

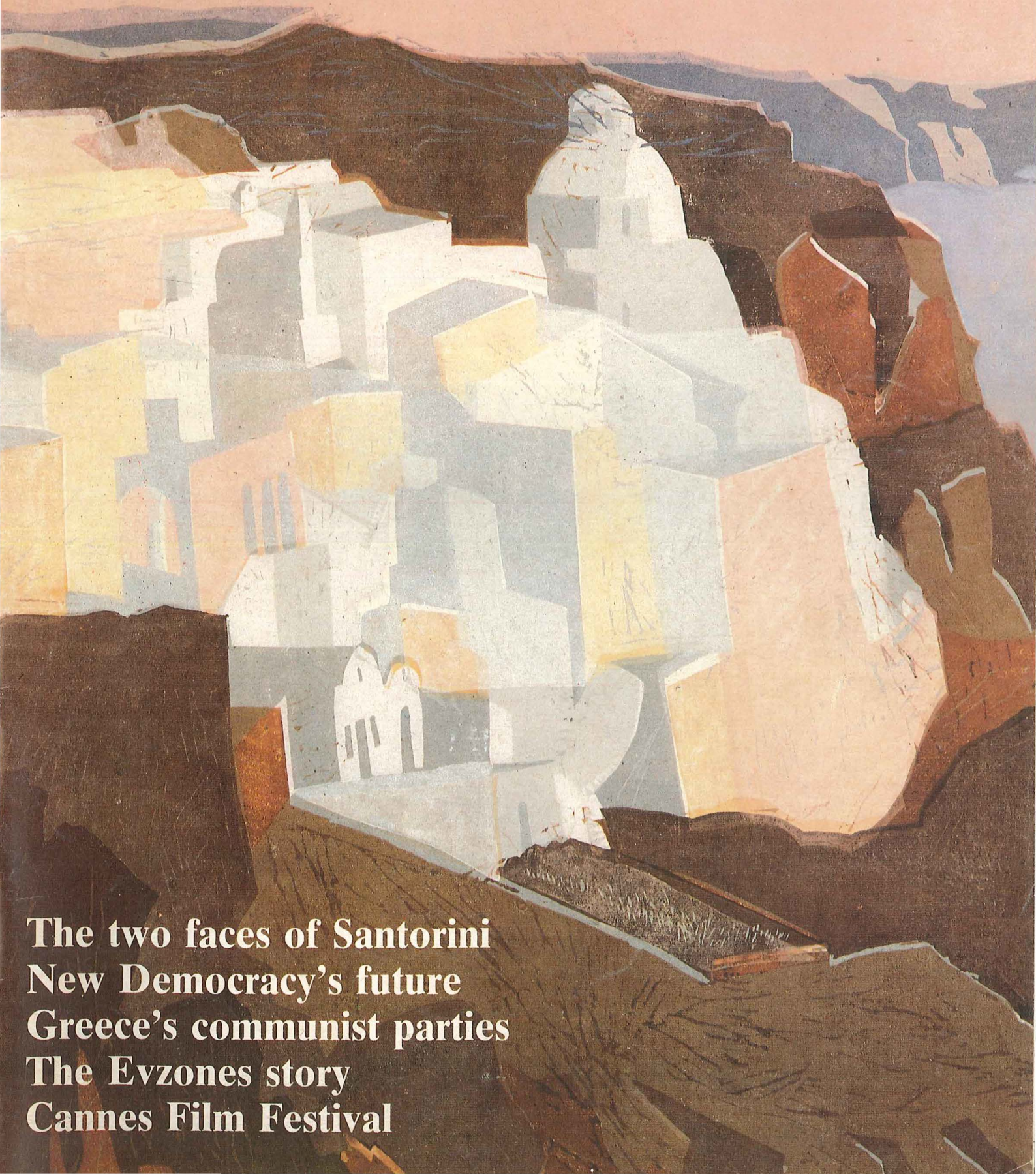
July 1985

THE

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ATHENIAN

Greece's English Language Monthly



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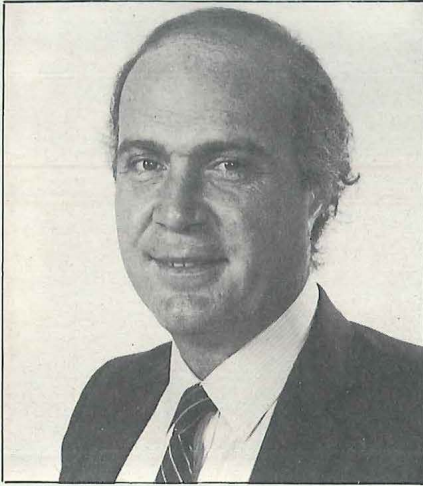
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Melina's Midsummer Night

The six-month festival 'Athens – Cultural Capital of Europe – 1985' had its grand opening on June 21. This modern-dress-amid-ancient-ruins update of *A Midsummer Night's Dream* met with mixed reviews.

Although leaders from every EEC country had been invited to join the all-star cast, only the French President appeared on stage. Even Italian Premier Bettino Craxi and the President of the European Community, Jacques Delors, bowed out at the last moment and West German Foreign Minister Hans Dietrich Genscher, missing his entrance cue in the opening Acropolis scene, made his debut during the Stoa of Attalos second act.

As Titania, Queen of the Revels, Melina Mercouri, dressed from head to toe in an elegant rosy ivoire shantung creation, gave one of the more understated performances of her colorful career. Although the opening soliloquies by President Sartzetakis (Theseus), President Mitterrand (Oberon) and Prime Minister Papandreou (Robin Goodfellow), delivered from the top of the Propylaea's steps, proved beyond doubt that they are accomplished actors, the direction by ERT-2 was inadequate and amateurish.

To see the sun set from the Acropolis is surely one of the most thrilling experiences in life, but to watch it through the eyes of a faultily-filtered, badly-focused camera in which there appeared to be at least four suns, and one a particularly vile shade of green, must have come as a shock to those used to the standards of Eurovision. Zooming arbitrarily towards and away from obscure details of Periclean architecture and interspersed with close-ups of carefully

coiffed, unidentified attendant fairies – few of whom seemed to have any connection with the cultural event at hand – the camera work seriously detracted from the already flimsy plot.

The lighting was particularly disconcerting. In normal staging, light is used to illuminate the set. In this backstage glimpse of the Son et Lumiere show normally seen from the Pnyx, the du Barry pink floodlights glared directly into the eyes of the audience and gave the impression that the Acropolis has broken out into a seriously contagious rash.

The real stars of the evening were Messrs Mnesikles (designer of the Propylaea), Ictinus (designer of the Parthenon), John D. Rockefeller, Jr. (whose grant financed the reconstruction of the Stoa of Attalos) and the designer of Mrs Papandreou's turquoise green dress (whose name did not appear among the credits).

One of the inevitable disappointments of the evening was that the composer Yiannis Xenakis' scenario, widely published months ago, had to be cancelled after several theatrical angels (e.g., the French socialist government) dropped out when they saw the financial estimate. The brilliant, phosphorescent-painted helicopter ballet, for instance, was cut down to one aircraft, and even this, with ERT camera on board, wobbled so drunkenly that views of the Holy Rock produced symptoms of airsickness. As for the armada of doves lit up with tiny lightbulbs which in the original version were to fly in like clockwork from all EEC countries, these, too, were reduced to one pigeon with black tail feathers which waddled awkwardly about and gave no indication that it was marching for Peace.

Even the music was disappoint-

ing. The chorus of 500 children dressed in white and sitting on the steps of the Parthenon sang Mesomedes' second century AD "Hymn to the Sun" very prettily, but they were given hardly a minute of TV prime time before the camera began wandering off again – and now that the sun had set – among the phantasmagorical shadows of visiting cultural dignitaries. And as for the Xenakis music being blasted forth from all the mountains of Attica, instead an orchestra half-hidden among the rocks and weeds above the Odeon of Herod Atticus produced a few feeble bubbles and squeaks which, judging from his expression, left the French President singularly unmoved.

There followed a magnificent banquet scene at the Stoa of Attalos – at least for the seated. The other guests were offered a wilted buffet. Then, true to Shakespearean formula, there followed 'a play within a play'. Among the highlights were excerpts from Karolos Koun's Art Theatre performing Aristophanes' *The Acharnians*. Wisely, the famous speech beginning "I'm an honest citizen; I've never run for office in my life" was cut from the performance as being insufficiently 'cultural'.

But just as Peter Quince's tragicomical-mirthful "Pyramus and Thisbe" is the fun part of *A Midsummer Night's Dream*, so it was the street theatre performances around Athens which were the fun part of this otherwise humorless revival. Under the shadow of the Parthenon, jugglers and acrobats, belly dancers and break dancers, clowns and quoits players from all over Europe diverted the citizens of Athens from the exhaustions of elections and the anxieties of hijacking – just as Melina and Aristophanes would have wanted them to be. □



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THE ATHENIAN DIARY

by Lee Stokes, Sloane Elliott, Elaine Priovolos and Elizabeth Keenan

Measuring the election fallout

by Lyda Modiano Leon

Tension has been an almost tangible characteristic of Greek political life throughout 1985.

The election of Constantine Mitsotakis to the leadership of the New Democracy (ND) party in September, 1984 created friction because of the personal animosity between Mr Mitsotakis and Prime Minister Andreas Papandreou. Small parties bridled at the government's alterations to the electoral system, which they claimed put them at a disadvantage. The atmosphere was further charged by PASOK's unexpected decision in March to nominate Christos Sartzetakis, instead of then-President Constantine Karamanlis, for the presidency, and by the controversial vote that followed. The announcement of early elections in June and the political fiestas that led up to them brought the sustained drama to a climax. Now that the elections are over and the tensions have died down, where do Greek politics stand?

All the political parties, including PASOK, were probably surprised by the election results. Although the respective electoral strategies of PASOK and ND were ambitious as far as vote recruitment is concerned, both parties believed that the result would be very close – with a 2.5 percent difference at most. PASOK's goals were twofold: on the one hand to keep its Centrist voters and on the other hand to win votes from the Left. ND had hoped both to attract the undecided voters who identified with the Center and to maintain its strength among right-wing voters. The Communist Party of the Exterior (KKE) presumably counted on winning left-wing voters disappointed with the 'pseudo-Leftism' of PASOK while the Greek Communist Party of the Interior (KKE-Es.) tried to attract disaffected voters of both the Left and the Center. To what extent have the results fulfilled the parties' expectations?

As party strategists had hoped, PASOK was able to hold on to its centrist voters while gaining votes from the Left at the expense of both communist parties. Mr Papandreou's skilful politicking, his use of simplistic phrases and slogans in his speeches, his imposing appearance and his 'gambling' instincts gave a major boost to the party's promotion of its message.

PASOK's campaign centered around two themes: attempting to show that it had succeeded in improving living standards, and linking ND with the failings of past right-wing governments in such a way as to make voters fear an ND victory.

The use of slogans such as "Together for a new victory, now once again PASOK for even better days" managed to distract voters' attention from specific problems and to persuade them, in the name of a vague 'vision', to give PASOK another chance. In addition, PASOK's electorate-polarizing, anti-Right campaign frequently succeeded in discrediting the neoliberal identity that ND was trying to cultivate, and in identifying the party, in the minds of many voters, with the unpopular Right of the past.

ND's five percent gain in support since 1981 was certainly an improvement, but fell short of the party's expectations. The increase (from 35.87 percent in 1981 to 40.82 percent in 1985) did not come, to any significant extent, from the centrist voters supporting PASOK – ND's main target. PASOK's electoral loss of 2.23 percent since 1981 is probably contained in ND's five percent increase, with the other two percent coming from the extreme right-wing party, EPEN, and from ND's centrist political ally KODISO. In short, ND was disappointed because its electoral gains were less than it had hoped for and because the centrist voters it had targeted failed to abandon PASOK.

There are three main reasons for ND's failure. First, the seven months ND had in which to change its image from that of a conservative party to that of a neoliberal one were clearly not enough.

Second, ND's campaign strategy concentrated primarily on economic matters, on the premise that these were the issues that mattered most to the electorate. Viewed objectively, this approach had the potential for success, especially if compared to the vague and slogan-ridden campaign of PASOK. Unfortunately, ND's platform appeared complicated and distant to many voters. A remark in a London *Times* editorial (June 4, 1985) that "feelings in Greece can work political

miracles" may explain the failure of ND's logical approach to capture more voters than it did.

Finally, the failure of many party members to adopt and understand ND's new neoliberal identity made the party's image unconvincing. This was, and continues to be, ND's principal handicap. Although the party seems to have overcome its 'identity crisis' of the early 1980s, it still has a long way to go to consolidate fully the neoliberal ideology ND's leadership believes will make the party more cohesive and dynamic.

The two communist parties should have been disappointed with the election results. The KKE's decrease of 1.04 percent in its share of the vote does not allow the party to be considered a real force in Parliament. If there was no agreement between KKE Secretary-General Harilaos Florakis and Mr Papandreou and if the one percent defection from the KKE to PASOK was spontaneous, then Mr Florakis is left with empty hands. The KKE-Es. increase of 0.5 percent of the vote since the 1981 elections gave Leonidas Kyrkos a seat in Parliament, which was his party's principal aim. (It should be pointed out that the 3.4 percent of the vote which the KKE-Es. won in the 1984 Euroelections cannot be considered representative of the party's strength. Voters doubtless used the Euroelections to voice their disapproval of PASOK's policies in a way which would not affect Greece's internal political status quo.)

Essentially, voters in the 1985 elections were presented with a choice between 'two evils'. Since the ND party itself was not sure of what its neoliberal philosophy meant, it is not surprising that many people hesitated to vote for ND. On the other hand, if an approval rating had been included with the ballot, many of the 46.84 percent of the electorate who voted for PASOK would have scored its performance on the lower end of the scale.

But votes are measured in quantity, not quality, and PASOK has been given a free hand by a majority of voters. It remains to be seen how realistic and wise the newly re-elected government will be, not only in dealing with the economic, social and public administration issues that face it, but also in eradicating the habit of political irresponsibility that has crept into Greek public life. □

Turkish Cypriots elect Denktash president

While Cypriot President Spyros Kyprianou faced a domestic challenge to his authority last month, Turkish Cypriot leader Rauf Denktash was elected president of the self-proclaimed Turkish Republic of Northern Cyprus by an overwhelming majority.

Denktash, who faced a stiff challenge from Osker Oskiour, the leftist Republican Turkish Party candidate, and Alpi Tourtour, leader of the centrist Liberation Party, obtained 70.47 percent of the vote to become the first president of the Turkish-Cypriot break-away state. His opponents received 18.35 and 9.19 percent respectively.

The June 9 elections were the second move in as many months by Turkish Cypriot leaders to institutionalize a government structure. A public referendum was held on May 5 establishing the republic's first constitution. The final results of the referendum showed that 70.2 percent of the Turkish Cypriot community favored the constitution while 29.8 percent were against it. Elections for parliament were scheduled for June 23, causing the Greek Cypriot government concern over whether or not Denktash is really interested in reaching a solution to the Cyprus problem.

Meanwhile Kyprianou faced his own constitutional crisis when the Communist Party of Cyprus (AKEL) introduced a draft resolution to the House of Representatives on March 29 demanding that Kyprianou abide by a February 22 resolution or call for parliamentary elections. The February 22 resolution called for Kyprianou to resume conferences with all parties - in effect, to accept the principle of collective decision-making. It was passed following the unsuccessful summit meeting between Kyprianou and Denktash arranged by UN Secretary General Javier Perez de Cuellar last January.

Kyprianou counter-attacked by submitting the draft resolution to the Supreme Court for a ruling on its constitutionality. The Supreme Court decided on June 10 that the handling of the Cyprus problem was not within its jurisdiction, thus rendering the resolution unconstitutional in the eyes of the Kyprianou government.

Kyprianou also scored a point with the UN Security Council, which extended the mandate of UNFICYP, the UN peacekeeping force on Cyprus, till

December 15 this year despite Turkish protests. However, the question of Cyprus is far from solved. Denktash has refused to discuss de Cuellar's bicomunal/bizonal federation proposal until after parliamentary elections are held which will establish all the necessary organs of government in northern Cyprus.

Airport security criticized after hijack

The hijacking of a TWA jet last month by two Lebanese Shi'ites who boarded the plane at Athens, allegedly carrying two hand grenades and a machine pistol in their hand luggage, has cast doubts on the adequacy of security arrangements at Ellinikon Airport.

One of the hijackers claimed they had wrapped the weapons in fibreglass to blur their outlines on X-ray screens. But the Greek Minister for Public Order, Mr Tsouras, insisted that the weapons could not have been smuggled past metal detectors in use at the airport and that they must have been on board when the plane arrived in Athens.

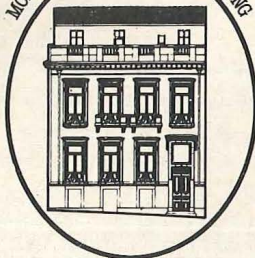
There had been two other incidents of air piracy in the eastern Mediterranean in the three days before the hijacking.

After the hijacking, security at the airport was widely criticized in the European media. The international Union of Air Pilots warned that its members would boycott Athens airport unless security was improved, and the American carriers TWA and Pan Am threatened flight cancellations.

President Reagan warned Americans to think twice about flying through Athens airport. A US State Department spokesman said there had been other cases of terrorism at Athens airport recently. He was referring in particular, he said, to the incident on April 4, in which a bazooka attack was launched against a Jordanian Airlines jet parked on the tarmac. Those responsible were never caught.

The Greek Foreign Minister, Mr Haralambopoulos, criticized what he called "the defamatory campaign launched internationally against Greece". He declared that "Greece has firm positions on the issue of terrorism, which it has repeatedly condemned." It was impossible, he added, even with the best security measures, to completely prevent airline hijacking.

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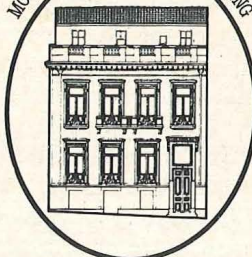
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THE ATHENIAN

Multinational Festival

On June 14, Actors' International Day, the Ancient Drama Festival, organized by the European Cultural Center of Delphi, honored the memory of Katina Paxinou. The memorial, presented by leading ladies of the Greek stage, included Anna Synodinou and Aspasia Papathanassiou.

The Festival, which ran for three weeks, included performances of ancient classics by Eskimo, West German, East German, Japanese, American, Yugoslav and Indian companies. Among the Greek participants were Karolos Koun's Art Theatre, Spyros Evangelatos' Amphitheatro and a production of *Medea* directed by painter Yiannis Tsarouchis who also designed the costumes and sets.

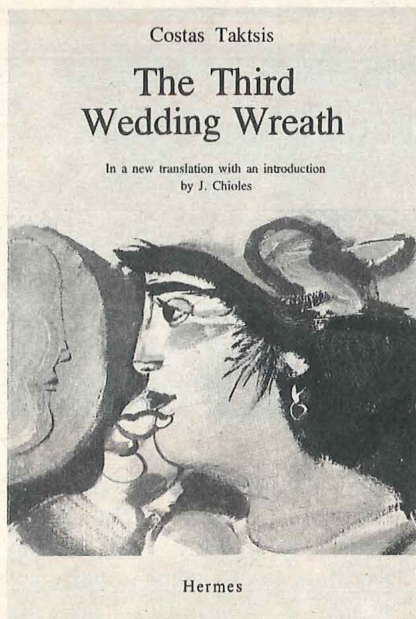
Parallel with the performances, an exhibition was held of sets and costume designs, posters and photographs. There were also video-taped performances of Vassilis Maros' documentary *And Orpheus Sings* and *The Equestrians* by Aristophanes, directed by the late Dimitris Rondiris and with music by Dimitri Metropoulos.

Michael Cacoyiannis presents...

The Athens College fund-raising committee's decision to abandon its traditional formal dinner-dance in favor of a more *laiko* variety show is an *allaghi* which, in this case, all hope will be permanent. On June 13, the well-known stage and screen director Michael Cacoyiannis presented his 'Evening of Surprises'. Among the highlights of the 16-part revue were Margarita Melas' superb renditions of three torchy Greek songs, coloratura Jenny Drivala and baritone John Modinos in arias and a duet by Verdi and Rossini, an elaborate spoof of Greece's favorite entertainment, *Dynasty*, starring VIPs from the social and diplomatic world, and a delightful chorus line by members of the Athens College (Kantza) staff and administration. Last, and best, was Michael Cacoyiannis' own rendition of "Latin Lovers", a witty patter song he wrote for Danny Kaye 25 years ago and which the latter could not have performed better. As the 850-seat Athens College Theatre was jammed and over a thousand tickets were sold at 2000 drachmas each, the Scholarship Fund benefited as handsomely as the audience.

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Are Greek elections a health hazard?

by Lee Stokes



Gro Holm (right) with argumentative PASOK supporter

For those innocent enough not to know, covering a Greek election campaign can be as damaging to your health as staying out too long in the Mediterranean midday sun.

While sparks flew in the heated pre-election period, Greece was host to more than 300 foreign correspondents from every corner of the globe (including Barbados and Bangkok). For some newcomers to the Greek political scene the elections here turned out to be quite a shock. Veterans from the major European and north American news networks, however, have always taken the phrase 'the cradle of democracy' with a pinch of salt. Bearing in mind Aristotle's dictum, "There is nothing new under the sun," they maintained an aura of calm, even *déjà vu*, as they

observed the Syntagma Square fiestas.

Most numerous among the eager faces at the Zappeion press centre were the fresh-faced young reporters from smaller Western-European newspapers and radio/TV networks, whose bosses had apparently decided that a bit of anti-Americanism and anti-capitalist rhetoric would go down well with an otherwise bored public.

Then, of course, there were the hundred or so resident correspondents who cover Greece on a day-to-day basis.

A positive feature of the election campaign was the effort made by the PASOK press office to please all correspondents all the time. Getting hold of a New Democracy (ND) party spokesman proved impossible on most of the hundred-odd occasions when I resorted to ringing their press office. But getting through to the PASOK press office was a piece of cake, though for some pressmen, obtaining the right schedules and information on government officials' tours was another matter. But, in the words of a French colleague, "At least someone was there, ready to help and trying, within the framework of Greek reality, to help foreign pressmen."

Jan-Iver Askelin, 39, from the conservative Swedish daily Svenska Dagbladet, describes a scene at the ND headquarters in Rygillis Street:

"I entered the ND offices expecting a smooth, almost American-type approach with efficient staff and a variety of informative leaflets that would have made me want at least to buy a car, if not to write a story.

"Instead, an obese gentleman sat at reception taking enormous bites out of a sandwich. (He said his mother had made it and asked if I wanted some.

He gulped Coca-Cola in between bouts of chattering into the receiver of a telephone which appeared to be permanently stuck to the side of his head.

"I felt sure I had seen him driving a trolley the day before. Needless to say, I got no help from that gentleman except wild gesticulations indicating, I presume, that everybody was either tied up or at home taking a siesta."

One up for PASOK's public relations image, you ask? Perhaps. But let's hear some of the tales other correspondents related, on the verge of tears as they contemplated flashy brochures but still lily-white notebooks. Katerina S., of Reuters, was one of a group of Greek and foreign journalists travelling by coach to hear Andreas Papandreou speak in Patras. "First, the coachdriver got lost. Then, when we finally arrived in Patras, we couldn't find anybody to coordinate with. And when Papandreou started speaking, we couldn't hear a thing over the rapturous chants and slogans of the crowd. A group of us who had to file reports, and therefore needed to hear what the Prime Minister was saying, did the only thing possible, and invaded the apartment of a bed-ridden grandmother. By standing on the balcony we managed to hear at least snatches of the speech, until the old woman's son complained that so many people on the tiny balcony would cause it to collapse. So we moved to the roof of an apartment block."

The unwitting (but in the end wise) decision of *New York Times* correspondent Henry Kamm to stay in his air-conditioned Ioannina hotel, and not hear Mr Papandreou's speech, caused a small panic. "Where's Henry Kamm?" one PASOK official asked me. "Is he lost in the crowds?" asked another official, gazing with something close to fear on his face at the jostling, densely-packed and seemingly never-ending crowd below. Sighs of relief were audible when someone announced that Mr Kamm was more than comfortable in his hotel waiting to interview the Prime Minister after his speech to the people.

Norwegian State Radio reporter Gro Holm's adventures started well before election day. On her way to Argas in the Peloponnese, she met a goatherd whom she asked to comment on the elections. He was reluctant to voice an opinion. His goats, however, were more than willing - and got 15 seconds on Norwegian radio.

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THE ATHENIAN

On election night, armed with a heavy tape recorder, Gro bravely trundled among officials, TV sets, monitor screens and gasping reporters as the election results came pouring out.

"Would you like to get some sound from the cheering PASOK crowds?" I asked her. Before either of us knew what was happening, we were swept up by wave of excited reporters and jumbled results and dumped in Syntagma Square. Outside Parliament a remarkable scene was taking place. Two police officers, obviously intoxicated – if not by a few glasses of ouzo, then by PASOK's election victory – were singing and waving green flags, their pistols swinging back and forth at their waists. For Gro, this was an opportunity, even at 4.30 on a Monday morning, to record the sounds of a Greek election victory for transmission to her listeners in time for their Norwegian breakfast.

We decided to head for Omonia Square to catch the crowds of PASOK supporters celebrating victory. The long march (there wasn't a taxi to be found) would, we thought, be worth it when those chanting green crowds came into sight. At campaign headquarters, however, about a hundred supporters stood around – in silence. "Where's the enthusiasm, the songs of victory?" Gro asked in despair. How would she get her sound? But the crowd was uncooperative – they stood mesmerized by a television set placed high above the pavement. The situation looked desperate.

Then the crowd looked up, as though electrified. Eyes sparkled, backs straightened and cigarettes glowed brighter in the semidarkness. The sports papers had arrived at the Omonia kiosks, and what better reason for a PASOK supporter, or any team supporter for that matter, to be jubilant than the arrival of the soccer results? Gro then had little trouble in getting the enthusiastic sounds she wanted, though neither of us was quite sure if the crowds were singing "Papan-dreou we love you" or "Panathinaikos for the Cup".

A whole night's work would be made more than worthwhile if those uniquely Greek sounds could now be heard all over Norway. But as Gro read her report over the phone to Oslo, the technician decided, on a whim, that sound from Greece was unnecessary. "Just your voice piece will do," he said.

Ah well. You can't win them all. Unless your name is Papan-dreou. □



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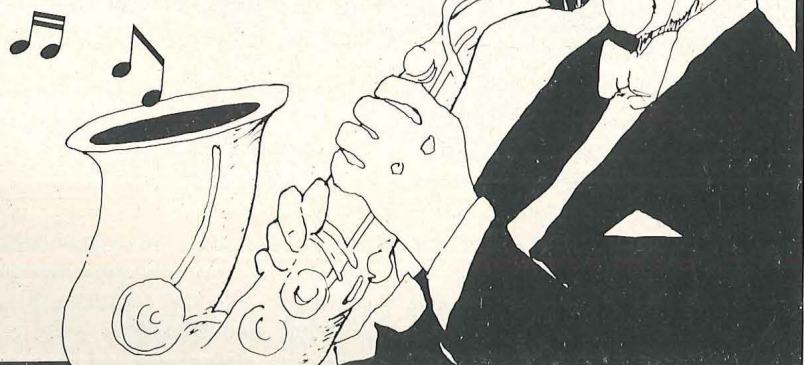
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Restoration of the **Heinrich Schliemann house** in Panepistimiou Street, a neo-Renaissance landmark by the architect Ernst Ziller, is nearing completion at the cost of 160 million drachmas. The interior of the house is noted for its elaborate mural decorations, inscriptions and grotesqueries which in recent years have been allowed to fall into serious disrepair. Forty specialists and craftsmen are preparing for the opening of The Exhibition of Troy which will be yet another attraction of this year's Athens as Cultural Capital of Europe celebrations. Formerly the seat of the Areos Pagos (Supreme Court), the Schliemann house will become the Municipal Museum of Athens.

Academician **Panayiotis Zepos**, 77, died in Athens on May 18. Born here in 1908, he took his doctorate from the Faculty of Law in 1931. Later he taught at the Universities of Athens and Thessaloniki, and at Cambridge and New Orleans. Mr Zepos served as Minister of the Interior in the Government of National Unity (1974) and subsequently as Minister of Education for two years. He was a member of the Accademia Tiberina in Rome, president of the European Cultural Center of Delphi and president of the Archaeological Society. In 1970 he was elected to the Academy of Athens.

Maria Kallinsky Papagos died in Athens on May 13. She was in her nineties. The widow of Field Marshal Alexander Papagos, who led the victorious Greek forces in Albania in 1939 and was several times Prime Minister in the immediate post-war period, she was a protégée of Sophia Schliemann and regarded as one of the great beauties of belle-epoque Athens. On the death of her husband 30 years ago, she founded the Theotokos Orphanage in his memory and she remained the president of its directing board until the time of her death.

Protests by the government, private institutions and international groups failed to save the **Byzantine church of Saint George** in the suburb of Bakirköy (Markyhorio) near the Istanbul International Airport. In spite of provisions stated in the Treaty of Lausanne regarding the protection of cultural and religious monuments, the outer wall of the church was demolished to widen a sidewalk.

comment

by John C. Loulis

Why PASOK won; why ND lost

To those, like this columnist, who had been closely following the results of unpublished opinion polls, the elections produced only one surprise: the considerable drop in the two communist parties' support and the corresponding increase in favor of PASOK. Thus an election that seemed to be quite close finally ended with a handsome PASOK victory.

There is little doubt that if only the communist parties had held on to their last year's Euroelection votes, New Democracy stood a chance of winning the 1985 elections. A week before polling day, KKE support was around 12 percent, with 2.5 percent for the KKE-ES. It seems, however, that a few days before the elections, supporters of the two KKEs chose to listen to Mr Papandreou's appeal to vote for PASOK and thus avert a resurgence of the 'Right'. At the same time undecided voters, who were basically 'middle of the road', did not shift to ND's side but were evenly split between the two major parties, thus preserving PASOK's continuous, but at some points declining, lead over New Democracy. Even without the erosion in communist support PASOK would have won the election, albeit by a considerably narrower margin.

But why did PASOK preserve most of its 1981 support and particularly its backbone — its center-left and centrist voters? Why did it succeed simultaneously in averting an erosion on its left, as had happened in the Euroelections? Why did ND, despite increasing its support, fail to attract PASOK's centrist voters? To such questions there are no clear-cut and incontestable answers. However some valid hypotheses can be made.

party as a *new force*, with no links to the past. It is this approach which allowed Mr Papandreou to juxtapose his four years in power with the '40 years of the Right'. "How can I put right in four years all that was undone in 40?" Mr Papandreou was essentially asking throughout his campaign. It is important to note that the centrists who voted for PASOK were not alienated by Mr Papandreou's approach, which was implicitly critical of the old traditional pre-1967 Center. Instead, for them, PASOK seemed both a fresh new movement and an extension of George Papandreou's tradition.

Another factor that aided PASOK was Mr Papandreou's personal charisma. The Prime Minister, particularly as the campaign came to an end, mellowed down, projecting on television his customary warm image. There is no doubt that Mr Papandreou comes across as a likeable person.

With the economic situation deteriorating but with the immediate effects of economic decline still not apparent to most Greeks (as the country has been borrowing its way out of the crisis), the 'second chance' syndrome was strengthened. This development was reinforced by the public's unhappy memories of the previous ND administration's last years when inflation was high and impatience with government inefficiency was widespread.

Mr Papandreou's gamble in deciding not to support the candidacy of Mr Karamanlis as President paid off. After an initial period when PASOK's centrist voters appeared to be alarmed, their fears were gradually laid to rest. With his centrist voters back into the fold Mr Papandreou could now safely appeal to the Left.

Why PASOK won

Possibly the most decisive factor favoring PASOK was an overall mood in the electorate that the socialists should be given a 'second chance'. Few grasped fully the importance of Mr Papandreou's successful efforts to present his

Why ND lost

To the New Democracy party the election returns were a considerable disappointment. The party had waged a good campaign, modernized as rapidly as possible and projected a 'new' attractive liberal image. All these,



however, had limited success. True, ND's vote had risen by up to five percent from 1981 and three percent since 1984, a significant feat. Nonetheless, it failed to make considerable inroads into PASOK's support and to attract a large number of crucial centrist voters. What went wrong?

One of the main problems ND's new leader Constantine Mitsotakis had to face was not to do too many things too quickly. The changes he accomplished were indeed spectacular, particularly in the area of modern electioneering methods. But ND's new 'liberal' image could not become credible in the span of a few months and efface the three-year-old arch-conservative image left by Mr Averof. The radical departure from old ways that Mr Mitsotakis encouraged needed time before it sank into the public's consciousness, and time was what Mr Mitsotakis primarily lacked.

Another problem was ND's hesitancy in criticizing its own past, thus making itself less credible when it projected a new image and a new policy.

Raising the legitimacy of the Sartzetakis presidency also did not help ND, as it allowed Mr Papandreu the opportunity to portray it as a 'destabilizing' force.

Finally, though party 'renovation' was partially achieved, such steps were too cautious in their effort to preserve fine balances, and thus another factor that would have reinforced ND's new image was not used to maximum effect.

However, whatever its difficulties and errors, ND certainly emerged from the 1985 elections as a much stronger party, more liberal in its outlook, and more modern in its structure. In effect, ND now represents a serious challenge to PASOK and should be - if one is to judge from its well managed electoral campaign - a very effective opposition.

With the 1985 elections behind us, the country should avoid at all cost the polarizing and divisive rhetoric of the electoral campaign. Mr Papandreu has the majority he needs to govern and deal with Greece's crucial problems. Mr Mitsotakis leads a strengthened party which has a vital role to play in the years to come. With a strong government and a strong opposition, and with the hope that some consensus may be reached between the two parties, it is Greece that stands to gain. □

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Walking an economic tightrope

Even before the dust had settled from PASOK's surprisingly strong win on June 2, businessmen and economists were making predictions.

"Only the revitalization of the whole of the private sector can provide solutions to (Greece's economic) problems, which have by now become endemic... if this objective is pursued with consistency and commitment... there will be immediate, tangible results in all areas of economic life: production, investment, exports, and most importantly, employment," said a statement by the Federation of Greek Industries (SEB) a mere two days later. SEB said its members looked forward to a "constructive dialogue" with the government.

A government economist agreed that large-scale private investment had declined rapidly over the past 3 1/2 years as a result of "too much bureaucracy and interference, and the small scale of the market," but added that there were "some super new little companies" outside of Athens, particularly in northern Greece and in Crete. He foresaw a revival of the Greek economy as it becomes more regulated, "more Third World. There's a tremendous amount of fat in this economy. We need to devalue the drachma, for instance. We need to become more efficient. A lot of people will be hurt, will kick and scream."

A big name in private business has started a venture capital fund for small and medium-sized businesses, through a series of partnerships. "If we stay small, we will survive," he says, ticking off a list of four new companies he wants to start. At least two depend on the Bank of Greece, where loan applications have been stalled for five months or more. He believes the already bottom-heavy Greek economy will become even more so with almost entirely low-profile small and medium-sized businesses. Even now, about 93 percent of industrial and handicraft businesses have fewer than ten employees.

The days of big business, privately owned, are numbered. The last of the big names have run into financial difficulties; many of them are on the verge of being named 'problematic' and, therefore, subject to government takeover of their management. Even Titan Cement, one of the very few still-

profitable large Greek companies which are not over-indebted to state-controlled banks, may be a government takeover target, the economist says. "They have this Damocles' sword hanging over their heads. The government accused them of over-pricing by 69 percent. Now if the government wants to play a political game, Titan is in a precarious position."

While private businessmen think private investment should be stimulated, so does the IMF. In the latest staff report, issued in mid-May, the IMF cautions that to reach government economic objectives, "private investment would have to increase substantially more than originally forecast - in contrast to average annual declines exceeding eight percent for the past five years - to achieve the levels projected for 1985. The urgency to adopt measures to contain the growing fiscal deficits and to reverse the trend of private investment is highlighted by (new) data. The slight increase in investment in the manufacturing sector and the strong recovery in agricultural investment will need to be built upon to accelerate the needed restructuring of the Greek economy."

The trend, meanwhile, is toward a larger role for the public sector. The 1985 government monetary program provides for a growth of about 28 percent for the public sector, which absorbs a growing share of available resources. The public sector deficit, at the same time, is expected to increase from 15.7 percent of GDP in 1984 to 16.4 percent in 1985. More and more of the credit available through Greek banks will finance small and medium-sized businesses (farms and handicrafts) and government-managed problematic enterprises, which now number around 40 and have total debts of nearly 170 billion drs and almost 30,000 employees.

There is some doubt, though, whether the problematic company program will expand. First, Stylios Panagopoulos, governor of the National Bank of Greece, and the chief creditor of such firms, said in his 1984 annual report, issued on May 30, that the funds to finance such enterprises were already stretched to the limit. Second, a court case contesting the program's constitutionality could make it invalid. Alekos Kefalas, former own-

er of Athens Papermill SA, named problematic early in 1984 and taken over by government-appointed managers, is appealing against the state takeover, which he calls "a sort of confiscation of property without indemnity", on the grounds that he was thereby unconstitutionally deprived of his property. The case, which has twice been postponed, is now scheduled for October.

Over the past 3 1/2 years, the government has moved slowly but inexorably toward increasing what Prime Minister Andreas Papandreou terms "social control" of certain key sectors of the economy, from cement to minerals, either through outright purchase or through acquisition of a majority shareholding. From 1982 to 1984, the proportion of industrial production owned or controlled by the state increased from six percent to 45 percent. SEB says that 17 of the top 50 Greek industries are now state-owned and managed, and that these 17 represent 50 percent of the top 50's total capital worth.

SEB President Theodore Papalexopoulos says productivity is declining, or at best has stopped falling, while industrial production showed some improvement in 1984 over 1983, but was still lower than in 1979. Capital returns in industry, he says, are in a state of constant decline. Losses in 1982 and 1983 exceeded profits for the first time in the post-war era.

Conversations in business circles over the past couple of years have been rife with talk that the new state-appointed managers, either former bureaucrats or managers without experience in their new company's field, would accelerate debt accumulation and lose market position. Many a business commentator's fears were well founded. Several companies lost customers due to changes in sales staff and falling morale, and old debts to banks and suppliers went unpaid indefinitely.

Former Industry Minister Stephanos Manos, whose conservative government made excessively large loans to failing Greek industries in order to protect jobs and productivity, says that the incentives, such as salaries, for government managers are much less and "by definition cannot be as good as private." He says that New Democracy, if it had come to power, would have let

all problematic companies revert to private management, not necessarily under their former owners, but under groups of Greek and foreign investors. "That doesn't mean there won't be some casualties, because some won't stand on their feet," he says. Although accepting his party's responsibility for over-financing such companies in the 1970s, he contends that the socialist government's tight price controls, which have never kept pace with inflation rates of 25 to 18 percent, were the real culprits in huge losses by industry.

At SEB's annual meeting in May, Papalexopoulos linked industrial recovery to a significant upturn in the economy in general. He proposed reducing the 1984 inflation rate of 18.5 percent chiefly by bringing down consumer expenditures, channelling resources from consumption to productive investment, and restoring a competitive market unencumbered by an "overgrown" public sector and "monopolistic" state enterprises.

The Prime Minister himself had little to say to assuage private businessmen's fears at a post-election press conference on June 5. While Papandreou was quick to tick off a list of economic goals, on which he said the government would concentrate in the immediate future, he had little to say about how he

would achieve them. He made no mention of austerity measures, widely regarded as necessary to thin out the flabby Greek economy.

Papandreou talked at great length about his general economic objectives. He spoke of the gravity of Greece's economic shortfalls. Reduction of the balance of payments and public sector deficits would be the first targets in the medium term, for "stabilization of the Greek economy", he promised, terming them very serious problems that "we can't ignore".

He said inflation, too, is a priority, and noted that, although the government was "satisfied" with a drop of approximately eight points in four years, "the gap is to be reduced" in line with European inflation rates, which have decelerated more rapidly and average three times less than Greece's 1984 rate of 18.5 percent.

Papandreou was at a loss to explain how he would lower consumer prices, the measure of inflation in Greece, and reduce deficits while at the same time protecting workers' earnings. He called improved productivity "the major axis to control both deficits and inflation". There were strong indications his doctrine of income redistribution would remain solidly in place, including his system of automatic wage indexation in

the public sector and farmer income stabilization measures. "One of the reasons for a slow lowering of inflation has been the conscious protection of workers' income." Greece is the only European country doing this, he said, "because we came to power with full popular support".

The only problem the government hasn't been able to solve is unemployment, he said. It stands at 8.1 percent overall and 10.5 percent in urban and semi-urban areas, according to IMF figures. He called the reduction of unemployment "one of the most important targets in the medium term".

