

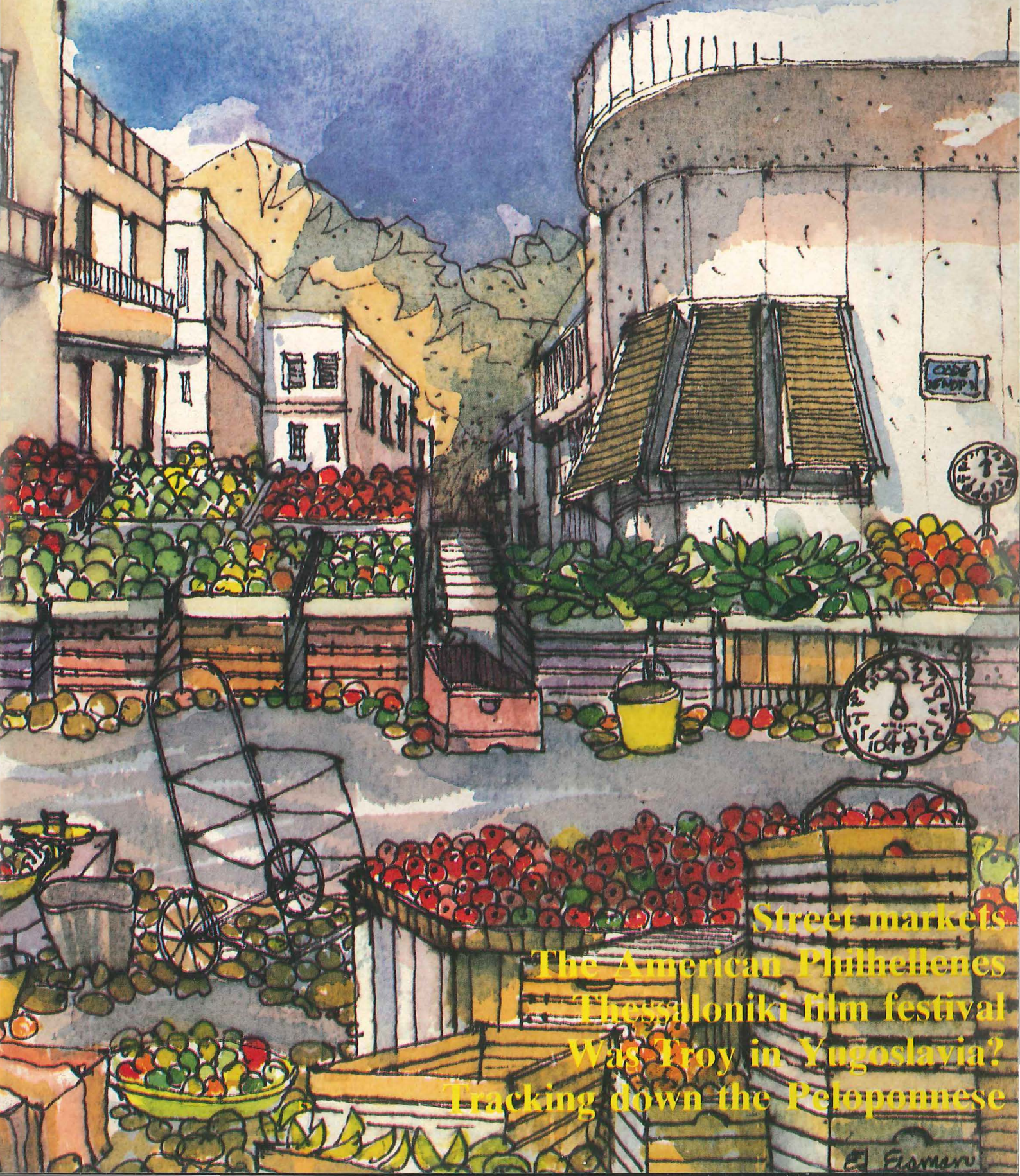
November 1985

THE

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# ATHENIAN

Greece's English Language Monthly



Street markets  
The American Philhellenes  
Thessaloniki film festival  
Was Troy in Yugoslavia?  
Tracking down the Peloponnese

E. Flamaris





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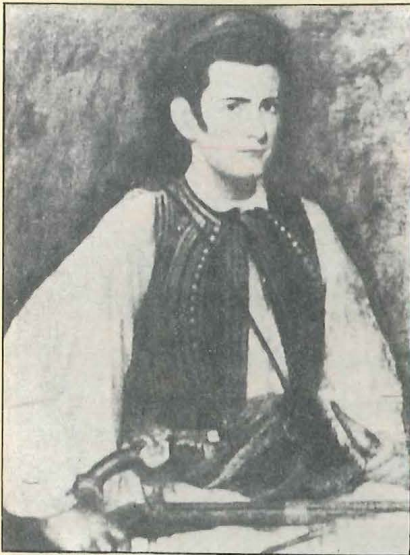
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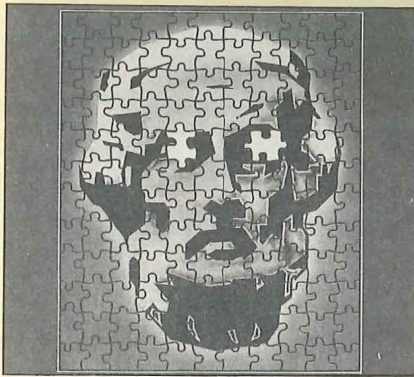
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## our town

### *For even better days*

Happy cities are all alike (to paraphrase Tolstoy), but every unhappy city is unhappy in its own way. Everything was in confusion in Athens. The Prime Minister devalued the drachma and the people pronounced themselves grossly deceived.

Less than five months after being gift-wrapped, PASOK's pre-election packages of promises were unrecognizably tattered, and the pretty one tagged 'a stabilized economy' looked like Eeyore's burst balloon. Right, left and center were all inconsolable.

Most election promises and slogans, admittedly, mean next to nothing. Last May ND's 'no more import taxes on cars' sounded fantastic or desperate; KKE's '18 percent-or-bust' like wishful thinking, and PASOK's poster 'sweetheart', a coyly waving 10-year-old girl, absurdly sentimental. But the most sweeping – and therefore most meaningless – catch-phrase was the government's 'for even better days'.

Five months later, KKE's percentage was lower than ever, import taxes on cars had been substantially increased, and the 'sweetheart' of PASOK's teachers – like most angry employees – were on strike. 'For even better days' remained a slogan, only now shouted ironically, with the addition "Enough! Let's have no more of them."

During May's election campaign (if anyone can remember back that far), some members of the opposition and many voters, too, hoped that the election might be fought on the issue of the economic crisis whose existence was no secret. There had been talk about a necessary devaluation. The consensus had been of about 15 percent.

There had been talk of its happening in the autumn. The consensus had been October. There had even been talk that the government pushed the election, which had been expected in October, forward to May for this very reason. But the issue was lost in facile slo-ganeering.

As it came about, the government announced a 15 percent devaluation on October 11 and everyone was appalled. A bombshell, a bolt out of the blue, the newspapers called it. But as most people read newspapers which reflect or strengthen the views they happen to hold and not to gain information, it's likely most of them were dismayed and had reason to call themselves deceived.

If the devaluation came as a surprise, the austerity measures that accompanied or shortly followed it, ladled out in stiff doses, made people angry. These included a one-shot profits tax on business, a prohibitive import tax and, worst of all, a 27-month freeze on wages. There was even the possibility that Saint Basil's end-of-year giftie, the 13th month wage made sacrosanct by tradition, might be abandoned or, if not, given out later in doses and taxed. Conspicuously missing was the measure most necessary: that which would attract productive investment. But this would mean throwing sops to the private sector which would be contrary to the government's beloved socializations.

The government was not going to take blame for this sorry state of affairs, though it was not above accepting a share in it. There was the stagnant international economy and there was 'the past'. The past in PASOKese means the endless succession of right-wing governments that preceded it. If there was a measure of truth here, it is a fact

that the foreign debt has increased fourfold in the last four years. Yet the government, expanding historically, claimed that before World War II, the economy was structured to serve the interests of a hundred families. It might have been as relevant to take back this 'national heritage' to Themistocles and his inflationary naval policy.

The response to the devaluation and the austerity measures was a run on buying imported goods of all kinds, from cars to butter, videos to whisky, leaving market shelves bare. There were even wild rumors of mysterious, nocturnal troop movements and of an impending government seizure of safety deposit boxes. As a result, the ladies of Kolonaki scurried to bank vaults with velvet sachels to carry home their gold pounds and store them in that traditional place of refuge, the mattress – a greater incentive to housebreakers than to productive investors.

It was the number of strikes, and the numbers who turned out to strike, that was imposing. On October 21, a nation-wide general strike, – over a million workers in Athens alone – paralyzed the city and was followed by other strikes for the next four days by hospital staffers, transit workers, bank employees and construction workers.

For better days or worse, the government seemed determined to adhere to its unpopular measures despite the first strong and confused reaction. It was not clear, though, that if public resistance continued, how it could recapture its credibility.

One thing could be safely said about the devaluation, the austerity measures and the reaction to them: they were the *only* events to have taken place since June which were *not* held in context of "Athens: Cultural Capital of Europe 1985."



## UN update

I have been an earnest reader of your magazine for a number of years now and would like to congratulate you for the wealth of interesting articles it contains relating to Greece.

Over the last 25 years I have served the United Nations as an international civil servant, and have worked with the United Nations Development Programme (UNDP) in various parts of the world, including Greece. I could not, therefore, avoid noticing the discrepancy in the otherwise excellent article "Greece and the UN" (*Athenian*, October).

In this article you mention "...UNDP which in the 1970s was active in providing expert advice on agricultural, energy and industrial projects in Greece. The work of this agency has, however, largely been superseded in recent years by funds from the EEC."

Although I am not very familiar with the EEC's activities in Greece, I am well acquainted with the work here of UNDP, which continues, *until this very day*, to be extremely active in social and economic projects in this country. At this moment 24 projects are operational in various parts of the country and 13 projects are under consideration. In addition, Greece participates in 15 regional (mostly European) UNDP-funded projects.

The sector in the Greek economy which has received the largest share of funds is agriculture. Technical assistance has been given in the control of olive pests and diseases, agricultural cooperatives, agricultural development, improvement of veterinary services, sugar, beef and by-products for animal feed, soil survey and land evaluation, mariculture and aquaculture. In addition, assistance with advanced equipment has been given to the General Institute and the Gene Bank in Thessaloniki.

In the area of natural resources, the Institute of Geology and Mining Research (IGME) has heavily utilized expert services and fellowships, including study tour programs, financed by UNDP. The Oceanographic and Fisheries Research Institute has a similar project funded by UNDP. The programme has collaborated closely for many years with Democritos in the field of uranium exploration and with the Greek Atomic Energy Commission in a number of fields.

In higher technical education, a pro-

ject organized in cooperation with the Center of Higher Technical and Vocational Education has enabled 150 teachers to go abroad for up to three months. Other projects have involved vocational training services, occupational hygiene and safety, and postal and telecommunications services.

In our cooperation with national institutes, work continues with the Hellenic Standardization Institute and with the Scientific Research and Technology Agency, on setting up a National Documentation Center.

At the conclusion of the Athens pollution control project in 1979, a new project in environment planning and protection was started covering more areas of Greece. Another project is going ahead under the "Transfer of Know-How Through Expatriate Nationals" or TOKTEN, scheme, which helps bring expatriate specialists back to Greece for short visits to national institutions requiring their assistance.

Major regional projects financed by UNDP also have their headquarters in Greece at the invitation of the government. Of the two projects based in Athens, one involves telecommunications in 22 countries in the Middle East and Africa and seven countries in the European region; the other is the Zoonoses Control Project, which aims at eradicating diseases transmissible from animals to man, such as rabies and rift valley fever. In Thessaloniki there have been two major projects in the fields of seismic risk reduction and antiseismic building construction, each serving six Balkan countries and Hungary.

If you or your readers would like further information on UNDP's activities, I am certain Mr O.A. Nordstrand, the UNDP Resident Representative in Greece, will be only too glad to oblige.

**G.E. Antippas**  
Nea Smyrni, Athens

## Vlachs: more facts

Sarah Green's article, "Epirus: the living past" (*Athenian*, October) contains a number of errors concerning the Vlachs.

First, their language, while indeed a Romance language derived from Latin, is no more a form of Romansch than Spanish is a form of French. Its nearest relative is Romanian. Unfortunately its use is rapidly declining as the younger generations of Vlachs become

absorbed into the cities of Greece and other countries. An English academic authority, Tom Winnifrith of Warwick University, estimates that probably no more than 50,000 people still "think" in Vlach, i.e. really use it as a first language. This includes the small Vlach communities in Albania, Bulgaria and Yugoslavia.

Sarah Green also says that the Vlachs speak no Greek. I don't claim to be an expert, but I have walked extensively in the mountains of Epirus, stayed at Vlach sheepfolds and visited dozens of Vlach villages, and I have never met a Greek Vlach who was not bilingual in Vlach and Greek. The most I can say is that I have occasionally noticed older women speaking Greek with a little awkwardness.

As to the statement that the Vlachs "as a rule... ignore local and international boundaries, passing across the Albanian border quite happily every summer," I'm afraid that certainly has not happened since World War II, and probably not since World War I. For one thing, the whole Grammos area, where Sarah Green says these border crossings take place, has been extremely sensitive since the final battle of the Greek civil war was fought there. Even today an outsider needs permission from the military authorities before approaching the frontier. The Albanians still maintain machine-gun posts and daily patrols along their side of the ridge which forms the frontier. You can see them only a couple of hundred metres away if you climb to the summit of Mount Grammos. What is more, the Greek Vlachs who pasture their sheep just below the summit have told me that the shepherds on the Albanian side - also Vlachs - have been too frightened even to answer their *kalimeras* since the Albanian revolution in the 1940s.

No one quite knows what the origins are of this Latin-speaking community in the midst of the Slav and Greek-speaking Balkans. Because of territorial disputes arising from the disintegration of the Ottoman Empire, the Vlachs have found themselves at the center of political controversy in the past. One thing, however, is absolutely clear. The Greek Vlachs, while very proud of their Vlach-ness, think of themselves politically as being entirely Greek. And they fought with great distinction in the Greek army and the Resistance during the last war.

**Tim Salmon**  
London, NW3



# THE ATHENIAN DIARY

by Lee Stokes, Nigel Lowry, Takis Georgiou, Elaine Priovolos, Sloane Elliott

## Greece backpedals on EC accession treaty conditions



Lefteris Veryvakis

A bill to liberalize the Greek petroleum market in line with EEC anti-monopoly and free trade policies was passed by Parliament last month.

The new law, says Energy Minister Lefteris Veryvakis, will gradually "readjust" or free up the state's monopoly over petroleum imports and distribution. It will also, he says, establish new rules for determining prices and create measures "to curb pressures that could result from foreign and local monopolies... to ensure a safe, competitive market" once it is opened to free competition.

The law does not, as the EC requires, free up the market all at once as of January 1, 1986, the deadline set in Greece's EC accession treaty for ending the state oil monopoly. Veryvakis submitted an oil memorandum to the EC in February saying Greece couldn't meet this deadline because of nebulous dangers to "public security". He referred to the need to keep oil supplies flowing while relations with Turkey were tense and there was still war in the Middle East.

Back on the home front, Veryvakis referred to dangers to the petroleum market, contending that vulnerable areas such as islands might not be supplied regularly if private distribution companies were not kept under firm state control. Oil marketing companies, comprising the bulk of the Greek oil business, could also be hit by increased European competition. They already suffered enormous losses in the 1980s, due, they say, to low government-set prices. Only one or two of ab-

out 30 such companies have made a profit in recent years.

To avert such dangers, Veryvakis says the petroleum market will loosen up little by little from January 1, 1986, and the two state refineries will gradually lose their monopoly over the import and distribution of crude oil and petroleum products. Together they produce about 7.5 million tons for the Greek market and import another 2 million tons of processed products. Ending the monopoly would allow EC-based oil companies to sell on the Greek market.

While new EC Commissioner for competition policy and social affairs Peter Sutherland responded in June to Greek entreaties with a toughness that simply disallows another extension, the Greek government made a formal request for derogation (exemption) to gradually, not suddenly, begin breaking the state oil monopoly as of January 1.

Government officials don't seem to worry whether the EC takes them to the European Court over the issue, because such cases commonly end out of court in lackluster arbitration. But, as one local press observer says, foreign oil companies could cause real problems if they sue the Greek state on grounds of being unlawfully deprived of business profits.

The petroleum monopoly is not the only subject for which Greece is requesting additional EC patience. National Economy Minister Kostas Simitis says Greece has asked that the introduction of 5 percent Value Added Tax (VAT) in Greece, scheduled also for January 1, 1986, be postponed for one year. The reason: "the technical and administrative preparations could not be completed by the end of the year," he says. Simitis says the government has also placed requests for an extension on retaining export subsidies until January 1, 1987, when a gradual reduction would begin. The EC has been asked as well to allow Greece's current restrictions on capital movement and on tourist foreign exchange as long as the large balance of payments deficit remains.

## Terrorist open season?

As autumn arrived and hunters headed for the hills to do a little shooting, it appeared Black September and various other Arab terrorist groups had declared an "open season" of their own, in and around the Greek capital.

Early in October, two unknown assailants opened fire on Libyan businessman Youssef Akeila outside his Kalogreza home. Akeila was seriously wounded in the attack. Police officials described the assassination attempt as a "political act", probably by a Libyan terrorist organization. They said Akeila had relatives high in the Libyan government and is known to oppose the rule of Colonel Moammar Qaddafi.

Just a few days later, three bombings of Libyan targets caused serious damage but no injuries. The police this time credited the three blasts – at the Libyan airlines office, the Libyan consulate, and under a parked car bearing Libyan licence plates – as the work of yet another Libyan terrorist group in retaliation for the attempt on Akeila's life.

Despite repeated assurances from government spokesman Kostas Laliotis that the Greek government is and always has been tough on terrorism, Greek and foreign newspapers continued to ask: "Where are the arrests?"

## Alleged terrorists freed

Two of three persons arrested for involvement in terrorist activities were released on bail early in October.

The two, Theodore Bechrakis, 29, and George Tsitsilianos, 30, were arrested on September 13 along with television reporter Daniel Krystallis in connection with bomb attacks in various parts of Athens.

Bechrakis and Tsitsilianos were released on 50,000 drs bail each and ordered to report twice a month to their local police station. They were also barred from leaving the country.

Meanwhile, Krystallis, who remained in custody, submitted a petition to the investigating magistrate for his temporary release pending his trial. He stressed that since his arrest, evidence had been produced which proved his innocence.



**US nukes withdrawn**

The United States began withdrawing obsolete, short-range nuclear weapons from Greece last month, but government spokesman Kostas Laliotis declined to say whether all US nuclear weapons were being removed.

"The removal of some nuclear weapons from Greek territory... is not part of a NATO exercise but is being carried out following a joint decision to this effect by Greece and the Alliance," he said. The decision to remove the mostly obsolete Honest Johns, stockpiled near the Greek border with Bulgaria, was made by NATO in 1983.

Prime Minister Andreas Papandreou, in an interview with the daily *Eleftherotypia*, declared, "There will be no updating or replacement of these (US) weapons and the Greek government's policy of a nuclear-free Balkans remains unchanged."

The conservative opposition questioned the government's sincerity and implied the removal was a well-timed cosmetic measure. The government, it said, was facing the severest criticism yet over its economic policy from both the left wing of its own party and the small but powerful pro-Moscow Communist Party (KKE).

"Since it is now clear that the government set the date for the removal of obsolete American nuclear weapons, the question arises as to its timing," a New Democracy spokesman said. "Papandreou's economic policy is in a shambles and the dramatic announcement in the state-controlled media of their removal shows a coordinated effort to distract attention from the real problems of rising unemployment and high prices."

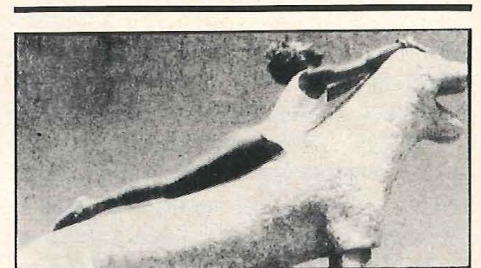
**Prinos oil settlement**

The foreign consortium operating Greece's only commercial oil field and the state-controlled Public Petroleum Corp. (DEP) last month signed a preliminary agreement granting DEP partnership in the consortium.

The Ministry of Energy, DEP, and the consortium, North Aegean Petroleum Co. (NAPC), have been at odds since 1982, with the Greeks demanding a renegotiation of the 1975 licensing agreement to give the state greater control over operation and a bigger share in profits.

That dispute came to a head in August, when NAPC was about to drill a new exploration well. DEP stopped NAPC from any new drilling until the consortium met its demands. NAPC, in turn, took DEP to court. In both cases, the courts refused to rule on the case. NAPC promised to take the case to the Greek Supreme Court and later arbitration – a process that would have taken three to four years.

The preliminary agreement precedes a final accord to be signed early this month. It grants DEP a 25 percent share in all new exploration areas and a 10 percent share in new development areas. The existing Prinos and S. Kavala areas will continue operating solely under the consortium, with DEP monitoring performance in keeping with the 1975 agreement. This means that DEP now becomes a full partner in the consortium with the same obligations and rights as any other member. The agreement also declared all standing disputes "settled".



Zoe Laskari

The appearance of actress Zoe Laskari sunbathing in the nude on the sacred island of Delos in the pages of the Greek edition of *Playboy* caused a fuss in parliament last month. Fellow-actress and MP Anna Synodinou called the photospread 'impious'. In particular she was offended by a picture of Miss Laskari reclining barebottomed on the back of a lion of Delos and has lodged a complaint with the Ministry of Culture. With all due respect to Miss Synodinou's illustrious career in ancient drama, Miss Laskari's photospread may do more to enliven Greek antiquity – a possibility which will not go unnoted by yet another actress, Melina Mercouri. As the photos are accompanied by a text by Nobel laureate Odysseas Elytis, Miss Laskari's *bella figura* may itself be declared a national monument. Or, since the creation of a Ministry of Tourism is again being talked of, Miss Laskari should be considered a candidate for a cabinet post.

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## THE ATHENIAN



Alexander Iolas

The flamboyant gallerist and art collector Alexander Iolas unflappably swept aside all charges made by his long-time companion, transvestite Antonis Nicholaou, better known as 'Maria Callas'. Nicholaou's sensational allegations before the public prosecutor of art thefts, corruption of minors, narcotics and orgies of Roman grandeur involving Iolas personally and the 'cream' of Athens society in general, were categorically denied. Iolas, who has been charged with illegal dealings in art, says that his famous collection of ancient art and 20th century masterpieces was collected abroad and that he has done no business in Greece. He also contends that he has been hampered by local authorities from founding a Museum of Contemporary Arts for the education of the public. "Young people do not need playgrounds and seesaws," he said. "They need to grow up in the atmosphere of works of fine art."

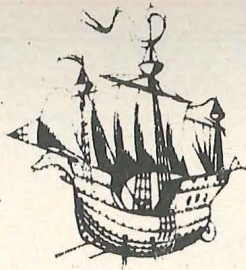
### Stainless steel plant study

A feasibility study on a 60,000-ton per year stainless steel plant is supposed to be done before the end of this year. By the beginning of 1986, the Hellenic Industrial Development Bank (ETVA) says it will have recommendations ready to hand over to the government for a final decision on whether or not to construct the long-planned project.

According to an ETVA official, the project would phase out costly stainless steel imports, cost \$150 to 180 million, much of which would be spent on Greek equipment and construction services, and create 600 jobs.

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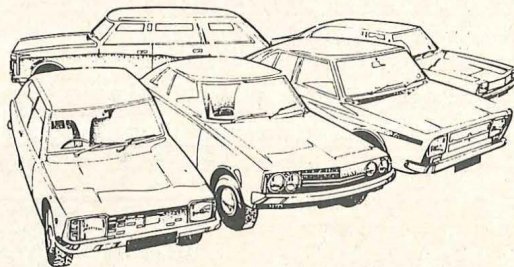
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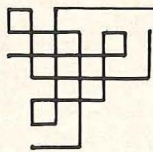
Tassos

Greece's leading engraver, A. Tassos, died on October 13 at the age of 71. Born Anastassios Alevizos in a village in Messinia in 1914, he studied at The School of Fine Arts in Athens and later in Paris, Rome and Florence. Although his work had begun winning recognition before the war, it was during the Occupation that his anonymous woodcuts depicting the national struggle against oppression and printed on leaflets became familiar to the general public. Tassos, who exhibited in leading art centers around the world and illustrated works of leading Greek poets, barred any showings of his work during the junta. A comprehensive exhibition of his work was held at the National Gallery in 1975. A confirmed believer in the aspirations of the left during the Resistance, the Civil War and the post-war period, he depicted with power and compassion the sufferings of mankind under tyranny and injustice everywhere.

### Churches discuss famine

Church officials from around the world held a five-day meeting in Athens last month to discuss ways to combat the African famine. The Eastern Orthodox Church is said to have some 30 million members in Africa.

The conference was attended by representatives of the patriarchates of Constantinople, Jerusalem and Antioch; the Russian, Armenian, Georgian, Bulgarian, Serbian, Finnish and Romanian Orthodox churches; the Vatican, the Roman Catholic churches of Poland and Czechoslovakia, the East German Evangelical Church and the Church of England. The World Council of Churches and Christian groups from the United States, Cyprus, Sweden, Syria and Egypt also sent representatives.



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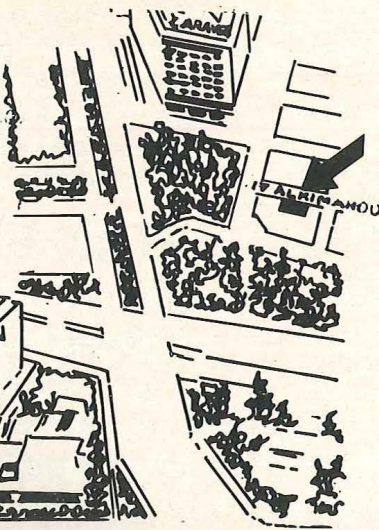
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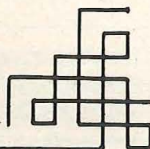
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# ATHENS



by John C. Loulis

## Changes in PASOK executive

The recent changes in the executive bureau of PASOK – which took Greek public opinion by surprise – are in line with Mr Papandreou's new post-electoral course. They tend to reinforce the notion that the prime minister is attempting cautiously, but nonetheless decisively, to steer his party along a new, much more moderate course, with a watering down of his formerly radical brand of socialism.

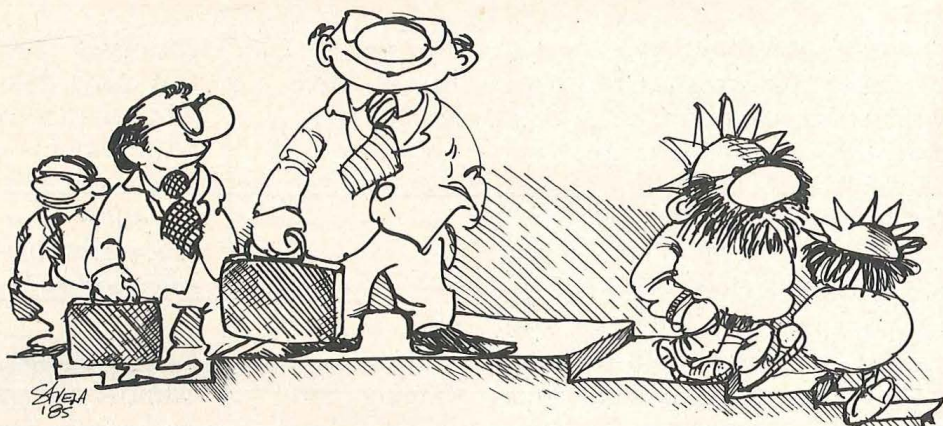
The executive bureau is the apex of PASOK's party structure. Though members of the executive bureau are in theory elected by the central committee of PASOK, Mr Papandreou has, until now, effectively controlled their election. Until recently, the prestige and power of the executive bureau – composed of such party and governmental notables as Messrs Tsohatzopoulos, Gennimatas and Simitis – was supposed to be considerable and many argued that it had more influence on the socialists' overall policies than PASOK's Cabinet. Whatever the case, the bureau, as an extension of the party's central committee, seemed to be the watchdog of Greek socialist orthodoxy, representing and reflecting the goals articulated in PASOK's founding charter (known as the Fourth of September (1974) Declaration).

Clearly, then, having opted for a much more 'Westernized' form of socialism than that which characterized his first term in office, Mr Papandreou had to deal with his ideologically radical party apparatus in two ways: he needed to limit the power and authority of the party apparatus vis-à-vis his government (which is, of course, to implement the new policies); and he needed to do it without either alienating party cadres, dampening the apparatchiks' enthusiasm, or paralyzing the party organization.

It was probably with such considerations in mind that Mr Papandreou replaced all the well-known members of the executive bureau (except Yiannis Alevras and Akis Tsohatzopoulos, both absolutely loyal to him) with little-known 'middle' and 'lower-middle' ranking party cadres. The prime minister claimed to have made these spectacular changes in order that the "party should be separated from the govern-

ment" and that no high-ranking party member should also hold a government post. But why, in that case, did it take him four years to make his ministers choose between a Cabinet post or one in the executive bureau?

Thus, whatever the official version, there is little doubt that Mr Papandreou's move was aimed at limiting both the power of the executive bureau



and the extent of party-apparatus influence on government policies. Actually, by the departure of its best-known members and consequently its glamor and prestige, the executive bureau has been effectively downgraded. It is now clear that all important decisions inside PASOK will henceforth be made at Cabinet level, rather than within the party apparatus, and that Mr Papandreou's influence within the latter will be complete.

