gedenck-Clanck," a collection of revolutionary songs. Koetsier uses this material skilfully and his orchestration, though not remarkable, is limpid and almost always sounds 'right'.

This world premiere was performed in the presence of the composer who was, not unjustifiably, hailed by the audience.

Symeonidis also conducted Beethoven's Third Piano Concerto. The soloist was 19-year-old Maria Asteriadou, who won third prize in this year's Maria Callas Contest. She is promising and plays with clarity and precision.

Old love arias

At the Athens Cultural Centre on April 17 the tenor Constantine Paliatsaras gave a most interesting recital of excellently chosen love arias by seventeenth and eighteenth century composers ranging from Caccini and Carissimi to Handel and Gluck. The choice reflects Paliatsaras' vast knowledge of opera in all its periods and his enthusiasm for works which have been, often unjustly, neglected.

Unfortunately, I was only able to attend the first half of the program. But it was most rewarding; "Vittoria mio cuore" by Carissimi (1605-1675) was rather loudly but exuberantly sung with only minor tonal imperfections.

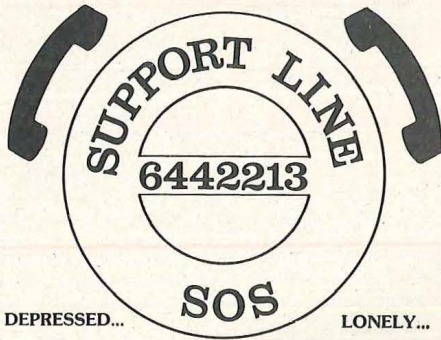
In Alessandro Scarlatti's "O cessate di piangermi", a 'lamento', Paliatsaras started well but later on had some difficulty with certain notes lying closer to his former baritone range. His singing was, nonetheless, expressive and moving.

Next came two very different arias, also by Scarlatti. "Son tutto duolo", sad and esoteric as the title implies, was, I thought, slightly overdone (the audience evidently thought otherwise). "Sento nel cuore," a pleasant arietta, was well sung and much better balanced in Paliatsaras' treatment. Best of all were Monteverdi's "Lasciatemi morire" from *Arianna* – rendered with heartfelt yet marvellously controlled emotion – and Scarlatti's "Gia il sole dal Gange," a catchy, brilliant tune which Paliatsaras sang almost perfectly and with a very exciting 'drive', climbing all the rolling scales with perfect baroque gusto. □

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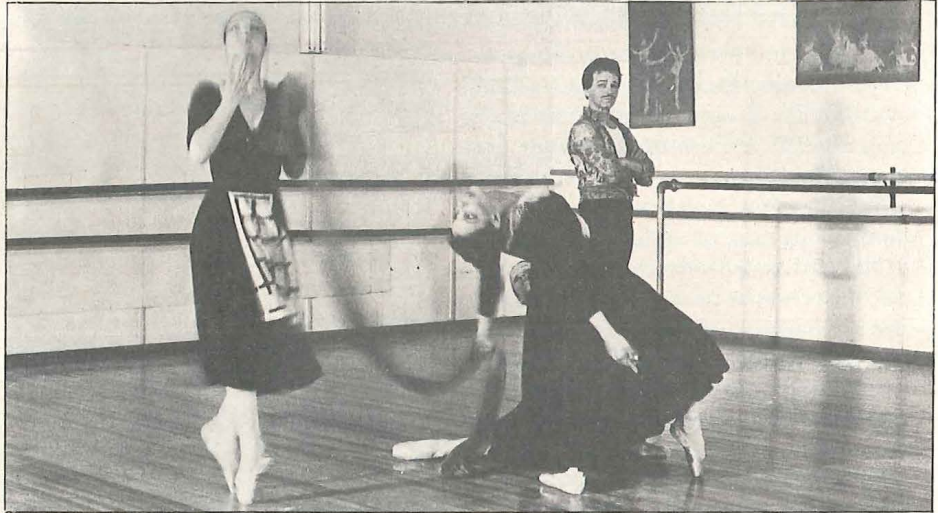
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dance

Leaping over obstacles



Rehearsing "The Stranger": G. Karella, Aleka Bertoli, Yiannis Metsis

I took a friend of mine, a professional dancer, to the ballet in Athens. She had just arrived from New York, a city with dance on every corner.

After the performance I asked her what she thought of it. I must confess I was surprised when she answered, "Very good."

"Very good?"

"Well yes," she replied. "Considering the conditions they work under, I think they did very well."

That set me thinking. It is all too easy to criticize the standards of dance performances in Athens. But we forget that the conditions for dancers are appalling here. Most schools do not have even the basic requisite of sprung wood floors, so tendons and spines are constantly jarred on cement. Most studios are small and even the better known ones are unable to provide the essential "class a day".

Dancers in New York are relatively well paid while they are performing, and when resting they can usually find part-time work. In Athens, dancers live hand to mouth and are lucky to be paid at all. Moreover, Athens has neither New York's selection of great teachers nor its resident community of truly inspiring performers.

Most of the dancers in the Athens Experimental Ballet whose performance at the Aliko Theatre we attended, have stories of hardship to tell. Conrad Bukes, for example, who spins like a top and who gave very commendable performances, especially in *Electric Poems*, has an arthritic hip which probably halves the movement range of his hip joint and affects his spine. In class, I have seen him working with a degree

of concentration bordering on meditation as he strives to maintain his technique. On stage, no-one could possibly guess what courage he has and what difficulties he has to overcome. Patricia Paul, an English girl, manages to survive by teaching the odd dance class, and pours all her energy into improving her technique. The quiet, sensitive Angela Lyra, who started ballet late, has steadily improved with her amazing determination. She was rewarded last year with a place in the influential Gulbenkian choreographic workshop. She returned to her position as ballet teacher at a state school and started choreographing for her students.

Thinking about these people, I realised my friend was right. They deserve a great deal more recognition and praise than they get. Their performance was indeed superb – it was a labour of love.

The first piece, *The Dancers*, choreographed by Eleni Bourbouhaki to music by Sergei Prokofiev and Nino Rota, was about three couples rehearsing and dancing *Romeo and Juliet*. The first couple represent the actual performance. The second couple, who are rehearsing, express their own relationship – a good, happy-go-lucky friendship. The third couple, also in rehearsal, are estranged. A dizzy Juliet tries to attract the attention of an uninterested Romeo, who repeatedly walks off, leaving her unsupported, in mid-pirouette or mid-lift.

It is a good idea, but a complicated one. There are so many contrasts between the Romeo and Juliet story and the two modern relationships that the choreography needed to be very clearly

by Jenny Colebourne

defined. The piece would have been more interesting if the final result had not been so messy. However, the dancers were competent under the circumstances.

The second piece, *Electric Poems*, choreographed by William Carter to music by Edgar Varese, was more abstract. It comprised a *pas de deux* and a *pas de trois*. The *pas de deux*, danced by Conrad Bukes and Thea Xanthopoulou, was humorous, theatrical and highly entertaining. Bukes played a man who is manipulated by a very strong woman without making him appear weak or unattractive. He is a credible actor, and Thea Xanthopoulou partnered him well. If this dance were rehearsed and developed to perfection, it could become as solid a part of the company's repertoire as *The Stranger*. The *pas de trois* was less impressive, but competently danced by Aleka Bertoli, Yiannis Dontsakis and Yiannis Metsis.

Apollo's Sonata was choreographed by Metsis, who has been working in Athens ballet for 20 years. The music was Sonata No. 2 for piano and violin by Nikos Skairotas. Though it contained some of the most technically demanding dancing of the evening, the piece was very well performed by all the dancers.

The final piece, *The Stranger*, is an old favorite of both Metsis' dancers and the audience. The music is by Frank Martin and the choreography is by Yiannis Metsis. It is a dramatic piece, telling the story of three women left alone in their village by (one presumes) their seafaring husbands. These frustrated women are quietly passing the time waiting for their men, when a stranger appears and sets about seducing each of them. The dancers portray first their desire, and then guilt, and then the jealousy that results between them. Angered by each other's behavior, and by the stranger who has shattered their peaceful existence, they almost destroy the man.

Yiannis Metsis played the stranger well enough, but he could have made him stronger and more magnetic. The three women danced with gusto and with obvious enjoyment.

Because the performances were not well publicized, audiences were small. But if the company continues its hard work and dedication, Athenians will be justifiably proud of them when they give their performances in the summer.

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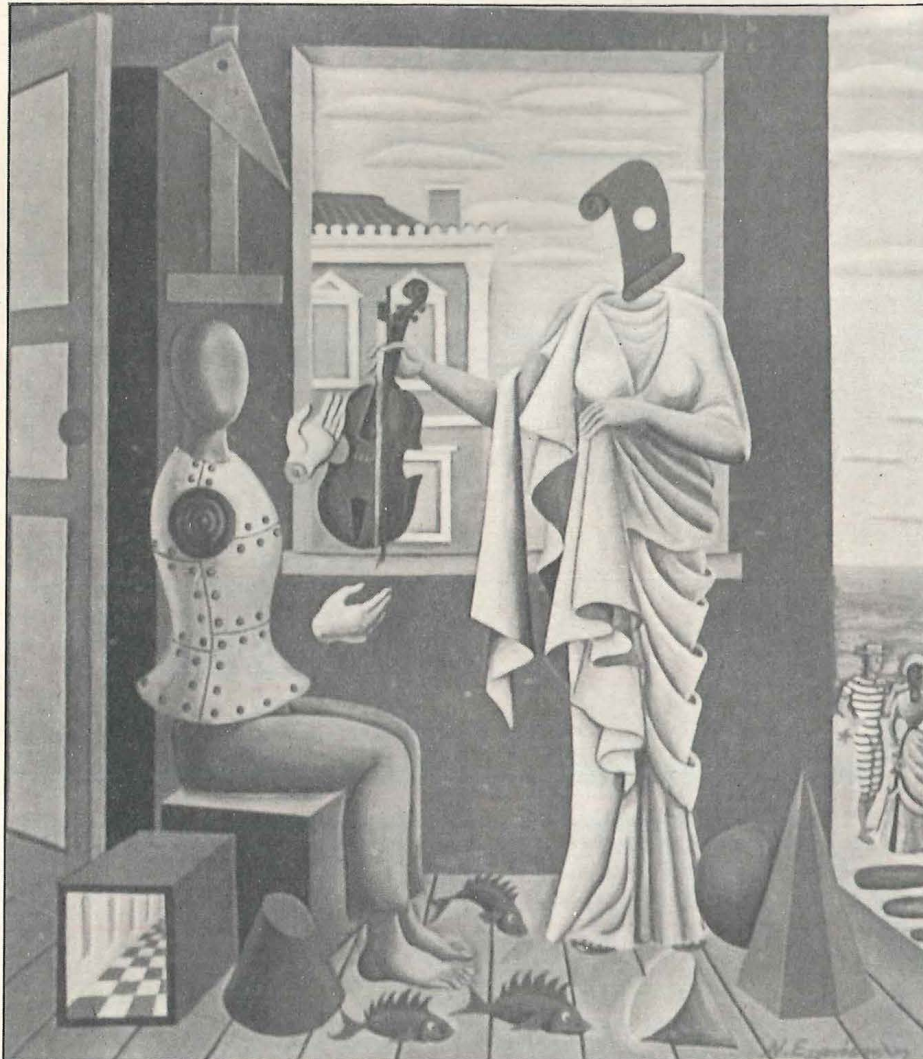
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Engonopoulos: Hellenic surrealist



"Poet and Muse" (1938)

Gallery "F" last month mounted a small exhibition of books, prints and photographs to mark 60 years of the surrealist movement in the arts. The books, from Kaufmann's bookstore, were elegant editions covering surrealism in painting, literature, photography and the cinema; the photographs and holographs were by Themis Sarelakos, who lives and works in Holland.

The highlight of the show, however, were the prints – alas, very few – of Nikos Engonopoulos, who does not often exhibit his work. One of Greece's foremost surrealist painters, he weaves into his fantasies themes from Greek mythology, Byzantium, or the War of Independence. Yet to the general public he is something of a mystery: a retiring figure absorbed in art and poetry.

Born in 1910, Engonopoulos grew up in Plaka in an atmosphere permeated with the Hellenic tradition. His father

came from Constantinople and his mother's Bavarian background led her to cultivate European philhellenes. Their influences colored his world, and Constantinople became for him a symbol of inspiration and a way of life. As a result, his paintings overflow with ethnic characteristics.

Engonopoulos studied in Athens at the School of Fine Arts under Parthenis, who taught him to understand the technique and color of Cezanne. Abroad, he spent much time in Paris, Vienna, and Venice, studying and meeting all the important artists of the 1930s. But it was Giorgio de Chirico who, more than any other surrealist, influenced his development. Engonopoulos studied neobyzantine iconography with Fotis Kondoglou, and later decorated the Church of Saint Spyridon in Washington Heights, New York City. He also designed theatrical sets and costumes. Parallel to this artis-

tic fervor and his teaching responsibilities as art professor at the School of Fine Arts, he wrote – and continues to write – poetry, developing a superb mastery of the language.

His first show in Athens in 1939 received a strong negative reaction. This was the first surrealist exhibition ever mounted in Greece and the average viewer was not yet ready for the hallucinatory imagery of his work.

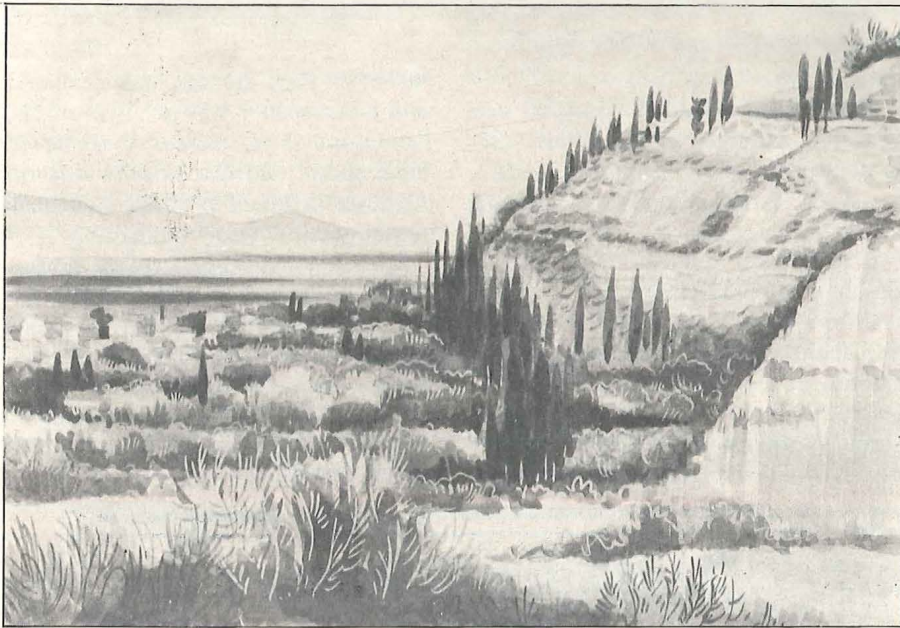
The prints on display, lithographs and silkscreens made between 1938 and 1953, are characteristic of the artist's work. The prints' imaginative settings are populated by large, faceless figures, dream images with accentuated body features – broad athletic-looking males and Amazonian females. Either nude or clothed in brilliantly colored clothes from a confusion of historical periods which mark Greece's involvement with Europe and her own national heritage, Engonopoulos' people are actors moving in a world animated by fantasy and the incongruous. Their size diminishes the background, which usually contains architectural elements – a de Chirico influence – often combining classical ruins with neoclassical buildings. The interiors are lavish with decorative details and filled with unrelated objects, such as a coffee cup, geometric shapes, or Nazi helmets; while symbols such as violins, masks, or bunches of flowers replace the figures' heads.

In *The Return of Odysseus* (1947) Engonopoulos juxtaposes the mythological hero with the waiting Penelope dressed in European clothes in a Vermeer-style interior, complete with a black and white tiled floor, and a canopied bed. In *The Poet and The Muse* (1938) the muse, whose head is a semi-rolled parchment, offers a violin to the two floating hands of an armless poet. A de Chirico touch is added by a rectangular box, inside which have been painted a paved street and an arcade of windows.

Although there is a sense of great activity stirring through these compositions in the plethora of detail, the excitement of highly-keyed color and the animated figures, there is also a sense of stillness similar to that evoked by vast empty horizons. The colors are rich Byzantine reds, blues and greens, evidence of Engonopoulos' period as an iconographer. And his work for the theatre is reflected in the elaborate costumes and settings of the compositions.

Green landscapes and golden icons

A retrospective of Aginor Asteriades' watercolors and oils entitled *Peloponnisus* is currently being held at the Iakinthos Gallery. Asteriades (1898-1911) may well be called the topographer of the Greek landscape, so frequently did he paint it. Fields, villages and the toiling farmer are the themes



Aginor Asteriades, "Xylocastro"

of most of the watercolors, exhibited now for the first time. A country threshing scene reflects the naive element of his art, while the olive groves and rolling green hills evoke the quiet and serenity of a summer midday. There are views of the shore at Xylocastro, the rising hills of Figalia (Bassae), and Nafplion's high fortress looking down on bright brick roof-tops. Tripoli, Poros, and Porto Heli are among the views depicted in the few oils on exhibition.

Asteriades was also well-known for his iconography, and the show contains preliminary studies for various church icons, meticulously executed in tempera and gold leaf. *Palm Sunday* is not only a study for a large church icon, but a lovely small painting of Jesus on his donkey, encircled by the apostles offering him palms. Another study, showing the design of a church with its altar screen of icons and religious scenes, reflects the elegance of the Byzantine tradition. Asteriades decorated many churches throughout Greece, often with the help of fellow

painters, such as Spyros Vassiliou. The Church of the Episcopi in Tegea, however, is entirely his own, and the surrounding area offered him a wealth of themes for his watercolors, beginning with the church itself – a handsome example of Byzantine drums and domes formed by warm-colored bricks accenting niches and arches.

Aginor Asteriades, Iakinthos Gallery, May 13-June 30

German neorealists

The National Gallery of Art closes on June 2 an exhibition of drawings by eight West German artists which explore aspects of a trend in realism that has been popular in Germany since the 1970s. Beautifully executed, in pencil or colored crayons, these large, mostly figurative, drawings focus on exactness of detail, often approaching the American style of photo-realism in their use of photography and collage.

Three of the artists – Peter Sorge, Wolfgang Petrick and Klaus Vogelgesang – are 'critical' realists concerned with social conditions. Sorge's basic theme is the photographic sensationalism of the press. Each of his compositions contains a confusion of ideas based on sex, murder and political events which emphasize violence and terror. Petrick, drawing inspiration from medical textbooks, turns surgical tools into instruments of torture. Vogelgesang uses photographs to give people the look of comic-book charac-

ters. Their caricatured bodies and facial expressions become almost surrealistic fantasies.

Malte Sartorius's drawings are based on photographs which he duplicates in exact detail by drawing layer upon layer of fine pencil-strokes moving in all directions, a technique also used by the Greek artist, Yiannis Psychopedis. *Gas Poisoning* (1971) depicts a man asphyxiated on a bedroom floor: The interweaving strokes of blue and yellow crayons create a haze of delicate color, barely revealing the room's details.

Günter Knipp's drawings of landscapes and industrial sites make a strong ecological statement. Dark graffiti-like drawings show the bleak images of abandoned buildings overwhelmed by garbage and the industrial destruction of once-beautiful landscapes. Ben Willikens uses pencil and airbrush for his drawings of spacious empty interiors, passageways, or long corridors. The absence of detail, the long perspectives, and the delicate play of light and shadow – created by layers of sprayed gray color – project an eerie sense of ordered solitude and stillness.

Erhard Göttlicher mainly draws large fleshy bodies in ungainly natural poses which accentuate every curve and roll of fat. He often omits part of the head or feet to focus attention on



Wolfgang Petrick, "The Wound"

the details of the torso. Of interest is the triptych of the crucifixion – the thieves facing and Christ with his back to the viewer – in which Göttlicher has used mixed media: pencil, pastel, ink, watercolor and wood.