For the long term, Papandreou noted his "commitment" to increase the current 2.2 percent GNP growth rate to five percent after four years "which means a return to the former growth rate for this country" during its industrial revolution in the 1960s and 1970s. To make this possible, he promised "rapid measures in state-backed industrial development, not for showcase projects, but for a real industrial sector policy to show an increase in industrial productivity." Improving technology, he said, would be "a question of survival".

Will he be able to do it? Businessmen will just have to wait and see.

- Takis Georgiou

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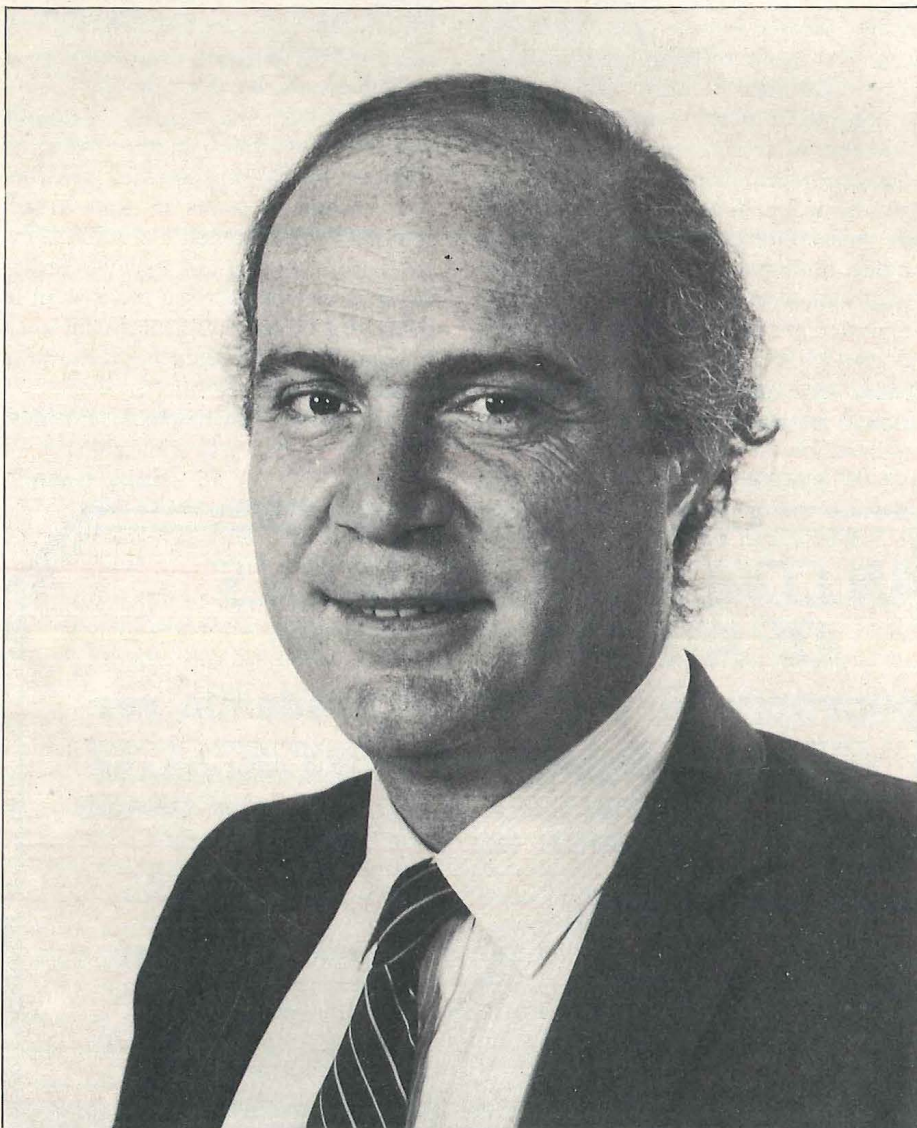
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The state of politics in Greece

Respected New Democracy MP and head of ND's Press and Information Service Sotiris S. Papapolitis agreed to this exclusive interview with *The Athenian's* political analyst

by Richard C. Carpenter



Sotiris S. Papapolitis

Sotiris S. Papapolitis, a member of Parliament from the New Democracy party, was born in 1942. He is a graduate of Athens Law School, where he studied law, economics, and political science. He taught political theory in the department of political economy at the University of Toronto, and at York University (Toronto) he taught political and eco-

nomic theory, ideology and the politics of violence, and public and international law.

A member of the Greek Parliament since 1974, he has also served as a permanent representative to the Council of Europe (1975-77), a member of the New Democracy party's Administrative Council (1979-81), and as the secretary general of the Planning,

Housing and Environment Ministry (1981). Since January 1984, Mr Papapolitis has headed the New Democracy's Press and Information Service.

Variouly described by fellow parliamentarians as "fiery", "dynamic" and "a cool technocrat", Mr Papapolitis commands respect not simply because of his credentials, but as one who speaks from the inner strength of well-reasoned conviction. As one of his political opponents put it: "He is perhaps the most erudite gentleman in today's Parliament."

Mr Papapolitis consented to this exclusive interview with the stipulation that for personal and tactical reasons he would state only some of his points.

Q: Beginning with the broad strokes, how would you interpret the election results and what do you see as their chief implications?

A: At the outset, I wish to make it absolutely clear that I shall not endeavor into in-depth interpretations of the election results or an in-depth critique of possible errors and/or weaknesses which the New Democracy party suffered from or exhibited during the electoral campaign. The reasons are, firstly, because I find it inadvisable to begin a critique the very next day after the elections. Surely, there were many more days before the elections for voicing any critique whatsoever. Secondly, because a critique against any wrong action or omission should be primarily echoed inside the party, through the procedures that our indeed democratic party regulations provide for. Thirdly, and this is a very personal feeling, I would hate to level any critique whatsoever immediately after the loss of the elections. It simply isn't fair. For victory has many fathers, whereas loss is an orphan. Any critique, no matter how strong and severe, yet definitely in bona fide, can start against anyone, in fact, from June 17 onwards, when Parliament is seated. With this understanding firmly in mind, I return to your question.

Although the Greek people chose to re-elect Andreas Papandreou and PASOK for a second term, it is simultaneously necessary to point up the fact that the New Democracy party garnered an impressive 41 percent at the polls. Not only did New Democracy increase in terms of percentages, but it is presently the most powerful opposition

party in Western Europe.

Naturally, the election results are open to a wide variety of interpretations. One of these is that x number of voters did not actually vote so much in favor of PASOK as they voted, in reality, against the so-called 'right'. This, I believe, is indicative of the conceptual climate manufactured and shaped by PASOK propaganda, on the one hand, and Communist Party propaganda, on the other. The 'right' has attained the status of a political slur or animadversion. Consequently, this has to be eliminated.

Still, it would be grossly inaccurate to assume from this that the majority of the Greeks voted pro-Marxism. Not so. The proof that the people would not have voted in favor of Marxism is evident in Mr Papandreou's conspicuous avoidance of the word 'socialism' throughout his campaign. He never uttered the word. Nor did he refer to his much-beloved brainchild, the "third road to socialist transformation". Note as well that PASOK steered clear of these ideas within the context of their poster campaigns. Pro-Marxism would not have sold well.

The people moved to hand PASOK another chance no doubt with the feeling that Mr Papandreou would make the state function during his second term in the manner that it did not and could not function during his first term. It is unfortunate but true that, no matter which government has held power through the years, the emphasis of 'partics' – that is, party politics – has been the state. According to the average Greek, for instance, a state position is considered as offering greater

“Everything is going to be excused in the name of (a) ‘government of change’. This is the beginning of the application of Qaddafiian ‘principles’.”

security than a position in private enterprise.

Another interpretation of the election results is that the message of the liberal New Democracy did not reach the vast majority of the people. It did not reach them literally or metaphorically. It was not adequately explained to them on their own terms or within their frames of reference. In other cases, it was set forth as a liberalism with no frontiers: an all-encompassing rather than a self-restrained liberalism. To deal in a liberalism with no frontiers – that is, a liberalism that is not self-contained, not self-restrained, not self-disciplined – is to deal with paradoxes in Greek reality. The thrust of liberal-

ism should primarily be political and social liberalism.

Liberalism in this country should not be confused with liberalism as experienced elsewhere in the western world. Here we use the term with its literal translation: a love of freedom – and the right to and for freedom, which, of course, entails the liberty of personal initiative in the economic sector.

Q: In comparison and contrast, how would you critique the campaigns of New Democracy and PASOK? What were their respective strengths and weaknesses?

A: In short, PASOK's campaign was

“The Metamorphoses are not only the work of Ovid, they also seem to be the talent of Mr Papandreou... the only predictability of Mr Papandreou is his unpredictability.”

lavish, while New Democracy's was moderate. PASOK's campaign was multifaceted, whereas New Democracy's was limited to and by its priorities. The strength of PASOK's campaign was that being multifaceted and multi-colored – where their distinctive party green was peculiarly eliminated – aided a more catholic seizure of votes.

The campaign of New Democracy was the total responsibility of the American firm, Sawyer, and, in my opinion, they grasped neither the mentality nor the psychology nor the historical experiences of the Greek people as thoroughly as did the equally American firm, long employed by PASOK, Hamilton, which was more in touch with these essential factors and did a

contributed greatly to the solution of many social problems confronting this nation. I am sure that from the funds spent on campaigns – roughly five billion drachmas – at least two universities and two hospitals could have been built. Instead, we had paper, brochures, and colors thrown all over Greece, polluting everything along the way.

Q: In your opinion, under what sort of conditions did the elections take place?

A: I would have to respond that the methods used to usurp the votes were very scientifically planned. There was widespread terrorization – that is,

psychological pressure and intimidation – plus means which do not demonstrate, let alone prove, the existence of political morality.

To instantiate: the very fact that PASOK blocked the tickets of Olympic Airways – having planes flying nearly empty and not allowing seats to New Democracy supporters or to the New Democracy party – is, I believe, indicative of the climate of the elections and the methods applied. Moreover, I find it characteristic and symptomatic of the mentality of PASOK's hard-core followers.

And, of course, we could talk for hours of the massive appointments and hirings – even of New Democracy's people – just before the elections, in the public services and public organizations, in order to coerce support at the polls by calling into payment a moral obligation to the presumed benefactor, thus engaging in vote hustling. Naturally, there was a considerable influence gained through the monotonic and fascist television programming, which has become a propaganda weapon of tremendous importance for PASOK.

What more do you want for examples? These are plenty.

Q: Turning to the Communist Party of Greece, what role do you believe they will be playing now, and what effect will their reduced parliamentary presence have on Mr Papandreou's second term?

A: First, I want to make the point that nobody, probably not even the Communist Party, had expected that they would experience such a loss of votes in favor of PASOK. But I believe it is both fair and true to assert that a size-

able number of Communist Party voters were deeply alarmed by the dimensions and enthusiasm of the New Democracy rally at Syntagma Square just a few days before the elections. Their alarm and anti-Right sentiments set them gathering about PASOK to vote in Mr Papandreou's favor – not just for the sake of re-electing PASOK, but for the goal of not having New Democracy back in power.

Yet a good portion of the Communist voters should not have forgotten that it was New Democracy that legitimized the Greek Communist Party. Nor should they have forgotten that during New Democracy governments the political tolerance of disagreement was existent and impeccable, whereas during the PASOK government it has been at best hypocritical. There has been tolerance with words, particularly in announcements through television and through Parliament, but in action, in practice, there has been intolerance – an intolerance concerning all parties other than PASOK. But what is the most important thing is that New Democracy partisans did not vote for PASOK. Communist partisans did.

Now, as to the reduced parliamentary presence of the Communist Party, I do not believe that it will affect any more or any less Mr Papandreou's second term. But I wish to make the distinction between their parliamentary presence and their 'street' presence.

I believe that the Communist Party will accentuate and accelerate its dynamic presence against the PASOK government. To some degree, the Communist Party has its fair share of re-

This is something that Mr Papandreou is bound to use to his advantage. He will address himself to the neo-democrats and the wavering centrists, as well as to certain governments in other countries, maintaining that, in fact, Papandreou and PASOK are targets of Communist fury.

This would be intended to bolster some of the political neologisms we have been hearing from certain diplomatic representatives in Greece, to the effect that PASOK is there to stop the flow of votes to the Communist Party. But the argumentation is paradoxical: on the one hand, I cannot see how PASOK would stop the flow of

“Television... has become a propaganda weapon of tremendous importance for PASOK.”

votes to the Communist Party, not in 1981 or '85, but in '87, in '88, in '90. In the same way, he could not stop the flow of PASOK MPs to the Communist Party. And, on the other hand, why? What purpose does this serve when the Communist Party is never going to come to power, whereas PASOK has come to power? In many cases, considering its policies, principles, and practices, PASOK is the effectual Communist Party.

Q: Is there any evidence for the theory that a covert pact existed between PASOK and the Communist Party, thus allowing for greater support for PASOK at the polls?

A: There is no substantial evidence for

“This ideological racism, this green Aryan race, employs mudslinging instead of free argumentation, muckracking instead of evidence, logic, decency.”

sponsibility for PASOK's intolerance against its political opponents, as well as for some of PASOK's antidemocratic measures – the most renowned of which is Article 4, prohibiting public sector employees the right to strike. So, naturally, at this time the Communist Party needs to justify its existence by stopping its fellow-traveller and passive-observer functions.

As a consequence, we are more or less destined to hear more criticism; the difference being that during PASOK's second term the criticism will be acuter and stronger than before. The strongest will be in the 'street' presence of the Communist Party, in terms of strikes and protest rallies.

that. There were some rumors, but we cannot possibly rely on those. Unless I have substantial evidence in my own hands, I just couldn't claim that.

The very fact, however, that the Communist Party now runs the risk of not being recognized as a party per se in Parliament, demonstrates the panic and hysteria of some of its followers against the so-called 'right'. This is a huge problem for the Communists, although I am relatively certain that some 'middle ground' solution will be found, for obvious reasons, so that they can be recognized as a party in Parliament.

Q: Is that a real possibility within the regulations of Parliament as they

stand?

A: Everything is possible according to PASOK 'interpretations'. PASOK made it possible to have a President of the Republic elected via 'interpretations'.

Q: Shortly after the elections, Mr Papandreou made the remark that all 'pockets' of opposition which wished to undermine the mission of PASOK would be confronted immediately and severely. What are your impressions of this remark? Do you think it will be translated into action?

A: I believe that this statement proves the persona and the person, whereby Mr Papandreou drops the persona and reveals the person. It is a clear-cut threat. It demonstrates an absolutist if not a totalitarian mentality which has been put into practice in the past and now is put into words as well. It can be said to have been put into action already, owing to the fact that civil servants not belonging to PASOK are persecuted. It is a threat to any opponent of PASOK, anyone who voices objections to PASOK's plans, measures, policies. Everything is going to be excused in the name of PASOK's 'government of change'. This is the beginning of the application of Qaddafiian 'principles'.

Q: At this point, what does the future of the New Democracy party look like?

A: The future of New Democracy will be whatever New Democracy makes it. Once the unity of the masses of citizens rallying behind New Democracy is firm and sturdy, all that is required from the leadership is a well-calculated, scientifically programmed, genuinely articulated, and honestly explained and assumed struggle for true democracy in this nation, for the protection of the rights of all Greeks.

Q: But does this not presuppose a restoration of political normalcy, the elimination of artificial tensions, polarization, psychological intimidation tactics, and so forth?

A: A political party which holds dearest the principles of liberty and democracy cannot remain idle or be paralyzed if political normalcy is not maintained in the country in which that party exists. Much more so with New Democracy, for New Democracy believes in liberty, freedom, democracy, and the personal dignity of the human being, as well as in the protection of painfully acquired property. We have the obligation to struggle and fight for the restoration of a true democracy. Therefore, if conditions of political normalcy are not maintained, it will be our sacred national duty to ensure that

they are. This means a struggle of greater intensity for the application of constitutional order and for the existence of a genuine parliamentary democracy. I believe that we have the determination, the means, and the guts to achieve this.

Q: Various Western diplomats have publicly speculated of late that Mr Papandreou will adopt a more conservative line in foreign policy during his second term. Do you see any justifications for this sort of optimism?

A: *The Metamorphoses* are not only the work of Ovid, they also seem to be the talent of Mr Papandreou. I would not be surprised if Mr Papandreou temporarily 'switches on' a pseudo-conservative line and makes some minor changes in foreign policy. But all that will be done is just chamfering the edges a bit.

Mr Papandreou will select from his abundant armory of personae another persona of "center-line understanding" but the essence will remain the same. I believe that the only predictability of Mr Papandreou is his unpredictability. Words and deeds are so far attesting to and confirming this fact.

Ultimately, what is demanded is that whatever Mr Papandreou does finally favors the Greek people and Greece and brings them no harm. I am afraid that the evidence, however, has shown that most of his deeds *do* harm the Greek people and our national interests abroad. His deeds may have temporarily satisfied a good portion of the Greek people. But the essence of politics is not temporariness. It is stable foundations for long-term benefits of the country. It is precisely this latter which is desperately non-existent in the history of Mr Papandreou and the PASOK movement.

Q: During the electoral campaign, you made some references in your speeches to PASOK's "ideological racism" and "political necrophilia". Would you kindly dilate on these points?

A: By "ideological racism", I refer to the creation of a green Aryan race consisting mainly of hard-core PASOKites. I believe this term very accurately describes their mentality of perceived 'democratic' superiority and that they hold a monopoly on 'democratic' principles, sensitivities and actions. This ideological racism contends that all those who do not espouse the PASOK tenets of the "third road to socialism" are non-democrats and even non-patriots. What this green Aryan race proves in daily political and party practice is that all those who do not share their views and beliefs are to be consi-

dered as a danger to the 'democratic régime' and the 'democratic evolution' of this nation.

Such deliberately blind positions, credos and actions, in fact such dangerous party monomanias, establish the foundations of a one-party totalitarian régime, the aims of which are the subordination of democracy and the constitution to party interests, goals, and expediences, plus the subjugation of free and democratic institutions, such as syndicalism, to a one-party-state mentality dictated by the party robotics of the hard-core PASOKites.

This ideological racism, this green

"During the PASOK government, the political tolerance of disagreement has been at best hypocritical."

Aryan race, employs mudslinging instead of free argumentation, muckraking instead of evidence, logic, decency. The political ethos and morality of democracy is substituted by a party Machiavellianism.

Part of this ideological racism – which serves one-party purposes, but serves neither democracy nor the modernization of basic institutions, and definitely does not in any way assist the progress and prosperity of the people – is "political necrophilia". By this term, I refer to the permanent and deliberate references, by Mr Papandreou primarily, to the past. I have often said that Greece's past, in the immediate post-war period, is full of confusion, errors, and inadmissible situations. Suffice it to say that during the post-war years Greece suffered a terrible fratricide,

"Mr Papandreou and the hard-core PASOKites ... have dichotomized the Greek people along party lines... by pandering to deep-seated passions and exploiting fanaticisms."

the wounds of which, instead of remaining or becoming didactic scars, became bleeding wounds. These wounds were re-opened by PASOK.

New Democracy made a great step forward. A step towards reconciliation, fraternization, sound constitutionalism, and healthy parliamentarianism: the legitimization of the Communist Party of Greece.

Old errors, old tragedies, and all old historical mishappenings – either de-

liberate and planned, or impulsive and haphazard – should have been a profound lesson to all of those who committed those errors, who were responsible for those historical mishappenings. At this juncture, I wish to stress as strongly as I can that the responsibility rests with all sides concerned. I think it ill-advised to cast stones against one another for actions and deeds performed 30 and 40 years ago.

Instead, what we must destroy, what we must totally and completely eradicate, is the mentality that led this country to these disasters. Those who finally paid the full bill were the people and the nation, not the leadership which was responsible for all these grave mistakes. By not referring to the specifics of these long-past deeds does not mean that the mistakes are forgiven, only that we learn from these mistakes and proceed to co-acceptance: the mutual respect for the beliefs, ideas and political theses of one another.

The gravest crime of the political necrophilia exhibited by Mr Papandreou and the hard-core PASOKites is the way they have dichotomized the Greek people along party lines – dividing them into the 'greens' and the 'blues' – by pandering to deep-seated passions and exploiting fanaticisms.

We cannot maintain democracy as a dead letter or as an empty word echoing from electoral campaign balconies. This I believe to be our most sacred and primary debt to our people, our country, and to true democracy.

Lack of arguments, lack of truly democratic deeds, lack of credibility may all provide the outlet for cowardice in the form of political necrophilia. But it does not solve the caustic problems of Greece. Nor does it pave

the way for a democratic and prosperous future, towards which the politics and politicians of this country must be oriented for the sake of progress and development, for the sake of the essence of democracy, and, after all – and we had best keep this fully foremost in mind – for their own sake primarily.

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The dramatic long curve of the western coast of Santorini/Thera, with the village of Oia in the foreground and Fira in the distance

Telling strangers about one's favorite Aegean island is the rough equivalent of an Eskimo's 'lending' his wife to warm the bed of his frostbitten guest. But keeping Santorini, or Thera, to oneself would be even more sinful: the "black pearl of the Aegean" is an island you must not miss.

Volcanic Santorini, with its black beaches (its still-active volcano exploded c. 1550 BC with a bang that would make the eruption of Krakatoa sound like the pop of a champagne cork in comparison) is an island that invites, *demand*s, simile and metaphor. Otherwise, the simple human mind can't quite take it in. Just as a friend of mine once remarked that the Alps

leave very little room for egotists in Switzerland, so I would say that someone who grows up within sight of those stunning thousand-foot-high cliffs cannot see himself as more than a speck on God's, or the Devil's, map.

Bent, an early Hellenic traveller, found Thera "fascinating in its hideousness," and thought it was surely the Beast (θηρίον) named in the Book of Revelations by Saint John of Patmos, who might well have seen the volcano in eruption.

Robert Liddell, writing in 1954, two years before the island's devastatingly destructive 1956 earthquake, described Santorini's visual impact as "Light and line. The light as beautiful as anywhere in the Aegean... the line... at least fantastic."

But Liddell, too, noted uneasily, "In some lights, Thera is like nothing so much as a vast lower jaw, with a good many teeth missing: there is something dental, even gingival about its appearance. It is the model of a monster's jaw made by an infernal dentist."

The island has always elicited this somewhat schizophrenic response, descriptions of it reflecting terror and euphoria in equal measure. So perhaps it's no surprise that it still goes by two names: Santorini, after the island's patron saint, the martyr Irini of Thessaloniki who died there in exile in 304; and Thera, after the colonizer, King Theras of Sparta, son of Autesion. Beauty, and the Beast. Two names; two faces.

But on one thing, all visitors concur: Santorini is a dramatic apparition on anyone's horizon. And to experience

its full impact one must arrive by ship, preferably at night.

Situated on the southern periphery of the Cyclades island group, Santorini is some 220 km south of the port of Piraeus, and 112 km north of Crete. In fact, on a rare clear day, the great Cretan massif may be glimpsed from the giddy elevation of the monastery terrace atop the church of Profitis Ilias.

As you approach the island from the north, after 12 to 15 hours at sea, Santorini seems at first just another vine-and-chapel dotted Cycladic isle. Then, rounding the cape and entering the gulf between Therasia and Thera, your head flies back in astonishment. Even the most jaded traveller sits back on his or her proverbial heels.

The western coast of Santorini consists of precipitous cliffs which loom above the gawking tourist on the steamer's deck, curving around the giant bay like a jagged crescent moon. You and the deceptively innocent fat star shape of the crater are the only inhabitants of the great sea-filled caldera, formed when the volcano blew its top in the second millennium BC.

What's left of the island once called Strongyle (the Round One) and Kalliste (the Fairest One) was perhaps best renamed by the Turks who called it Degelmenlik, or "We are not coming back!"

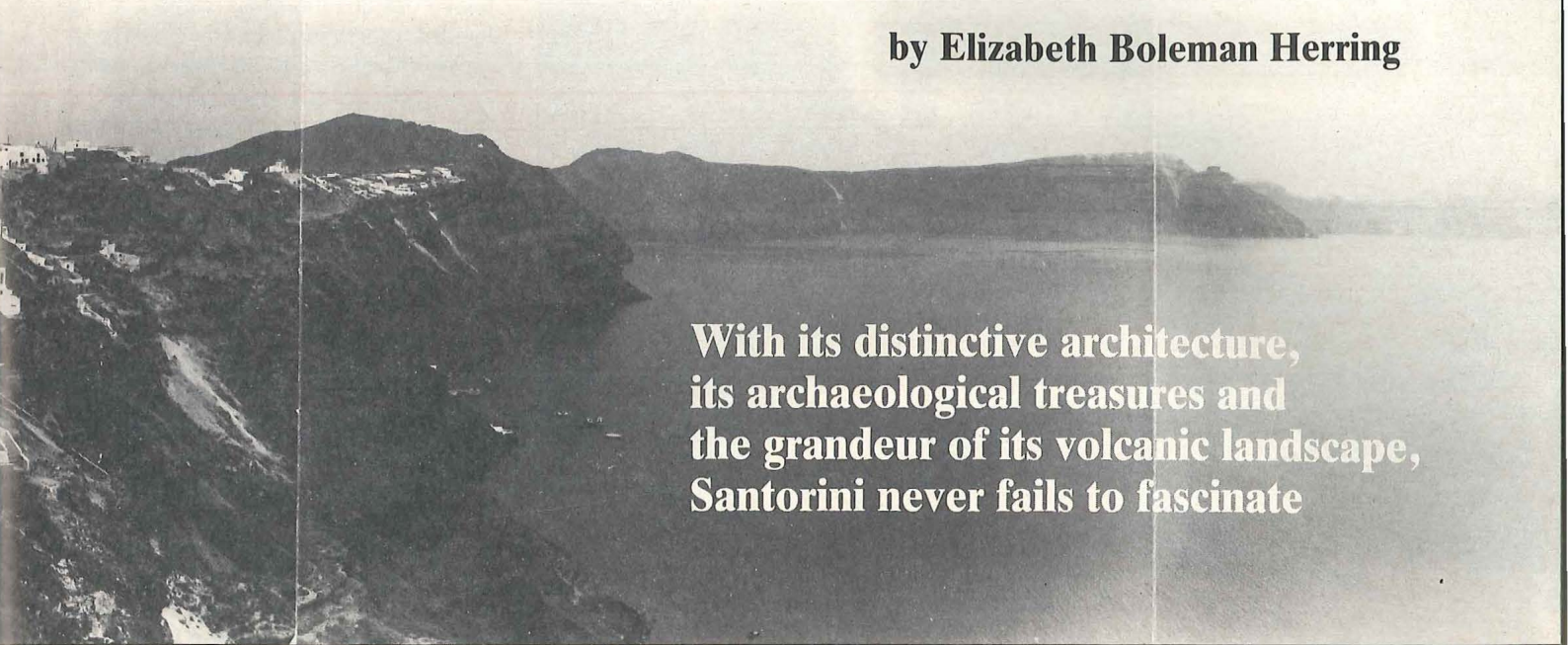
Today, Santorini is really an unstable cluster of five islands: Thera, Therasia, Palea Kameni (which surfaced in 196 BC) Nea Kameni (1711-12 AD) and tiny Aspronisi. And since it is still 80 degrees Celsius out there in the center



'Captain' Emmanuel Sigalas of Firostefani

Santorini / Thera: Beauty and the Beast

by Elizabeth Boleman Herring



With its distinctive architecture, its archaeological treasures and the grandeur of its volcanic landscape, Santorini never fails to fascinate

— and you can go take a peek into the cone if you dare — you get the distinct feeling it's not all over yet.

When the boat puts in at Oia, Fira or Athinios, one is only too glad to put a little distance between oneself and the volcano.

Dangerous as this island has always been, set at the uncertain juncture of two vast tectonic plates, it has been attracting visitors — colonists, crusaders, pirates and tourists — for some 5000 years.

Thera was inhabited as early as the third millenium BC; the oldest pottery finds on the island belong to the second phase of Early Cycladic civilization (c. 3200-2000 BC).

The world-famous excavations at Akrotiri on Thera's south coast (see *The Athenian*, October 1984) have revealed a high level of sophisticated civilization during the island's next major period, the Middle Cycladic (2000-c.1550 BC).

Begun by Professor Spyridon Marinatos in 1967, and carried on, after Marinatos' death at the site, by his colleague Dr Christos Doumas, the Akrotiri dig has yielded an array of Bronze Age treasures.

The picture that has emerged of Aegean life in the 20th century BC is a startling one. Akrotirians, Doumas believes, were essentially the merchant marine of Minoan Crete, and plied their trade over perhaps the entire Mediterranean in great ships some 30 meters long and manned by 20 to 40 oarsmen.

Their capital on Thera's coast,

directly to the north of Crete, is a sort of fossilized portrait of what life was like throughout the entire Aegean at that time. Buried by thick deposits of ash in the monstrous eruption of c. 1550 BC, the city was beautifully preserved. Two and three-storey dwellings face onto an elegant little triangular square. Indoor plumbing is connected to a public drainage system beneath the city streets. Frescoes adorn the walls of every residence. The dress, the pas-

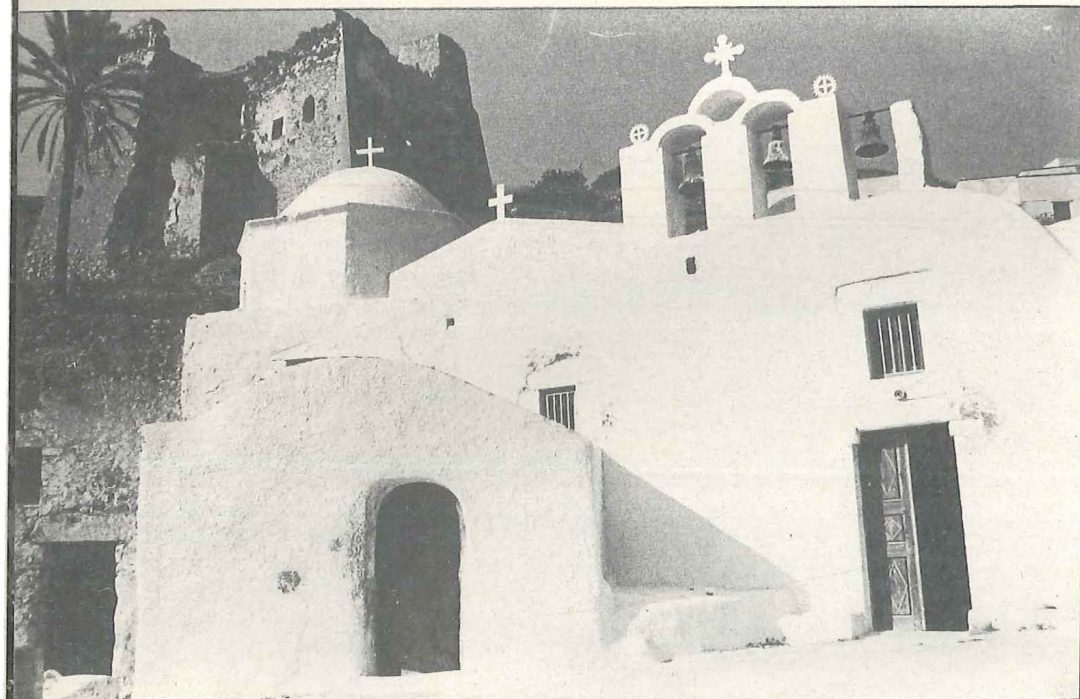
times, the flora and fauna, the great fleets and distant ports of call observed by these Bronze Age Onassises and Niarchoses — all have been immortalized on the walls of Akrotiri.

Though the frescoes and many of the site's rich finds are still on loan to the Archaeological Museum in Athens, Dr Doumas looks forward to their return to Thera, when a new museum will be ready to receive them in the island's capital. But the site itself, where the



EMIL MORIANNIDIS

Dimitris Tsitouras' view of the volcano



Church and Venetian goulas or fort, near Emborion

dig is still in progress and yielding new buildings, frescoes and artifacts, is open to the public and well worth a visit. After a trip by caique to a stunning red-pebbled beach (named, appropriately, Red Beach), the resourceful tourist can view the dig, swim, and purchase poly-bags of delicious tiny Santorini tomatoes and yellow Theran fava (split peas) at the entrance to Akrotiri, all in the same day.

The flourishing life of Akrotiri ended dramatically with the great eruption of the volcano. Doumas says, "It seems that minor tremors preceded major earthquakes. People evacuated and, therefore, we don't find victims." Nor has any gold been found. Forewarned, the Akrotirians might have had time to gather their valuables.

The buildings at Akrotiri suffered considerable damage in the quakes, and there is evidence that at least some residents may have returned and were undertaking repairs when disaster struck. Still, even they may have had time to board their vessels and flee to neighboring islands. Ios, Sikinos, Folegandros and Anafi are all visible from Thera on a clear day.

The final cataclysm began with a fine rain of pumice which covered the entire circular island, and Bronze Age life ended on Santorini. A following paroxysm brought forth coarser pumice, which reaches a thickness of 50 cm in the area of the excavation. Elegant Akrotiri was now buried, like Pompeii and Herculaneum, but preserved for posterity.

In the final explosion, the whole cone of the volcano disappeared,

blown sky-high. The volcano's shell, hollowed out after the ejection of cubic miles of matter, collapsed, the sea rushed in, and the present, deceptively peaceful-looking lagoon was born. There would be other eruptions, and many other earthquakes, but the giant was beheaded.

No one rebuilt Akrotiri, needless to say, but Santorini was to foster yet another major civilization, on higher ground to the north-east.

Travellers today may reach the site of Ancient Thera by means of a tortuous cobbled road straight up the face

of the 369-meter promontory of Mesa Youno. Rental cars and donkeys will have no trouble, and bus tours may be joined out of Fira, but I would not try the ascent with a mo-ped.

The ancient city itself occupies a dizzy acropolis on the spine of the mountain, and has the appearance of a compact narrow ship in a sea of air, sheer drops on all sides. Clearly, these people, like the great Garbo, wanted to be alone.

Archaic tombs show that Ancient Thera was in existence before the ninth century BC. Most of the monuments, however, belong to the era of the Ptolemies (300-145 BC) – the Egyptians maintained a garrison there to keep an eye on the Aegean.

Doumas' *Santorini: A Guide to the Island and Its Archaeological Treasures* is a useful aid to making sense of the site, as most of the structures have been levelled over the years, the limestone blocks hauled away to build Christian churches or converted into whitewash.

The agora, Roman baths and theatre are still recognizable, and the Terrace of the Festivals, dating from the sixth century BC, has some interesting features.

This terrace was the religious center of the oldest Doric cults and on it were celebrated the *gymnopaediai*, or dances of naked boys, in honor of the Carneian Apollo.

Even today, visitors can still see graffiti, or *Lieblingsnamen*, the names of the dancing boys scratched into the



Katerina Dendrinou, at work on an EOT carpet

rock by their admirers. Such inscriptions as "Laquididas is fine," and "Eumelos is the best dancer," illustrate some of the earliest known Greek alphabetic writing. A helpful guard will show the modern visitor where to look.

The Dorian society of Ancient Thera was isolationist, conservative and protected atop its rocky fortress, but then, as now, the terrible pressure of drought was the island's foremost foe. And it was a long drought that forced the inhabitants of Ancient Thera into an uncharacteristic act: colonization.

Grinus, a Theran king, was ordered by the Delphic oracle to found a colony in Libya, so the story goes. Not knowing where this Libya was, he did nothing, and seven years of drought ensued. The Therans sent another embassy to Delphi and were reminded of



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Oian architecture



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German watercolorist, picturesque Oia in the background

their negligence. Thus they were spurred, around 630 BC, into founding Cyrene, which became a city greatly renowned for its arts and letters. It was a Cyrenean poet who continued Homer's *Odyssey*, describing the last adventures of Odysseus. In fact, he foreshadows Vergil in that he gave Odysseus a son, Arcesilaus, and connected the royal line of Cyrene with the wily Ithacan. (See *A History of Greece*, by J.B. Bury and Russell Meiggs, Macmillan Press.)

Later in history, from 1207 to 1335, Santorini was held by the Barozzi as a fief of Marco Sanudo, though "the Barozzi of Santorin spent less time in their castle of Skaros than on their Cretan estates." Then, during the reign of Duke William II, the volcano, which had been quiet for over 700 years, spoke up again, and in 1457 there occurred "the birth of a memorable monster," another outcropping in the ghastly bay. The event was commemo-

rated in what William Miller terms "a set of detestable Latin hexameters inscribed on a slab of marble at the castle of Skaros and addressed to Francesco Crispo... who was at that time baron of Santorin." (For more Venetian gossip of the 13th century, please refer to Miller's *The Latins in the Levant*.)

Present tense

Today, the 73 square kilometers of Santorini are occupied by post-Akrotiri Greeks, the Catholic descendants of the Venetians and their converts, and the tourists.

Volcanic soil, pumice, china clay, wine (Markezinis' Cava Atlantis and Santinos are the best bets), pistachio nuts, fava beans and cherry tomatoes are the main exports. The fishing is good, especially on the western coast, and the sharks, though big, haven't bitten anyone, I'm told. Gold stores are

proliferating almost as fast as bars in Fira, where Nomikos' teleferique has taken a sizeable chunk out of the donkey drivers' earnings: the donkeys used to be the only way to go up and down Fira's 588 steps to the sea.

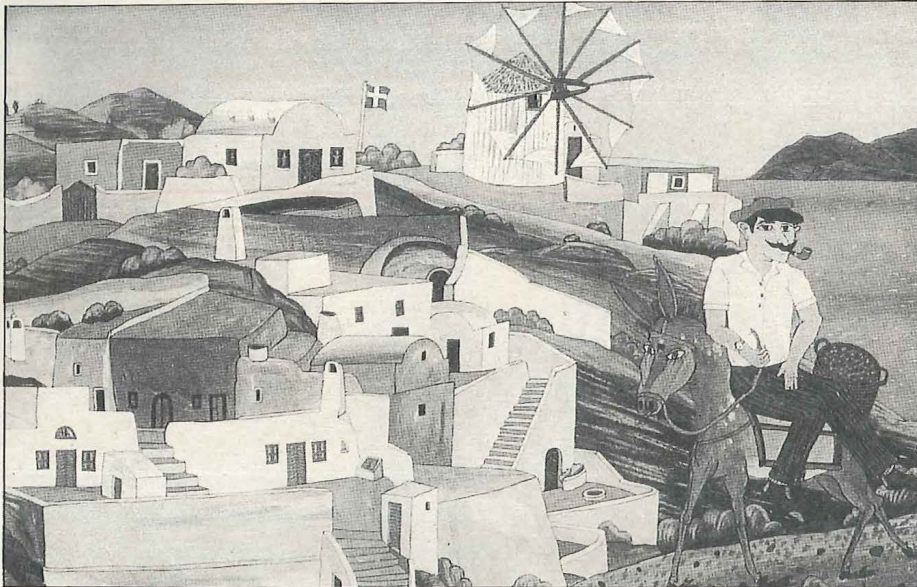
Thirteen lovely villages, each with a distinctly different flavor, boast a total population of 6500. Well-known residents include the sons of Loukas Nomikos and the shipowner Alafousos in Oia; the museum founder and patron of the arts, Dimitris Tsitouras, in Firostefani; and Evangelos Nomikos in Fira - not to mention the team of renowned archaeologists who summer with Dr Doumas at Akrotiri.

The Archaeological Museum in Fira houses finds from both sites on Thira. Tsitouras' fine collection of engravings, furniture and ceramics in the Ghizi mansion will unfortunately not be open to the public this season.

A music festival, sponsored by the Friends of Santorini, the Ministry of Culture and the Holy Bishopric of Thera, goes into its seventh season this summer with important performances in the rather unlikely Estia Hall, near the Hotel Atlantis in Fira. (See *Festivals Guide*.)

In Fira, too, Catholics will want to check the posted hours for services at the Church of Saint John the Baptist and the Dominican Convent. In the Church of the Virgin of Rodarios, you can step into the cool entranceway to listen to the singing of the eleven cloistered nuns.

Oia, the most beautiful of the island's villages, is fast rebuilding its lovely neoclassical homes after the last earthquake, and has become *the* place on the island for dinner, and a respite from Fira's high summertime noise level.



Painting behind glass by renowned Theran painter, Antonios "Santorinios"



"Man and Woman of Santorini"

DIMITRIS TSIPOURAS COLLECTION

As far as bathing goes, Perissa and Kamari may be convenient, but Perivolos, Elefsina, Red Beach, Baxes and Monolithos are less packed with bodies.

It will take you a while to make this island your own, and it will be difficult without your own transportation. This is the place to blow the budget and rent a car, but beware the petrol shortages of August and stock up in advance.

To latter-day Aquarian Age believers in the existence of Atlantis, I'm sorry to have to say that the 'experts' concur it was all a myth. Atlantis has been variously 'sited' in over 200 locations, including Thera.

Plato tells the story of the sunken civilization in *Critias*. He heard it at the age of ten from his grandfather who had, in turn, heard it from his father, who had the tale from Solon, who had it from the priests at Saïs in Egypt. In other words, Plato was saying, "My dears, it's just a story, but it proves a point."