But Mr Papandreou's move was not aimed solely at emasculating the executive bureau. The prime minister took another bold step: he avoided appointing to the bureau any members of the left wing of the central committee who were known to oppose him. Before Mr Papandreou's decision there was widespread speculation that he would try to pacify the left wing of PASOK by offering some of its members (such as Tritsis, Haralambidis and Mitropoulos, for example) more power within the party. His decision, however, indicated that he was not seeking to strike delicate balances within his party but that his first priority was to control the party apparatus and increase his own personal power. Had Mr Papandreou 'elevated' leftists to the executive bureau he would have created the conditions for institutionalized opposition in the

highest echelons of PASOK, a development he was unwilling to risk.

What Mr Papandreou needs now, at a time when he must take some unpopular economic decisions, is a loyal and, if possible, docile party apparatus, which will not attempt to 'guide' his government's policies, but will simply 'sell' such policies to the public. A weakened executive bureau will, of

course, serve this purpose.

A number of questions arise. Will Mr Papandreou's leftist cadres toe the line? Will party members successfully convince the public that austerity policies have become inevitable and that, at least in the short term, only hard times are to be expected? Will PASOK trades unionists – already grumbling loudly – accept party 'discipline' and wholeheartedly support the government's economic choices?

There is little doubt that Mr Papandreou will not avoid some intra-party opposition. On the other hand, with his prestige enhanced following his electoral victory and his control over PASOK undisputed, he is bound to override whatever intra-party obstacles are placed in his way. With regard to his radical party cadres, the prime minister will use both the carrot and the stick: he will declare (as he is now doing) that whatever his short-term realism he has not abandoned the radical long-term 'visions' of the Fourth of September Declaration. And he will demonstrate (as he did by reshuffling the executive bureau) that only 'loyal' party members will be promoted to positions of power. Mr Papandreou is left with few choices, and these he seems determined to impose on his party organization. □



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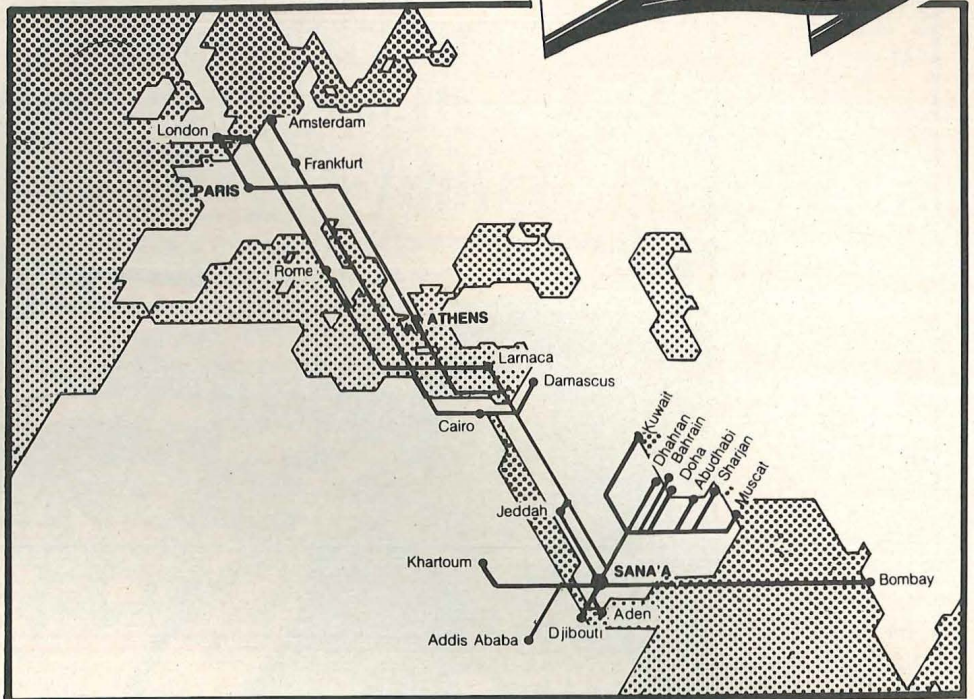
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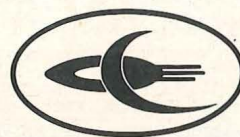
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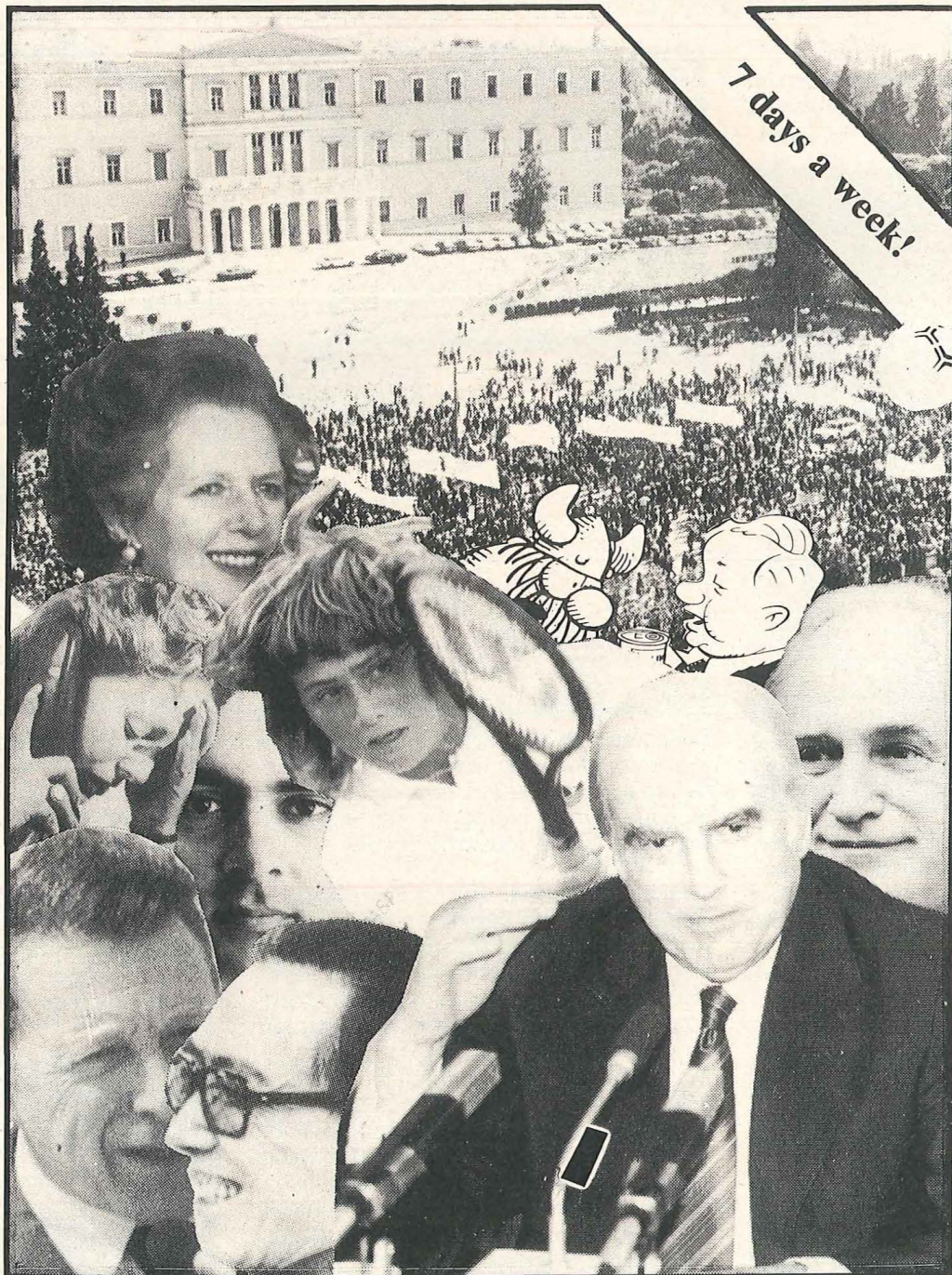


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## Export alternative: countertrade

### Businessmen left in the cold by the government's austerity measures can move into the export market by jumping the countertrade bandwagon

As the government implements its austerity package and tries to reap the economic advantages of drachma devaluation, it should be concentrating on programs to bolster new exports. With imports made nearly prohibitive by the austerity measures, many Greek businessmen may make the logical leap into producing and exporting, where the money is now. For a few months, the devaluation, and the rapid depreciation that will probably follow, will give any exporter, new or established, the competitive edge of lower prices on world markets.

In principle, that is how things would work; in practice, it depends on whether businessmen have the strength and imagination to follow through fast enough and, particularly, whether the government has enough programs in place, operating as they were intended, to help businessmen through this period. Such help includes quick, effective loans for small and medium-sized businesses, in both the industrial and the service sectors, which are legislated for but often badly implemented; simplification of the daunting export bureaucracy; and government counselors to lead businessmen through the export process.

Businessmen without established export markets and those who find it difficult to export may turn to entirely new options. The most promising seems to be a new breed of international trade called countertrade, which Greece is using more and more lately to boost exports, save scarce foreign currency and acquire foreign know-how and technology. This method saves much of the heartburn and disappointment of slogging into exports all alone. Under this system, Greek businessmen find the state steadily behind them.

An outgrowth of barter, countertrade's name harkens back to the days when men with green eyeshades and elastic armbands traded commodities from high, spindly desks. That couldn't be farther from reality. Countertrade was developed in the last 15 years but has come into wide use only recently, thanks chiefly to decreasing Arab liquidity. It is a sophisticated type of trade in which computers play an indispensable role.

Countertrade is the overall rubric for

several subcategories of trade in which an exchange of goods is required rather than discretionary. In the case of Greece, it usually means that if a foreign party sells something to Greece, it must agree to take Greek exports in full or partial payment. The simplest form of countertrade is barter itself (exports traded for imports). But more and more countertrade takes the complicated forms of counterpurchase (an exporter commits himself to a concomitant purchase of selected goods from his import partner), compensation (when purchase and counterpurchase are part of the same contract, instead of two), and other even more labyrinthine varieties such as cooperation, buy-back, net-back, escrow, swap and switch deals and clearing. Offset arrangements are often considered a subset or at least a sibling of countertrade.

Most Western exporters and banks now have special departments just to gain access to Eastern-bloc and developing countries where foreign currency is scarce and governments are anxious to give their local products, often poorer in quality than those of developed countries, an extra thrust onto export markets. But hardly anyone likes it. Countertrade is a worrisome pain in the neck to most traders, hard to monitor and even harder to implement. They agree, though, it is here to stay.

Greece has so far used mainly counterpurchase and offsets in its own countertrading — counterpurchase in most cases and offsets in the proposed purchase of 40 French and 40 US fighter aircraft.

Greece entered the countertrade field in May, 1984, when the International Trade Co. (Itco) was established in Athens by four state-controlled Greek banks. Its mission was the development and promotion of international trade and the increasing of Greek exports. These it carries out by negotiating, implementing and monitoring countertrade deals, triangular deals and direct exports, and by administering government-to-government trade agreements. Foreign trading conglomerates such as Marubeni, Mitsubishi, and Phibro-Salomon have offices in Athens, but Greek companies must go through Itco for most big deals. It is

the only authorized countertrade agent for Greek public sector purchases. So far, nearly all countertrade deals have occurred in the public sector.

Itco estimates that 50 percent of its activities are in non-profit countertrade, which is subsidized by a further 20 percent in arranging profit-making direct exports of Greek products and 30 percent in arranging profit-making offshore trade between parties outside Greece.

Itco promotes products with high local value added, such as foodstuffs made from locally available fruits and vegetables or industrial products most of whose components are locally produced. There is a long list of such items, but in general terms they include construction materials, electrical and plastic or rubber products, textiles, leather goods, iron and steel semi-finished goods, finished metal products, wood and paper products, chemicals, hydrocarbons, defense material and equipment, processed and semi-processed agricultural products, mineral ores, and construction-related and ship-repairing services.

Most Itco countertrade contracts take the form of counterpurchase, meaning usually that a foreign trading company offers to cover a certain part of a purchase price by a counterpurchase of Greek products, normally requiring a separate contract. The exporter and the client directly sign the straight export agreement. Another, subsidiary contract is signed governing countertrade, and that is normally signed by the foreign exporter's appointed trader and Itco, as the trader representative of the Greek importer client. On big projects such as construction, foreign companies may establish joint ventures, with no minimum Greek content, and a percentage of the offer is made in local currency.

Among recent counterpurchase deals are one involving the sale of American coal to the Public Power Corp. (ΔΕΗ), and another of sugar to the Sugar Industry of Greece. In the coal transaction, ΔΕΗ bought \$25 million worth of steam coal from Cravat Coal Co. of the US for two coal and lignite-fired powerplants in northern Greece. Thirty percent of Greece's payment was settled through a counterpurchase contract. In other words, Cravat Coal





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agreed to export \$7.8 million worth of selected Greek products and retain whatever it made from those sales. Cravat has 18 months to fulfil the agreement. The sugar transaction was more straightforward. Anglochemical, London, a subsidiary of the giant Phibro-Salomon trading group, supplied the Sugar Industry of Greece with 50,000 tons of sugar, agreeing to accept counterpurchase for 100 percent of the \$25 million contract. Phibro-Salomon has three years to sell selected Greek products in countries or regions designated in the contract.

For mega-purchases such as that of the French and US-made fighter aircraft – estimated to cost Greece about \$2 billion – the arrangement is a series of complex offsets intended to build up local industries. While negotiation of even a rough outline of offsets for the F-16Cs has not been concluded, General Dynamics' \$900 million pricetag will be covered 100 percent by offsets.

The Greek Defense Ministry and France's Dassault signed a general contract in July agreeing that 60 percent of the \$800 million purchase price for 40 Mirage-2000 fighter planes would be settled as offsets. Another 20 percent will be French government guarantees to take Greek products, and the remaining 20 percent is possibly direct payments. By the beginning of 1986, the two parties are expected to sign a much more specific contract regarding offsets. Suggested percentages, some of which will be narrowed or eliminated during final talks, are: 30 percent-plus for co-production and maintenance in the Greek defense industry, 12 percent direct investments in Greece, 12 percent construction in third countries, 12 percent technology transfer, less than 10 percent tourism (only for employees of Dassault and Thomson, the fighter's engine maker), and 35 percent counterpurchase of Greek products. Dassault will have 15 years to carry out the agreement and pays a 4.2 percent performance guarantee in case of non-compliance.

These are the big deals. Almost any Greek manufacturer can be part of them or deals like them. Producers, however, must be prepared to discount prices. Itco requires that its 0.5 percent to 1.5 percent commission be assumed in the price offered. But big-volume access to export markets is worth the small loss over time. In the end, it can really pay.

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# Devaluation and austerity

**The Greek economy is in trouble, and the advent of austerity is causing widespread resentment. But what are the wider ramifications of the government's new economic program?**

by Takis Georgiou



Costas Simitis

Almost everyone suspected it was coming, but it was still like a bolt out of the blue when Prime Minister Andreas Papandreou announced in mid-October a 15 percent devaluation of the drachma and a wide-ranging austerity program to stabilize the tottering Greek economy.

On Friday, October 11, parity was 132.6 drachmas to the dollar, and by the following Monday, it had weakened to 155.9. Because of expected lower liquidity, businessmen were beginning to insist on cash payment from their distributors, prices on imported luxury goods began rising, and the phone at the Ministry of National Economy rang off the hook with complaints. The advent of austerity, the most severe since 1974, did not sit well with Greeks, who face lower wages, higher prices, and fewer imported goods.

The 15 percent devaluation follows an intentional rapid depreciation of the drachma over the past two years — 32 percent in 1983 and 28 percent in 1984. In January, 1983, the drachma was also devalued, by 15.5 percent, when it was pegged to the dollar. Parity was

allowed to slide afterwards, but the decline proved too slow. In August, 1983, the drachma was unpegged from the dollar and linked to a basket of strong European currencies. The idea was to keep the drachma low enough to undersell competitors on the international market. But those moves had little apparent effect on promoting exports, which increased at the usual rate from only \$4.5 billion in 1983 to \$4.8 billion in 1984. The negative trade balance, meanwhile, took a turn for the worse as imports raced from \$6.97 billion in 1983 to \$7.265 billion in 1984, or about one and a half times more than exports.

Aside from devaluation, the austerity measures range from enforced bank deposits covering 40 percent to 80 percent of the value of a businessman's imports (in a non-interest-bearing, six-month account), to a retroactive 3 percent to 10 percent tax on private business profits earned in 1984 and 1985, a roughly 20 percent-plus reduction in yearly wage increases which had been indexed to inflation, strict price controls, and a reduction in farmers' prices so that annual increases are below the rate of inflation.

The primary aims overall of the government's new economic program are to reduce imports and encourage exports, hold down a foreign debt that has doubled in four years, decrease by four percent a bulging public-sector deficit which increased by 41 percent from 1983 to 1984 (31.3 billion drachmas) and which accounts for 18 percent of total government debt, give the government a shot of fresh operating funds from business — which only contributes 22.5 percent of income taxes paid, and hold down wages and salaries in order to contain an 18 percent to 20 percent inflation rate that is three times the European Community average.

"This is the only fast way out of the crisis," Mr Papandreou said. "If we can implement this... we will extricate

ourselves from the economic whirlpool."

Athens business heads, though, are spinning with doubts. One observer wonders if the measures add up to more than "an aspirin to bring down the (economy's) fever." Even National Economy Minister Kostas Simitis admitted these wouldn't have long-term effects unless badly lagging Greek productivity increases and unless the government can produce real productive investment, which has been stagnant for at least four years.

Most businessmen worry the measure will hurt more than help. They predict a rash of smaller importers failing when they can't meet the deposit requirement, and none supports a retroactive tax which, in a country where tax evasion is legion, "penalizes the person who has declared his income and paid his taxes," as one accountant puts it. A foreign employer sympathizes with his workers, who will have to "bite the bullet of decreased wages because there is no place else to go."

A few days after the major economic announcements, Papandreou met with ASOP (Supreme Council for Economic Policy) and later declared that 280 billion drachmas of the total 350 billion drachmas owed by "problematic" companies would be turned in state-controlled bank shares. Banks will thus be able to subtract this amount from loans outstanding, giving them more available capital for investment and allowing them to avoid the high Bank of Greece interest rates for intra-bank loans. Economy Minister Simitis later explained that of the approximately 43 problematic companies, five or six non-viable companies employing 1,500 workers would be shut down.

Political opposition parties on the right and left claimed the International Monetary Fund forced implementation of the austerity package. But economists say that wouldn't happen until Greece were about to default on foreign loans, and that is not the case. The possibility can't be rule out, though, that the government took to heart the IMF's recommendations this past spring to begin tightening up the flabby economy to avoid any danger of default.

In his address to the Thessaloniki International Trade Fair on August 31, Prime Minister Papandreou spoke against foreign borrowing because it "mortgages Greece's future". But, he recognized, increased foreign borrowing had been required due to a drop in traditional foreign exchange sources, such as shipping and net capital in-



flows. The current account deficit ballooned to \$2.2 billion in 1984. Greece, which normally borrows in the range of \$2 billion to \$2.5 billion a year on foreign markets, will have to come up with foreign loans worth at least \$3 billion this year to cover a current account deficit of that amount.

Meanwhile, Greece joined in 1982 the ranks of the 20 major borrowers in the world (by value of loans), and witnessed a foreign debt that nearly tripled from \$4.5 billion at the end of 1978 to \$12.4 billion at the end of 1984, according to Bank of Greece statistics. The OECD adds \$6 billion to that debt.

The government will have to do some fancy footwork to meet its external debt obligations, economists say. Many foresee a crunch in the heavy loan repayment years of 1987 and 1988 when, as the IMF put it, "the grace periods of earlier borrowing begin to expire and amortization payment on debt already contracted will rise rapidly."

Some economists say the new austerity measures will forestall the crisis. Conservatives have been forecasting the need to reschedule principal payments in a couple of years, which means cre-

National Economy Undersecretary Yannis Papantoniou flew off to Brussels for discussions with EC President Jacques Delors (who was informed of the program on the eve of its announcement) on the new measures that will curb imports. There was fear that the EC would consider the moves restrictive to intra-community trade and take punitive action.

Trade unions, mainly Communist-led, reacted at first with vows to "struggle to the end for the revocation of the anti-popular... economic measures" and a week later on October 21 went out on a general strike that paralyzed buses, trolleys, airplanes, taxis and schools, as well as closing shops, banks, and all public utilities. That night, 500,000 workers thronged into Syntagma Square in central Athens chanting "no to austerity". The rest of the week was disrupted with sector-by-sector strikes every day in every major city. Workers were particularly opposed to a freeze on any wage increases in excess of ATA, announced on October 19, calling it "illegal and unconstitutional."

The Federation of Greek Industries, a leading advocate of economic reform, could not have been exceptionally

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Farmers	0.2
Industry and commerce	22.5

ditor banks would probably ask the IMF to impose an austerity program to make sure they get their money back. But one insider says talk of rescheduling is "silly". At worst, he says, Greece will soon have to refinance loans, and perhaps pre-pay some of the principal due in order to avoid the bulge in 1987 and 1988. "The point is to keep reserves stable and the ability to borrow on foreign markets up," says the economist. For the time being, Greece fulfills both of those requirements.

It was widely rumored in late October that Mr Papandreou would turn to the EC for a 2 billion ECU (\$1.6 billion) loan, perhaps in search of a less demanding lending source than commercial banks, to cover the current exchange deficit.

pleased with the new package, which did not directly address its top-priority reforms of more investment, less inflation and increased production. They must have agreed, though, with Mr Papandreou's emphasis on exports, which industrialists consider "our only hope... to improve our balance of payments."

Government spokesman Kostas Laliotis insists that "the government has no intention to back down on implementation of the measures, which are necessary and unavoidable." It will be interesting to see, amid the popular pressure to ease off, whether the Papandreou government is able to keep its word over the next months. As Laliotis says, it must; austerity is the "only way out of the crisis".

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# Yankee fighters in the Greek revolution

by Hall Winslow in collaboration with Thanos Velloudios

Some of the American "Boys of Twenty-One" – the volunteers to the 1821 revolutionary war – found themselves transformed from romantic idealists to volunteers by the radiance from Byron's death at Missolonghi. Others were army or navy men who simply liked action.

There were two stars in this venture-some handful: Samuel Gridley Howe, a young Boston surgeon who later helped an independent but destitute Greece survive by providing food and other essentials; and George Jarvis, a rootless dreamer who became thoroughly hellenized and a tough guerrilla captain. Among the others, an eccentric distant relative of George Washington was fatally shot during a skirmish in Nauplia; a picturesque doctor walked about with a Kentucky rifle over his shoulder; two US officers, one navy, the other army, saw action at Missolonghi; a crack naval gunner and cook distinguished himself by being the only black among the volunteers; and another naval gunner went from the roar of battle to utter quiet – he became a cemetery caretaker in Athens.

A dignified marble monument, so unpretentious it is seldom noticed, stands isolated on a median strip amid torrents of traffic below the temple of the Olympian Zeus. It bears a florid tribute from the Maniot leader Petrobey Mavromichalis, a little bemusing

to Americans now in the light of present-day Greek attitudes to the US.

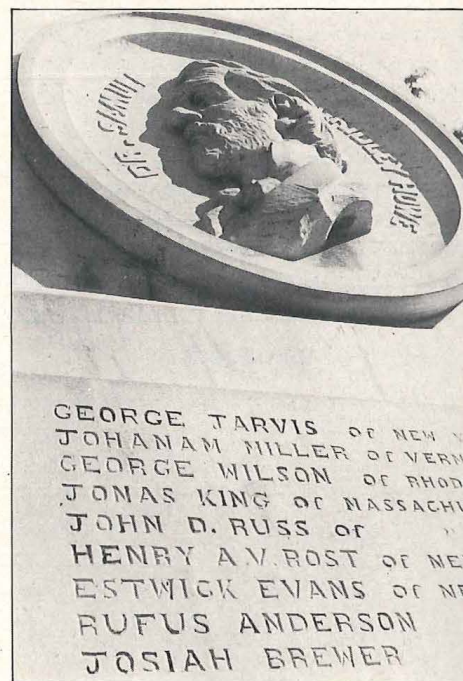
"Your virtues, o Americans, draw us close to you although wide seas separate us. We consider you closer than our neighboring nations and you are our friends and fellow citizens and brothers because you are just, philanthropic and brave."

The Athens post of the usually combative American Legion provided the initiative (says an inscription) for the erection in 1930 of this memorial honoring American volunteers for Greek freedom. Thus, although "Pan-Hellenic contributions" financed it, one would have expected that the Legion would have memorialized the fighters. But of the eight who smelled gunsmoke in many battles, only four are named in the inscription. The other six listed are a doctor and a correspondent, both involved in relief distribution work; a visiting envoy of US philhellenic groups; and three missionaries-cum-educators. True, the erection of the statue predated research on the subject, but one suspects a pro-civilian bias in the choice of those to be honored.

Three of the four portraits and, in a lower tier, 20 other names, belong to those philhellenes who never came to Greece. Their contributions were to proclaim the similarity between the Greek revolution and the American



The monument to the American Philhellenes

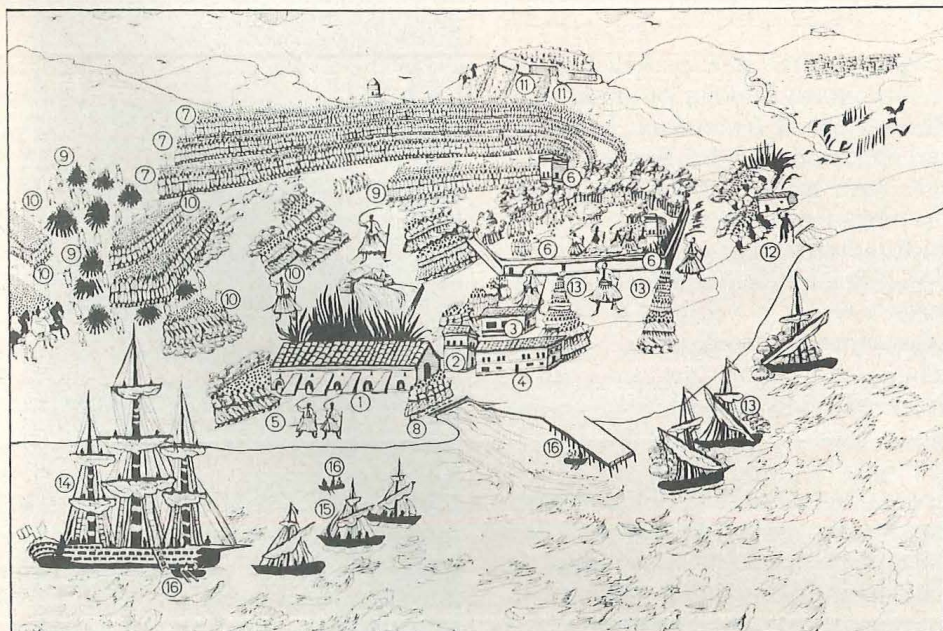


A close-up of the monument

one only 40 years earlier, to raise money for Greece and for financing volunteers; and, perhaps most crucially, to send food and clothing to the starving Greek noncombatants.

The four-faced monument, designed by Athenian sculptor G. Dimitriadis, would perhaps have been better situated in the center of a plaza. Of the four relief-busts, we see, on the front, Samuel Gridley Howe; on the left, Daniel Webster, orator, secretary of state, and pro-Greek organizer; on the right, overlooking a taxi terminus on Diakou Street, Henry Clay, the Great Compromiser of Kentucky. Hidden by pines and cedars in the rear is lesser-known Edward Everett, preacher-orator and secretary of state.

Among the 20 other enthusiasts for the Greek cause who might be known



The Battle of Myloi, from Makriyiannis' album of revolutionary battles



to most Americans are President James Monroe, John C. Calhoun, Sam Houston, poet FitzGreene Halleck, and Washington Irving, the most international of US writers.

The historian William St Clair says that Americans reaching Greece with the "intention of joining the Greek fighting services" numbered 16. This figure can be related to his total of 940 from all countries, the most numerous groups being: Germans 342, French 196, Italians 137, British 99, Swiss 35, Poles 30.

Many of those listed fought in groups identified with their respective countries of origin, but the few Yankees had to take their places with the Greek forces. Thus they hellenized relatively quickly. Three of the eight who actually fought died in Greece, quite in line with the overall average of 30 percent.

Perhaps it is our own vestiges of romanticism that lead our interest to the philhellenes who risked their lives as well as their energies for Greek autonomy. Research quickly reveals the universal favorite. The sculpted face on the front of the monument is rightly that of the admirable Samuel Gridley Howe. The relief-bust shows him as the proper Bostonian he became rather than the clean-shaven Yankee *pallikari* with black vest, tasseled hat, rifle and pistol shown in a portrait at Brown University in Rhode Island. In that he manages, despite his English puritan ancestry, to look as unmistakably American as any modern student-tourist — an amalgam, perhaps, of innocence, trust, optimism, and assured status.

With a diploma of medicine from Harvard, Howe at 23 could marshal,



The roll of Philhellenes



Monument to the Philhellenes in the Roman Catholic church at Nauplia

for a father reluctant to give his consent, some plausible reasons for going to Greece. But in later writings he told the real reasons: Bostonian strictness had prevented him and his sweetheart from being married; and the news of Lord Byron's death had recently inflamed cultured circles in the US. Howe had been among those fired by Byron's poetry and by his devotion to personal and political freedom.