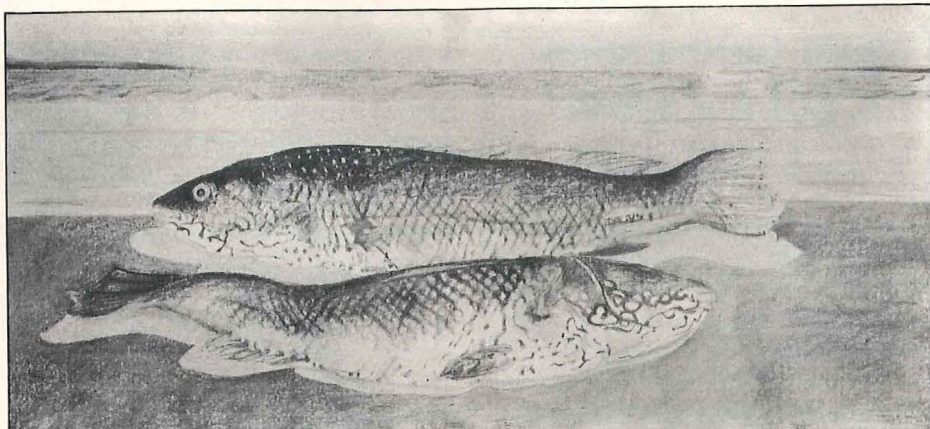
A more traditional artist, Johannes

Grützke works in pastel, and his rich warm colors and dramatic chiaroscuros are reminiscent of those of seventeenth-century Dutch painters. Inspired by the past, he presents contemporary versions of myths or historical events, as in the pastel drawing of *Judith Takes the Sword* (1977). Judith and Holofernes are seen as a modern-day couple sleeping peacefully in bed. Only the small knife under the woman's hand reveals the sinister outcome of the biblical story.

German Neorealists, National Gallery of Art, April 17 – June 2

A sense of delicacy

Hara Drakou is a young artist who lives and works on Mykonos. She began as an architect doing ecological research in London, but as there was nothing concrete to look at, she says, at the end of her working day, she switched to painting. After ten years of study in England and with a workshop full of pastel and carbon crayon drawings to show, she held her first exhibition last



Hara Drakou, "Petropsara: Two Friends..."

month at the Arena Gallery:

Her still-lives and landscapes are peaceful settings of Mykonos off-season. She chooses ordinary subjects – sea-shells, a vase with flowers, a plate of fish, a sandy beach at midday or at twilight – and renders them with a freshness of observation and a poetic realism that are extremely satisfying. She depicts fish with disarming charm, creating at the same time a realistic island atmosphere. Gray-brown *marithes* seem to squirm on a plate; delicate rose-colored *barbounia*, with sprigs of

parsley in their mouths, are combined with a newspaper collage. Best of all, *Petropsara: Two Friends Sleeping in Saitia* shows two fish side by side on the beach in a pool of water, their shining skin-texture finely rendered.

Sparkling flat-topped village houses baking in the sun or cooling under the pale blue and rose-violet hues of evening are the major subjects of her landscapes. These sensitive dream-like colors, hazed by Mykonos' brilliant light, create a sense of delicacy which permeates all Drakou's work.



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The Pro-Po is Greece's version of a soccer pool scheme, and every week thousands of hopeful players turn in their 13 selections and anxiously await the results.

Pro-Po players spend 2.3 billion drs a month on their hobby and the money earned by the Greek Organization of Football (Soccer) Prognostics, OPAP for short, has helped build countless sports grounds and stadiums.

To play the Pro-Po, you pick up a coupon from your local Pro-Po shop and make your selections for the 13 matches of the week, usually Greek first division contests with a few second division or Italian matches thrown in. The minimum amount you can pay is 50 drs for five columns of selections,

but your chances – and your potential winnings – increase if you play more columns (10 drs each).

Last year Pro-Po players gave up a total of 15,143,918,200 drs to the fund, the highest amount since the Pro-Po began in 1959.

What about individual earnings?

Ask 53-year-old construction worker Kyriakos Mitsotakis of Nikea, who recently invested 2,560 drs and came away with one set of 13 correct selections, eight sets of 12 correct selections and 28 sets of 11 correct selections and took home 32,602,975 drs in winnings.

Not bad for a day's work.

Cyclist gets earful

The Greek Cyclists Federation was not pleased when top cyclist Vangelis Papadakis showed up at a Kozanis reception with a punk haircut and an earring in one ear.

The federation punished him for this fashion faux pas with a three-month suspension from the national cycling

team.

Papadakis has apologized but his penalty stands.

On target

The Athenians and the Spartans may have used archers in battle in ancient times, but the modern sport of archery only came to Greece three years ago.

In 1982 there were only 10 competitive archers in Greece. Now, however, Greek archers number in the hundreds and there are 14 archery clubs throughout the country.

Equipment, which naturally includes a bow and arrows, costs from 30,000 drs to 120,000 drs. In competition, an archer must shoot 144 arrows at targets 90, 70, 50 and 30 meters away (36 arrows at each distance). Each of the target's colored rings represents a certain number of points: the closer to the bullseye, the higher the score.

For further information, your best bet is to contact one of the archery clubs. There is one in Glyfada, tel. 894-0514, and one at Kifissia, tel. 808-1149. The Athens club Panathinaikos (tel. 770-9582) and the Piraeus athletic team Olympiakos also have archery squads.



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Splashdown into summer

by Hildegard Stern Xinotroulias

With sunny days and hot weather here again, thoughts inevitably turn to the sea – not only to swimming and sunbathing but to water sports such as sailing, windsurfing, diving and waterskiing. *Marketplace* presents this guide to the huge variety of sports equipment and services available in Athens.

Diving

You can start to explore the secrets of the deep by enrolling in the **Sotiriou Diving School**, which offers an eight-day (40 hour) scuba diving course. Instruction with videotapes and slides is completed by diving practice both in a swimming pool and in the sea. The course costs 10,000 drs. Equipment is extra but is available to students at special rates.

Nikos Kartelias invites you to visit his luxurious showroom and choose from his huge selection of underwater equipment, including spearguns, fins, masks, knives and weighted belts. The Greek representative for such firms as Technisub, Spirotechnique and US Divers, **Kartelias** also makes and sells wet suits. Beautifully finished 4-mm spearfishing suits cost 7,800 for an extra 1,500 drs.

Stochos, the Greek representative for Sporasub of France, highly recommends that firm's Laser speargun. It also carries footwear for underwater hunting and camouflage wet suits to make you unrecognizable – even to the fish!

Water parachuting

The **Grispan-64** is a parachute made especially for the sea. Wearing a special



Bravo water shoes, from Mr T. Taktikos

harness and helmet and towed by a motor boat, you can make your first parachute flight with no previous experience or training. Special attention is paid to safety in the Grispan's design and construction. Made in Thessaloniki, it costs 80,000 drs, and can

be ordered directly from the factory or through major sporting goods shops in Athens.

Windsurfing

Windsurfing has become one of the most popular water sports in Greece in the last few years. Any major sport store will help you choose a board and rig to suit your weight, needs, ability and pocket. Surf-

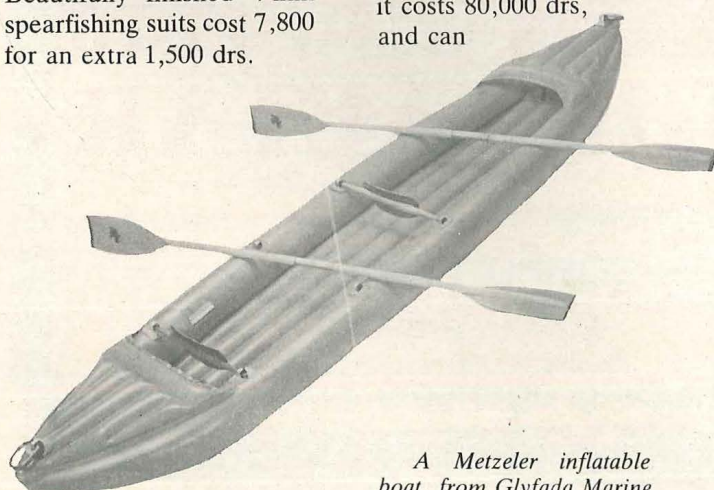


The unsinkable Sunflower sailing boat from Lekkas

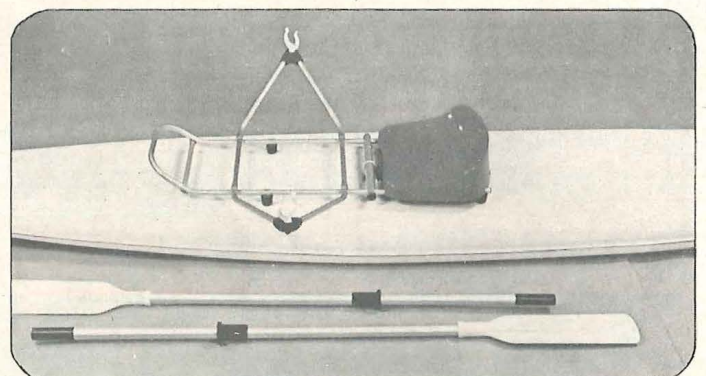
least expensive all-round sailboards – the Bic 250. This seamless board has a slip-proof surface and a built-in carrying handle, and costs 35,000 drs from **Biolex**.

Anastasiadis and International Sports Center carry the German HiFly boards and rigs, which cost from 82,000 drs to 150,000 drs. The nine HiFly models range from an all-round family board to the racing and slalom board of the HiFly World Cup team.

Sarantis sells a line of six boards by Fun and Function of Germany, which also runs a 'Club F2' sailboard school in Paros. The club's instructors will teach you everything you want to know about windsurfing in safety. All models of boards and sails are available. Accommodation at Club F2 costs about 2,000 drs to 2,500 drs a day; private instruction and rentals



A Metzeler inflatable boat, from Glyfada Marine



Turn a sailboard into a Surf Skiff canoe, at Lekkas

are extra. Check with **Chrisohoidis** or write for a brochure to Club F2 Travel, Rumfordstrasse 23, D-8000, München, West Germany.

Tired of your board? How about transforming it into a Surf Skiff canoe by attaching an adjustable seat and adding oars or a double paddle? Now you can use your board even when there is no wind. Surf Skiffs are available at **Lekkas Sporting Centre** for 17,800 drs.



Surf Partner sailboards

Water skiing

Some of the many brands of water skis available in Athens are Ski Master (19,800 drs a pair), Freyrie, from Italy (22,500 drs), and Cypress Gardens from Cyprus (19,800 drs). Imported surf suits and dry suits cost between 15,800 and 45,000 drs.

The Hydroslide Cobra water-ski kneelboard is unsinkable and can be towed by any boat with at least a 10 horsepower motor. If you can swim, you can enjoy touristic skiing, slalom, stunt skiing and jumping on a Cobra, 16,800 drs from **Aqua Dynamics**.

With Bravo Water Shoes, you can walk on water! These Italian-made water shoes glide over the surface of the water, propelled by special 'ski poles' instead of paddles, and exercise the whole body, especially the legs. They cost 35,000 drs a pair from **Mr Themis Taktikos**.

Sailing

How about some sailing? English Laser racing boats are priced from about 300,000 drs, but some stores, such as **Lekkas**, have certain models for as little as 215,000 drs. All Lasers carry a three-year hull guarantee and a one-year guarantee on the rig and fittings.

The Sunflower sailboat is ready for instant sailing. This bright yellow 32-kilo boat can be transported easily on top of your car. Durable, unsinkable and inexpensive, it is ideal for beginners, both children and adults. The Sunflower costs about 160,000 to 170,000 drs at **Lekkas**.

Addresses

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Kartelias Mikras Asias 3, Neo Faliro, tel. 482-5887

Stochos Ippokratous 44, Athens, tel. 362-5475

Biolex Kifissou 6, Athens, tel. 598-8956, 598-8983, 550-9888

Lekkas Sporting Center Mihalakopoulou 44 (Hilton), tel. 721-0929

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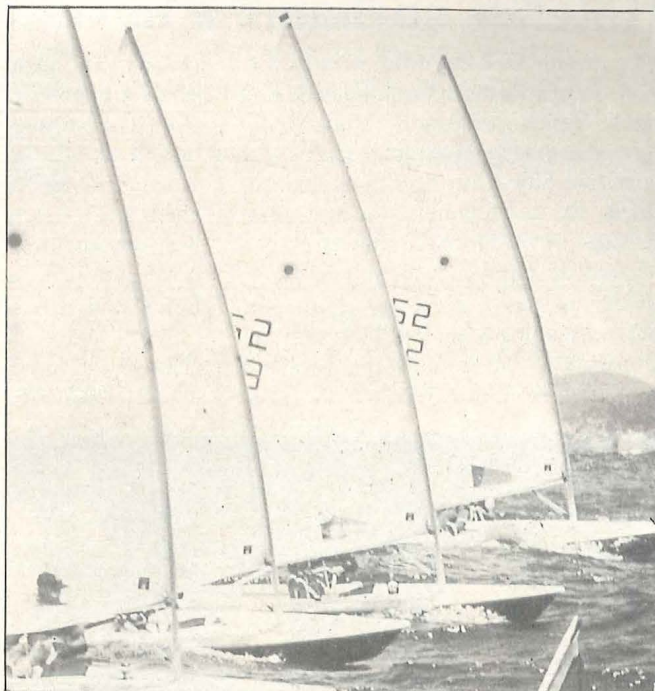
Mr Themis Taktikos Aristidou 155, Kallithea, tel. 959-2413

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International Sports Center 106 Polytechniou, Athens, tel. 647-1011, 671-7205

Aqua Dynamics Vasileos Georgiou B' 3, Athens, tel. 721-0923

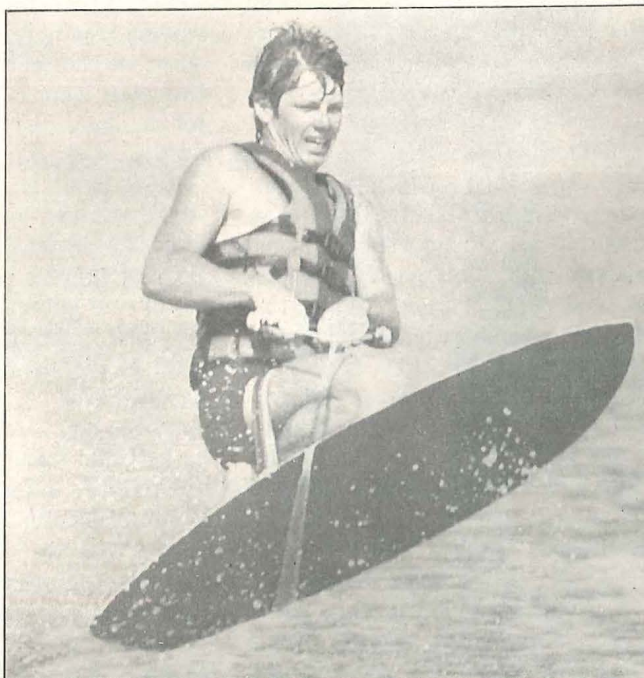
Sarantis Drossopoulou 11, Athens, tel. 821-7347



Laser racing sailboats, from Lekkas



Students at the Sotirios Diving School



The Hydroslide waterski kneelboard from Aqua Dynamics

Hôtelier enchainé à la Grecque

Dimitris Veltsos, who is currently on his third stay in Athens, is in a highly visible profession. Dimi is the national managing director and chief executive officer of the Xenia chain of hotels. His last stay here was as general manager of the Hotel Grande Bretagne – a job he enjoyed very much. He is proud to have been in charge of Athens' leading hotel and feels that the cooperation and support he received from its owners, Pericles Petrako-

(EOT). The decision was made to upgrade a number of them and turn them over to a corporation that would be required to produce profits and pay dividends; thus Xenia, S.A. was launched. EOT was responsible for upgrading substandard hotels before the turnover; it has also retained certain hotels under its administration.

With about 50 hotels, the Xenia chain is the largest in the Balkans and makes a major contribution to tourism



Dimitris Veltsos (left) with friends: great plans for the Xenia chain

poulos and Apostolos Doxiadis, were invaluable to him and to his career.

Born and educated in Cairo, Dimi began his career there at the Omar Khayyam Palace Hotel. He has since worked in France, Belgium, Switzerland, the Ivory Coast, all over the Persian Gulf, in Southeast Asia and, of course, in Greece. At one time or another, he has worked for several of the world's most famous hotel chains, including Inter-Continental, Holiday Inns and Meridien, for whom he undertook what he regards as the most challenging endeavor of his career: the establishing of the Meridien International Hotel Institute based in Paris. He was a natural for the job, as his background includes every facet of the hotel industry.

In his new position with the Xenia hotel chain, Dimi looks forward to many challenges and has great plans for the future. Until 1976 the Xenia hotels were under the aegis of the Greek National Tourist Organization

in Greece. If you have travelled at all here, you have probably stayed at Xenia hotels and may have found them varying greatly in standards of appearance, cuisine and service. That is the first area Dimi is tackling, with plans for standardizing policies and procedures.

Each hotel is coming under individual scrutiny, budgets are being allocated for upgrading where necessary, and the comfort of the tourist – both Greek and international – is the primary goal. Asked which is his favorite hotel of the chain, Dimi immediately replies, "The Amfitryon-Nafplion. It had been a B category hotel, but with its beautiful location and possibilities, we recently refurbished it and last month it became an A category hotel. It may even get better."

It is not an easy job to shepherd 50 hotels along to an international standard, but that is Dimi's aim. Nick Skoulas, director of tourism and the secretary general of EOT, contacted

Dimi both in London and in the United States in the hope that he would come to Greece to take on this task. Always willing to respond to a challenge, Dimi accepted and arrived in Athens late in 1984. Now he is ensconced in his new office in Hotel and Tourist Enterprises of Greece S.A. The telephones are always ringing and the pace is hectic, but the occupant remains cheerful and optimistic.

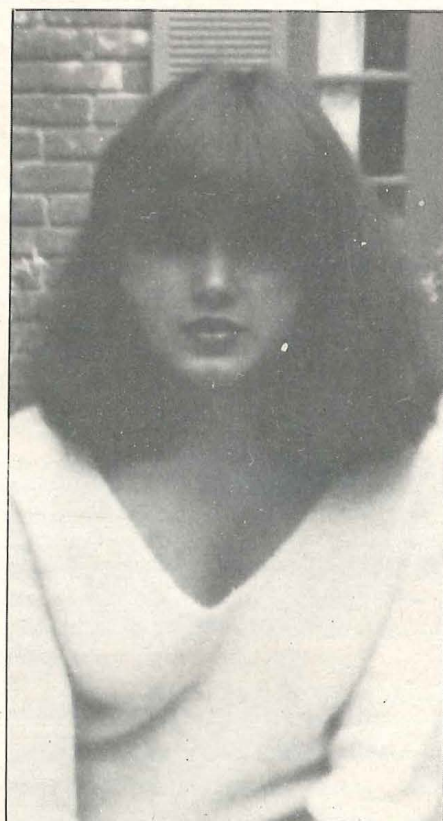
Katey Angelis

Baked to a turn

When you taste Blanca Molina's chocolate cake the true meaning of devil's food hits you – it is really sinfully good. Blanca, a 23-year-old Venezuelan who runs the American Bakery in Halandri, came to settle in Greece last autumn. During a three-month trainee internship spent here in 1983 as part of her university degree in business, she had met a Greek. They exchanged letters and visits. "I came last August because we were planning to marry and I wanted to see how things really were in Greece first."

Once here, she realized how difficult it was to get a job. Her degree wasn't recognized immediately "and I had to start doing something."

A natural cook from an early age ("my mother is fantastic in the kitchen



Blanca Molina

and was my best teacher”) and the proud possessor of over a hundred cookbooks (“I buy one wherever I travel”), Blanca had always wanted to open a restaurant in Caracas with her mother, but Mrs Molinas had apparently had enough of the kitchen cooking for her daughter and five sons. So Blanca decided to open a bakery.

Her boyfriend Lucas was skeptical of the idea at first and held on to his import-export job. Now, however, they’re full partners, with enthusiastic plans for expansion. “My Greek isn’t good enough to face the market and get the best prices on ingredients, and Lucas actually bakes faster than I do now.”

They opened last November practically on the doorstep of the American Community School in Halandri, offering hot cinnamon rolls in the morning, brownies, iced coconut cake, mocha coffeecake, hot apple pie, quiche, pizza and sandwiches (ham or chicken) made on Blanca’s own fresh-baked bread.

They’re doing so well that they need a helper. “I’ve lost business because I run out of sweets, people come in and want to buy whole cakes.” She takes special orders for birthday cakes and individual savory tarts and dinner rolls for parties, in addition to providing pastries for local restaurants – including the Stagecoach and the Piccolo Cafe in Kolonaki and the Plaza Gardens in Glyfada.

“Before opening this shop I went around to restaurants with cake samples to see how interested they were in the idea. I had my shop rent paid in special orders before I opened.”

Blanca and Lucas plan to open a second shop in Glyfada before summer with more tables and an expanded menu that will include salads, quiches, sandwiches (ham, chicken and turkey) and, of course, sweets.

They’ve already arranged for special space in a Kolonaki health food shop (on the corner of Karneadou and Irodotou Streets) for Blanca’s vegetarian quiche and healthy sweets (fruit cake, carob cake and carrot-pineapple cake).

And what does she cook at home? “Not much Greek food. It has too much oil and the sweets are too sweet. Last night I made filet steak with mango sauce. Lucas came back from Vassilopoulos and surprised me with mangoes, imported from Venezuela!”

American Bakery, Kazantzaki 5, Halandri. For special orders, tel 922-5412, evenings
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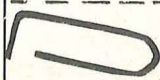
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Katey's corner



☆ A funny thing happened on the way to the presidential palace not long ago.