The point was that aggression will be punished by the gods, as is all hubris, or overweening human pride. Atlantis, so the story goes, was a vast island with a high level of civilization and an ideal constitution. But its people became aggressive, attacked Athens, were beaten off and the enraged gods caused the island to be swallowed up by the sea. No writer before Plato, not even Herodotus, who had some traffic with Saïs, mentions the story, and A.R. Burn compares the Atlantis concept to that of Tolkien's Middle Earth.

So, go to Santorini/Thera seeking sun, treasures, music, song, and wine, but not Plato's perfect city at the bottom of the lagoon. All you will find down there is a very warm volcano, and some rather hefty dogfish. □



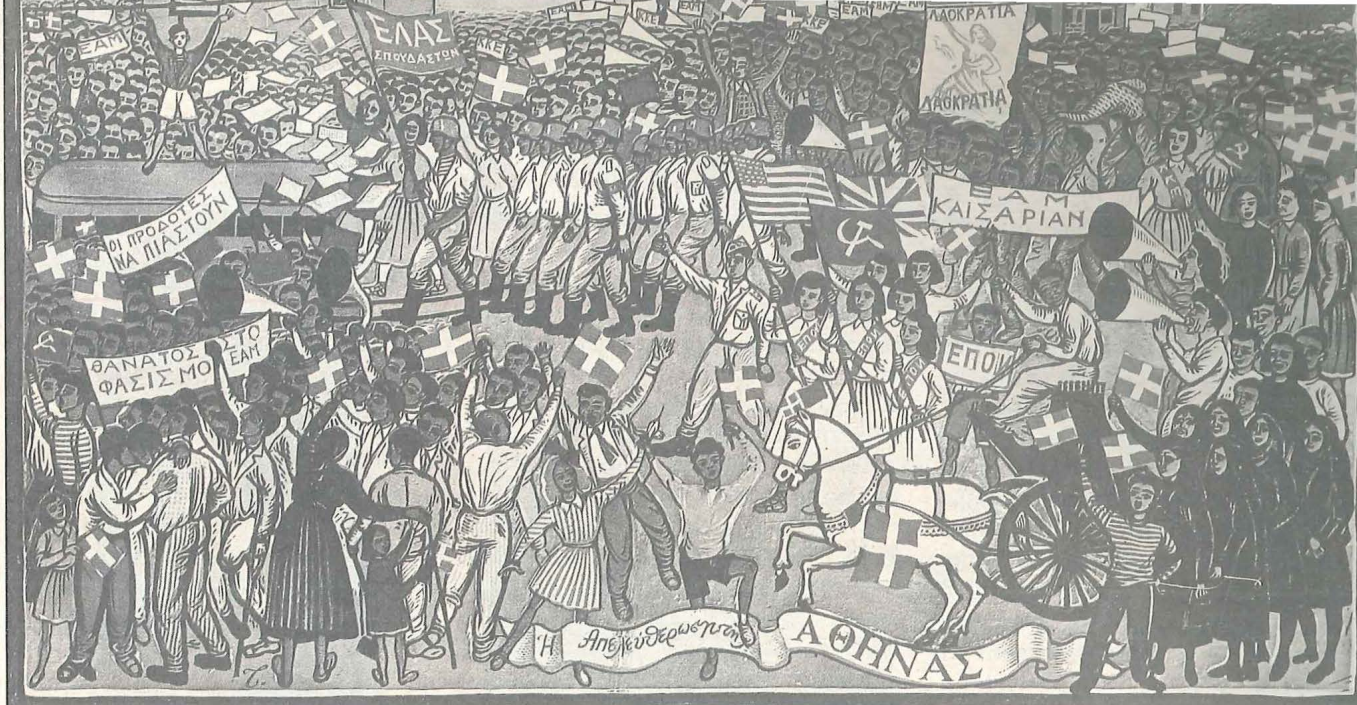
Rock engraving of Artemidoros of Perge, at Ancient Thera

ELIZABETH HERRING



Covered site at Akrotiri

ELIZABETH HERRING



Crowds celebrating German withdrawal from Athens, October 1944: woodcut by A. Tassos

Keeping the red banner flying

by Lee Stokes and Elaine Priovolos

ISLAND OF CHIOS. — Within earshot of the muezzin and in sight of the coast of Turkey, Greece's traditional enemy, a group of communists is debating the results of last month's national elections.

But the emphasis of the discussion, led by a bright, if formally uneducated, dental technician who was the local communist party (KKE) candidate in the elections, is on long-term strategy, not post-mortem analysis. A leaflet listing local problems and communist proposals for solving them has already been duplicated on plain white paper. Funds, explains an official, come directly from workers' donations so the KKE cannot afford the glossy paper and color slogans of the 'bourgeois' parties.

There are no despondent faces among the small, deliberating group after their party's loss of votes and a parliamentary seat in the June poll. Instead, the dental technician, and a slight, simply dressed schoolmaster, drum up optimism. "There is no doubt that this is only a temporary setback for the working movement," says the teacher. "Socialism is the current and nobody on earth can stop it."

In the KKE's dingy, book-cluttered offices over a local bakery, black-and-white portraits of Marx and Greek wartime resistance leaders line the walls, staring severely at all who enter. The drabness is partly alleviated by a large, bright-red flag bearing the hammer and sickle.

A questioner refers to the much-flaunted 'Turkish threat' theory propounded by the ruling socialists. His workmates feel the issue is of particular importance to them, given their position on the 'front line' and their past experiences of Turkish atrocities. The technician dismisses the question with a puff on his pipe. No voices are raised, nor do the participants attempt to argue with his point of view. The dialogue is almost like a religious litany where the answer to a question, though known, is sought again and again so the faithful may finally be convinced of it.

"This theory is an imperialist plot hatched by the Pentagon to keep both Greece and Turkey reliant on American military aid," he says. "Nothing divides the workers of Greece and Turkey. Both groups are striving to improve their lot, and they realise it is world peace, not strife, that benefits the working class."

Heads nod in agreement. The presence of a foreign journalist does not seem to perturb the group, though the visit was unexpected.

This communist cell is one of many which make up Greece's pro-Moscow communist movement. The men and women who have joined the party often feel themselves to be 'born-again', almost in the Christian sense. They have a cause, they say, which they are willing to wait to fulfill. The time is not ripe today. But one day the opportunity will come. Meanwhile,

they have to prepare for the "great event".

The origins of the communist movement in Greece lie in repressions of attempts at unionization by northern Greek peasants and tobacco workers, in what one analyst calls "the Greek need to seek a protecting super-power" (in this case, the Soviet Union, and before that Czarist — and fellow-Orthodox — Russia), in the large influx of impoverished refugees from Asia Minor in the 1920s and in disenchantment with the failures of other parties to bring about social justice in Greece since its independence from Turkey.

As in other East European countries, the communist party of Greece, known by its initials, KKE, arose out of the post-World War I Greek socialist movement (SEKE). This movement's Bolshevization in 1919 paved the way for the birth of the KKE in 1922, the year when nearly two million refugees fled to Greece from the advancing Turkish army in Asia Minor.

Many of these refugees were middle-class Greeks from prosperous and relatively industrialized cities such as Smyrna. They, together with members of a rudimentary industrial proletariat, became a source of cheap labor because they could not be absorbed into Greece's primarily agricultural economy. It is not surprising, then, that a disproportionate number of the embryonic KKE's leading cadres — including Nikos Zachariades, party secretary from 1931 to 1956 — were

Anatolian refugees. That the refugee districts surrounding Athens and Piraeus proved fertile ground for the party is reflected in its 1924 statement of aims – the overthrow of “the bourgeois-fascist government in order to impose by arms a workers’, peasants’ and refugees’ government.”

The KKE became a significant force in Greek politics in the 1930s, when the Comintern (Communist International) appointed Zachariades, who had trained at KUTV (Communist University of Eastern Peoples) in the Soviet Union, to lead the party. It was Zachariades who toned down the more radical communist slogans in efforts to appeal to a wider audience. As a consequence the communist-dominated Popular Front party won 15 seats in Parliament in the 1936 elections. Zachariades was also responsible for



KKE-Es. leader Leonidas Kyrkos

creating the clandestine organization which survived the Metaxas dictatorship in 1936 and reorganized during the Axis occupation to provide the nucleus for resistance.

The 1944-49 civil war gave the communists their best chance yet to take over power in Greece. But it was doomed from the very beginning because the communist Democratic Army, commanded by Markos Vafiades, was dependent on Yugoslavia, Bulgaria and Albania for logistical support and cover. Vafiades employed guerrilla tactics but was unable to hold permanently any of the major towns. In an effort to obtain material and moral support from the Soviet Union, Zachariades formed the Provisional Democratic Government and forced the Democratic Army to function as a regular army. This change in tactics, against the advice of Vafiades, proved disastrous – the rebel army was no match for the American-backed Greek Army.

In addition, Soviet recognition of the provisional government never materialized. Stalin, leery of Josip Broz Tito's scheme for a Yugoslav-dominated Bal-

kan Federation, which would have included a communist Greece, told both the Yugoslavs and the Bulgarians, early in 1948, to end the Greek civil war as soon as possible. He knew that Britain and the US would never allow a country as strategically important as Greece to become part of the eastern bloc and, according to Richard Clogg in *A Short History of Modern Greece*, he also feared a confrontation with a nuclear-armed United States.

Tensions between Yugoslavia and the Soviet Union increased and Tito was expelled from the Cominform in June 1948. The KKE unwisely sided with Moscow in the dispute. Yugoslavia, in need of economic aid and fearing a Soviet-inspired invasion by its neighbors, cautiously began to seek out western support. In July 1949, Yugoslavia closed its borders to the Democratic Army.

Banned after the civil war, the KKE continued to operate clandestinely through EDA (United Democratic Left) until 1974, when the party was legalized by Constantine Karamanlis.

Many analysts have tried to explain why Greece's pro-Moscow communists muster even the small share of the vote they do. Why hasn't greater communist support gone to the Eurocommunist party?

The Eurocommunists (Communist Party of the Interior or KKE-Es.), who publicly split from the KKE in 1968 after disagreement over the Soviet military intervention in Czechoslovakia, have failed to attract strong working-class support, remaining a party of the intelligentsia. The reason for this, according to Dimitris Fotopoulos, a KKE-Es. candidate for Parliament in 1981, lies in the nature of the split. From 1951 until 1968, the KKE-Es. was the interior section of the communist party, then based in the Soviet Union. Directives were issued from the party abroad and were implemented through EDA, a coalition of leftists, including such notables as Ilias Iliou and the current EDA leader, Manolis Glezos, but with a clear majority of communists.

“Relations between the two sections were strained even before 1968,” says Mr Fotopoulos. The overseas communist leadership adhered rigidly to the Soviet line in reference to Greece without altering it to fit Greek reality. A series of petitions signed by imprisoned communists protesting the decisions of the 12th Party Conference of the KKE marked the beginning of the KKE-Es.

“The leadership of the interior section left the party, but not the middle-



KKE leader Harilaos Florakis (right) as ELAS kapetanio in WWII

level apparatchiks, like (present KKE leader Harilaos) Florakis,” who managed to hold on to the rank-and-file. Many members decided to side with the older party because they felt a loyalty to the Soviet Union, the “socialist motherland”. Consequently, the KKE has consistently won seats in Parliament while the Eurocommunists independently won their first seat only in the June elections.

In order to increase its appeal among independent leftists and disillusioned PASOK supporters, the KKE-Es., today led by Leonidas Kyrkos and Yianis Baniyas, is considering changing its name and dropping the word ‘communist’ altogether. This issue will be resolved at the next party conference, due to take place at the end of this year or the beginning of 1986.

One of the reasons the KKE remained insignificant in the interwar years was its image as a party willing to betray Greek national interest by agreeing to the formation of an autonomous Macedonian republic. Today, on the island of Chios, a trickle of communists have been leaving the party and have either simply voted PASOK or even signed up with them. Their main gripe? That the KKE, as in the 1920s and early 1930s, has adopted an incorrect attitude to Greek foreign policy interests by downplaying the Turkish threat.

Whether this trickle becomes a flood remains to be seen. But one thing is certain: the KKE will maintain a disproportionate amount of political clout relative to its numbers in Parliament and will thus pose a potential problem to PASOK, now in its second term of office. □

The ultimate cinematic circus

Flashes from the Cannes Film Festival

by B. Samantha Stenzel

The Cannes Film Festival is always full of surprises. The 38th annual festival proved once again that the unexpected was to be expected, off-screen as well as on. Although local law-enforcers waged a war on crime, Ben Kingsley was subtly robbed of his money and passport on the train between Toulon and Cannes. A couple of days later, the controversial French director Jean-Luc Godard received a 'present' on his way to the press conference for his official entry *The Detective* in the Palais, the mammoth theatre and exhibition complex. He got a pie thrown in his face by a 'terrorist baker' and, looking like a model in a shaving cream commercial, he entertained reporters and paparazzi by answering questions as he licked the cream from his face.

Yet the unpredictable 'New Wave' director must realise that any publicity is better than none. *The Detective*, a polished but confusing drama about Mafia involvement in boxing, starring Nathalie Baye, Johnny Halliday and



Michael Emil and Theresa Russell in "Insignificance"

Claude Brasseur, appeared on the heels of a storm over *Hail, Mary*, which depicts the Virgin Mary as a modern teenaged basketball fan, and which received a boost in ticket sales after it was condemned by the Pope. At Cannes, Godard wiped the pie from his face and sat down in the posh Majestic bar to sign a milestone contract with Menahem Golan, head of Cannon films, for an American version of *King Lear*. The terms were carefully negotiated between stains on a napkin.

Plenty of big stars were in attendance at this year's festival, including Harrison Ford (best known for his role as Indiana Jones in Steven Spielberg's adventure movies) who starred as a policeman in an American Amish community in Peter Weir's American entry *Witness*. Clint Eastwood, cast as a cowboy for the first time in nine years in his own production *The Pale Rider*, thrilled fans by appearing on opening night. Eastwood charmed members of the local press - who called him "Cleent" - with his laid-back, unpretentious manner. Upon being introduced off-camera to his press conference interpreter, an exotic young man wearing a shawl over his head, Eastwood candidly inquired, "Are you auditioning for *Anna Karenina*?"

William Hurt, considered a sex sym-

bol after his roles in *Altered States* and as the hapless enamored lawyer in *Body Heat*, appeared in Hector Babenco's Brazilian entry, *Kiss of the Spider Woman*, in an 'altered state' - playing a homosexual window-dresser who is imprisoned for seducing a minor. Few actors would have taken the risk that Hurt did in accepting the role of Molina, the glib and highly-strung raconteur. Molina's character is juxtaposed with that of his withdrawn cellmate Valentin (Raul Julia), a revolutionary who has been imprisoned and tortured for anti-fascist activities. Valentin is fascinated, despite his initial repulsion, by Molina's nightly spinning of a yarn about the celluloid romance between a ravishing French chanteuse (Sonia Braga) and the chief of German counterintelligence for occupied France.

Hurt very sensitively portrays Molina's transformation from a self-serving opportunist to a responsive companion and the two men, although radically different, finally form a touching bond of friendship and love. Hurt, who appeared defensive at the press conference when questioned about a possible identification with Molina, saw his risk pay off when he captured the Best Actor award for his outstanding performance.

The early favorite for the Best Actor



Matthew Modine and Nicolas Cage in "Birdy"

award was Klaus Maria Brandauer, the remarkable Austrian stage and screen actor (*Mephisto*) who played the title role in Istvan Szabo's *Colonel Redl*. This complex story was based on the life of a real character who was born into a poor Austrian family, but became intricately involved with the Austro-Hungarian ruling class. His ruthless ambition and devotion to the military propel him through the ranks until he is disgraced by a homosexual liaison. *Colonel Redl* was awarded a jury prize.

Social dramas set against a political background seemed to predominate among this year's official entries in the festival. In *Birdy*, which won director Alan Parker the Jury Grand Prix special prize for originality, yet another close male friendship is followed from high school until both young men (finely played by Nicolas Cage and Matthew Modine) return from Viet Nam emotionally and physically scarred.

Another social drama with political implications was the Yugoslavian Emir Kusturica's *When Papa Went Away On Business*. The first Yugoslavian winner of the Golden Palm, this delightful tale is told through the eyes of a six-year-old boy, whose father is framed on political charges and exiled from the country. The film paints a wry picture of the petty bureaucracy of the 1950s but is saved from being grim by its humorous and humane view of the underlying relationships. One of the tenderest 'love scenes' in this year's entries takes place when the little boy 'sleepwalks' into the bedroom of a slightly older girl he has a crush on and is tucked into bed with her by her amused father.

The prize for Best Actress went jointly to Norma Aleandro and Cher. Aleandro plays an upper middle-class mother who experiences a political awakening when she learns of the missing people under the Argentinian military dictatorship in Luis Puenzo's *L'Histoire Officielle*. In Peter Bogdanovich's *Mask*, Cher, who proved her acting ability in *Silkwood*, gives a delicately moving portrayal of the unconventional but devoted mother of a teenage boy (Eric Stolz) who has a rare, fatal disease which has disfigured his face. Cher was at center stage in one of the many heated press conferences of the festival, which director Bogdanovich, who is feuding with Cher, did not attend.

Hints of director-star conflict also surfaced in the press conference for Yugoslavian director Dusan Makavejev's Australian entry *The Coca-Cola*

Kid. The film's star, Greta Scacchi, was obliquely critical of Makavejev's directorial techniques and his editing of the film but overtly hostile toward Eric Roberts, her American co-star. When questioned about her reaction to his reportedly difficult attitude, she stated flatly, "I would rather have spent three days in bed with someone else."

The Coca-Cola Kid follows the lead of Makavejev's highly successful *Montenegro: Pigs and Pearls* in its exploration of cultural confrontations. Eric Roberts plays Becker, a strait-laced troubleshooter from the Atlanta headquarters of Coca-Cola who is sent to Australia to find out why Coca-Cola has not wrapped up the outback. Unbeknown to him, Becker's lustful secretary Terri (Greta Scacchi) is the runaway daughter of the old coot who controls the desired section of the map with his own special cola concoction.

Makavejev has already demonstrated his fondness for bizarre sexual situations in *W.R.: Mysteries of the Organism* and *Sweet Movie*. He does so again in *The Coca-Cola Kid*, with a seduction scene that takes place in a pile of feathers Becker has ripped from Terri's Santa Claus suit. The message seems to be that sex liberates people from oppressive conventions. Yet Becker's and Terri's love-making is remarkably tame — perhaps because, according to Scacchi, she had kicked her co-star "in the privates" during a beating which was supposed to precede the seduction, so that the entire scene had to be cut.



Greta Scacchi in "Coca-Cola Kid"

Frenchman André Techine won the Best Director award for his romantic drama *Rendezvous*, while the American director Paul Shrader won a prize for artistry for *Mishima*. This stunning epic, based on the life of Yukio Mishima, the Japanese postwar poet and playwright who founded a fanatical private army and died by ritual suicide, was scripted by Leonard Shrader, who also wrote the screenplay for *Kiss of the Spider Woman*. *Mishima* is a highly original cinematic experience in which realistic flashbacks alternate with stunning color sequences on stylishly designed sets.

The Greek Film Centre, represented by general director Pavlos Zannas, once again had an information stand for its package of seven Greek films. They included Vassilis Vafeas' *Love of Ulysses*, a poetically whimsical drama-



Sonia Braga in "Kiss of the Spider Woman"

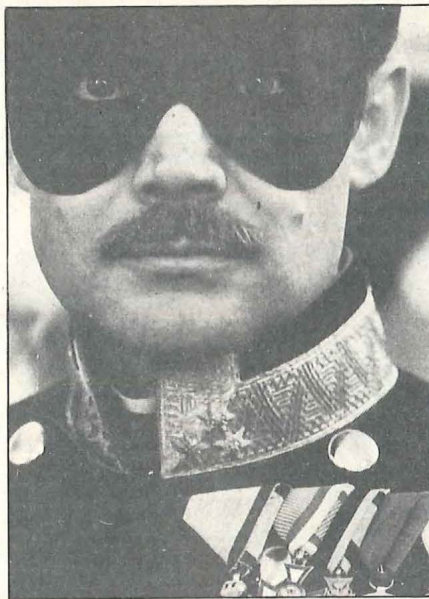


Mia Farrow and Jeff Daniels in "The Purple Rose of Cairo"

tic comedy about an ordinary office worker who embarks on a surrealistic search for an unattainable love. It scored a notable success in the Directors' Fortnight section and has been invited to a number of international festivals. Stavros Tornes' *Karkalou* and Thomopoulos' *Ostria (South Wind)* have both been selected for foreign distribution.

Woody Allen's *Purple Rose of Cairo* was both the general audience's and the critics' favorite film of the festival. Presented out of competition, it is a tender fantasy about a repressed waitress (Mia Farrow), who escapes from her dismal existence with a brutish husband by living vicariously through movies. Her childlike wonder when the hero of a movie she is watching leaves the silver screen to join her in a wonderfully innocent love affair will be fully appreciated by any film buff who has longed for a similar situation. Woody Allen has earned the title of 'genius'.

Some highlights of the Director's Fortnight were Wayne Wang's *Dim Sum*, a heart-warming story about a traditional family in an American Chinatown which is trying to absorb the changes imposed by the modern world. Susan Sidelman's *Desperately Seeking Susan*, a look at a confrontation between suburbia and bohemia as represented by two women, was one of the few films in this year's festival to concentrate on feminine psychology. Another was Joseph Losey's last film, *Steaming*, which was presented as a homage to the late director. *Steaming* takes place in a bath house, where a



"Colonel Redl"



Cher in "Mask"

group of women, including Sarah Miles and Vanessa Redgrave, form a support group which meets to discuss their mutual fears, interests and disappointments.

A pleasant end to the festival was provided by a presentation of a modernized version of *The Glen Miller Story* (1954) starring James Stewart, who was present with June Allyson, his co-star in the film. The general affection felt for this unique actor was expressed by a spontaneous rendition of "Happy Birthday", sung in honor of his 77th birthday by journalists at the press conference, and by a standing ovation at the film's evening premiere. After receiving a 'lifetime achievement' award, Stewart said: "The cinema is indestructible. I think it will be with us always."

Another popular veteran actor at the festival was Tony Curtis, who, at 60, was as irascible as ever. Looking fit and sassy – as a result, he says, of having stopped a lifelong habit of drug and alcohol abuse – Curtis was in Cannes for the premiere of Nicolas Roeg's fascinating *Insignificance*, in which he plays a Senator Joe McCarthy figure who is hounding an Albert Einstein-like professor into giving evidence at a public hearing. The professor – cleverly portrayed by Michael Emil – is distracted by Marilyn Monroe (Theresa Russell) who pays him a late-night visit in which she demonstrates her own special theory of relativity.

Always expect the unexpected at Cannes. When Curtis, who has made at least 140 movies, was asked by a reporter how it felt to be at Cannes, he didn't hesitate to answer, with an impish smile, "How's the Cannes Film Festival? I'll tell you one thing, pal. It's a whole lot better than a kick in the ass." □



Changing the guard at the Tomb of the Unknown Soldier

Fustanella and tsarouchi

The proud history of the Evzones

by J.M. Thursby



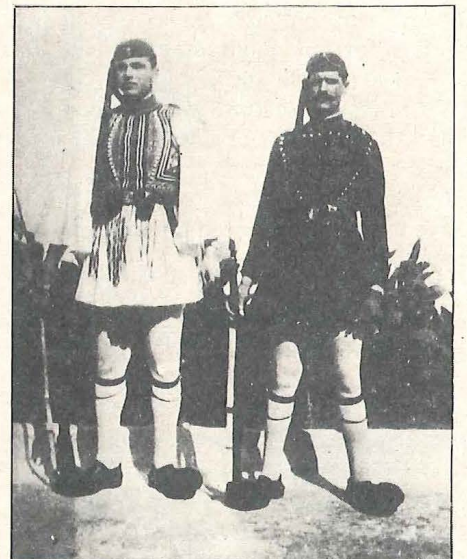
The fighting Greek, 1821

Every Sunday morning, regardless of the weather, foreigners and Greeks alike gather, jostling for position, round the Tomb of the Unknown Soldier in Constitution Square. There they wait in anticipation to watch what is arguably the best show in town, the weekly full-ceremonial changing of the guard.

A murmur of delight ripples through the crowd as the detachment of Evzones, dressed in their Sunday best, wheels sharply round into the square. The music of the band and the clinking of cameras accompany the tall presidential guards as they faultlessly step out the ceremony. The stirring Greek national anthem completes the proceedings and the column wheels off again to a jaunty marching tune.

The crowd disperses, well pleased. For the Greeks the Evzones symbolize their national fighting spirit and hold a special place in their hearts. They are *tsoliades mas*, 'our soldier boys'. For the foreigners the show is entertaining, the costumes unique and picturesque. It is the perfect start to a day's sight-seeing.

For the Evzones themselves, however, it is just one more special parade. It is their duty to be present on all state occasions. Pomp and circumstance for



Ceremonial dress and winter uniform

them is routine. They provide guards of honor for visiting dignitaries and heads of foreign governments, are in constant attendance on the President and keep 24-hour guard, changing every hour, at the Presidential Palace and the Tomb of the Unknown Soldier.

It should not be imagined, though, that they are in any way 'toy soldiers'. Such creatures are alien both to Greek history and to the Greek character. On the contrary, they are crack fighting troops, in constant readiness for action. As light infantry they have fought when necessary in the mountainous areas of Greece where their speed, fighting ability and dedication to duty have earned them a justifiably heroic reputation.

The Evzones select their recruits

from young men doing national military service. To be granted the privilege of joining the 'guards' these boys have to be approximately six feet in height, extremely fit and of disciplined character. After their year-long training they serve a further year in the presidential service.

The Evzones' distinctive uniform has a proud tradition. It was the everyday dress worn by all Greek fighting men – excepting seamen – in the Wars of Independence which started in 1821.

In those years of revolt against Turkish domination a Greek army as such was naturally non-existent. Men gathered round various *kapetanii*, experienced fighting leaders, and used guerrilla warfare of the 'hit and run' type. They believed this was the method best suited to their numbers and to the terrain. And, to the despair of an endless stream of Philhellene officers, they stuck to it.

The *fustanella*, or kilted skirt, gave them complete freedom of movement among the rocks and gullies of the Greek mountains. Official history says it had its origins in the tunics of the ancient hoplites, the light infantry of classical times, and that it was modified by the Byzantine soldiers. Whatever its origins, it appeared in its present form during the long night of Turkish occupation in the area of the Pindus mountains and spread from there to the rest of Greece. (It was also adopted, in another form, in Albania.) It became symbolic of ethnic aspirations and Orthodox Christianity.

As the Greeks struggled to form the nucleus of a state, their leaders met at Epidaurus in 1822 and issued a provisional constitution, Article 8 of which provided for "the organization of a regular army". Though the spirit was certainly willing, the finances and the

power to implement the article were weak. Only the following year do we hear of the loose formation of "a company of Evzones".

Thirteen light divisions wearing national dress were created when John Capodistria became President, despite the efforts of various European military representatives to impose a more standard type of uniform. Greek fighting men felt ridiculous in the uniform of 'the Franks' and the country's first King, Otto of Bavaria – whatever his endless naive misreadings of Greek reality – encouraged them in this. He himself always wore national dress and was the only king to do so. Guests at the court balls described the colorful scene as the chieftain war veterans "with their iron hands" and battle-scarred dress, "in the full splendor of the Greek costume", mingled with



An officer in a guard of honor, Presidential Palace



Evzones raise the flag on the Acropolis every Sunday at 8 am



For tourists, the perfect start to a day's sightseeing

others in conventional European clothes.

Inevitably a regular army was created and standard military uniforms were adopted. But as this came about, independent Evzone divisions were formed to carry on the tradition as a national military symbol. They acted as border guards (which they still do), and when Greek robber bands (*listes*) caused an international scandal with their kidnappings and murders, volunteer Evzones were the only ones able to rout them from their mountain strongholds.

They fought with distinction in the Balkan Wars (1912-13), when continental Greece regained Southern Epirus and Macedonia, an area which



Evzones in action in Epirus during the Balkan wars

included the three prize towns of Jannina, Salonica and Kavala. Later, a detachment of Evzones always served as palace guards.

World War I brought more action and added to their growing fame. When the tall guards marched under the Arc de Triomphe in the victory parade in Paris they were given a rapturous reception.

In 1922, true to their reputation for bravery, the Evzones fought a spirited rearguard action covering the retreat of the Greek Army from Asia Minor. Their commanding officer was the then Colonel Nicholas Plastiras, who was later to serve briefly as Prime Minister.

When the Axis declared war on Greece in 1940 the Evzones, at home in the mountains of Epirus, once again distinguished themselves, contributing to the defeat of the Italians on the Albanian front – the first military victory against the Axis in World War II. Retribution was swift. After the Ger-

man occupation in 1941, the Greek army in its entirety was disbanded.

Their colorful uniform is therefore not merely a picturesque attraction but

embodies a long and proud military tradition. It is made up of ten separate parts. Twenty-five metres of white cotton are needed to make the *fustanella*, which has, although I am sure no one is counting, 400 pleats symbolizing four hundred years of Turkish occupation, and is worn four fingers above the knee. The skirt and the *tsarouchia*, or turned-up shoes with their large pom-poms, give the uniform its characteristic look. The broad shouldered *fermeli* (waistcoat) in a dark material embroidered with gold thread, adds an exotic touch. The sleeves of the white shirt are extremely wide for maximum mobility. A cartridge belt, fringed cummerbund, white stockings with black garters, and a red cap with a long black tassel complete the Evzones' ceremonial uniform. For everyday duties they wear a dark blue uniform in winter and a beige one in summer.



Evzones marching to war, 1912-13

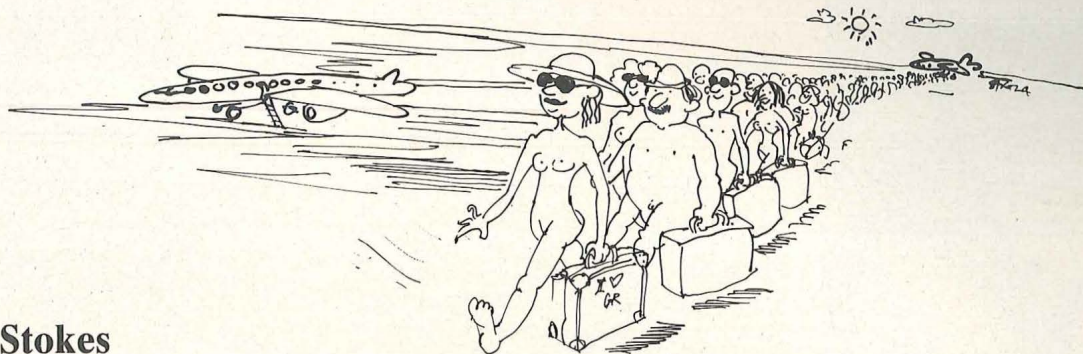


Troops, including Evzones, in standard uniform

The one stain on the national dress was made by Dimitrios Rallis, the third and last Prime Minister who collaborated with the Nazis during the German occupation. He created so-called Security Battalions to fight alongside the Germans against left-wing guerrillas. The Security Battalions were mostly made up of collaborators and semi-criminals and were dressed in evzone style. Most Greeks contemptuously called them 'Germano-Evzones'.

That sad period is now long forgotten. Today, as before, boys of high calibre compete to join the prestigious guards who represent Greece with distinction on all state occasions. Crowds flock to watch them every time they appear. And they are perhaps the most photographed 'sight' in Athens apart from the Acropolis. □

Half a million nudists ahead



by Lee Stokes

The government has rejected a demand by the powerful, ultra-conservative Greek Orthodox Church that it withdraw its plans to establish Greece's first-ever nudist holiday resorts. For the first time since the glorious days of ancient Greece, tourists will be able to bare all on a specified beach without fear of imprisonment.

Dismissing threats of violence of the sort carried out by the clergy against nudists three years ago, the government said that as many as eight such camps will start functioning in the next few months.

Dismissing church reactions, Nikos Skoulas, the secretary-general of the National Tourist Organization of Greece (NTOG), told *The Athenian* permits had been issued for several hotels, mainly in southern Greece and on the most popular Aegean islands. These include Saladi Beach Hotel in the Peloponnese, which was violently disrupted by the clergy when it was launched as the country's first nudist resort experiment three years ago.

Bishops, priests and their followers had held an all-night mass on the beach before storming the hotel the next day and coming to blows with naked German tourists. German authorities protested about the incidents to the conservative government then in power and the hotel was forced to close down. Opposition newspapers at the time accused the New Democracy Party of succumbing to pressure by the Greek Orthodox Church.

Mr Skoulas said the government this time is going ahead with the plans to open nudist resorts — "whatever the reaction." He said Greece is the only country in the West without holiday resorts for nudists and has therefore been losing valuable foreign currency earnings to Mediterranean holiday competitors like Italy, Spain and France. He said that Greece can initially host up to

half a million nudists annually.

The Greek Church is already at loggerheads with the government. It strongly disapproves of the teaching in schools of Darwin's theory of evolution and is equally set against the government's plans to legalize abortion. A spokesman for the church said that the ruling synod will probably comply with the government's decision on the nud-



ist camps, since guarantees have been given that they will be isolated from nearby towns and villages. But he added that hard-line bishops, who in the past have called nudism "an international satanic conspiracy", are likely to act independently.

The world's 40 million nudists are mostly high income earners, and nudist resorts are big business for countries like Spain and Yugoslavia. But Greece has been the only western country not to allow nudists their own resorts.

Yugoslavia, which has more than 30 such resorts, attracts three million nudists a year, while Spain attracts another 2.5 million, according to Greek National Tourist Organization statistics. "We have 14,400 kilometres (9,000 miles) of

beaches and therefore enormous potential to develop this sector of the tourist trade," said Mr Skoulas.

The bill allowing the establishment of nudist resorts in Greece became law in October 1983, one of the few articles of legislation to be passed unanimously in the Greek parliament. But reaction by the Orthodox Church delayed implementation of the bill for several months.

The Church is able to disrupt the government's plans because the 1983 bill allows local authorities power of veto whenever a nudist resort is proposed for their area.

Helen Bonou, who heads the nudist project within the tourist board, says the majority of local populations feel that nudist resorts would "have a negative effect on the area's social outlook."

The stone-throwing crowds, led by clergymen, which closed down the Peloponnese nudist resort three years ago, can be seen as an extreme manifestation of this.

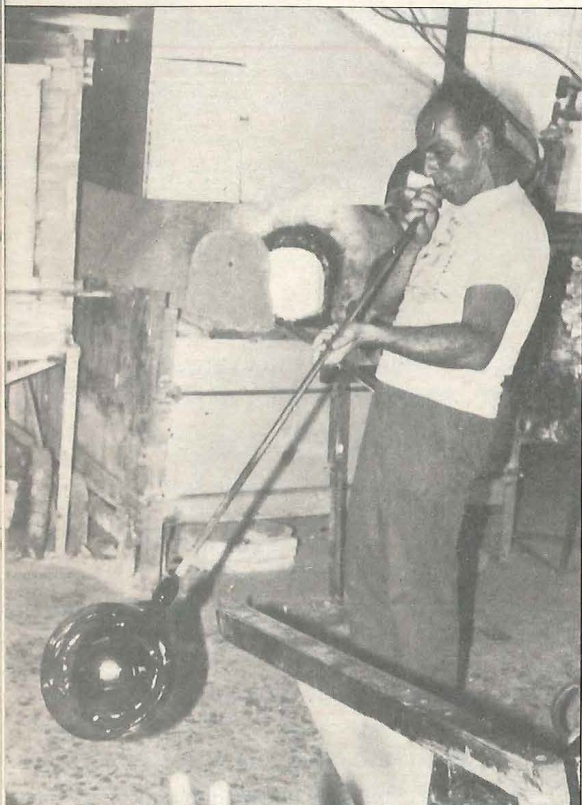
In the past, unofficial nudist beaches have sprung up on Mykonos island, and some tourists do take off all their clothes if they believe they are not being observed. Under the existing law, however, police are obliged to arrest and charge anyone who swims or sunbathes nude if a complaint has been filed by a member of the public. The caught nudists are usually given jail sentences, which are converted to fines for first offenders.

"So far, the only legal nudists in Greece have been the statues in our museums," said one travel agent. "But come this summer, when the official nudist resorts open their doors, we shall all be able to enjoy the beauty of nature as we wish."

But Bishop Ierotheos of the Peloponnese is less than amused. "Can you ever imagine the Virgin Mary swimming in the nude?" he retorts. □

Blowing life into glass

by Katerina Agrafioti



The glassblower at work

In a drab four-storey building in the Athens suburb of Nea Philadelphia, Nikos Troullinos, the glassmaker, has installed his own magic world of fragile transparency. Today, in the Star Trek age, this young man works with a literally breathtaking technique which has remained basically the same ever since the first century BC, when Phoenician craftsmen invented glassblowing. With his breath and his hands, he creates spectacular shapes in dazzling colors.

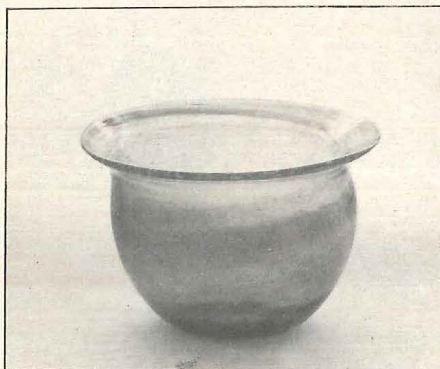
Nikos Troullinos was born in Thessaloniki in 1947. After graduating from a local school of interior decoration and working for a time as a window-dresser, he entered the enchanted world of glass. In 1971 he was awarded a scholarship by the National Organization of Crafts to study at the famous glass manufacturing center of Orrefors in Sweden. There he learned the various techniques of handling glass, and from there his own personal flame and his talent pushed him on. His first individual exhibition, at the gallery of Ina Broerse in Amsterdam in 1973, was a great success.

After visiting several glassmaking centers in Europe he returned to Greece. For a few months he worked in two Athenian glass factories. The

work was burdensome, the conditions poor, and Nikos' restless spirit once more impelled him to move on. This time he registered at the Gerrit Rietveld Academy of Amsterdam. There for two years he enjoyed the support of the Dutch government, in the form of a studio and financial help, while he continued his education and his work with glass. In 1976 he was chosen to represent Holland at Europe's first studio glass contest, the Coburg Glass Prize competition.

Such wanderings, however, though enticing and full of promise, were not songs sweet enough to keep him away from his home. So he returned to Greece, this time for good. Ever since, he has dedicated himself completely to his art, working on a material that has fascinated him as it has many other craftsmen over the past two thousand years.

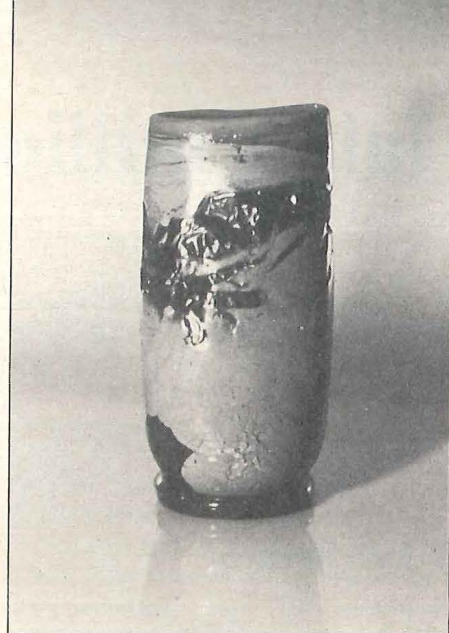
The story of glass has the charm of a fairytale. Recent research has confirmed that glass was discovered in the



Fragile shades for this bell-shaped vessel

Mediterranean basin. It is said that fishermen found pieces of a shiny, hard material in the sand on a bank of the Nile after an electrical storm. Others say some Phoenician merchants lighting a fire on a sandy beach found, to their surprise, a peculiar semiliquid transparent material. Later, trials and experiments consolidated these chance discoveries and gave mankind the mysterious material we know as glass. Its special properties – transparency, malleability, receptivity to colour and light and its response to surface treatment – have inspired generation after generation of artists and craftsmen.

The earliest glass objects from Egypt are beads which date back to c. 2500 BC. During Mycenaean times glass was made in Greece – often in the form of



MARCOSS HONOS

A modern-style vase decorated with gold

small molded architectural elements. Phoenician traders spread these fragile products throughout the ancient world. By the seventh century Rhodes had become a major glass manufacturing center. In Hellenistic times Alexandria developed an important glassmaking industry. Much of the best glass of that period unearthed in Greece and Italy was made there.