Losing no time, he borrowed money from a friend, obtained a letter of introduction from Edward Everett, leader of the Boston committee, and took passage, stopping at Malta, Monemvasia, and finally, in early 1825, Nauplia, then the capital of the struggling Hellenes. "All my wishes have been fulfilled," he wrote upon landing. By March he had been appointed surgeon-physician and was marching overland to Patras with responsibility for the care of 7000 men. His stipend was 250 *grosia* a month. At Patras he set up a military hospital. Because he did not feel like asking the beleaguered government for his pay, he supported him-

self by taking private patients whom he allowed to pay whatever they decided they could afford.

Then the Egyptian Ibrahim Pasha with an "Arab" army threatened the Peloponnese. Howe, along with the more experienced American George Jarvis, set out for Tripolis with a party of 45. At this point he began his famous and revealing diary, an invaluable source of information about the revolution and its leaders.

Proud of his newly acquired shooting skills and toughness, he records the hardships: "There are whole weeks without a change of clothing; for three months I have not slept in a bed." He told of eating scavenged rations "with great appetite": olives, figs, snails, baked hornets. His "only glory" was the approval of his fellows. He writes to his father about the Greeks: "They are badly clothed, worse fed, and paid almost nothing. Mostly illiterate but by nature very shrewd, as lively as mountain goats, and brave in their way of fighting, somewhat like our red Indians, shooting from behind rocks and





Alexander Mavrocordatos

trees." The sailors, he says, are equal to any in the world – "They always win over the Turks."

But he is not blind to the abysmal organization, the disorder, the inertia and the egotism of the chiefs and their frequent lack of conviction. Perhaps he could draw parallels with the intrigues, faithlessness and betrayals that had bedeviled the American struggle. He explains Greek faults as the results of a long, cruel alien rule and the exhausting, prolonged conflict. The many disparagers of the Greek performance got no comfort from young Surgeon Howe.

In Messinia, when Alexander Mavrocordatos was getting ready to retreat, Howe got his permission to stay behind and set up a hospital in Kalamata. Later he went to attend the wounded at the action at Myloi near Nauplia. Finding no medical supplies, he fought as a simple soldier in the force commanded by George Jarvis. In the summer, he sailed with a fleet to capture Crete along with another US volunteer, Jonathan Miller. The attack was unsuccessful and he returned to Nauplia, remaining there as a hospital surgeon for most of 1826.

In January 1827, his new service began as surgeon aboard the *Karteria*, one of the world's first steam-powered iron gunships. The intrepid and innovative English captain was Frank Abney Hastings, whose contribution to the revolution's ultimate naval success can hardly be exaggerated. The ship took part in the unsuccessful battle of Piraeus (bungled by Admiral Lord Cochrane); in May it joined Admiral Miaoulis in an attempt to capture Oropos and cut off Turkish forces in Euboea and Thessaly. There soon followed action at Volos, where the Greeks captured five Turkish supply ships and burned two. Then, on May

29, Howe resigned his commission and finished his two and half years of fighting, to take up another activity that in the end was probably even more crucial to Greek survival.

George Jarvis, one of Howe's cronies, was less conventional and more colorful than the young Bostonian – a jaunty John Wayne, perhaps, to Howe's more serious Gregory Peck. He is one of three Americans, along with Dr John James Getty to be listed on the wooden stele commemorating philhellenes in the Roman Catholic church of Nauplia. The historian C.M. Woodhouse calls him the "first and best" of the US volunteers. Born into a



Figurehead of the *Karteria*

diplomat's family, he had literally never set foot in the US and was educated in Germany. Inspired by the nobility of the Greek struggle, he impulsively "abandoned his parents, his country and his future". From Hamburg, where his father was stationed, he walked all the way to Marseilles. There he fell in with Captain Hastings who was also trying to find passage to Greece. They arrived in Greece relatively early (April 1822), about three years before Howe. They were part of the first phase of volunteers, who were inclined to be glory-dazed, often neurotic, adventurers. Howe was to be in the second phase, steadier, more aware, better controlled.

In 1825, Jarvis was to write to the Boston philhellenic committee, setting out the qualifications for desirable volunteers. One can assume that he considered himself to fulfill the standards: they must have independent means (he had learned the uncertain-

ties of paydays), strong constitutions, be accustomed to hardships, have a chaste behavior, clear mind and a readiness for any useful action. They must be capable of devotion to the Greek cause, and ready to learn Greek, wear Greek clothing and eat simple Greek food. A religious disposition would help; personal interests must be renounced.

Known as 'Zervas', he strove to pass as a native and apparently pretty much succeeded. "As long as I breathe, I want to be considered as a real Greek and a son of Greece, which I embrace as a real mother," he wrote.

In Nauplia, Jarvis was immediately welcomed but the stiff-mannered Hastings fell victim to the then-strong suspi-



Frank Abney Hastings

cion of the English. Jarvis helped overcome it and joined Hastings' subsequent commands as an officer. He stayed with the talented captain for a year and a half, first on board the corvette *Themistocles*. Thirteen expeditions ensued, including actions at Chios, Mytiline, in certain Asia Minor ports, Syria, Crete, Cyprus and the Cyclades. The Greek sailors, he said, "resemble their ancestors. The men, when returning, enlist as territorials."

Then Jarvis began his guerrilla career on shore and learned to write Greek. He was at the siege of Athens and in the battle with Khurshid Pasha in the Peloponnese. The "rough American" served as adjutant in Byron's brigade and after Byron's death he stayed at Missolonghi with the defense engineer Cochini. Here he became friends with Jonathan Miller. In early 1825, he was in Nauplia where he met the newly-arrived Howe.

During more than six years in



Greece, Jarvis experienced two adventures stranger than fiction. The first was his capture in 1825 by the forces of Ibrahim Pasha in the Peloponnese. The canny pasha offered his prisoner high rank and correspondingly high pay if he would join the anti-Greek forces. Perhaps he hoped Jarvis would emulate the American George R. English, who gave up Greek service under General Church to become a general in Ibrahim's army. Jarvis refused and, inexplicably, Ibrahim released him. He became a counsellor to Kolokotronis in the Greek leader's dealings with American and European philhellenic groups. By then he was a lieutenant colonel, earning 18 pence a day.

The second episode was less clearly heroic. In June he was involved in a plot to assassinate the English adventurer Edward John Trelawny. This handsome, charming buccaneer and liar had attended Shelley's lonely seaside funeral in Italy. He had then accompanied Byron to Missolonghi but abandoned him because, as St Clair says, "Byron was not Byronic enough." He then became a confederate of Odysseas Androutsos, the unreliable and murderous *kleft* chieftain who fulfilled Trelawny's ideal of a Greek leader. He lived in Odysseas' great Parnassian cave and married the chieftain's half-sister.

Mavrocordatos, two Englishmen, and, according to Howe, Jarvis were members of the conspiracy to kill Odysseas and Trelawny. The two English gunmen only wounded Trelawny, who was later taken to the Ionian islands. Jarvis was a close friend of one of the Englishmen, but later disclaimed the fact. He never satisfactorily explained his involvement, but his letters to Mavrocordatos regarding the activities of Odysseas are on record. This



Samuel Gridley Howe: clean-cut pallikari

"scandalous and tragic episode" is an example of how philhellene volunteers could take part in Greek intrigues.

In 1826 a shot caught him in the leg but he recovered and joined Karaiskakis on the mainland until that general's death. This marked the end of his military service. During the next year and a half he helped his crony Howe distribute the supplies coming by ship from the US. But in August 1828, the tall hellenized lieutenant-colonel died of malaria and was buried in Argos. He had spent his own money without stint and received little fame. His journal and related documents, published in Thessaloniki in 1965, brought him posthumous respect. He had, to a high degree, found in Greece a replacement for his renounced family and country.

Jonathan Miller was somewhat older than Jarvis or Howe. An experienced US army officer who served as a lieutenant in the war of 1812, he spent an unruly and dissipated youth before undergoing a religious conversion. He landed in Missolonghi in November 1824 with \$300 and a letter from the Boston committee. Here he struck up a fast friendship with Jarvis. At first he was assigned to train Greek troops; he learned Greek and adopted the Greek uniform. In Nauplia he made friends with Howe and thereafter the two often saw the same actions. After 15 days in besieged Missolonghi, he escaped in a small boat but was reported to have killed four of the enemy with a cannon shot from the walls. (There were apparently no Americans at the eventual *exodos* from Missolonghi a year later in April 1826.)

Miller, Jarvis and Howe were together at the battle of Myloi, one of the important engagements of the war. For two months Miller acted as Howe's assistant on the expedition to Crete. In May 1827, he was without money, clothes or passport, but by this time Howe needed him to help distribute food from the American relief ships. Thus his soldiering ended and his philanthropic phase began. Eventually, he returned to the United States and became a congressman from Wisconsin.

Though favored by Admiral Miaoulis, former US navy captain John M. Allen was disliked by his fellow US volunteers who described him as ribald, devil-may-care, "destitute of moral character" – an "American blade" strutting about with ornate pistols. Resigning from the US navy in

1824, he arrived at Nauplia in December of that year. He soon fell ill and went to Smyrna to recuperate. In June 1825, Eduardo, as he was known, was with the ship *Miltiades* in the Souda blockade. During the attempt to raise the blockade of Missolonghi, he was wounded in the thigh. In May 1826 he carried dispatches to London and reported to English officials and the philhellenic committee on Greek naval prospects. He wrote letters to the *Times* attempting to revive English enthusiasm for eventual victory. On his return he stopped in Paris and made friends with the Marquis de Lafayette, also a philhellene and revered as an ally of the US in its rebellion against English rule. He was on one of the Greek ships in the decisive battle of Navarino in October 1827.

By the end of 1828, Allen had faded from history. In Greek archives are several letters – one from him itemizing amounts owed him (8791 *piastra*), and several letters from bureaucrats forwarding or discussing his claim. The trail disappears after his final letter written on December 27, 1828 from Poros, acknowledging receipt of 500 *grosia*.

Allen's name does not appear on the Athens memorial and one is forced to speculate why. He was dutiful and enthusiastic, respected the Greeks and was not likely to throw it all up because of a delay in pay. A Greek historian says he was dismissed from the Greek navy, but no documentation is provided. At least one other historian considers that he has been unfairly judged.

There is no mystery, however, about the omission of William Townsend Washington from the memorial in Diakou Street. This improbable character, a distant relative of the first US president, obtained a commission from West Point at the age of 22. Everett was his contact with philhellenism. In 1825 he appeared on Hydra dressed in the peacock uniform of a hussar and began hustling a prestigious role in the freeing of Greece. He had letters of recommendation from the Vice-President and from Secretary of State Adams and Secretary of War Calhoun. Impressed by his famous surname, the Greeks paid him close attention until his impractical suggestions and egotistical behavior put them on their guard.

He had two hang-ups. First, he was a fanatical admirer of the French royalists. He became a friend of the French philhellene General Roche, who was



trying to persuade the Greeks to choose a French prince as their king. This brought him eye-to-eye with another French volunteer, the anti-royalist Colonel Fabvier. It also led him to clash with the Petition of July 1825 in which the Greek government and other leading Greeks begged the British to accept Greece as a protectorate. Roche exploited Washington's status by getting him to co-sign an "international" warning against a British takeover. The protest was soon dismissed as a transparent intrigue. Both men were disowned by their respective home committees.

Washington's second problem was his boundless egotism, which led him to propose that the impoverished government approve – and finance – his plan for raising a force of three thousand mercenaries from France, Ireland, Italy, Germany, and the US, with, naturally, himself as commander.

A third black mark was his squandering of monies, particularly \$200 sent by the Boston Committee to Jonathan Miller. After the inevitable defeat of his proposals, he went off to Smyrna where his Greek costume provoked the hostility not only of the Turks but also of the admiral of the US Mediterranean fleet. Back in Greece, he got himself posted in mid-October 1825 to Missolonghi as an artillery captain. But he didn't get inside the walls and later, becoming ill, he was treated back in Nauplia by Howe. A visit to Paris preceded his appearance in May 1826 at Zakynthos. At some point in his chequered career, he incongruously asked to marry Vasiliki, daughter of the Souliot chieftain Markos Botsaris,

and was turned down.

His story draws to an unheroic close in Nauplia. The leaders Fotomaras and Grivas were squabbling; our non-hero reportedly took the side of Fotomaras. In an exposed plaza, he was caught on July 16, 1827 by a stray shell during sporadic firing from the fortress above the town. For treatment he was taken aboard a English ship, and despite the efforts of Miller, he expired. One historian reports that when wounded Washington was trying to reconcile the opposing factions. If so, the overweening naivety of his role was equalled only by the pathos of its last scene.

The eccentric medico who carried a Kentucky rifle around with him is a shadowy figure who appears only fitfully in official letters and reports of those chaotic days. On the wooden stele in Nauplia "Geddy" is listed as dying at Dragomestre (Astakos, near Missolonghi). In Greek records, a name appears variously transliterated as Jetty, Gett, or Wett. The full name John James Getty appears only on a receipt for *tallira* paid for three months' service with General Church; it is dated July 1828.

An anecdote has it that shortly after his arrival in Greece, during the early stages of a naval battle, Getty was waiting behind a shelter with his surgical instruments ready. To ease his position, he stretched out and exposed his foot. A musket ball wounded him in the heel and, reaching for his instruments, he quietly removed the bullet.

In August he was called to attend the wounded Captain Hastings who had re-

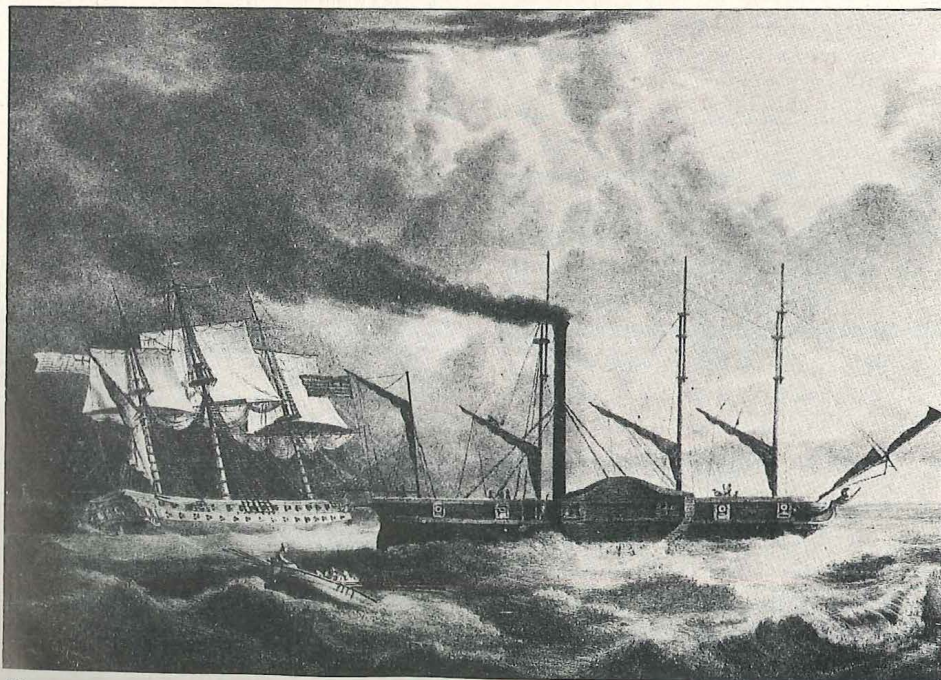
ceived a shot in his arm while leading an attack through the Missolonghi marshes. His care was futile; Hastings died of blood poisoning, aged 33.

According to General Church's reminiscences, Getty himself died in an "accident" in August 1828 at Cape Mitiki, west of Missolonghi, thus making up, with Jarvis and Washington, the three Yankee volunteers who died in Greece. But he failed to meet criteria for inclusion on the Diakou street memorial in Athens.

Three other US volunteer fighters have a claim for recognition. James Williams, the black naval man, was experienced in the Mediterranean, having served under Stephen Decatur in 1815 when the US squadron moved to suppress pirating and free some American captives. In Greece, he became a cook in the officers' mess of Cochrane's flagship *Ellas*. At the Nafpaktos engagement, Williams led a landing party and was wounded in the hand and foot. By December 1827 he was hospitalized at Poros. Here he met Jonathan Miller who replaced the clothing and effects Williams had lost. His omission from the monument is disturbing. One is ready to investigate whether a name might now be added to the marble list.

The name of George Wilson of Providence, Rhode Island, is on the memorial. His post-war life may explain why he alone of the two non-commissioned volunteers is included: he settled in Athens, bought an estate, and probably married an Athenian woman – "with a large dowry", reports one historian. In 1836 he became the first caretaker of the Protestant Cemetery, now part of the First Cemetery of Athens. He obtained this employment from the missionary John H. Hill, founder of the still existing Hill School in Plaka.

But his services at sea were ample justification for honoring him on the memorial. Recruited by Cochrane's nephew in Marseilles, Wilson joined the crew of the *Sotiros*, a brig donated by French philhellenes. He served with that ship from March 1827 until January 1828 when it was lost. He later fought in all the final battles of the war. At one point, he disclosed to his officers the plan of some recruits to desert after receiving their pay. He distinguished himself, reports Jonathan Miller, at the battle of Itea below Delphi, where a Greek squadron destroyed a small Turkish fleet. At a banquet commemorating that battle, Admiral Cochrane toasted Wilson's exploits.



The steamship Karteria and the frigate Hellas



Howe, Miller, and Jarvis, in their new posts as relief agents, worked ceaselessly during the later phases of the war. Eight shiploads of American supplies arrived in two years, adding substantially to the 17 sent by French philhellenic groups. In the US they labored to raise money and to obtain donations like sacks of flour, hogsheads of salt pork, and clothing from garment makers and even groups of seamstresses. In Greece, it required great ingenuity and firmness to get the food and clothing past the many greedy hands of officialdom to the destitute population. The Yankee trio, seasoned in the language and the ways of local authorities, was usually successful.

Howe's device of melding relief distribution with public works apparently brought good results. The harbor at Aegina needed rebuilding, so he put out a call for workers and paid the men, women, and children who responded in food and clothing. Unfortunately, by raiding the temple of Apollo nearby and taking away its marble foundations for a new jetty, he incurred the displeasure of future archaeologists. The resulting structure is still visible; for a time it was called the "American mole".

Another, even more farsighted, project was the refugee colony at Examilia a little south of Corinth, where 26 homeless families were settled, a school built, and cultivation begun. Howe named the colony Washingtonia. He amazed the refugees by constructing a simple wheelbarrow, the first they had seen. On his 1834 visit to Greece, he was able to note the settlement's continuing vitality. With his wife Julia he also visited Greece in 1867, at the time of the Cretan revolt.

Both Howe and Miller adopted Greek orphans and also collected parties of orphans to go to the United States aboard the returning relief ships. Thus a fascinating theme emerges: How many of the descendants of these orphans know their roots? And did any orphans ever return to Greece?

Howe died in 1876 at the age of 75, his post-war history having included a directorship of a school for the blind; marriage to Julia Ward, who wrote during the Civil War the words for the abolitionist "Battle Hymn of the Republic"; and devotion to freedom for the slaves.

Among the non-fighting volunteers named on the monument, Dr John D. Russ served as a physician for a year at Howe's Poros hospital. Although he recognized the reasons for Greek behavior, he remained antipathetic to-



Lord Byron: inspired Americans to action

wards the Greeks. He later helped Howe with the founding of Examilia and was left in charge in 1829. The writer Henry A.V. Post, who accompanied one of the relief ships, later published his *Visit to Greece and Constantinople 1827-28*. He extolled the virtues of Jarvis and gave admiring accounts of the skill and egalitarianism of Greek naval officers and crews.

The three missionaries named on the memorial, Jonas King, Josiah Brewer and Rufus Anderson, each had varied and by no means unadventurous lives in Greece. King daringly married a Greek, was put on trial for anti-orthodox teachings, and later anathematized, and in old age became consul at Athens. Brewer founded an innovative school for girls at Smyrna (for which the Roman Catholics denounced him) and later in Athens promoted a republican form of govern-

ment with a US-style constitution for Greece. Anderson's school in Aeropolis was closed by orthodox opposition; his main contribution is his published *Observations on the Ionian islands and the Peloponnese*. All three, through their writings, their administration of schools and relief work, and their forthrightness, go a long way to surmount the doubts that the twentieth century has raised about missionary activities.

Not without considerable suppression of detail, a colorful chapter of early US "influence" can thus be brought to a close. Those who cringe today at great-power charges and countercharges and pray that deterrence is real will perhaps carry away a nostalgic admiration for the fighting philhellens and the times when ideals could still stir souls.



# The new taking of Troy

A Mexican classics scholar believes that the Troy of Homer's 'Iliad' was not in Asia Minor but on the Dalmatian coast. Not surprisingly, Yugoslavians are all in favor of the theory. Based on etymology rather than archaeology, it is certainly intriguing. But does it hold up?

by Richard Foltz

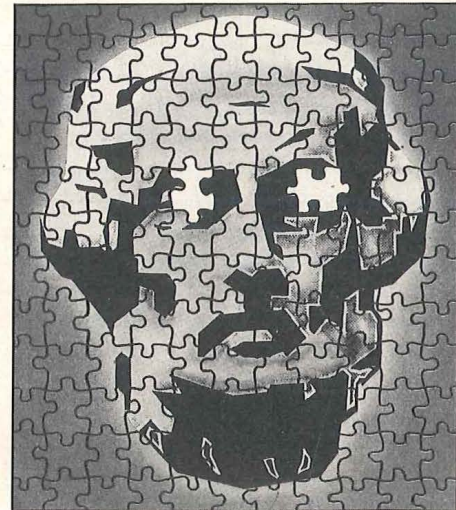
Gabela, a seemingly nondescript Dalmatian farm town, has seen more crowds and excitement in the past two months than most of its neighboring villages have since the Turks arrived. Thanks to a new theory about Homeric geography proposed by Mexican classics scholar Roberto Salinas Price in his book, *Homer's Blind Audience*, Gabelans have almost overnight adopted the belief that they are sitting upon the ancient city of Troy described in Homer's epic poem, the *Iliad*.

Salinas, who anonymously visited coastal Yugoslavia twice in the course of his 20-year research into Homeric geographical problems, was invited back on an official visit in September by the Yugoslav authorities. Scores of journalists and local would-be 'Trojans' clamored about the author throughout a three-week tour which took him from Belgrade to Bosnia and finally to Zagreb, leaving in its wake a tidal wave of debate and speculation which for once seemed to unite the six Yugoslav republics.

*Homer's Blind Audience*, a 142-page essay published in English earlier this year (San Antonio: Scylax, 1985) and in

Serbo-Croatian on September 18, uses geographical references in the *Iliad* to support the contention that the site of Trojan Ilios as described in Homer was not in Asia Minor as traditionally believed, but rather in Dalmatia, in the Neretva river valley. Since the *Iliad* is widely accepted as the germinating seed of Greek history and culture transferring it to a Dalmatian setting would give Yugoslavia a claim to being the 'cradle of Western civilization', a proposition modern Yugoslavians are only too happy to accept. The fact that a theory crediting ancient Illyrians with the importation of pre-Greek culture would place the laurels upon today's Albanians is overlooked. In particular, local authorities at Čapljina (seat of the district into which Gabela falls) have leaped with a passion on the notion of a Dalmatian Troy, and are currently planning excavations to begin at Gabela next year.

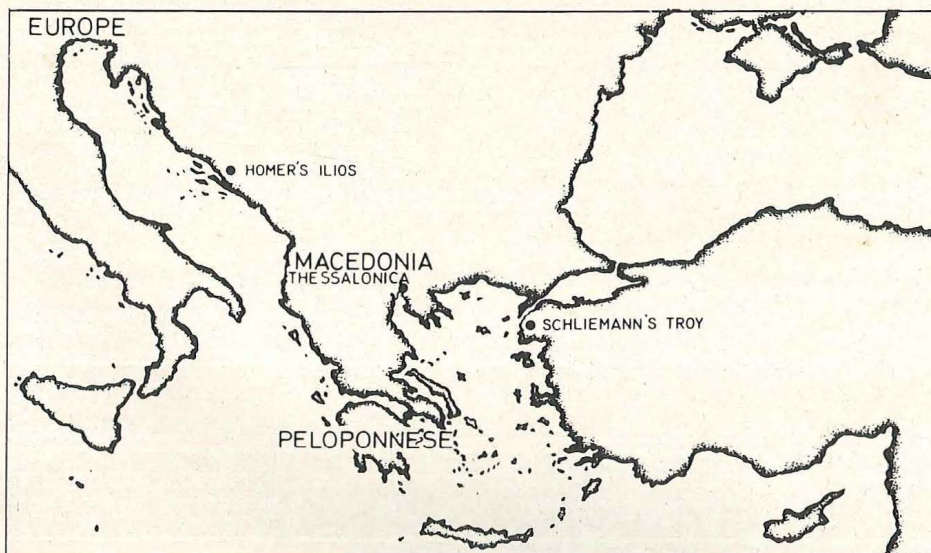
Salinas himself first became absorbed with what he calls the Homeric Question during the early 1960s, when commentaries on the *Iliad* were part of his studies. "There was too much doubt surrounding the *Iliad* and the existence of Homer," he relates. "Books from all



periods showed there were discrepancies." Working from the premise that the *Iliad's* authorship (presumed to be more than one person) was disposed of – and even preoccupied with – a highly sophisticated sense of geography and organization, he was unable to reconcile numerous descriptive passages in the text with observable facts about the Asia Minor location traditionally associated with Troy, in particular the strata at Hissarlik excavated under Heinrich Schliemann a century ago.

Passages implying a sea to the east of Ilios, the lack of congruence between the actual arrangement of Aegean islands and the routes followed by certain characters in the *Iliad*, and the incompatibility of the weak Turkish river Menderes with a mighty, flooding Scamander, were the first problems Salinas detected. The only alternative setting which could provide an eastern sea (the Euxine), islands off the west coast, and a major river, was the Dalmatian seaboard. In the first half of *Homer's Blind Audience*, Salinas presents a detailed argument against Hissarlik as Homer's Ilios, and offers a disturbingly rational one in favor of Gabela. With meticulous attention to small details, he shows how the Dalmatian islands align due west along the 43rd parallel from his Ilios towards Zeus' and Poseidon's glimmering sunset, how the astronomical perspective of the region fits Homer's references, and how the Neretva can flood with the aid of its many tributaries. Offering only speculation, Salinas is no scientist, yet his knack for etymology is impressive. In the following example, he identifies the rivers Rhodios and Granicos mentioned in the *Iliad* with existing ones in Yugoslavia:

"These share a color, as if the rose redness of Rhodios were somehow associated with a *granate* redness of Granicos. Since the name of Rhodios is akin with *rhóthion*, 'a dashing wave: surge', 'a loud roar', it may be identified with the Buna, which, though a very short tribut-



Salinas sites Homer's Ilios in Dalmatia, not Asia Minor.

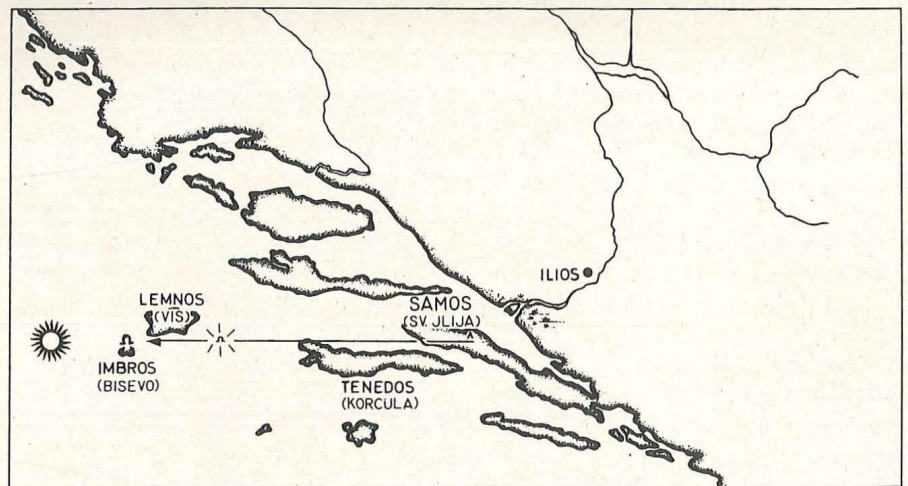
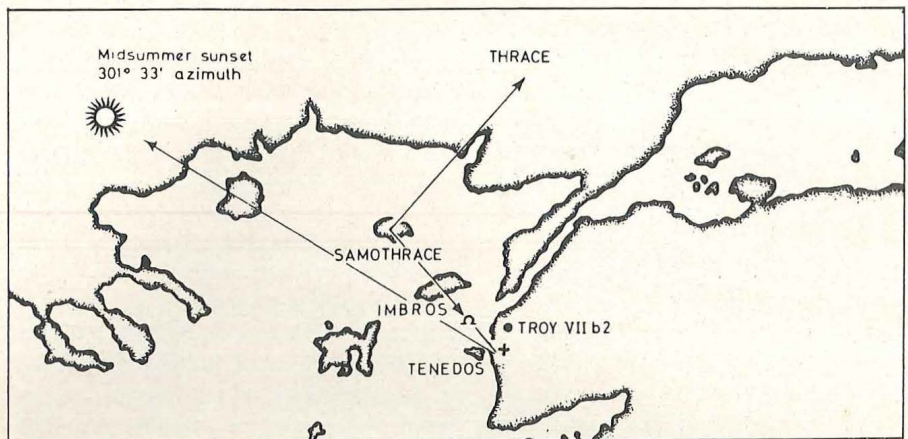


ary, wells up from the depths of the earth with a thundering roar. The name of Granicos is akin to *kranaós*, 'rugged, rocky, stony', and may be identified with the Ugrovača which never meets the Neretva; instead, by the same token the Rhodios emerges from the earth, it disappears into the stony and porous ground." (p. 45).