Some of you may not know how ambassadors become accredited to Greece (or anywhere else, for that matter). Generally, the pro-

Karamanlis on Monday, March 11. On Sunday, March 10, of course, President Karamanlis resigned, thus throwing the system into confusion. A couple of weeks passed before the new President was sworn in, after which things had to settle down – and the ambassadors' credentials, which are addressed personally to the President, had to be replaced by their home countries – before new appointments could be made. All told, these ambassadors – and their families – were diplomatic 'non-persons' for almost two



Rodgers and Hammerstein's *Oklahoma!* is always a sensation. The recent *Campion School* production, with musical direction by John Trevitt and direction/choreography by Heather Hedley, was no exception: it was fun to be in and fun to attend. Three of the show's popular stars are (from left) Natalie Mills (*Aunt Eller*), Eva Arvanitis (*Laurey*), and Jason Glynos (*Curly*).

cess is a fairly smooth one.

The Foreign Office of country X notifies the Foreign Office in Greece that it is proposing Ambassador Y as its Ambassador to Greece. A formal response approves the name suggested (a nomination is only occasionally refused), and the ambassador sets off for Greece, carrying with him his credentials, addressed to the President of the Republic. Within a week or two of his arrival in Athens, the ambassador arranges to meet with the President and present his credentials. The ambassador's accreditation is thereby confirmed.

But hitches do occur. The newly-arrived ambassadors of Japan, South Africa and Sweden had been given appointments to present their credentials to President

months before, on Tuesday, April 30, President Sartzetakis finally confirmed their appointments.

Belatedly, then, we welcome them to Athens. **Ambassador Hans Collian-**



Mr and Mrs Peter Strydom of the South African Embassy congratulated John Santikos, Yemenia representative for Greece (also President of the Propeller Club and Honorary Consul of the Yemen) on the inauguration of Yemenia's second weekly flight. Tourism and/or business between Greece and Sanaa must be increasing at a fine pace.



At the festive cocktail party in honor of the Women's National Democratic Club of the United States, Mrs Margaret Papandreou, president of the Organization of Greek Women, is shown with the reception hostess, Anna Lea (left), and the executive director of *Democrats Abroad* in Washington, Martha Hartmann. In her welcome to the group from Washington, Mrs Papandreou said she was especially happy to greet the delegation as the two groups were 'sister' organizations with similar goals.

der of Sweden has served in Geneva, Moscow, and Washington DC, and comes to Greece from Paris where he served as Sweden's Ambassador to the OECD. **Ambassador F. J. Cronjé of South Africa** comes to Greece from Pretoria, after postings in Africa, South America and Europe. Ambassador Cronjé and his wife Millicent have three sons who have remained in South Africa. The new **Japanese Ambassador Tsuneo Tanaka** and his wife have served in the United States, Great Britain and Thailand. Their two daughters will remain in Japan.

☆ A quick update on the **Corporate Challenge Race** that I mentioned last month: the May race was integrated with the third running of the Rhodes annual 10 km race, so there were over 200 parti-

cipants – 45 from Athens. Mondial Sports organized the event and Puma Athletic provided sponsorship and t-shirts for the winners. The overall winner was Nikos Psaromihalakis of Athens in 31.02 minutes, and the women's winner was Stamatia Costaki of Rhodes in 42.07. After the final race in the Corporate Challenge is run at Athens College in Psychico, we'll let you know who is off for New York!

☆ Summer was inordinately reluctant to show up this year, but a sure sign of its arrival was the announcement of the re-opening of the **Athens Hilton Pool Club**. The Hilton's rooftop pool is a congenial place to meet new friends, greet old ones, and have a swim and a super lunch. It is never too crowded and the long summer days by the pool just drift away in sun-soaked leisure. You can learn more about the club by calling 722-0201.

Poolside summer fun is also in store for members of the **International Club** in the Semiramis Hotel in Kefalari. The club's diverse program of activities includes a regular Sunday brunch and a taverna night out on the first Saturday of every month. On Saturday, June 14, a dinner dance will be held under the stars. Manager Gretha Germanos also reminds English-speaking players that the club holds regular duplicate bridge contests under the au-

spices of the American Contract Bridge League. To find out how you can become a member, telephone 801-2587 or 801-3396 and ask for the International Club.

☆ The 80th birthday party of the **American Farm School of Thessaloniki** was a fitting tribute to this institution, which has been providing up-to-date farm education for village boys and girls since 1905. The event at the Athens College Theatre was organized by a combined committee coordinated by

George Korylos and including, from the Harvard Club, Alexander Samaras, Nick Mahairas, Helen Speronis and Marios Tombros; from Athens College Alumni, George Dragonas and Edward Karrer; from INSEAD, Spyros Kapralos and Harry Kyriazis; and from the American Farm School Athens Committee, George Legakis and Dimos Thomadakis.

☆ To mark the 300th anniversary of the birth of **Johann Sebastian Bach**, the Campion School Choral Society, the American Community Schools Academy Chorale (directed by Marka Daley) and the Kifissia Singers (directed by Roger Tilly) presented Bach's *Saint Matthew Passion* at the Athens College Theatre. Soloists were Costis Costantaras, baritone; Yolanda di Tasso, contralto; Missia Ikeoutchi, soprano; Antonis Kontogeorgiou, bass; and Roland Vernon in the role of the evangelist. The Erato Ensemble, featuring Stephen Atherton on the organ, accompanied the oratorio and John Trevitt was the conductor in a moving and impressive performance.

In July, *Katey's Corner* will feature graduating seniors of foreign schools in Greece who have received special honors.



Fabulous backs are in vogue this season. This gown is from the Gianfranco Ferré collection available through Mrs Eri Kakava. Athenian ladies are flocking to fashion shows at all the major hotels. The Athenian will be providing periodic fashion round-ups in line with this trend - watch for them!



American Ambassador Monteagle Stearns cut the ribbon at the inauguration of the new Commercial Library of the American Embassy in Athens. Participating in the ceremony were (from left) Ms Eleni Gerali, Commercial Section staff member, Mr Robert Kohn, Counselor for Commercial Affairs, and Mr Norman Glick, of the Department of Commerce in Washington. The new library, on the embassy's ground floor, holds every conceivable US publication of commercial interest - including telephone directories of all major US cities.

Sightseeing in the USSR



A busload of AWOG wanderers poses on a sparkling day in Kiev.

☆ Having been admonishing readers for several years to take advantage of the trips organized by the **American Women's Organization of Greece**, (AWOG), I decided to take one myself at Easter - to the Soviet Union. Sixty-eight of us signed up with Intertravel's Michael Antonopoulos through AWOG coordinators Bernadine Tzouros and Peggy Fredrick, who supplied reams of informational material and answered myriad questions. All went well, except that the visas were *much* delayed - we got them at the airport as we left! One of the coordinators told me they had considered trying to organize alternative trips on 24 hours' notice to Belgrade, Paris - *anywhere!*

Several youngsters came along on the trip (the youngest were four-year-old Peter Delfausse and six-year-old Hank Reilly - whom you might remember as the star of the enchanting *Boy Who Sang Pictures* presented recently by the American Community Schools). Lots of memories, lots of pictures and lots of extra pounds attest to a marvellous time. Now I can recommend the AWOG trips from experience!

Some impressions: standing on the site of a million television newscasts in front of Lenin's Tomb... the multi-colored 'onion' domes of

Saint Basil's Cathedral floodlit at night... crowds milling about Red Square... a small boy, winter-padded, trying in vain to catch a pigeon... lines of people waiting in front of an ice cream vendor's stand... copious hotel meals, served absolutely on schedule... being crowded in with thousands of the faithful on the night of Anastassi at the inspiring Saint Vladimir's Cathedral in Kiev... shoppers queuing at food stores... six small children cheerfully enduring miles of museums... crowds of people promenading on Sunday afternoon in Leningrad... sparkling smiles, colorful Russian and Ukrainian costumes, and twinkling toes performing folk dances... forty balalaikas murmuring as softly as a choir humming... well-designed subways, free of graffiti... golden 'onion' domes everywhere outlined against wintry skies... the original Soviet Sputnik space capsule and pup Laika in the USSR Economic Achievement space pavilion in Moscow... finding that Leningrad's famed beauty, has, if anything, been understated... the number of English and French words in common use in the USSR... circus bears playing ice hockey... the beautiful buildings produced by royalty and religion... dozens of statues in a garden encased in boxes for hibernation like so many out-houses.

The universal shiksa

ELIZABETH HERRING



Sitting in the visa section of the American Embassy the other day, where my Greek boyfriend had come to apply for a tourist visa, I had the opportunity to observe a number of cross-cultural marriages, engagements, or other couple-arrangements like my own, between Americans and Greeks.

One couple in particular – a very young, elegantly dressed but heavy black American girl with her rather rustic, non-English-speaking boyfriend – stood out from the rest. As I watched him fill in the visa form, I wondered about them: who they were, where they had met, where they were going and, particularly, what his obviously rural parents and grandparents must think of their relationship.

Though Emil and I are noticeably different in terms of appearance, have different backgrounds, religions, education and so on, this young pair far surpassed us on the scale of divergence. Knowing what they might be up against, I silently wished them luck. (The two rowdy Greek-American bachelors sitting behind me were not so reticent: “Now *that’s* love,” murmured one.)

For years, I’ve been curious about ‘us’ – this group of people who choose to fall in love and marry ‘out’, out of their culture, their religion, their class, their race, or out of all of the above.

Who are we and why do we do it? Family therapists, who speak in terms of the ‘system’ every family is and the ‘emotional processes’ common to all family

systems, have some light to shed on these questions. Edwin H. Friedman in particular, a rabbi and family therapist with 22 years’ experience with cross-cultural couples, has come to some conclusions about why we do it that may surprise you as much as they did me.

Friedman, who has worked with more than 2000 Jewish-Gentile marriages as both rabbi and therapist, also has a broad ecumenical practice in Washington DC, a city he describes as a “mecca for people from all over our planet and thus a fertile ground for the cross-pollination of love.”

Friedman’s chapter in Monica McGoldrick’s *Ethnicity and Family Therapy*, “The Myth of the Shiksa”, dismisses the notion that culture and environment have much to do with a family’s emotional processes. In other words, the reasons my young friends at the embassy selected one another probably have more to do with their relationships with their families of origin than with anything cultural. And if their parents threaten suicide over the marriage, condemn the new son or daughter-in-law as an interloper, an alien, and unsuitable – the ‘shiksa’ of Eastern European Jewish parlance, for example – that, too, probably has a lot to do with the role the son or daughter plays in their family system and little to do with the culture, race or religion of the foreign mate.

Working with Jews marrying non-Jews, Protestants marrying Catholics, blacks marrying whites, and so on,

Friedman found that the person marrying ‘out’ was generally the oldest or only child in his family of origin, in other words the child most likely to exhibit “the pioneering or leadership attribute frequently found in individuals from that sibling position.”

Moreover, Friedman found, “the child occupying the sibling position of oldest or only tended to be the focused or triangled child.” To explain a process familiar to family therapists, the process of triangling in a child is “a major and convenient way that some marital partners reduce the stress and intensity of their own relationship... by tuning down the overall emotional potential in their marriage by siphoning off the excess emotion onto the child. Such a child naturally becomes more important to the balance of the parents’ relationship than his or her siblings, and where the resulting balance of the marriage is a calm and seemingly perfect fit, the importance of the child to its balance may not even be realized.”

Such a child – and Friedman notes it can be any child, not always the only or the oldest – thus plays a pivotal role in his or her family of origin. Remove him, and his parents’ marriage may well ‘explode’. Remove him, and the anxiety in the family may reach crisis proportions. Friedman adds, “It goes without saying that the triangled child will always have more difficulty leaving home!”

Once Friedman realized that he was working with a phenomenon of family – the triangled child involved in mixed marriage – a lot of other things became clear to him. For instance, “it... helped explain who married further out, that is, interracially as well as interreligiously. For if parents generally have difficulty separating from the emotionally triangled child, the more intense the emotional circuits of that triangle, the more difficulty the child has separating from the parents. More powerful circuits need more powerful circuit breakers.”

And it is at this juncture that the family of origin pulls the wool over its own eyes, so to speak, by blaming its distress on *cultural* differences. The Jewish mother shrieks “Shiksa!” when her only son introduces his Gentile fiancée. The American father threatens suicide when “his little girl” announces her intention to wed “that oily Greek”. And heaven only knows what the Greek struggling with the visa form will hear from Mama in the village when he takes his little New Yorker home.

But, Friedman feels, it’s not the Jewishness, Gentileness, Greekness or blackness that’s the problem with the ‘marriage out’. Rather, it’s “anxiety over

the loss of a previously balanced togetherness that could suddenly turn the genes of cultural commitment on, as in the case of many reacting parents, or slowly off, as in the case of many offspring." ("Halleluiah, if I marry Costas, Mama and Papa will finally leave me alone!" "This is horrible, honey. She *couldn't* want to leave home. It's that awful Greek boy: he's stolen our baby!")

Let's imagine, for a moment, that the boy in the visa office, Costas, is the youngest child and only son of a family living near Patras. He meets Fiona, the only child of a New York City physician and his wife, on the cruise ship where he works as a very junior engineer.

Smothered by parental affection and attention at home, where he is the last, proudest chick in the emptying nest, he sees lovely, large, black Fiona as a way out. Fiona, too sees no better way of breaking away from a claustrophobically close family situation in America than by marrying Costas.

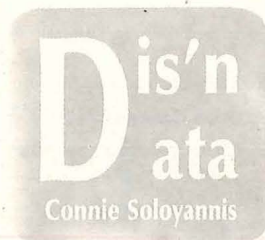
None of this 'plan,' by the way, is experienced on a conscious level. All the pair is aware of is a great attraction, physical and emotional. ("Now *that's* love!") And all Costas' and Fiona's parents want to see when they get the news is Costas' Greekness, Fiona's blackness; not the fact that their children are suffocatingly triangled.

After reading Friedman's chapter, I was immediately struck by its relevance to my own life – as a triangled only child who required circuit breakers of mythic proportions to break free – and to my friends' lives. Looking around, I began to observe how many onlies and oldests populated the mixed marriages I knew first-hand.

Too, I began to see how Friedman's hypotheses opened the way up to helping in-laws and marriage partners "take the cultural heat off" the situation and get down deeper, to an understanding, and healing, of the family on the level of its emotional system.

I wish Fiona and Costas the best. If they're marrying for love, and not out of simple, spiteful rebellion, I wish them success. And if the families on either side of the pond object, and vehemently, I'd like them to know about Rabbi Friedman's notes on how to defuse such situations. (If Fiona's Greek is good enough, and it seemed to be, she can translate Chapter 24 for her fellow from Patras.)

Edwin H. Friedman's chapter, "The Myth of the Shiksa," in *Ethnicity and Family Therapy*, McGoldrick, Monica et al. eds. New York: Guilford, 1982. pp 499-525.



Skiing, skating, singing

The skiing party of Juan Carlos of Spain and his brother-in-law Constantine Glucksburg in Aspen, Colorado, which resulted in false reports of the accidental death of the ex-king of Greece, was financed by Marvin Davis, president of 20th Century-Fox – a studio once owned by Greek-born Spyros Skouras. The accident story, credited to sources in Athens, got banner headlines in Denmark, home of Constantine's wife Anne-Marie...

Christina Onassis bought all the clothes for her first baby at a specialty shop called Balloon, on New York's Madison Avenue, which imports its stock from a shop not far from the Onassis home in Paris.

Credit card frauds in Greece are running much higher than anywhere else in Europe, according to a recent survey... If you are curious about which Greek shipowner has financial woes, and of what sort, pick up a copy of *Shipping Mirror Magazine*, which catalogs all such court actions... Stirring up envy down Piraeus way are the growing conglomerate operations of youthful shipowners George and Stavros Koskotas. These entrepreneurs have already acquired a bank (the Bank of Crete from John Carras) and two successful magazines, with a third coming up – an unusual cultural periodical to be edited by Manos Hadzidakis.

Robert Lax, the American poet who lives on the island of Kalymnos, is having a month-long exhibition of his poems at the Stuttgart State Museum, during which he will also be giving readings... Grecophiles Alexander and Jane Eliot are in town updating their informative and entertaining Fisher Guide to Greece. They know Greece fairly well, having lived in Ekali for three years and on Corfu for another three... Among other distinguished visitors is Bill Watters, the veteran Hollywood press agent, who is touring Greece for the better part of the summer.

Gilbert Bécaud, the composer-entertainer who performed at a benefit in Athens recently, told some local friends that for his concert appearances he plays behind a special 'see-through' plexiglass piano so his audience can see

more of him... The CBS children's album of the Stroumfs (also known as Smurfs) has been so successful that a new one with Greek lyrics has been recorded in Athens for distribution in Greece.

Even though the popular nightclub, *Michel's* has been closed since the beginning of April (for the summer season), the album of composers Yiannis Spanos and George Hadzinassios recorded live in the club is still selling briskly... Inspired by the success of Spanos and Hadzinassios at *Michel's*, singer Antonis Kaloyannis is said to be looking for a similar club setup for next winter... If you're curious about 'Michel' – Mihalis Yiannousakis – he's cruising the Caribbean, enjoying the profits from his club.

'Kaleidoscope of Greece', coproduced by Herbert Fox, chairman of Columbia Artists Festival Corporation, and Theodore Kritas, Greece's prime impresario, will undertake a 65-city tour of the US this autumn. The talent it will showcase, from folk dancing and cantadas to bouzouki, is under the supervision of George Katsaros... Thanks to Kritas, when the hot days of August roll by a cooling 'Holiday on Ice' will be testing the ice-making facilities of the new Peace and Friendship Stadium in Neo Faliro.

Although he is still a year from retirement, maître d'hôtel Nick Gazepoglou of the Athens Hilton has already received a stack of offers to become consultant to hotels and catering services in Greece and abroad. Nick started his career as a busboy in Istanbul 45 years ago... The G.B. Corner continues to get well-deserved capacity crowds for lunch, with such well-known faces as actor Tito Vandis, Argentine Ambassador Hipolito Paz, and Gilbert Bécaud dining at adjacent tables.

More and more members of the Athens business community profess to have given up smoking, a few in favor of OPs (Other People's).

Kreg Schmidt, who played the pot-smoking Dane in *The Players'* production of *The Perfectionist*, has appeared in numerous episodes of the TV series *Hawaii Five-O*, *Magnum PI* and *Charlie's Angels*...

When fabulous Brazilian entertainer Nicky Blue started to sing at *Themistocles* taverna, he was joined in the chorus by Barney Rubble, the hillbilly singer from Tennessee... It looks as though the musical stage adaptation of *Pride and Prejudice*, with music by Kostas Kourmoulis and lyrics by Jennifer Couroukli, may grace the boards in London by spring 1986. □

classifieds

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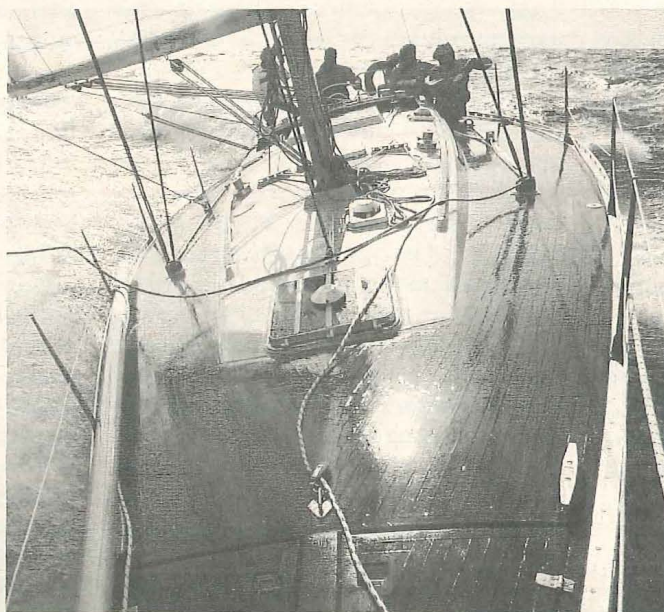
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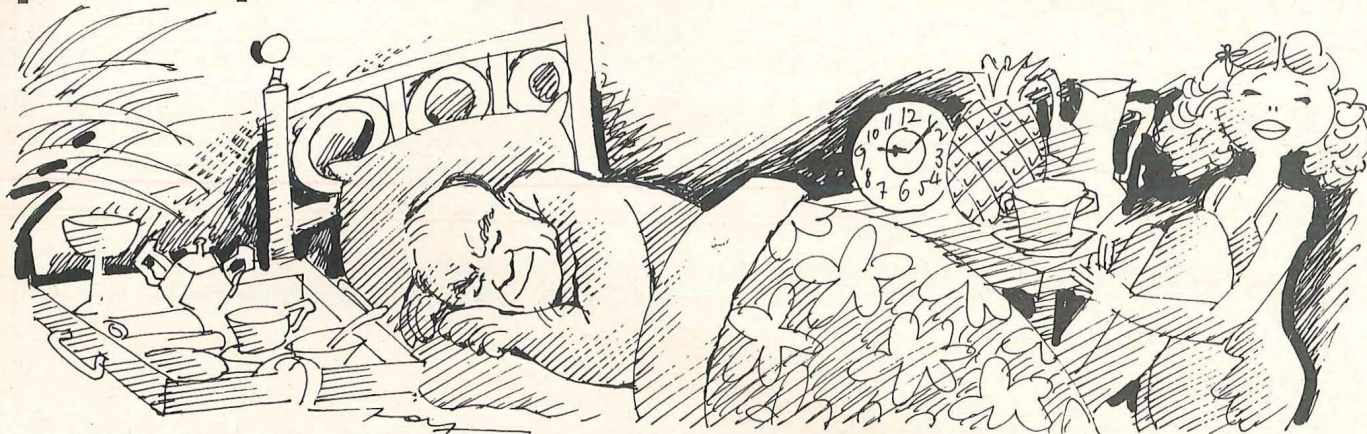
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Horizontal holiday

Flipping through an international newsmagazine the other day, I stopped at a color ad of the Austrian National Tourist Office and did a double-take. Instead of a breathtaking view of the Austrian Alps or a merry scene in a wine-garden, the ad was dominated by a picture of a half-naked, muscular young man sitting up in a narrow bed with his arm round a nubile young blonde wearing nothing but her undies and a sprig of edelweiss in her hair. Austria's answer to Arnold Schwarzenegger was feeding the girl black grapes and their laps were adorned with a massive breakfast tray.