The technique of blowing glass, however, was invented not long before the beginning of the Christian era, probably in Phoenicia. The innovation spread to Mesopotamia and Syria and to the western Mediterranean, particularly Roman Italy, and later to northern Europe. The earliest known example of engraved blown glass is a bowl decorated with cupids riding a sea horse and a griffin. It was found in a late first-century AD grave on the Cycladic island of Sifnos, during excavations carried out in 1935. Other vessels of the same era have inscriptions in Greek characters.

The decline of the Roman Empire brought no change in the methods of making glass vessels, only changes in shape and decoration. Very fine glass was produced in Persia, where Samarkand and Shiraz were the most famous glass centers.

During Byzantine times a distinction was made between *vitrarii* (glassmakers) and *diatretarii* (glass cutters), suggesting that cutting now played an important part in glass decoration. Byzantine glassmakers were strongly influenced by the East and imperial centers like Corinth, which was a large glass producer, created a characteristic technique of gilding glass. After the sack of Constantinople by the crusaders in 1204, a great part of the city's wealth of glass was taken to Venice and placed in the treasury of Saint Mark's.

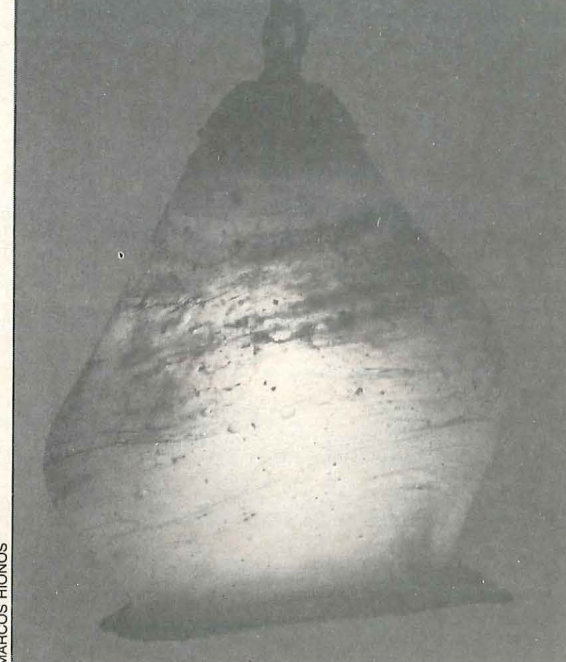
Glass making has been practised

continuously in Venice since the end of the tenth century. In 1291, the Venetian glass workshops were transferred across the lagoon to the island of Murano. Glass became an important Venetian export and the secrets of its making were jealously guarded. Any glassmaker who left the Venetian state was condemned *in absentia* to death as a traitor. Germany and England later developed other glass types and techniques. By the eighteenth century Venetian supremacy in the field came to an end and English glassmaking rose to prominence for the first time. By the middle of the nineteenth century a high degree of technical achievement had been attained as a result of the exten-

Some appear to have been just unearthed from an excavation or brought down from the shelves of a museum.

Others are unique masterpieces. To create them, Nikos mixes in the same glass vessel some refractory ceramic, or leaves of gold or silver, or adds to the glass mixture a copper oxide that gives a dramatic shiny black finish. Depending on the moment's inspiration, Nikos may give the glass piece a frosted look. He also makes abstract sculptures in glass.

The colors he gives to his vessels are of great beauty and unlimited in range. Turquoise and cobalt blue, the color of his eyes, are his favorites. Then comes the light green resembling young leaves



MARCOS HIONOS

A lamp like a cloud-shrouded globe

Nikos doesn't speak much; he prefers to act. Fetching a hollow metal rod and holding it by one end, he plunges the other deep into the open furnace.

There are four main stages in the creation of a blown glass vessel. First, Nikos inflates a mass of molten glass with his continuously twirling blow-pipe. The mass of glass comes out of the furnace looking not unlike thick red molasses. Twirling the pipe, Nikos blows gently until the glass starts swelling. Then he plunges it into the furnace for as long as he feels is necessary. Holding the pipe in his left hand, Nikos takes in his right hand a thick wad of wet newspaper onto which he carefully rolls the mass of hot glass. Still blowing, he uses various tools to give the piece the desired form. "The blowing has to be gentle," Nikos says. "That is important, but the hands play the main role."

When he has accomplished what he had in mind, he puts the newly born creation into another furnace which is kept at a temperature of below 500 degrees. The shaped vessels, still hot, remain in the oven for about eight hours or overnight to cool down slowly. Abrupt changes of temperature create stress that often leads to breakage.

"Melted glass is alive," Nikos says, "and it doesn't tire me to work here for many hours in a row."

On the ground floor of his building Nikos keeps all the functional glassware he has in stock. The most artistic and imaginative pieces are to be found on the second floor. The few pieces he keeps for himself are on the third floor in his private apartment - a huge, bohemian, surrealistic room. Here is the abode of the Greek wizard of glassblowing who, working in the most fragile material, molds his visions with its light. □



MARCOS HIONOS

A lovely triptych in aquamarine



Pieces of art in the colors of the sea

sive adaptation of mechanical means of production.

An innovation in glassblowing occurred in the 1960s, when glass studios began creating individual objects with increasingly free and abstract forms.

Nikos Troullinos' range of blown glass vessels covers all styles from ancient to contemporary. He makes delicate little vases, bowls, bottles, flasks, jars, dishes, flagons, jugs - anything you can imagine - in the most dramatic colors, shades and shapes. Many of them are so beautiful and refined that it is difficult to tell the difference between a new and an old one.

or the green of the sea, the reddish gold of the setting sun, the honey color of amber, the purples and pinks of the dawn. Colors fuse and dance in his iridescent pieces. Tiny bubbles give others a cloudy appearance.

On the upper floor of his house, Nikos has installed his glass studio. A beehive furnace which operates around the clock dominates the room. "It doesn't pay to put the fire out and then start all over from the beginning," he says. He pulls open the door of the furnace. Inside, the red-orange flames dance over the molten mixture of ingredients which forms the glass.

food

Cooking under the volcano

by Alexandra Dumas

Santorini's picturesque architecture, its carefully terraced fields and vineyards and its distinctive local cuisine all developed over centuries in response to a hostile environment and to the isolation and poverty of the islanders. The island's soil, though potentially fertile, best supports crops which favor anhydrous conditions – grapes, barley, tomatoes and fava beans. These crops have for centuries formed the staples of the Santorinians' diet.

Santorini has long been famous for its fava. Carbonized remains of fava beans, dating to about 1500 BC, have been recovered from *pithoi* at the Bronze Age site of Akrotiri. The tiny hard lentils are collected from their shrivelled pods in early summer and ground in stone querns, unchanged since the Bronze Age, to remove the black skins, leaving behind the characteristic yellow split peas from which fava is prepared. Nowadays, hamburgers, hot dogs and pizzas are more readily available in Santorini than fava, so for the uninitiated here's how it's made.

The lentils are brought to the boil and the water discarded. They are then covered with water again, simmered, along with a roughly cut onion, and stirred from time to time, until they form a thick, smooth, golden-yellow soup to which salt and pepper and a generous lashing of olive oil are added. Fava is served hot (or lukewarm, like most Greek food) in shallow soup dishes with oil, lemon, raw onion and oregano sprinkled on top. It is accompanied by salted sardines, capers and *pseftokeftedes*, another local appetizer.

Pseftokeftedes can best be described as tomato fritters, being basically a flour batter containing finely chopped tomatoes (the tiny Santorini variety are undoubtedly the most flavorsome despite their rather tough skins), onions, green pepper, courgettes, parsley and basil, with salt and pepper, and preferably a little left-over fava as well. Spoonfuls of this thick, rich mixture are dropped into hot oil and fried until crisp and quite dark on the outside. These truly delicious "false *keftedes*" are a welcome snack after swimming or an ideal *meze* with ouzo. In winter the

recipe is altered: chard (*seskoulo*) is substituted for tomato and dill for basil, giving an equally mouth-watering variant.

The delicate caper plant clinging to the dry-stone walls of Santorini is not just beautiful to behold, its buds and young leaves are also used in cooking. These are collected in the late spring and preserved in salt. After a few minutes' soaking they are added to salads or the leaves are stewed in olive oil with onions and tomato paste. Capers make a tasty meal on a winter's day, as does the humble onion stuffed with rice and herbs. From late autumn till spring there are the inevitable wild greens (*horta*), assiduously picked and cleaned by the womenfolk, then boiled and served as a salad with oil and lemon, eaten perhaps with an omelette or goat's milk cheese.

Traditionally meat consumption was minimal – the paschal lamb, beef on August 15, pork and spicy sausages when the pig was slaughtered in winter. Occasionally a chicken (or cockerel for soup), or fish or a wild rabbit was cooked, the latter stewed with small onions in a heavy tomato sauce flavored with wine, cinnamon, mace and bay leaves. As autumn sets in, migrating birds are trapped in nets as they fly southward, and preserved in salt to be eaten in winter.

its wine.

Santorinian wine is very potent, a quality appreciated by the tsars of Russia who had a predilection for the unique, sweet Visanto. Its potency has posed problems for those wishing to bottle it, however, since its alcohol content has to be stabilized at 11°. Apart from the delectable Visanto there is dry, white Nykteri and reddish-amber, full-bodied Brousko, both of which are especially good from the barrel. In late autumn, after the vintage and before the rain, there is literally more wine than water on Santorini. Incidentally, bunches of grapes are represented on some of the vases from Bronze Age Akrotiri so the island can perhaps claim 2500 years' experience in fermenting the elixir of Dionysos!

Just as the vine regulated the agricultural and economic life of the islanders, so the Orthodox calendar regulated their spiritual and social life. Indeed their frugal diet was to some extent rationalized by the obligatory abstinence from certain proscribed foods on fast days, while on feast days there was conspicuous consumption of other island specialities. *Koufeta*, a delicious viscous confection of roasted almonds boiled in honey, is offered to guests at baptisms and weddings. At Easter there are *meletenia*, tarts of wafer-thin pastry filled with a mixture of



Oian grapes

Self-sufficiency, the utilization of local produce and minimal expenditure of imported resources such as fuel were, until very recently, of prime importance. The Santorinians rarely used their ovens, usually located in the courtyard, and traditionally baked only twice a year. The iniquitous dark brown barley bread was formed in rings and baked twice until rock hard – a concoction befitting the "diabolic isle". Wheat bread was a privilege of the more affluent, the grain being imported from Odessa, Constantinople or Alexandria where it was exchanged for Santorini's most renowned product –

unsalted mizithra cheese, eggs and sugar, flavoured with mastic, as well as saffron *koulouria*. During the vintage, *moustalevria* is prepared from the fresh must and on saints' days in the villages communal meals are offered to the congregation.

So, with the exception of high days and holidays, the industrious Santorinians eked out their penury by imaginatively maximizing their meagre resources. Was this perhaps a legacy of a former Spartan colony? Though economic circumstances have fortunately improved, perhaps such thrift should not be dismissed lightly. □



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

TRANSPORTATION

Airport Information

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

Airlines

Aeroflot (USSR), Xenofondos 14	322-0986
Air Canada, Voukourestiou 4	322-4784
Air France, Kar. Servias 4	323-0501
Air India, Omirou 15	360-2457, 360-3584
Air Zaire, Filellinon 14	323-5509
Alia-Royal Jordanian, Filellinon 4	323-2516
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 8/Vissarionos 9	363-4444
South African Airways, Kar. Servias 2	322-9007
Sudan Airways, Amalias 44	324-4716
Swissair, Othonos 4	323-7581
Syrian Arab Airlines Panepistimiou 39	324-5872
Tarom, Panepistimiou 20	362-4808
Thai Airways, Lekka 3-5	324-3241
Türk Hava Yolları, Filellinon 19	322-1035
TWA, Xenofondos 8	322-6451
Varig, Othonos 10	322-6743
Yemenia Airlines, Patisision 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 Eritheia	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 - Anhalios	831-7186
Recorded station numbers	142

Automobile and Touring

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

Trains

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

Ships

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

Marinas

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

GOVERNMENT AGENCIES

Embassies and Diplomatic Representations

Countries that are omitted have no offices in Greece.

Albania, Karachristou 1	724-2607
Argentina, Vass. Sofias 59	722-4753
Algeria, Vas. Konstantinou 14	751-6204
Australia, Messogion 15	775-7650
Austria, Alexandras 26	821-1036
Belgium, Sekeri 3	361-7886
Brazil, Kolonaki Sq. 14	721-3039
British Embassy, Ploutarchou 1	723-6211
Bulgaria, Akadimias 12	360-9411
Canada, Ioannou Gennadiou 4	723-9511
Chile, Vas. Sofias 96	777-5017
China, Krinon 2A, Pal. Psychico	672-3282
Colombia, General Consulate, Vas. Sofias 117	646-4764
Cuba, Kehagia 48, Filothei	681-3042
Cyprus, Herodotou 16	723-7883
Czechoslovakia, Georgiou Seferi 6, Pal. Psychico	671-0675
Democratic Republic of Germany, Vas. Pavlou 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, Chrissanthemou 22, Pal. Psychico	671-6917
Portugal, Loukianou 19	729-0096
Rumania, Em. Benaki 7, Pal. Psychico	671-8020
Saudi Arabia, Marathonodromou 71, Pal. Psychico	671-6911
South Africa, 124 Kifissias Ave	692-2236
Spain, Vas. Sofias 29	721-4885
Sudan, Victor Hugo 5, Pal. Psychico	671-4131
Sweden, Vas. Konstantinou 7	722-4504
Switzerland, Iassiou 2	723-0364
Syrian Arab Republic, Marathonodromou 79	672-5577
Turkey, Vas. Georgiou B 8	724-5915-7
Uruguay, Likavittou 1G	360-2635
U.S.A., Vas. Sofias 91	721-2951
USSR, Nikiforos Lytra 28, Palaio Psychico	672-5235
Vatican City, Sina 2-4	362-3163
Venezuela, Vas. Sofias 112	770-8769
Yemen, (North Yemen), Patisision 9	524-6324
Yugoslavia, Vas. Sofias 106	777-4344
Zaire, Digeni Griva 3, Filothei	681-8925

Ministries

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

U.N. Representatives

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

BANKS

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

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

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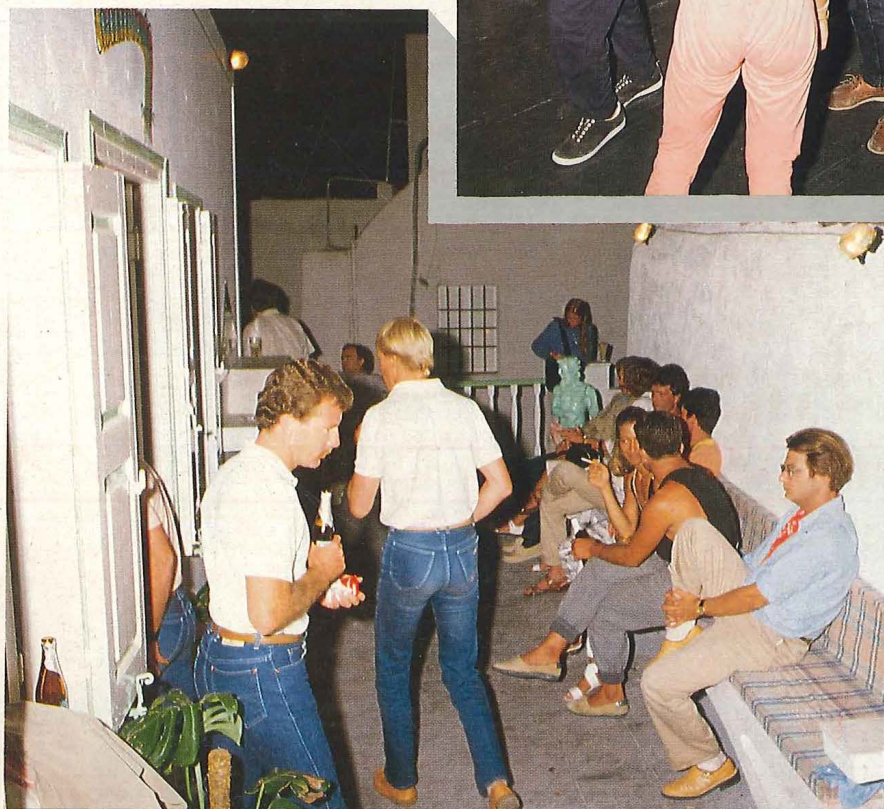


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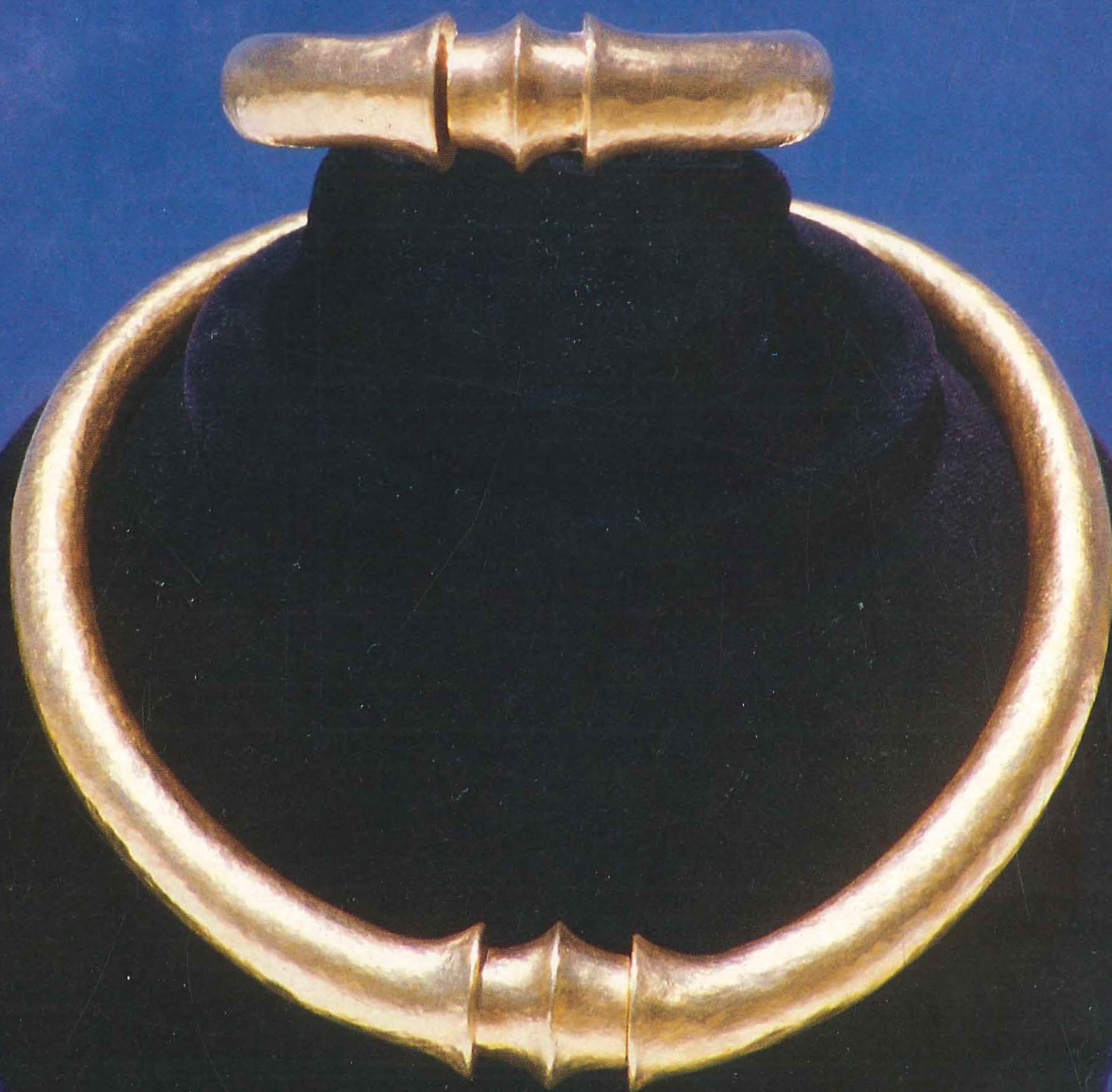
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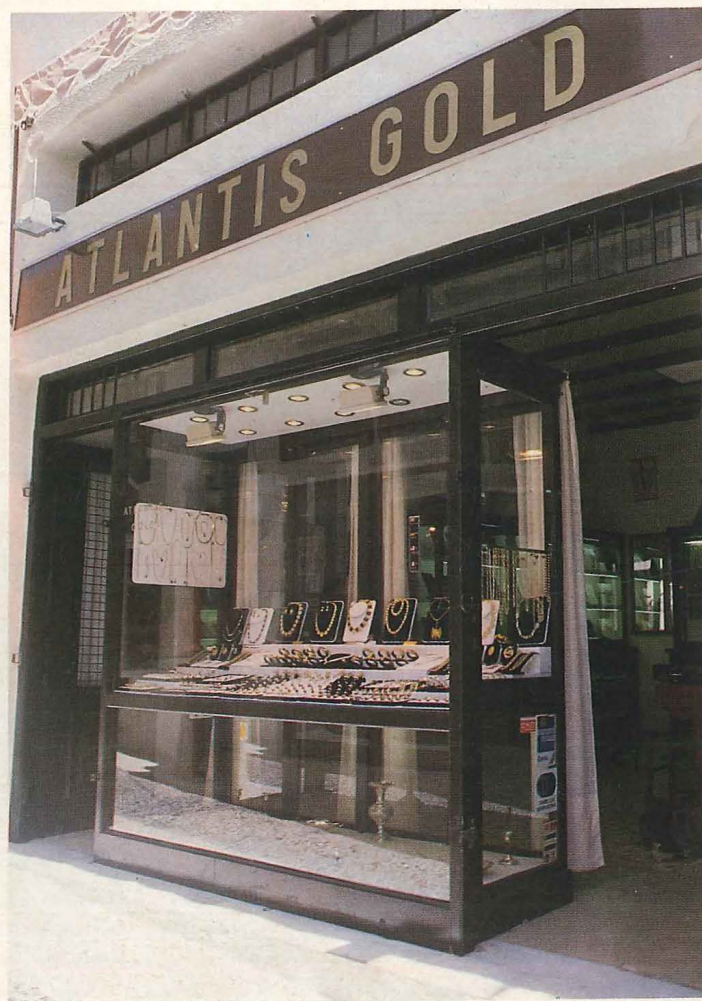


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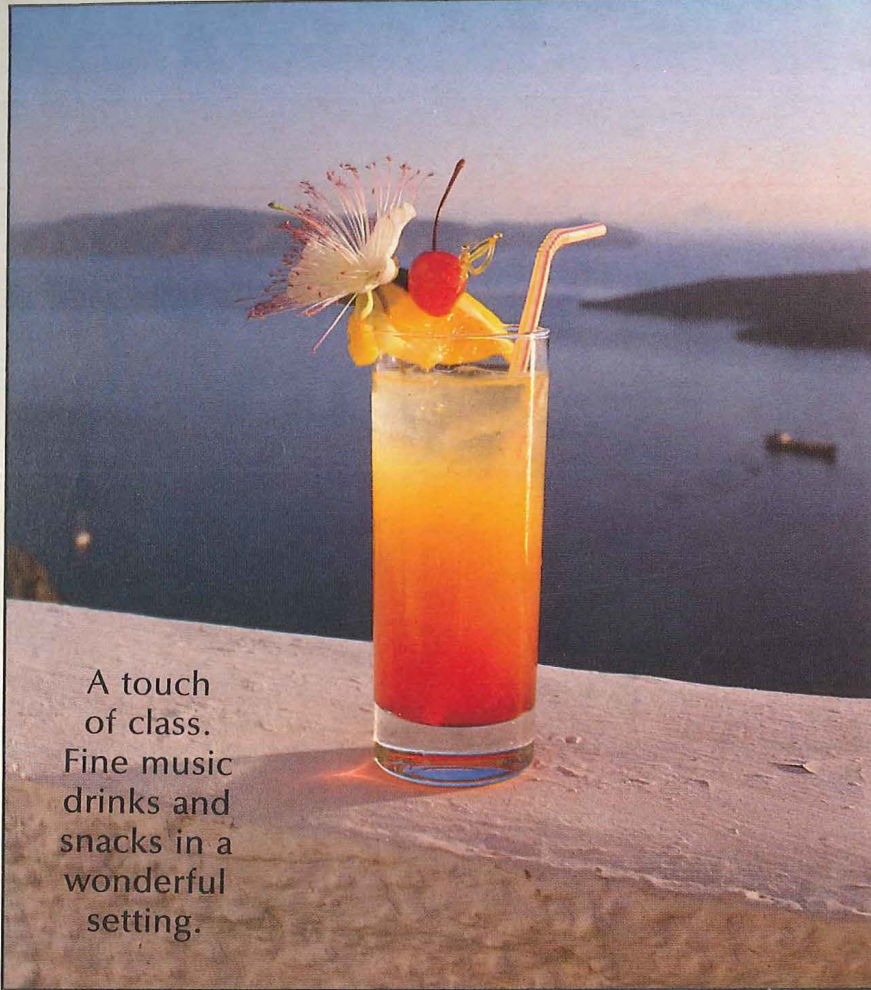
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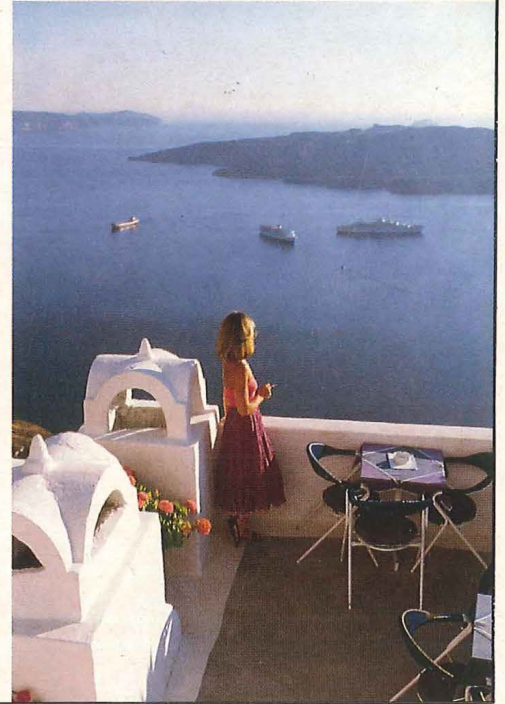


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Athens Tennis Club, Vas. Olgas 2	923-2872
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German Hellenic Chamber of Commerce Dorilaou 10-12	644-4546
Hong-Kong Development Council Kerasoundos St. 6	779-3560
Italian, Chamber of Commerce Mitropoleos St. 25	323-4551
Japan External Trade Organization, Akadimias 17	363-0820
Yugoslav Chamber of Commerce Valaoritou 17	361-8420
Athens Association of Commercial Agents Voylis St. 15	323-2622

Greek Chambers of Commerce

Athens Chamber of Commerce and Industry, Akadimias St. 7-9	360-4815/2411
Chamber of Fine Arts of Greece, Mitropoleos St. 38	323-1230
Geotechnical Chamber of Greece Venizelou St. 64, Thessaloniki	(031) 27-8817-8
German Hellenic, Dorilaou 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
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Greek women in resistance

Greek Women in Resistance. Selected, translated and introduced by Eleni Fourtouni. New Haven, Connecticut: TheLphini Press, 1985. 165 pp, 850 drs.

In 1983, a friend of mine travelling from Thailand to Malaysia was asked at the border checkpoint what his profession was. "Proofreader," he replied. "What you say?" snapped the guard. "Freethinker? We don't want freethinkers here." This book tells the stories of a group of Greek women who were true freethinkers at a time when Greece's rulers had the same attitude as the border guard – women whose passionate belief in freedom was so strong that they were prepared to endure anything rather than give it up.

Eleni Fourtouni compiled this book, she says, to fill a gap in the official histories of World War II and the civil war, which contain only passing references to the role played by women in the struggles.

The first part of the book contains an outline of Greece's experiences during the German occupation and the civil war. This brief history is brought to life by the recollections, in their own words, of women who fought in the Resistance.

The second part consists of extracts from seven journals written by women political prisoners on the island concentration camps of Trikeri and Makronisos. These were edited and originally published in 1976 by the writer of one of the journals, the poet Victoria Theodorou.

For Greek women, the German occupation was a period of liberation as well as one of struggle and sacrifice. In the ranks of the resistance movement, particularly the communist-controlled political organization EAM, its army ELAS and the youth group EPON, women were treated as the equals of men. Young girls in the countryside, where for centuries women had played a minimal role outside the home, gained a new sense of independence and of pride in their capabilities.

But before they could join the Resistance, these girls had to overcome the resistance of their families. "I was not afraid of the Germans, they couldn't stop me," recalls Maria Karra. "But I was afraid of my uncle, who

could...His only argument...was that I was a girl. But I was a very determined girl, and in the end he relented."

Women who joined the resistance were not only brave fighters. They also played a vital role in organizing community support networks, such as the National Solidarity Association and the Association for the Protection of Children. Women set up child centers all over Greece to distribute food, clothing and health care. Theatrical and dance troupes organized by women toured the countryside, collecting food and clothing and keeping up morale.

After the German army withdrew from Greece in 1944, civil war broke out between leftist resistance groups, which later merged as the Democratic Army, and a coalition of former right-wing resistance fighters, collaborators and monarchists. Elections in 1945 were boycotted by the communists, giving an overwhelming victory to the Right. Persecution of the Left now became sanctioned by both Church and State. People could be arrested for 'anti-national' acts, both committed and intended. For those who were not exiled, imprisoned or executed, concentration camps were established, among them the women's camp of Trikeri.

Trikeri, a tiny, barren island at the foot of Mount Pelion in northern Greece, held captured leftist guerrillas, political activists and relatives of members of EAM-ELAS and the Democratic Army who refused to renounce them.

For the 5000 women and 235 children imprisoned there, life was an endless, grim battle against hunger, thirst, sickness, fear and despair. "It was clear," wrote Victoria Theodorou in her journal, "that we had no alternative but to push and resist, to do anything we could to change the squalor in which they had condemned us to live and die." Pooling their knowledge and skills, the women set about creating a social framework within which to resist the tyranny of their jailers. They set up a child center and a makeshift medical center, organized a clandestine school, gave concerts and put on plays. While it could not stop them altogether, the camp command frustrated their plans at every opportunity.

The only escape from Trikeri was to sign the Declaration of Repentance – a 'confession' of wrong political beliefs, and an oath of loyalty to the king and the government. Many of the women who were sent to Trikeri died. Many gave in, signed the declaration and were allowed to leave. But many refused to sign. Why were they so stubborn? Victoria Theodorou explains: "There are many reasons we did not sign... For one thing, we believed in our struggle and were faithful to it. It was also a matter of personal pride...Finally, some of us decided to become symbols of Resistance... We could not allow the idea and the act of resistance to be totally obliterated, we had to keep it alive, no matter what."

But for these women Trikeri was a holiday camp compared to what was in store for them. In January, 1950, they were moved to Makronisos, a barren, windswept island off Cape Sounion. On arrival they were told: "Don't fool yourselves that you'll make it. No-one makes it here... there is nobody who hasn't given in. Give up... it is futile, sign, sign, sign!" Those who still refused to recant were threatened, terrorized, beaten and tortured. But no matter how hellish their suffering, the terrible shame of surrendering their ideals was for many of the women more unbearable than any torture. Deprived of food, of water, of warmth, of sleep, of privacy, of health – in some cases even of sanity – many did give in. But many doggedly kept going. "We will survive," wrote Victoria Theodorou. "We will survive without anything at all, without even love. This too will pass, we must not forget it, we will overcome."

By August, 1950, only 480 of the 1200 women sent to Makronisos had still not signed the Declaration of Repentance. They, "the few 'lucky' ones who had outlasted that hell," were shipped back to Trikeri. By then, however, Greece had a new government, the existence of the camps was no longer a secret and public and international pressure led to their closure. By mid-1953, all but a handful of Trikeri's inmates had been released.

Eleni Fourtouni does not argue or analyze, but as far as possible lets her women speak for themselves. Their plain words have the ring of honesty and sincerity – even poetry – that can out-argue even the most sophisticated polemics. □

How to exercise

- Wear loose, comfortable clothing.
- Exercise in a quiet place which is well ventilated.
- Exercise on a mat or a thick towel.
- A little every day is best, but once a week is better than none at all.
- Do not eat or drink immediately before exercising.
- Go slowly. Don't cheat! It *does* matter if your shoulders are relaxed and you are breathing properly.

- You will get results if you are conscientious.
- Concentrate. You will improve quickly if you think about what you are doing.

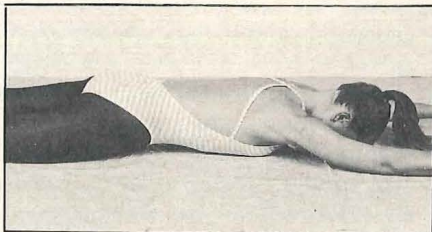
The Athenian's exercise series is specially designed to warm up your body gently so you don't tear or wrench your muscles. Start with last month's exercise, the 'Pelvic lifts', and then go on to this month's 'Stomach stretches'.

Stomach stretches

This exercise is more difficult than it looks, so remember to pay close attention to the instructions. 'Stomach stretches' will flatten your stomach, tone up the backs of your thighs and improve your posture.

To prepare

- Lie on your stomach with arms stretched in front of you, shoulders down and the back of the neck long.
- Pull the abdomen in – hard – and up like a zip. You should now be able to slip your hand under your stomach.



- Feel your spine long, especially your lower back.
- Lengthen your legs, keeping them slightly apart. Now turn them out like a ballet dancer.

Stage one

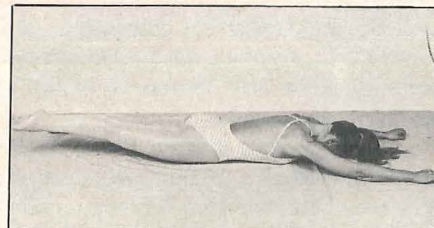
- Breathing easily throughout, tighten the buttocks more (yes, you can!), pull your tummy in harder, and turn your legs out more. More!
- Relax a little, then a bit more. Now relax completely.
- Repeat 10 times.

After you complete stage one you should feel how to turn out your legs fully. Make sure you maintain this position throughout stages two and three. If you find it difficult to keep

your stomach off the floor in the beginning, place a cushion under your tummy so your pelvis is in the correct position and you do not push into the lower back. You should also use a cushion if you have lordosis (sway back).

Stage two

- Breathe in, then breathe out.
- Lift one leg, keeping the knee straight. Your stomach is still off the floor, so don't expect it to go high. Keep your legs turned out.



- Breathe in and bring your leg down. Repeat with the other leg.
- Repeat 10 times. Both leg lifts count one.

Stage three

- Breathe in, then breathe out.
- Lengthen your legs and lift them both off the floor.
- If your abdomen is still in and your stomach is off the floor, your legs will not go high but you will feel the backs of your legs working strongly.
- Repeat 10 times.

If you do this exercise conscientiously, the backs of your thighs will firm up rapidly. After all, high-cut swimsuits are in this year!

JENNY COLEBOURNE

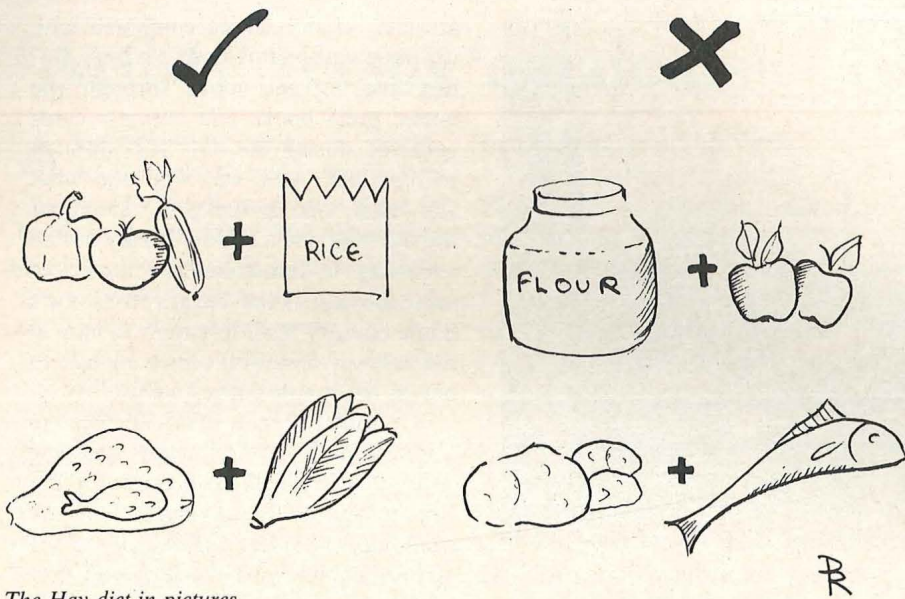
Hay isn't just for horses

Actor John Mills's cure of a duodenal ulcer, President Reagan's sprightliness, and singer Demis Roussos' massive weight loss are all attributed to variations of a diet first formulated at the turn of the century in the United States. Dr William Hay developed his ideas by testing them on himself after he had a serious health breakdown. Like many medical innovators, he was ridiculed by his orthodox contemporaries, and only at his death in 1940 was the relationship of diet to health beginning to be appreciated.

The basic principle of the Hay system is that sugar and starch foods (grains, breads, cereals, potatoes etc.) should not be mixed with protein foods (meats, fish, game, poultry, dairy products) or acid-tasting fruits (citrus fruit and berries, except plums and cranberries) at the same meal, as the former require an alkaline digestive environment which fights – sometimes audibly – with the acid conditions required by the latter. This means that such standard fare as orange juice and toast, cheese sandwiches, meat with potatoes or rice, spaghetti bolognese and untie's apple pie are not for Hay dieters. But is chicken and salad for lunch, with mushroom and tomato sauce on brown macaroni for supper, such a hardship?

The following 'neutral' foods can be added to protein or carbohydrate meals: all nuts (not peanuts) and seeds; bran and wheatgerm; fats – butter, cream, cold-pressed vegetable oils, and egg yolk; all green, root, and salad vegetables (except potatoes and Jerusalem artichokes, which are starch foods); all herbs, and grated citrus peel for flavor; sugar alternatives such as grape or maple syrup and honey.

Except for bananas, dates, figs, extra-sweet grapes, very ripe pears and papayas, and dried currants and sultanas, all fruits belong with the protein camp. So does mayonnaise, so potato salad must be dressed with sour cream or yogurt. Milk and yogurt are maverick items: although a protein, milk is best taken alone or with fruit, but not with meat. It can be used 'only in moderation' with the carbohydrate section, so a spot in your mashed potatoes and a drip on your porridge is OK. The



The Hay diet in pictures

same goes for combining yogurt with starchy foods. If you imbibe, dry wines and ciders go best with proteins, ales and beers with starches, and spirits either way. Sweet drinks should be avoided.

Apart from guidelines for food combination, the Hay system has four other important rules: vegetables, salads and fruits should form the main

part of the diet; protein, starches and fats should be eaten in small quantities; only whole grain starches are allowed, and all refined and processed foods (including margarine) are out; different meals should be separated by intervals of between four and five hours. The Hay system does not stop at diet, but recognizes that good health also requires exercises, sun, fresh air, daily

baths, and rest.

Objectors to the Hay method say that nature itself, which undoubtedly knows best, puts carbohydrates and proteins together in many foods. The answer is that most foods have a majority of one or the other. An exception is the pulse family (dried beans, peas, lentils, chick-peas etc.), and we all know the dynamic results of their ingestion! This is why they are excluded from the hay diet, except for vegetarians, who need the protein.

So, the next time the old tummy begins to grumble and you reach for the digestive crutches of sodium bicarbonate or aluminum tablets, why not give the Hay system a try? Remember, though, Hay's own advice that all change should be undertaken gradually and with conviction; making your own and other people's lives a misery would be counterproductive.

D. REMOUNDOS

Further Reading:

(In English) **Food Combining for Health** by Doris Grant and Jean Joice (Theory, recipes and menus). Wellingborough, UK, and New York: Thorsons 1984.

(In Greek) **Syndiasmi-Vitamines** by Costas Bazeos. Athens: Bazeos 1981.

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B.S. STENZEL

Cannes at festival time: films, fun and frenzy

Memoirs of a Cannes survivor

Are you buying or selling?" is the usual first question asked of you at the Cannes Film Festival. It means, "Are you buying films for distribution?" or "Are you pre-selling a film or selling distribution rights?", or — one might even imagine at a jaded moment — "Are you selling your soul?" in this hedonistic film marketplace. The residents of Cannes, although often snootily disdainful of the festival 'brouhaha', are definitely selling: their luxury hotels, restaurants and shops raked in an estimated \$25 million over the twelve-day period of the festival.