In Salinas' book no single detail is decisive; rather it is the collective mass of minute observations woven together that seems to sway the balance. No Homeric geonym, toponym, or ethnym is without its significance for Salinas, and he traces enough of them to make a statistician blink. In fact, his extrapolations come at such a rapid-fire pace that, by the time he starts explaining how Crete was originally the name for Rome and Athens lay upon the Gulf of Taranto, the reader feels he's lost hold of the reins on a wild horse. The writing style, moreover, is so overbearing that some of the more tenuous statements are easily breezed over and taken for granted. Nevertheless, if one proceeds with caution and a critical eye, the pieces appear to fit together.

Salinas gives Homer the credit for this seeming coherence. Early in his research, he recalls, he began to feel that the information he had amassed was exceeding his capacity to digest it. It was precisely as he was cataloguing his findings to turn them over to other researchers that he "miraculously" stumbled upon what he saw as an eight-part Homeric classification scheme used for geographical information in the *Iliad*. "Suddenly everything seemed to fall into place," he recalls. "Within two weeks I was able to solve the entire problem of Homeric geography." The *Catalogue of Ships* appeared to list points in diagonal criss-crossings over the Adriatic, and comparisons between Homeric, classical, and modern place names around the sea-basin seemed to coincide neatly.

Since this apparent geographical shift indicated that locations named in the *Iliad* corresponded to sites other than the traditionally accepted ones, much of Salinas' subsequent work consisted of tracing the etymologies of Homeric place names in order to situate them more plausibly about the Adriatic. Once a pattern began to show, its implications snowballed. The ensuing connections seemed to show that the Thracians originally came from central Italy, with the Mysoi, the Hippemolgoi and the Abioi as their neighbors. Salinas concluded that the Danaan invasions were therefore launched from the eastern Italian seaboard, with the forces of Menelaos coming from the northern, Venetian



Salinas argues that at Hissarlik (above), the sun's greatest northern declination at a midsummer sunset is 301 degrees 33', making the alignments of Samothrace and Imbros with a supposed grotto between Imbros and Tenedos for a sunset impossible. His new schema (below) eliminates this discrepancy.

basin and those of Agamemnon from the Gulf of Taranto in the south. In this way, the invading armies brought with them myths and other cultural elements which eventually found their way southwards into Greece, as Danaan soldiers mixed with the defeated Trojans and became known collectively as Dorians. Salinas furthermore believes that the Trojans spoke a sort of proto-Greek language in which the *Iliad* and the *Odyssey* may have first been composed. He thinks that when the Homeridae later brought these works to Greece several centuries after the Dorian invasions, the then-settled Dorian Greeks recognized elements of their own language and past in the epic poems, and adapted them to serve as the definitive Greek history. According to Salinas, the Greek authorities at the time (around the 7th century BC) found it expedient to transfer this history onto Greek territory, and so re-named all the locations in Greece with names from the *Catalogue of Ships*. Twelfth century BC ruins at Hissarlik in Asia Minor (the stratum which Schliemann labelled Troy VIIb2) suited the chronology of the *Iliad*, so the site was accordingly re-colonized five centuries later (the Troy VIII stratum) as a revival of 'ancient Troy'.

Salinas believes that his Dalmatian Ilios was more of a "shrine" than a city, and that the *Iliad* was originally conceived as a sacred text to celebrate it. He cites the "ritual" nature of its destruction by the Danaans, and points out that Gabela comprises three hills whose relative positions suggest the shape of a phallus.

Gabela today is a small, rural town of around 700 inhabitants. Its southeastern hill, which Salinas identifies as Callicolone, is crowned with the ruins of a Turkish fortification with possibly Roman origins. This area has been sectioned off by the somewhat overzealous Čapljina Tourist Organization as "the remains of Troy", where an admission fee is charged (50 dinars if you know what *ulaz* means; 100 dinars if you have to read it in German or English), and excited children sport "Troja-Gabela" t-shirts sold at a paraphernalia kiosk. Retreating back up the town's central avenue, one comes upon the two other hills: to the right, a cheerful, toothless old lady presides over a set of terraced ruins Salinas calls "the rooms of Alexander", while to the left the highest summit – his "Pergamos" – is occupied now only by a small church and its cemetery. All three vantage points command a strategic, inspir-



ing view over the surrounding fields towards the stark mountains which encircle them. The deep turquoise Neretva winds through thick trees and vegetation across the wide, twisting plain upon which the assailing Danaans may have camped. From up here, Helen would indeed have been impressed as Priam bade her, "...sit before me, that thou mayest see thy former lord and thy kinsfolk and thy people..."

Romantic musings aside, the area is so eminently cluttered with stones of all descriptions and potential significance that a wandering eye is hard-put to discern Venetian from Turkish from Roman from (Trojan?) ones. For that matter, some of the houses occupied by living Gabelans look old enough to be Trojan. Appearances are deceptive in dreamy Dalmatia.

Today upon these three hills, frantic lizards and small, scrambling snakes are the sole witnesses to a noble past which may lie beneath the rocks and dry grass. Below, the idyllic town's tranquillity is disrupted only by the indifferent clucking of chickens and the occasional sputtering roar of small farm vehicles. Still, the place does feel like a fine setting for ancient Troy – if you're inclined to want it to.

Salinas is not the first scholar to have

avored a Dalmatian setting for Troy. His work was greatly enhanced by a 1967 meeting in Dubrovnik with Aristid Vučetić, who died several years ago leaving an immense manuscript – his life's work – about the wanderings of Odysseus off the Dalmatian coast. A Montenegrin by the name of Vasko Kostić has done extensive research on local memories of Troy, and has turned up some archaeological evidence. The inhabitants of Herzegovina even have an old folk dance called the "Trojan" – nobody knows why. Finally, there are the large, well-preserved remains of a 12th century BC city, Diorson, only 15 kilometres from Gabela, which could have been part of administrative Troy. The point is that these odd bits of information have never been accorded sufficient consideration to amount to anything on their own; Salinas' theories may now give them their shot at credibility. But as one Zagreb journalist warns, "If the archaeologists don't turn up some solid evidence within a few months, nobody here will ever discuss it again. That's the way Yugoslavia is."

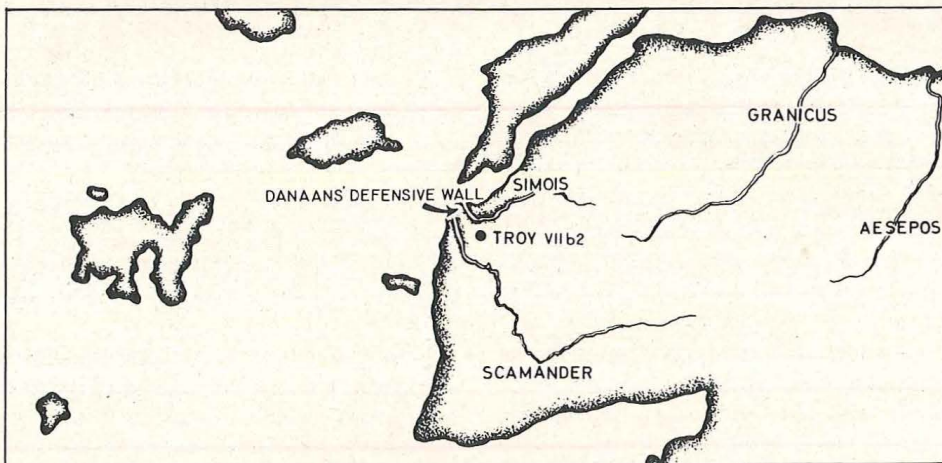
Salinas himself doesn't agree that the final word lies in simple excavation. He points out that whatever is dug up can always be interpreted according to the experts' personal inclinations and pre-

conceptions, as for example the findings at Hissarlik which have automatically been attributed to 'Trojans'. Still, he insists, "good ideas have no boundaries", implying that sooner or later the truth must out and that even an act of political chicanery that has endured for 2600 years will one day be exposed. As he states in *Homer's Blind Audience*:

"The pilfering of the *Catalogue of Ships* and the eventual take-over of the *Iliad* and the *Odyssey* from their original owners was evidently viable. This implies not only a strong political motivation, but also an ulterior political gain. The history of Hellas had gone unwritten, and rather than produce and export her own cultural traits, she borrowed them from abroad and called them her own. But so much had been borrowed that it became plausible – if not imperative – to revamp what was known of haphazard history, and consolidate it in the *Iliad* as a general Hellenic account of prior times." (p. 136)

Salinas goes on to blame an enduring misconception of Homeric geography for what he perceives as a complete stalemate in studies of classical literature today. "Comparison of the (use of the) article 'the' in Sophocles to (that in) Seneca," he exclaims, "how vapid! There's nothing to write about. It is a shame that such enormous talent must dwell on such nonsense." He believes, moreover, that the classics must be re-read today in a new light, since he feels the intelligentsia of former times, from Hesiod to Plato, was well aware that Troy was not in Asia Minor. In fact, as late as the 10th century, Stephanos of Byzantium in his geography locates Ilios "... west of Macedonia, in the land of Europe..."

If the theory that Troy was in Dalmatia proves correct, of course, it is not just the classical authors, but the whole of Western prehistory, which will have to be reinterpreted in terms of new geographical roots. And if the invasions of Troy did originate from the Italian peninsula, with a mixture of pre-Mycenaean Danaans and homeless Trojans later bringing their language and myths southwards as Dorians, the ancient Greeks may prove the biggest wool-pullers in history. Thus it comes as no surprise that the Greek press today is responding to the hullabaloo up north with resounding silence. On the other hand, Roberto Salinas Price may himself turn out to be one of the slickest charlatans of modern times. If he is, that leaves *Homer's Blind Audience* as a brilliant exercise in rationalization, and, sociologically speaking, qualifies it nonetheless as highly interesting reading. □



According to Salinas, the Scamander's sparse tributary system (above) is hardly compatible with the torrential floods which swept away the Danaans' defensive wall. But the Neretva (below), with its many tributaries, closely fits the Homeric description.



# People's market: the laiki agora

Photos: Kathryn Patey  
Text: Dimitris Sivyllis

The *laiki agora* (people's market) has been serving the need for direct transaction between producers and consumers for centuries, but specific streets in city neighborhoods have been set aside for weekly gatherings of peddlers and buyers only since the 1930s. As the oldest means of making fresh produce available when and where it is needed, the *laiki* carries a load of traditions and folklore. And unlike other popular institutions in Greece, which were long ago 'beautified' for the benefit of tourists, the *laiki* has changed little since its inception.

Many city-dwellers prefer the local market because there they can pick and choose each item they want to buy. It is also a congenial shopping place – in the open air, free of the plastic cleanliness, piped music and prepackaging of the supermarket. And it is as popular in the affluent suburbs of Psychico, Philothei and Kolonaki as in more working-class Piraeus, Peristeri or Aegaleo.

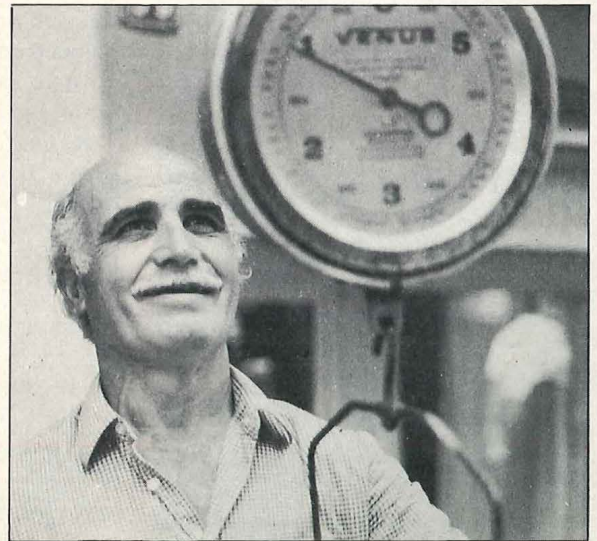
Few tourists are aware of the existence of the *laikes agores*. But early birds setting out on a discovery tour of Athens as the peddlers are preparing



*Fresh from the garden to you*



*A mountain of melons*

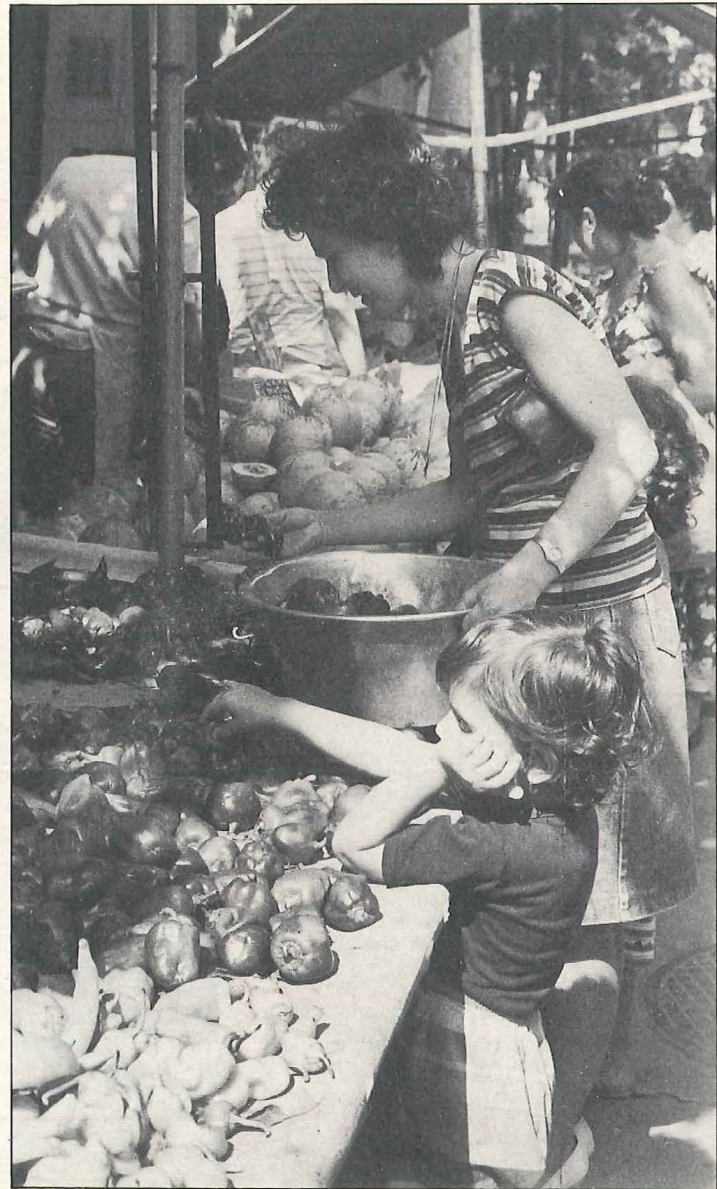


*The joy of marketing*





Sorting through what early shoppers have left behind



Imitating mother – but shopping isn't that interesting



If you forget your shopping cart, buy one at the market



Lemons for sale

for their own busy day may have the chance to witness the weekly transformation of an everyday street into a one-day bazaar.

It all starts at dawn, winter and summer, with men and women unloading a bewildering variety of goods from trucks, old sedans, pickups and three-wheeled vehicles, blocking off the designated street at either end and setting up stalls in the roadway and along the sidewalks.

Around 7:30 the first shoppers appear, mostly housewives and elderly people, with shopping bags, two-wheeled carrying carts, and plastic bags, out for a good buy – a few eggs, a week's supply of vegetables, some cheap fruit, a new flower pot, or a dressing gown.

The busiest time on *laiki* day is between 9 and 11 in the morning. Even before you reach the street where the local *laiki* is held each week, you can hear the noise of the market – a hubbub of voices touting, bargaining, soliciting, chatting, and all seemingly com-

peting to be heard above the rest.

Then, turning the corner, you come upon a river of people slowly moving between banks of stalls laden with goods of every kind.

Most of the stalls sell fruit and vegetables. While much of the produce is available year-round, there are a few seasonal variations. February and March, for example, are the months for artichokes, April and May for loquats and strawberries. In the summer months come all the stone fruits – apricots, peaches and cherries – and juicy melons and watermelons. November brings hard yellow quinces. By winter the selection of fruits is reduced to oranges, apples and pears and the vegetables – spinach, cabbage, beetroot, *horta* greens and cauliflower – come into their own.

You will also find herbs at the *laiki*, both fresh herbs in season – dill, parsley, mint, bay leaves and basil – and dried sage, oregano, rosemary and marjoram all year round.

Besides fruit and vegetables, every





You don't even need a stall – the road will do



Bending to the task of choosing onions



Supermarket goods at less than supermarket prices



As many people seem to be standing chatting as tackling the stalls

*laiki* has eggs, fish, meats, and grains – wheat, dried beans, rice and *fava*. There are also stalls selling plastic buckets, flower pots, kitchenware, and the essential shopping carts; clothing; rugs, pillows, slippers and curtains; and supermarket products, too – cleaning products, dishcloths, tissues and toilet paper.

Whether by the stridency of their voices or the attractiveness of their displays, the stallholders try to draw as many customers as they can cope with single-handed. They are, in most cases, the producers of the goods they sell. One advantage of the *laiki* is that it does away with middle men. A producer may sell some of his goods to bulk buyers from the supermarkets or to other *laiki* peddlers, but he will keep a good portion for his own stall.

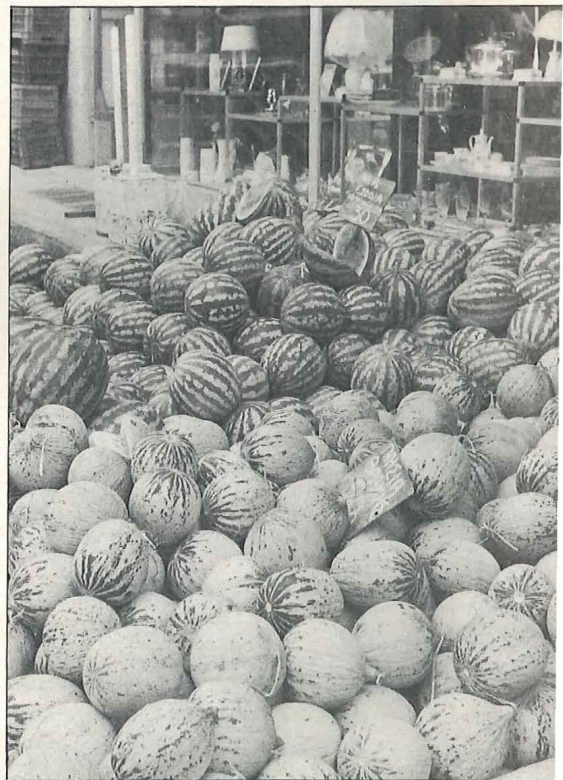
The goods he offers will be of varying quality. Naturally the stallholder wants to be able to offer the best quality possible. But he will also have goods of middling quality at slightly lower prices. And even his would-be

rejects will be bought by the poorer – or thriftier – customers.

By one o'clock most customers have found what they were looking for and are on their way home. But the market is still open for latecomers, who will have to accept the produce that the early risers decided to leave behind. By two o'clock, however, the merchants begin dismantling their stalls. Trucks and pickups reverse slowly into the street as unsold goods are packed into cardboard boxes or plastic bags, to be offered again in tomorrow's *laiki*. A few old women who have been waiting since noon make their way to the piles of discarded oranges, onions, flowers and potatoes and sift through them carefully in the hope that a careless peddler threw away something edible.

At two thirty the garage collection trucks move in, followed by the street washing vehicles. By three no sign remains that only a few hours before the street was a bustling marketplace.

Two or three hundred years ago, trade was quite different from what it is



Fat melons – the originals from Thrace, says the sign





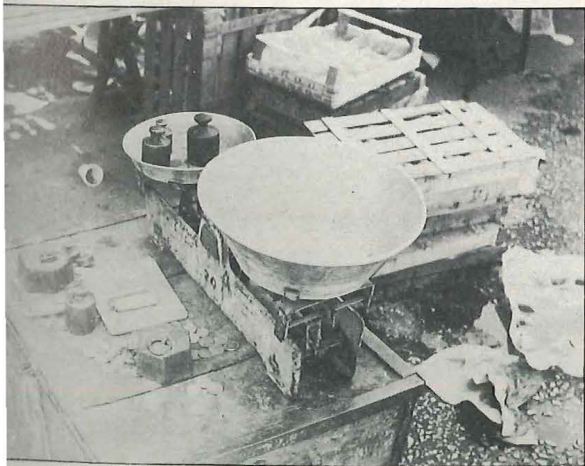
*The stallholder makes his fruit display a work of art*



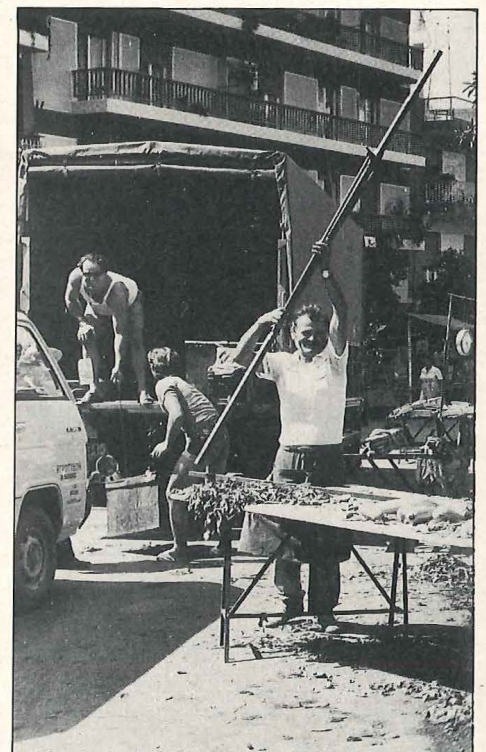
*Customers choose each piece of fruit they buy*



*The poetry of potatoes*



*The stallholder's scale, weights, chalkboard*



*Packing up till tomorrow's laiki*

today. A farmer who had plenty of tomatoes but no beef for the stew would walk over to his neighbour's farm and trade tomatoes for beef – to mutual advantage. This practice was eventually extended to the village square, where, once a week – usually on Sundays when all the villagers were gathered after church – farmers bartered surplus goods. From this makeshift market grew the village fairs and markets that even today form a vital part of the rural economy.

As Greece's large towns and cities grew, the farmers began taking their goods to the city dwellers, who had no produce but offered precious cash in exchange for fresh fruit and vegetables. With their straightforward principle of taking the goods to where they were wanted, the *laïkes agores* bypassed complicated hierarchies of middlemen – and both farmers and consumers were happy.

Early this century the *laïki agora* became an official institution, protected by the Ministry of Commerce. Licenses to hold markets in specific streets and to sell goods at the *laïki* are issued by the ministry or the local authority. A *laïki agora* fund was established in 1932 to improve the markets' operations and provide financial support for producers. As grocery stores grow into supermarkets the *laïkes* continue much as they have done for centuries – and, if anything, they are today more popular than ever. □



# 1985 Thessaloniki Film Festival

by B. Samantha Stenzel

The 26th Thessaloniki Film Festival, held from September 30 to October 6, began without the traditional opening address by the Minister of Culture, Melina Mercouri. Perhaps the burden of having to face the crowd of cynical representatives of the cinema world and tell them once again that *this* year the comprehensive new cinema law would finally be passed, was too great. The draft law provides for a return of the taxes on cinema tickets to producers, cinema owners and the Greek Film Center (GFC). The GFC hopes eventually to have a special service under the umbrella of UNIGREECE to coordinate international

budget films – despite technical flaws – can still entertain audiences if they are well scripted and directed. The selection included Laskos' silent classic *Daphnis and Chloe* (1931), which mesmerized a mixed audience of foreign critics, cinema professionals – and cleaning women.

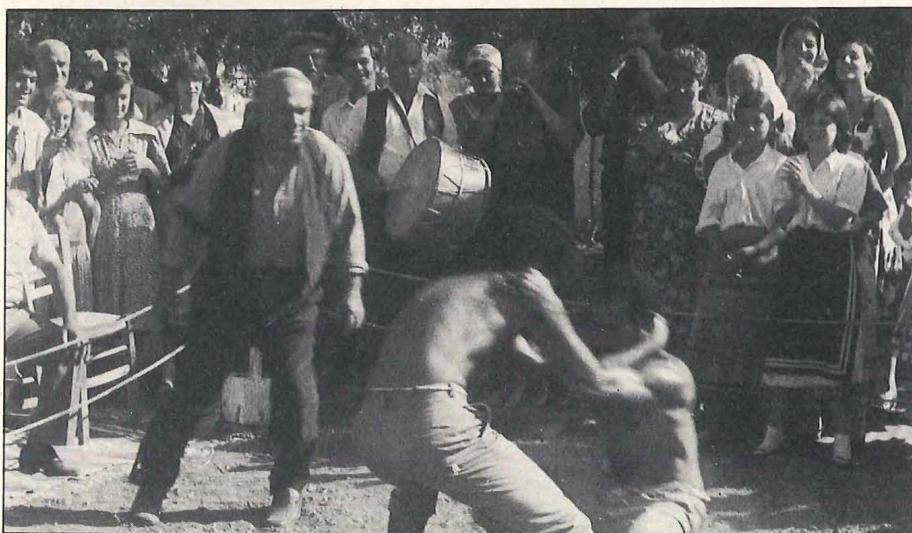
The festival afforded some moments of discovery and quiet pleasure but little exhilaration. The award for best film went to *Stone Years*, for which Pantelis Voulgaris also won the award for best director. *Stone Years* dramatizes the romance of 22-year-old Babis (well acted by Dimitris Katalifos) and 18-year-old Eleni (Themis Bazaka)

true story and has given it a restrained treatment that eschews sentimentality or violence and focuses on the couple's relationship rather than the political background.

Themis Bazaka's expressive performance won her the award for best actress, which she shared with Pemi Zouni. In Stavros Tsiolis' *Such a Long Absence*, Zouni gives a powerful interpretation of an anguished woman who refuses to let her sister be committed to a mental hospital. Yiorgos Arvanitis, who is one of Greece's most gifted cinematographers and who also shot *Stone Years*, won the award for best cinematography, and Dimitra Hatoupi was named best supporting actress for her part as the sister. The narrative itself was well-handled but occasionally slow.

A ubiquitous figure in Greek cinema is Takis Moschos, who was named best actor for his role in Takis Spetsiotis' *Meteor and Shadow*. He gives a restrained performance and ages believably as the homosexual junkie poet Napoleon Laphiotis, who shocked Athens society of the forties with his unorthodox behavior. Dora Lelouda received the prizes for best costume and set design.

Moschos' versatility was demonstrated by the contrast between his serious role in *Meteor and Shadow* and his more flippant portrayal of a perennial medical student in his 30s who lives in an Athens commune in George



"The Enchantress"

co-productions and promotion of Greek films.

This year's festival consisted of 12 features in competition and six shorts. Greek cinema has made great strides forward technically and there were none of the poor-quality fiascos of previous years, but the main bugaboo of Greek cinema – the lack of good scripts – was still very much in evidence. While filmmakers often cite lack of funding as the main reason their efforts fail to win either critical or commercial success, this excuse rings false. The average budget of this year's entries was about 30 million drachmas (\$230,000), of which up to 40 percent comes from the GFC. This is more than the budgets used to make such successful independent American films as Jarmusch's *Stranger Than Paradise* and Coolidge's *City Girl*.

A retrospective of silent Greek films and a few from the fifties and sixties, which was presented as a side event in the festival center, was proof that low-

who meet in Thessaly in 1954. Their courtship is interrupted when Babis is jailed for membership in the outlawed Communist Party. Eleni, who is also a member, flees to Athens.

They are only briefly reunited years later when Babis is released from prison in 1966. The following year Eleni, now pregnant, is arrested and sentenced to ten years. She has her child and raises him in jail while struggling for years to rejoin Babis, who has again been imprisoned. The most moving scene of the film occurs when the lovers gaze at one another for the first time in years from cells on opposite sides of a courtyard. They 'talk' by mime and mirror signals and Babis sees and hears his young son for the first time.

Although the couple are finally permitted to marry in prison, it is not until the fall of the Colonels' dictatorship in 1974 that they are released and begin a life together, 20 years after they met.

Voulgaris based the screenplay on a



"Stone Years" by Pantelis Voulgaris

Korras' *The Chronos Children*. The film contains some of the cleverest dialogue – and the most flagrant male nudity – in any recent Greek film. The only flaw is that it is rather heavy on talk; it would also have benefited from more action.



Other entries were less successful in capturing the tempo and flair of modern Greek youth. Maria Gavala's *Scent of Violets* held promise but its muddled plot relies too heavily on the skill of actresses Yota Festa and Martina Pasari. Their talents are unable, however, to save this tale of two very dissimilar cousins who rob their autocratic and miserly grandmother in an act of rebellion. Vangelis Serdaris' *The Greenhouse* also suffers from a meandering plot that never sufficiently develops the main character Stelios, who returns from Germany during the Colonels' dictatorship and becomes involved with his isolated former lover as well as an independent but entrapping bourgeoisie.