From the text one assumed that this was a hotel breakfast and I must admit that as soon as it caught my eye, it absorbed me even more than the bedded couple.

The tray contained two cups of coffee, two croissants, two rolls, two plates each overflowing with slices of smoked ham and salami, two kinds of cheese, two small steaks, lettuce and tomato, a half-eaten boiled egg in an egg-cup, a butter-dish and a glass of orange juice. On the bed-table by their side was another glass of orange juice, a bowl of jam and a large pineapple, flanked by a coffee-pot, a milk jug and a sugar bowl.

The title of the ad was "Dreams come true" and the text read: "Take a real break and just enjoy yourself: that's what holidays are about - holidays in Austria. Have breakfast in bed, spend the morning doing nothing, and indulge yourself with specialities of the local cuisine. Live in a palace hotel, savour the best that Austria's wine cellars can offer. Let your dreams come true in the other world that's Austria."

In an inset at the top, right-hand corner of the ad there was a picture of one of those old Austrian buildings, three stories high with a steep roof of grey tiles and a turret-like annex with a

pointed top. The shutters were red with a broad white chevron and the building was set against a backdrop of misty blue mountains. This, presumably, was the bucolic hostelry the hungry couple were staying in.

At the bottom of the ad, under the breakfast tray, another title said: "FESTIVE AUSTRIA. More behind the scenes."

After again carefully scrutinizing the half-naked couple and the sumptuous fare on the breakfast tray, and after a second reading of the text, I came to the conclusion that what the Austrian National Tourist Office was trying to say to me was this:

If you want a real holiday, the only way to enjoy one is to go Austria and lie in bed all morning in a narrow cot with a brass bedhead (like the one in the picture) feeding your female companion (whoever she may be) black grapes and tucking into a calorie-laden breakfast. The hell with the Schonbrunn Palace, the museums, the art galleries, the opera, the blue Danube, *Sacher torte* and the Lippizaner horses.

What I couldn't understand, however, was what was meant by the legend: "More behind the scenes." Were they implying that besides the grape-guzzling girl in the picture there was another one lurking in the bathroom? Or were they reassuring the reader that there was another narrow bed with a brass head near by and that the couple had not spent the night clasped together like the babes in the wood on a meter-wide mattress.

But, in spite of its mysteries, the advertisement did have a stimulating effect on my imagination and I tried to think of the thousand and one ways I could enjoy myself spending a whole morning in an Austrian hotel room.

First, I considered the possibility that there was not another bed in the room and that I had spent the night in acute

discomfort side by side with the blonde bombshell. I imagined that after feeding her the grapes I would have turfed her out of the bed and, possibly, the room, and snatched a few hours of precious sleep until lunchtime.

Then I considered the alternative that there was a second bed in the room, not shown in the picture, and that after exhausting a wide range of conversational subjects by midnight, or shortly thereafter, we had both had a good night's rest and had rung for the breakfast at 8 am. But I couldn't for the life of me imagine how I would get through the hours to lunchtime after I had fed the grapes to the charming girl (whoever she might be) and gobbled down the goodies on the tray.

In the ad, there wasn't even a copy of *The Times* or the *International Herald Tribune* in sight, with which I might have made it to 11 am at least, doing the crossword puzzle and reading the bridge column and the comics.

And could the Austrian National Tourist Office give me a cast-iron guarantee that after 10 am hotel maids, their arms piled high with clean linen, would not use their passkeys to barge into the room to clean it and do the beds and then beat a hasty and blushing retreat as they saw me, half-naked in the bed with my grape-gorged floozie beside me (whoever she might be)?

No, I'm afraid the prospect of spending a whole morning in bed in an Austrian hotel, small steaks and pineapples notwithstanding, does not hold any attraction for me. Moreover, if our own National Tourist Organization is thinking of emulating the Austrian example, I strongly urge it not to. Can you imagine the disastrous effect on our tourist trade of the appearance, in a full-color ad in an international magazine, of a Greek hotel breakfast (whatever that might be)? □

THE ATHENIAN guide

Where to go... what to do

focus • music • dance • drama • museums • sites • tourist tips • sports • matter of taste • restaurants and night life

focus



ATHENS CULTURAL CAPITAL OF EUROPE 1985

athens '85

A great many events are being planned by the Ministry of Culture to celebrate **Athens: Cultural Capital of Europe 1985**.



Sixteenth century plate, Greece and the Sea (Athens '85)

Among them are a wide range of exhibitions, both foreign and Greek. This month will see the opening of the **Fifth International Biennale of Sculpture** at the Skironio Museum Polihronopoulou, on the 50th km of the old National Road to Corinth, tel (0296) 62170, and the Skironio Center, Yeorgiou Lira 73, Nea Kifissia, on, respectively, June 22 and 23.

Sculptors from 22 countries will participate in this two-part exhibition. Contemporary art trends will be traced at the Skironio Center by a display of monumental art while the museum will host a show



"Taverna, Poros" by Lisa Zirner at Jill Yakas until June 22

examining sculpture and the environment.

Greek paintings, sculpture and small artifacts from the seventh to the 18th centuries make up a significant part of the **Byzantine and Post-Byzantine Art** exhibition at the old university in Plaka. Some icons and small objects, however, are on loan from abroad. Other church art that will be displayed beginning June 21 includes woodcarvings, frescos and illuminated manuscripts.

The first part of the series **Architecture and Urban Planning** examines the "urban" environment of Athens as it evolved from prehistoric times (ca 1500 BC) to the end of the post-Roman period (6 AD). Coins, building materials and historical records, as well as other sources, have been studied and will be displayed to give as full a picture as possible of life in Athens in ancient times. Each part of the series will take place in a setting appropriate to its time

frame. **Athens: Pre-historical and Ancient** will be at the Stoa of Attalus from June 21 until the end of September.

Greece and the Sea is a multi-faceted exhibition at the OLP in Piraeus which will take a look at the fascination with which the



Cyprus: Cultural Artifacts Plundered (Athens '85)



Greek Dress Athenaem

Greeks have regarded the sea since ancient times. This relationship found expression in a variety of artistic media such as coins and sculpture. Maps, nautical equipment and other tools used by the Greeks to tame their sometime adversary will also be shown beginning June 22.

The Ministry of Culture has also lined up interest-

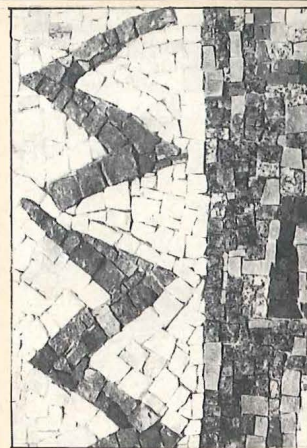
way and *Isn't She Lovely*, and Mozart.

The repertory of **Alea III** ranges from the baroque to the present day, encompassing jazz, ragtime and especially modern Greek works. Founder and director Theodoros Antoniou, professor of musical composition at Boston University, the group's home base, annually commissions works from such noted

Until this time the British had a firmly rooted classical ballet tradition that they seemed unlikely to give up. Undaunted, Howard arranged for some of Graham's dancers to cross the Atlantic in order to give classes. One of the teachers, Robert Cohan, decided to stay and is now the company's artistic director and one of its three choreographers. Modern dance's popularity in England owes much to the quality achieved by the London Contemporary Dance Theatre since its inception in 1967.

Cyprus: Cultural Artifacts spanning 9000 Years are Plundered continues at the Academy of Athens this month. The exhibition was organized by the Ministry of Culture, the Academy of Athens and the Pierides Foundation of Cyprus to bring worldwide attention to the alleged plundering of Cypriot artistic treasures by the Turks in the northern half of Cyprus.

Mr Demetrios Pierides, creator of the Pierides Foundation, noted that the Pierides Archaeological Museum in Larnaca was participating in order to "... honor the memory of the museum's founder, Demetrios Pierides, who, in 1839, under the rule of the Ottoman Empire, started his collection with the same motives and spirit as this year's exhibition, that is he tried to safeguard whatever



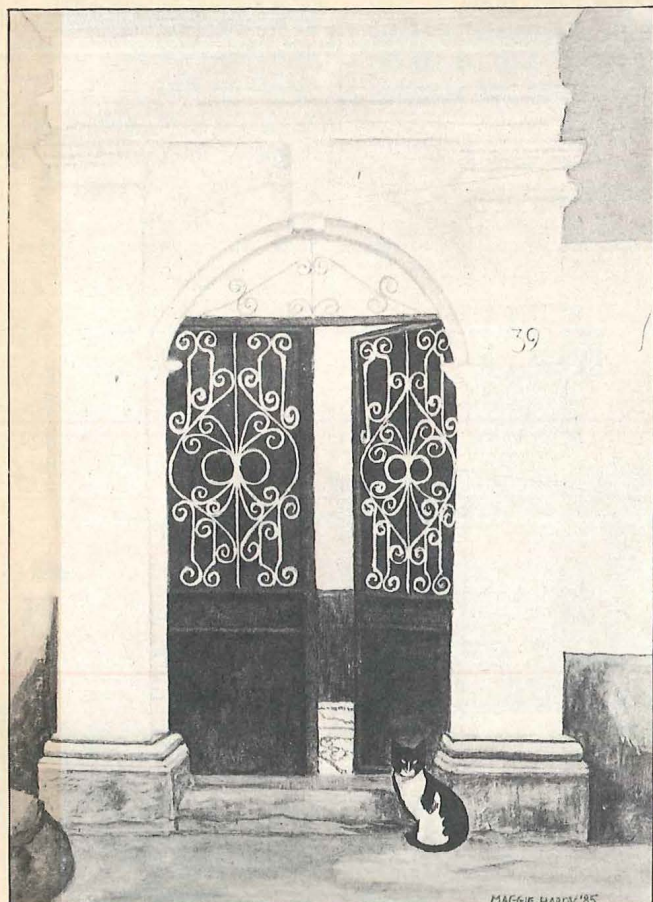
Cleo Makri (art)

he could of Cyprus' cultural heritage at a time of massive illegal exportations from the island."

Documentation of illegal exportations, Cypriot objects from museums and collections in Europe and North America, the personal artifacts and paintings of the popular Cypriot artist Kasialos, Cypriot Byzantine icons and Cyprus '74, an historical exhibit outlining what happened in 1974 will be displayed alongside the 283 objects from the Pierides Archaeological Museum, which span the period from neolithic times to the Byzantine era.

music

On June 15 at 8 pm, the **New Amsterdam Singers** will present a concert of vocal music by Dvorak, Tchaikovsky, Mendelssohn, Brahms, Ives and others at the German Evangelical Church. The 20-member choir will be making its European debut

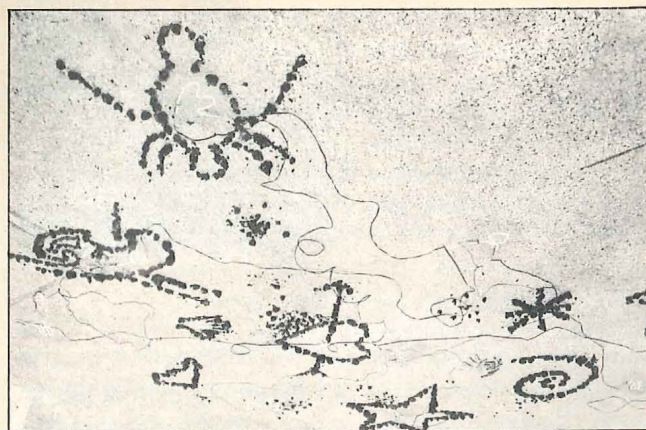


Maggie Hardy's "Door with Cat - Koskina, Rhodes" at Jill Yakas until June 22

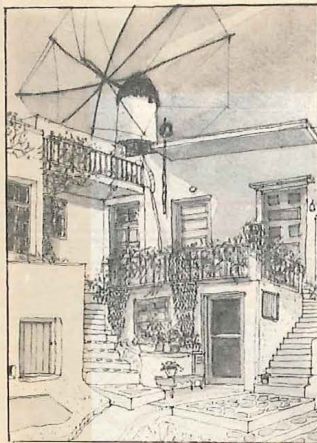
ing and talented musicians and musical groups. Among them is the **Red Stripe Ebony Steel Band** scheduled to perform at Lycabettus on June 18 and 19 as well as Nea Smyrni on June 20, the Roman Agora on June 21 and the Theatro Dasos in Thessaloniki on June 23 and 24. Steel bands originated on the islands of Trinidad and Tobago. African and Indian beats provided the impetus for the music we now know as calypso. The Red Stripe Ebony Steel Band's program includes calypso, popular songs like *Broad-*

Greek composers as Skalkotas, Xenakis and Mamasakakis. Alea III will be performing at Lycabettus on June 17.

England's premier modern dance company, the **London Contemporary Dance Theatre**, will perform at Lycabettus on June 29 and 30. Inspired by a performance that Martha Graham's troupe gave in England in 1954, restaurateur Robin Howard decided to found a modern dance company in the UK, despite the decidedly cool reception that Graham received from the British dance audience.



Part of 'Yiannis Bouteas' "Morphogrammika" (art)



Mykonos by Ed Eisman (art)
under the direction of Clara Longstreth. Admission will be free.

Founded in 1966, and conducted by Ms Longstreth since 1968, the New Amsterdam Singers has evolved into one of New York City's leading choral ensembles, specializing in vocal chamber music of five centuries in every major European language. The choir took the original name given to New York City by its first Dutch settlers.

art

Yiannis Bouteas will be exhibiting designs and constructions at the Dracos Art Center until June 15. The constructions are made out of everyday materials such as neon, rope, asphalt, salt and plasticine. Bouteas has taken part in numerous group exhibitions and has had six previous one-man shows in Greece and Europe.

Skoufa will continue to display Cleo Makri's mosaics until June 15. Makri was born in Hungary and studied at the School of Fine Arts in Paris. This is her first exhibition here but she has participated in many group shows in Paris and Budapest.

Aithousa Tehnis Psychicou introduced expressionist **Minos Prinarakis** to the Athenian art world last month. Young Prinarakis applied to the School of

Fine Arts three times but was turned down. This, unfortunately, is not unusual.

Prinarakis paints with bold and dramatic colors. His first one-man show will continue until June 14.

American **Ed Eisman** will be exhibiting his latest compositions of landscapes and Greek islands at Diogenes from June 10-30. The painter/architect lives and works in Greece. Diogenes has moved from Nikis 33 to Thespidos 14 in Plaka for the summer.

Under the auspices of Athens: Cultural Capital of Europe, Romanian artists **Vanda Mihuleac** and **Decabal Nitulesku** will be dis-

photographer of fine art objects, will be exhibited in a show entitled *A Requiem* at the Canadian Archaeological Institute, Gennadiou 2B, Kolonaki from June 3-30.

Keziere's two summers on Sifnos represent an important time in his life. It was then that he was able to come to terms with the deaths of both his parents. Consequently the photographs have come to constitute a requiem, a visual *moiroloyi*; they record the passing away and continuity of life.

theatre

While shooting scenes from his latest film, *Sweet Coun-*



Photographic exhibition at Fotohoros, until June 1

playing their work at Aithousa Tehnis Plaka from June 21 to July 10. Mihuleac has based her work for this show on Elytis' *Maria Nefeli*.



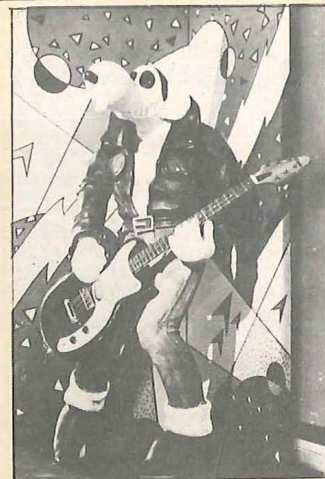
"Interior, Candle and Object" (photography)

photography

Fifty photographs of Sifnos taken by **Robert Keziere**, Vancouver's foremost

try, on the grounds of Athens College, director Michael Cacoyiannis decided to organize a benefit for the college scholarship fund, which provides scholarships for 350 students. The idea attracted him, he says, because very few professionals would be involved. Cacoyiannis, who is keenly interested in education, is most impressed with the calibre of Athens College's amateur theatrical troupe. "These people could have made careers in show business but didn't because they were involved in business or family life," he said. (See *Cinema*.)

The show will include skits, musical numbers and film clips. One features John Cullum, a star of



Un Certain Look-Rock at the Pnevmatiko Kentro

Sweet Country, singing the theme of the musical *On a Clear Day You Can See Forever*. In another clip, Jane Alexander, one of the film's female stars, interviews Cacoyiannis.

The benefit will be held at Athens College Theatre on June 13. For information and ticket reservations call 671-7523 or 647-4676.

education

Leslie College, in Boston, Massachusetts, is offering three classes in special education and counselling psychology from June 17 to July 6 as part of its **pilot graduate studies program** in Athens. The courses – A Social and Cultural Context for Handicapping Conditions: Models for Mainstreaming and Advocacy; Development and Deviations in Emotional, Physiological and Neurological Domains; and Interpersonal Skills with Multicultural Parents, Colleagues and Community Agencies – will be taught by professors



Statue of Augustus, Greece and the Sea (Athens '85)



New Amsterdam Singers (music)

from the college. For information contact Evangelina Harris-Stefanakis, Adjunct Professor and Athens Coordinator, PO Box 17097, 100 24 Athens, tel 806-0218.

The Fulbright Association is throwing a get-together for Greek students admitted to American universities for the first time on June 19 at 1:30 pm. Returning students will give

informal presentations and will be available to answer questions. Those interested should call Mrs Zografou at 724-1811 to let her know you are going. The Fulbright Association is at Vas. Sofias 6.

radio

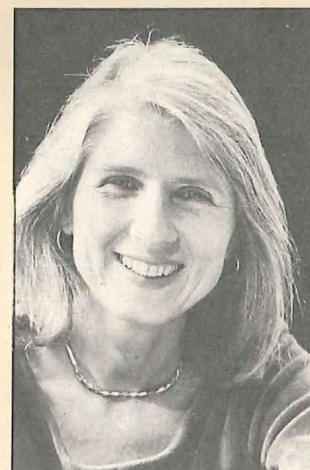
Last month the Voice of America premiered a new historical series, produced by Peabody Award-

winning writer Michael Hanu, called **A Time of War, a Time of Peace**. Listeners can tune in on the first Sunday of each month to hear such historical scholars as Jean Baptiste Duroselle, Edwin Reischauer and author John Toland analyze and comment on the events leading up to and concluding World War II. The voices of major figures in the war, among them Adolf Hitler, Benito Mussolini, Joseph Stalin, Winston Churchill, Franklin D. Roosevelt and Harry Truman, are included.

The second program, on June 2, covers the events that caused America to enter the war. The next two broadcasts will concern VE Day (July 7), and the birth of the UN (August 4). The program on September 1 moves from the signing of the UN Charter following VE Day to the conclusion

of hostilities in the Pacific. The final episode on October 6 observes both the European and Pacific theatres at the end of the war and the impact of American aid in rebuilding the war-torn economies of Europe and Japan.

The series will be broadcast at 9:30 pm GMT in Europe on the frequencies 15205 kHz, 11760 kHz, 9760 kHz, and 6040 kHz.