I had always answered "Neither" to the question, feeling that as a journalist I was an impartial observer and should remain impervious to the furious business maneuverings engaged in by the majority of the 12,000 officially registered participants. However, as I attended my fifth event, the 38th Cannes Film Festival held from May 8-20 this year, I realized that I was really selling. I was selling my stories, as were the other estimated 3000 media representatives, and we were all cogs in the workings of the great machine of wheelings and dealings that makes the movie world go round.

As are children at a summer camp, the grown-ups involved in this somewhat more sophisticated set-up are advised to use the 'buddy system'. Come with a trusted friend or find one soon after arriving and set up regular meetings or phone calls to check on one another's progress and to make sure your buddy has not been swept away by the giant wave of razzmatazz

and excitement. First-timers at the festival are warned about a peculiar psychosomatic disease known as 'Cannesitis', which is not unlike the condition that occasionally affects soldiers in combat. The initial symptoms are a state of euphoria distinguished by glassy eyes and a foolish grin, and heightened nervous activity which makes victims cram as many screenings, interviews and 'freebies' — parties, yacht rides, excursions — as possible into each day.

A small support group which includes festival veterans, theoretically distinguishable by their calmer, more philosophical attitude, is even better than the buddy system. Support groups gather in the late afternoon lull in film commission offices or the Palais press area snack bar, or late at night in hotel bars or the Côte d'Azur version of pizza parlors, to discuss their accomplishments with the unrestrained bravado of big-game hunters. Names are bandied about and a statement like "I got Tony Curtis," meaning you interviewed him, carries as much prestige as "I bagged a white rhinoceros" does for the hunter. Booty, ranging from photos in scant supply to promotional t-shirts, towels and bags, is displayed and admired.

Between the fifth and the seventh day of the twelve-day festival, when most people feel as though they have been there for months, 'Cannesitis' takes a different and more unpleasant form. Sufferers have by now lost their initial sense of euphoria and often succumb to 'battle fatigue', listlessness and depression engendered by repeated

assaults on the senses combined with too little rest. Short-term memory suffers and as one looks through the notes, press books and business cards gathered during the day, it is difficult to remember who was who and what was what; one is lucky to remember the name of one's buddy. It may not be necessary to remember the names of most movies; if the buyers from one's home country have lost their money in the casinos, they won't have enough to bid on the major entries anyway.

A peculiar frenzy overtakes one at Cannes. You find yourself sprinting down the Croisette to see one of the 100 or so daily screenings that you wouldn't walk around the corner to see in your hometown; similarly, you may feel deeply insulted to be left off the guest list of a party given by someone



you wouldn't even greet on the street in another setting. Although this engenders a torturous insecurity (you may feel like one of *les badauds*, the gapers who stand behind barricades in order to catch a glimpse of the celebrities), by the end of the festival, this feeling has usually mellowed into fond nostalgia. You will probably feel a sense of regret when, the official screenings over, the publicity posters are being torn down from the front of the stately Carlton Hotel and you are bidding goodbye to your close comrades who have made it through as well. You may even be planning a reunion at next year's festival when you will "really do it right". For, as honorary festival president Robert Favre Le Bret has commented, "Many people have said they will not come back — but they will." □

'Artists' versus 'amateurs'

An impressive series of photographic events and exhibitions with the title Parallaxis 85 took place in Thessaloniki in May. This ambitious program, the first of its kind in Greece, was organized and carried out by the association of the same name.

Parallaxis (The Association for the Advancement of Creative Photography) was founded in Thessaloniki in 1984 by photographers Aris Georgiou, Yiannis Vanidis and Apostolos Maroulis. The admirable program of photography-related events that comprised Parallaxis 85 was realized largely through their efforts.

The culmination of a month of special exhibitions, audio-visual programs, lectures and workshops was the First Greek Convention on Photography, held on May 18 and 19.

The organizers received financial and practical support from private groups and individuals and foreign cultural institutes. The Ministry of Culture and Science offered 50,000 drs and the sub-ministry of Youth contributed another 200,000 drs.

The most noteworthy of the 11 foreign displays were the group show of British photographers entitled '70 Photographs', the exhibitions of Henri Cartier-Bresson, Franco Fontana, Claude Nori and the Greek-Americans Tod Papageorge and Tony Decaneas, and a group exhibition of six Dusseldorf photographers.

The other 16 exhibitions were by Greek photographers. Of special historical interest were Theodoros Nikoleris' 'Nudes 1930' and Ellie Seraidari's 'Nelly's portraits 1920-1940'. Those interested in contemporary modes of expression would have been drawn to the one-man shows of Yiannis Demos and Demosthenes Agrafiotis, as well as to the group exhibition of 11 photographers from the Photography Center of Athens.

Also worthy of mention were several of the participants in the group shows of 24 Thessaloniki photographers, the photoreporters from Thessaloniki and Gallery "F" (Athens). Finally, there were two exhibitions of general interest: the photographs of Olympus by the excellent veteran photographer Takis Tloupas, and the portraits of jazz musicians by Nikos Christodoulakis, whose promising career was cut short

by his death at the age of 24.

It was perhaps inevitable that the First Greek Convention on Photography should be of a searching and general nature rather than specific and theme-oriented. Open to any and all directions and tendencies in all areas and genres of photography, the conference drew speakers of all academic and artistic persuasions, who differed greatly in their perception of the nature of photography. Given these circumstances, it is not surprising that the proceedings of the convention often took place in an antagonistic atmosphere.

One of the main sources of conflict was the differing views of amateur and creative photographers on the meaning of 'creative photography'. The rampant confusion in Greece as to what can and should be called creative photography can be attributed to two main factors: the lack of any systematic education in photography and the widespread notion among Greeks that not being an artist is an indication of inferiority.

During the conference another, even more basic, conflict became apparent between art photographers on the one hand, and painters and art critics on the other. Whereas photographers believe their medium is unique and should be judged by its own criteria, the latter groups tend to impose Fine Arts ideology on photography. They choose to manipulate the photographic medium for their own 'painterly' purposes rather than to explore and utilize the power inherent in pure, straightforward photography.

The results of the convention included proposals for integrating photography education into all levels of schooling and for founding an autonomous university school of photography. The participants agreed unanimously on the need for a museum of photography to collect and preserve the historical and artistic material which is being scattered throughout Greece and abroad. They also emphasized the importance of promoting historical, aesthetic and semiotic research into the photographic idiom.

The problems and inadequacies of the First Panhellenic Convention on Photography were perceived by participants and organizers alike. I am sure that the theme and aims of next year's conference will be better defined, and I



"Nude" by Theodoros Nikoleris



August Sander, "Young Farmers"

hope the Greek government will recognize the importance of assisting in the development of the unique medium of information and expression that is photography.

Translated by Angela Zerbe. □

Group show marks publication of art annual in English

The starting point for the exhibition at the Zygos Gallery in June was the annual publication in English of its art magazine, *Zygos: annual edition on the Hellenic fine arts*, an invaluable guide to the work and background of a number of Greek artists. On show were the artists featured in this fourth edition, with a special focus on the paintings of Georges Gounaropoulos, or Gounaró, as he is also known.

Having studied in Paris during the 1920s, Gounaró (1890-1977) returned to Greece with a style of painting whose novel approach to design and color abandoned the formality of academic art. His figurative drawings



"Seated Blonde Nude" by Georges Gounaró

and forms are linear traces creeping out of a haze of colored shadows and floating in a glowing light. The chiaroscuro are not the dramatic contrasts of a Rembrandt or a Caravaggio; they are gradual, soft and poetic, intense with color while the light flows through like a gossamer summer wind. Gounaró's forms – the female figure, flowers, fish, rocks – have a freedom of movement, a rhythm, that creates the illusion of drifting in space while enveloped in an aura of spirituality. The color is mostly

monochromatic, or in gentle shades of pale hues as in *Oceanid* (1976), which depicts an ethereal woman with flowing hair against a rocky background. In *The Kiss*, the swerving movements of the arms and body lead the eye to the couple's tender caress. The paintings shown are from the collection of the Gounaró Museum, which certainly deserves a visit to explore this artist's work further.

The other artists who took part in the exhibition are of a younger generation. Yiannis Moralis, Professor of Art at the School of Fine Arts, is well known for his geometric abstractions of the human figure. Christos Caras' enigmatic forms, ranging somewhere between surrealism and magic realism, won him notice at the 1984 Venice Biennale. And Yiannis Faitakis, a master weaver, makes decorative tapestries with geometric designs and harmonious colors.

Going against the usual trend, Achilles Droungas began his career as a graphic artist before turning to painting. The results of this interesting turn-about are well expressed in *From Paradise Lost* (1985). A realistic drawing technique reveals his superb skill; a surrealistic approach to imagery combines the old with the modern to achieve a sense of total calm; and a theatrical staging of his objects offers dramatic and humorous touches.

Tassos Kouris' excellent drawing skills call to mind the baroque and pre-Raphaelite artists: classical architectural elements, ornate details, and brilliant color harmony dominate most of his work. *Morning Sacrifice* (1985) is an aesthetic study of space and symbolic detail.

After the precise drawing of Droungas and Kouris, the "mixture of carefully constructed and careless strokes," as Marina Petris describes her paintings, makes a stunning contrast. Her realism stems from objects found in her immediate environment which she weaves into charming compositions such as the *Little Girl* (1984) surrounded by her favorite toys and possessions.

Also on view were works by Demosthenis Kokkinides, Opy Zouni, Stavros Baltoyiannias, Gerasimos Dionatos, Nikitas Flessas, Sonia Kalogeropoulou, and Yiannis Kolephas.

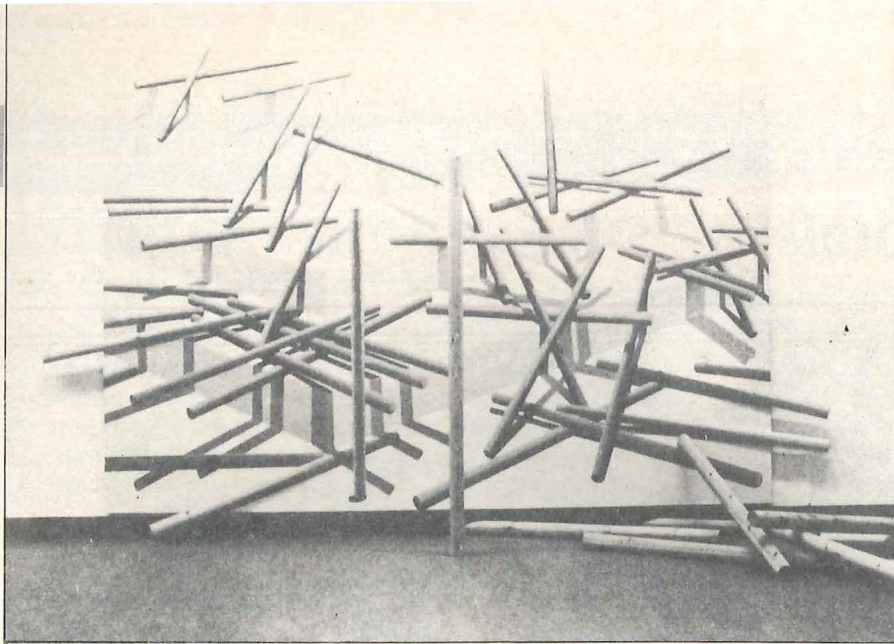
After Abstract Expressionism

At summer's approach, most art galleries tend to end the season with group shows highlighting the artists with whom they have collaborated during the past year. The Néés Morphés and Zygos galleries, however, mounted highly informative exhibitions on contemporary Greek artists, each presented from a different point of view.

For the past several years, the themes of end-of-season shows at Néés Morphés have been inspired by *Characteristics of Greek Art Since World War II*, a study by the art critic Eleni Vakalo. This year the exhibition was based on the fourth and last volume of this work, *After Abstract Expressionism*, which deals with avant-garde trends including photorealism and conceptual art.

This show, interesting for its variety of styles and materials, included the works of a group of innovative young artists who have gone beyond that 'inner necessity' from which Abstract Expressionism springs to seek their inspiration in external factors such as ecology, technology, and advertising. Opy Zouni, for example, breaks nature up into geometric shapes, creating optical illusions of vast spaces with three-dimensional images on a flat surface. Her hard-edge paintings, as well as her assemblages, are smoothly executed with bright, vivid colors, and always include black and white.

The symbols of technology intrude into the conceptual art of Yiannis Bouteas. He most often creates assemblages with wires, knotted ropes, and slim neon lights set on metal surfaces or canvas boards, their trailing appendages tracing intricate patterns. In his Day and Night series, Costas Paniaras drapes striking colored vinyls, dramatically accented by shades of silver or gold. With the aid of computers, Pantelis Xagoraris makes extraordinary drawings in which he weaves labyrinths of lines into dynamic forms. To frame flat, black-painted areas Constantine Xenakis frequently uses symbols which, while they resemble hieroglyphics, are in fact road signs. Costas Tsoclis, who lives in Paris, uses wood, metal, water and fire in imaginative and innovative compositions. Also living in Paris, Danil makes abstract designs on burlap, which he often cuts up so that the background intrudes into

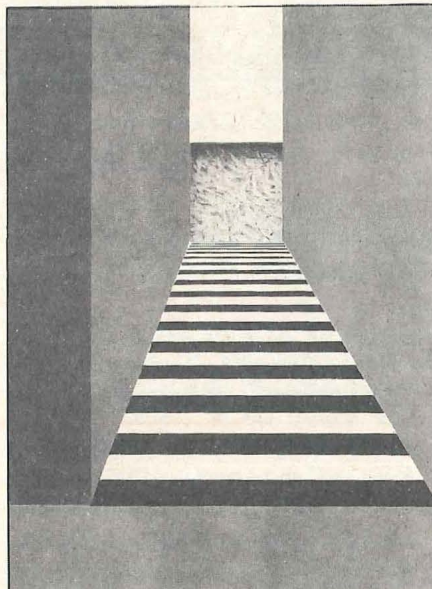


Costas Tsoklis, "Falling Wood"

the main pattern. Bia Davos works with burlap, too, and exhibited a series of graceful sails painted in a marine-blue color. Christina Zervos' assemblages in plexiglass often contain a variety of circular shapes, sometimes colored in lovely shades but most often reflecting a play of light and shadow. Yiannis Psychopedis' drawings are closely based on his Polaroid studies, while Lefteris Kanakakis' nudes and objects, set like still lifes, are enveloped in an aura of dignity and overwhelming stillness. The late Yiannis Gaitis introduced his familiar stylized figures into assemblages, of which the *Sardine Can* filled with his 'little people' – the *anthropakia* – is particularly memorable.

It is impossible to cover all the artists who were represented in the exhibition, yet each one in his own way participates in the Greek and international art scene and shares in the develop-

ment of art history. Trends and movements in contemporary art are never confined by national borders.



Opy Zouni, mixed-media work

Lucite columns, lunar craters

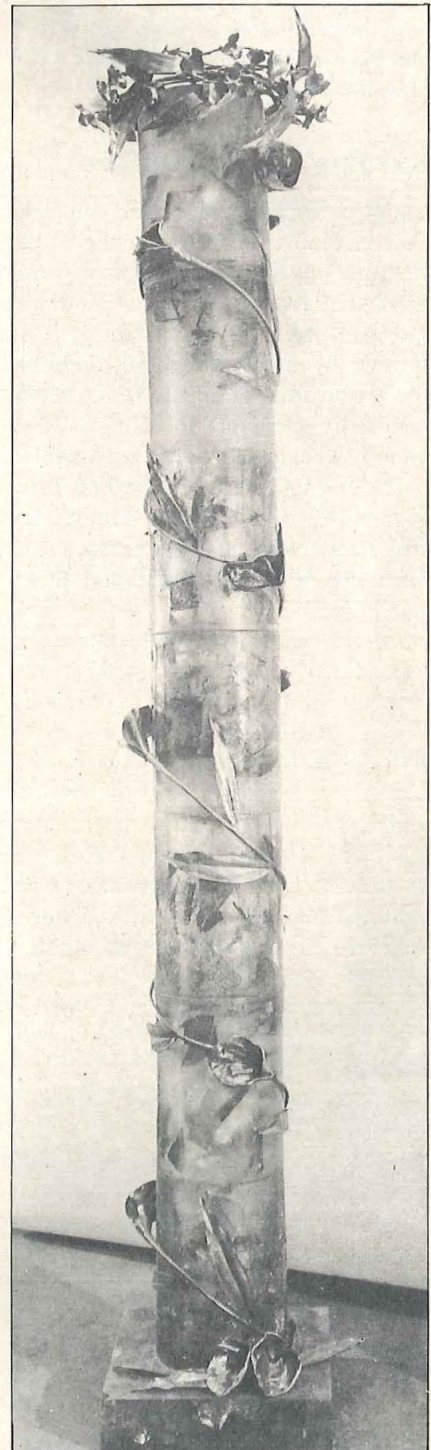
The sculptural works of Mara Karetzos and the drawings and paintings of Pierre Luigi Bellacci featured in a dual exhibition at the Athens Gallery. 'Infinities' was the title theme of Karetzos' unusual sculpture exhibit, which was sponsored by Alexander Iolas. She showed columns and candelabra that one would think came straight from a Roman palazzo rather than from the artist's modern New York studio.

Karetzos, a Greek who lives in the United States, works with glass and lucite to create decorative full-sized columns whose beauty lies in their blushing color, elaborate ornamentation, and originality of presentation. The lucite columns gleam from within as pieces of colored glass, in either chunks or tiny chips, produce lovely patterns and give substance to this

transparent compound. The glass in one column is turquoise and blue, making a stunning combination with the pale violet of the lucite. In another column the glass looks like hunks of ice trying to break through a rosy glitter, while a pearly blue column evokes a celestial paradise. Set on square bases, the tall shafts are further enhanced by decorative bronze ornamentation: a delicate vine of calla lilies spirals upward to meet a fragile tiara of leaves or a ring of graceful bronze birds serving as a capital. The candelabra are almost miniatures of the columns: slim bronze tubes, some gilded in gold or silver, entwined by a snake or decorated with butterflies, they are works of art which are also functional.

Pierre Luigi Bellacci, an Italian living in Paris, is known in Greece from a

previous exhibition. In this show he displayed drawings on paper and painting-reliefs on wood. The semi-abstract, sensitively colored drawings partly suggest still-lives; several seem to be studies for paintings. In the mixed-media painting-reliefs, sections of the composition, in wood, extend to the wooden frame, thus relating it to the central pattern: a painted sphere is repeated on the frame in bright hammered brass. One relief evokes the feeling of outer space and lunar craters, with color accents of blue-violet, silver and turquoise.



"Infinity", sculpture in lucite and glass

Three spring recitals

Kostas Kotsiolis

The well-known young guitarist Kostas Kotsiolis is one of those artists who manages to be noted without ever becoming notorious. In a performance which included a number of Baroque works by Scarlatti and Handel, Kotsiolis produced exceptionally fine sound, combining pathos, volume and brilliantly 'running' notes. His style lacks any trace of exhibitionism and it seemed, as he plunged with devotion into the subtleties of each new piece, that he was completely oblivious to the presence of the audience.

Kavakos and Garoufalis

Another recital, organized by the Athens State Orchestra at the Pallas Theatre, was that of the brilliant young violinist Leonidas Kavakos and the noted pianist Aris Garoufalis. I have written, in previous reviews, of Kavakos' extraordinary talent, which seems (unusually, perhaps) to coexist with a smooth, evenly developed personality.

The two soloists first played Mozart's Sonata No. 10 in B Flat Major, KV 378, a relatively early but perfectly balanced work in the traditional three-part form.

Kavakos performed with total abandon yet his sound was mellow, restrained and perfectly controlled. Though Garoufalis' playing was excellent and he was careful to synchronize with his younger partner, the balance of sound between the two instruments was often lost and the piano tended to 'drown' the violin. This may also be the fault of the Pallas Theatre's dreadful acoustics. In the *Andantino sostenuto e cantabile* Kavakos 'sang' in a way which seemed almost perfectly 'Mozartian': flowing, melancholy, yet utterly graceful.

Most enjoyable of all was Schubert's Fantasy in C Major Op. 159, a truly magnificent work ranging in tempo from the smoothly idyllic to the hectically Protean. Even my minor reservations concerning the violinist disappeared here – which is not to say that there is no room for development! The expressive and technical demands of this work are incredible. The serenity of the start, the frenzied dance which follows and the marvellously coherent variations on a slightly altered

theme by Mozart were impeccably and exuberantly delivered.

The third major work of this program was Brahms' Sonata No. 3 Op. 128 in D Minor. I had been afraid that this classical work, of great coherence and emotional restraint, might be the weak part of the program. But it was not. Certainly, one could have wished for better things here and there and the balance of sound between the two instruments was not ideal, but generally speaking the two musicians not only understood the work but played it very well.

Billy Eidi

The last and, generally speaking, the best of the three recitals I attended was that given by the Lebanese pianist Billy Eidi at the Athens College Theatre on May 26.

Eidi combines the analytical approach of the musicologist and the total involvement of the performer with the sense of 'producing' a work which is the hallmark of the composer.

His program was well balanced and carefully chosen. The first part wandered through the Chopinesque world of Liadov's "Four Preludes" and Mompou's "Variations on a Theme by Chopin" (in three parts: theme, variations I to XII, and epilogue), to reach the fountain itself with Chopin's "Barcarolle" Op. 60, "Berceuse" Op. 57, and "Tarantelle" Op. 43.

The second part of the program comprised Schumann's "Six Intermezzi" Op. 4, an early work of astonishing structure and transparency; Sauguet's quasi-Debussian Sonata in D Major, (a short, pleasant yet relatively indifferent work of no great originality); and *Estampes* by Debussy himself.

The latter piece was, I thought, the best of the evening. Only if Eidi had composed the three pieces himself would I have believed such a rendering possible. Microclimaxes in volume, contrasts, the dreamy runs in "Jardins sous la pluie", the metallic staccato notes in "Pagodes", the restrained playing in "La Soirée dans Grenade", all were of such perfection that, for once, the critical faculty was neutralized. □

Backdrop to the Pendeli Festival

In the courtyard of the Rhododaphne Palace of the Duchesse de Plaisance at Pendeli, an outstanding series of cultural events will take place during the last three weeks of July (see p 75).

A few words about the remarkable Gothic Revival venue of the Pendeli Festival and its eccentric creator are not amiss. Like her contemporaries, Lady Ellenborough and Lady Hester Stanhope, the Duchesse de Plaisance was an adventurous and intellectual bluestocking attracted by the romance of the Levant. Born Sophie de Marbois in Philadelphia in 1785, she was the daughter of the French consul and granddaughter of William Moore, the Quaker Governor of Pennsylvania. At a ball celebrating the Louisiana Purchase, she met the young French diplomat Charles Lebun and married him. Later, he inherited from his father the Bonapartist title Duc de Piacenza (Plaisance).

Separated from her husband in 1824, she came to Nauplia with her daughter, Eliza, to give financial aid to the cause of Greek independence and later settled in Piraeus Street, Athens. Eliza died young and her

mother carried her embalmed remains with her on all her travels. Unfortunately, the house in Piraeus Street burned to the ground one night, and Eliza was accidentally cremated.

With the exception of Saint Andrew's Anglican Church, the only two surviving examples of Gothic Revival in Greece were commissioned by the Duchess. The first was her 'rural' retreat, the Ilissia Palace, which is now the Byzantine Museum. More extraordinary is the Rhododaphne Palace on the slopes of Mount Pendeli, designed by the distinguished architect, Stamatios Kleanthes. The palace was never completed. Frequently kidnapped and ransomed by Attic bandits, the Duchess was content to live in the nearby, smaller estate, La Maisonette.

The Duchess died in 1854 and her tomb can still be visited just across the road from La Maisonette. She is buried with the ashes of her daughter and two of her favorite dogs.

Ion Zottos

100-proof spirits



From left: Susan Kyriakides, Yvonne Kidner, Peter Rose and Joyce Simmonds.

“I long ago came to the conclusion that nothing has ever been definitely proved about anything,” says Madame Arcati early in Noel Coward’s *Blithe Spirit*. “How very wise” is the unexpected reply with which Coward’s perfectly timed flat-footedness enhances the battiness of this irrefutable philosophy. What used to be called Coward’s ‘impishness’, his ‘puckishness’, is beginning to look, with the passage of time, immortally ‘manic’.

In the post-‘anger’ period, Coward has been revived with success in terms of ‘retro’ theatre – that is, in a mood of nostalgia whose chief characteristics are sentiment and languor. At his best, Coward is neither, and least of all in what is probably his masterpiece, *Blithe Spirit*, revived last month by The Players as the final offering of its 1984-85 season.

Ann Hodgson’s production was miles away from any ‘retro’ atmosphere – miles closer to us – and perhaps because the play is fantastic, and fantasy doesn’t date, *Blithe Spirit* looks surprisingly contemporary. Ironically, today it is *Look Back in Anger* which seems sentimental with its Teddy bears, while there are many scenes in *Blithe Spirit* which, if not quite angry, are set in the immortal condition of mutual exasperation that exists between a man and a woman who have lived together for more than a night and a day.

One of the challenges of amateur productions is to weld individual per-

formances stylistically together while sharpening up dramatic contrasts. Interestingly, in this production it was not the obvious conflict of the Condomine wives – the ‘real’ Ruth and the ‘spirit’ Elvira – which defined the dramatic line. It was Viveca Stahl’s sensuous and stately Elvira, relaxing in the complacency of the ‘other’ world and insinuating herself physically into every corner of the stage and of the Condomines’ personal lives, that was set against the scout-leader spiritualism of Yvonne Kidner’s appallingly optimistic Madame Arcati who, though entirely on ‘this’ side of the spirit world, seemed prevented from winging aloft only by her massive, oversized hiking boots. Mrs Kidner did not merely play an eccentric decked out in beads; she was a mechanical doll whose springs have run amok. One moment sipping a dry Martini with perfect propriety, the next striding about evoking spirits, the third lying on the floor in a trance with her atrocious footwear propped up on the conjuring table, she remained imperterbably in character.

It is fitting that Madame Arcati should ‘run off’ with her scenes, but in this production she was wisely prevented from running off with the play. Joyce Simmonds and Peter Rose, as Ruth and Charles Condomine, remained at the center of things. Far from the ‘retro’ world of languor and long cigarette holders, Joyce Simmonds paced the stage as much as

Madame Arcati, and with greater urgency, nervously fumbling with cigarettes in an attempt to cool the irritation which her husband’s infuriating behavior aroused. Peter Rose’s Charles, by contrast, was the sharply drawn portrait of a logic-chopping, urbane author who never quite disguises a deeply set self-centeredness. Their scenes together – staccato dialogues, often duels of accusation and counter-accusation, set in high relief – were full of energy, gusto and bite.

Another problem in amateur theatre is that the supporting cast often either intrudes too far into the play or backs out of character. Both pitfalls were easily avoided here. Susan Kyriakides’ vague and amiable gaucheries as Mrs Bradman and John Kidner’s bland scepticism as the convivially humorless Doctor Bradman ably provided the hoops through which Madame Arcati could spring. Even Jane Vergo’s Edith had the bright-eyed screwball edge which makes the maid’s part in *Blithe Spirit* a parody of all those ‘heart-warming’ domestics who invariably appeared at the curtain-rise in dozens of comedies which have long been forgotten.

The backstage people in this production should be brought forward for notice. The complex lighting cues of the spirit world were well handled and the handsome, solid set turned faultlessly askew as the poltergeists took over at the end.

“Good-bye again! Parting is such sweet sorrow.” One can almost see the steely glint in that famous final curtain line. Exorcizing the spirits like Prospero, Charles Condomine exits backstage into the bright reality of inveterate bachelordom. *Blithe Spirit* is a manically misogynistic play in which the hero’s ultimate folly – the rejection by a man of not only one, but two, attractive women – is the most deeply comic moment of all. For the play, decked out in the trappings of fantasy, can easily be read as an egoist’s day-dream which threatens to become a nightmare.

Polished, elegant and professional at all times, it is Coward’s special capacity to create an absurdity verging on fantasy, an off-hand deadly earnestness that makes the laughter which he arouses more helpless than anything else. It was the major virtue of The Players’ production to have conjured up this blithe, bitter-sweet spirit so precisely. □

Béjart shines again!

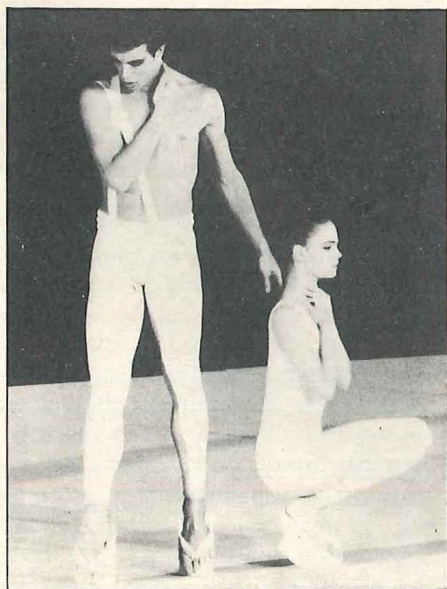
Maurice Béjart's Ballet of the 20th Century presented the world premiere of *Dionysos* at Epidaurus and almost lived up to the power and extraordinary beauty of this ancient theatre.

I will not try to explain all the complex layers of ideas and comparisons that comprise Béjart's choreography. Suffice it to say that he conceives of Dionysos not as a god but as a presence or influence on the arts during the 19th century. He incorporates the figures of Nietzsche and Wagner into the ballet, and also draws comparisons between the Greek and the German spirit. This was a multi-dimensional ballet, full of analogies, symbols and metaphors – a ballet in which the old Béjart shone through.

The staging was as complex as the intellectual ideas contained in the choreography. There was a circular space in front and a raised platform at the back with ramps down both sides. All the levels were used, though I thought the back level could have been used more effectively.

The costumes were colorful and varied, running the gamut from simple tights to full Victorian dress, with red, black and white predominating.

The Greek influence, with music by Manos Hadzidakis, was well danced. The dancers seemed to have studied the physical tension of the Greek dances (which is quite different from that of classical ballet), and to have absorbed it into their bodies. They no longer looked like ballet dancers doing



Ballet of the 20th Century

Greek steps, as has happened on previous occasions when Béjart has incorporated them into his choreography.

Michael Gascard was wonderful as Dionysos, becoming physically absorbed in each element of the choreography. Shonack Mirk as one of the tragic figures was exquisite. Nathalie Carratie, who danced the leader of the Bacchantes, was passionately physical. Unfortunately, I do not enjoy

watching Jorge Donn, who played Wagner. Once Béjart's prodigy, he is, I feel, no longer technically capable of performing the feats demanded of him. I felt that he did not do justice to the solo choreographed for him, but perhaps others with a less technical eye can still enjoy his dancing.

All in all, I enjoyed the spectacle very much, with Michel Gascard, Shonack Mirk, Nathalie Carratie and their fellow stars in the sky above. □

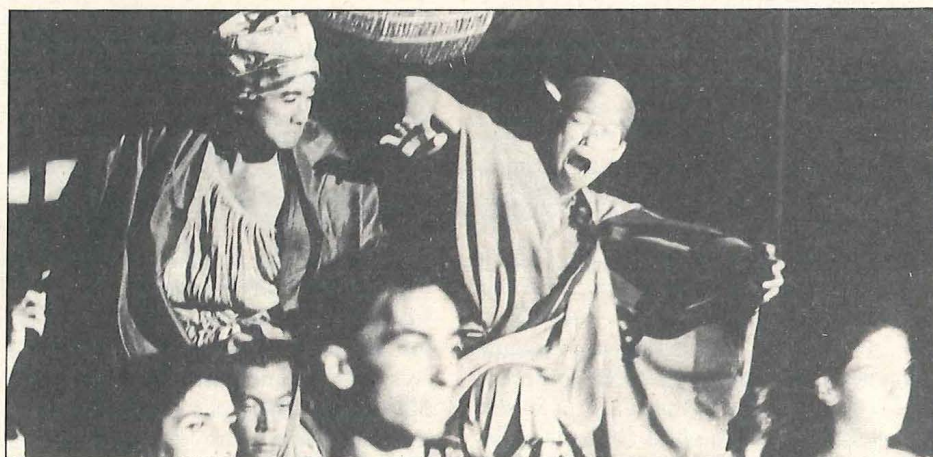
The great La Mama

The seats at Lycabettus Theatre stood eerily empty as the audience squatted on the ground behind the theatre watching the Mythos Company of La Mama, under the direction of founder Ellen Stewart, perform *Mythos Oedipus* on the rocks of Mount Lycabettus.

The Mythos Company comprises

horror and the messenger is trying to keep as far away from it as possible. I remember the gesture of Jocasta as she pulls her long hair straight out to the sides in pain and conflict before killing herself. I will never forget the gesture of Oedipus as he stabs two sticks into his eyes to blind himself.

To convey the primitive and uncontrollable forces behind the tragedy, Stewart makes frequent use of the naked body. The leader of the chorus,



La Mama Dance Theatre

actors from all over the world, who use the sounds of many languages to create dramatic effects. I recognized the occasional ancient Greek but the rest was pure theatrical sound. The action was accompanied by original music, composed by members of the company, which persuaded you that you were travelling through Oedipus' life.

The actors of the Mythos Company have strong, athletic bodies. They are *physical* actors. They don't exactly dance, they move, and when they move they *physicalize* emotions – from laughter to grief. They perform gestures with such precision and conviction that the vision of them remains printed on your soul. I remember the gesture of the messenger, perched high on the rocks as he hands Oedipus a scroll. It is as if the scroll is filled with

up on the rocks at the opening of the play, pulls off her clothes in anguish and agony. Oedipus and Jocasta remove their clothes at their wedding and form beautiful, sculptural shapes reminiscent of Rodin's sculptures. Oedipus, naked and blinded, scales the mountain in long, painful strides – a man alone against the elements. (This was one of the most moving theatrical moments I have ever experienced.)

Min Tanaka, who played Oedipus and choreographed the performance, is a moving sculpture: an actor who transcends his humanness. His tremendous concentration and conviction of movement are almost mesmerizing.

It was as if the ancient gods had put their power into this performance, which seemed to be hewn from the rocks of Lycabettus.

Figure skating cuts the ice

The sweltering heat failed to melt the ice or to diminish the enthusiasm of a dozen youngsters last month at Athens' first exhibition of figure skating by local children.

The event, held at the Pagodromiko Kentro, or, as foreigners know it, the Polidrosos (Halandri) Ice Club rink, was a fine opportunity for a dozen children between the ages of five and 12 to show off what they had learned.

Although ice skating was only introduced in Greece in 1982, the evident excitement of the participating youngsters indicates that figure skating will soon earn a proper place in Greek sport.

"It's difficult at this stage to form an association which will help get us recognition, but we have people in Greece, especially children, who are very interested in figure skating and perhaps 10 years from now they will be competing for Greece in competitions abroad," explains Janet Stathopoulou, one of three instructors at Polidrosos.

Janet, who was a figure-skating instructor at the Queens Ice Club in her native London for 10 years before coming here three years ago to teach, plans to talk to State athletics officials soon in the hope of getting funds.

"The kids have made a truly remarkable effort. It is a completely new thing to most of them. It's something they have never seen before," she continues.

But judging from the jumps, spins and splits in each child's three-minute routine, these young figure skaters are learning ice dancing and acrobatics fast.

Janet has six students - five Greek children and one Japanese six-year-old girl - whom she teaches for half an hour, once a week. Some of her students have been taking lessons for three years.

"Mostly little girls are involved," Janet says. "We are looking for more boys so we can have partners."

According to Janet there are three ice-skating rinks in the Athens area - at Halandri, Moschato and Vari. They close during the hottest months of July and August and will reopen on September 1. There are also rinks in Thessaloniki and Patras and in May, Greece's first-ever ice-hockey match was played between the Moschato and Patras teams.

During the two-month off season, Janet and the two other instructors will be busy trying to obtain recognition for figure skating in this country.

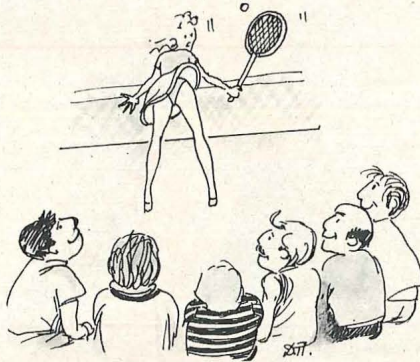
"We must get European judges to come here, but they won't come unless we form an association. These judges will conduct examinations so the kids can be recognized outside Greece," she says.

Big-time tennis

It was a dream come true for Greek tennis star Angheliki Kanellopoulou last month.

There she was, in the French Open Tennis Championships in Paris, facing the world's second-ranked woman tennis player, Chris Evert-Lloyd.

"Everyone was surprised when they found out I live and train in Greece - a country not exactly known for tennis," she said. "They couldn't even find a Greek flag to fly at the championships. 'You are the only Greek who has made us aware of your country's tennis,' they said. They asked me how popular tennis was in Greece. Needless to say, I told them 'not very'."



Angheliki admits she was nervous during her first match in the tournament, in which she beat her American opponent - one of the world's 12 top players last year - 7-5, 6-4. She scored a 6-3, 6-4 win over her next adversary.

"I didn't play to win, but to have the chance to play Chris. When the match with Chris started I was shaking. Later, however, I saw that the match was playable. I managed to tie her at 5-5 after going down 4-1, but Chris, experienced player that she is, took advantage of one or two mistakes I made and came out on top in the first set, 7-5."

After winning the next set 6-3, Evert-Lloyd told reporters she had thought Kanellopoulou would be easily defeated, "but I had to use my technique and experience to win." □

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A passion for politics

"I think all Greeks share this great passion for politics," explained Greek-born Anna Lea about her many years of involvement in American politics. Married to an American economist in Washington, Mrs. Lea, a board member and former vice president of the Women's National Democratic Club (WNDC) of the US, paved the way here for a group of fellow WNDC members who arrived in Athens last month to meet with the newly-formed Democrats Abroad/Greece (DA/Gr).

DA/Gr, the thirteenth such organization to operate overseas, was established in November 1984 and has a mailing list of about 70. According to local co-chairman Joyce Clingen, they have already started with voter registration and identifying areas where there are American voters. Future plans include a Democratic Club to keep people abreast of US political affairs.

"I like to quote Ezra Stiles: 'You

Abroad is directly represented on the Deomocratic National Committee, which means we vote on policy."

Anna Lea, in her capacity as press and media officer for WNDC, acted as a sort of 'advance scout' for the group of 20 visiting Democrats and arranged briefings for them with both American and Greek government officials.

DA/Gr hosted a luncheon for them at the Hilton Hotel and the highlight of the visit for many was a reception in Lea's tree-house pied-à-terre, among the rocks and pines of Lycabettus, which she keeps for her frequent visits to Greece. It was an informal opportunity for the Washington visitors to meet local American Democrats and members of the Greek community. Anna Lea welcomed the new Democrats Abroad chapter and stressed the link between the two groups.

"The in-place perceptions of Democrats Abroad organizations are valuable

tes; nicer, really, because you don't have to get so excited. You don't have the animosity which exists here," she observes.

She is also involved in the Hellenic Alliance, of which she is a board member and shipowner George Livanos is chairman. "It was established two years ago to organize the grass roots of Greek Americans, to get them all together as one voice. It has not been easy because there are several other organizations Greek Americans belong to, but we wanted to be an umbrella."

This non-partisan alliance, she says, operates as both an educational/service organization ("Melina Mercouri brought the National Theatre last year and it performed throughout the States and we hope to set up other cultural and educational exchanges between the two countries") and as a lobbying power ("When Turkish Prime Minister Turgut Ozal visited Reagan recently, we put a full-page ad in the *Washington Post* pointing out, among other things, that Turkey is already the third-largest recipient of American aid").



Anna Lea (left) with Margaret Papandreou and Martha Hartmann

cannot enslave a people who understand their rights and responsibilities' when people ask me about our purpose," says Clingen. Meetings are open to all American citizens regardless of political affiliation, the organization has no association with Greek politics, and Democrats Abroad policy prohibits charging fees in order to give all Americans representation, regardless of personal finances.

"And we really do have a voice," said Clingen, "because Democrats

to us and we in turn try to serve as a conduit to give Americans living abroad a voice in the decision-making processes of the Democratic Party."

Lea grew up in Athens and went to Pierce College, worked here as a journalist with the USIS, studied political science in London and at the age of 24 married an American and went to live in the US. After her son and daughter (now 24 and 26) grew up, she became active in politics.

"Politics is very different in the Sta-

Republicans abroad

US Republicans Abroad/Greece (RA/Gr) Co-Chairman Betty Godley, who speaks four languages and whose previous homes include Zaire, Laos, India and Lebanon, returned to her native Greece in 1978 when her husband retired after 36 years in the US Foreign Service.

"Especially while my husband was an ambassador I didn't feel I should get involved in politics, but since his retirement I've been very active in the Republicans Abroad group here in Athens, one of about 65 worldwide. Of the three million Americans said to be living outside the US, we believe about 80 percent are Republicans."