Manoussos Manoussakis won the award for best screenplay and Yiorgos Mavropsaridis the award for best editing for the adventure-folk tale *The Enchantress*. In this captivating and unique blend of universal themes and Greek elements, the wide-eyed young protagonist makes a long journey and

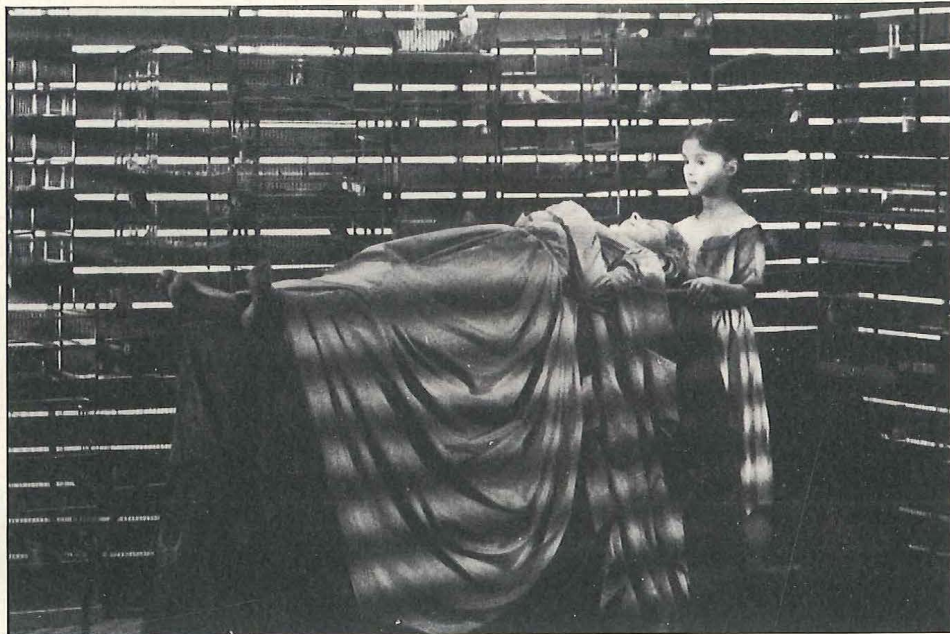


Anna Makraki in "The Chronos Children"

on the way encounters ghosts, goblins and fairies. As interesting as the magical special effects are the scenes of country fairs and village festivals which have the earthy feel of a Greek Brueghel painting come to life.

George Panoussopoulos' *Mania*, presented out of competition, also includes mythological overtones in a visual feast about a young computer programmer (Alessandra Vanzi) who becomes enchanted while in the National Gardens and leads a group of children, including her own son, on a rampage through the zoo.

Clever Greek comedies are rare but Nikos Kanakis' *The Necklace*, with its fast-paced plot laden with black humor, is an exception. A couple in their forties covet a wealthy aunt's inheritance as a solution to their financial problems. Other family members have similar designs which are revealed dur-



"Topos"

ing the hilarious complications that develop while they are out with the aunt on a drive. This film was more deserving of an award than *On Course*, a well-made but trite comedy about three friends who set off on a boat for a secret quest on an island, and whose director Stavros Konstantarakos won the award for best director of a first feature.

*Scenario*, directed by Dinos Mavroidis, is one of the few musical comedies ever made in Greece. It relates the story of Agni, a poor flower-seller who falls in love with the son of a wealthy family. Although the audience seemed to find the humor hackneyed, the film's 'campiness' and catchy musical score had a certain charm.

Co-winner of the award for best director of a first feature was Andreas Pantazis for his semi-documentary drama *The Rape of Aphrodite*. It follows the agonized search of a former member of a Cypriot Resistance group who returns home in 1974 to look for his wife and child who disappeared during

the Turkish invasion of the island. Through his meetings with old friends and relatives, the history of post-war Cyprus is reconstructed. Although the film is a sensitive exploration of the still unsolved Cyprus problem, its two-and-a-half hour length is excessive for a general audience.

Antonetta Angelidi's *Topos* is an innovative exploration of the feminine collective memory, death and rebirth. The stylized sets and creative soundtrack – a mixture of strange sounds and music which won an award for Yiorgos Apergis – are reminiscent of classical Greek drama. Angelidi also won a special jury prize.

A retrospective program of animated films presented a rare opportunity to see this form of cinema in Greece. Although Greece is usually considered part of the Balkans, it has never been as advanced or prolific in the production and techniques of animated films as have its neighbors Yugoslavia and Bulgaria. It was therefore refreshing to see Stratos Stassinis and Nassos Mir-



Nana Georgiou and Kostas Tymvios in "The Rape of Aphrodite"



miridis' animated short *The Swimmer's Tale*, which won a couple of prizes and received an ovation after its screening.

The festival ended with Nikos Koundouros' highly-touted *Bordello*, presented out of competition. Koundouros, who received a special award for his lifetime contribution to Greek cinema, began his career in the theatre and strains of his stage background are detectable in *Bordello*. The film is set in Crete in 1897, when a Greek rebellion against the Ottoman occupation was crushed and a combined Allied fleet anchored in the harbor to re-establish order. The legendary Madame Hortense and 12 young 'ladies of the evening' are brought in to set up a brothel for the diversion of the troops. The brothel becomes the social focal point of the town and is frequented by a motley crew of military officers, secret agents, fortune tellers and political rebels.

The plot is rich but the sumptuous costumes and sets and the posturing of the actors sometimes distract from it. In the end the film is more valuable as a spectacular chronicle of a period than as an exploration of characters or history. Koundouros' first film since the controversial *1922* (1979), about the Smyrna disaster, *Bordello* is similar in treatment to its predecessor. One might have hoped for something more novel from this pioneer in Greek cinema.

It has been clearly demonstrated that Greek films can rarely break even, let alone make a profit, with domestic distribution alone. Cineastes are therefore forced to accept that if they wish to continue making movies, they must make profitable ones. This does not mean that artistic qualities should be sacrificed to purely commercial motives. But a film that appeals only to Greek audiences or to a limited sector of the general audience will not benefit the future of Greek cinema. Filmmaking is an artistic endeavor, but it must be a financially viable one as well; otherwise it can only be considered an expensive hobby for those who have the means to indulge in it.

The Greek Film Center now sponsors the writing of some scripts. This assistance, together with an increase in the number of courses on scriptwriting, is a first step towards developing a group of skilled screenwriters, whose job has hitherto often been done by directors. Only with solid and engrossing scenarios and characters can Greek films hope to appeal to wide audiences both in Greece and abroad. □

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## Against brick walls

ELIZABETH HERRING

**D**ATELINE U.S.A.: Americans, collectively, harbor some pretty peculiar ideas, one of the most peculiar being the notion that people can experience just about anything, short of a direct mortar attack, and “come out on the other side”. (They, we, have enough common sense left not to apply this maxim to cars: hit a brick wall with the family sedan and we know it won’t just get up and take us to the supermarket afterwards. Human beings, though, are supposed to be able to talk through anything traumatic with some therapist or other, and then get on with it.)

Everybody’s been writing about the Vietnam War of late. Some major thinkers, seemingly all of the minor ones, have tried their hands at what many have called “Vietnam Anniversary Stories”. All these echoes-in-print of the conflict that decimated my particular generation – both of Americans and of Southeast Asians – have set me thinking again about the war itself, and the peculiar American notion of “recovery”.

For the most part, I was at university during the critical war years. Three of my friends weren’t so fortunate. Drafted, they went to Vietnam, and returned. Survivors. They hit the brick wall doing about 70 mph, and it’s my memories of them, before and after, that I’m still trying to address.

I’ll call them Ashley, Julian and Jess.

Ashley Chance was a boy I met in high school in Chicago. His father had a foundation named for him and when he died he left half a dozen children all millionaires. Eighteen-year-old Ashley, whose brothers were all either too young for the draft or away at Harvard with secure student deferments, refused to pay his way out of the war.

When I met Ashley, he had a brand-new Mustang and a Japanese girlfriend, and he was serious about nothing but the Ford and his weekly karate lessons. He went to Vietnam, I entered college, and I lost touch with him for over a year. Then I heard he was back. In the spring of 1969 I received an invitation to accompany the Chance clan to Jamaica.

On the jet to the islands, Ashley, who was outwardly unchanged from

the teenager I’d known, fell asleep and had a nightmare. Screaming, flailing his arms in the seat next to me, he fired off round after round at the enemy. No one knew where to look and I, at 17, couldn’t imagine how the Joe Cool I’d played softball with so recently had been transformed into this madman. At Montego Bay, the Chances played cards and bet on the landcrabs. Ashley sat apart and smoked a lot.

Julian, too, was someone you’d have to term privileged. Family money put him through dental school and the Army picked him up on the other side and sent him to Vietnam.

When he got back, another survivor, he moved into the apartment building where I was living in South Carolina, and I met him one day at the swimming pool. Months later, I asked him how someone as shy as he had managed just to walk up and start talking to a total stranger. Julian, like a character out of Joan Didion, said, “Because you had such beautiful teeth, and I’d just seen so many ugly ones.”

Vietnam had unhinged Julian too. But he, unlike Ashley, could talk about it, and endlessly. It was as though he’d gone away to some special M.A.S.H. unit that handled every dental disaster known to man-at-war, and come home to dictate his notes. For a while, I and his other friends were able to listen. Then, Julian got too far beyond what passed for normal among the rest of us.

He left for Los Angeles where he rented an apartment which contained, when we visited him briefly, one sleeping bag and a great many empty, or emptying, liquor bottles. He made a living putting tiny gold stars or hearts in people’s front teeth, or letters spelling out things like “WOW”, or “Pisces”. Julian, whose parents had been dyed-in-the-wool Southern conservatives, refused to marry his very pregnant black girlfriend. Lawsuits, bankruptcy and the mental hospital followed in rapid succession.

Jess did a little better, but perhaps only because he didn’t have so far to fall. What we call a “good ole boy” in the South, Jess was the only child of some rough Texas folks who beat him so when he was little that he used to run away for weeks at a time, to live on

rabbit and hide in bunkers he dug himself. You could say Jess never really had a chance in life, but what hope he did have was lost for good in Vietnam.

He lied about his age to escape home and the Navy took him, at 16. In Southeast Asia, he learned a number of ways to kill, and used the knowledge. But he never, ever, said a word about the war to any of us at school when he came back. If you asked what it had been like, he’d change the subject.

How Jess got through even two years of university, no one could figure. He was stoned from breakfast on, and had a “plantation” of marijuana he tended somewhere out in the sticks. The “business” was run by a squad of veterans, and their security measures were legend on campus. No one got near that farm, wherever it was.

My clearest memory of Jess is of one particular day when he got angry at someone in the class for something seemingly minor, and just disappeared. We found out later he’d climbed a big tree on campus and had sat up there all day. “I could have picked you all off,” he said.

Jess said he wasn’t safe among us, that he needed more space, and the last I heard before coming to Greece was that he’d taken off for the Yukon to get away from people, “before something happened”.

Which brings me back to that curious notion of Americans that you can recover from devastating experiences, heal and continue, assimilate grief, pain and horror, keep growing, and even have a crack at becoming a better, wiser soul.

On the anniversary of the end of the war in Vietnam, and on the 40th anniversary of the dropping of the bomb on Hiroshima and Nagasaki – and remembering Ashley, Julian and Jess as I do – I have to say that there are experiences which leave behind no survivors, appearances notwithstanding. This is something the Greeks, in their wisdom, have known all along of course, and allowed for. Grief wears black in Greece, not a gold star in its front tooth.

And I so wish America could abandon the notion of progress, assimilation, recovery-from-anything that has made the veterans, and those of us who knew and loved them, doubt our own real perception of the war: it was a brick wall that claimed a whole generation. Pretending it was anything less than that has just got some of us into straitjackets, and others of us into yet another war – in Central America. □



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Psychico	671-2701

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## Travel and transport

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Alia (Jordan), Filellinon 4	324-1377
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Austrian Airlines, Filellinon 4	323-0844
Balkan-Bulgarian Airlines, Nikis 23	322-6684
Biman (Bangladesh), Panepistimiou 15	322-8089
Braniff, Voulis 36	322-7338
British Airways, Othonos 10	322-2521
Canadian Pacific, Voukourestiou 36	360-9492
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Cyprus Airways, Filellinon 10	324-6965

Egyptair, Othonos 10	322-2521
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### Marinas

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

## Embassies and consulates

Albania, Karachristou 1 ..... 724-2607  
 Algeria, Vas. Constantinou 14 ..... 751-3560  
 Argentina, Vas. Sophias 59 ..... 722-4753  
 Australia, Mesogeion 15 ..... 775-7560  
 Austria, Alexandras 26 ..... 821-1036  
 Belgium, Sekeri 3 ..... 361-7886  
 Brazil, Kolonaki Sq. 14 ..... 721-3039  
 Bulgaria, Akadimias 12 ..... 360-9411  
 Canada, I. Gennadiou 41 ..... 723-9511  
 Chile, Vas. Sophias 96 ..... 777-5017  
 China, Krinon 2a, Pal. Psychico ..... 672-3282  
 Colombia, Vas. Sophias 117 ..... 646-4764  
 Cuba, Kehagia 48, Filothei ..... 681-3042  
 Cyprus, Herodotou 16 ..... 723-7883

Czechoslovakia, Georgiou Seferi 6, P. Psychico 671-0675  
 Denmark, Kolonaki Sq. 15 ..... 724-9315  
 Egypt, Vas. Sophias 3 ..... 361-8612  
 Ethiopia, Davaki 10 ..... 692-0565  
 EEC Vas. Sophias 2 ..... 724-3982  
 Finland, Eratosthenous 1 ..... 751-9795  
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 Ireland, Vas. Constantinou 7 ..... 723-2771  
 Israel, Marathonodromou 1, P. Psychico ..... 671-9530  
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 Jordan, Pan. Zervou 30, P. Psychico ..... 647-4161  
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 Kuwait, Papanastasiou 55, Psychico ..... 647-3593  
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 South Africa, Kifissias 124 ..... 692-2125

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 Spain, Vas. Sophias 29 ..... 721-4885  
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 Sweden, Vas. Constantinou 7 ..... 722-4504  
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 Yemen (North Yemen), Patision 9 ..... 524-6324  
 Yugoslavia, Vas. Sophias 106 ..... 777-4344  
 Zaire, Deigeni Griva 3, Filothei ..... 681-8925

## UN Representatives

Information Centre, Amalias 36 ..... 322-9624  
 High Commissioner for Refugees, Skoufa 59 ..... 363-3607

## Ministries

Agriculture, Aharonon 2 ..... 524-8555  
 Commerce, Kaningos Sq. 15 ..... 361-6241  
 Communications, Xenofondos 13 ..... 325-3015  
 Culture and Sciences, Aristidou 14 ..... 324-3015  
 Education, Mitropoleos 15 ..... 323-0461  
 Energy and Natural Resources, Mihalakopoulou 80 ..... 770-8615  
 Finance, Karageorgi Servias 10 ..... 322-4071  
 Foreign Affairs, Vas. Sophias 5 ..... 361-0581  
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National Economy, Syntagma Aq.....	323-0931
Northern Greece, Thessaloniki .....	(031)264321
Planning, Housing & Environment, Ambelokipi .....	643-1461
Presidency, Zalokosta 3.....	363-0031
Press and Information, Zalokosta 10.....	363-0911
Prime Minister's Office, Zalokosta 3.....	323-1506
Public Order, Katehaki 1 .....	692-9210
Public Works, Har. Trikoupi 182.....	361-8311
Research & Technology, Syntagma Sq.....	325-1310
Social Security, Stadiou 21 .....	323-9010

## Banks

The addresses listed are those of the central offices. Most branches also have a number of suburban and rural branches. All banks are open from 8 am to 2 pm, Monday to Thursday, 8 am to 1.30 pm. Friday.

National Bank of Greece, Aeolou 86.....	321-0411
Commercial Bank of Greece, Sophokleous 11.....	321-0911
Ionian and Popular Bank, Panepistimiou 45.....	322-5501
Bank of Attica, Panepistimiou 19.....	324-7415
Bank of Greece, Panepistimiou 21 .....	320-1111
Credit Bank, Syntagma Sq.....	322-0141

The following exchange centers are open extra hours:

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National Bank, Kar. Servias & Stadiou.....	322-2738
<b>Mon-Fri 8.30 am. - 1.30 pm., 3.30 - 7.30 pm.</b>	
Hilton Hotel, Vas. Sofias .....	722-0201

## Foreign Banks

Algemeine Bank Nederland, Paparigopoulou 3, Klafthmonos Sq .....	323-8192
American Express, Panepistimiou 17.....	323-4781
Arab Bank, Stadiou 10 .....	325-5401

Arab-Hellenic Bank, Panepistimiou 43 .....	325-0823
Bank of America, Panepistimiou 39 .....	325-1906
Bank of Nova Scotia, Panepistimiou 37 .....	324-3891
Bank Saderat (Iran), Panepistimiou 25.....	324-9531
Bankers Trust, Stadiou 3 .....	322-9835
Banque Nationale de Paris, 5 Koumbari 5 .....	364-3713
Barclays Bank, Voukourestiou 15 .....	361-9222
Chase Manhattan, Korai 3 .....	323-7711
Citibank, Othonos 8 .....	322-7471
Kolonaki Square.....	361-8619
Akti Miaouli 47-49, Piraeus.....	452-3511
Continental Illinois of Chicago, Stadiou 24 .....	324-1562
Credit Banque Commercial de France, Filellinon 8.....	324-1831
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Akti Miaouli 15, Piraeus.....	411-1753
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Akti Miaouli 93, Piraeus.....	413-6403
Morgan Grenfell, 19-20 Kolonaki Sq .....	360-6456
National Westminster Bank, Filonos 137-139, Piraeus .....	452-9215
William & Glyn's, Akti Miaouli 61 .....	451-7483

## Churches and Synagogues

### Greek Orthodox Churches of special interest:

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

### Other denominations:

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

Church of Jesus Christ of Latter- Day Saints, 15 Meandrou, Ilissia .....	723-7183
Christos Kirche (German Evangelical), Sina 66.....	361-2713
Crossroads International Christian Center, Kessarias 30, Ambelokipi .....	770-5829, 801-7062
First Church of Christ, Scientist, Vissarionos 7A.....	721-1520
Roman Catholic Chapel Kokkinaki 4, Kifissia.....	801-2526
Skandinaviska Sjomanskyrkan, Akti Themistokleous 282, Piraeus .....	451-6564
St. Denis (Catholic), Venizelou 24.....	362-3603
St. Andrew's Protestant Church, Frangogianni 47, Papagou (Offices).....	652-2209
Services: TASIS School, Kifissia, 9 am German Evangelical Church, Sina 66, 11:15 am	
St. Paul's (Anglican), Filellinon 29.....	721-4906
St. Nikodimos (Russian Orthodox), Filellinon 21 .....	323-1090
Trinity Baptist Church, Vouliagmenis 58, Ano Hellenikon .....	894-8635
Church of 7th Day Adventists, Keramikou 18.....	522-4962

## Cultural Organizations

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

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Athens College (Psychico)	671-4621
Athens College (Kantza)	665-9991
Campion School	813-2013
College Year in Athens	721-8746
Deree College (Agia Paraskevi)	659-3250
Deree College (Athens Tower)	779-2247
Dorpfeld Gymnasium	682-0921
Ekali Elementary	813-4349
Italian School	228-0338
Italian Archeol. School	923-9163
Kifissia Montessori School	808-0322
LaVerne University	801-0111
Lycee Français	362-4301
Pooh Corner Kindergarten/Nursery	801-1827
St. Catherine's British Embassy	801-0886
St. Lawrence College	682-2100
Tasis/Hellenic International School	808-1426
The Ionic Center, Strat. Syndesmou 12	360-4448
The Old Mill (remedial)	801-2558
University Center for Recognition of Foreign Degrees, Syngrou 12	922-9065

## Social/Sports Clubs

Alcoholics Anonymous	933-7524
American Legion (Athens Post) Tziraion 9 (near Temple of Zeus)	922-0067
A.C.S. Tennis Club, 129 Ag. Paraskevis, Halandri	659-3200
AOK Tennis Club, Kifissia	801-3100
Athens Tennis Club, Vas. Olgas 2	923-2872
Attika Tennis Club, Filothei	681-2557
Cross-Cultural Association	804-1212
Ekali Club, Lofou 15, Ekali	813-2685
Fed. of Bridge Clubs, Evripidou 6	321-0490
Fed. of Greek Excursion Clubs Dragatsaniou 4	323-4107
Golf Club, Glyfada	894-6820
Greek Alpine Club, Aeolou 68	321-2429
Greek Girl Guides Association Xenofondos 10	323-5794
Greek Scout Association, Ptolemeo 1	724-4437

Greek Touring Club, Polytechniou 12	524-8600
Halandri Badminton Club, Halandri	652-6421
Hellenic Animal Welfare Society, Pasteur 12	644-4473
Hippodrome, Faliron	941-7761
International Club	801-2587
New Yorkers Society Chiou 4	672-5485
Overeaters Anonymous	346-2360
Republicans Abroad (Greece)	881-5747
Riding Club of Greece, Paradissos	682-6128
Riding Club of Athens, Gerakas	661-1088
Sports Centre, Agios Kosmas	981-5572
The Players, Theatre Group	806-4825, 681-6963
The Hash House Harriers, jogging club	723-6211
Multi-National Women's Liberation Group Romanou Melodou 4	281-4823
Paradissos Tennis Club, Maroussi	681-1458
Politia Club, Aristotelous 8	801-1566
Yacht Club of Greece, Microlimano	417-9730
YMCA(XAN), Omirou 28	362-6970
YWCA(XEN), Amerikis 11	362-4291

## Business Associations

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

## Chambers of Commerce

### Greek

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

### Foreign

American Hellenic Chamber of Commerce Valaoritou 17	361-8385
British Hellenic Chamber of Commerce Valaoritou 4	362-0168
French Chamber of Commerce Vas Sofias 4	723-1136
German Hellenic Chamber of Commerce Dorilaou 10-12	644-4546
Hong-Kong Development Council Kerasoundos St. 6	779-3560
Italian, Chamber of Commerce Mitropoleos St. 25	323-4551
Japan External Trade Organization, Akadimias 17	363-0820
Yugoslav Chamber of Commerce Valaoritou 17	361-8420
Athens Association of Commercial Agents Voylis St. 15	323-2622

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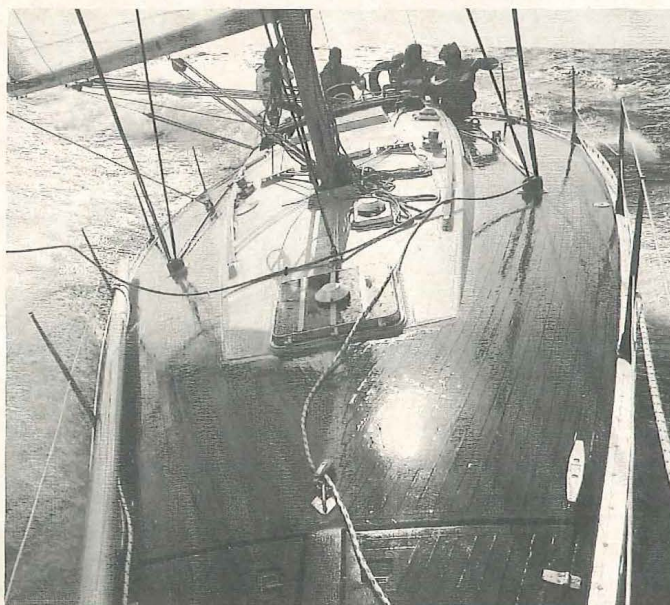
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# Tracking down the Peloponnese



*Laying a new track*

by J.M. Thursby

**A single round-about ticket allows you as many stop-offs as you choose, but you can see half the castles of the Morea from your carriage window**

Small and charming, the Athens railway station for the Peloponnese (SPAP) looks for all the world like a pavilion lifted from the original Paris International Exhibition. It has the atmosphere of a more leisurely age and is the starting place for an easy round trip through some of Greece's finest scenery and most famous historical sites.

Unlike the northern line with its international track bringing trains from Austria, Germany and other parts of Europe, the Peloponnese railway is a narrow-gauge track for utility trains mostly serving the people of the region. It usually runs parallel to the old roads and stops at main coastal and inland villages. The railway line is not fenced off in any way and seems to function as a second 'high street'.

Though not quite as smart as some of their European inter-city cousins, the trains themselves are just as comfortable as other local trains in Greece, if not more so. And they all have a bar selling soft drinks, Greek coffee and a variety of buns.

The first stop in the Peloponnese is Corinth. Not far from the charming

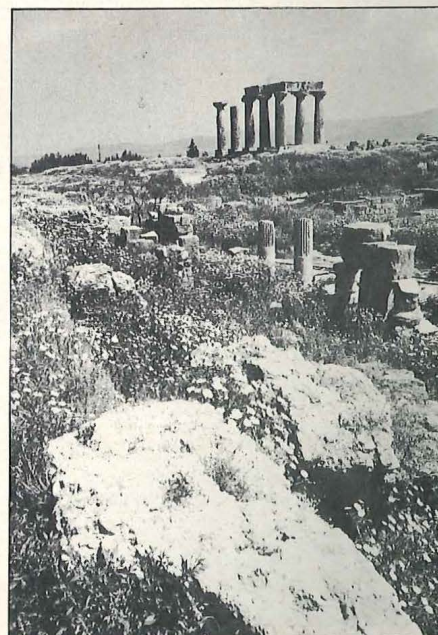
station surrounded by flowers and palm trees is the ancient town, with its beautiful Doric temple, its Greek and Roman remains and its Biblical associations. The hill of Acrocorinth is crowned by the inevitable 'Frankish' castle.

Skirting the blue waters of the Corinthian Gulf and winding its way through citrus groves, the train arrives at the village of Diakofto, whose main claim to fame is as a connection for the track to Kalavryta.

In a 70-minute ride of astonishing beauty the train climbs over 2000 feet through the gorge of the rushing Bouraikos river. Amid trees of every description and between towering, scrub-covered mountains, every bend in the track brings into view a new facet of the magnificent scenery.

In spring, the purple blossoms of the Judas trees, the flowering wild figs, the golden haze of broom and carpets of wild flowers turn this gorge into an Arcadian paradise.

Kalavryta, which in ancient times was in northern Arcadia, was the first town of modern Greece to be freed from Turkish occupation. It sits on a



*The ancient temple at Corinth*

plateau ringed by mountain peaks and has been rebuilt many times. This constant destruction and rebuilding is the price the Kalavrytans have paid for their independent spirit. The town's main charm today is its total lack of souvenir shops.

Perhaps it is the clear, dry mountain air and proximity to the heavens that inspired the building of the many monasteries in the area. The most famous one is Ayia Lavra where, according to tradition (although not in fact), the first standard of revolt was



raised in 1821. A monument commemorates the event. Just above the town, another monument records the ugliest act of the Nazi occupation during World War II, when 1300 innocent Kalavrytans died in an appalling one-day massacre.

The main-line train and the mountain connection wait for each other if either is delayed. In general the single-

themselves by occupying Constantinople and Greece instead of dealing with the Muslim infidel. Castle enthusiasts should arm themselves with a copy of *Castles of the Morea* (Morea is the Latin name for the Peloponnese) by Kevin Andrews.

Some of Saint Andrew's remains are housed in the enormous seafront basilica dedicated to him. He is the patron

'Corinth', from where in times gone by they were exported.) The transfer of the currant export trade to more-northerly ports first inspired the idea of railways in this locality. Their construction in the last century caused financial scandals of international dimensions and toppled at least one government.

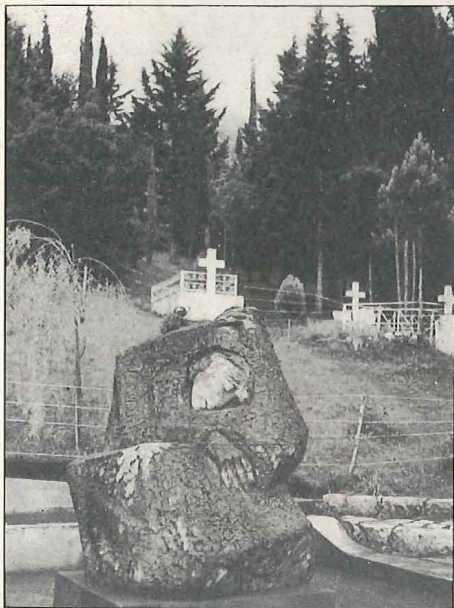
The state railway company has tried, wherever possible, to preserve the stations in their original style. The stone facades have been left but the interiors have been modernized to suit present-day requirements. Workmen are still busy in some of the stations and others are about to be tackled.

On the west-coast run, foreigners are not common, and local travellers will greet your smattering of Greek with delighted conversation. After the usual '20 questions', your 'curriculum vitae' is likely to be passed on down the carriage. Second-class carriages are, of course, more sociable. In the first-class compartments passengers all face the same way, but the seats are more comfortable and bookings are more solidly guaranteed.

Pine woods fringe golden-white beaches at Kaiafa, just over half an hour down the coast from Pyrgos, the



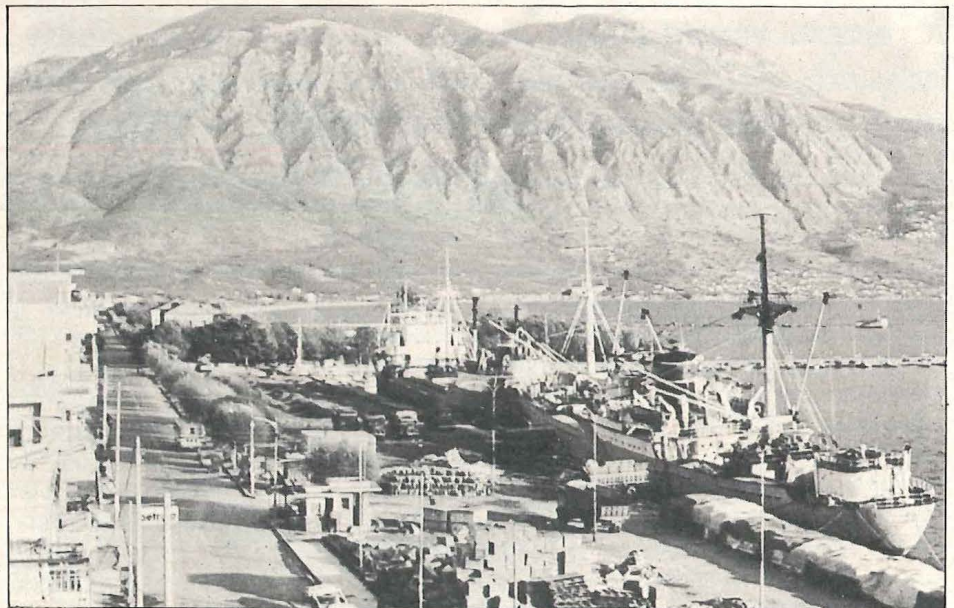
Zachlorou station, on the way to Kalavryta



Monument of Nazi massacre at Kalavryta

line traffic means that outgoing trains must pass incoming ones at special laybys, so slight delays are inevitable. But what might on occasion be frustrating for the rushed Patras-Athens commuter is of no importance to the traveller who sets out to see the Peloponnese at close hand.