Clara Longstreth (music)

film

Seven from Greece, a week-long film festival touring North America, premiered in Boston in April. The Greek Ministry of Culture and the Greek Film Center, sponsors of the tour, have chosen seven highly acclaimed films which represent the recent achievements of Greek cinema. A program was not available as *The Athenian* went to press but the festival is scheduled to visit major cities in the US and Canada. For information contact Greek Film Festival USA, 601 Fifth Avenue, New York City, tel (212) 751-8003 or 751-9629.



Sudden Love



A scene from 1922

lover, with whom he has been in love for some time. The hostile relationship between the three evolves into a *ménage à trois*.

The Price of Love (1984), directed by Tonia Marketaki, won the Grand Prix at the 1984 33ème Festival des Films de Culture Méditerranéenne at Bastia. It is a story of love betrayed by money set in turn-of-the-century Corfu.

Angel (1982) won best picture, best actor and best screenplay awards at the 1982 Thessaloniki Film Festival as well as



The Price of Love



Of Colonels and Camouflage

The films being screened are:

Rembetiko (1983), winner of the Silver Bear award at the 1984 Berlin Film Festival. Director Costas Ferris traces the development of rembetiko music from its emergence after the Asia Minor catastrophe in 1922 through the life of Maria (Sotiria Leonardou), a rembetika singer.

Sudden Love (1984), is director Yiorgos Tseberopoulos' first feature-length film. A woman who is no longer in love with her husband and is bored with life falls in love with a successful economist from Paris.

Revanche (1983), won Nikos Vergitsis the best film and best director awards at the 1983 Thessaloniki Film Festival. After surviving an earthquake, a young man decides to live life to its fullest. He begins by pursuing his best friend's

the Athens Critics' Award. Director George Katakouzinos analyzes the underworld of Greece's homosexual community in his first feature-length film.

Of Colonels and Camouflage (1984), which won the best film award at the 1984 Thessaloniki Film Festival, is a political satire directed by Nikos Perakis centering around the antics of the newly-founded Armed Forces Television. The film is set in 1967-68, before and during the dictatorship.

1922 (1978), based on Elias Venezis' autobiographical novel *Prisoner 31328*, records the flight of three friends from Smyrna and the advancing Turkish troops in 1922. Only one of the three makes it to Greece. Nikos Koundouros, the director of this riveting film, is considered to be one of Europe's best directors.

Festival Guide

This year's **Athens Festival** is being held in conjunction with the European Year of Music and the European Cultural Centre of Delphi within the framework of Athens: Cultural Capital of Europe. Performances will take place at the Herod Atticus Odeon and on Lycabettus from June until September.

Tickets can be purchased at the **Athens Festival box office**, Stadiou 4, tel. 322-1459 or 322-3111 (ext 240) on weekdays from 8:30 am to 1:30 pm and from 6 to 8:30 pm and on Sundays from 9 am to 12 pm; at the **Herod Atticus Odeon** from 6:30 to 9 pm on the day of the performance; also at the **National Theatre box office** at the corner of Ayiou Constantinou and Menandrou Streets, tel. 522-3242, on weekdays from 8 am to 1 pm and from 6 to 8 pm, for performances of the National Theatre; and at the **Lycabettus Theatre**, on the day of the performance, from 6:30 to 9 pm.

For performances at Epidaurus, tickets can be found at the **Athens Festival box office**; at the **ancient theatre in Epidaurus**, tel. (0753) 22026, on Saturday from 5 to 9 pm and on Sunday from 9 am to 1 pm and from 5 to 9 pm on the day of the performance; and at the **Olympic Airways Office** in Nafplion, Leoforos Bouboulinas 2, tel. (0752) 27456 or 28054.

Sales of tickets usually begin 10 to 15 days before each event. The programs are always subject to change.

Athens: Cultural Capital of Europe 1985

Two years ago the members of the European Economic Community decided to hold an annual cultural festival on a rotating basis in each of their capitals. As the birthplace of western civilization, it was thought appropriate that Athens be the inaugural city for this ambitious project. Athens will officially begin its reign as the cultural capital of Europe on June 21. The following tentative program outlines the events planned for the next six months. An official guide providing further details will be published some time this month by the Ministry of Culture. Until then telephone the National Tourist Organization of Greece (EOT) at 322-2545 for information.

June 18-23	Rock Ballet D'Angelo at the Veakio Theatre in Piraeus, tel 417-8351 or 412-5498
June 23	Piano recital by Vladimir Ashkenazy at the Athens College Theatre
June 26, 27	Theatre du Ront-Point with Madeleine Renaud and Bulle Ogier at the Athens College Theatre: Marguerite Duras' <i>Savannah Bay</i> .
July 12-17	Nuova Compagnia di Canto Popolare at the Veakio Theatre
July 13-15	Janet Smith and Dancers at the Roman Agora
July 18-24	Ballet Festival <i>Gala Stars</i> at the Veakio Theatre
July 15-25	Nouveau Theatre de Belgique directed by Henri Ronse: George Seferis' <i>Of Rock and Bone</i> and <i>Moonlight Sonata</i> by Yannis Ritsos
July 26, 27	Nouvelles Frontières (rock festival) at the Panathinaiko Stadium
August 1	European Community Youth Orchestra conducted by Leonard Bernstein at the Palais des Sports in Piraeus
August 1-10	<i>A Medieval Extravaganza</i> by the Company of Dancers and Strolling Players at the Roman Agora
August 6-11	Wayne Eagling's Ballet Group at the Veakio Theatre
August 14-18	Matsuyama Ballet of Tokyo at the Veakio Theatre
September 5,6	The Berlin Schaubuhne directed by Peter Stein at the Petroupolis Quarry: Aeschylus' <i>Orestia</i>
September 11,12	Centre International de Créations Théâtrales directed by Peter Brook at the rock quarry in Nikea, Piraeus: a short version of <i>Le Mahabharata</i> adapted by Jean-Claude Carrière
September 13	Centre International de Créations Théâtrales directed by Peter Brook: a longer version of <i>Le Mahabharata</i>
September 22	A Soviet rock opera at the Veakio Theatre
October 17-20	The Berlin Schaubuhne directed by Peter Stein at the Lyriki Skini: <i>The Three Sisters</i> by Chekhov
October 19	The Nash Ensemble: chamber music at the Pallas Theatre
October 24-27	Bayerisches Staatsschauspiel directed by Ingmar Bergman: Ibsen's <i>John Gabriel Bjorkman</i> at the National Theatre
October 30,31	New Shakespeare Company directed by Toby Robertson at the Pallas Theatre: Shakespeare's <i>Midsummer Night's Dream</i>
November 1-4	Piccolo Teatro di Milano directed by Giorgio Strehler at the National Theatre: <i>Storm</i> by August Strindberg
December 10	Bayerisches Staatsschauspiel directed by F. Waechter at the National Theatre: Waechter's <i>Nach Aschenfeld</i>
December 11	Bayerisches Staatsschauspiel directed by F. Waechter at the National Theatre: <i>Kiebach und Dutz</i> by Waechter

Athens Festival

Herod Atticus Theatre

- June 6 Württembergisches Staatstheater Stuttgart directed by Hans Günther Heime: Aeschylus' *The Persians*
- June 7, 8 Waseda-Sho Gekijo directed by Tadashi Suzuki: Euripides' *The Trojan Women*
- June 15 RAI Symphony Orchestra (Milan) conducted by Karl Melles with soloist Uto Ughi (violin): Works by Paganini, Mendelssohn, Respighi and Rossini
- June 16 RAI Symphony Orchestra (Milan) conducted by George Hadzinikos: Works by Christou, Debussy and Franck
- June 18-20 Ballets du XXIème Siècle (Maurice Béjart): *Wien, Wien nur du Allein*
- June 22, 23 Badisches Staatstheater Karlsruhe: Handel's *Xerxes*
- June 24 The New York Philharmonic conducted by Zubin Mehta: Works by Berlioz, Dvorak and Mozart
- June 25 The New York Philharmonic conducted by Zubin Mehta with soloist Glenn Dicterow (violin): Works by Bach, Druckman, Prokofiev and Ravel
- June 28-30 State Theatre of Northern Greece: Aristophanes' *Lysistrata*
- July 1 Athens State Orchestra conducted by Dmitri Kitaenko: Theodorakis' Symphony No 7
- July 5, 7 National Opera of Greece: Verdi's *Otello*
- July 8 Athens State Orchestra conducted by Marek Pijarowski with soloist Dora Bacopoulou (piano): Works by Krauze, Schumann and Tchaikovsky
- July 10, 11 Grands Ballets Canadiens: First program
- July 12, 13 Grands Ballets Canadiens: Second program
- July 15 Athens State Orchestra conducted by Dimitri Horafas with soloist Leonidas Kavakos (violin): Works by Brahms and Mahler
- July 18, 20 Royal Opera of Covent Garden: Verdi's *Macbeth*
- July 19, 21 Royal Opera of Covent Garden: Tippett's *King Priam*
- July 26-28 Karolos Koun's Theatro Tehnis: Aristophanes' *The Acharneans*
- July 29 Athens State Orchestra conducted by Byron Colassis with soloist Fou Ts' Ong (piano): Works by Beethoven, Brahms and Varvogli
- August 2,3 Athinaion Theatre (Karezi-Kazakos): Euripides' *Medea*
- August 5 English Bach Festival – Handel tercentenary celebration performance: *Teseo*
- August 6 English Bach Festival – Bach tercentary celebration concert with leader and director Christopher Hirons, harpsichordist and director David Roblou, soprano M. Hill-Smith, and R. Beckett and A. Robson on recorders
- August 9-11 Amphi-Theatre (Spyros Evangelatos): Aristophanes' *Peace*
- August 12 Tonkünstler Orchestra and Singverein Choir conducted by Miltiades Karidis with soloists soprano M.A. Häggander, mezzosoprano Glenys Linow, tenor Pavlos Raptis and bass Georges Pappas: Beethoven's *Missa Solemnis*
- August 13 Tonkünstler Orchestra and Singverein Choir conducted by Miltiades Karidis with soloists soprano M.A. Häggander, mezzosoprano Glenys Linow, tenor Pavlos Raptis and bass Georges Pappas: Verdi's *Requiem*
- August 15-18 National Theatre: Euripides' *Hecuba*
- August 19 Philharmonia Hungarica conducted by Dimitris Agrafiotis: Works by Dvorak, Hindemith and Schumann
- August 20 Philharmonia Hungarica conducted by Dimitris Agrafiotis with soloists Yannis Vakarelis and Aris Garoufalis (piano): Works by Adamis, Poulenc and Tchaikovsky
- August 22-25 National Theatre: Euripides' *The Bacchae*
- August 28, 29 Kirov Ballet: Minkus' *Bayadere*
- August 31, Sept 1 Kirov Ballet: Extracts
- September 2 State Orchestra of Thessaloniki conducted by Josif Conta with soloist Aldo Ciccolini (piano): Works by Papaioannou, Respighi and Saint-Saens
- September 3 Zürich Chamber Orchestra conducted by Edmond de Stoutz
- September 4 Zürich Chamber Orchestra conducted by Edmond de Stoutz with soloist Dimitris Sgouros (piano)
- September 7, 8 Theatre National de Chaillot directed by A. Vitez: Victor Hugo's *Lucrèce Borgia*
- September 10 ERT Symphony Orchestra conducted by Horst Newmann with soloist Ferenz Rantos (piano): Works by Varvogli and Liszt
- September 14, 15 Nuria Espert Company: Oscar Wilde's *Salome*
- September 17 Washington Symphony conducted by M. Rostropovich: Works by Makris, Schubert and Shostakovich
- September 18 Washington Symphony conducted by M. Rostropovich: Works by Debussy, Kalomiris and Beethoven
- September 20,21 Britain's National Theatre directed by Peter Hall: Shakespeare's *Coriolanus*

Lycabettus Theatre

June 15	La Mama Dance Theatre and Tuitas Ballet
June 17	Alea III Orchestra conducted by Th. Antoniou with soloist Judy Kellock (soprano): Works by Berio, Joplin, Milhaud, Rota and Skalkotas
June 18, 19	The Red Stripe Ebony Steel Band
June 20, 21	Miriam Makeba concerts
June 23	Shadow Theatre (P. Kapetanidis): <i>Karaghiozis' Wedding</i>
June 26, 27	Aegean Theatrical Exodus: <i>Panathenaia</i> – a revival of the ancient festival
June 29, 30	London Contemporary Dance Theatre and Small Dance Theatre
July 1, 2	Miles Davis in concert
July 5, 6	Modern Theatre: Aristophanes' <i>Thesmophoriazousae</i>
July 7-14	A Week of Jazz: Mikelis-Iskra (7/7), Charlie Haden's Liberation Music Orchestra (8/7), Sliomis-Touliatos- Floridis (9/7), Stako-Lavranos (10/7), Simopoulou - Katsoulis (11/7), Vienna Art Orchestra - Papadimitriou (12/7), Paris Reunion Band-Zois (13/7), and Voyadjoglou-Trandalidis (14/7)
July 16, 17	Athens Experimental Ballet (Yiannis Metsis)
July 19, 20	Christos Nikolopoulos in concert
July 21	ERT Variety Music Orchestra
July 22, 23	Herbie Hancock in concert
July 26, 27	Popular Experimental Theatre: Euripides' <i>Iphigenia in Tauris</i>
July 30, 31	Spring Theatre: Molière's <i>Le Bourgeois Gentilhomme</i>
August 2, 3	Thanos Mikroutsikos in concert
August 6, 7	Municipal Theatre of Kalamata: Brecht's <i>The Resistible Rise of Arturo Ui</i>
August 9, 10	Theatre Company of Pontus: Tsirkinidis' <i>David the Great Komninos</i>
August 12-15	Dancers – ballet
August 17, 18	Stefanos Karabekos in concert
August 20, 21	Tokyo Contemporary Dance
August 23, 24	Hellenic Chorodrama (Rallou Manou)
August 26, 27	Concerts by Aristoxenos
August 28	Vangelis Pitsiladis in concert
August 30, 31	Elias Andriopoulos concerts
September 3, 4	Yannis Voglis' Anatoli Theatre Company: <i>Yannis Ritsos – 75 years</i>
September 6, 7	George Hadzinassios in concert
September 9, 10	Folk music concerts

Ancient Theatre of Epidaurus

June 15, 16	Ballets du XXIème Siècle (Maurice Béjart): <i>Dionysos</i>
June 22, 23	Cyprus Theatre Company: Menander's <i>Dyskolos</i>
June 29, 30	National Theatre: Euripides' <i>The Bacchae</i>
July 6, 7	National Theatre: Euripides' <i>Hecuba</i>
July 13, 14	National Theatre: Euripides' <i>The Bacchae</i>
July 20, 21	National Theatre: Euripides' <i>Hecuba</i>
July 27, 28	Amphi-Theatre: Menander's <i>Epileptontes</i>
August 3, 4	Karolos Koun's Theatro Tehnis: Aristophanes' <i>Thesmophoriazousae</i>
August 10, 11	Karolos Koun's Theatro Tehnis: Aeschylus' <i>Prometheus Bound</i>
August 17, 18	National Theatre: Aristophanes' <i>Ploutos</i>
August 24, 25	State Theatre of Northern Greece: Euripides' <i>The Suppliants</i>
August 31, Sept. 1	State Theatre of Northern Greece: Euripides' <i>Helen</i>

Delphi International Festival of Ancient Greek Drama

Tickets are available at the Athens Festival box office, Stadiou 4 (in arcade).

June 4	State Theatre of Stuttgart: Aeschylus' <i>Persians</i>
June 6	Perseverance Eskimo Theatre: Sophocles' <i>Antigone</i>
June 8	Municipal Theatre of Kalamata: Aristophanes' <i>Lysistrata</i>
June 10	Scot Theatre, Japan: Euripides' <i>Trojan Women</i>
June 12	La Mama Theatre, USA: <i>The Myth of Oedipus</i> dance theatre
June 13	Schwerin State Theatre: Euripides' <i>Trojan Women</i>
June 15	Yiannis Tsarouhis Troupe: Euripides' <i>Trojan Women</i>
June 17	Praline Theatre, Yugoslavia: Sophocles' <i>Oedipus Rex</i>
June 19	Amphi-Theatro: Aristophanes' <i>Peace</i>
June 21	Avadh Theatre, India: Sophocles' <i>Antigone</i>
June 23	Karolos Koun's Theatro Tehnis: Aristophanes' <i>Acharneans</i>
June 25	Karezi-Kazakou Troupe: Euripides' <i>Medea</i>

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NAME DAYS IN JUNE

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

June 29 Peter, Petros, Paul, Pavlos, Pavlina

DATES TO REMEMBER

June 2	Pentecost
June 3	Feast of the Holy Spirit (Orthodox)
June 4	Shaban (Islamic)
June 5	World Environment Day (UN)
June 8/9	Shavuoth (Jewish)
June 17	Father's Day
June 21	Summer Solstice
June 26	UN Charter Day
July 1	Canada Day

PUBLIC HOLIDAYS

June 3 Public services and Banks closed

ATHENS '85

A number of artistic and educational exhibitions have been planned throughout Athens by the Ministry of Culture as part of **Athens: Cultural Capital of Europe 1985**.

UN CERTAIN LOOK-ROCK, sponsored by the Ministry of Culture and the French Institute at the Pnevmatiko Kentro beginning June 4.

DELACROIX'S GREECE LAMENTING OVER THE RUINS OF MESSOLONGHI and studies for the painting at the Pinakothiki beginning June 21.

LES BOURGEOIS DE CALAIS by Rodin and preliminary sketches at the Pinakothiki starting June 21.

MICHELANGELO'S BRUTUS and sketches will be displayed at the Pinakothiki beginning June 21.

GREECE AND THE SEA at OLP in Piraeus. *See focus.*

BYZANTINE AND POST-BYZANTINE ART at the old university in Plaka. *See focus.*

DEMOCRACY AND CLASSICAL EDUCATION, the exhibition will open at the National Archaeological Museum on June 21.

GREEK WOMEN'S DRESS: PAST AND PRESENT, starting June 21 at the Athenaeum, Amerikis 8.

A PANORAMA OF GREEK PAINTING, SCULPTURE AND ENGRAVING at the Pinakothiki beginning June 21.

SEVERAL EXHIBITIONS will be shown throughout Athens beginning June 21. They are: *The Thirties Generation and its Precursors*; *The Sixties Generation and its Achievements*; *Recent Trends*; and *The Vorres Museum: A Selection*.

ATHENS: PREHISTORY AND ANTIQUITY at the Stoa of Attalus. *See focus.*

FIFTH INTERNATIONAL BIENNALE OF SCULPTURE beginning June 22 and 23. *See focus.*

In addition to exhibitions, the Ministry of Culture has also planned a number of lectures, seminars and symposiums dealing with a variety of subjects.

MAN IN THE AGE OF TECHNOLOGY, a seminar organized by the Ministries of Culture and Technology. Over 30 scholars from Western Europe and the US, as well as from Greece, will discuss, among other topics, the relationships between technology and academia, technology and the environment and technology and art from June 24-28. The location of the seminar was unknown at press time.

A SYMPOSIUM OF ART CRITICS AND HISTORIANS sponsored by the Ministry of Culture and the French Institute held in conjunction with the Fifth International Biennale of Sculpture. Art historians and critics from throughout the world will meet to discuss: The Greek Spirit and the Reality of Modern Sculpture; Sculpture and the Environment, Space and the City; and The Place and Role of Sculpture in the Modern World. The symposium will meet at the Skironio Museum Polihronopoulou, June 23; the French Institute, June 24, 25; and the Hellenic-American Union, June 26, 27. An outing is planned on June 28, the last day of the symposium.

GALLERIES

AFI, Tripodon 25, Plaka. Tel 324-7146. A group exhibition of puppets and dolls until June 2.

AITHOUSA TEHNIS PSYCHICOU, Vas. Pavlou 30. Tel 671-7266. Minos Prinarakis until June 14. *See focus.* Photographer Goudy Orstein, June 17-28.

DADA, Antinoros 31. Tel 724-2377. Closed for the summer.

DIAGENES, Thespidos 14, Plaka. Tel 324-5841 and 322-6942. George Savvakis and Ed Eisman, June 10-30. *See focus.*

ENGINOPOULOS, Dinokratous 53, Kolonaki. Tel 722-3888. A group exhibition until the end of June.

PLAKA, Nikodimou 29, Plaka. Tel 323-4498. A group exhibition by 80 students from the School of Fine Arts, June 4-20. As part of the Athens: Cultural Capital of Europe festivities, Romanian artists Vanda Mihuleac and Decebal Nitulesku will exhibit from June 21 - July 10. *See focus.*

DRACOS ART CENTER, Herodotou 2, Kolonaki. Tel 721-7103. Yiannis Bouteas until June 15. *See focus.* A group exhibition by foreign and Greek artists, June 20 until the end of August.

POLYPLANO, Lykavittou 16, Kolonaki. Tel 362-9822. Until August 30, a group show by artists who are associated with the gallery.