The local bi-partisan group, open to all those eligible to vote in US elections, mails out approximately 500 monthly bulletins and counts on between 80 and 100 participants at its regular gatherings. Recent meetings have featured a talk by director Bruce Lansdale on the American Farm School in Thessaloniki, a discussion of Republican conservative philosophy by the RA

chairman from Geneva, and social wine and cheese evenings in members' homes. There is a nominal yearly operational fee of 1000 drs.

"Naturally in an election year we're more active. Basically, we try to target the Americans who live here and show them how to register and vote by absentee ballot. And there are briefings with visitors from Washington because you definitely feel out of touch when you live abroad. Needless to say," she added, "we have no involvement with Greek politics."

Along with Katey Angelis, who has been RA/Gr's Chairman since the group's inception seven years ago, Betty attended the Republican National Convention in Dallas last year. "I must say it's an experience I'll never forget - one of those things everyone should try to do once."

Betty's mother was born in Madagascar of Greek parents who settled in Greece in the 1920s. When her American father came to Greece in 1926 with the New York Company that built the Marathon Dam, her parents met and married ("My grandparents were total-



Betty Godley with George Bush

ly against it - at that time marrying an American was unheard of"). Until she was sent to a boarding school in the US at the age of 13, Betty grew up in Athens.

Betty's own two children were brought up in Laos and Lebanon and started Greek lessons at the age of three. "I think I found the only Greek speaker in Laos, a Cypriot girl who had married a Laotian in France." The

boys, who attended French lycées abroad and speak three languages, eased into Connecticut prep schools with no apparent culture shock, according to their mother. "I can't tell you how quickly they adjusted. It's easy to adapt to the American way of life, though, because you just do what everybody else does and there you've got it. As long as you conform you've got it made." □

Summer Starlight Buffet

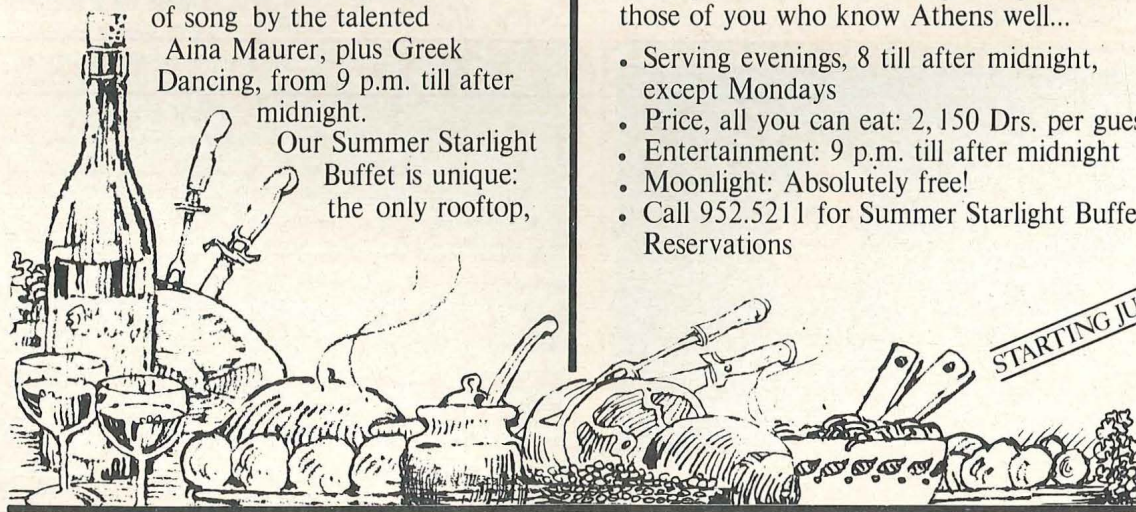
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Katey's corner



☆ Missing and missed from the diplomatic scene are former British Ambassador **Sir Peregrine Rhodes** and his wife. They were very active during their time in Greece – in his case promoting British-Greek diplomatic relations and friendship, and in hers contributing to many cultural and charity projects.

Ambassador **Yan Zhuang** and his wife, of the People's Republic of China, have also left Athens to return home. Their many friends in the Diplomatic Corps wish them well.

☆ The enchanting *Wizard of Oz* presented by **TASIS** students and staff delighted everybody. Its visual and sound techniques were terrific so this time let's give some backstage credit. The show was directed and designed by the ubiquitous Peter Rose, the musical director was Sheila Paterson, props and backstage came under Kath Cairncross's supervision and the stage manager was John Marketon. The lighting was by Mark

Garras and the sets were put together by Socrates Dorres, Giorgios Hatziroditi, John Kidner and John Marketon and painted by Viveca Stahl, Liana Lakis, Raja Ziady and David Stearns. The magnificent dragon (stage high, belching smoke and with a movable head) was created by

various facets of life and culture in Japan in cooperation with the Japanese Embassy. There have been talks and demonstrations on ikebana (Japanese flower arrangement), dance, music, Japanese tea ceremony, and an explanation of Japanese food which included a lun-

Schools (ACS) have organized the **ACS Open Tennis Tournament** each spring to help defray the cost of sending a team to the European International Secondary Schools Sports Tournament. In this year's competition, winners were: Men's Singles, Dimitri Roubanis; Men's Doubles, Tim Engelmann and Larry Mobley; Women's Singles, Tessie Savidea; and Women's Doubles, Mary Couvillion and Maraki Fischer.

☆ This year's **Greek-American Golf Tournament** was the most successful in the ten-year history of the event. Twenty-eight flights of four-player teams went off, making the total participation 112 golfers. There were many very good golfers, but a system of handicapping



Sponsored by West German Ambassador Rudiger von Pachelbel and the president of the Athens College Alumni Association, Mr Georges Dragonas, the Camerata Hellenica celebrated J.S. Bach's 300th anniversary at the Athens College Theatre. Under the baton of Diamantis Diamantopoulos, the chorus and orchestra provided a diverse program which was a fitting tribute to the composer.

David Hughes. It was a lovely evening and every member of the large cast deserves to be congratulated.

☆ Ladies of the **Women's International Club (WIC)** have been enjoying a unique opportunity this year. Michiko Kinebuchi, the popular owner of *Michiko's* Japanese restaurant in the Plaka, has been enlightening them on

cheon at Michiko's.

☆ **The Athens Center** in Pangrati gave itself a sparkling 15th anniversary party on May 31. Director John Zervos assured students and friends that the center plans to continue expanding and adapting its programs to meet changing needs. With its diverse Greek language classes for foreigners, the center fills an important niche. Happy Anniversary!

☆ Members and friends of the **British-Hellenic Chamber of Commerce** are in for a midsummer treat when the group gathers for lunch at Kaplanis Restaurant in Tourkolimano on Wednesday, July 17. Especially honored on this occasion is Nick Papangelis, former British Vice-Consul in Piraeus and now retiring from the commercial section of the British Embassy. You can arrange to attend by telephoning the Chamber at 362-0168 or 363-5683.

☆ For the past five years the American Community



The talented Mary Gifford appeared in a performance of delightful monologues titled "British Women on British Women" which she has just taken on a successful tour to the United States. Later, with her equally talented husband Francis James Brown at the piano, she sang an outstanding series of songs from Broadway musicals.

made it possible for even the less skilful to make major contributions to overall team scores. The winning team of Johnson, Kyrannis, Bugg and Margraf came in at 271 for the two days of play. United States Ambassador Monteagle Stearns was on hand to present the Ambassador's Cup to George Nikitaidis – low gross 153. Other winners were S. Papadopoulos – men's low net 136 and E. Stuart – women's low net 141. □



Millicent Cronje (left), the wife of the newly-arrived South African Ambassador, was an early-bird purchaser of charity chances from the stall of Adeline Harding-Jones and Artemis Souvetsoglou at the British Ladies' Sewing Group sale. In the center background, Mae Semerzides awaits the flurry of customers that always accompanies the opening. Funds from the annual Sale of Work go to various organizations caring for children and the elderly, and directly to assist individual senior citizens.



☆ **Katey's Corner** is embarking upon a new project in which I hope you will all join. As many of you know, the Statue of Liberty (her official title is "Liberty Illuminating the World"), is badly in need of repairs. "Liberty", a gift from France to the people of the United States, and now approaching her 100th birthday, needs a face lift, extensive internal surgery, and yards and yards of skin grafts. In order to accomplish this, a committee under the chairmanship of Lee Iacocca in the United States is appealing to the people of the world to make contributions to help return her to her original beautiful condition – with the added improvements of air conditioning and an elevator.

Here in Greece, with the full endorsement of American Ambassador Monteagle Stearns, Katey's Corner and *The Athenian* want to make it easy for everybody – Greeks and foreigners – to help.

To start the ball rolling, the American Women's Organization of Greece (AWOG) has donated the entire proceeds from the last Bargain Boutique. You can send your donations (in US dollars or drachmas) – which are tax deductible for US citizens – to: The Lady, c/o The Athenian, PO Box 17017, GR 100 24 Athens.

☆ The Fifth Annual Speech day for **St Lawrence College** was held at the new Stavros campus. Faculty and students welcomed Miss Warren-Tutt, headmistress of St Catherine's School, who announced the prize winners. Most notable awards were the president's prizes which went to Alexander Seale, Alexander Ioannides and Dimitri Steedman; and the headmaster's prizes – given for overall contribution to and participation in school life – won by Mara Anne Papageorgiou and Anthony Lourkor.

Professor Roger Howell, past president of Bowdoin College in Maine, was principal speaker and prize giver at **Campion School's** Sports and Prize Day. Headmaster's awards were given to the two Heads of School, Hein Habes and Ekaterini Economou, their two deputies, Constantine Pagonis and Thaline de Graaf, and a fifth prefect, Jason Glynos.



The surprising anchorman on the ERT-1 news stage is George Besi, Honorary Consul of Ecuador and President of the Consular Corps in Greece, while support staff (standing to his left) include the Austrian Consul-General, Heinz Hakenberg, the Honorary Consul of the Yemen, John Santikos, and the Consul-General of Cyprus, Christos Ioannou. Invited by Mr Vassilis Mathiopoulos, general director of ERT-1, for a tour of the facilities, over 40 members of the diplomatic corps attended. After listening attentively to an explanation and taking a tour of the building, the group adjourned for lunch under the trees at a neighborhood taverna.



The Third Annual Gina Bachauer Memorial Concert held at the American College of Greece presented yet another outstanding young artist, David Buechner. Listening to him, it was easy to understand why he has received so many international awards so early in his career. Caught during intermission at the concert are (from left) Mrs Niki Goulandris, especially well known for the Goulandris Natural History Museum, The German Ambassador H.E. Rübiger von Pachelbel, and Mrs John Bailey, wife of the president of the College.



Pan American World Airways opened its new services from Athens with a splash when Mr Pete Runnette, Pan Am's Atlantic division vice president, and his wife (center) hosted a gala cocktail party in the beautiful Acropolis Suite of the Athenaem Inter-Continental Hotel. Introduced on this occasion was the newly arrived general manager for Greece and Cyprus, Mr Santos Michaleff (left). Mr Steve Costopoulos, sales manager (right) and his wife Mary completed the receiving line. Pan Am's over-the-Pole service to Los Angeles and San Francisco is now the fastest way from here to there.

Many individual awards were given for excellence in particular subjects, including sports and crafts at all levels. House Prizes were awarded as follows: Alexander House – Maria Derdevani, Harry Cosmatos and Vanessa Alexakis; Heracles House – Richard Leith, Sarah Hely and David Poulos; Pericles House – Emily Polenah, Alexander Phillipakis and Constantine Foussekis; and Theseus House – Julian St John, Fotis Trataris and Nicholas Trataris.

Graduating grade prize winners were James Babalitis and Carlos Brody. The

champion House was Theseus with the trophy being accepted by representatives Marietta Manos and Peter Soutis. The Ludorum Challenge Trophy for boys, presented to the school by Philip Noel Baker, was won by Richard Leith. The Ludorum Challenge Trophy for girls, donated by Mr and Mrs Malcolm, was won by Eva Schetelern. Louise Crayk won the Ark Royal Trophy for the most promising sports person, and the Spyros Tzilimparis trophy for the outstanding sports person of the year went to brothers Fotis and Nicholas Trataris.

How to avoid 20-kilo worry beads

by Elaine Priovolos

Shopping for souvenirs has always been a problem for me. I hate clichés like giant 20-kilo worry beads which, for predictable reasons, wind up in the closet. What I do like are souvenirs that

are representative of the country I am visiting but which are also aesthetically pleasing or practical or, better yet, both. For those readers who may be in Athens for only a short

while and may not have time to shop, I've drawn up this list of worthwhile souvenir shops. Unless otherwise noted, they are open regular shopping hours.

little hole in the wall, the shop stocks a variety of things, new and old. Specializing in handblown glass pieces such as bowls, dishes, glasses, pitchers, and paperweights in red, turquoise, royal blue and clear colors, Konstantoglou's also stocks antique jewelry, wooden bowls, bronze knick-knacks, worry beads made from a variety of materials and a host of delightful paraphernalia. A nearby storeroom contains antique furniture from the Ionian and Dodecanese islands, nautical equipment, church artifacts, paintings and pieces of regional costumes. An appointment is necessary to browse through the storeroom.

An offshoot of Konstantoglou's, **Rodi** will be open all summer long in the town of Naoussa on the island of Poros. Rodi will mostly stock specialty glass items and bronze pieces.



Traditional art, Ostria

Ostria stocks a wide range of items representative of traditional folk art and modern Greek craftsmanship. Ceramic dishes in a variety of styles are found here, as well as pitchers, cups and bowls. The most striking design, in my opinion, is that of a seemingly hastily sketched blue fish against an off-white background. These dishes can be matched to an all-cotton tablecloth and napkins which are silkscreened with the same motif. In addition you will find bronze mirrors, sculpture, knick-knacks, candlesticks, jewelry and, yes, worry beads. Some are mass produced while other items are hand crafted, the latter providing good examples of modern trends. Traditional art forms haven't been forgot-

ten. Handpainted wooden blocks in a naive style dot the walls. Occasionally the owner, Mrs Anglou, turns up an antique hand-painted wooden chest, a typical example of island folk art. The hand-painted wooden ships used by islanders at Christmas instead of Christmas trees are also part of a traditional island culture.

Yiannis Konstantoglou's is always a fun place to visit because you never know what you'll find there. A



Handblown glass, Konstantoglou



Some of Sophi Lamnatou's creations

For a splash of color and a taste of the islands, visit **Nerohroma**, owned by Sophi Lamnatou, a graduate of the School of Fine Arts. Lamnatou spends part of the summer travelling to Paros, Corfu and Crete to gather "impressions", which she then

paints on wooden trays, footstools, tables, carving boards and chests. Recently, Lamnatou returned from the US, where her work was displayed at a Cleveland department store as part of its Greek Odyssey promotional campaign. Since the showroom is small, most items must be specially ordered. A tray will take 10 days to complete while a larger piece such as a chest will be finished in a month. Customers can leaf through a catalogue of items and styles before choosing what they want made. Styles change each season, after Lamnatou returns to Athens. The showroom is open Monday through Friday, 9 am to 1 pm and 2 pm to 8 pm and will be closed from mid-July until the end of August. Batik screens are also available at Nerohroma.

Kids of all ages will be delighted to browse through **To Sinefo's** showroom. Most motifs are based on folk designs but with a modern twist. Here one

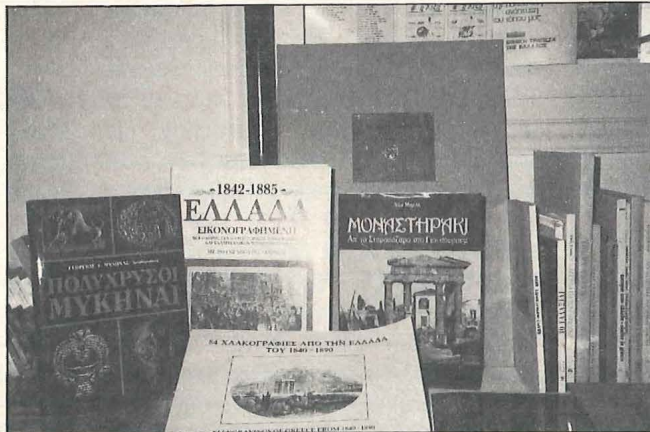


A large variety of puppets, *To Sinefo*

will find the wooden, silk-screened puppets which seem to have taken over the Plaka as well as rarer items like handpainted wooden pins, mobiles of doves and a typical *kafeneion* scene, mirrors and other handpainted wooden objects which are both useful and attractive. Oven mitts in the shape of

a fish, bags of all sizes, special stationery sets, and cheery t-shirts with beach themes are also available. Perhaps *To Sinefo's* most ingenious puppet is Little Red Riding Hood, which turns into her grandmother and the wolf. For beach lovers the shop stocks a bag that when untied becomes a beach mat. *To Sinefo* is open from 9:30am to 3pm, Monday through Saturday.

Art lovers can satiate their appetites for good Greek art books and folios at **Epigrama**. Many folios are reprints of rare editions



Some of the art books at *Epigrama*

such as *Ai Neai Athinai* first published in 1861 and dedicated to Queen Amalia. Although most art books are in Greek, there are a few printed in either Greek and English or Greek and French. *Epigrama's* small collection of old prints focuses primarily on the Greek landscape. The oldest map in stock is the



The Antiquarian Bookshop is a connoisseur's delight

first map ever made of the Aegean by Bordone in 1520. Modern prints by artists such as Yiannis Bouteas are also available. For those with small budgets, *Epigrama* also sells posters and postcards. The bookstore is open from 9 am to 2 pm and from 5 pm to 9 pm, Monday through Friday, and 9 am to 2 pm on Saturday.

Connoisseurs of early maps, old prints, rare books and ephemera should visit the **Antiquarian Bookshop**, which has the most extensive collection available in Athens. Owner Stavros Stavridis is very helpful and extremely knowledgeable. If necessary, he will help you track

down items which he doesn't have in stock. Stavridis has placed heavy emphasis on collecting early travel books, maps and prints of Greece, Cyprus, Turkey and the Near East. Among the books in stock are: *Travels in Albania and the Other Provinces of Turkey in 1809-1810* by Lord Broughton, published in 1855; *A Journey Into Greece* by George Wheler, Esq., published in 1682; and *The Stronghold: An Account of the Four Seasons in the White Mountains of Crete* by X. Fielding, published in 1953. The earliest map available is over 300 years old while the oldest print was made in 1520. A catalogue of items is provided free of charge as is a brochure designed for budding collectors. Prints and maps can be framed on the premises within ten days.

Antiquarian Bookshop, Panaghisas 18, Kifissia. Tel 808-3079.

Epigrama, Voukourestiou 45, Kolonaki. Tel 363-6671.

Yiannis Konstantoglou, Athinas 17. Tel 321-0285.

Ostria, Anagnostopoulou 38, Kolonaki. Tel 363-2288.

Nerohroma, Krisila 8, Pangrati. Tel 751-7954.

To Sinefo, Sotiros 12, Plaka. Tel 322-7372.

The toad in the word-garden

ELIZABETH HERRING

Down at the very bottom of my piebald, yea verily *odd*, Curriculum Vitae, is the notation: "Published poet. Publication history available upon request."

Now, at 33, I've taught university Lit. courses, sold rare books, tutored foreign students, compiled art catalogues, painted landscapes, sweated out advertising copy, and written feature stories for a living. But not one employer, *not one*, has ever requested my poetry publication history.

Despite my century's massive indifference to the poem, I persist in my belief that writing poetry is the most important, complete work I've ever done. Admittedly, though, I'd probably have been happier in the age of Basho, when one perfect *haiku* was considered a good year's work; when a prospective employer might begin an interview with, "Yes, I know your jingles have made Bee Glade Tea millions, but how many *tankas* did you turn out last year?"!

In 1985, no one I know can even scan the first line of Vergil's *Aeneid*, let alone tell their amphibrachs from their anapests.*

So you can imagine my wonder when, back in 1983, I discovered a poet, writing in English – writing in-spiredly in English – in the village of Meligala, in Messenias.

I'd gone down to Kardamili in the hope of interviewing author Patrick Leigh Fermor about the long-awaited and promised 'second half' of his superb *A Time of Gifts*, but the interview was just not to be.

Browsing in a Kalamata bookstore for something 'thick' to read, I found – among the copybooks, *Love Story* photoalbums, and elephant-shaped erasers – three copies of a very professional-looking and beautifully designed volume of poems: *Sentences*, by Vassilis Zambaras.

I couldn't believe my eyes. Finding Zambaras' book in that dusty Kalamata bookstore was like finding an original Paul Klee in a Plaka tourist shop.

After buying all three copies, I asked the bookseller where the poet lived, and was told Vassilis ran a small *fron-tistirion* in Meligala. I took down the address but since I had to press on to Kardamili, and Mr Fermor, I didn't

run my newfound poet to earth that trip. Nor have I had the chance to go back to the Peloponnese. (As Vassilis says, though, quoting the Meligalans, "Only the mountains don't meet." One day, we'll connect.)

It's 1985 now, and in the interim since our first burst of letters, Vassilis and Eleni have added a son, Tassos, to their family, and Singing Horse Press, in Philadelphia, has brought out Zambaras' second book of poems, *Aural*. (And there are some Zambaras poems and translations out in a new Greek poetry journal called INTEPMEΔIO.)

Vassilis divides his time between teaching at his English Institute in the village, and writing, in the mornings "when it comes". He and Eleni have built a small stone house in the Ithomi Hills, in their olive grove, and one of his letters describes instructing his friend and fellow poet, John Levy, on how to spot and pick wild asparagus. He's also contemplating opening a small bookstore in Meligala. Perhaps there I might even find Basho.

What I really want to do here, though, is talk a little about Zambaras' poems, as little as possible, and then share several of them with you. (You see, you can find Vassilis in Meligala, but, for the moment, you cannot find *Sentences* or *Aural* in Athens.)

Marianne Moore has called poems "...imaginary gardens with real toads in them." Years ago, when I was James Dickey's student, I wrote down this definition, and I still like it.

The poet cultivates an entire 'botany' of language (divinely playful) and sound. But in the very heart of the bower is 'the inescapable', the toad, the Truth.

Zambaras is a playful poet. He plays with the English language like Roethke, like Auden, but he is very, very spare. What he has to say, he says in 'Sentences', both the subject/predicate type, and the type handed down by judges.

Look at this, for example:

POETRY LESSON

And yet, we know something of bitterness – this draining out of love in syllables teaches us, among other things, silence and how to talk our way around it.

Many contemporary poets have adopted the spare, hieroglyphic style Zambaras employs, but it's a very hard thing to pull off. Some end up sounding merely runic, writing epigrams with no salt and sap in them. Vassilis, however, may give you a garden-in-a-belljar – but there's still a toad in it.

A PARTIAL HISTORY

Light. The hard, dirt floor
my mother waits on
the midwife knows her
time has come, this time
there is no other
time.

*

Moving, I perceive all things to be
moving.

*

Away from me.

*

Still

At the very end of *Sentences*, Zambaras, quoting Antonio Porchia, writes, "I know what I have given you. I do not know what you have received." To take three poems from the 24 poem cycle that is *Aural*, I would answer the poet's question with his own words:

muse

here you
can

feel light,
here

sense the
wind

shores the
pines'

reticence

As if the light
weren't

answer enough
just to live

by, asking it.

Sentences. Berkeley, CA: Serendipity 1976

Aural. Blue Bell, PA: Singing Horse Press 1984

*amphibrach = mo/mén/tous;
anapest = sta/tu/ésque



Athens has a new English-language daily newspaper, the *Athens Star*. Managing editor is Paul Anastasi, who is still engaged in a series of suits and countersuits with the publisher of the Greek daily *Ethnos* over his allegations that *Ethnos* is backed by the disinformation service of the KGB.

In the Disneyland sweepstakes, it appears that a site near Paris is the final choice. Although mentioned in the local press as a "contender", Greece was never seriously considered, according to insiders.

Although there's been no official announcement, the GNTO has signed a five-year contract with Casinos Austria for "technical guidance" in operating Greece's three casinos after a not-too-successful period of trying to run them by itself.

Members of the Foreign Press Association are trying to convince John Rigos, their illustrious president, to run in the 245-km Sparthathlon this September. This race, originated in 1983 to duplicate Pheidippides' famous run from Athens to Sparta in 490 BC,



was won twice by Yiannis Kouros, a former guard at the Tripoli Museum, who has since won several major international ultra distance races, including a recent 900-mile trek across Australia. Yiannis won't be in the 1985 Spartathlon, so JR has a chance.

Greek opera diva Jenny Drivala continues her rise in international opera circles. She will appear with the New York City Center Opera in the leading role in Bellini's *I Puritani* for four performances in August and two in October.

Kimon Friar has finished his 30th book of translations of Greek poetry in

as many years. His version of Kazantzakis' *Odyssey*, originally published in 1958, has sold over 200,000 copies and is going into still another new printing this year.

Somebody is doing something right in tourism in Greece: both American Express and Horizon Travel have expanded their office premises recently.

An average of 20 Americans in Greece call the US Embassy every working day seeking employment here. They are wasting their drachmas – the embassy has neither jobs nor a job service.

Tim Maniatis, executive director of AHEPA, flies between Washington, DC and Athens at least three times a year to keep abreast of political developments. Evidently telephone and telex are not considered as efficient – or as enjoyable – as personal visits.



Cruising the Aegean this month: retired film actress Ruth Warrick, who made many a male heart flutter in *Citizen Kane*; Commodore Henry William Green, an Australian who has been an author, a cinematographer and a TV producer; Jaime Sebastian, who is updating the cruise section of Temple Fielding's *Guide to Europe*, and Joel M. Reed, the talented writer-director who has turned out some spine-chilling films.... Speaking of cruises, Angelos Benetatos, captain of the MTS *Oceanos*, has a dilemma. Since playing himself in Nicos Mastorakis' film *Skyhigh* which was made on board his ship, he has received an offer to act in another movie – off the ship. He's undecided whether to desert his command, even temporarily.

Menu morsels (from assorted village taverna menu cards): Orange jews, Roach beef and Asordid sand witches.

The irrepressible Billy Dare, of the entertaining pianistics and vocals, is back at the Corfu Hilton for his fifth consecutive summer season after a winter at the Al Falaj Hotel in Muscat (Oman). He reports that Apostolos Papayiannis, general manager of the Al Falaj, is an Egyptian-born Greek who doubles as Greek consul in Oman. Billy plans to open his own club in Athens this winter.

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Θάλασσα & Γιώτικ

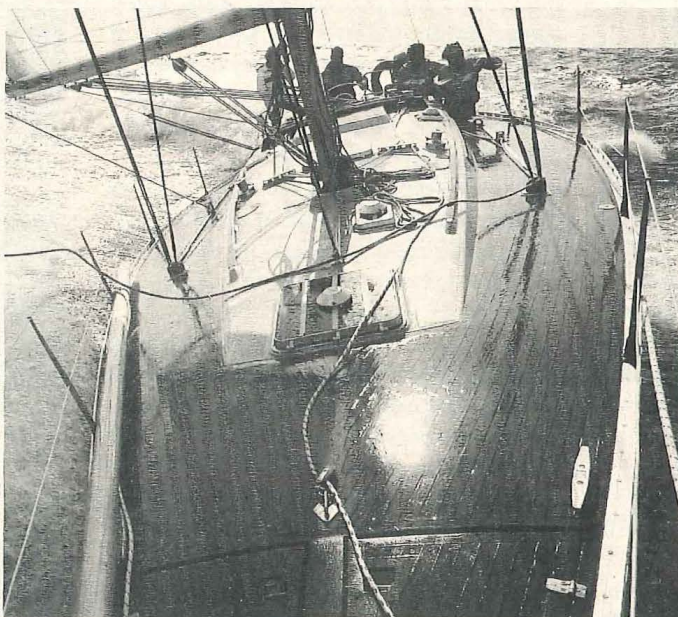
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The publisher of a new pocket guide to Europe recently asked me to do the chapter on Greece. Never one to say "no", I accepted the assignment and turned out what I thought was a pretty good piece. To my surprise, it came back from the publisher full of exclamation marks and with a stiff note demanding the return of the advance they had given me. I thought this was most unfair, particularly since I had already spent the advance on a Pierre Cardin shirt and Gucci beach sandals.

I then decided to put the case to my faithful following in *The Athenian*. I am reprinting the guide book entry below. And, if any of you think it does not present an accurate picture of Greece to someone who wants to find out about it, then please write to me, care of *The Athenian*, and let me know. If you think it does fill the bill, then don't write anything at all and I shall claim my just due from the guide book publisher.

Greece

Greece is a republic situated in south-eastern Europe, at the bottom end of the Balkan Peninsula and cozily tucked under three communist countries. Albania is the westernmost of these and its southern end makes an untidy bulge in Greece's northern border. The border would look much nicer if it ran straight to the sea and included the bulge, which is mostly inhabited by Greeks anyway. Greece is separated from Turkey in the east by the Aegean Sea, which is full of islands. Some of them lie pretty close to Turkey and, since the Turks invaded and occupied the northern half of Cyprus in 1974, there has been a strong feeling in Greece that the Turks might be tempted to engulf and devour a few of the Aegean islands too. This would be one way of restoring the Ottoman Empire to some of its former glory, putting the Sick Man of Europe back on his feet and allowing the Turks a closer look at

the Scandinavian beauties on Rhodes.

Physical features: Greece is a rocky and mountainous country. This makes walking about in it an exhausting business and is one of the reasons why Greeks mostly travel in cars. The other reason is that cars make a more satisfying noise than walking, especially if the exhaust pipe drops off at some point and is never replaced. Twenty-five percent of Greece's land area is arable and is tilled by one half of the country's agricultural population which grows tobacco on it. The other half sits in cafés and smokes this tobacco while their youngsters drive large herds of sheep and goats over the main highways, hoping a motorist (preferably foreign) will run over one of them and pay its weight in gold as compensation. The agricultural population gets a large slice of EEC subsidies and hopes that very shortly, the half that tills the fields will no longer have to do so and that everybody can sit in cafés all day and not worry about anything any more.

Imports: Greece's main imports are English secretaries, Filipino maids, Egyptian houseboys, mangos from Brazil, pineapples and avocados from Israel, camembert cheese from France and BMWs from Germany.

Exports: Greece's main exports are students, people needing complicated operations, bauxite, and fruit and vegetables in crates with the good ones on top and the not-so-good ones underneath.

The population: Greece's population of about nine and a half million is composed 46% of smug socialists, 41% of despairing conservatives, 10% of misguided communists, 2% of fervent admirers of Mr Kyrkos and 1% of Armenians, Catholics, Muslims, Monothelitic Maronites and incurable fascists.

The Economy: The Greek economy has always been in a shambles or on the brink of one and the light at the end of the tunnel went out ages ago. The only things that kept the country going were invisible earnings from shipping, remittances from Greek workers abroad and tourism. With the exception of the earnings from tourism (see below) these earnings have become more and more invisible in recent years and are likely to disappear very soon.

Tourism: More and more tourists come to Greece every year but the earnings from tourism are not showing a proportional increase because many tourists now bring their own beds and food with them and spend their nights *à la belle étoile*.

Arts and Sciences: Greece's arts and sciences are in the capable hands of Mrs Melina Mercouri who, besides having had a 40-year career on stage and screen, is also an old and good friend of the prime minister. She has also succeeded in finally bringing *Berthold Brecht* to the rural population.

The Climate: Depending on whether it is seen from the viewpoint of the 46% smug socialists or that of the 41% despairing conservatives, the climate in Greece is one of either complacent euphoria or unmitigated gloom. The true climate is probably one of "daring to hope" which is what the communists do when they titillate themselves with visions of large villas in Politeia, Volga limousines like Mikis Theodorakis', dinners at the Kremlin and rarefied existences totally sealed off from the hoi polloi. The conservatives dare to hope that all is not as bad as it seems and the socialists dare to hope that they will stay in power for ever and ever, amen. □

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 '85

Michael Tippett, the Grand Old Man of British music, as the *London Times* recently called him, is in Athens this month overseeing the Royal Opera of Covent Garden's production of *King Priam* to be performed on July 19 and 21 at the Herod Atticus Theatre. Tippett was born on January 2, 1905 to non-conformist parents. His father left a private law practice to become the owner of the Lyceum Theatre while his mother served time in prison for her suffragette activities and later became a painter at the age of 70. Although his early musical ambitions were not encouraged at home or school, his parents' individualism shaped Tippett's musical idiosyncracies.

Regarded as a talented amateur for much of his early career because of the technical intricacies involved in performing his



Janet Smith and Dancers (athens '85)

compositions, Tippett finally achieved recognition in the 1960s when a new generation of conductors, led by Colin Davies, showed both interest in his work and the ability to conduct it. Always difficult to perform, Tippett's compositions are notable for their

use of musical metaphors. The composer's politics, strongly rooted in a pacifist philosophy, find expression in many scores. His role as conductor and composer, as Tippett himself defines it, is to create "... images of vigor for a decadent period, images of calm for

one too violent, images of reconciliation for a world torn by divisions and, in an age of mediocrity and shattered dreams, images of abounding, generous, exuberant beauty."

King Priam examines the harsh circumstances in which a group of people must live and the catastrophic consequences of the unavoidable decisions they must make against the backdrop of the Trojan War. Priam himself must choose between private affection and duty, his choices always being fraught with disaster. The characters are all symbolized by instrumental timbres and rhythms. Often entire scenes are dominated by a single instrumental line or group.

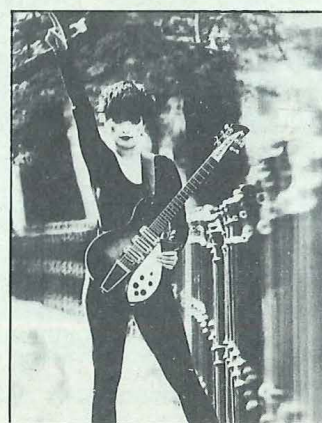


Charlie Haden (athens '85)

Athens' first **Rock Festival** takes place at the Panathinaiko Stadium on July 26 and 27. The two concerts are organized by the Greek Ministry of Culture and Sciences and the French Ministry of Culture within the framework of Athens: Cultural Capital of Europe 1985. Culture Club, German punkster Nina Hagen, the Clash, The Cure, the Stranglers, Telephone, De-



Robert DeCormier and the New York Choral Society (music)



Nina Hagen (athens '85)



"Of Stone and Bone" (athens '85)

peche Mode, Talk-Talk (at one time the warm-up band for Elvis Costello) and the Greek group, Brigades Musicales, are among the ten European rock bands taking part in the festival.

Memories, Transformations and Quests is the name of the exhibition organized by art historian Hari Kambouridis and Nelli Missirli, the curator of the Pinakothiki, at the Pinakothiki and the Odeion Athinon on the corner of Vass. Georgiou and Konstantinos. Greek

artists from 1922 until the present will be represented. Memory and the way it works and is perceived is the central focus of the show. The works are organized in sequence: the relationship between forms and an aesthetic ideological basis are the connecting links which create the visual narrative. Approximately 60 painters, including Parthenis, have their work displayed at the Pinakothiki. Thirty engravers and about 30 sculptors are presenting their work at the Odeion Athinon. The

exhibition will continue indefinitely.

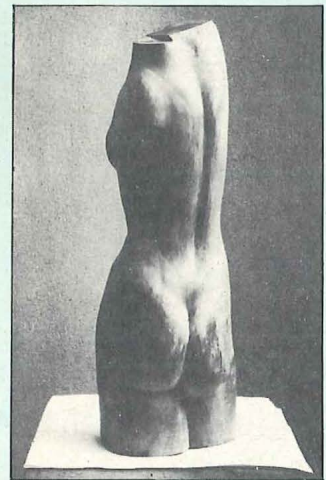
art

Diogenes has organized a group show of sculpture and engravings featuring five Greek and foreign artists, from July 10 to 31. The artists are Rumanians **Ion Tolan**, wooden sculpture, and **Aculina Popa**, black and white engravings, German **Hanno Edelmann**, prints and lithographs, **Rosa Iliou**, bronze sculpture, and **Petros Papavassiliou**, wood engravings, prints and lithographs.

Antonis Apergis, Paris Prekas, S. Karavouzis, Panayiotis Tetsis, Thomas Maipas, Christos Botsoglou, Yiorgos Psychopedis, Vassilis Karakatsanis, Takis Katoulides, Dimitris Yeros, Arias Kamianou, Dimitris Yiannoukakis, and Yiannis Tsarouhis are all participating in Aithousa Tehnis Iakinthos **Summer Salon '85**. Works by Aginor Asteriades and Lykourgos Koyevinas will

also be displayed until September 30.

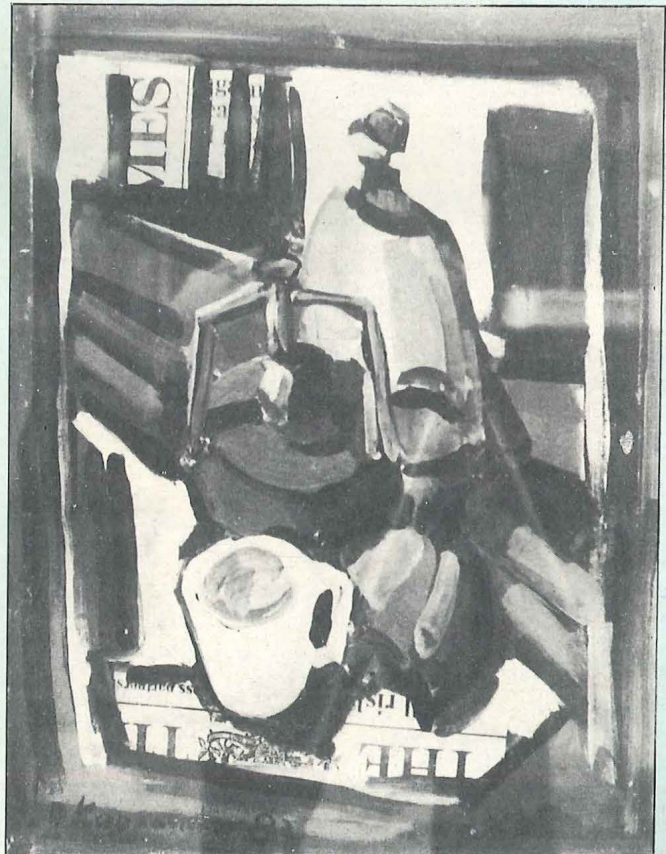
Forty-five paintings by Vassilis **Karakatsanis**, representing work of the last ten years, will be displayed at the Dimotiki Pinakothiki of Rodos until July 12. The exhibition was organized by the Spanish Embassy in Athens in cooperation with the Pinakothiki. Karakatsanis studied art in Athens, Barcelona and Venice and has exhibited in both individual and group shows in Greece and abroad.



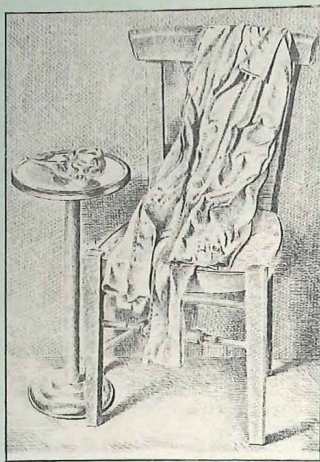
"Woman's Body," Ion Tolan (art)



Neil Evans at Filomousa until July 7



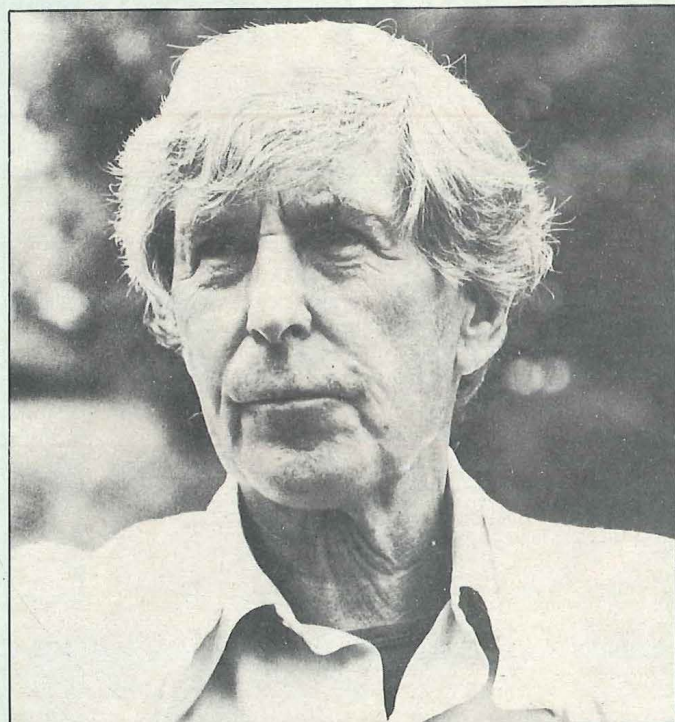
"Objects and Newspaper," V. Karakatsanis (art)



Summer Salon '85 (art)

independence day

The International Club is throwing a poolside barbecue and buffet at the Semiramis Hotel on **July 4**, from 6 pm on. Earlier in the day, 10 am to 2 pm, hot dogs and hamburgers will be served at the pool. For information telephone 801-3396 or 801-2587.