Patras is the capital of Achaia province and the main port for ferries going to Italy. The town is dominated by green hills and a castle which dates from the years when the followers of the infamous Fourth Crusade busied



The port of Kalamata

saint of Patras, where he was reputedly crucified. The whole area is renowned for its excellent wine and the nearby vineyards of Achaia Claus have on show the barrels in which wines for King Otto and various eminent statesmen were stored.

At this time of year on the run to Olympia, strange black patches appear in the midst of rich agricultural land. They are the drying currant grapes, for which northern Greece has been famous for hundreds of years. (The word 'currant' is a corruption of

main connection for Olympia. Kaiafa is a small, spic-and-span, unpretentious spa, whose thermal mineral springs are said to cure every ailment.

The line ends at Kalamata, and here the second half of the circle begins. A pleasing large town with a superb cafe-lined seafront, Kalamata's Convent of Saints Constantine and Helen is worth a visit. Famous for over a century for its homespun, hand-embroidered silk headscarves, it is an oasis of whitewash, flowers and quiet industry. The nuns run a shop selling the goods





*Nuns make silk at convent of Saints Constantine and Helen*

they make – nowadays mostly of cotton and linen. A few plain silk scarves are still made but the cocoons come from Soufli in Thrace.

There are good local beaches and Kalamata is an ideal center for exploring the nearby district of Mani, an area of austere yet distinctive beauty where steep barren hills, their stone villages

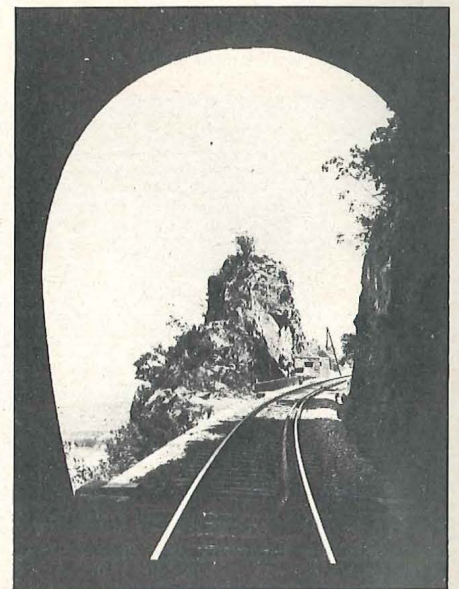
almost hidden, sweep majestically down to a deep clear blue sea. The magnificent limestone caves at Diro are a speleologist's paradise. An hour-long silent boat trip takes you on an eerie glide through subterranean caves hung with stalactites and stalagmites of all shapes and sizes.

The train to Argos winds through a landscape of infinite variety, over lush hilly woodlands, past miles of oak trees, through seas of olive trees, across plains and along dry and verdant mountainsides.

In parts the original old, now-rusty, track and sidings are visible. During World War II, guerrilla groups of every persuasion and affiliation blew up bridges and wrecked trains in an effort to hinder the movements of German troops and supplies. When the Germans themselves finally withdrew they destroyed practically all the lines and rolling stock, leaving an impoverished Greece with an almost incapacitated railway system. Restoring it to working order, which required large, at first non-existent, capital outlays, took many years.

In an attempt to relieve the congested roads, the present government has put more emphasis on railways. And brand new, smart Hungarian carriages, their plastic coverings still adhering here and there, have just been introduced on this run. History has come full circle and nowadays the majority of foreigners on board are young enthusiastic Germans with rucksacks and guidebooks.

The fertile Argolid plain, surrounded by dry mountain slopes, is one of the richest sources in Greece of archaeological remains from all periods. Argos itself is a relatively uninteresting town, apart from its hilltop castle and a complex of ancient buildings unearthed by the French School of Archaeology, which also donated the small museum.



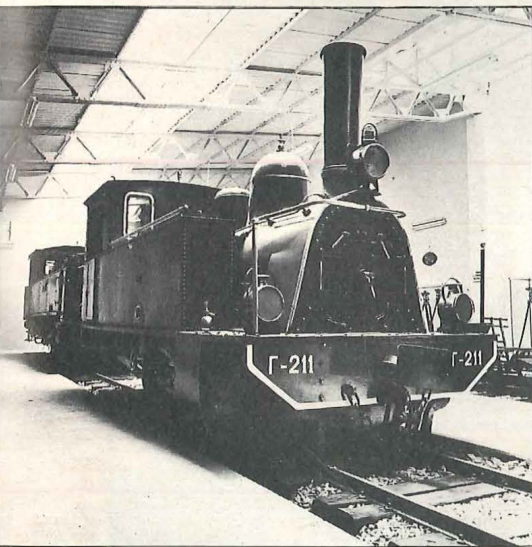
*A tunnel on the line*

A few minutes beyond Argos, the sharp-eyed will be rewarded by a glimpse of Greek archaeology's most famous depot, the tiny train station at Mycenae. Unfortunately, few trains stop here nowadays.

A short ride, mainly through rolling green hills past Nemea (famous for its rich red wine) takes you back to Corinth and around the Saronic Gulf to Athens.

Train schedules in Greece remain the same seven days a week, summer and winter, and most places have at least one hotel open throughout the year. A "round-about" ticket will let you get off and on at will.

The Peloponnese's harmonious blend of mountain, sea and plain has both attracted and given birth to numerous civilizations. And on a train journey, preferably in the off-season, either now or in spring, you can easily trace their footsteps and discover what gives such a timeless quality to this fair and fascinating land. □



*An old steam engine*



*Modern train*



## The quick and the dead: two exhibitions

### Deceiving death

Stelios Efstathopoulos' exhibition at the Photographic Center of Athens deals with photographs of the dead found on the graves in Greek cemeteries. It is the first time a Greek photographer has treated this very significant subject. His sensitive portrayal of the grave pictures sheds light on the function of the image in Greek society and simultaneously highlights some fundamental characteristics of photography.

Photography is a way of embalming reality. It holds fast, preserves and eternalizes the external forms of people

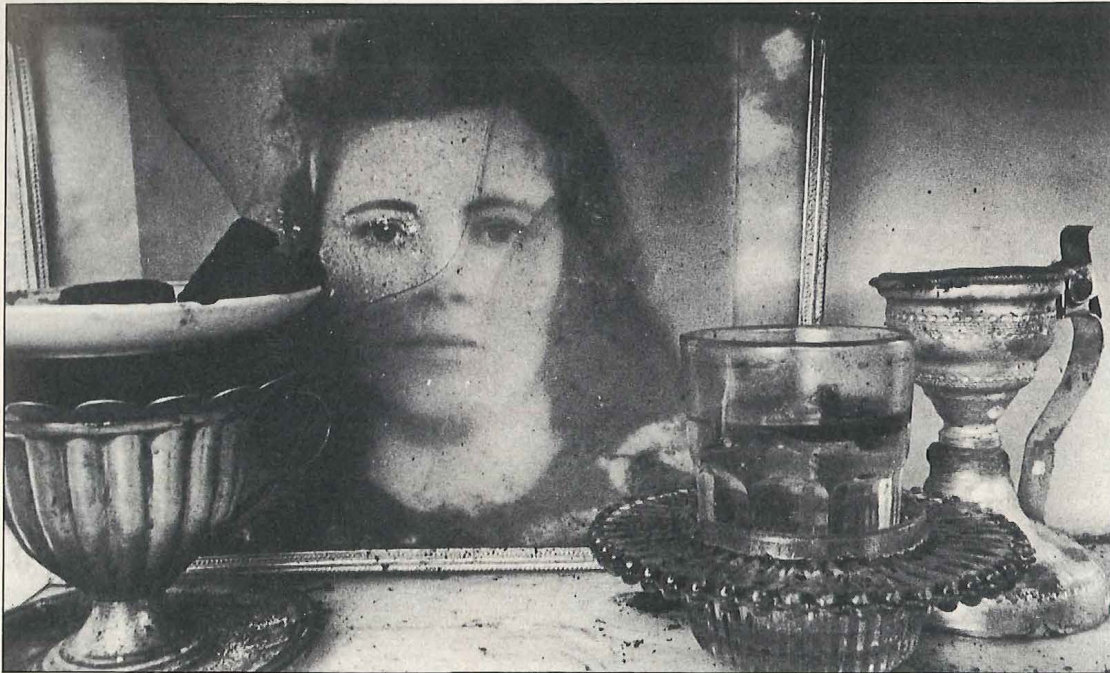
he masterfully weds the peculiarity of his subject with a simple but unmistakably personal style. The aesthetic code underlying the style of his work is marvelously balanced and its development is discreet. The viewer is not manipulated, but rather allowed to be sensitized by an experience. He is not confronted with a rigid perspective but left to contemplate the symbolism of the images and ponder questions of reality, perception, life and death and the nature of photography.

*Stelios Efstathopoulos, at the Photography Center of Athens, from November 4 to 15.*

### Photojournalism

On November 8, Photohoros opens a very interesting exhibition of the work of two photojournalists. Both Tassos Vrettos and Tassos Pavlidis work for ENA and this exhibition features 40 Cibachrome prints of work they have done for that magazine.

This is, as far as I know, the first time a Greek magazine has presented the best work of its photographers. This exhibition represents a big step forward in elevating the status of photojournalists in Greece and in promoting popular understanding of the im-



*OPPOSITE: Tassos Vrettos, "Mudbath, Moschoneri, Pirgos Ilias"*

*LEFT: Stelios Efstathopoulos, picture on a grave*

*BELOW: Tassos Pavlidis, "Portrait of writer G. Ioannou, Omonia Square"*

and things. Photographs of the dead, of the kind placed on graves, are an attempt to exorcize death, confirming not only the ancient belief in the immortality of the soul but also a very contemporary anxiety about the immortality of the face. The practice of placing such pictures on graves suggests that in Greece, in contrast to most Western countries, all-pervasive photographic technology has not yet robbed the image of its fetishistic character.

The photographic image is intended to transcend both the person represented and his death. The dead person's gaze, through the image, meets ours, and we become the receivers of a signal from a transmitter which no longer exists. Thus life dupes death through an image.

Efstathopoulos' achievement is that





portant role they play in the modern Press.

The exhibition presents a good, compact picture of the spectrum of photographic techniques a skilful magazine photographer is expected to master. He must work simultaneously in many genres: portraits, travel pictures, art events, fashion, social documentary.

Thus, the non-specialized magazine photographer must be flexible, well-informed on a wide range of subjects, and possess great technical versatility. More importantly, he must have the capacity to overcome a steady stream of obstacles. Time is always limited, and there are always unexpected changes of plan. The photographer's relationships with his editors, on the one hand, and his subjects on the other, are extremely delicate and demand considerable effort to maintain a fine equilibrium. The unavoidable superficiality and haste involved in magazine covera-



ge severely restrict the photographer's attempt to assimilate and crystallize his subjects into images.

Tassos Vrettos and Tassos Pavlidis have successfully overcome most of the above-mentioned obstacles. They construct images of substance. With their careful selection they have proven that

notwithstanding the limitations imposed by their work context, creative expression is possible in magazine photography.


*Tassos Vrettos and Tassos Pavlidis at Photohoros, Tsakalof 44, Kolonaki until November 20.*

*Translated by Angela Zerbe.*

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## Lytras: sketches and impressions



Nikiforos Lytras: pencil sketch

The Argo Gallery is currently holding a small but distinguished exhibition of 30 sketches, two oil paintings, letters and diplomas of Nikiforos Lytras (1832-1904), from the private collection of his grandson, Anastasis Lytras, who died last year. Before his death he donated his grandfather's home in Tinos to the Ministry of Culture. This is an important acquisition for the government as Nikiforos Lytras was one of the leading painters of the 19th century.

Born in Tinos, in the village of Pyrgos, Lytras studied at the School of Fine Arts in Athens and then in Munich. When he returned to Greece, he taught at the art school for 38 years, becoming one of the painters credited with shaping the character and quality of modern Greek art. He was known for his portraits and historical paintings, but the essence of his work was genre painting, a style adopted by many European artists of that period, and which recorded everyday life. This style of painting established the ethnic elements in Lytras' art and set the pattern for the artists who followed him.

Lytras' numerous sketches recorded colorful impressions of his travels to Paris, Egypt and Asia Minor with his great friend and painter Nicholas Gyzis. Most are now part of the collections of the Benaki Museum and the National Gallery of Art. Those remaining in the family collection, and now on display, are charming examples of his

work. They are spontaneous small sketches capturing the warmth of his characters: a mother holding her child, peasant women in elaborate headdress, a worker resting from his toil, nudes in various poses, and a lovely small charcoal and pastel sketch of an aristocratic gentleman with a white bush of a beard. Also of interest are the diplomas, one of which was designed by Lytras for the 4th Olympic Games and presented back to him as winner of the program design competition. Another was given him by the French government together with a medal to honor his participation in the Paris World's Fair of 1900.

A highlight of the exhibition are the letters from his life-long friend Gyzis, (1842-1901) which convey delightful insights into the life of that era. There are comments on a commission given him by Queen Olga to paint a portrait as a Christmas gift for the King; congratulations to Lytras on his selection as a member of the jury choosing art work for the Chicago World's Fair; and always an amusing sketch to illustrate his remarks.

This exhibition should certainly be followed up by a visit to the National Gallery of Art for a fuller perspective of this fine artist.

*The Nikiforos Lytras exhibition runs from October 31 to November 20 at the Argo Gallery, Merlin 8, Kolonaki.*

## Daniel Gounarides

Daniel Gounarides, director and teacher at the Vakalo School of Decorative Arts, presents a grim fantasy on the contemporary environment in his current exhibition at the Gallery Ora.

An impressive series of drawings in colored pencil titled "Imaginary Landscapes and Still Lives" describes in a most original manner the corrosion and destruction of the environment. The two dominant forms in these paintings are a densely-packed mass of rubble and a still-life of fruit. The rubble, an abstraction of shapes, a scrap-heap of debris, is in essence the artist's imaginary landscape – an eerie ecological ruin in which function and structure have been reduced to chaos. The still-life fruit, pears and apples, are the symbol of life and beauty devastated by the destructive environment.

Gounarides' message develops from his previous series "The City". The uniform building blocks of that exhibition are here obliterated in the thick dark masses which he seems to pour onto the virgin paper. The cascading rhythm of the interweaving black pencil-strokes creates an intensely aggressive mood. In a downward or slanting direction the strokes push their 'attack' with great momentum, as if each one has a special charge. The object of the attack, as the artist says, is the fruit, rendered lifeless and drained of its poetry. Drawn in muted shades of lavender-blue, green, and ochre, it is provocatively juxtaposed, often in mid-air, with the black landscape. To emphasize the corrosion, Gounarides deliberately minimizes detail and color, and uses pencil to avoid the rich effects of oil or acrylic paint.

In the large drawings, the landscape catapults through space or through window-like openings. When set in the conventional manner, they evoke the silence of a vast expanse, a hopeless stillness. Some of the drawings are darkly colored, enveloped by deep brooding shadows, while in others, a bright light streams in – a ray of hope perhaps. In several drawings, small details are added: miniature architectural elements or human figures, all overpowered by the surrounding wreckage.

*The Daniel Gounarides exhibition runs from November 4 to 27 at Gallery Ora, Xenofontos 7, Syntagma.*



## Sotiris Sorogas: in black and white

The Aithousa Tehnis Psychicou and the Pierides Gallery are currently showing the black-and-white paintings of Sotiris Sorogas. In this exhibition, his first one-man show in ten years, the artist concentrates mainly on three groups of subjects – portraits, stones and wood. He has travelled about the country – to Pelion, the lakes of Prespa, and Epiros – in search of his subjects. Stones from archaeological sites, details of old houses, dilapidated buildings, are all painted on large canvases, in which the artist suggests with exquisite sensitivity the effects of time and wear.

Sorogas isolates objects in order to focus attention on texture and detail, or repeats a theme on two or three panels. Using only white paint and charcoal, he creates the illusion of depth and space and of the brilliance of the Greek light. One is reminded of his favorite line by Seferis about the “angelic and black” light. This spectacular light penetrates the object, revealing all its secrets, while the darkness acts like a magnet, drawing the viewer into its depths. This play of light and dark, present in all the paintings, delivers a dramatic statement, while the simplicity of the themes creates a haunting mood, and releases in the viewer a flood of imagery.

Whether Sorogas paints a pile of rocks with a lone thistle sprouting from it, a long crack running down the wall, the arch of an old doorway or the cover of a well held down by a large stone, the luminescent quality of the ‘stone

series’ is impressive. It also, however, projects a sense of silence, of the stillness of loneliness and desolation. There are no human references, yet a presence is often evoked through a single color accent or a collage of bright fabric.

The portraits of young women are based on old picture postcards. A parade of beauty unfolds before the viewer: sophisticated women adorned with large straw hats or silk ribbons and flowers, and with luxurious hair set in elaborate styles; some happy, others sad or serious. They glow with the same radiance as the stones; occasionally the accent of a bright red earring or a pale blue flower animates the black-and-white composition.

The highlight of the ‘wood series’ is a seven-panelled work titled “Hymn to a Fallen Wall”. Nowhere are the two main themes of Sorogas’ work – texture and light – better depicted than in these paintings. Sorogas uses his art like a camera, zooming in with different views and close-ups of detail on each panel so that one becomes intimate with every aspect of the composition. The eye is always moving to the right, as each successive canvas discloses a little more of the main subject: a ruined wall emerging from a wreckage of tree branches, construction planks and other debris, evoking echoes of the past.

*Sotiris Sorogas’ exhibition runs from November 11-30 at the Pierides Gallery, Leoforos Vas. Georgiou 29, Glyfada.*



Sotiris Sorogas, “Portrait of a young woman”

## Worth watching

Panayiotis Tanimanides, a young painter from Thessaloniki, held his first one-man show last month at the Trito Mati Gallery. Only 28, this self-taught artist, who is also a teacher of mathematics, offered a rich sampling of his work and talent.

The female figure, color, and the surface textures of numerous collage materials are the central features of the paintings. He calls the nude figure his alphabet, for it expresses all the emotion and imagery he wishes to evoke.

Tanimanides repeats echoes of the female form in multi-panelled compositions, bathed in beautiful color tonalities. In the single-panelled compositions the poses are tricky and theatrical – knees folded under or tightly drawn in to the body. But in the multi-panelled ones, the figures are lithe and luscious, projecting their charm with graceful movement.

Some of these compositions contain as many as five panels, in which Tanimanides explores all the possibilities of his “alphabet” in a series of languorous, sensual poses.

The multiple replication of the figures from panel to panel with subtle changes of pose produces flows of rhythmic motion. The color follows in harmonious contrasts, marking each canvas as an independent entity as well as part of the series.

The images, cloaked by a beautiful color-mist, are delineated over various collages of paper, fabric or wood. The paper collages are most effective when they seem to peel off in parts, revealing different layers of color and texture.

Most interesting is the three-panelled composition of two dancers, twisting and swaying to an intricate rhythm. The focus is on their arms entwined around each other, while their bodies are obscured by a haze of dim color.

Another painting, also in three parts, depicts a figure undressing: a sensual body stretching upward, exposing shapely breasts. A dramatic tone is created by thick black color accents, made from smoke, which run across the panels.

Tanimanides ends his collection with a red painting – the only one in the exhibition. The rich, vivid color is a sensual contrast to the poetic quality of most of the other paintings. Here is a young artist worth watching. □



## Autumn Books

### Art

*Thomas Hope: Pictures from 18th Century Greece* (Athens: Melissa Publishing House, 1985 pp 231). This splendid example of Greek publishing has been produced in coordination with the Benaki Museum and the British Council. It contains over 200 reproductions of Thomas Hope's work executed during the last decade of the 18th century in pen, ink, pencil and sepia. Hope was a central figure in popularizing the Greek Revival style in Britain. The discovery of these 'lost' works in the Benaki archives is itself first-rate detective stuff. The text by Fani-Maria Tsigakou is exemplary and the annotated catalogue of plates informative.

*Ira Triandafyllides* by Maria Karavia (Athens: Malam Graphic Arts, 1985 pp 120). A delightful introduction and tribute to the work of ceramicist Ira Triandafyllides by a leading art journalist. More a sculptor in fired clay than a potter, she is best known for her highly individual, dynamic and lovingly observed renditions of domestic animals. Her decorative vases, bowls and cups are equally imaginative in shape and coloring. In work so closely related to the personality of the artist, the book properly includes the story of a long and colorful life. As a product of art itself, the book is a fine example of the high standards which Greek publishing can achieve. The text is in Greek and English.

### Fiction

*Milk* by Beverley Farmer (Penguin Books, 1984 pp 187). A first collection of stories by a fine writer, *Milk* centers on an Australian woman who is married to a Greek and from whom she is later divorced. The trials which their young son undergoes as he meets his relatives in a Greek village and tries to comprehend his roots are particularly engaging. The pressures that a Greek husband is subjected to because he has chosen an alien spouse will be familiar to many readers. Farmer delineates her characters charitably, her prose is straight-forward and the situations in which her characters play out their hurts and passions are illuminating. Overall, the stories have a clear and truthful ring.

*The Longest Night: Chronicle of a Dead City* by Petros Haris, translated by Theodore Sampson (Nostos Books,

1985). Told with great skill by a gifted short-story writer, the nine tales in this book are mostly set in Athens and describe its inhabitants' struggle to regain their freedom during the horrifying years of the Nazi occupation. The author concludes that conquerors and victims alike are brutalized by war. Born in 1902, Haris lives and works in Athens.

*The Refugee Summer* by Edward Fenton (New York: Delacorte Press, 1982. pp 261). The author glowingly evokes the atmosphere of Kifissia in the sunset of its *belle époque* in 1922. Two children of superficially expatriated Boston parents join forces with two pampered French girls to create a fantasy of excitement, only to find the real thing through a local boy whose close connections with the Asia Minor disaster brings shock and understanding to them all. Ostensibly Fenton writes for young readers, but his work has a depth and subtlety which makes it equally rewarding for their elders. The Greek translation by Sophia Harvati is available in Athens and published by Kedros.

### Travel

*The Station. Athos: Treasures and Men* by Robert Byron (London: Century Publishing. New York: Hippocrene Books Inc. 1984 pp 265). In the field of Greek travel literature in English, where the classics grow few and far between, the Holy Mountain is blessed with three notable books. Those of Sidney Loch and Philip Sherrard have both been recently reprinted and now Robert Byron's 1931 travelogue, long out of print, has appeared in paperback. Though this paean to the Byzantine achievement may not have the shock value it had 60 years ago when Greek history for foreigners still stopped with Alexander the Great, little has dated in this witty, high-spirited description of three young Englishmen exploring a world "where all the years have stopped" and "men gave themselves to God as today they sign hotel registers."

*The Flight of Ikaros*. Travels in Greece during a Civil War by Kevin Andrews (Penguin Travel Library, 1984, pp 231). In this major rewriting of a modern classic, first published in 1959, the author has lost none of the original's immediacy nor the passionate commitment of a young man who came to

Greece to study the past and found himself confronted by a tumultuous, tragic and life-enhancing present. The facts of rural Greek existence may seem less overpowering today, but they live on, as his characters do, in Andrews' bright, uncompromising and precise prose.

### Language

*The Modern Greek Language* by Peter Mackridge (Oxford University Press, 1985 pp 387). A detailed descriptive analysis of Modern Greek, the most comprehensive to appear in English, provides all the answers to what anyone might construe as 'the language problem'. The book is frankly, and indispensably, for the specialist, but the introduction is a clear, brief exegesis of the linguistic development, and the copious examples of demotic usage can only strengthen a 'feel' for the language and deepen an appreciation for contemporary style.

### History

*The Megali Idea* by Theodore George Tatsios, East European Monographs, distributed by Columbia University Press, 1984, pp 302). A study of Greek irridentism from before the foundation of the modern state to the present, it concentrates on events leading to the brief but disastrous Greco-Turkish War of 1897. Professor Tatsios convincingly argues that it was the defeat of the *megali idea* by Panslavism, and the Great Powers' irresolution about the changing aspects of the Eastern Question which made the Balkans 'the powder-keg of Europe' in the early years of this century. The role played by Crete during this period is of particular interest. The notes and appendices are comprehensive.

*Ten Days to Destiny: The Battle of Crete* by G.C. Kiriakopoulos. (Franklin Watts, 1985). The first massive airborne invasion in history, successfully accomplished by the Nazis in 1941, and resisted at great sacrifice by outnumbered Commonwealth troops and with great heroism by native islanders, has always made the Battle of Crete one of the most stirring episodes of World War II. Although not a professional historian, Kiriakopoulos, who claims that over 25,000 Cretans were executed by the Nazis, has created a balanced reconstruction of the battle by gathering material from interviews with survivors who fought on each side. □



## Heads in the nefos cloud

1985 marks a regrettable anniversary – the *nefos* has come of age. It was first deemed necessary to keep pollution records in Athens 21 years ago, and although the *nefos* was not baptized until 1977, like Topsy it “just grewed”, until cartoonists now depict it as a black giant astride the metropolis.

Pollution is harmful because it bombards us with dust particles, traces of heavy metals, and chemicals such as hydrocarbons, ozone, nitrous oxides and carbon monoxide. When ingested by our lungs, these elements damage the body's proteins, cell membranes and perhaps even genetic material. They greatly increase body toxicity, leading to many disorders from migraine to cancer.

Short of leaving town, what can we do to offset this major health threat? Battle can be joined on two fronts – inside and outside the body. Regular exercise – preferably in the clean air up a mountain or by and in the sea – and the inclusion of certain nutrients in the diet, are said to help the body withstand this urban peril.

One of the main victims of pollution is oxygen, acquisition of which is the major reason for breathing, so the antioxidant vitamins A, C and E are in the front line of dietary defence. Vitamin A protects the moist membranes of the lungs, eyes and digestive tract, which are in immediate contact with the

atmosphere – and consequently with pollution. The best sources in food are fish liver oil, liver, carrots, green and yellow vegetables, eggs, dairy products, sweet potatoes, and yellow fruits like cantaloupes. As it is stored by the body, too much vitamin A can be harmful, and over 100,000 international units daily can produce symptoms of toxicity in adults, but you won't reach that point if you are sensible about your intake and don't go crazy on carrots.

What do you have in common with and ape and a guinea pig? Answer – a dependence on outside sources for vitamin C. This vital vitamin is needed for the manufacture and maintenance of collagen, which keeps our cells together and aids their growth and repair. Carbon monoxide destroys vitamin C, so city dwellers need more of it, and as there is no fear of build-up, they should have at least 1 gram a day. The best natural sources are citrus fruits, berries (rose hips have a whopping 400 to 1500 mg per 100 g), green and leafy vegetables (especially green peppers, with 100 to 200 mg per 100 g), potatoes, tomatoes, cauliflower and sweet potatoes. Don't forget that heat quickly destroys this vitamin.

Vitamin E has been found to protect the lungs from damage by nitrogen dioxide and to reinforce red-cell membranes. As it is stored for a relatively

short time in the body, it is essentially non-toxic. Wheat germ, soya beans, vegetable oils and green vegetables are good sources. People with certain illnesses, including some cancers, should not take additional vitamin E.

The above three vitamins work synergistically with the trace element selenium (from garlic, mushrooms, wheat germ, sesame seeds and tuna-fish); which means each beefs up the value of the other when they are all consumed together.

Smog cuts down the ultra-violet rays from which our skin synthesizes vitamin D, and as a sun tan also prevents its manufacture, it is advisable to ensure sufficient intake, especially for children, by including fish liver oils, sardines, herring, salmon, tuna, dairy products and eggs in the diet. Vitamin D improves the utilization of calcium, which, together with zinc, is a biological antagonist of lead. Those who live by busy roads, and children, whose heads are closer to vehicle exhausts, need plenty of milk products, cheese, soya beans, nuts, dried beans and green vegetables for calcium; and meat, wheat germ, brewers' yeast, pumpkin seeds and eggs for zinc. Grapefruit, oranges and apples are said to contain nutrients which entrap molecules of heavy metals such as lead and cadmium and eliminate them from the body, while the chlorophyll and pectin in raw fruit and vegetables protect us from air-borne pollution and radiation.

D. REMOUNDOS

## Keeping the spine in shape

The following exercises are not suitable for those with scoliosis or lower back problems. Spinal twists do, however, benefit upper back problems and pain in the back of the neck.

### Gentle spinal twists

- Lie on your back, knees bent, knees and feet hip-width apart and parallel, soles on the floor.
- Keep your spine long, abdomen in, shoulders down, chest open, back of the neck long and arms stretched up in a V shape.
- Breathe in, then out.
- Take your knees to one side, keeping your opposite shoulder down.
- Your feet stay on the same spot and roll over naturally, and your head turns in the opposite direction.



- You should feel a long stretch from your armpit, along the side of your body and the front of your thigh to your knee.
- Breathe in, return to starting position and breathe out.
- Repeat on the other side. Do 10 times.