SKOUFA, Skoufa 4, Kolonaki. Tel 360-3541. Cleo Makri exhibits mosaics until June 15. *See Focus.*

SYLLOGI, Vas. Sofias 4. Tel 724-5136. Closed for the summer.

THOLOS, Filellinon 20. Tel 323-7950. Closed for the summer.

TO TRITO MATI, Xenokratous 33, Kolonaki. Tel 722-9733. A group exhibition all month.

ZALOKOSTA 7, Zalokosta and Kriezotou Sts. Tel 361-2277. Artist Christian Gressier until June 8. A group exhibition of artists who work with the gallery from June 9 until the end of the month.

GALLERY "F", Fokilidou 12, Kolonaki. Tel 360-1365. Photocopier art by Nikos Dimoudis all month.

GALLERY 3, Fokilidou 3. Tel 362-8230. Closed for the summer.

HYDROHOOS, Anapirou Polemou 16. Tel 722-3684. Painter Maria Stilidiadou, June 4-20.

KOURD, Skoufa 37 and Vas. Sofias 16. Tel 361-3113.

KREONIDES, Iperidiou 7. Tel 322-4261. Closed for the summer.

MEDUSA, Xenokratous 7, Kolonaki. Tel 724-4552.

NEES MORPHES, Valaoritou 9a. Tel 361-6165. An exhibition of post-war art, based on the books of Eleni Vakalo (Kedros Publishers), examines the neo-realistic and other artistic trends of the period in two parts. The first part ends June 6 while the second half runs from June 8 to 28.

ORA, Xenofondou 7. Tel 323-0698. For the 15th year in a row, the gallery hosts young artists who will present exhibitions, theatre performances and musical recitals all month long.

ZOUMBOULAKIS, Kolonaki Square. Tel 360-8278.

ZYGOS, Iofondos 33. Tel 722-9219. A presentation of the fourth volume of the *Annual* all this month. A simultaneous exhibition of the works of the artists who are featured in the *Annual* - Gounaropoulos, Moralis, Droungas, Karras, Faitakis and others.

AITHOUSA TEHNIS IAKINTHOS, Zirini 23, Kifissia. Tel 801-1730. A retrospective of artist Aginor Asteriades until June 20.

ATHENAEUM ART GALLERY, Athenaeum Inter-Continental Hotel, Leoforos Syngrou 89-93. Tel 902-3666. Group exhibition of paintings and sculpture all summer.

ARGO, Merlin 8. Tel 362-2662. *Summer '85*, a group show featuring Varlamos, Venios, Yiorgas, Grammatopoulos, Engonopoulos, Zouboulakis, Malamos, Manolides, Prekas and Tetsis beginning June 15.

FILOMOUSA, Filomousa Eterias 1, Plaka. Tel 322-2293. Ink paintings and watercolors and ink and charcoal sketches in the Japanese sumi-e technique by Neil Evans, June 17 - July 7.

FOTOHOROS, Tsakaloff 44, Kolonaki. Tel 361-5508, 360-8349. Members of the Photography Club at the Moraitis School exhibit until June 10.

JILL YAKAS GALLERY, an exhibition of watercolors by artists Hilary Adair, Delia Delderfield, Maggie Hardy and Lisa Zirner until June 22. Spartis 11 Kifissia, tel. 801-2773. Mon, 6-8:30 pm, Tues-Fri, 10 am-2 pm and 6-8:30 pm, Sat, 10 am-2 pm or by appointment.

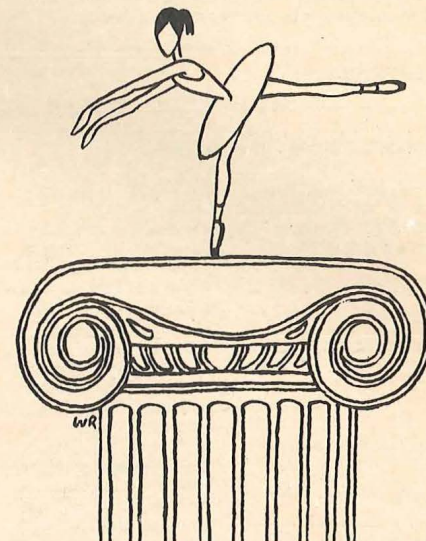
MUSIC, DANCE, THEATRE

GREEK FOLK DANCES by the Dora Stratou Theatre on Philopappou Hill until the end of September. Performances take place at 10:15 pm on weekdays and at 8:15 and 10:15 pm on Wed and Sun. For information telephone 324-4395 or 921-4650.

NELLY DIMOGLIOU GREEK DANCES until October at the Old City Theatre on Rhodes. The show begins at 9:15 pm daily, except Saturday. In addition the dance troupe is also offering a beginners' and two advanced dance courses for foreigners beginning mid-June. Tel (0241) 20157.

NEW AMSTERDAM SINGERS at the German Evangelical Church on June 15. *See focus.*

AN EVENING OF SURPRISES, under the direction of Michael Cacoyiannis at the Athens College Theatre on June 13. 8:15 pm. *See focus.*



PETER PAN will be performed by the Theatre of Thessaloniki's Small Theatre at the Vafopoulou Cultural Center in Thessaloniki on June 7 and 8, 6:30 pm, and on June 9, 11:30 am.

PIANIST MEROPI KOLLAROU at the Vafopoulou Cultural Center in Thessaloniki, June 11, 9 pm.

MUSICAL TRIBUTE TO VICTOR HUGO at the French Institute, June 4. Hugo's poems set to music. All events at the French Institute this year are taking place within the framework of Athens: Cultural Capital of Europe.

SIXTIES ROCK CONCERT with twist at the French Institute, June 7.

UNIVERSITY OF MINNESOTA GLEE CLUB will be touring Greece this month. The glee club will perform at the Municipal Theatre in Patras, June 14; the open air theatre in Eleftherias Park, Athens, June 15; the ancient theatre in Piraeus, June 16; and in Thessaloniki, June 17. For information telephone Yolanda or Michael Wynne, Arvanitis Travel Agency, at 322-2375 or 323-6117.

WINE FESTIVALS

DAPHNI. The festival is open daily from 9 pm until 1 pm, beginning July 13. Admission is 160 drs. Tickets are purchased at the gate.

ALEXANDROUPOLIS. Beginning July 6, this wine festival lasts until August 11. Tickets can be purchased for 110 drs at the gate. Open daily from 9 pm until 12:30 am.

RETHYMNON. From July 20 to 28 at the Rethymnon Municipal Garden daily, 11 pm to 2 am. Tickets are 200 drs and 100 drs for students.

SUMMER COURSES

BATIK COURSES at AFI begin this month. Kathy Hamill will teach three classes: June 4 - July 2, Tues, 6-9 pm; June 5 - July 3, Wed, 10 am - 1 pm; and a class for children, June 27 - July 18, Thurs, 10 am - 12:30 pm. For information telephone 324-7146.

GREEK FOLK DANCES will be taught by the Nelly Dimoglou Dance Company on Rhodes beginning mid-June. The weekly classes are divided into beginners' and advanced sections. Call (0241) 20157 for more information.

this month

SOUND AND LIGHT

ATHENS: ACROPOLIS-PNYX. The show is performed in Greek, English, French and German every day. For information and tickets drop by the Athens Festival box office, Stadiou 4, telephone 322-1459 or 322-311 (ext 240), or at the entrance gate at Ayios Dimitrios Lombaridiaris, telephone 922-6210, on the day of the performance. Tickets are 200 drs and 80 drs for students.

RHODES: MUNICIPAL GARDEN - PALACE OF THE GRAND MASTER. Information can be obtained by telephoning the Palace at (0241) 21922, the EOT office at (0241) 23255 and 23655 or the Town Hall at (0241) 25515 and 27679. Alternate performances are in Greek, English, French, German and Swedish. Tickets cost 200 drs and 80 drs for students.

CORFU: OLD FORTRESS. Call the EOT office at (0661) 30520 and 30360 for tickets, 200 drs and 80 drs for students, and information. The program is in Greek, English, French and Italian and includes Greek folk dances.

SCREENINGS

FRENCH INSTITUTE - THESSALONIKI

June 5, noon and 8:30 pm *Tin-Tin*
June 12, noon and 8:30 pm *Tin-Tin*
June 18 and 21, 5-8pm
June 4 and 6, 8:30 pm
Selections from Antenne 2
La Chinoise (1969),
directed by Jean-Luc
Godard and starring Anne
Wiazensky, Jean-Pierre
Léaud and Juliet Berto
June 11 and 13, 8:30 pm
Le Crabe-Tambour (1977),
directed by Pierre Schoen-
doerffer and starring Jean
Rochefort, Claude Rich
and Jacques Perrin
June 18 and 20, 8:30 pm
La Gueule de l'Autre
(1979), directed by Pierre
Tchernia and starring Jean
Poiret, Michel Serrault and
Bernadette Lafont
June 25, 8:30 pm
L'Affaire est Dans le Sac
(1932), directed by Pierre
Prevert and starring J.
Carette, L. Hays, G. Gay
and M. Duhamel
June 27, 8:30 pm
Buffet Froid (1979),
directed by Bernard Blier
and starring Gerard Depar-
dieu, Bernard Blier, and
Jean Carmet

EXHIBITIONS

YIORGOS PSARAKIS will exhibit at the French Institute in Thessaloniki in celebration of the city's 2300 years, June 4-21.

MOTHERHOOD AND CHILD, a group exhibition of sculpture with works by Aparitis, Vassilopoulos, Georgiades, Grousopoulos, Kandtzlilieris, Kapralos, Karibaka, Kato-poulos, Loverdos, Moustakas and Pappas, at the Dimotiki Pinakothiki, Pireos 51, until June 30.

GERMAN NEOREALISTS Peter Sorge, Wolfgang Petrick and Klaus Vogelgesang are exhibiting at the Pinakothiki until June 2. See *Gallery Rounds*.

ANTIQUÉ BOOKS display at Epigramma Bookstore, Voukourestiou 45, until June 5.

A TRIBUTE TO PICASSO, by 15 young French artists at the French Institute June 5 - July 15. At press time the institute was uncertain whether the program would take place in June so phone to check.

RADIO

HANDEL AND OPERA. Musicologist Ion Zottos discusses Handel using recorded examples in a series of 13 broad-casts which air on the Third Program every Wed from 12-1 p.m. The series, which is broadcast in Greek, ends Aug 7.

A TIME OF WAR, A TIME OF PEACE, Voice of America series commemorating World War II. See *focus*.

CLUBS AND ORGANIZATIONS

AMERICAN CLUB, tel 801-2988.

AWOG (American Women's Organization of Greece), tel 801-3971.

ASSOCIATION OF CANADIAN UNIVERSITIES GRADU-ATES, tel 364-2637, 721-0274.

CANADIAN WOMEN'S CLUB, tel 801-7553.

CROSS-CULTURAL ASSOCIATION, tel 691-8182.

CULTURAL SOCIETY OF THE FRIENDS OF HYDRA, tel 360-2571.

DEMOCRATS ABROAD, tel 721-6521.

LIONS' CLUB, tel 360-1311. Men only night at the Royal Olympic, June 10; Installation of Officers Night and dinner-dance at the Glyfada Golf Club, June 21.

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. The club meets every Tuesday of the month at the King George Hotel. Alekos Athanasiades gives a lecture entitled *Mount Athos from the Viewpoint of a Simple Believer* on June 4; On June 11 the Rotarians become organ donors. Professor of Nephrology Nikos Papadoyiannis of Athens University, the director of the organ bank, of the Laiko Hospital, Professor Ioannis Homatas; director of the organ bank at Tzanneiou Hospital Aikaterina Konaviyitou Hatziyiannaki, immunologist and director of the Athens State Hospital Aikaterini Stavropoulou, and Professor and ophthalmologist at Athens University Dimitrios Droutos will all be present; A walk by the sea in Argosaroniko on June 18. Members will depart from Paleio Faliro at 6:30 pm. Dinner and dancing; and on June 25 President Nikiforos Martakos will summarize the year's events and welcome the new president of the Rotarians, Pandeli Elmatzoglou.

LIBRARIES

AMERICAN HELLENIC CHAMBER OF COMMERCE, Valaoritou 17, Tel. 361-8385. A commercial and industrial reference library, with a collection of American and Greek directories and catalogues as well as many trade, technical and statistical journals. Mon-Fri, 8:30-2:30. Closed Sat.

ATHENS COLLEGE LIBRARY, Psychico Tel. 671-4628, ext. 60. Open Mon-Fri, 8:30 am-4 pm, closed Sat. 25,000 books in English and Greek; English periodicals.

AMERICAN LIBRARY (USICA, Hellenic American Union, Massalias 22 (4th floor), Tel. 363-7740. Books, periodicals, indexes and U.S. Government documents in English. A microfilm-microfiche reader-printer and a small collection of video-cassettes, films, records, slides and filmstrips. The New York Times, Time, Newsweek and Scientific American available on microfilm. Mon-Fri, 9:30 am-2pm and Mon-Thurs, 5:30-8:30 pm.

BRITISH COUNCIL LIBRARY, Kolonaki Sq., Tel. 363-3211. Lending Library open Mon.-Fri. 9:30-1:30. Reference Library open Mon.-Fri. 9:30-1:30.

BENAKI, Koumbari 1, Tel. 362-6462. For reference use only. Books, periodicals, manuscripts, gravures, and watercolors pertaining to all periods of Greek history and art with emphasis on folk tradition. Mon 8:30-2 pm, Sat. closed.

FRENCH INSTITUTE, Sina 29, Tel. 362-4301. Books, periodicals, references and records in French, Mon-Fri, 10-1, 5-7:45. Sat. closed.

THE GENNADIUS, American School of Classical Studies, Souidias 61, tel 721-0536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon, Wed, Fri, 9 am - 5 pm, Tues, Thurs, 5-8 pm and Sat, 9 am - 2 pm.

GOETHE INSTITUTE, Omirou 12-14, Tel. 360-8111. Mon-Sat, 9 am-1 pm. Books, periodicals, references, records and cassettes in German. Mon-Fri, 9:30 am-2 pm and 5-8 pm.

MULTI-NATIONAL WOMEN'S LIBERATION GROUP, Romanou Melodou 4, Lykavittos. Feminism, fiction, women's issues, psychology, back copies of feminist journals and a good selection of women's health literature. Tel. 281-4823, 683-2959, before 3 pm.

NATIONAL LIBRARY, Panepistimiou St, tel 361-4413. Open Mon-Thurs, 9 am - 8 pm, Fri and Sat, 9 am - 2 pm. in several languages. For reference use only.

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

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

PINAKOTHIKI LIBRARY, Mihalakopoulou 1, Tel. 723-5857. Located behind the Pinakothiki (National Gallery), the library is opened Mon-Fri, 9 am-2 pm. Art books and journals focusing on the period after the 15th century and on modern Greek art. For reference use only.

THE HELLENIC AMERICAN UNION GREEK LIBRARY, Massalias 22, 7th floor, tel 362-9886 (ext 51), is open Mon - Fri, 9 am - 1 pm and 6-9 pm. A general public library, it also functions as a reading room. Along with its 6000 volumes of Greek books, it holds an impressive collection of English books on ancient Greek literature and drama, modern literature, Greek history and Greek art (ancient to

contemporary), travel atlases and maps. Membership costs 100 drs per year for Greek citizens or foreigners who hold a residence permit. Other users can check out books as well by paying a deposit of 500 drs. One can check out 2 to 5 books for a period of 2 to 3 weeks.

MUSEUMS/SITES OUTSIDE ATHENS

Peloponnese

ANCIENT CORINTH, museum and site. Tel. (0741) 31207. Ruins of one of the most important cities in ancient Greece; what is visible now dates mostly from Roman period. Excellent museum with finds from prehistoric through late Roman period. Open weekdays and Saturday from 8 a.m. - 7 p.m. and Sunday from 9 a.m. - 7 p.m. Admission 100 drs.

MYCENAE, ruins of the most important Mycenaean palace on top of a citadel. Open daily from 8 a.m. - 7 p.m. and Sunday and holidays from 9 a.m. - 7 p.m. Admission 100 drs.

EPIDAUROS, museum and Sanctuary of Asklepeios. Tel. (0753) 22009. Major ruins of the sanctuary, dedicated to healer god Asklepeios, date from the late classical period. Well preserved ancient theater seats 15,000 people; used throughout summer for festival events, is famous for excellent acoustics. Museum contains finds from the site, including interesting examples of reconstructed architectural fragments. Open daily 8 a.m. - 7 p.m., Sunday and holidays 9 a.m. - 7 p.m. Closed Tuesday. Admission 100 drs.

MYSTRAS, fascinating ruins of a Byzantine city located in the foothills of Mt. Taygetos, near Sparta. It is said that Constantine XI Palaeologos, the last Byzantine emperor, was crowned in the cathedral here. Museum is located in one of the cathedral's buildings and contains mostly architectural fragments. Open 8 a.m. - 7 p.m. weekdays, 9 a.m. - 7 p.m. Sunday and holidays. Admission 100 drs.

OLYMPIA, the "Sacred grove of Altis", dedicated to Zeus, was considered the most important sanctuary in Greece. Olympic games were held here every four years. Museum contains outstanding works of ancient sculpture, including the pediment sculptures from the Temple of Zeus, the statue of Hermes reputedly by the sculptor Praxiteles, and a 5th century Nike (winged victory) by Paionios. Weekdays 8 a.m. - 7 p.m., Sunday and holidays 9 a.m. - 7 p.m. 100 drs. admission to the site and 100 drs. admission to the museum.

Central Greece

DELPHI, seat of the famous oracle, with ruins of a vast and rich sanctuary, and a fine museum. Site open from 8 a.m. - 7 p.m. on weekdays and 10 a.m. - 4:30 p.m. on Sundays and holidays. The museum, tel. (0265) 82313, houses finds from the excavations. Open daily 8 a.m. - 7 p.m., closed Tuesday, and Sunday and holidays 10 a.m. - 4:30 p.m. Admission 100 drs. for site; 100 drs. for museum.

OSSIOS LOUKAS MONASTERY, between Levidia and Delphi, was built in the 11th century A.D. Outstanding mosaics. Open 8 a.m. - 7 p.m. weekdays and 9 a.m. - 7 p.m. Sunday and holidays. Admission 50 drs.

MUSEUMS AND SITES

ACROPOLIS, open 7:30 a.m.-6:00 p.m. weekdays and 8 a.m.-5 p.m. Sunday. The entrance fee of 150 drs. includes the museum.

ACROPOLIS MUSEUM, same hours as the Acropolis except Tuesday when it is open from 12-6 p.m. Tel. 323-6665. Sculpture, vases, terracottas and bronzes from Acropolis excavations.

ANCIENT AGORA, 7:30 a.m.-7:30 p.m. weekdays and 8 a.m.-5 p.m. on Sunday. 100 drs. entrance fee, half price for students.

AGORA MUSEUM, tel. 321-0185. Same hours as Agora, except closed Tuesday. Price includes entry to both. A replica of the 2nd century B.C. Stoa of Attalos, the museum has been reconstructed on original foundations in ancient Agora. Also houses finds from Agora excavations.

ARCHAEOLOGICAL MUSEUM OF PIRAEUS, Harilao Trikoupi 31, Piraeus. Tel. 452-1598. Holds fine collection of Greek and Roman sculpture.

BENAKI MUSEUM, Koumbari 1 (corner of Vass. Sofias). Tel. 361-1617. Neo-classical mansion housing Antony Benaki's private collection of ancient and modern Greek art, artifacts, textiles, and costumes as well as examples of Islamic, Coptic and Chinese art. Open 8:30 a.m.-2 p.m. Closed Tuesdays. 100 drs. entrance.

BYZANTINE MUSEUM, Vass. Sofias 22. Tel. 721-1027. Villa built for the Duchess of Plaisance in 1848. Houses Athens' major collection of Byzantine and post-Byzantine art. Open weekdays 9 a.m.-3:15 p.m. Closed Monday, holidays and Sunday opens from 9 a.m.-2 p.m. Entrance 100 drs., 50 drs. for students.

CENTER FOR FOLK ART AND TRADITION, Angeliki Hadzizimihali 6. Tel. 324-3987. Exhibitions focusing on folk traditions in Greece. Open 9 a.m.-1 p.m. and 5-8 p.m. Closed Sunday afternoon and all day Monday. Free entrance.

D. PIERIDES MUSEUM OF MODERN ART, 29 King George Avenue, Glyfada. Tel. 865-3890. Open Monday and Wednesday from 6-10 p.m. Private collection of Cypriot and Greek Modern Art.

GOULANDRIS MUSEUM OF NATURAL HISTORY, Levidou 13, Kifissia. Tel. 808-6405. Open daily, except Friday,

from 9 a.m. - 2 p.m. and Sunday from 10 a.m. - 4 p.m. Entrance: 70 drs. for adults and 20 drs. for students.

GOUNARO MUSEUM, G. Gounaropoulos 6, Ano Ilissia. Tel. 777-7601. Art and memorabilia of Gounaropoulos, one of Greece's best-known artists.