Sir Michael Tippett (athens '85)

The Democrats Abroad have scheduled an **Independence Day Picnic** for July 6 on the campus of Deree College in Ayia Paraskevi. There will be plenty of food and games. Children are welcome, and

parking is available. For further information telephone 801-6487 or 752-4764.

education

The Roundhouse Xeraklatha Centre for Hellenic and Prehellenic Studies is a small rural community devoted to the study of the history and culture of Greece. A limited number of places are available for one, two, three or four weeks, until October, to people who are interested in participating in these studies and exploring the country. Situated on a smallholding of 30 stremmata (seven acres) on the island of Evia, the Roundhouse provides easy access to the sea as well as ponies for exploring the countryside. Opportunities to meet the local people are frequent. For further information write to Post Office Box Istiaia, Evia or telephone 363-0606 in Athens.

salonican anniversary

Athens won't be the only Greek city celebrating this summer. Thessaloniki is putting on the ritz for its

2300th anniversary. Among the events planned for this month are: Charlie Haden's Music Liberation Orchestra at the Teatro Dasos, July 7 or 9; Haris Mantafounis' Ballet Company at the Teatro Kipo, July 13 and 14; and Caroline Carlson Ballet at the Teatro Dasos, July 19 and 20. For further information and a more detailed program, telephone (031) 218279.



Miles Davis (athens '85)

Responding to popular demand, the Benaki Museum has decided to reprint, in stages, folios of **Nicolas Sperling's** aquarelles, first published by the museum in a two-volume set in 1948 and 1954 with the help of Antonis Benaki. Sperling's paintings of regional costumes have proved to be a treasure trove for scholars over the years. Each folio contains an explanatory text based on the studies of Angheliki Hatzimihali.

The first folio in the series - containing reproductions of one male and seven female costumes - is available at the museum shop for 4000 drs.

music

Six of England's top jazz musicians will bring the sounds of New Orleans to the Athenaeum Inter-Continental on July 18 and August 8. Strong back-up to the London Dixieland All Stars will be provided by the hotel's kitchen staff,

under the supervision of Hervé Merendet, who are preparing a buffet inspired by the famed creole cuisine of Louisiana.

The price for **Night in New Orleans**, which includes dinner but excludes beverages, is 2400 drs. Telephone 902-3666, ext 6776, for information and reservations.

Robert DeCormier and the **New York Choral Society** return to Greece this summer with a concert tour that begins at the Alsos Theatre in Nea Smyrni on July 10 and continues in the town of Molyvos on Lesbos, on July 22 and 24, and Chios July 27. The 40-singer chorus is drawn from the 180-voice ensemble which annually presents a season at New York's Carnegie Hall and makes guest performances with major symphony orchestras.

This year's program includes choruses from Mozart's *Idomeneo*, Randall Thompson's *Frostiana*, excerpts from Handel's *Judas Maccabeus*, the music of Stephen Foster, international folk songs and negro spirituals, all arranged by music director and conductor, Robert DeCormier.

meetings

The Athens Centre of Ekistics will hold a series of meetings, including a symposium on "Human Settlements - the Year 2000 and Beyond," from July 8 to 12. The meetings will celebrate the 20th anniversary of the World Society for Ekistics (the study of human settlements), the 30th year of publication of the journal, *Ekistics*, and the 10th anniversary of the death of Constantine A. Doxiadis.

For more information, contact Panayiotis C. Psomopoulos, tel. 362-3216. Stratiotikou Syndesmu 24, 106 73, Athens.

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 Epidauros, tickets can be found at the **Athens Festival box office**; at the **ancient theatre in Epidauros**, 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 officially began its reign as the cultural capital of Europe on June 21. The following tentative program outlines the events planned for the next five months. Telephone the National Tourist Organization of Greece (EOT) at 322-2545 for information.

July 3	A concert by Yiannis Markopoulos at the Roman Agora
July 4	Haris Mantafounis' Contemporary Dance Group at the Veakio Theatre
July 5	Haris Mantafounis' Contemporary Dance Group at the Roman Agora
July 7	A concert by Christos Leontis at the Veakio Theatre
July 10	A concert by Yiannis Spanos at the Roman Agora
July 11	A concert by Yiannis Spanos at the Veakio Theatre
July 12-15	Nuova Compagnia di Canto Popolare at the Veakio Theatre
July 13	ERT Choir at the Roman Agora
July 14,15	Janet Smith and Dancers at the Roman Agora
July 15-25	Nouveau Theatre de Belgique directed by Henri Ronse: Dramatizations of George Seferis' <i>Of Rock and Bone</i> and <i>Moonlight Sonata</i> by Yiannis Ritsos
July 16-18	Jazz at the Veakio Theatre: Nina Simopoulou, Mihalios Mikelis (7/16); Nikos Touliatos, Nikos Lavranos (7/17); and Minas Alexiades, Vangelis Katsoulis (7/18)
July 17	Theatrical Workshop of Thessaloniki at the Roman Agora: Aristophanes' <i>The Frogs</i>
July 19	Mariza Koh and Yiannis Glezos in concert at the Roman Agora
July 20	Athens Experimental Ballet (Yiannis Metsis) at the Roman Agora
July 20-25	Ballet Festival (Gala Stars) at the Veakio Theatre
July 22	ERT Orchestra at the Roman Agora: Concert is dedicated to musicologist of Yiannis Papaioannu Christos Leontis in concert at the Teatro Petra in Petroupolis
July 26, 27	Rock Festival at the Panathinaiko Stadium
July 27, 28	Open Theatre at the Roman Agora: Shakespeare's <i>Much Ado about Nothing</i> Theatre of Kaisariani at the Veakio Theatre: <i>Crystallo dances the Mambo</i>
July 29	Ilias Andriopoulos in concert at the Teatro Petra in Petroupolis
July 30	Lia Meletopoulos' Small Dance Theatre at the Veakio Theatre
July 31	Concert by Ilias Andriopoulos at the Veakio Theatre Thiasos Theates at the Roman Agora: Sophocles' <i>Antigone</i>
August 1	Lia Meletopoulos' Small Dance Theatre at the Roman Agora European Community Youth Orchestra conducted by Leonard Bernstein at the Palais des Sports
August 2	Open Theatre at the Teatro Petra in Petroupolis: Shakespeare's <i>Much Ado about Nothing</i>
August 2-4	Cumbre Folklorica (spectacle de Flamenco) at the Veakio Theatre
August 3, 4	Municipal Theatre of Kalamata at the Roman Agora: Varnalis' <i>Attalus II</i>
August 5	Athens Experimental Ballet (Yiannis Metsis) at the Veakio Theatre
August 6	Nea Pontiaki Skini at the Roman Agora: Aristophanes' <i>Peace</i> in the Pontian dialect
August 7	Thiasos Theates at the Veakio Theatre: Sophocles' <i>Antigone</i>
August 8	A concert by Manos Hadzidakis at the Roman Agora
August 9, 10	The Company of Dancers and Strolling Players at the Roman Agora: <i>A Medieval Extravaganza</i>
August 11	Nea Pontiaki Skini at the Veakio Theatre: Aristophanes' <i>Peace</i> in the Pontote dialect

August 13	Athens Ballet at the Roman Agora
August 14, 15, 17, 18	Matsuyama Ballet of Tokyo at the Veakio Theatre
August 16	Eleftheri Avlaia at the Roman Agora: Christodoulou's <i>The Weapons of Achilles</i>
August 17	Zürich Chamber Orchestra at the Roman Agora
August 21, 22	M. Mamagakis at the Roman Agora: <i>Erotokritos</i>
August 23	Yiorgos Hadzinasios at the Theatro Petra in Petroupolis
August 24	Athens Ballet at the Veakio Theatre
August 27-Sept 1	Tropicana Revue of Cuba at the Veakio Theatre
August 27	Hellenic Chorodrama (Rallou Manou) at the Theatro Petra in Petroupolis
August 29	Hellenic Chorodrama (Rallou Manou) at the Roman Agora
August 31	Australian Chamber Orchestra at the Roman Agora
September 2	Yiannis Markopoulos in concert at the Veakio Theatre
September 2, 3	Theatre Studio from Warsaw: <i>Tryptych</i>
September 3	Municipal Theatre of Patras at the Roman Agora: Euripides' <i>Hecuba</i>
September 4 5	Karolos Koun's Theatro Tehnis at the Veakio Theatre: Aristopahnes' <i>The Acharneans</i>
September 5	The Berlin Schaubuhne directed by Peter Stein at the Theatro Petra in Petroupolis: Aeschylus' <i>Agamemnon</i>
September 6	The Berlin Schaubuhne directed by Peter Stein at the Petroupolis Theatre: Aeschylus' <i>Libation Bearers</i> and <i>Evmenides</i>
September 7	Hellenic Chorodrama (Rallou Manou) at the Veakio Theatre

Herod Atticus Theatre

July 1	Athens State Orchestra conducted by Dmitri Kitaenko: Theodorakis' Symphony No 7
July 5, 7	National Opera of Greece: Verdi's <i>Otello</i>
July 8	Athens State Orchestra conducted by Marek Pijarowski with soloist Dora Bacopoulou (piano): Works by Krauze, Schumann and Tchaikovsky
July 10, 12	Grands Ballets Canadiens: First program
July 11, 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 <i>Macbeth</i>
July 19, 21	Royal Opera of Covent Garden: Tippett's <i>King Priam</i>
July 26-28	Karolos Koun's Theatro Tehnis: Aristophanes' <i>The Acharneans</i>
July 29	Athens State Orchestra conducted by Byron Colassis
August 2,3	Athinaion Theatre (Karezi-Kazakos): Euripides' <i>Medea</i>
August 5	English Bach Festival – Handel tercentenary celebration performance: <i>Teseo</i>
August 6	English Bach Festival – Bach tercentary celebration concert with leader and director Christopher Hiron, 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' <i>Peace</i>
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: Verdi's <i>Requiem</i>
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: Beethoven's <i>Missa Solemnis</i>
August 15-18	National Theatre: Euripides' <i>Hecuba</i>
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' <i>The Bacchae</i>
August 28, 29	Kirov Ballet: Minkus' <i>Bayadere</i>
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 <i>Lucrece Borgia</i>
September 10	ERT Symphony Orchestra conducted by Horst Newmann with soloist Ferenz Rantos (piano): Works by Varvoglis and Liszt
September 11	Recital by Victoria de los Angeles
September 14, 15	Nuria Espert Company: Oscar Wilde's <i>Salome</i>

- 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 19 Piano Recital by Stanislaw Richter
 September 20,21 Britain's National Theatre directed by Peter Hall: Shakespeare's *Coriolanus*

Lycabettus Theatre

- July 1,2 Miles Davis in concert
 July 5,6 Modern Theatre: Aristophanes' *Thesmophoriazousae*
 July 7-14 A Week of Jazz: Mihalis Mikelis, Iskra Quintet (7/7); Charlie Haden's Liberation Music Orchestra (7/8); Thomas Sliomis, Nikos Touliatos, Spirama Trio (7/9); Tomasz Stanko Group Nikos Lavranos' Orchestra (7/10); Nana Simopoulou, Vangelis Katsoulis (7/11); Vienna Art Orchestra, Angouridaki, Labadariou, Papadimitriou Group (7/12); Thesis, Paris Reunion Band (7/13); and Lito Voyatzoglou, Minas Alexiadis (7/14)
 July 16,17 Athens Experimental Ballet (Yiannis Metsis)
 July 19,20 Christos Nikolopoulos in concert
 July 21 ERT Variety Music Orchestra
 July 22,23 Theatre Company of Pontus: Tsirkinidis' David the Great Komninos
 July 26,27 Popular Experimental Theatre: Euripides' *Iphigenia in Tauris*
 July 30,31 Spring Theatre: Molière's *Le Bourgeois Gentilhomme*
 August 2,3 Thanos Mikroutsikos in concert
 August 6,7 Municipal Theatre of Kalamata: Brecht's *The Resistible Rise of Arturo Ui*
 August 9,10 Jazz concert by Herbie Hancock
 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 Yiannis Voglis' Anatoli Theatre Company: *Yiannis Ritsos - 75 years*
 September 6,7 George Hadzinassios in concert
 September 9,10 Popular music concerts

Ancient Theatre of Epidaurus

- July 6,7 National Theatre: Euripides' *Hecuba*
 July 13, 14 National Theatre: Euripides' *The Bacchae*
 July 20, 21 National Theatre: Euripides' *Hecuba*
 July 27,28 Amphi-Theatre: Menander's *Epileptontes*
 August 3, 4 Karolos Koun's Teatro Tehnis: Aristophanes' *Thesmophoriazousae*
 August 10, 11 Karolos Koun's Teatro Tehnis: Aeschylus' *Prometheus Bound*
 August 17, 18 National Theatre: Aristophanes' *Ploutos*
 August 24,25 State Theatre of Northern Greece: Euripides' *The Suppliants*
 Aug 31, Sept 1 State Theatre of Northern Greece: Euripides' *Helen*

Penteli Festival

All performances will take place at the Plakentia Mansion in Penteli at 9 p.m. Tickets can be purchased on the day of the performance at the mansion, tel. 801-0194; Syringos Travel, Nikis 20, tel. 323-5500 or 322-1319, open daily from 9 am-1pm; or the Athens Festival Box Office, Stadiou 4. A special bus service will leave from Kolokotroni Square at 8 pm and return after the performance. Tickets are available at Syringos Travel and the Athens Festival Box Office.

- July 11 A two part program entitled *Cultural Omnibus International*: Philadelphia Boys' Choir in eight songs and the Fine Arts Chorale, Oratorio Chorus of New Jersey, New Orleans Choir, Westfield Chorale, Collegiate Chorale and the Philadelphia Boys' Choir, conducted by Peter Tiboris, in Carl Orff's *Carmina Burana*
 July 12 Janet Smith and Dancers: *Rum and Coca-Cola, Con Spirito, Free as a Bird, Miniatures*
 July 13 Swedish sextet Uppsala Kammarorkester: Works by Bach, Tchaikovsky, Turina and Linde; Amfi-theatro performs Tassos Roussos' adaptation of Dimitrios Moscos' *Neaera*
 July 18 Conbrio Chamber Orchestra München: Works by Handel and Vivaldi
 July 22 Italian quintet Complesso Strumentale Cimarosa performs music of the 17th and 18th centuries: Works by Scarlatti, Gagnani and Paisiello
 July 24 The Duo Mediterraneo perform Medieval and Renaissance music from the Mediterranean region
 July Greek Quartet: Works by Haydn, Glazunov and Karl Maria Weber.
 July 26 *Cultural Omnibus International*: Handel's *Messiah* and Constantinidis' *The Battle of Thebes*
 July 28 Municipal Theatre of Larissa: Carlo Goldoni's *The Coffee-house*

Rhodes Cultural Festival

The Rhodes Cultural Festival will run until the end of November. For information telephone the Rhodes cultural office at (0241) 27427 or 29678.

- July 10 Haris Mandafounis' Dance Company at the National Theatre of Rhodes
- July 13 Nikolaos Mantzaros' musical group at the National Theatre of Rhodes
- July 15-25 Nikos Voulgarelis exhibits oils and aquarelles and Yiannis Dagleis shows mosaics at the Rodiaki Epavli
- July 17 Pianists Tasos Venetoklis and Ferlin Stoundis, cellist Anni Lafra and violinist Ann Marie Krounter at the National Theatre of Rhodes
- July 20 Recital, two pianos, with Katerina Lemoni and Pierre-Alain Mage at the National Theatre of Rhodes
- August 1-10 Exhibition of painter Maria Stamataki's work at the Rodiaki Epavli
- August 7 Pianist Agathi Leimoni at the National Theatre of Rhodes
- August 12-22 Slide presentation of art work with commentary by poet Yiannis Ritsos and photographs of the Hellenic world in Constantinople at the Rodiaki Epavli
- August 22 Tokyo Contemporary Dance Company by the Moat

Irakleion '85

Information about the Irakleion cultural festival can be obtained by calling the mayor's office at (081) 220841.

- July 1-3 Academic Quartet
- July 4 Guitarist Elena Papandreou: Works by Mamagaki, Scarlatti and others
- July 6, 7 Alea III
- July 8-10 Janet Smith and Dancers
- July 11, 12 Berlin Philharmonic Chamber Orchestra
- July 14 Irakleion Chorus and the Bucharest Orchestra: Mozart's *Requiem*
- July 15 Singer-composer Lena Platanos
- July 16, 17 Carolyn Carson Ballet
- July 18, 19 Thesis Jazz Orchestra
- July 20, 21 Karezi-Kazakou Theatre Company: Euripides' *Medea*
- July 22 Nena Venetsanou in concert
- July 23 Katsoulis-Grigoriou-Maragopoulos in concert
- July 25 Kalamata Theatre: Shakespeare's *Hamlet*
- July 26 Pianist Maria Kalatsouli: Works by Beethoven and Chopin.
- July 27 Rhodes Municipal Chorus
- July 28 Ecclesiastical Chorus Chantatenchor of Tübingen, West Germany: Bach's *St Matthew Passion*
- July 29 Ecclesiastical Chorus Chantatenchor of Tübingen, West Germany: Handel's *Acis and Galatea*
- July 30-Aug 4 Yiannis Markopoulos Week

Seventh Annual International Santorini Music Festival

The Friends of Santorini are sponsoring a series of six concerts at the Estia Hall in Thira. For information and tickets contact Syrigos Travel, Nikis 20, tel 323-5500, in Athens and Damigos Tours, Thira, tel (0286) 22473, Pelikan Travel, Thira, tel (0286) 22220, or Kamari Tours, Kamari, tel (0286) 31455, in Santorini.

The International Festival of Santorini is organized by the well-known pianist Athena Capodistria, who is also the founder, artistic director and guiding spirit of The Friends of Santorini Cultural Association which sponsors the festival. Two highlights of last year's festival were the fine Epos Trio of Sweden and the incredibly Versatile New York Choral Society. The latter group this year will be performing in Nea Smyrni (July 20), Molyvos, Mytilene (July 22 and 24) and Chios (July 21). The Santorini Festival is a musical event of which all Greeks can be proud. The program of its seventh season this month includes distinguished chamber groups from Vienna, Amsterdam and South America. **Ion Zottos**

- August 30 The Vienna Consortium Margaritari ensemble will perform Medieval, Renaissance and Baroque music with old instruments and in period costume: Works by Monteverdi, Scheid, Handel, Telemann, Bach and others.
- September 1 Violinist Carlos Laredo and pianist Teresa Laredo: Chamber music by Veracini, Mozart, Gluck-Kreisler, Manuel de Falla, Ginastera, Gianneo, and Williams.
- September 6 Mendelssohn Trio from Amsterdam featuring pianist Alwin Bär, violinist Lex Korff de Gids and cellist Elias Arizcuren: Works by Smetana, Mendelssohn and contemporary Spanish composer Tomás Marco.
- September 8 Mendelssohn Trio with young Dutch violinist Marieke Blankenstein: Chamber music by Antonin Dvorak.
- September 13 Greek duo Eleftherios Papastavrou and Parry Derembey Papastavrou: Works by Vivaldi, Mozart, Beethoven, Respighi, Chopin and Papastavrou.
- September 15 The Athens Chamber Orchestra conducted by Byron Kolassis with soloist Athena Capodistria on piano: Bach's D minor Concerto.

S	M	T	W	T	F	S
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7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

NAME DAYS IN JULY

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).

July 1	Kosmas, Damianos
July 17	Marinos, Marina
July 20	Ilias (Elijah)
July 26	Paraskevas, Paraskevi, Vivi, Evi, Voula
July 27	Panteleimon, Pantelis

DATES TO REMEMBER

July 1	Canada Day
July 4	US Independence Day
July 14	Bastille Day - France
July 22	National Day - Poland

ATHENS '85

DELACROIX'S "GREECE LAMENTING OVER THE RUINS OF MESSOLONGHI" and studies for the painting at the Pinakothiki until Sept 30.

"LES BOURGEOIS DE CALAIS" by Rodin and preliminary sketches will be displayed at the Pinakothiki until Sept 30.

MICHELANGELO'S "BRUTUS" and sketches on display at the Pinakothiki until sept 30.

MEMORIES, TRANSFORMATIONS and QUESTS. See *Focus*.

FIFTH INTERNATIONAL BIENNALE OF SCULPTURE continues at the Skironio Museum Polihronopoulou, on the 50th km of the old National Road to Corinth, and the Skironio Center, Georgiou Lira 73, Nea Kifissia.

BYZANTINE AND POST-BYZANTINE ART at the old university in Plaka beginning July 22. Greek paintings, sculpture, church artifacts and icons from the seventh to the 18th centuries.

ATHENS: PREHISTORIC AND ANCIENT at the Stoa of Attalus until the 8 Sept.

GREECE AND THE SEA at the OLP building in Piraeus starts July 14. The exhibition includes coins, sculpture, ceramics and nautical equipment.

DEMOCRACY AND CLASSICAL EDUCATION, the exhibition continues at the National Archaeological Museum until Oct 20.

GREEK WOMEN'S DRESS: PAST AND PRESENT, at the Athenaeum Exhibition Hall, Amerikis 8, until July 31.

CONTEMPORARY GREEK PAINTERS: AN ITINERARY, at the Pierides Gallery beginning July 1.

ARTISTIC SPACE AND THEATRE, the Kouloura Museum in Palaio Phaliro will host this show beginning July 8.

GREEK HANDICRAFT AND POPULAR ARTS at the Municipal Building of Maroussi beginning July 10.

EXHIBITIONS OF GREEK SCULPTURE at the municipal buildings of Palaio Phaliro and Moschato beginning July 15.

DOCUMENTS OF THE OCCUPATION DURING THE SECOND WORLD WAR will be displayed at the Kaisariani Shooting Range starting July 22.

CYPRUS: CULTURAL ARTIFACTS SPANNING 9000 YEARS ARE PLUNDERED continues at the Academy of Athens until Oct. Icons, artifacts and paintings.

FLAGS, an exhibition by Pavlos at the Pierides Gallery, Leoforos Vass. Georgiou 29, Glyfada, co-sponsored by the mayor of Glyfada. Until July 4.

TROY: EXCAVATIONS AND DISCOVERIES OF HEINRICH SCHLIEHMANN at the Iliou Melathron, once his residence.

VORRES MUSEUM: A SELECTION on exhibit at the municipal building in Piraeus.

GRAVURES AND OLD ICONS WITH NAUTICAL THEMES at the Nautical Museum.

NEW GREEK PAINTERS: FLIGHTS at the Pierides Museum beginning July 8.

VORRES MUSEUM: A SELECTION at the Pnevmatiko Kentro in Rendi beginning July 24.

THE GENERATION OF THE 80s AND THEIR PRECURSORS at the Pnevmatiko Kentro in Piraeus starting July 30.

THE GENERATION OF THE 60s AND ITS TRIUMPHS at the municipal building in Piraeus beginning July 31.

GALLERIES

AFI, Tripodon 25, Plaka. Tel. 324-7146. See *Summer Courses*.

AIHOUSA TENNIS PLAKA, Nikodimou 29, Plaka. Tel. 323-4498. Romanian artists Vanda Mihleac and Decebal Nitulescu continue to exhibit until July 10.

DRACOS ART CENTER, Herodotou 2, Kolonaki. Tel 721-7103. A group show of Greek and foreign artists until the end of August.

POLYPLANO, Lykavittou 16, Kolonaki. Tel. 362-9822. Until August 30, a group exhibition.

SKOUFA, Skoufa 4, Kolonaki. Tel 360-3541. Group exhibition all summer long.

HYDROHOOS, Anapirou Polemou 16. Tel 722-3684. A group exhibition featuring Eleni Melazoi, Maria Stilladou, painter Kostas Haralambidis in a *trompe l'œil* manner.

Hristos Santamouris (prints), Eva Golya (prints), painter Maria Sotiri, ceramicist Mitropoulou, painter Apostolos Kiritsis, cubist Yiannis Kokkinakis, folk artist Lazaridou Douroukou, until Sept 10.

ZOUMBOULAKIS, Kolonaki Square. Tel. 360-8278. An exhibition of posters by those artists who have exhibited at the gallery, all month long.

ATHENAEUM ART GALLERY, Athenaeum Inter-Continental, Syngrou 89-93. Tel 902-3666. A group show featuring paintings and sculpture all summer.

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, until July 7.

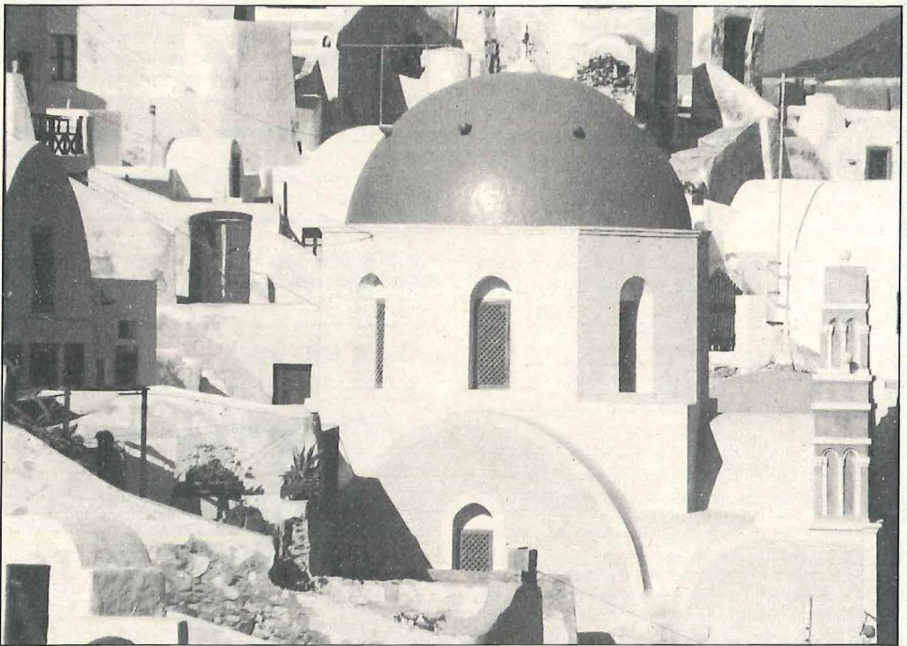
FOTOHOROS, Tsakalof 44, Kolonaki. Tel 361-5508, 360-8349. See *focus*.

DIOGENES, Thespidos 14, Plaka. Tel 324-5841, 322-6942. See *focus*.

AIHOUS TEHNNIS IAKINTHOS, Zirini 23, Kifissia. Tel 801-1730. See *Focus*.

PNEVMATIKO KENTRO

The mayor's office, through the Pnevmatiko Kentro, is sponsoring a number of events to celebrate **Athens: Cultural Capital of Europe 1985**.



SANTORINI: A BRIEF GUIDE compiled by Elizabeth Herring

FIRA

Restaurants

Kastro Bar, cafeteria and restaurant, across from the Fira teleferique. French and Greek cuisine. Magnificent view.

Camille Stefani has its own wine label. Special dishes include lamb in vine leaves. *

The Roof Garden, terrace restaurant and bar. Greek and continental fare.

Dionysos, nice taverna with oven-prepared specials at lunch-time.

Katerina, near the Olympic offices. The locals eat here. *

Snacks

Manos Snack Bar, near photoshop. Soft ice cream and milkshakes. *

Snoopy, on the bus square. Health food specials. *

Bars

Kira Thira Jazz Bar, Book Exchange and Message Center. Jazz and sangria. **

Palia Kameni. Classical music and view of the volcano. *

Discos

Disco Bar Garage, on the road to Fira. Video and New Wave.

Disco Forum. Large, loud dance floor. Lots of amps.

Casablanca Studio. "Hot" New Wave.

OIA

Restaurants

Neptune, overlooking the caldera. From 1957, excellent Greek fare. *

Laocasti, on the road into Oia. Pizza, Greek specials and draft beer. *

Kukumavlios, overlooking the caldera. Sophisticated Greek fare, crêpes and yummy sweets. *

Bars

Sphinx Pub, near Neptune. Classical music and jazz. **

Sigouras Anaplotis' Bar, on the taxi square. Breakfast, drinks, snacks. **

Discos

Kamaki Bar/Disco. Young Crowd. Small dance floor.

GENERAL INFORMATION

Karvounis Tours. Call Manolis and Marcos for any and all information about tours, accommodation and sports on the island. They seem to provide more individual attention than the large agencies in Fira. Tel. (0286) 71209.

Places marked with asterisks are recommended.

this month

UNION OF CONTEMPORARY ART, 50 Greek sculptors and painters will exhibit at the Cultural Center, Parko Eleftherias' theatre. Amateur theatre companies perform until July 13.

THEATRO VIRGIS performs Alexi Arbouzov's *Return to Youth* at the theatre in Parko Eleftherias on July 17 and 18.

MUSIC AND DANCE OF THE HELLENIC DIASPORA from July 21-25 at the theatre in Parko Eleftherias.

CONSTANTI WEINGARTGASSE, a children's choir from West Germany will perform at the theatre in Parko Eleftherias on July 26.

MUSIC AND DANCE at the theatre in Parko Eleftherias with students from the Barnet Music Centres, ERT 1 Orchestra and the Athens Ballet on July 27.

ATHENS BEFORE 1834 examines life in Greece's capital through photographs, slides and artifacts starting July 24 at The Center for Folk Art and Tradition.

ROYAL OPERA HOUSE OF COVENT GARDEN photographs and design sketches of the opera house at the Pnevmatiko Kentro until July 25.

BOOKS AND JOURNALS OF THE HELLENIC DIASPORA will be on show at the Pnevmatiko Kentro from July 20.

PAINTINGS OF THE 30s AND 60s GENERATIONS at the Dimotiki Pinakothiki, July 8-25.

THE PARK FOREST SINGERS at the Lofou Strefi Theatre, at the end of Emmanouel Benaki St, on July 19.

FOLK FESTIVALS

FESTIVAL OF PONTOS, in the town of Petralona, Halkidiki, July 19-20. The customs of the Pontians are presented in song and dance.

SUN AND STONE '85, an international folklore festival in Nea Karvali, the province of Kavala, from July 5-8. Belgium, France, Italy, Yugoslavia, Romania, Bulgaria and Cyprus have sent song and dance troupes.

CELEBRATION OF THE WOODS AND POPULAR TRADITIONS, in Karpenissi, the capital of the province of Evrytania, July 15-20.

FAIR at Ayia Markella, Chios, with traditional songs and dances, July 21 and 22.

SARDINE FESTIVAL, July 4-7, in Nea Moudania, Halkidiki. Plenty of wine and sardines, the fishermen's principal means of livelihood.

SUMMER FIELD TRIPS

The following archaeological field trips will be sponsored by the Athens Centre this summer as part of a month-long program of Greek Studies. For information telephone 701-2268.

DELPHI, OLYMPIA, ARGOLIS, July 11-15. A five day field trip to Delphi, Olympia, Corinth, Mycenae, Epidaurus, Tiryns and Naflion. Lectures will be given at all sites and museums by Dr Barbara McLaughlin of the Classics Department of San Francisco State University. A performance of Euripides' *The Bacchae* will be seen at the Epidaurus Festival on July 14.

ISTANBUL, July 19-24. The five-day field trip will include lectures at major Byzantine monuments, as well as the important mosques and museums of the city by Dr Nikos Stavroulakis, Byzantinologist and director of the Jewish Museum of Greece. Provision is made for visits to the Covered Bazaar and the Princes Islands, and for a cruise up the Bosphorus.

LECTURES AND SEMINARS

INTRODUCTION TO GREEK CIVILIZATION, a lecture by Dr Barry Strauss of the History Department of Cornell University at the Athens Centre, July 1, 9-10:30 am and 5:30-7 pm.

BYZANTINE CULTURE, Dr Nikos Stavroulakis, artist, Byzantinologist and director of the Jewish Museum of Greece will talk at the Athens Centre on July 8, 5:30-7 pm, July 9, 9-10:30 am and 5:30-7 pm, and July 10, 5:30-7 pm.

READINGS FROM HOMER, American scholar and poet Alan Ansen will read from translations of the *Iliad* and the *Odyssey* on July 8 and 9, 7:15-8:30 pm. at the Athens Center.

CLASSICAL GREEK DRAMA, Dr George Giannaris, former professor at Fordham University and Queens College and currently at the American College of Greece, will lecture on July 9, 10:45 am - 12:15 pm, July 10, 7:15-8:45 pm, and July 16, 10:45 am - 12:15 pm at the Athens Centre. Giannaris is also author of several books, including *Mikis Theodorakis: Music and Social Change*.

URBAN PROBLEMS IN GREECE, Dr Anna Amera, Research Fellow at the Centre for the Study of Greek Society

and former professor at Fordham University and New York University, will lecture at the Athens Centre on July 16, 9-10:30 am.

MODERN GREEK HISTORY and MODERN GREEK GOVERNMENT will be Professor Panayiotis Zaronis' lectures on, respectively, July 16, and July 17, 5:30-7 pm, at the Athens Centre. Zaronis is a professor at the American College of Greece and editor in charge of the Middle East and Africa for the *Ekdotiki Biographical Dictionary and Encyclopedia*.

SUMMER COURSES

BATIK CLASSES are being taught by Kathy Hamill at AFI, Tripodon 25, Plaka, on Tues mornings, 10 am - 1 pm, July 2-30, and on Wed evenings, 6-9 pm, July 3-31. A course for children will be held on Thurs mornings, 10 am-12:30 pm, from July 4-25. Telephone 324-7146 for information.

ACCELERATED GREEK I, II AND III at the Athens Centre, July 1-26. Telephone 701-2268 or 701-5242 for details.

TRANSLATORS SEMINAR at the Athens Centre, July 1-26. The seminar meets four days a week, 6-8:30 pm.

ADVANCED GREEK five days a week, 9 am-12 pm, July 1-26, at the Athens Centre.

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 DIMOGLU 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.

NIGHT IN NEW ORLEANS. See focus.

NEW YORK CHORAL SOCIETY. See focus.

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 Lombardiaris, 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.

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.

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 am - 7 pm and Sunday from 9 am - 7 pm.

MYCENAE, ruins of the most important Mycenaean palace on top of a citadel. Open daily from 8 am - 7 pm and Sunday and holidays from 9 am - pm

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 theatre 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 am - 7 pm, Sunday and holidays 9 am - 7 pm Closed Tuesday.

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 am - 7 pm weekdays, 9 am - 7 pm Sunday and holidays.

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 am - 7 pm, Sunday and holidays 9 am - 7 pm

Central Greece

DELPHI, seat of the famous oracle, with ruins of a vast and rich sanctuary, and a fine museum. Site open from 8 am - 7 pm on weekdays and 10 am - 4:30 pm on Sundays and holidays. The museum, tel. (0265) 82313, houses finds from the excavations. Open daily 8 am - 7 pm, closed Tuesday, and Sunday and holidays 10 am - 4:30 pm.

OSSIOS LOUKAS MONASTERY, between Levadia and Delphi, was built in the 11th century AD. Outstanding mosaics. Open 8 am - 7 pm weekdays and 9 am - 7 pm Sunday and holidays.

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, 9-2:30. Closed Sat.

ATHENS COLLEGE LIBRARY, Psychico Tel. 671-4627, 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 US 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. Closed in Aug.

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. Lending library closed in Aug.

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 traditon. Mon 8:30-2 pm, Sat closed. Closed in Aug.

FRENCH INSTITUTE, Sina 29, Tel. 362-4301. Books, periodicals, references and records in French, Tues-Fri, 10-1:30. Closed in Aug.

THE GENNADEION, 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. Closed in Aug.

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. Closed from July 15 - Sept. 13.

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-2pm. in several languages. For reference use only. Closed in Aug.

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.

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 open 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. Closed in Aug.

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, bases, 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 Hadzimirali 6. Tel. 324-3987. Exhibitions focusing on folk traditions in Greece. Open 9 a.m.-1 p.m. and 5-8 p.m. Closed Sunday afternoon and all day Monday. Free entrance.

D. PIERIDES MUSEUM OF MODERN ART, 29 King George Avenue, Glyfada. Tel. 865-3890. Open Monday and Wednesday from 6-10 p.m. Private collection of Cypriot and Greek Modern Art.

GOULANDRIS MUSEUM OF NATURAL HISTORY, Leviodou 13, Kifissia. Tel. 808-6405. Open daily, except Friday, from 9 a.m. - 2 p.m. and Sunday from 10 a.m. - 4 p.m. Entrance: 70 drs. for adults and 20 drs. for students.

GOUNARO MUSEUM, G. Gounaropoulos 6, Ano Ilissia. Tel. 777-7601. Art and memorabilia of Gounaropoulos, one of Greece's best-known artists.

THE JEWISH MUSEUM OF GREECE, 36 Amalias St., Athens. Tel. 323-1577. The collections of the museum include religious and folk art representative of the centuries old Judeo-Greek and Sephardic communities of Greece. Open Sundays through Fridays from 9-1. Saturday closed.

MUSEUM OF THE CITY OF ATHENS, 7 Pappargopoulou, 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, Kydathinaion 17, Plaka, (near Nikis 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 collections of ancient Greek art. Open weekdays (except Monday) 8 a.m.-6:00 p.m. and Sunday 8 a.m.-5 p.m. 150 drs. entrance, 70 drs. for students.

NATIONAL HISTORICAL MUSEUM, Stadiou, Kolokotroni Square. Tel. 323-7617. Open 9 a.m.-2 p.m. weekdays (except Monday) and 9 a.m.-1 p.m. weekends. 50 drs. entrance, 20 drs. for students, free Thursday.

NATIONAL GALLERY OF ART, (Ethniki Pinakothiki), Vass. Konstantinos, opposite the Hilton Hotel. Tel. 721-1010. Permanent collection includes works of Greek painters from 16th century to present, as well as a few European masters. Open Tuesday-Saturday from 9 a.m.-3 p.m. and Sunday from 10 a.m.-2 p.m. Closed Monday.

BASKETBALL

For information call the **Basketball Federation**, Averof 30, tel. 824-4125 or 822-4131.

Panellinios 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 from 120 to 140 drs and with shoe rentals usually included.

Blanos Bowling, Vas. Yiorgiou 81 and Dousmani 3, Glyfada, tel. 893-2322; open 10 a.m. to 2 a.m. Also Vouliagmeni 239, tel. 971-4036, open 6 p.m. to 2 a.m. Game prices are 120 drs before 6 p.m. and 140 drs after 6 p.m.

Bowling Center Piraeus, top of Castella, Profitis Ilias, Piraeus, tel. 412-0271, open 10 a.m. to 2 a.m.

Holiday Inn, Bowling Alley, Mihalakopoulou St., tel. 721-7010. A 12-lane Brunswick alley with snack bar. Open from 10 to 2 a.m. daily and from 10 to 3 a.m. on the weekends.

Bowling Center Kifissia, snack bar and bowling alley, Kolokotroni and Levidou Sts., Kifissia, tel. 808-4662, open 10 to 2 a.m. Competitions every Monday at 6:30 p.m. for 'B' class; Wednesday at 6:30 p.m. for 'A' class. Prices between 90 and 140 drs depending on the time and day, shoe rental 10 drs extra.

BOXING

Panellinios Athletic Assoc., Evelpidon/Mavromateon Sts, tel. 823-3720, 823-3733, gives lessons three times a week.

BRIDGE

General information from the Hellenic Bridge Federation, 6 Evripidou St., 4th floor, tel. 321-4090.

Tournaments are held at:
Athens Duplicate Bridge Club, 32 Akadimias St., 7th floor. Every Monday and Tuesday at 9 p.m. Tel. 363-4283.

Filothetis 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 available from the **Greek Cycling Federation**, 28 Bouboulinas St, tel. 883-1414

CHESS

For general information and details of lessons, contact the **National Chess Federation**, 79-81 Sokratous St, 7th floor, tel. 522-2069 or 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 Int'l Airport bus terminal, tel. 894-6820 and 894-6875, is open from 8 am to sunset.

GYMNASTICS

Contact **SEGAS** for information, at 3 Gennadiou St, tel. 363-6705.

HIKING

Ipehthrios Zoi (Outdoor Life), 9 Vass. Sophias, tel. 361-5779 is a non-profitmaking mountaineering and hiking club open to all. Organizes outings every weekend at minimal cost. No special equipment needed except good walking shoes, rucksack.

HOCKEY

Field Hockey Club of Athens. For further information call 681-1811, 13-2852.

HORSE RACING

There are races every Mon, Wed. Sat at 2:30 at the Phaliron Racecourse at the end of Syngrou Avenue, tel. 941-7761.

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 Paradiou 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.