### Spinal twists

- Your arms and torso remain in the same position as for the gentle spinal twists.
- Your knees should be bent up and

together (place a tennis ball between them to make sure), so your thighs are at a right angle to your torso.

- Breathe in, then out.
- Take your knees to one side, keeping your opposite shoulder down and tummy in. Your head turns in opposition.



- You should feel the stretch along the side of your body from armpit to hip.
- Breathe in, return to starting position and breathe out.
- Repeat on the other side. Do 10 times.

JENNY COLEBOURNE



# the world of music

## Rostropovich conducts

The Washington Symphony Orchestra, conducted by Mstislav Rostropovich, performed in Athens on two consecutive days on their European tour.

On the first evening we heard Andreas Makris' "Chromatokinisi", an interesting and solidly constructed work pervaded by a certain 'Greekness' of melody and rhythm and basically conservative in its overall approach.

There followed Schubert's Fifth Symphony which, I felt, was not so much 'sung' as one would expect. I also had doubts about the balance of sound. Other orchestras would reduce the number of strings when there are few woodwinds and only two horns. Here, however, the entire body of strings was there, more or less drowning out the sound of the other instruments. The playing was nevertheless impeccable.

Shostakovich's Fifth Symphony was not only impeccably played but magnificent in every possible way. In this work Rostropovich the conductor has – for me – almost surpassed Rostropovich the cellist. He stressed the Protean dimension of a work which he himself has shown to be classical in the finest sense. Never have I heard this symphony played with such patent clarity of form or more swiftly and limpidly.

The following evening, Rostropovich's program again began with a Greek work, but this time a more traditional one. *Menas o Rebelos* by the founder of the 'national school', Manolis Kalomiris, is a symphonic poem, somewhat Berliozian in its descriptive intention, which follows the adventures and passions of an Aegean corsair.

The second item in the program was Debussy's *La Mer*, a composition demanding the most minute attention to detail, coloring, and to the subtle contrasts in the orchestration and the sudden dynamic outbursts. All these points were observed with almost miraculous fidelity.

The evening's last attraction was Beethoven's "Eroica" Symphony, the Third. My feelings about Rostropovich's interpretation were mixed. He chose a new approach, subtle and esoteric, which was certainly interesting, but which left me occasionally yawning and longing for the more traditional and dynamic rendering to which we are accustomed.

The highlight of the evening was the encore, Ravel's "Daphnis and Chloe".

This great dance, played with an almost demoniac ecstasy and sensuousness, demonstrated to great effect the incredible coherence, the technical mastery and the capacity for passionate expression of the Washington Symphony Orchestra.

## De los Angeles concert

Victoria de los Angeles opened her concert at the Herod Atticus Odeon (see facing page) with Alessandro Scarlatti's "Sono unite a tormentarmi", a mediocre aria which she sang stylishly and with a certain ease in the ascending scales. But her voice was not yet warm.

Next came Pergolesi's "Stizzoso me stizzoso" from *La Serva Padrona*. Her mastery of this comic opera defied description – comedy without a trace of vulgarity, inner humor, fine diction and musical use of syllables. Handel's

The first part of the program ended with a selection of songs by Schubert, Schumann and Brahms – all lessons for those who consider the singing of *lieder* a trifle compared to the performance of opera.

I have always loved Victoria de los Angeles most, however, when she is singing French music. Her choice in the second half of the program was Fauré. Magically, her voice, which earlier had faltered occasionally, regained some of its youthful freshness. It is impossible to do justice to her interpretation, which followed the nuances not only of the music but of the poetry as well – to the extent that each of the four songs was a "petite vie" in itself. The final one, "Tristesse", was for me the highlight of the evening – so beautifully sung that I could hardly restrain my tears.

All in all it was an extraordinary evening, and a wonderful glimpse at the consummate artistry of Victoria de los Angeles.

## A tribute 'to our teacher'

Yiannis A. Papaioannou is a highly respected composer and a great and influential teacher. A concert given in the Roman Agora by the ERT Symphony Orchestra last July honored his 75th birthday. Conducted by Theodore Antoniou, the concert consisted of an early work by Mr Papaioannou and pieces by three of his pupils, which illustrated his long and creative career as a teacher.

Nikos Christodoulou's *Intrada*, a short orchestral work, was specifically written for this performance and dedi-

cated "to our teacher". The opening Scherzo, in sonata form, is followed by a Trio whose thematic material is taken from his music for *Othello*, previously performed at the National Theatre. This charming work is strongly rhythmic and brilliantly orchestrated. One

In *Heterophonic Idiomela* (1967) Argyris Konnadis applies personal experiences in simultaneously sounding layers with the aim of using the symphonic orchestra in an extreme way. His material is divided into three sections which deal with improvisation and the superimposition of harmonic blocks. He makes good use of percussive instruments, and creates a number of fine acoustic effects. The work is un-

Theodore Antoniou's "Symphonic Music for Young People", commissioned by the Greater Boston Youth Symphony Orchestra and first performed in 1982, is dedicated to the world's talented young people. Here the composer gives young musicians opportunities to deal with more advanced writing, both instrumental and formal. Structurally, the work includes stylistic features characteristic of the composer's latest period: he makes use of checked improvisation as well as of harmonic and melodic elements. The work is cast in the form of a concerto for orchestra. Based on the twelve-tone row, it is influenced by Byzantine music and even has room for an Epirot dirge. Effectively written for strings

Papaioannou's *Vassilis Arvanitis*, a symphonic legend in 11 'pictures', is based on a short story by Stratis Myrivilis. Themes appearing in certain movements, sometimes altered while in other places repeated unchanged, contribute to the unity of the work. Two melodies are demotic songs of Mytilini sung to the composer by the novelist himself. The *zeimbetiko* dance around Vassilis' tomb is also authentic. In the Epitaphios, pure Byzantine chant from the Good Friday music of the Greek Orthodox service is used.

The work was first performed in Athens in 1946. Its orchestration is masterly, and although the composer makes use of Greek and Byzantine tunes, contains no Greco-baroque falsity in execution. The folk-like parts are committed to musical notation with taste, and add variety to the fabric. Delicate harmony and arresting sounds and tunes result in a Greek symphonic poem of unmistakable artistic sensitivity and integrity.

Ion Zottos



## Victoria de los Angeles: in memoriam Maria Callas



Courtesy ATHENS STAR

Victoria de los Angeles

Eight years have passed since the death of Maria Callas in Paris. To what had been a legend during her lifetime extra dimensions, and some apocrypha, have been added. The time has not yet arrived, however, for an objective biography of this great artist.

In Athens, the statue near the Hilton Hotel apart, Maria Callas is honored annually at the Athenaeum – a cultural institution founded in 1975, which also functions as a conservatory, and which is located in sumptuous precincts at Amerikis 8. Shortly after Callas' death in 1977, the Athenaeum established the Maria Callas International Competition in Music, whose jury consists of both local musicians and artists of international repute. This year the great collector, Alan Sieveright, was here for the competition as a guest of the Athenaeum. He will be coming back from London in March 1986 to give two illustrated lectures on Maria Callas, and to show for the first time a unique videotape (only part of which has so far been shown in London). I am indebted to him for the anecdotes which follow.

On the anniversary of Callas' death, the celebrated Spanish soprano Victoria de los Angeles gave a concert at the Herod Atticus Theatre. The friendship between these two great artists was moving: whenever Victoria sang in Paris, Maria Callas would send her flowers. And Victoria in turn gave the Athenaeum this evening at the Herod Atticus as a gift in memory of Maria Callas.

Victoria de los Angeles and Maria

Callas are exact contemporaries: they were both born in 1924. The popular notion that prima donnas are always ready to tear one another to pieces is untrue: when Victoria de los Angeles made her debut singing Rossini in Texas, a touching and revealing thing happened. About 15 minutes before the curtain was due to rise the manager, Lawrence Kelly, went to her dressing room and said: "A phone call for you." She was reluctant to answer the telephone at such a critical moment in her career, but Kelly encouraged her to take the call. "Hello, Victoria," said a woman's voice, to which the nervous soloist replied: "Comment?" The voice continued, "It is Maria, Maria Callas." Victoria was taken aback. But Callas went on: "I saw that you are making your debut with the company, and I wanted to wish you luck." They hardly knew each other then, but in later years they became great friends.

Victoria de los Angeles was once asked by the Metropolitan Opera to sing the Marschallin in *Der Rosenkavalier*. To this proposal she answered at once: "While you have Schwarzkopf around you don't need me in that role." In her turn Elizabeth Schwarzkopf, who had done a wonderful *Traviata* after the war years, subsequently went to see a performance of the work at La Scala with Maria Callas as Violetta. After the performance she turned to her husband and said: "Now I have seen *La Traviata*. I will never do it again. That's what it's all about."

Although the range of Victoria de los Angeles is unusually wide and varied, she knows where she can excel and does not step outside the circle she has circumscribed for herself. Fairly early in her career she was asked to do Norma. She took the vocal score and a few days later returned it with the words. "I can do it – but no, it's not for me." The presence of Maria Callas and her close identification with that role loomed too large for a sensible and intelligent singer to want to compete with it.

On another occasion, asked to perform *Madame Butterfly* at the Met, she asked for a little time to think, then telephoned somebody in a small theatre in France and told him candidly: "I have been offered *Madame Butterfly* at the Met. Can I come and do it in your theatre first? I want to see if it

works before I take it to the stage of the Met."

This is in line with a comment Maria Callas once made. The problem with modern performers, she said, is that the moment it is found that you are young and have a voice, managements want you on the stages of the most difficult and critical of theatres. (The reader should be reminded here that before launching her international career, Maria Callas had sung a varied repertoire at the Athens State Opera, and that early in her career her repertoire also included Wagner and other composers whom she rejected later in order to concentrate on the repertoire which was best suited for her dramatic voice.) "When you walk out on the stage of the Met, Covent Garden, La Scala," she is reported to have said, "you do not arrive there to experiment with the work you are to sing. You try it out somewhere else. Now people become too famous too quickly."

Pathé-Marconi, the Paris branch of EMI, was the first company to bring out a series of recordings of Maria Callas. At the end of September 1985 the same company held celebrations in honor of Victoria de los Angeles.

The Royal Opera, Covent Garden, under the direction of Rudolf Kempe, once sang a performance of *Madame Butterfly* in two acts (as Puccini originally intended it). A recording of the performance, with Victoria de los Angeles in the title role, has recently been discovered and will, one hopes, eventually be released. A recording entitled "Les Introuvables de Victoria de los Angeles" has been issued, and is soon to be available commercially.

When, on September 16, 1977, Maria Callas collapsed in her Paris apartments, one of the first people the French radio contacted was Victoria de los Angeles. "Maria Callas is dead – at lunch time – this day," said the reporter. The line was bad. Victoria instinctively refused either to hear or to believe what was being said to her on the telephone. "Maria Callas is dead. You are a great singer; what do you have to say about her?" the reporter repeated. When the news sank in, there was little she could say, for she was overcome with emotion. When she got over her sorrow she had white flowers sent to the funeral. And when Callas was laid out the only flowers taken in were those of the President of France and Victoria de los Angeles.

Ion Zottos



## Following the trail of serendipity

**F**ini (pronounced Fee-nee with the accent on the second syllable), a dancer, singer, mannequin and sometime pastry-maker-about-town, came to Greece four or five years ago. "I was in Berlin recording songs for a film and they offered me a working holiday in Cyprus. I said 'sure', thinking they meant Cyprus, Florida." In Cyprus he was told he should see Greece. He came for two weeks, did a few shows on Mykonos, and then the owner of a club in Athens saw him perform and offered him work here. Serendipity seems to be the story of his life. "You meet people, you find your way around and then the work comes like that."

At the moment Fini bakes sweets for a couple of local restaurants – a skill he picked up back in Benton Harbor, Michigan, from his mother and four older sisters. He teaches jazz dance at Sasa Dario's and Kiki Maniati's ballet schools and he and a fellow dancer manage Ilanga's Jazz Dance Studio

now that Ilanga is working in the US. In winter he performs with a band, Cocktails, at the Graffiti Pub in Kalithea and the Amore Cortesi in Pangrati and whenever he has any free time he's out in the country. "I have some friends near Marathon and I'm learning chicken farming. I'm always moving. I cover at least 100 km a day on my bike."

How he got from Benton Harbor to a chicken farm in Athens is a testimony to his love of movement. As a child he played the violin and bass fiddle for 12 years. "I wanted to be in school productions but I couldn't. So I said 'OK, I quit all this' and I took up karate. The first day they threw me was the last day I went. Then I joined the military."

He was sent to Japan where he trained as a medic and he worked on the last hospital ship that left Vietnam. After his military service he moved to California to study medicine but gave it up in favor of dance. "I was 24 when I took my first dance class. I'd always wanted to learn to dance, even as a kid, but they wouldn't let me. Boys had to learn how to swim."

Next stop was New York for a few years, where he took more dance classes and voice lessons and tried acting. He was in two films (one with Peter Sellers), and a disco version of *Grand Hotel* off-off Broadway, and then he had his first big part in a jazz opera at Carnegie Hall.

The next couple of years were spent in San Francisco where he got involved in a historical documentary about the minstrels, three blacks and three whites, who performed in the Bay area. Then he went on tour to Holland and the Berlin Festival. "After the tour we had only a ticket back to New York so I cashed mine in and went to Paris."

He found work there as a dishwasher, began to learn bread-making and "natural" cooking on the side and was hired to cook "American style – spaghetti and chili". Although he likes to take "breaks" from everything, he kept up his entertainment career, playing the second male lead in the Paris production of "Raisin" and commuting to Amsterdam and Berlin for special shows.

It was during one of these trips that

he was offered the fateful trip to Cyprus. He talks of establishing his own little restaurant one day and of building a *spitaki* on a piece of land by the sea.

So he's going to settle in Greece? "I didn't want to stay here for four and a half years: I said three months, and I figured two weeks, but this land gives you so much. There's great opportunity here and it's not so hazardous to your health. There's so much stress in most big cities. There's no other place I'd rather be and if there is, then I'll go."

## Saying it all with flowers

**M**y most unusual request recently," says Dutch flower arranger Monique Van Der Valk Tsimpoyianis, "was to fill with flowers a huge silver bowl on a silver tray (provided by the customer), and to send the arrangement first to Piraeus and from there on the Flying Dolphin to an island.

"The customer, whose whole house is white, always specifies all-white arrangements, which is a little difficult because there are almost no white flowers in Greece."

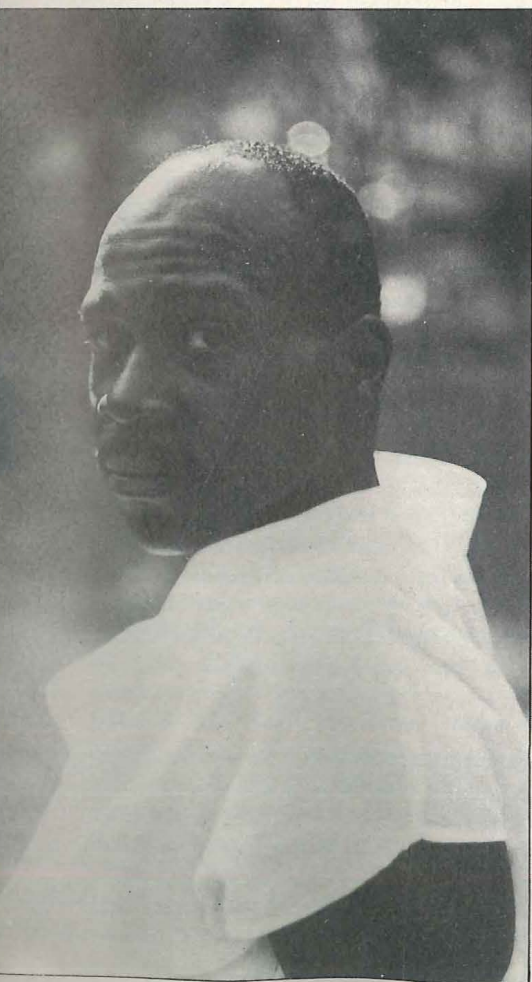
Monique, who studied flower-arranging in Holland, came to Greece five years ago after answering a classified ad in a Dutch newspaper for someone to work in a Greek flower shop.

"Good Greek florists often hire staff abroad because there are very few people here who know the work. There's no school or training program."

Monique, who was eventually selected from 150 applicants, was determined to get the job because she had met a Greek boy while holidaying here the year before. "We exchanged addresses, I came back the next summer and promised I'd return if I could find a job. Luck was with me." They married a year ago and are expecting a baby in January.

The all-white flower arrangement destined for the unnamed Greek island ended up being four or five feet high and containing mostly foreign flowers – dendrobium orchids from Singapore, 'lip' orchids from New Zealand and lilies from Holland.

"With this sun and climate Greeks could grow whatever they wanted, but they try growing a flower for a year to see if there is instant profit and the next year you can't find that flower any



Fini



more. It's a pity that you must depend on flowers from abroad but there's just no variety here. Roses, carnations, gladioli and chrysanthemums – that's it."

Flowers arrive by air once a week, mostly via Holland but sometimes directly from the south of France, Singapore or New Zealand, in special pre-cooled boxes lined with moisture-providing agents such as damp newspaper, wet cotton or special plastic foam.

Monique, 28, who is now with Passas Florists in Kifissia, has worked for two other florists since she arrived. "In this profession you have to learn new things all the time. If you stay in the same shop you don't grow, you do the same thing every day. Passas is small, with a nice clientele who leave the arrangements up to us. Sometimes people want me to do arrangements in their house or boat and I just take my flowers and go."

But for her own wedding last year Monique had to depend on a Dutch colleague to arrange all the flowers. She and her husband were married by the mayor of Zografou in the tiny gar-

den of the Zografou Cultural Center ("It was packed because my in-laws have a bakery and are well-known in the area") and her wedding dress was designed for her by a leading Greek couturier, one of her faithful old customers ("My mother-in-law thought I should just get a normal dress, since it was only a five-minute ceremony. But it *was* my wedding day").

She decided to be married in Greece rather than Holland partly because it would have been more difficult to move all the Greek family up there (16 friends and family members came here instead) and partly because she considers Greece her home now.

"When you come from a country like Holland where everything is organized and secure, the moment you arrive in Greece you have to learn how to swim again. Everything is upside down, and I found it very difficult in the beginning to get used to Greek life.

"But now I've lived here so many years – I go to Holland for holidays but I'm out of the rhythm. After a week or two it's enough and I want to come home."



□ Monique

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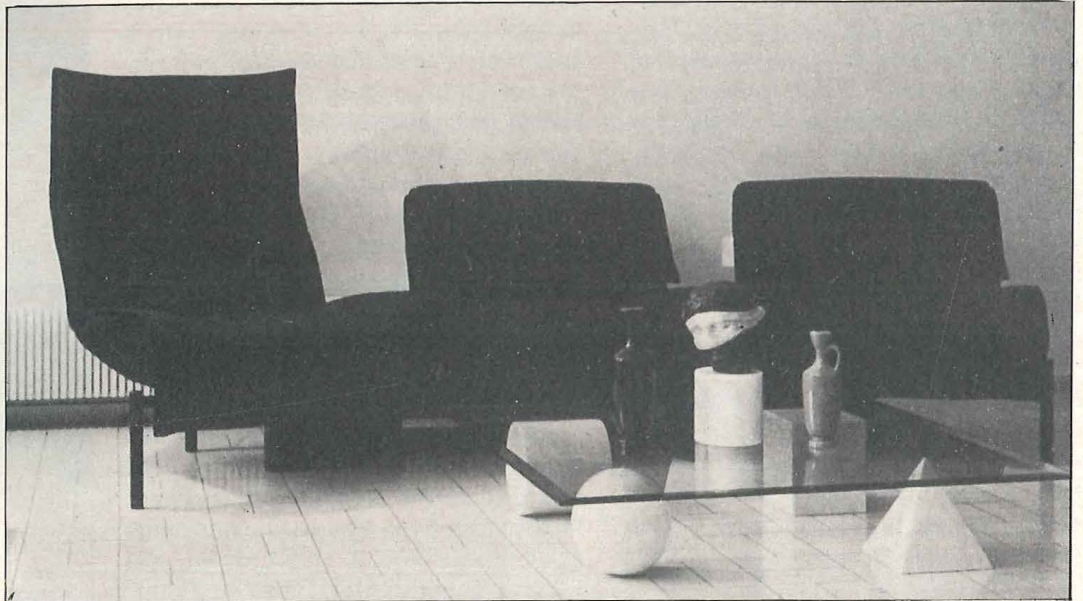


## Scene-stealing coffee tables

by Heather Tyler

For the past four years the coffee table in our sitting room has been a battered wicker basket, whose condition has deteriorated steadily since my daughter began using it as a toy box. Unsuspecting visitors would set down their glasses of wine on the sagging surface only to watch them immediately topple over. Or Kelly would lift the lid to show off her latest favorite toy. I became tired of the profuse apologies (mine) and the dry-cleaning bills (theirs), so with chequebook in hand I went shopping for something contemporary to replace the wine-stained hazard.

Athens is full of furniture shops. Whole avenues are crowded with them. Entire department stores have been built as furniture co-operatives, boasting 100 and more furniture makers under the same roof. One of the most popular conglomerates, at the top of Mesogeion Avenue, is even called Epiloupoli (furniture city). Whatever your style (neo-classical, yukky rustic, avant-garde, cheap 'n' simple, heavy antique or expensively contemporary - to name only a few), Athens has it all in abundance. I avoided the co-



*Perfect balance in marble and plate glass from J. Deloudis*

operative empires and compiled a selection of interesting shops specializing in contemporary furniture.

If you're in the 'more dash than cash' category, you'll probably head for **Lethas** or **To Epiplo** where function and form have been united with total simplicity in a surprising range of glass-topped and wooden tables, all made to order in a variety of sizes and finishes. Prices start at 4700 drs.

At **A/foi G. Fasili** you may select bamboo, wood, smoky glass and rattan combinations from as little as 11,000 drs. For 12,500 drs, if you're willing to take

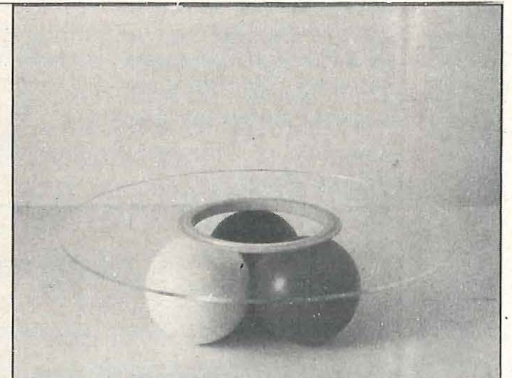
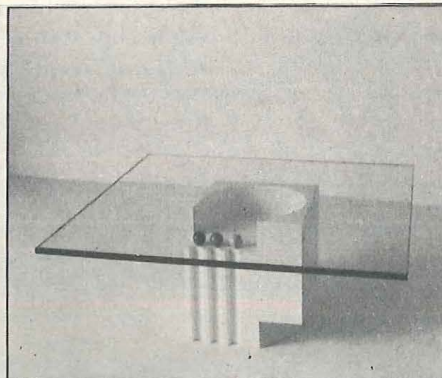
the risk, you can buy a large wicker basket! **Mousourakis** is also a bamboo specialist, somewhat more expensive than Fasili; its quality bamboo products are about the best I've seen so far in Athens.

I found an exciting new shop out in Vrilissia called **Mobitalia**, which specializes in budget-priced Italian imports in eye-dazzling color combinations with some updated 'ethnic' designs and some contemporary attention-grabbers.

**Alfa-Mi** has both starkly modern and softer, more traditionally shaped coffee and side tables, the coffee tables priced at between

30,000 and 40,000 drs. As usual, you have the choice in finished color and size, and you can alter the basic design if you wish.

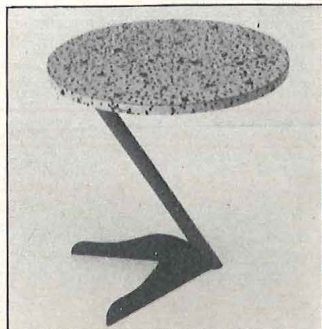
Avant-garde is alive and well at **Studio Metaplasi**, where a group of extremely contemporary young designers have pooled their talents to design items of furniture that are conversation pieces, to say the least. Architects, artists and interior designers Nikos Zoumboulis, Titsa Grekou, Athanassios Tzivelos, Anneta Mylonoyianni and Hatzinas Panayiotis formed Studio Metaplasi in 1983. Their coffee tables are dynamic combinations of lacquered wood, plexiglass,



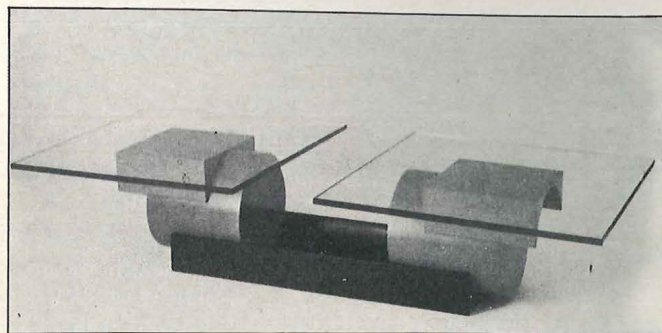
*From left: Triadic Ballet '84 (70,000 drs), Dias (55,000 drs), Kronos (68,000 drs) from Studio Metaplasi*



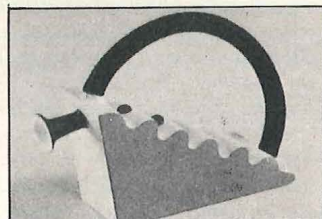
plate glass and rubber, reflecting vivid imaginations and sometimes savage wit. With lots of humor and strong color they have also presented classical images in modern form – for example 'Ikaros' by Tzivelos and 'Triadic Ballet' by Zoumboulis and Grekou (see pictures). Metaplasi's uncompromising style also extends to dining tables and chairs, office furniture, sitting room couches and chairs, shelves and dressers, and bedroom suites, not to mention wacky ornaments to grace your scene-stealing coffee table.



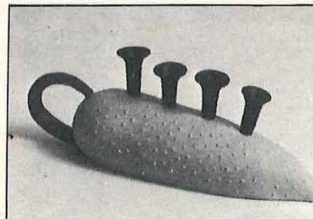
A witty side table called Ikaros



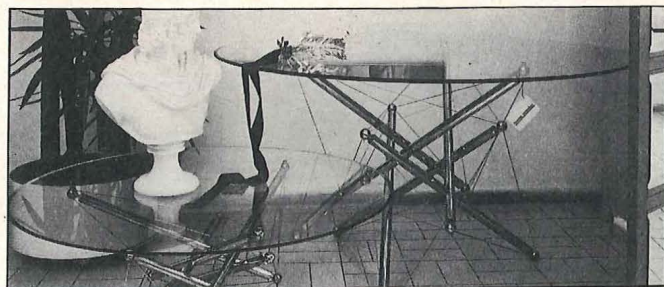
From Studio Metaplasi, Gemini will dominate your decor



Top your table with a Lazy Musician from Studio Metaplasi



At J. Deloudis you can ex-



Tubal precision by Cassina at J. Deloudis

pect to pay up to 100,000 drs for Italian or Greek coffee tables – but what spectacular designs they are! I favored a Greek-designed table set – two triangles with a small table at each end all fitting together in a rectangular shape and finished in shiny white gloss. The most strik-

ing Italian Cassina design was a large square of smoky plate glass balanced atop marble 'legs' in the shapes of a pyramid, a ball, a square and a cylinder – all yours for only 97,000 drs. In the Kifissias Avenue showroom the triangle shape is again presented (without the two end tables) together with other modern shapes with the emphasis on movement and subtle balance – all around 38,000 drs.

**Thema** use plastic and metal piping with contrasting colored joints for their glass-topped tables, all to order in colors of your choice. This innovative way of putting small and large tables together is also extended to dining tables, shelving and wardrobe space. The showroom colors are very busy, but you can of course choose your own color and design combination.



Absolute simplicity in pine from To Epipto

**Lethas**, Dimaraki 17, Athens, tel 347-3409.

**Mobitalia**, Pendelis Avenue 53, Vrilissia, tel 804-6579.

**Studio Metaplasi**, Dinokratous 23, Kolonaki, tel 724-6401.

**Thema**, Alopekis 34, Kolonaki, tel 724-3961.

**Alfa-Mi**, Voukourestiou 52, Kolonaki, tel 364-2300; Perikleous 3, Maroussi, tel 806-3240; Aratou 41, Patras, tel 061-5706.

**J. Deloudis**, Spetsippou 3-5, Kolonaki, tel 723-5684, 722-8692; Kifissias 217, tel 806-1759 and 806-6776.

**Mousourakis**, Irakleithon 70, Thiseio, tel 347-1613.

**To Epipto**, Ermou 111, tel 321-2508; Mesogeion 490, Ag. Paraskevi, tel 659-8466.

**A/foi G. Fasili**, Patission 81, tel 882-1469; Syngrou Avenue 183, tel 933-4305, 933-8118.



# Katey's corner



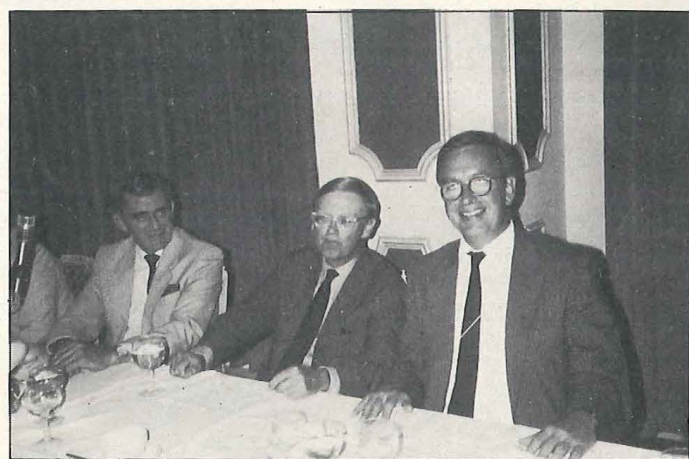
☆ Recent weeks have been so photogenic you won't be hearing very much from me this month – just look at the pictures!