THE JEWISH MUSEUM OF GREECE, 36 Amalias St., Athens. Tel. 323-1577. The collections of the museum include religious and folk art representative of the centuries old Judeo-Greek and Sephardic communities of Greece. Open Sundays through Fridays from 9-1. Saturday closed.

MUSEUM OF THE CITY OF ATHENS, 7 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.-1 p.m. 150 drs. entrance, 70 drs. for students.

NATIONAL HISTORICAL MUSEUM, Stadiou, Kolokotroni Square. Tel. 323-7617. Open 9 a.m.-2 p.m. weekdays (except Monday) and 9 a.m.-1 p.m. weekends. 50 drs. entrance, 20 drs. for students, free Thursday.

NATIONAL GALLERY OF ART, (Ethniki Pinakothiki), Vass. Konstantinos, opposite the Hilton Hotel. Tel. 721-1010. Permanent collection includes works of Greek painters from 16th century to present, as well as a few European masters. Open Tuesday-Saturday from 9 a.m.-3 p.m. and Sunday from 10 a.m.-2 p.m. Closed Monday.

SPORTS

BADMINTON

The Halandri Badminton Club, Halandri. For further information call 652-6421 or 682-9200.

BASKETBALL

For information call the **Basketball Federation**, Averof 30, tel. 824-4125 or 822-4131.

Panellinio Athletics Association, Evelpidon and Mavromateon Sts., after 3 p.m., tel. 823-3720 or 823-3733.

BOWLING

The following bowling alleys are open to the public in Athens with prices for games between 120 and 140 drs., usually including shoe rental.

Bianos Bowling, Vas. Yiorgiou 81 and Dousmani 3, Glyfada, tel. 893-2322; open 10 a.m. to 2 a.m. Also Vouliagmeni 239, tel. 971-4036, open 6 p.m. to 2 a.m. Game prices are 120 drs. before 6 p.m. and 140 drs. after 6 p.m.

Bowling Center Piraeus, top of Castella, Profitis Ilias, Piraeus, tel. 412-0271, open 10 a.m. to 2 a.m.

Holiday Inn, Bowling Alley, Mihalakopoulou St., tel. 721-7010. A 12 lane Brunswick alley with snack bar. Open from 10 to 2 a.m. daily and from 10 to 3 a.m. on the weekends.

Bowling Center Kifissia, snack bar and bowling alley, Kolokotroni and Levidou Sts., Kifissia, tel. 808-4662, open 10 to 2 a.m. Competitions every Monday at 6:30 p.m. for 'B' class; Wednesday at 6:30 p.m. for 'A' class. Prices between 90 and 140 drs. depending on the time and day, shoe rental 10 drs. extra.

BOXING

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.

Filothai 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.

CRICKET

The Ramblers Cricket Club, amateur cricket club playing in Halandri. Call Jonathan Weber, its treasurer, between 9 am and 3 pm, at 363-3617 for information.

CYCLING

Detailed programs and further information are available from the **Greek Cycling Federation**, 28 Bouboulinas St., tel. 883-1414.

CHESS

For general information and details on lessons, contact the **Greek Chess Federation**, 79-81 Sokratous St., 7th floor, tel. 522-2069, 522-4712.

Lessons are available at:

Ambelokipi Chess Club, 6 Kolhitos, tel. 643-3584.

National Bank of Greece Chess Club, 9 Neofytou Douka St., Kolonaki, tel. 723-0270.

GOLF

The Glyfada Golf Course and Club near the eastern International Airport bus terminal, tel. 894-6820, 894-6875. Open

a matter of taste

Tacos or filet Diane? That is the question

Elaine Priovolos

Recently, two very good restaurants with quite different kitchens opened up in the northern suburbs of Kifissia and Drosia.

Aztec, Athens' first Mexican restaurant, is run by husband and wife Andreas and Judy. Judy was born in Latin America and has traveled extensively throughout that continent. Before moving to Greece, she ran a Mexican restaurant in San Francisco.

Entering this cozy eating emporium, the customer is transported to a Mexican hacienda. Red accents predominate within the white stucco walls: even the English and Greek-speaking waiters wear red sashes. The menu is as well conceived as the interior. Popular Mexican dishes such as *tostadas*, *tacos*, *enchiladas* and *guacamole* are served, as well as sangria and Margaritas. For the uninitiated the menu includes a glossary of terms in both English and Greek with directions on how to eat certain foods.

It was a treat to sample Mexican cuisine after doing without for so long. Two smooth Margaritas nicely complemented our appetizer of *guacamole* and corn chips. For us, the problem of deciding what to order was solved by the combination plates. The beef hard *taco* and *enchilada* and the chicken versions of the same dishes were served with rice, refried beans and salad. The food was moderately spiced, but for those with a yen for the diabolical, the

proprietors have kindly placed small ceramic pots of hot sauce on every table. Beverages are limited to what goes best with Mexican food - wine, beer and, of course, sangria.

Aztec, (Leoforos Kifissias 261), is open from 6 to 11:30 pm, Monday through Saturday. Dinner for two, including cocktails, appetizer and sangria, comes to approximately 2,050 drs.

Kentia is further north, on the corner of D. Petriti and Arhiepiskopou Hrisanthou, right off the main plateia in Drosia. The restaurant is named after co-owner Ioannis Toukas' favorite plant, which decorates the wood-paneled interior. Meats and some of the desserts are displayed beneath the bar so that customers can see for themselves the quality of the produce.

Specializing in French cuisine with a few Greek dishes, **Kentia** offers an impressive assortment of hot and cold hors d'oeuvres. We chose an avocado half, smothered in French dressing, and a generous number of shrimp and cheese crêpes from the 17 appetizers on the menu. Just as impressive in variety and quality are the meat dishes. We recommend the medallions of beef in oregano sauce, served with a side dish of lasagna, and filet Diane, tender beef smothered in mushrooms, which comes with vegetables, fried potatoes and squash *au gratin*. Both dishes are specialties of the house. The chocolate soufflé, covered with either cream or chocolate syrup, is a sinfully delicious way to end your meal.

The service is excellent. Mr Toukas welcomes his customers personally and checks throughout the evening to see how they are enjoying their meals.

Kentia, tel 813-4080, is open daily, except Monday, from 8:30 pm to 2 am. Dinner, including appetizer, wine and dessert, should be about 5000 drs for two.

from 8 a.m. to sunset.

HIKING

Ipehrios Zoi (Outdoor Life), 9 Vassilis. Sophias, tel. 361-5779, is a non-profit mountaineering and hiking club open to all. Organizes outings every weekend at minimal cost. No special equipment needed except good walking shoes and a rucksack.

HOCKEY

FIELD HOCKEY CLUB OF ATHENS. For further information call 681-1811. 13-2853.

GYMNASTICS

Contact **SEGAS** for information, 137 Syngrou Ave., tel. 934-4126.

HORSE RACING

There are races every Mon., Wed., and Sat. at 2:30 p.m. at the **Faliron Racecourse** at the terminus of Syngrou Ave., tel. 941-7761. Entrance fees are 500 drs. - 1st class seating; 100 drs. - 2nd class seating; 30 drs. - 3rd class seating.

HORSEBACK RIDING

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

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

Hellenic Riding Club, 19 Paradissou St., Maroussi, Tel. 682-6128. Has three open-air and one indoor track. Non-members admitted. Open 7-10:30 a.m. and 3-6 p.m. (hours vary according to season).

Tatoi Riding Club, Tatoi and Dekelia Sts., near airport, tel. 808-3008. One track for racing events and three smaller ones for riding and jumping lessons. Non-members admitted. Open 8-11 a.m. and 7-8 p.m.; Lessons cost 500 drs. per hour or 12 lessons for 5,000 drs.

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.

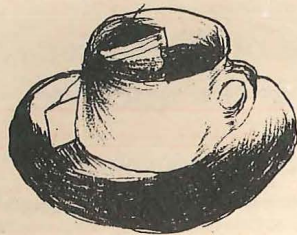
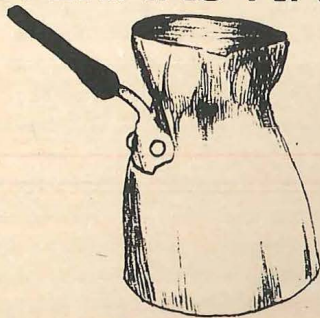
Voullis Tennis Club, tel. 893-1145, Posidonas Ave., Glyfada. **Panellinios Athletics Club**, Evelpidon and Mavromateon Sts.

Paradissos Tennis Club, Maroussi, tel. 681-1458.

Kifissia Athletics Club, tel. 801-3100.

Summer Tennis Camp, 1 July - 8 September, weekly period, groups of 10, children 8-14. Price 26,000 drs., all inclusive. Call Mr. and Mrs. Karafilides, tel. 651-7419 for information.

TAVERNAS AND RESTAURANTS



CENTRAL

KENTRIKON, Kolokotroni 3, in arcade next to the Athénée Palace Hotel. Tel 323-2482. Greek and International cuisine with a huge menu from hors d'oeuvres, omelettes of all kinds, vegetable plates, grills, to ice cream, sweets etc. Logical prices. Open from noon until 10:30 pm.

SYNTRIVANI 5 Fillenion St., near Syntagma Square. Tel 323-8662 Greek Cuisine, extensive variety of dishes including souvlaki and mousaka (specialties). This restaurant also serves fresh fish.

DIONYSOS Across from the Acropolis Tel 9233-182 or 923-1936. Complete restaurant and pastry shop. The house specialties are: "Adriatica" charcoal broiled shrimps, "Lois" fillet of sole, "Vine Grower's" baby lamb and veal mignonettes in oregano sauce garnished with noodles Romaine.

note: *Dionysos-Zonars* at the beginning of Panepistimiou St. near Syntagma Square also has complete restaurant service. Tel 3230-336

Dionysos on Lycabettus Hill opens March 1st for the spring season. Tel: 9233-182

FLOKA Panepistimiou 9, Restaurant, pastry shop Tel 3234-064

note: *Floka* Leoforos Kifissias 118, Tel 6914-001 also provides complete restaurant, pastry shop and catering services. Delicious club sandwiches and ice cream pies ("Black Venus" etc.)

CORFU, Kriezotou 6 (next to King's Palace Hotel). Tel 361-3011. Menu includes popular standbys of Greek cuisine as well as a few variations from Corfu. Daily noon-1 am.

DELPHI, Nikis 13. Tel 323-4869. Excellent lunchtime spot, very good food, reasonable prices, 11 am-11 pm

DRUGSTORE, Stoa Korai. Tel 322-6464, 322-1890. A multi-purpose restaurant with news stand and pharmacy. Open from 8 am-2 am, except Sundays.

EVERYDAY, Stadiou St 4 and Voukourestiou corner. Tel 323-9422. Spacious and central, serving moussaka, grills and salads. Unusually good *mazedes*. 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 Ieremias, songs old and new.

MIKE'S SALOON, Vas. Alexandrou 5-7 (between the Hilton and Caravel Hotel). Tel 729-1689. Bar, snacks and full-course meals. Daily 12 pm - 2 am and Sundays, from 6 pm-2 am

OTHELLO'S, 45 Mihalakopoulou, Ilissia. Tel 729-1481. Specialty: Beef Stroganoff. Open daily, from 12 pm-2 am. Closed Sunday.

PAPAKIA, Iridanou 5 (behind the Hilton). Tel 721-2421. The specialty, as the name suggests, is duck. Daily from 8 pm-2 am.

ROUMELI, Panormou 107, Ambelokipi (across the park from the Apollon Towers). Tel 692-2852. At lunchtime, a wide selection of Greek dishes; evening specialties are charcoal broils. Daily from 12 pm until late. Bakaliaros, bifteki special, snails, baked fish (gavros).

THE ANNEX, Eginitou 6 (between the Hilton and U.S. embassy). Tel 723-7221. Some Greek cuisine. Full cocktail bar. Open daily from 12-3:30 pm and 8 pm-2 am. Closed Sunday.

THE PLOUGHMAN, Iridanou 26, Ilissia; (near the Holiday Inn), Tel 721-2044. Dartboard; English cooking, and reasonable prices. Open daily from 12 pm-2 am, kitchen closed on Sundays.

TABULA, Pondou 40 (parallel to Mihalakopoulou, behind the Riva Hotel). Tel 779-3072. A varied menu of Greek, and international specialties plus a well stocked bar. Fresh fish daily. Nightly from 9 pm-1 am. Closed Sundays.

PLAKA

ANGELOS'S CORNER, Syngrou 17 near Temple of Zeus. Cozy nook with piano. Excellent Greek and French cuisine served in salon atmosphere. Seats 50 max, reservations



**Open lunch and dinner,
9 Hadjiyanni Mexi and Michalakopoulou
Str. behind the Hilton,
Tel. 723-8540, 724-3719.**

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 service. Closed August.

FIVE BROTHERS, Aiouli St off the square behind the Library of Hadrian. A clever gimmick: put a blackboard outside the establishment announcing special discount menus and you'll draw a crowd. Open daily from 8-1 am.

HERMION cafe and restaurant, in a little alley off Kapnikarea (near the Adrianou St cafeteria square). Exquisite Greek cuisine (a light touch with the olive oil), friendly service. Open daily from 8 pm - 12 am.

MILTONS Adrianou 91 Plaka tel 324-9129. Charming island atmosphere. Large selection of traditional appetizers, homestyle Greek cooking and various steaks, also fresh fish. Piano. Open lunchtime, perfect for business lunches, and evenings. Reservations suggested.

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.

THESPIIS, taverna on Thespidos Street. Special menu: lamb liver, roast lamb, tiropitta oriental (bitesized, crispy pie with melted cheese and herbs), roof garden and outside garden

opposite; quality service, reasonable prices. Open from 12 pm-2 am.

THE CELLAR, Kydathinaion and the corner of Moni Asteriou. Quality taverna fare, good service and extremely reasonable prices brings Athenians from all over the city to this basement taverna; not unusual to see a Kolonaki couple in lavish evening wear take their place at one of the crowded papercloth-covered tables; some choice island wines besides retsina. Open from 8 pm-2 am daily.

XYNOS, Agg. Geronda 4. Tel 322-1065. Old Plaka taverna with extensive fare including stuffed vine leaves, fricasée. Wine from the barrel. Guitar music. Closed Sunday.

PANGRATI AND ENVIRONS

KARAVITIS, Arkinou 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.

MAYMENOS AVLOS, (Magic Flute) Kalevku 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 cuisine, large variety of hors d'oeuvres. The specialties include lamb in lemon sauce. Closed Sunday.

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 INTER-CONTINENTAL. Tel 902-3666.

La Rotisserie, highest quality French food prepared by Executive Chef Hervé Merendet. Dinner from 8 pm. Gastronomic menu and five special VIP menus on request.

Kava Bar, open daily from 11-2 am. Happy hour from 5-7 pm (drinks half price). Duo d'Amour performing nightly, except Monday, from 9 pm.

Kava Promenade, serving soufflés and crêpes plus other light lunch specialties, 12-3:30 pm weekdays. Live piano music.

Poolside Barbecue, evening dining under the stars, with appetizers and salad buffet plus wide range of grilled meat and fish. Music by D. Krezos trio, from 9 pm nightly.

The Tavern moves outside to the pool area beginning June 3. Extensive buffet of Greek and Cypriot appetizers, plus grilled meat and fish. Entertainment is provided by nightly by the Krezos Trio. Dinner is served from 8 pm.

ASTIR PALACE, Athens, Syntagma Square. Tel 364-3112.

Apocalypse Restaurant, excellent international cuisine served in elegant surroundings. The menu also includes Greek favorites like *avgolemono* soup. Extensive wine list, including a very good house wine. Open every day for lunch, 12:30-4:30 pm, and dinner, 8 pm-1 am. Live dinner music with pianist Yiorgos Niarchos beginning at 9:30 pm.

Asteria Coffee Shop, open every day for breakfast, 7-11 am, lunch 12:30-4 pm, dinner, 7:30 pm-1:45 am.

Athos Bar, open every day from 11 am-1:30 am. Piano music.

ASTIR PALACE, Vouliagmeni. Tel 896-0211.

Grill Room, downstairs cafe-restaurant, piano music, sometimes a small orchestra for dancing. Open daily from 1-3:30 pm and from 8 pm-1:30 am.

KING GEORGE HOTEL. Tel 323-0651.

Tudor Hall, panoramic view of the Acropolis. International cuisine with some Greek specialties. Open daily from 12-3:30 pm and from 8 pm-12 am.

LEDRA MARRIOTT HOTEL. Tel 952-5211.

Summer Starlight Buffet starting June 14. Poolside, evening dining with music and dance. Sumptuous buffet serving refined Hellenic specialties, spectacular view of the Acropolis, the city and the sea. Daily except Monday, from 8 pm.

Kona Kai, Polynesian food complete with waterfall, recessed pools. Open Monday through Saturday from 7 pm-12:30 am. Expensive but well worth it. Tepanyaki, Japanese exhibition cooking, food prepared at special tables of 8; cook is part of the party, special arrangements and reservations necessary.

Zephyros Coffee Shop, open daily from 6:30 am-1:30 am; breakfast from 6:30 am, served à la carte or buffet, specialty eggs à la minute; all day menu 11 am-11 pm; business 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, barbecue.

restaurants and night life

ROUMBA, Damareos 130. Tel 701-4910. Specialties include filet à la crème with mushrooms and "Rombosalata". Closed Tuesdays.

THEMISTOKLES, Vas. Georgiou 31, Pangrati. Tel 721-9553. Expensive taverna fare, charcoal grills, but the specialty is meat in lemon sauce. Delicious fried meatballs.

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 homemade chocolate cake and lemon pie on alternate days, baked apples and yogurt with sour cherry sauce.

DIONISSOS, Mt Lykavittos (accessible by the funicular which starts at the top of Ploutarchou St, Kolonaki). Tel 722-6374. Atop one of the Athenian landmarks with a view of the entire city. Meals, pastries and snacks. Daily 9 am - 11.45 pm.

DEKAKOIKTO, 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: crêpes and desserts. A few Chinese and Arabian main dishes.

GEROFINIKAS, Pindarou 10. Tel 362-2719, 363-6710.

Fine Greek and oriental cuisine, fresh fish, out-of-season fruits and vegetables, rich sweets. Specialties include lamb with artichokes and eggplant puree. Cosmopolitan atmosphere.

NOUFARA, Kolonaki Str 21. Tel 362-7426. Restaurant, Snack bar, Spagettaria.

ROUGA, Kapsali 7, Kolonaki Square. Tel 722-7934. Set off on a small cul-de-sac (*rouga* means lane). Good selection of taverna fare. Well-deserved popularity: good food. Open nightly from 8 pm-2 am.

VLADIMIROU, Aristodimou 12, Kolonaki. Tel 724-1034 721-7407. Twenty years old this year and still going strong. Specialty entrées are pepper steak and spetsoufai (sausages and green peppers in tomato sauce) from the Pelion area. Piano music and songs. Bar.

HALANDRI/MAROUSI PSYCHICO/ENVIRONS

ALATOPIPERO, Konstantileos/Tsavella, Maroussi. Tel 802-0636. *Youvassi* (port with garlic cooked in ladoharto) and chicken *sti gastru*. 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. Speciality: lamb in filo pastry.

KRITIKOS, Pendelis Ave/Frangoklissia. Tel 681-3136. Two fireplaces, short orders, dolmadakia beyerdi (a Turkish dish), retsina from the barrel. Open daily, except Mondays, from 8 pm-12 am and Sunday from 12 pm-12 am.

KYRANITA, 4 Ithakis, Halandri. Tel 682-5314. Greek cuisine, music. Daily from 6 pm-2 am, closed Sundays.

NICHOLAS, 28 Evangelistrias, Nea Erythra, (left of the traffic lights). Tel 801-1292. Open nightly from 8 pm - 2 am.

O MORIAS Vas. Konstantinou 108 and Peloponissou, Aghia Paraskevi. Tel 6599-409 Family taverna with very reasonable prices. Specialties include lamb in tomato sauce with pasta, grills (unusually good meatballs) salads. Wine from the barrel.

PAPAGALO, Plateia Aya 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* (casserole liver, heart etc).

STEKI TOU ANDREA, Messinias/Kithaironos Frangoklissia. Tel 682-5041. Fried bakaliaros bifteki special, snails, baked fish (gavros). Open nightly from 8 pm-2 am and for lunch on Sundays, 12-5 pm.

TO PRASINO Plateia Drosopoulou, Filothei. Tel 6815-158 The taverna with (perhaps) the fastest service in Athens! The menu includes grills (sausages, chops, souvlaki and hamburger steak) and delicious deep fried meatballs. Salads,



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Superb Chinese cooking in a luxurious Oriental atmosphere
Open 12 to 3:30 p.m. and 7:30 to 1 a.m.