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, on Vouliagmenis Ave., near the airport.

Voullis Tennis Club, tel. 893-1145, Posidonas Ave., Glyfada.

Panellinios Athletics Club, Evelpidon and Mavromateon Sts.

a matter of taste

Rustic bierbar

Elaine Priovolos

Kypseli seems an unlikely location for a first-class German restaurant, but that is exactly where **Pfeffermühle** is. The restaurant is decorated to resemble a German village house, and the first thing that catches your eye as you enter are the bar stools - they're really wooden milking stools, and surprisingly comfortable.

Although the menu is extensive, not everything listed is always available because the owner-chef, who studied cooking in Sweden and Germany, insists on serving only fresh produce. The mixed salad for two, served with Roquefort dressing, underlined the wisdom of this policy. Diners are warned not to eat anything for lunch because the servings at Pfeffermühle are large - as my generous helping of *Gefüllte Rindsrouladen* (stuffed veal), accompanied by red cabbage and baked potatoes, proved. Four German wines - including Moselle and Badischer wine - are available, as well as 17 Greek wines, but we chose draft beer. What else would you drink at a *bierbar*?

Pfeffermühle, Kerkyras 47, tel. 882-9987, is open Monday through Sunday, 7 pm to 6 am. Dinner for two, including salad and beer, will be about 1410 drs.

TAVERNAS AND RESTAURANTS

CENTRAL

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

DIONYSOS, Across from the Acropolis. Tel 923-3182 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 mignonnettes in oregano sauce garnished with noodles Romaine note: *Dionysos-Zonars* at the beginnings of Panepistimiou St. near Syntagma Square also has complete restaurant service. Tel. 323-0336.

A third *Dionysos* is on Lycabettus Hill
DRUGSTORE, Stoa Korai. Tel 322-6464, 322-1890. A multi purpose restaurant with news stand and pharmacy. Open from 8 am-2 am, except Sundays.

EVERYDAY, Stadiou St 4 and Voukourestiou corner. Tel 323-9422. Spacious and central, serving moussaka, grills and salads. Also convenient for coffee, croissants, pastries and ice cream. Open 7 am-2 am (Restaurant-cafeteria, pastry shop)

FLOKA, Panepistimiou 9, restaurant, pastry shop. Tel 323-4064.

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.)

IDEAL, Panepistimiou Ave 46. Tel 361-4604, 361-3596.

SPORTS

BADMINTON

The Halandri Badminton Club, Halandri. For further information, call 652-6421 or 682-9200.

restaurants and night life

"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 noon. "Ideal" for late diners. Don't let the unobtrusive entrance put you off.

KENTRIKON, Kolokotroni 3, in arcade next to the Athenée Palace Hotel. Tel 323-2482, Greek and international cuisine with a huge menu from hors d'oeuvres, omelettes of all kinds, vegetable plates, grills, to ice cream, sweets etc. Reasonable prices. Open from noon until 10:30 pm

KOSTOYIANNIS, Zaimi 37 (Pedion Areos) Exarchia. Tel 821-2496. Large selection of appetizers. Main dishes are, among others, rabbit stoffado (stew with onions), souvlaki with bacon and quail. Closed Sunday.

LENGO, 29 Nikis. Tel 323-1127 Charming bistro restaurant, now has an outdoor garden dining area; 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.

SYNTRIVANI, 5 Fillenion St., near Syntagma Square. Tel 323-8662. Greek Cuisine, extensive variety of dishes including souvlaki and moussaka (specialties). This restaurant also serves fresh fish.

HILTON/U.S. EMBASSY AREA

BALTHAZAR, Tsoha 27 and Vournazou. Tel 644-1215. Renovated mansion not far from the U.S. 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, Mihalakopoulou 50, Ilissia. Tel 724-8322. French and Greek cuisine. Piano.

MIKE'S SALOON, Vas. Alexandrou 5-7 (between the Hilton and Caravel Hotel), Tel 729-1689. Bar, snacks and 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 12:30-3 pm and 8 pm-2 am Closed Sunday.

THE PLOUGHMAN, Iridanou 26, Ilissia; (near the Holiday Inn). Tel 721-2044. Dartboard; English cooking, and reasonable prices. Open daily from 12 pm-2 am, kitchen closed on Sundays.

TABULA, Pondou 40 (parallel to Mihalakopoulou, behind the Riva Hotel). Tel 779-3072. A varied menu of Greek and international specialties plus a well stocked bar. Fresh fish daily. Nightly from 9 pm-1 am Closed Sundays.

PLAKA

ANGELOS'S CORNER, Syngrou 17 near Temple of Zeus. Cozy nook with piano. Excellent Greek and French cuisine served in salon atmosphere. Seats 50 max, reservations necessary. (922-9773/7417). Service dinner from 6 p.m. to midnight.

BAKALIARAKIA (TA), Kydathinaion 41. Tel 322-5048. Basement taverna specializing in salt cod in batter usually served with garlic sauce. Souvlaki and delicious salads.

DAMIGOS, where Kydathinaion meets Adrianou, basement taverna offering quality meat, fresh vegetables, specialty bakaliario with skordalia; extremely reasonable, friendly service. Closed August.

FIVE BROTHERS, Aioulo St off the square behind the Library of Hadrian. Open daily from 8-1 am.

HERMION cafe and restaurant, in a little alley off Kapnikareas (near the Adrianou St. cafeteria square). Offers outside dining under colorful tents; a delightful, shaded spot for Sunday lunch with exquisite Greek cuisine (a light touch with the olive oil), friendly service. Open daily from 8-12 am.

MILTONS, Adrianou 19 Plaka. Tel 324-9129. Charming island atmosphere. Large selection of traditional appetizers, homestyle Greek cooking and various steaks, also fresh fish. Open lunchtime, perfect for business lunches, and evenings. Reservations suggested.

PICCOLINO TAVERNA, Moni Asteriou between Hatzimihali and Kydathinaion, opposite church. The best pizza in town, the special with suzuki sausage, bacon, peppers, ham, cheese, etc, also offers full taverna fare with fresh shrimp, swordfish kebab. The outside tables are packed nightly and the host keeps serving you ouzo on the house long after you've become a regular. Open daily from 9-12 am.

PSARRA, Erotokritou and Erechtheos Sts. Tel 325-0285. An old favorite; great for Sunday lunch. Swordfish souvlaki, taverna fare; special spot for locals and residents. Open from 12-5 pm and 7 pm-2 am daily.

THESPIA, taverna on Thespioides 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.

XYNOS, Ag. Geronda 4. Tel 322-1065. Old Plaka taverna with extensive fare including stuffed vine leaves, fricassée. Wine from the barrel. Guitar music. Closed Sunday.

PANGRATI AND ENVIRONS


KARAVITIS, Arktinou 35, Pangrati. Tel 721-5155. Traditional old taverna serving 'wine drinker's meze' and meat with potatoes and vegetables served in an earthenware dish. Wine from the barrel.

MARKIZA, Proklou 41 (Varnava Square) Pangrati. Tel 752-3502. Known for its 'wine lover's meze', onion pie, Cypriot meat balls. Wine from the barrel. Closed Monday.

MAYEMENOS AVLOS, (Magic Flute) Kalevkuou and Aminda 4 (across from the Truman Statue). Tel 722-3195. A gathering place for the theater and after theater crowd serving snacks, full meals, sweets and ice cream. Specialties include lemon pie and an unusual sauerkraut. Open 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.

ROUMBA, Damareos 130. Tel 701-4910. Specialties include filet à la crème with mushrooms and "Roumbosalata". Closed Tuesdays.



AZTEC

MEXICAN
RESTAURANT

Kifissias 267, Kifissia

(Behind Olympic Airways
near Plateia Kifissias)

Authentic Mexican food!

The only Mexican restaurant in Greece.
Menu includes a glossary of all dishes.
Open Mon-Sat 6-11:30 pm

THEMISTOKLES, Vas. Georgiou 31, Pagrati. Tel 721-9553. Extensive taverna fare, charcoal grills but the specialty is meat in lemon sauce. Delicious fried meatballs.

HOTELS

ATHENS HILTON, Tel 722-0201.

Supper Club, fresh gourmet food plus nouvelle cuisine items at reasonable prices. Music. Open daily from 8:30 pm-1 am (last order taken at 12:30 am) Dinner and buffet lunch.

Ta Nissia, taverna, downstairs. Music. International cuisine.

ATHENAEUM INTERCONTINENTAL, Tel 902-3666.

La Rotisserie, highest quality French food prepared by Executive Chef Hervé Merendet. Dinner from 8 p.m. Gastro-nomic menu and 5 special VIP menus on request.

Cafe Pergola, open daily from 6 am-2 am for breakfast, lunch, dinner, snacks. Rich lunch and dinner buffet.

Kava Bar, open daily from 11 am-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 Barbécue, 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 p.m. nightly.

ASTIR PALACE, Athens, off Syntagma Square. Tel 364-3112.

Apocalypsis Restaurant, excellent international cuisine served in elegant surroundings. The menu also includes Greek favorites like *avgolemono* soup. Expensive 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.

Asteria Coffe Shop, open every day for breakfast, 7-11 am, lunch 12:30-4 pm, dinner, 7:30 p.m.-1:45 am.

Athos Bar, open every day from 11 am-1:30 am. Piano music.

ASTIR PALACE, Voullagmeni. Tel 896-0211.

Grill Room, downstairs cafe-restaurant, piano music, sometimes a small orchestra for dancing. Open daily from 1-3:30 pm and from 8 pm-1:30 am.

KING GEORGE HOTEL, Tel 323-0651.

Tudor Hall, panoramic view of the Acropolis. International cuisine with some Greek specialties. Open daily from 12-3:30 pm and from 8 pm-12 am.

LEDRA MARRIOTT HOTEL. Tel. 952-5211.

Summer Stralight 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. Tepannyaki, Japanese exhibition cooking, food prepared at special tables of 8; cook is part of the party, special arrangements and reservations necessary.

Zephyros Coffe 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; salad bar, geared to 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, guitar music.

MERIDIEN HOTEL. Tel 325-5301-9.

Brasserie des Arts, French cuisine, superb chef, tasteful portions, unique waiter service. Open for lunch, 1-3.30 pm, and dinner, 8 pm-1.30 am. Last order taken at 12.45 am.

The Athenian Bistro, snacks and buffet with Greek specialties, daily from 7-2 am. Great for business conferences.

CHANDRIS HOTEL, Tel 941-4825.

The Four Seasons, Greek and international cuisine, à la carte, drinks, music by the Trio Amantes, 9 pm.-1 am.

KOLONAKI

BRUTUS, Voulgaraktonou St 67, Lofos Strefi. Tel 363-6700.

Attractive, quiet restaurant and full bar. Among the main dishes you will find "meatball Brutus" stuffed with cheese, bacon and mushrooms served with a baked potato and special sour cream-like sauce, tiny skewered meat balls, a "plat du jour" which changed daily. Desserts include homemade chocolate cake and lemon pie on alternate days, baked apples and yogurt with sour cherry sauce.

DIONISSOS, Mt Lykavittos (accessible by the funicular which starts at the top of Ploutarchou St, Kolonaki). Tel 722-6374. Atop one of the Athenian landmarks with a view of the entire city. Daily 9 am-11.45 pm.

DEKAKOITO, Soudias 51, Kolonaki. Tel 723-561, 723-7878. Small restaurant with pleasant atmosphere, a small number of well-prepared dishes. Good bar (with snacks). Daily 12 pm-2 am. Sunday 6.30 pm-2 am.

FAIYUM, 44 Kleomenous, Kolonaki, Tel 724-9861. Open every evening. Specialty: 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

*The most romantic
candlelit garden in Kifissia
full of flowers and greenery*

Barbara's

*International menu
New specialties Unusual salads
Curries twice a week
37, Ionias str. Kifissia Tel. 80 14 260*

with artichokes and eggplant puree. Cosmopolitan atmosphere.

NOUFARA, Kolonaki Str 21, Tel. 362-7426. Restaurant, Snack bar, Spaghettaria.

ROUGA, Kapsali 7, Kolonaki Square. Tel 722-7934. Set off in 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.

VLADIMIRO, Aristodimou 12, Kolonaki. Tel 724-1034 721-7407. Twenty years old this year and still going strong. Specialty entrées are pepper steak and spetsofai (sausages and green peppers in tomato sauce) from the Pelion area. Piano music and songs. Bar.

KIFISSIA/NORTHERN SUBURBS

APOSTOLIS, 11 Gortinias, Kifissia. Tel. 801-1989. Spinach and cheese pies, sweetbread pies, roebuck, filet of beef, oven-baked cutlets. Open on Sunday for lunch.

AUBERGE, Odos Tatoiou. Tel 801-3803. International and Greek cuisine.

BARBARA'S, Ionias St, Kifissia. Tel 801-4260. Quiet, relaxed ambience in a converted modern house. Carefully

thought out menu. Unusually good veal dishes. An attractive bar and soft piano music. Closed Sunday.

BLUE PINE, Tsaldari 27, Kifissia. Tel 901-2969. Country club atmosphere. Renowned for its fine assortment of *hors d'oeuvres* also favored for charcoal broils. Piano. Closed Sun.

CAPRICCIOSA, Pizza Restaurant, Kassaveti and Levidou 2, Kifissia. Tel 801-8960. Open daily from 10 am-1.30 am.

EKALI GRILL, (part of the Ekali Club), Lofou 15, Ekali. Tel 813-2685. A posh yet hospitable restaurant with 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 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.

KATSARINA, 43 P. Tsaldari, Kifissia. Tel 801-5953. Specialties: fried cod with garlic sauce, snails, savory pies and stuffed vine leaves.

KENTIA, on the corner of D. Petrii 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 or two special main dishes with vegetables, salad and wine. This restaurant is praised all over Europe. Limited seating. Reservations a must.

MOUSTAKAS, H. Trikopi and Kritis, Kifissia. Tel 801-4584. Also open for lunch on Saturday and Sunday.

NICHOLAS, 270 Kifissias Ave, Filothei. Tel 681-5497. On Sundays and holidays open also for lunch. Crêpes with cheese stuffing, snails, *dolmadakia* (vine leaves around rice and ground meat), *bekri mezes* (meat cooked in wine).

O NIKOS, Skopelou 5, Kifissia. Tel 801-5537. On a road running parallel to Odos Marathonos, turn right just before the Mobil station at Nea Erythra. The specialty is kid with oil and oregano.

PEFKAKIA, 4 Argonafton, Drossia. Tel 813-1273, 813-2552. *Youvetsakia*, *stifado* (rabbit stew) and large choices of *mezedes* (*hors d'oeuvres*).

PELARGOS, 83 G. 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.

HALANDRI/MAROUSI PSYCHICO/ENVIRONS

ALATOPIPERO, Konstantileos/Tsavella, Maroussi. Tel 802-0636. *Youvassi* (pork with garlic cooked in ladoharti) 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. Specialty: lamb in filo pastry.

KRITIKOS, Pendelis Ave/Frangoklissia. Tel 681-3136. Two fireplaces, short orders, *dolmadakia beyerdi* (a Turkish dish), retsina from the barrel. Open daily, except Mondays, from 8 pm-12 am and Sunday from 12 pm-12 am.

KYRANITA, 4 Ithakis, Halandri. Tel 682-5314. Greek cuisine, music. Daily from 6 pm-2 am, closed Sundays.

O MORIAS, Vas. Konstantinou 108 and Peloponissou, Aghia Paraskevi. Tel 6599-409. Family taverna with very

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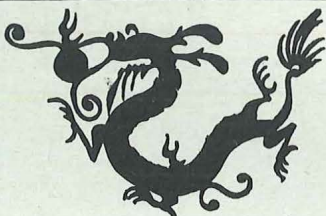
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restaurants and night life

reasonable prices. Specialties include lamb in tomato sauce with pasta, grills (unusually good meatballs) salads. Wine from the barrel.

ROUMBOS, Aghiou Antoniou, Vriliou. Tel 659-3515. Closed Fridays, pork with olives, beef *au gratin*, *gardoumba* (casserole liver, heart, etc.)

STEKI TOU ANDREA, Messinias/Kithaironos Frangoklissia. Tel 682-5041. Fried bakaliaros, *bifteki* special, snails, baked fish (*gavros*). Open nightly from 8 pm-2 am and for lunch on Sundays, 12-5 pm.

THE VILLAGE II, Moraitou 82 and Vrana (Neo Psychico). Tel 671-7775. Pleasant "village" atmosphere, good service. Specialties: lamb cooked over grapevines, *frigandeli*, charcoal broiled quail.

TO PRASINO, Plateia Drosopoulou, Filothei. Tel 681-5158. The taverna with (perhaps) the fastest service in Athens! The

VOI-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/liou, Kavouri. Tel 895-1139. Open for lunch and dinner. Fish, meat, Constantinopolitan cuisine.

KANATAKIA, I. Metaxa/Pendoras Sts, Glyfada. Tel 895-1843. Short orders, specialty *hilotites*. Wine from the barrel.

KASTRO BARBA THOMA, Vlahika, Vary. Tel 895-9454, open from 11 pm. Baby lamb, *contrefilet*, suckling pig, *souvlaki*, *kokkoretsi* (innards cooked on the spit), spleen, choice of appetizers.

KYRA ANTIGONI, Pandoras 54, Glyfada (near the swimming pool). Tel 895-2411.

LE FAUBOURG, 43 Metaxa and Pandoras, Glyfada. Tel 894-1556. A full menu of meat dishes including calf liver cooked with onions and bacon - a house specialty. Open daily except Sunday, for dinner only.

MAKE UP, Grill restaurant, Posidonos 4, Vouliagmeni. Tel 896-1508. Open daily for dinner.

PANORAMA, 4 liou Kavouri (opposite Hotel Apollo). Tel 895-1298. Constantinopolitan *mezedes*, lobster, fish of all kinds.

RINCON, corner of Pringipos Petrou 33 and Ermou, Glyfada. The menu is limited to a handful of entrées, mostly Spanish, but there are some basic British dishes like roast beef. Open every night except Tuesday and for lunch on weekends.

PIRAEUS

DOGA, 45 Deliyiorgi, Evangelistria. Tel 411-2149. Specialties: snails, kebabs, innards on spit (*kokkoretsi*), pureed yellow peas with onions (*fava*).

KALYVA, Vassilis Pavlou 60. Tel 412-2149. Colorful cartoon wall murals, dining balcony overlooking the sea and

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, Tel 412-5501; specialty is the tray of *mezedes* offering stuffed mussels, shrimp, octopus and much more. 26 Akti Koumoundourou.

THE BLACK GOAT, at No 6, an old favorite, and one of the first tavernas in the marina, choice of fresh lobster, crayfish and clams. Yachtsman's hangout.

Another less well-known and less expensive seafood row in Piraeus is at *Fraetes* around the coast from the Zea Marina yacht harbor. Several restaurants offering fresh fish and a cliffside view of the sea. Also for seafood:

ANDONOPOULOS, Frederikis 1, Glyfada. Tel 894-5636; an old and comfortable restaurant with an extensive sea-food menu. Daily noon-midnight.

BOULLABAISSÉ, Zisimopoulou 28, Amfitea (behind the Planetarium, Syngrou Ave). Tel 941-9082. Bouillabaisse, fresh fish and a variety of shellfish. Nightly 7.30 pm-12 m.

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, on the marina, open year round, tasteful service, tasty dishes, tasteful prices.

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, Hadzigianni Mexi 9 (near the Hilton). Tel 723-8540. Specializes in good charcoal broiled steaks and chops. Bar open for cocktails. Nightly from 7 pm-1 am.

PRINCE OF WALES, steakhouse and pub, 14 Sinopes St. Tel 777-8008. Open every day from 12 pm-2 am. Closed Sundays, businessmen's lunch menu (main dish, beer or wine, and dessert).

STAGECOACH, Voukourestiou 14 Kolonaki. Tel 363-5145. Specializes in steaks and salads, with an extensive bar. Reservations advisable. Daily 11 am - 4 pm and 7 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.

DISCOS

A.B.C., Patission 177, Amerikis Square. Tel 861-7922. Disco music. DJ Spyros.

AMNISIA, Leoforos Kifissias 4, Paradiso Amaroussion. Tel 682-3326. DJ Piero. Closed Tuesdays.

AFTOKINISI, (Dilina) 5th bus stop Ellinikon (airport) Tel 894-5444 DJs Nicola and Piero.

VIDEO DISCO, Leoforos Syngrou 255 Tel 942-4986. Disco and new wave music. DJs Nikos, Thanassis and Costas.

BARBARELLA, Leoforos Syngrou 253. Tel 942-5601/2. DJ Petros. Disco and new wave music.

DIVINA, Kifissia Shopping Centre. Tel 801-5884. DJs Nikola, Frank.

CREPERIES

MARIONETTA, 40 Ippokratou St and Didoitou St. (corner). Old, neoclassical house with magnificent marionettes on the walls and hanging from the roof. Specialties: Shrimp crêpe, "Marionetta" crêpe, cold pork salad, wine barrel, beer, fruit juices.

PHAIDRA, Metsovou 14. Tel 883-5711. Neoclassic house decorated (as of this year) by young Greek artists. Large variety of unusual crêpes. Closed Tuesday.

RUMOR'S, 35 Dimokritou St Kolonaki. Tel 364-1977. Specialties: Tuna crêpe, spinach and cheese crêpe, salads (also restaurant).

TO ROLOI, (The Clock), Aristotelous St, Victoria Square. Crêpes with chocolate, ice cream, honey and walnuts, dinner crêpes.

RIVE GAUCHE, Leoforos Kifissias 252, Kifissia. Tel 801-2871. Quaint restored classical building. Dining outdoors on the veranda during the summer and indoors by the fireplace when the weather gets cold. Filling dinner and dessert crêpes. Excellent wines.

DIOSCURI

restaurant



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menu includes grills (sausages, chops, *souvlaki* and hamburger steak) and delicious deep fried meatballs. Salads. French fries and fruit round out the meal. The meat is all first quality. Lunch from 12:00-4:30 and dinner from 7:30-12:00 pm.

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.

FONDANINA, Vas. Georgiou 31, Tel 983-0738. Specialties includes stuffed "Pizza Caltzone", spaghetti carbonara, rigatoni with four cheeses, saltimbacca à la Romano, filetto diabolico, Italian and Capriccioso salads, chocolate mousse, creme caramel and "cake of the day."

GASKON TOMA, 20 Posidonos, Paleo Faliron. Tel 982-1114. Open every evening. Appetizers, short orders, *plaki* (fish and vegetables cooked in wine). Ouzo and wine free.

KAPRI, Posidonos, Paleo Faliron. Tel 981-6379. Open for lunch and dinner, 12-4.30 pm and 7.30 pm-1 am.

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/Terpisioris 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.

BARBA PETROS, 26 N. Zerva, Glyfada, (Aghios Konstantinos). Tel 891-4937. On Sundays also open for lunch. Special cheese pies, kid, chicken, short orders.

CHURRASCO, 16 Pandoras St, Glyfada, Slick dining, outdoor terrace dining and bar; specialty, steak tartare, fixed at table. Elaborate, fairly expensive, elite Athenian crowd.

DOVINOS, 2 Plateia Fleming, 2nd stop in Glyfada. Tel 894-4249. Various fish dishes, baked and grilled.

EL ARGENTINO. *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.

The Stage Coach

We've been serving superb steaks in sophisticated surroundings for nearly 15 years. Menu highlights include Prime Rib of Beef, T-Bone, New York Sirloin plus several other steak cuts, cooked and served correctly. Crispy salads, steaming baked potatoes and mouth-watering onion rings provide added taste treats. Lunch features a variety of deli-sized sandwiches, hamburgers plus a Plat du Jour focusing on a Greek dish. Located off Syntagma Square in a beautiful neoclassical building, we are fully air-conditioned and have ample space for outdoor dining.

Voukourestiou 14
Tel. 363-5145

Microlimano; Established reputation for excellent quality of their meats. Daily from 8 pm-2 am.

LANDFALL CLUB, Makryianni 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, Etolikon 72. Tel 461-2457. A long-established taverna situated in a renovated grocery store. The owner provides a parade 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 Kolety, Freates. Tel 451-3432. *Bakaliaros*, *bifteki* done over charcoal; start with retsina. Known as the Garage locally for its big front doors opening onto a large courtyard. Open daily from 8 pm-2 am.

ZILLER'S, Akti Koumoundourou 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.

FAST FOODS

GALLERIA TITANIA, (Titania Hotel, street level) Panepistimiou 52. Fresh fruit salad and fruit drinks, ice cream, sandwiches, pittas, sweets and coffee. Small bar. Open 7 am-2 am.

JOLLY'S HAMBURGERS, 122 Alexandras Ave and Asklipiou St. Tel. 644-4013-4. The Fast Food restaurant in Athens. Hamburgers, Jolly's burger, fried chicken, milk shakes. Open until 2 am.

PAPA GEORGE, 2 M. Karsoli St. Daphni. Tel 970-4279. Specialties: sausages, schnitzel with bacon.

SI, Panepistimiou 9B. Tel 322-4190. A quick stop: sandwiches, pastries, croissants, coffee, ice cream and fruit juices. Open 7 am-2 am.

WHITE SPOT, 152 Alexandras Ave. Tel 644-8754. Specialties: deep fried chicken, breaded chicken livers, hamburgers.

FRENCH

BELLE HELENE, Politeias Square, Kifissia. Tel 801-4776. In a lovely green park with two small lakes, Greek and French food. Specialties include "Symposio" (filet with madeira sauce, artichokes, bacon, ham, chicken livers, cheese, mushrooms) chicken crêpe with ham, mushrooms, cheese in tomato sauce. Open daily from 10 am-2 am.

ERATO, Varnali 7, Halandri (Dourou Square), Restaurant, bar. Open nightly from 7 pm-2 am., except Sunday when it opens for lunch at noon. International cuisine (Greek and French).

ESCARGOT, Ventiri 9 and Hadziyianni Mexi (near the Hilton). Tel 723-0349. Piano. Open daily from 7.30 pm-1 am. Specialties: frogs legs, snails, filet of sole stuffed with lobster, duck à l'orange, baby lamb in wine sauce with vegetables, filet of veal with mushrooms and cream, steak with mushrooms and cream, entrecôte. Café de Paris homemade desserts, crêpes stuffed with almonds, ice cream, hot cake with almond and crème anglaise.

JE REVIENS, Xenokratous 49, Kolonaki. Tel 721-1174. Specialty French and Greek cuisine. Open for lunch and dinner.

LE CALVADOS, Alkmanos 5 (near Athens Hilton) Tel 722-6291. A touch of Paris with a comprehensive menu from house pâté 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.

L'ORANGERIE, 55 Efroniou, (opposite the Caravel). Tel 724-2735, 724-2736. Nice atmosphere. Specialties: filet au poivre vert (filet with green pepper), risotto méditerranée, seafood, seasonal salads. Piano.

PRUNIER, Ipsilantou 63, Kolonaki (across from the Hilton). Tel 722-7379. International cuisine. Full range of seafood.

ITALIAN

AL CONVENTO, Anapiron Polemou 4-6, Kolonaki. Tel 723-9163. Gourmet specialties: pasta and scaloppine. Nightly from 8 pm-1 am. Closed Sunday.

AL TARTUFO, Posidonos 65, Paleo Faliro. Tel 982-6560. Specialties: spaghetti, pizzas, scaloppine, filet à la Tartufo, carbonara, tortellini à la crème. Nightly from 7.30 pm-2 am. Lunch Saturday and Sunday.

ARCOBALENO, 14 Nap. Zerva, Glyfada Square. Tel 894-2564. Specialty: shrimp provençal.

DA WALTER, Evzonon and Anapiron Polemou, Kolonaki. Tel 724-8726. Spacious bar. Specialties: rigatoni with four cheeses, fileto Piedmontaise, 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 scaloppine. Nightly from 8 pm-2 am, Sundays and holidays from 12.30-3.30 pm.

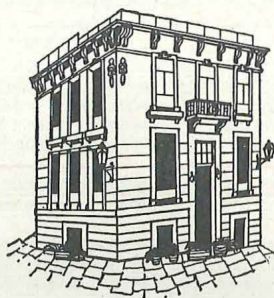
LA BOUSSOLA, Vas. Georgiou and Grigori Lambraki, Glyfada. Tel 894-2605. Italian cuisine and steak dishes. Daily from 12.30 pm-2 am. Saturday 12.30 pm-2.30 am. Closed Wednesday for lunch.

LA BOUSSOLA, near metro station Kifissia. Tel 808-3912. Formerly "Da Bruno". Under same management as "La Boussola" in Glyfada. Filet à la diavolo and "Triptiho à la Boussola" (three kinds of pasta with special sauces and cheese) are among the specialties.

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.

LA TARTARUGA, 25th of March 38 and Palaiologlou Sts, Halandri. Tel 682-8924. Large portions of piquant entrees and pizza. Chilled glasses. Very reasonable prices. Quick service.

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).



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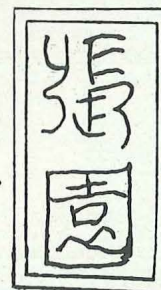
Fully air-conditioned.

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(No lunch served on Sunday)

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restaurants and night life

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, Iliasia (between Caravel Hotel and University Campus). Tel 723-3200. Oriental atmosphere. Daily 12n-3 pm, 7.30 pm-2 am. Closed Sun lunch.

GOLDEN DRAGON, 122 Syngrou Ave. and G. Olympiou 27-29. Tel 923-2315, 923-2316. A variety of Taiwanese dishes. For reservations call 923-2315, 923-2316. Reasonable prices. Open daily for 12.30-3.30 pm and from 7.30 pm-12 am.

KOWLOON, Kyprou 78, Glyfada. Open daily 12-3 for lunch and 7-1 in the evening. Specialties include fried rice, baked duck and king shrimps.

LOON FUNG TIEN, Alkionidou 114, coastal road near EOT Beach B. Tel 895-8083. You can choose chop suey, spring rolls, Chinese noodles among other dishes. Peking duck must be ordered 24 hours in advance. Every Sunday Chinese buffet lunch at a fixed price.

PAGODA, Bousgou and 3 Leoforos Alexandras 3. Tel 643-1990, 644-6259. Chinese cooking, decor and service. Dining room for dinner parties. Specialties include soups, prawn, chicken and beef dishes, sweet and sour meat and fish, lobster Cantonese, Peking duck, steamed snake. Desserts include lichees, fried bananas, fresh mango in season and sweets.

THE PEKING CHINESE RESTAURANT, 6 Fedras and Karapanou. Tel 893-2628. We recommend anything sweet and sour. The chef adds chilli 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 m. Closed Sun.

MICHIKO, Kydathinaion 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 Sun.

SHOGUN, Asimakis Fotila 34 and Alexandra Ave (Pedion Areos). Tel 821-5422. Specializes in sushi, tempura and sashimi. Open for lunch and dinner.

KOREAN

GO RYEO JEONG, Alimou 33, Argyroupolis. Tel 991-5913. Authentic Korean, Chinese and Japanese cuisine. Air conditioned, parking. Open daily 10:30 am-4pm, 6:30 pm-1 am.

SEOUL, 8 Evriatianias Ambelokipi (near President Hotel), 692-4669. Specialties: beef *boukoku* (prepared at the table), *yatse bokum* (hors d'oeuvre), *haimon gol* (seafood and vegetables prepared at the table), *tsapche* (Korean spaghetti with black mushrooms).

MEXICAN

AZTEC, Leoforos Kifissias 267 (near the trohonomo). The only Mexican restaurant in Greece. Menu includes a glossary of all dishes. Open Mon - Sat, 6-11:30 pm.

LEBANESE/ARABIC

ALI BABA 2, Poseidonos Ave. 13 Kalamaki. Tel 983-0435, 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.

BEYROUTH, Karapanou 13, Glyfada. Tel 893-1169. Lebanese "meze", specialties and sweets. Garden. Take out service, home deliveries. Open daily 8 pm-2 am, Sat and Sun also 1 pm-4 pm

KASBAH, (Caravel Hotel). Tel 729-0721. Entrees include chicken livers piquant and hommos (chickpeas with tahini). Closed Sunday.

MARALINAS, Vrassidas 11 (between Hilton and Caravel Hotels). Tel 723-5425. Open for lunch and dinner from noon. Lebanese meze, charcoal grills.

SHAHRAZAD, Akadimias Ave. 43. Central Athens. Tel 360-4260, 360-1877. Club-Restaurant. "An underground oasis in the heart of Athens." Select menu for cosmopolitan clientele. International and Oriental music floor show.

CYPRIOI

AGRINO, Falirou Ave., Koukaki (opposite Inter-Continental Hotel) Tel 921-5285. 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, Kefalari. Tel 808-0338. Specialties: *haloum* (fried Cypriot cheese); *seftalies* (tasty village sausage). Fireplace.

BELLA PAIS, Plastira 77 and Meletos 7, taverna/music, Nea Smyrni. Cypriot and Greek specialties, *seftalies*.

INDIAN

TAJ MAHAL, Syngrou Ave. 5. Tel 922-2278. Specialties include "mogul", "tandoori", curries.

PHILIPPINESE

MANILA GARDEN, Peristratou 60, Tzitzifias. Tel 942-5912. Philippine, Chinese, Japanese specialties.

SPANISH

COMILON, Polya 39, Ano Patisia. Tel 201-0592. Unusual appetizers, very tasty paella, and sangria. Specialties: Sepias con Olivas (cuttlefish with green olives), pork mandarin (baked pork filet with pineapple and orange). Spanish and Latin American music. Nightly from 8 pm. Closed Monday.

SEVILLA, Theognidos 11-13 (beginning Ag. Sostis Church). Tel 932-3941. Spanish and French specialties, music and songs. Paella, Andalusian steak, little meat loaves, Sevilla sangria.

CZECHOSLOVAKIAN

SVEJK, Roybesi 8 (Neos Kosmos). Tel 901-8389. Specialties: *sbitkova*, *knedlik*, *palatinka* etc. Closed Tuesday.

SPECIALTY SWEET SHOPS

HIGH LIFE, Akti Posidonos 43, Paleo Phaliron. A specialty sweet shop with Turkish delights: Taouk Gioksu, chicken breast mousse, traditionally ordered with Kaimak ice cream; Ekmek, Turkish sweet made from honey and flour; profiteroles; Take-out service.

FAROUK HANBALI, patisserie, Messinias 4, Ambelokipi. Tel 692-5853. Lebanese sweet shop specializing in baklava-dakia with walnut and pistachio fillings. Near the President Hotel. Open daily from 8:30 am-9 pm.

GERMAN

ALT BERLIN, Kolokotroni 35, Kefalari. Tel 808-1324. Restaurant, sweets, ice cream. Open 9 pm-2 am.

PFEFFERMUBLE, Kerkyras 47, Kypseli. Tel 882-9987. Restaurant and beer bar. Chef-owner trained in Sweden and Germany. Large and delicious selection of German foods. Draught beer.

RITTENBOURG, 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, milk-

shakes, icecream in tropical flavors.

THE IGLOO, Kifissias, G. Kriazi 34, Tel 808-2375: Plateia Neas Smyrnis, 2 Maïou Street 3, Tel 932-4708; Plateia Agias Paraskevis, Iavassi 11 Tel 659-7297; Zographou, Leoforos Papagou 89, Tel. 771-4162.

Specialties: icecream with fresh cream, mango, rum and raisin, blackberry and delicious sherberts. 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; tubs of yogurt with honey, rolls, butter and honey; hot milk and strong cognac.

DE PROFUNDIS, 1 Anghelikis Hatzimihal St. Tel 721-4959, 10:30 am-2:30 pm, 6 pm-2 am, *kafeneion* with French decor and French pastries; English teas, French, American and Greek coffees; classical music on the stereo. Closed Aug 1-20.

FILOMUSA, Filomousou Etairias Square and Kydathinaion, Plaka. Tel 322-2293. Remodeled neoclassic house on square. Fruit juices with or without alcohol, sweets, a large variety of teas. Discreet jazz-rock music. Open from morning to night.

OREA ELLADA, (Beautiful Greece), the charming mezzanine 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 savory 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

APOTSOS, Panepistimiou 10 (in the arcade.) Tel 363-7046. Probably the oldest ouzeri in Athens, in operation since 1900. The posters which cover the walls may be among the oldest found anywhere. Meatballs, sausages, smoked ham, potatoes, salami. Daily from 11:30 am-10:30 pm and Saturday from 11:30 am-3 pm. Closed Sunday.

ATHINAIKON, Santarozia 8 (near Omonia Sq.). Tel 322-0118. Small and simple, at this address since 1937. Offers a limited but delicious selection of snacks that include sweet-breads, fried mussels, meatballs and shrimps. Daily 11:30 am-5 pm and 7:30-11:30 pm. Closed Sun.

ORFANIDES, Panepistimiou 7, in the same block as the Grande Bretagne Hotel. Tel. 323-0184. In operation since 1916, it has long been a gathering place of lawyers, politicians and intellectuals. Open daily 8 am - 3pm and 6-11 pm. Sunday from 10:30 am-2 pm.

GENOVEFA, 17th of November Ave 71, "Vlahou" bus stop, Holargos. Tel 653-2613. Large selection of appetizing appetizers to accompany wine, beer or ouzo. Choose from shrimps with feta cheese, eggplant, potato salad, lamb tongue with oregano, codfish balls, fried cheese etc. Closed Sunday.

BARS

DEWAR'S CLUB, Glykonos 7, Dexameni Square, Kolonaki. Tel 721-5412. Candlelit rooms with a bistro bar; fluffy omelettes, roast beef, some Greek cuisine; good rendezvous spot. Open nightly from 9 pm.

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.

MONTFARNASSE, Haritos 32, Kolonaki, tel. 729-0746. Better known as Ratka's, named after the owner. A three-level bar-restaurant decorated with plants, stained-glass lamps, and a huge stuffed parrot at the bar; favorite spot for theater crowd; offers snacks, special salads, spaghetti carbonara, and omelettes for your drink-provoked appetite. Open nightly, 7 pm-2 am.

17, Voukourestiou 17 (in the arcade). Down a few steps into a cozy "all friends" atmosphere. If you've missed your date, or just want to buy an absent friend a drink, pay the bartender, sign a raincheck for the bulletin board and he or she will be treated. Open daily from 11 am-2am.

TAPAS de Comilon, 267 Kifissias (behind Olympic Airways). Athens wine bar, cold plate.

TO GERANI (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.

ΔΩΜΑ

HOTEL DOMA

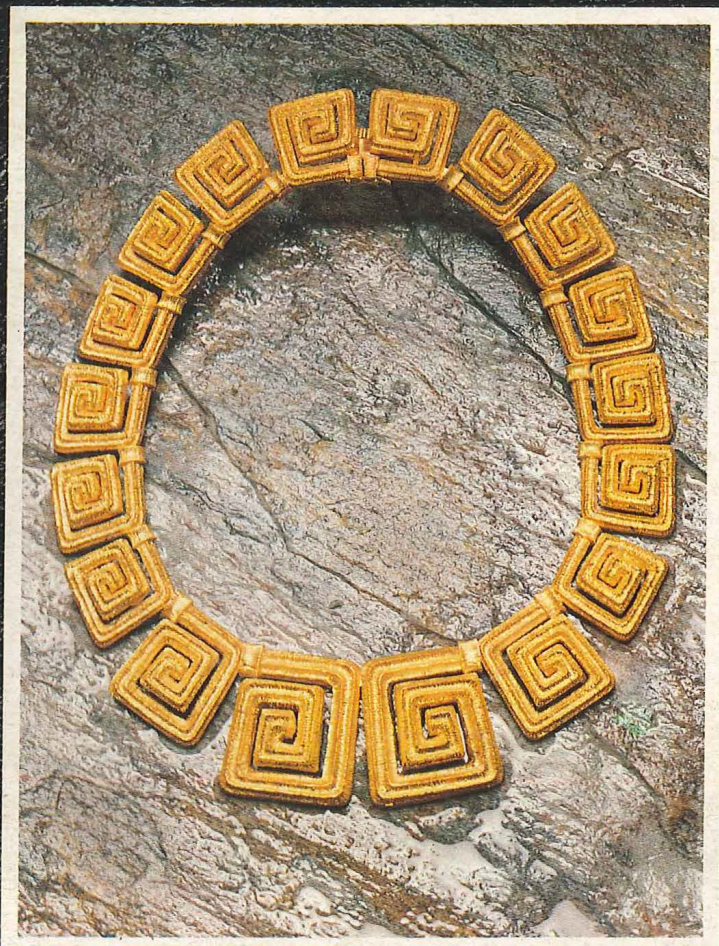
124, VENJZELOU STREET, CHANIA - CRETE

DOMA is an old neoclassical mansion in Chania, which was transformed into a hotel, well known for its friendly and warm atmosphere. It has 29 rooms with private bathroom (shower) and is built on the shore, while the pleasant breakfast-room on the top floor serves also as a dining-room offering delicious cretan specialies.

Reservations: Tel. 0821/21772 - 21773
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