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Poolside Barbecue

The taste of summer, at
Hotel Athenaeum Inter-Continental's
barbecue by the pool.
Enjoy an array of cool appetizers
from the buffet, followed by
charcoal-grilled meat or fish...
all to the music of
the Demetris Krezos Trio.
Open from 8:30 nightly.
For reservations call Tel. 902-3666.

HOTEL ATHENAEUM INTER-CONTINENTAL
89-93 Syngrou Avenue

restaurants and night life

French fries and fruit round out the meal. The meat is all first quality. Lunch from 12:00-4:30 and dinner from 7:30-12:00 p.m.

THE VILLAGE II, Moraitou 82 and Vrana (Neo Psychico). Tel 671-7775. Pleasant «village» atmosphere, good service. Specialties: lamb cooked over grapevines, frigidelli, charcoal broiled quail.

PALEO FALIRO/ALIMOS

CAMINO, Pizzeria-Trattoria, Posidonos 54 Paleo Faliron. Tel 982-9647. Piquant pastas, pizzas and choice cuts of meat are special; draft Heineken and Santorini bottled "house wines" Not as pricey as neighboring Italian restaurants.

GASKON TOMA, 20 Posidonos, Paleo Faliron. Tel 982-1114. Open every evening. Appetizers, short orders, *plaki* (fish and vegetables cooked in wine). Ouzo and wine free.

FONDANINA, Vas. Georgiou 31, Tel 9830-738 Specialties include stuffed "Pizza Calzone", spaghetti carbonara, rigatoni with four cheeses, saltibocco à la Romano, filetto diabolio, Italian and Capriccio 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 accommodate 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.

PANORAIA, Seirion/Terpsihoris Sts, Paleo Faliron. Tel 981-3792. On Sundays open only for lunch. Short orders for fish and meat; shrimps.

SEIRINES, 76 Seirion, Paleo Faliron. Tel 981-1427. On Sundays also open for lunch. Short orders, rabbit in red wine, *bakaliaros* (cod).

STA KAVOURAKIA, 17 Vas Georgiou, Kalamaki. Tel 981-0093, open only at night 6 pm-2 am. Crabs (kavouria), 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.

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.

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 Tatoiu. Tel 801-3803. International and Greek cuisine.

BARBARA'S, Ionias St, Kifissia. Tel 801-4260. Quiet, relaxed ambience in a converted modern house. Carefully

*The most romantic
candlelit garden in Kifissia
full of flowers and greenery*



*International menu
New specialties Unusual salads
Curries twice a week*

37, Ionias str. Kifissia Tel. 80 14 260

thought-out-menu. Unusually good veal dishes. An attractive bar and soft piano music. Closed Sunday.

BLUE PINE, Tsaldari 27, Kifissia. Tel 901-2969. Country club atmosphere. Renowned for its fine assortment of hors d'oeuvres, also favored for charcoal broils. Piano. Closed Sundays.

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.

KENTIA, on the corner of D. Petriti and Arhiepiskopou Hrisanthou, right off the main plateia in Drosia. Tel 813-4080. Specializes in French cuisine with a few Greek dishes. Personalized service.

LOTOFAGOS (Lotus Eater), 4 Aghias Layras, Kifissia, behind the train station. Tel. 801-3201. Closed Tuesdays and Wednesdays. A buffet of unique international recipes created by the charming hostess. The buffet includes a choice of soup or one of two or three hors d'oeuvres, one of two special main dishes with vegetables, salad and wine. This restaurant is praised all over Europe. Very special «A» rating. Limited seating. Reservations a must.

MOUSTAKAS, H. Trikoupis and Kritis, Kifissia. Tel 801-4584. Also open for lunch on Saturday and Sunday.

NICHOLAS, 270 Kifissias Ave, Filothei. Tel 681-5497. On Sundays and holidays open also for lunch. Crêpes with

cheese stuffing, snails, *dolmadakia* (meat and rice stuffed vine leaves), *bekri mezés* (meat cooked in wine).

O NIKOS, Skopelou 5, Kifissia. Tel 801-5537. On a road running parallel to Odos Marathonos, turn right just before the Mobil station at Nea 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* (innards on the spit), apple pie dessert. Retsina from the barrel.

PICCOLO MONDO, Kifissias Ave 217, Kifissia. Tel 802-0437. Phone for Reservations. PIANO-Restaurant with French cuisine. Main dishes include médaillons de boeuf and escalope with tropical fruits. Closed Sunday.

PITSOUNIA, 26 Halkidos, terminus of the Kato Kifissia bus. Tel 801-4283, open for lunch and dinner. *Bakaliaros skordalia* (fish with garlic 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 Delyiorgi, Evangelistria. Tel 411-2149. Specialties: snails, kebabs, innards on spit (*kokkoretsi*), pureed yellow peas with onions (tava).

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, Makriyanni 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 Kolyty, Freates. Tel 451-3432. *Bakaliaros*, bifteki done over charcoal. Known as the Garage locally for its big front doors opening on to a large courtyard. Open daily from 8 pm - 2 am.

ZILLER'S, Akti Koundouriotou 1. Tel 411-2013. Tastefully decorated and popular with a floor-to-ceiling wall of liquors and a complete and reasonably-priced menu. Overlooks the sea and Votsalaki Beach. Daily from 12 pm-2 am.

SEAFOOD

MICROLIMANO, (or Turkolimano, as it is still called) in Piraeus now hosts twenty-two seafood restaurants, all offering a good meal with excellent service at a table by the sea. Every taxidriver knows where it is, but if you want to use local transportation, take the metro to Faliron station, one stop before the Piraeus terminal, and walk towards the Castella hill, following the sea around to the tiny port (a five-minute walk). If you use the green bus in Syntagma, again get off at Faliron train station. A few of the more popular tavernas: **ZORBA**, (No. 1). Tel 412-5501; specialty is the tray of *mezedes*, 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 **Freates** around the coast from the Zea Marina yacht harbor. Several restaurants offering fresh fish and a cliffside view of the sea. Also for seafood:

ANDONOPOULOS, Friderikis 1, Glyfada. Tel 894-5636; an old and comfortable restaurant with an extensive sea-food menu. Daily noon-midnight.

BOULLABAISSÉ, Zisimopoulou 28, Amfithea (behind the Planetarium, Syngrou Ave). Tel 941-9082. Bouillabaisse, fresh fish and a variety of shellfish. Nightly 7.30 pm-12 am.

LAMBROS, on the shore road, Posidonos 20, Voula. Tel 896-0144. Variety of appetizers and usually a good assortment of fish. Moderately expensive. Daily 10 am-1 am Closed Mon.

PSAROPOULOS, Kalamon 2, Glyfada. Tel 894-5677. One of the oldest seafood restaurants, open year round, one of Karamanlis' favorite haunts for Sunday lunch; on the marina, tasteful service, tasty dishes, tasteful pocket-book.

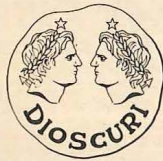
STEAKHOUSES

BEEFEATER STEAK HOUSE, 9 K. Varnali, Halandri. Tel 883-2539. A Canadian corner in Athens; American and national specialties. Air-conditioned. Open from 2 pm-2 am.

FLAME STEAK HOUSE, Hadziyianni Mexi 9 (near the Hilton). Tel 723-8540. Specializes in good charcoal broiled steaks and chops. Bar open for cocktails. Nightly from 7 pm-1 am.

DIOSCURI

restaurant



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Cooked specialties

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TEL. 6713.997 - SUNDAYS OFF



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, souvlaki, *kokkoretsi* (innards done on the spit), spleen, choice of appetizers.

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. Specializes in steaks and salads, with an extensive bar. Reservations advisable. Daily 12-3.30 pm and 8 pm-1 am. Closed Sunday.

STEAK ROOM, Eginitou 6, (between Hilton and US Embassy) Tel. 721-7445. Full menu featuring charcoal broils. Includes a bar. Reservations advisable.

FRENCH

BELLE HELENE, Politeias Square, Kifissia. Tel 801-4776. In a lovely green park with two small lakes, Greek and French food. Specialties include "Symposio" (filet with madeira sauce, artichokes, bacon, ham, chicken livers, cheese, mushrooms) chicken crêpe with ham, mushrooms, cheese in tomato sauce. Open daily from 10 am-2 am.

ERATO, Varnali 7, Halandri (Dourou Square), Restaurant, bar. Open nightly from 7 pm-2 am., except Sunday when it opens for lunch at noon. International cuisine (Greek and French).

ESCARGOT, Ventiri 9 and Hadziyianni Mexi (near the Hilton). Tel 723-0349. Piano. Open daily from 7.30 pm-1 am. Specialties: frogs legs, snails, filet of sole stuffed with lobster, duck à l'orange, baby lamb in wine sauce with vegetables, filet of veal, 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 Orfé.

L'ORANGERIE, 55 Efroniou, (opposite the Caravel). Tel 724-2735, 724-2736. Nice atmosphere. Specialties: filet au poivre vert (filet with green pepper), rizotto méditerranée, 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 diavolo and "Trittico à la Bussola" (three kinds of pasta with special sauces and cheese) are among the specialties.

TOSCANA, 16 Thisseos, Vouliagmeni. Tel 896-2497-8. Open every evening. International and Italian cuisine (also Greek dishes). Specialties: escalope à la Toscana, escalope cordon bleu, filet with mushrooms, torta romantica (dessert).

LA TARTARUGA, 25th of March 38 and Palaologou Sts, Halandri. Tel 682-8924. Large portions of piquant entrees and pizza. Chilled glasses. Very reasonable prices. Quick service.

AL TARTUFO, Posidonos 65, Paleo Faliro. Tel 982-6560. Specialties: spaghetti, pizzas, scallopine, filet à la Tartufo, carbonara, tortellini à la crème. Nightly from 7:30 pm-2 am. Lunch Saturday and Sunday.

ARCOBALENO, 14 Nap. Zerva, Glyfada Square. Tel 894-2564. Specialty: 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.

FONDANINA, 31 Vas. Georgiou. Tel 983-0738.

IL FUNGO, Posidonos 68, Paleo Faliron. Tel 981-6765. Specialties: filetta, 22 kinds of pasta, 20 varieties of pizza, 16 different 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.

LA FIAMMA, Plateia Dimokratias 5, Holargos. Tel 651-7355. Large variety of Italian dishes and oven-baked pizza. Take-out service. Open daily from 7 pm - 2 am and on Sunday and holidays from noon - 2 am.



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GLYFADA
KYPROU 78

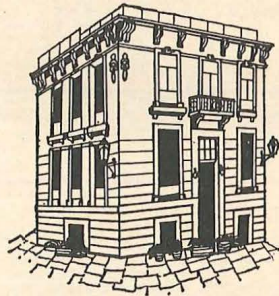
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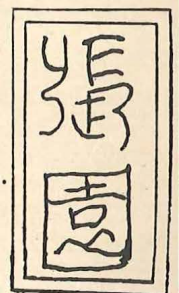
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restaurants and night life

MEXICAN

AZTEC, Leoforos Kifissias 267 (near the trohonomo). The only Mexican restaurant in Athens. Menu includes a glossary of all dishes. Open Mon - Sat, 6-11:30 pm.

CHINESE

CHANG'S HOUSE, Doiranis 15 and Athidon, Kallithea. Tel 959-5191, 959-5179. Under same management as The China. Open daily from 12:30-3:30 pm and 8 pm-1 am. Closed Sun lunch.

CHINA, Efroniou 72, Ilissia (between Caravel Hotel and University Campus). Tel 723-3200. Oriental atmosphere. Daily 12-3 pm, 7:30 pm-2 am. Closed Sun lunch.

GOLDEN DRAGON, 122 Syngrou Ave and G Olympiou 27-29. Tel 923-2315, 923-2316. A variety of Taiwanese dishes. For reservations call 923-2315, 923-2316. Reasonable prices. Open daily from 12:30-3:30 pm and from 7:30 pm-12 am.

KOWLOON, Kyprou 78, Glyfada. Open daily 12-3 for lunch and 7-1 in the evening. Specialties include fried rice, baked duck and king shrimps.

LOON FUNG TIEN, Alkionidou 114, coastal road near EOT Beach B. Tel 895-8083. You can choose chop suey, spring rolls, Chinese noodles among other dishes. Peking duck must be ordered 24 hours in advance. Every Sunday Chinese buffet lunch at a fixed price.

PAGODA, Bousgou and Leoforos Alexandras 3. Tel 643-1990, 644-6259. Chinese cooking, decor and service. Dining room for dinner parties. Specialties 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 chili sauce making the sweet and sour slightly fiery. Open daily from 1 pm.

THE RED DRAGON, Zirini 12 and Kyriazi, Kifissia (near the Zirinon Sports Center), tel 801-7034. Cantonese cuisine. Specialties: Malaysian noodles with shrimp, crab with chili, beef with fresh ginger root.

JAPANESE

KYOTO, Garibaldi 5 (on Philopappou Hill). Tel 923-2047. Japanese delicacies in a comfortable setting. Daily 12-3 pm and 7:30 pm-12 am. Closed Sunday.

MICHIKO, Kydathineon 27, Plaka. Tel 322-0980. A historical mansion houses this multi-roomed restaurant. Japanese garden; traditional music. Daily 1-3 pm, 8 pm-12 am. Closed Sunday.

SHOGUN, Asimaki Fotila and Alexandras Ave (Pedion Areos). Tel 821-5422. Specializes in sushi, tempura and sashimi. Open for lunch and dinner.

KOREAN

ORIENT, Alimos Ave 45, Ayriroupolis. Tel 991-5913. Korean, Chinese and Japanese food. Korean beef, a specialty.

SEOUL, 8 Evriatianas, Ambelokipi (near President Hotel), 692-4669. Specialties: beef boukoui (prepared at the table), yatsé bokum (hors d'oeuvre), haimon gol (seafood and vegetables prepared at the table), tsapche (Korean spaghetti with black mushrooms).

VEGETARIAN

EDEN, restaurant and cafe, 3 Flessa Str, Plaka. Tel 324-8858. Charming meeting place for travelers (backpackers); fireplaces and usually guitarists among the company.

LEBANESE/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.

MARALINAS, Vrassida 11 (between Hilton and Caravel Hotels). Tel 723-5425. Open for lunch and dinner from 12 pm. Lebanese meze, charcoal grills.

SHAHRZAD, Acadimias Ave. 43, Central Athens. Tel 3604-260, 3601-877. Club-Restaurant. "An underground oasis in the heart of Athens." Select menu for cosmopolitan clientele. International and Oriental music, floor show.

CYPRIT

AGRINO, Falirou Ave., Koukaki (opposite Inter-Continental Hotel) Tel 9215-285 Restaurant, taverna, bar. Traditional Greek, Cypriot, English and Continental cuisine. Piano and guitar music. Special offer: Cypriot meze (21 different dishes) for very reasonable fixed price. Open from 10:00 a.m. until after midnight

KIRKY, 1 Pendelis, Ketalari. Tel 808-0338. Specialties: *haloum* (fried Cypriot cheese); *sephthalies* (tasty village meatballs). Fireplace.

BELLA PAIS, Plastira 77 and Meletos 7, taverna/music, Nea Smyrni. Cypriot and Greek specialties, *sephthalies*.

INDIAN

TAJ MAHAL, Syngrou Ave. 5. Tel 922-2278. Specialties include "moghol", "tadouri", curries.

FILIPINO

MANILA GARDEN, Peristratou 60. Tzitzifis. Tel 942-5912. Philippine, Chinese, Japanese specialties.

SPANISH

COMILON, Polyta 39, Ano Patissia. Tel 201-0592. Unusual appetizers, very tasty paella, and sangria. Specialties: *Sepias con Olivas* (cuttlefish with green olives), pork mandarin (baked pork fillet with pineapple and orange). Spanish and Latin American music. Nightly from 8 pm. Closes.

SEVILLA, Theognidos 11-13 (beginning Ag. Sostis Church). Tel 932-3941. Spanish and French specialties, music and songs. Paella, Andalusian steak, little meat loaves 'Sevilla', sangria.

CZECHOSLOVAKIAN

SVEJK, Roybesi 8 (Neos Kosmos). Tel 901-8389. Specialties: *sbitkova*, *knedlik*, *palatzinka* etc. Closed Tuesday.

GERMAN

ALT BERLIN, Kolokotroni 35 Kefalari. Tel 808-1324. Restaurant, sweets, ice cream. Open 9 pm-2 am.

ITTERBOURG, 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.

ICE CREAM PARLORS

ALASKA Philadelphaios 1, Kefalari Tel 801-1485. Baked Alaska, Hawaiian pineapple icecream and parfait ice cream.

VARSOS Kassaveti 5, Kifissia Tel 801-2472. Specialties Varsos Special, The Boat, icecream sodas, various ice-creams.

EDEL-ICE. Kolokotroni and Philadelphaios, Kefalari. tel. 801-5031. Specialties Tropicana icecream pie, milkshakes, icecream in tropical flavors.

THE IGLOO. Kifissias, G. Kyriazi 34, Tel 808-2375; Plateia Neas Smyrnis, 2 Maiou Street 3, Tel 932-4708; Plateia Agias Paraskevis, lavassi 11 Tel 659-7297; Zographou, Leoforos Papagou 89, Tel 771-4162.

Specialties: icecream with fresh cream, mango, rum and raisin, blackberry and delicious sherbets. Around 30 flavors.

FLOKA Leoforos Kifissias 118, Gerokomeio. Kilimanjaro, Bébé, walnut sundae, icecream tortes, Black Venus.

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 Anghelkias Hatzimihali St. Tel 721-4959, 10:30 am-2:30 pm, 6 pm-2 am, cafeineu with French decor

and French pastries; English teas, French, American and Greek coffees; classical music on the stereo. Closed Aug 1-20.

FILOMUSA, Filomusou Emairias Square and Kydathinaion, Plaka. Tel 322-2293. Remodeled neoclassic house on square. Fruit juices with or without alcohol, sweets, a large variety of teas. Discreet jazz-rock music. Open from morning to night.

OREA ELLADA, (Beautiful Greece), the charming mezzanine café of the Center of Hellenic Tradition, 36 Pandrossou St, Monastiraki; coffee, drinks and snacks; sit among pottery handicrafts and antique treasures and enjoy a view of the Acropolis, 9:30 am - 7:30 pm daily, Sunday until 2:30 pm.

LOTOS, Glafkou 14 and D. Vasiliou, Neo Psychico. Tel 671-7461. Sweet and salty pastries and tarts, natural fruit juices, teas of all kinds (jasmine etc) Also serves sandwiches, crepes. Recently enlarged.

STROFES. Hamilton 7, Plateia Victorias. Tel. 883-3625. Hot and iced teas, spoon sweets, homemade liqueurs, fruit salad and pineapple jelly. French, Italian and American music from 1930-1950. Old Greek newspapers and magazines.

TO TRISTRATO, Ag. Geronda-Dedalou 4 Plaka Tel. 324-4472 Milk shop. Breakfast with fruit specialties, cakes, sweets, coffee.

OUZERIES

APOTOS, 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 sweet-breads, fried mussels, meatballs and shrimps. Daily 11:30 am-5 pm and 7:30-11:30 pm. Closed Sun.

ORFANIDES, Panepistimiou 7, in the same block as the Grande Bretagne Hotel. Tel. 323-0184. In operation since 1916, it has long been a gathering place of lawyers, politicians and intellectuals. Open daily 8 am - 3pm and 6-11 pm. Sunday from 10:30 am-2 pm.

GENOVEFA, 17th of November Ave 71, "Vlahou" bus stop, Holargos. Tel. 653-2613. Large selection of 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 Ahaïou, Kolonaki. Tel 721-2642. Refined atmosphere, soft music (often "retro"). Student and younger crowd mainly but suitable for all. Very "in". Drinks, snacks and food. Open 8:30-2:00 am.

MONTPARNASSE, Haritos 32, Kolonaki, tel. 729-0746. Better known as Ratka's, named after the owner. A three-level bar-restaurant decorated with plants, stained-glass lamps, and a huge stuffed parrot at the bar; favorite spot for theater crowd; offers snacks, special salads, spaghetti carbonara, and omelettes for your drink-provoked appetite. Open nightly, 7 pm-2 am.

17, Voukourestiou 17 (in the arcade). Down a few steps into a cozy "all friends" atmosphere. If you've missed your date, or just want to buy an absent friend a drink, pay the bartender, sign a raincheck for the bulletin board and he or she will be treated. Open daily from 11 am-2am.

TAPAS de Comilon, 267 Kifissias (behind Olympic Arways). Athens wine bar, cold plate.

TO GERANI (O KOUKLIS) Tel 324-7605. 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 wine (hyma) or ouzo.

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 crêpe, 'Marionetta' crêpe, 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 crepes. Closed Tuesday.

RUMOR'S, 35 Dimokritou St, Kolonaki. Tel 364-1977. Specialties: Tuna crêpe, spinach and cheese crêpe, salads (also restaurant).

TO ROLOI, (The Clock), Aristotelous St, Victoria Square. Crêpes with chocolate, ice cream, honey and walnuts, dinner crêpes.



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