☆ Fifty athletes from 15 countries participated in **Spartathlon '85** on September 27. The first Spartathlon was held in 1983 to commemorate Pheidippides' famous run from Athens to Sparta in 490 BC to get help

for the Athenians at the battle of Marathon. To emulate Pheidippides' feat, runners must complete the 250-kilometer course within 36 hours.

This year 29 entrants reached Sparta in the specified time. The first three finalists were Pattrjk Macke of Great Britain, in 23 hours 18 minutes, Dusan Mravlje of Yugoslavia, in 23 hours 44 minutes, and Jean-Dominique Calbera of France, in 24 hours 42 minutes. But all who finished the gruelling race were honored at a banquet sponsored by the National Tourist Organization of Greece.

Championship trophies were presented by international Spartathlon president



Members and friends of the British-Hellenic Chamber of Commerce had an opportunity to meet new British Ambassador J.C. Thomas at one of their regular luncheons. Pictured (from left) are the chamber's British president, Rodney Crocker, the ambassador, and the chamber's Greek president Costas Petropoulos. Those present were also invited to support the centenary plans of the British School of Archaeology by attending a one-day cruise on board the MV Hermes – which Epirotiki Lines donated for the purpose. To top off a perfect day, Nicholas Hammond gave a special lecture for the participants at Epidavros.



Spartathlon '85 winner Pattrjk Macke (left) and runner-up Dusan Mravlje, at the Spartathlon award presentation banquet at the Hotel Xenia in Lagonissi.



For Mr and Mrs Henry Mancini (seated) on their 38th wedding anniversary, Spiros and Dawn Ioannides of Medair Travel invited a large group of friends, a bouzouki and some agile Greek dancers to celebrate at Bokaris Taverna in Kifissia. Musical memories from many of Mr Mancini's great film scores greeted arriving guests.

Antony Kikas and all finalists received a commemorative medal.

With athletes and members of the Spartathlon Association already looking forward to Spartathlon '86, why don't you call Mike Callahan at 362 4894 and join up?

☆ November is **bazaar** season! Check in the *Focus* section for information about all the book bazaars, knitting bazaars, jumble sales and Christmas bazaars coming up – all are for worthy causes. See you making the rounds...

☆ A small and friendly **newcomers' group** is doing its best to make newly ar-

rived foreigners feel at home quickly. It has no officers, no constitution, no regular meetings – it's just a group of friends who were recently newcomers themselves and understand the problems. They have assembled helpful information on shopping, schools, finding your way around, and recreation. The next coffee morning is planned for November 18 and you can call Marijane at 672-6489 or Kucy at 721-0107 for further information. In the meantime – welcome!

☆ Some time ago I asked if anyone knew where to take last year's **Christmas**



Mr and Mrs Orestes Varvitsiotes of Bache Securities Athens (seen here with Mrs Niki Goulandris) honored Mstislav Rostropovich (left) of the Washington National Symphony Orchestra at a black-tie dinner at Dionysos Restaurant. The maestro delighted those present with his warm smile and stories about Greece.



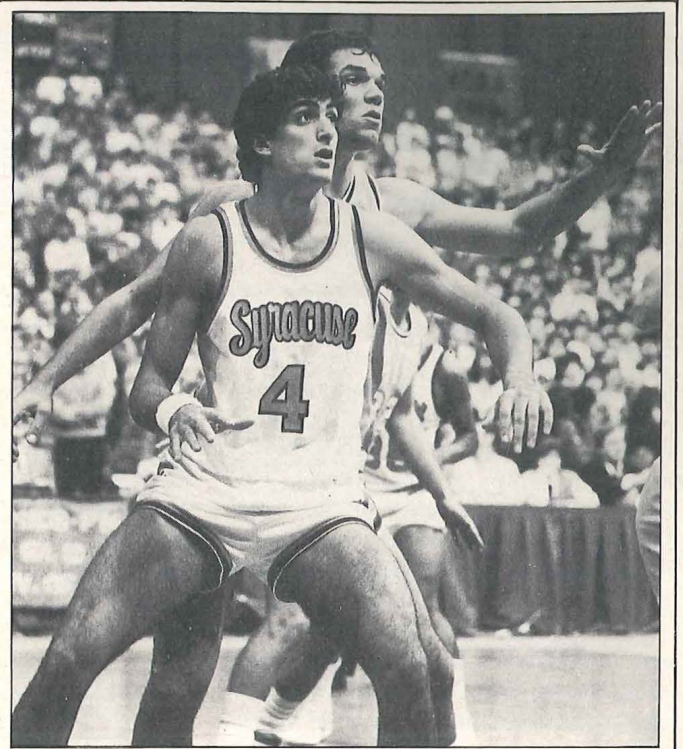
cards. Now I know. The Greek Girl Guides are most anxious to have them. They are at Xenofontos 10, 1st floor, in central Athens.

☆ The sparkling annual **Consular Ball** is fast approaching. It will be held on Friday, November 29 at the Hilton Hotel at 9 p.m. As the president of the consular corps, George Besi, says: "You are assured of good music, good food and good fun!" Who could ask for more? Contact Lorraine Batler of Executive Services at 779-2727 for reservations or additional information.

☆ In 1980 the Phillips Company presented the Phillips Challenge Gold Cup to the Glyfada Golf Club for an annual competition. The cup is on permanent display at the club and if anyone wins it

were visiting from their current berth in Cairo. Former AWOG President Eileen Ploumpis spent a couple of months in Athens and on the islands getting together with old friends and neighbors. Her husband, John, was with the Bank of America in Piraeus, and they now live in California.

☆ We extend a warm welcome to two new ambassadors and their families. **Austrian Ambassador Helmut Strasser** is here with his wife and their two children, a son and a daughter. The ambassador's most recent post was in the German Democratic Republic... **US Ambassador Robert Keeley** arrived October 1 with his wife Louise; their children, a boy and a girl, are not accompanying them to Athens. Ambassa-



Ron Seikaly, son of Fred and Madeleine Seikaly of Oceanair, is well on his way to making a name for himself in basketball at Syracuse University in the United States. This will not surprise any of the many friends and teachers who knew him when he was attending the American Community Schools here in Athens. Many sports page headlines attest to his prowess. The 6'10" 230-pound center is now in his sophomore year; a good student, he likes computers almost as much as basketball! All of us here in Athens are joining his fan club.

ple includes such intriguing recipes as Do-Ahead Sausage Soufflé, Simple Simon Supper, and No-Peel Potato Casserole. Half the book's price of \$5.90 (including postage and tax) goes to the Craig Hospital Foundation in

Buffalo for a rehabilitation center. To order, write to the author at 950 North Carrington, Buffalo, Wyoming 82834, USA. Your book - which would make a lovely gift - will arrive in time for Christmas.



At a recent luncheon hosted by the Hellenic-American Chamber of Commerce, the principal speaker was Gaston Thorn, former prime minister of Luxembourg, former president of the European Commission and, since the beginning of 1985, a member of the board of supervisors of Arthur Anderson and Company. At the head table were Mr Thorn (right), Mr Dimitris Petsiavas, co-president of the chamber and Theodore Papalexopoulos, president of the Federation of Greek Industries.

three years in a row (so far no one has), he or she takes it home. Replicas are presented annually to the top three men and women in the competition. This year's winners were: Men - 1st, Giles Cavanaugh; 2nd, Bob Wright; and 3rd, John Marinakis; Women - 1st, Iris Rousse; 2nd, Marina Carbonaro; and 3rd Iphigenia Economou.

☆ This past month brought some former Athenians back for short stays. Ricky Rickenbacher and his wife Eva

dor Keeley has served in Mauritius, Zimbabwe, Mali, Uganda, Cambodia, and in Greece. He comes to Athens from Washington, DC, where he was a fellow at the Center for the Study of Foreign Affairs in the Foreign Service Institute of the Department of State.

☆ After an automobile accident that left her confined to a wheelchair, Imogene Dickey has written a delightful cookbook. *Recipes and Cooking Hints for Brides and Other Handicapped Peo-*



Former US Ambassador Montegale Stearns was honorary president of the Propeller Club from the time of his arrival here in 1980. In his final speech to the group, made at a luncheon meeting, he reminisced about his first tour in Greece in 1958. John Santikos, the club's president, is shown at left with Ambassador Stearns and Charles Politis, vice-president of the Propeller Club and co-president of the American-Hellenic Chamber of Commerce.



# food

## Olives

by Vilma Liacouras Chantiles



Olives may not be your first thought on a walk in Athens. You may be touring the archaeological sites, visiting the old churches, or shopping for antiques or gold jewelry. But a casual turn into Athinas Street will bring you into the heart of the most fascinating – and frenetic – food shopping district in Athens, and olives will soon be on your mind.

Walking north on Athinas, a busy artery that links Ermou Street (near Monastiraki) and Omonia Square, you pass a string of kitchenware specialty shops – crockery, cutlery, pots and pans – and suddenly find yourself surrounded by shops and stalls selling food of every kind: meats, fish, fruit, vegetables, nuts and seeds, coffee and wine, cheeses – and olives. Cheese retailers almost always sell olives alongside *feta*, *kasseri*, and other popular cheeses, and you can buy all kinds of olives at the little stalls in and around the large public market, where fish and meats seem to predominate.

More olives are found around the corner. If you turn via Evripidou or Sophocleous Street into Sokratous, one block west of Athinas, you will find the olive *apothikes* (warehouses). These are wholesalers, catering to retailers and restaurants, but will usually sell a kilo to anyone who cannot resist a good olive. The huge drums and barrels in the doorways and along the walls contain more varieties of olive than you could dream possible – unless you have seen or helped with the harvest from Greece's 112 million olive trees.

At Ariana, the olive *apothiki* at Sokratous 7 owned by Nikolaos Kalothanassis, myriad shiny black olives greet you. You will also find green olives and capers. Mr Kalothanassis, who took over the business from his father, stocks *throumpes* (ripe olives) from Thassos, Samos, Arachovi, Megara, Amphissa and Kalamata, both in barrels and in jars packed in *ladoxydo* (oil and vinegar). If you buy a variety in bulk (I recommend the meaty Kalamata olives), follow the recipe below to prepare them at home. Mr Kalothanassis also stocks olive oils from Kalama-

ta, Mani, Corfu and Evia. Ask him about their different qualities if you're buying. He told me that green olives are baked with lamb in some parts of Greece. I have yet to find where, but adapted the idea to a tasty Puerto Rican recipe. Try some of these recipes following your olive tour of Athens. *Kali orexi!*



Turning olives

### PREPARING UNSALTED OLIVES

This recipe is for olives on sale fresh during harvest season (not the kind sold in olive *apothikes*, which are salted).

Wash olives thoroughly. Using a sharp knife, slash each olive, or crack it by hitting with a rock or a piece of wood. Soak in cold water for eight to ten days, changing the water daily, to remove the bitterness. For a more sour flavor, drain the olives after the tenth day and soak in vinegar for a day or less, depending on the degree of sourness desired. Drain and discard the vinegar. Prepare a strong brine (about 20 percent salt) and cover the olives in a jar. Add enough olive oil to form a protective film on the top. Add bay leaves, oregano, savory, or your favorite seasonings. Greek Cypriots add sliced lemons, garlic, and coriander for a delicious variation.

### PREPARING SALTED OLIVES

Suggested by Mr Kalothanassis, this is the method for salted olives sold in bulk.

Rinse olives thoroughly to reduce the saltiness. Repeat rinsing many times and soak olives in cold water an hour at a time, tasting, until the saltiness is considerably reduced. When you have removed excess salt, drain olives and dry them with paper towels. Place in a jar or container. Add olive oil to store them indefinitely. If you like them sour, add vinegar. I also added bay leaves and some aromatic oregano. Turn every few days. Remove from refrigerator an hour or so before serving to drain off excess oil.

### PLATO'S MEAL WITH OLIVES

Arrange plates full of radishes, olives, cheese, cooked onions, green vegetables, figs, chick-peas, beans (myrtle berries and acorns are not available as they were in Plato's time). Serve with wine – sipping in moderation, Plato-style – and crusty Greek bread (not on his original list).

### ROAST LAMB STUFFED WITH OLIVES

Adapted from Carne Mechada (Stuffed Roast Meat), this recipe is from my cookbook, *The New York ethnic food market guide and cookbook* (NY: Dodd, Mead and Co., 1984). It was suggested for pork or beef, but lamb is also delicious.

1 leg of lamb  
Salt and freshly ground pepper  
15 small or six large potatoes (optional)

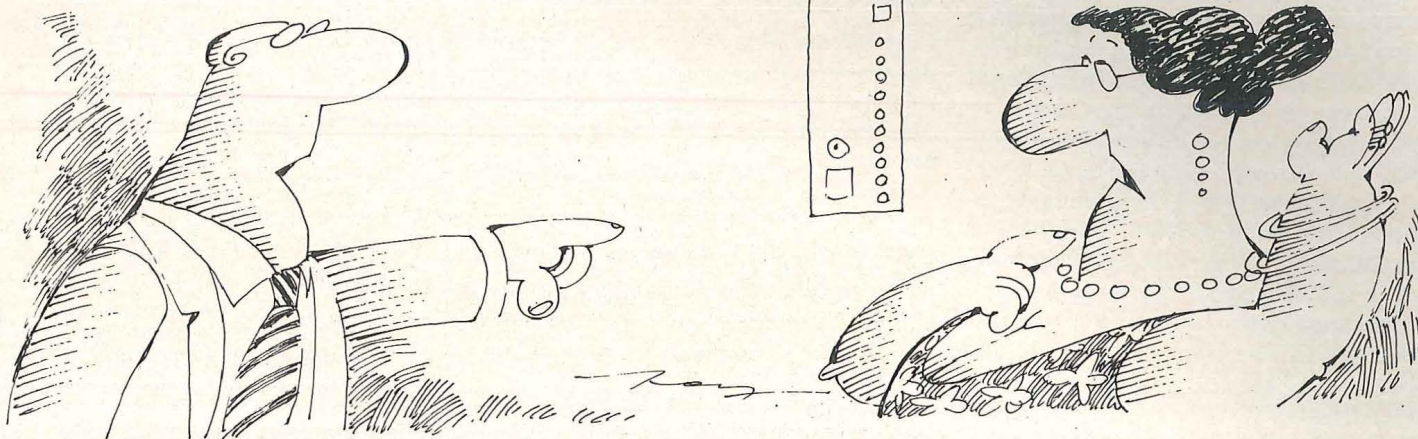
#### Stuffing:

6 green olives, pitted and chopped; 1 onion, minced; 2 cloves garlic, minced; 2 fresh chilies, chopped (optional);  $\frac{1}{2}$  green pepper, chopped;  $\frac{1}{2}$  teaspoon capers;  $\frac{1}{2}$  cup ham, chopped; 1 tbsp lime or lemon juice; 1 olive oil.

In a bowl, combine the stuffing ingredients and mix thoroughly. To stuff the lamb, slash all around with the tip of a small knife. Stuff about 1 tbsp stuffing into each slash, penetrating as deeply as possible. Dust lightly all around the roast with salt and pepper and set in a baking pan. Add 2 cups water to the pan. Roast in moderate oven (350 °F or 175 °C) for  $1\frac{1}{2}$  hours or until lamb is done, turning every 30 minutes and basting with the meat juices. If cooking the potatoes, peel and quarter the large ones; add to the roast with more water and lemon juice during the last hour of cooking. Check and turn frequently, seasoning potatoes with salt and pepper before roasting is complete. Serve warm. Serves 6. □



Antonis Kalamaras



Most of the Greek newspaper publishers I have met have been tough cookies and the one who was staying in a suite adjoining my hotel room during my recent holiday was no exception.

The hotel was one of those eight-storey resort monsters with 100 rooms on each floor that had been thrown up almost overnight in the early seventies and, like all the buildings of that era, it seemed made of Lego blocks and plywood.

From the confines of my modest room, therefore, it was not surprising that I could hear everything that went on in the adjacent suite, particularly if I applied a glass tumbler to the wall and put my ear to it.

I knew who it was who was occupying the suite because, late that evening, I had come up in the elevator with him and his wife and had followed with interest the lecture he had been in the process of giving her on her inability to restrain her enormous appetite. From the ground to the third floor he had ticked off on the fingers of both hands the items she had succumbed to at dinner that evening which were definitely "no-no's" in the Weight Watchers, Scarsdale or whatever diet she was on. Not to be outdone, the good lady had retaliated, from the third floor to the eighth, by bawling him out for losing a pile at the hotel casino. When he had muttered: "It's my money and I can do what I like with it," she had quickly retorted: "It is not, it's part of the bank loan you got through the Press Ministry and you'll never be able to pay it back at this rate!"

While all this bickering had been going on, my eyes had been riveted to the lady's low-cut, constraining evening gown from which an enormous bosom seemed to have half-succeeded in gaining its freedom.

The thankful "ouf" of relief I heard from the suite a little later was a sure sign

that the bosom was now totally free and I waited to see, or rather hear, if the sight of its splendid magnificence would end the bickering and give rise to more interesting acoustics. It seems it did not, for, after the usual bathroom noises of toothbrushing, throat-clearing and cascading water, all was silence. I was about to abandon my eavesdropping and go to bed myself when I heard two bumps like someone going down on his knees and, to my utter surprise, heard my hard-bitten neighbor saying his prayers!

Back at the wall with my ear to the tumbler, this is what I heard:

"Dear Lord, I thank Thee for preserving me and protecting me this one more day in my life and for keeping me in good health and safe from hit men of the 17th November – or from any other chronological organization for that matter – and I hoped Thou wouldst have lavished Thy divine grace upon Thy servant at the roulette table tonight but I know Thou workest in mysterious ways, so never mind. Maybe tomorrow night.

"I thank Thee also for preserving and protecting my wife, although she does not deserve it, because countless times I have told her she must lose weight and not appear as if she were bursting out of her clothes as she did tonight and be ogled at like that man was doing in the elevator."

On hearing this I wondered whether he was trying to make a point to his wife via the Almighty but the loud snore in the background indicated that she had fallen asleep and could not be listening. He went on:

"I thank Thee also, dear Lord, for the recent political upheavals that have kept my circulation figures high and please use Thy divine influence with the prime minister to reshuffle his cabinets at more frequent intervals and fire at least one close collaborator every two or three months at the most. I thank Thee also for

the disarray of the New Democracy party which boosted my circulation by at least ten per cent in October and if Thou hast wind of another spy scandal coming up please, dear Lord, give thy servant a sign so that he may put in an order for extra rolls of newsprint next month.

"And while on the subject of newsprint, thank you, Lord, for having prevented so far the 'socialized' Athens Papermill from using its capacity to manufacture newsprint at its Drama plant and allowing us to continue using imported newsprint from Scandinavia, for reasons known to Thyself and, hopefully, to nobody else and thank Thee also for keeping the loans flowing to us from the banks and make it happen that, as always, we shall never have to repay them.

"Finally, Lord, in all righteousness, strike the bosses of the printers' union with the plague, with AIDS or with any other loathsome disease of Thy divine choosing for standing in the way of technological progress and for their constant and importunate demands for higher wages and benefits – although Thy servant has been praying to Thee for this to happen for many, many years and Thou hast persisted in Thy mysterious ways, keeping the bastards healthy and causing them to wax fat and prosperous, all at Thy servant's expense, even though I have vowed to pay for all the restoration work on the church of Saint Nektarios in my home village if Thou wilt do this thing that I ask."

Just then the phone in his room rang and I heard him getting up from his knees to answer it. I gathered from his responses that it was his managing editor telling him the newspaper publishers' association had rejected the latest demands from the printers' union and that a strike had been called for the next day. His managing editor wanted to know whether he would accept the printers'



demands and sign with the union, in which case his paper would be the only one on the stands the next day and would make a killing if they quadrupled their print run. He said he would think it over and call back in 15 minutes. Then I heard him ask: "If I decide to sign, what are you putting on the front page tomorrow?" To the editor's reply he said, sarcastically, "And when has nothing sensational prevented us from using banner headlines? I think I heard something over the radio this afternoon about a river ferry overturning in the Ganges. Put that on the front page: "FERRY-BOAT SINKS, HUNDREDS FEARED DROWNED". Use the smallest print you have for the New Delhi dateline, and if you can blur it also, so much the better. I'll call you back soon." Then I heard him go down on his knees again and say:

"Lord, Thy servant is confronted with a crisis of conscience. Thou hast no doubt heard the conversation with my managing editor and I seek Thy divine guidance. Do I stand by my colleagues in the publishers' association and not give in to the printers' demands, or do I pay them more and make a killing while the other papers are strikebound? Give thy servant a sign, O Lord, that I might do the right thing."

There was total silence for a few minutes and then I heard his wife say: "Darling, are you awake?"

When he grunted in assent she said: "You know, I had a most peculiar dream. I dreamt the Virgin Mary came to me and said I must make you sign a paper -".

"She did?" he broke in. "The Virgin Mary told you I must sign?"

"Yes, she said -" She stopped speaking as I heard him dialling and getting through to Athens, instructing his managing editor to sign with the union and quadruple the next day's print run. When he put the phone down his wife went on: "You didn't let me finish. She said I must make you sign a paper that you won't ever gamble at the casino again. She seemed very determined about it and I think this is a divine command we must not ignore. Will you sign such a paper for me, darling?"

"You've got it all wrong, my dear," he chortled. "This was a sign for me to sign something else. You'll see. We'll be rich tomorrow."

But next day I saw all the papers on the stands as usual and, later, I found out that all the publishers had signed separately with the union, all of them had quadrupled their print runs and now they were all deeper in the red than they had ever been before. □

## classifieds

**Cost 700 drs all inclusive for a minimum 15 words; 15 drs each additional word. All ads must be prepaid by cash, cheque or money order. Deadline is the 15th of each month for the following issue. If you wish you may call the ad in (tel. 322-2802, 322-3052) but payment must be made before the deadline or the ad will not appear.**

### PERSONALS

**GURDJIEF OUSPENSKY CENTRE** now accepting students Tel: 813-2262.  
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### LESSONS

**RAJA YOGA MEDITATION.** Courses in self-realization, inner peace, concentration. Free introductory lessons. Tel: 867-1551, every day 7 am-9 pm.

**VOULA YOGA CENTRE.** Courses in English and Greek, therapy techniques, deep relaxation. 4 Iraklidon St, Ano Voula. Tel: 895-8712.

### MEETINGS

**REPUBLICANS ABROAD (GREECE).** November meeting will be held on Monday, November 25, at 7:00 p.m. Refreshments and a chance to get acquainted will be followed by a continuing discussion of outstanding Republican personalities. All Americans and their friends are welcome. Telephone 672-1813, 802-8184 or 681-5747 for information.

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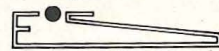
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**LADY, 38, GERMAN-BRAZILIAN ORIGIN,** fluent English, Portuguese and French (and some spoken German) seeks a job in Athens, preferably as a teacher. (Art and proficiency certificate of Cambridge) Any serious offer accepted. Please write to Mrs Schrader, B.P. 46, Waterloo 1410, Belgium.

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## Hash House Harrying

International hashing is alive and thriving in Athens!

What is hashing?

"Hashing, as this excuse for a gentle jog is called, originated in the Far East in the days before World War II," explains Leslie A. Price, On-Secretary of the Athens Hash House Harriers. "Bored expatriates in Kuala Lumpur, waiting for an excuse to drink and eat in the company of others of like mind, decided on the novel idea of a gentle stroll or jog to the aptly named hostelry The Hash House."

Price says their exertions were followed by food and copious quantities of beer. The group's runs were temporarily interrupted by World War II.

"Reforming after the war, the inaugural group soon spread the word throughout the region as its members moved to other countries and locales," Price continues, "but the worldwide spread of hashing didn't really take off till the seventies."

With well over 300 groups through-

out the world, hashing is here to stay.

The Athens Hash House Harriers were formed in December 1978 by a British diplomat who had hashed in the Far East and Iran.

"Hashing soon became a very popular pastime among expatriates based in Greece and, increasingly, among Greeks," says Price.

The ladies of Athens formed their own group, the Athens Hash House Honeys, in October 1982.

Every two years a World Hash is held, when some 2500 hashers get together to perpetuate the nearly 50-year-old tradition. In March 1986 the World Hash will be held in Thailand.

You'll find the 30 or so hashers in Athens, running on Sunday mornings throughout autumn and winter. The Honeys run every second Sunday. Runs are usually cross-country and last about 50 minutes.

"To constant cries of 'On-On' and 'Checking', the runners follow a previously laid 'trail' until a final chant of



'On-On' signals the impending completion of the run and the welcome refreshment of the local ale," Price explains. "All runs end with the ancient Hash rituals for 'newboots', and 'down-in-ones' for transgressions of Hash non-rules."

For more information and details of regular runs contact: Honeys - Joint Mistress Anne Corbett (801-7388); Harriers - Joint Masters Jeff Stansfield (801-6850) or Don Lowes (807-5237).

## Pointers



Versace



Loukia



Tseklenis

Computers are entering every facet of our lives. Now they even open doors at the **Athens Hilton**, the only hotel in Greece with a Yaletronic hotel security system. A computer prepares a key card, thin and easy to carry, for the newly arrived guest. This key card is automatically canceled by a second computer when the guest checks out of the hotel. ☞ *A Man's Portrait* is the phrase that best describes the new menswear collection by **Gianni Versace**. A collection with a variety of styles, it ranges from classical to traditional looks in various tones of green, blue and bordeaux. ☞ Along with his winter collection, Gianni Versace has just released his first men's perfume, **L'**

**Homme**, a sensual, original and distinctive fragrance for the man who likes to differentiate himself from the crowd by his clothes, his self-confidence and his fragrance. ☞ For those who are interested in learning and teaching modern Greek as a second language, Alpha Publications has just published a new series of textbooks by Sophia Lytra entitled **Modern Greek**. Each book incorporates conversation, authentic texts, exercises in grammar and writing, as well as oral work to introduce students to Greek culture and society. The textbooks are accompanied by a polyglot (English, French and German) glossary and tapes for listening comprehension prac-

tice. For further information, contact Alpha Publications, Rethymnou 5, Athens 106 82, telephone 822-2529. ☞ **Tseklenis** has moved to three airy floors with a green back garden at Voukourestiou 39. Six video screens constantly present Tseklenis fashions as well as his other product lines, such as bed linen. The main feature of this year's collection is an amazon style - very chic amazons indeed. ☞ Dresses inspired by the glitter of gold with closefitting lines as well as dresses with large rounded shoulders or elaborately draped sleeves were shown by **Loukia** last month at the Grande Bretagne. Giant fans were used to emphasize Loukia's feminine style.

Dimitra Vassiliou Fotopoulou

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# THE ATHENIAN guide

Where to go... what to do

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

## focus

### athens '85

The **Piccolo Teatro di Milano**, directed by Giorgio Strehler, will perform *Storm* by August Strindberg at the Ethniko Theatro from November 1 to 4. Strehler says of Strindberg:

"The modern theatre was born with Strindberg. Thanks to him we have themes, ideas and theatrical methods which have been copied, repeated, even at times ill-treated or distorted, but they have never become sterile..."



Yiorgos Lazongas at Medusa, Nov. 4-30

Founded in 1980, the **Theater an der Ruhr** will perform three plays this month at the Ethniko Theatro. Sophocles' *Electra* has been updated, focusing on a modern woman's search for her identity. *Electra* will be performed on November 8 and on November 9; the latter will be a late matinee at 7:30 pm. The West German theatre company will also mount Woody Allen's *God* on November 9 at 10 pm. Shakespeare's *A Midsummer Night's Dream* follows on November 10.

Britain's foremost modern dance company, the **London Contemporary Dance Theatre**, will give three performances at the Municipal Theatre of Piraeus between November 9 and 12. The company's repertoire will include new works by Robert Cohan, Siobhan Davies and Tom Jobe. Program one, comprising *Agora*, *Bridge the Distance* and *Rite Elektrik* (Tom Jobe's punk ballet) is scheduled for November 9 and 10 while *Run like Thunder*, *No Man's Land* and *Class* can be seen on November 12.

### music

**Greek popular and folk music**, including Byzantine music, polyphonic music from Epirus, *rembetiko* and *akritika* songs (from the northern border regions) will be performed at the

French Institute on November 14 at 9 pm within the framework of Athens: Cultural Capital of Europe 1985 and the European Year of Music. In addition, OCORA-Radio France, the event's co-sponsor, will exhibit records and documents from its collection for the first time in Greece.

An introduction to the evening will be given by Pierre Toureille, director of OCORA, and Aris Fakinos, founder and director of OCORA's series devoted to Greek music.

The Vasilikos Group, the Epirot Polyphonism group and Domna Samiou and the Rembetiko Tsardi will be among the artists performing that evening.

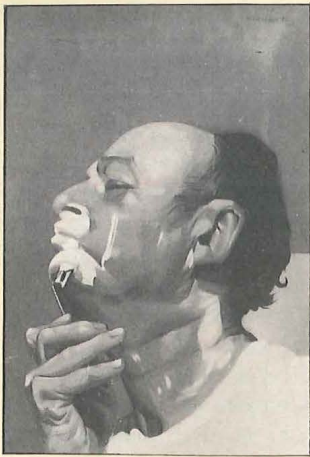
### theatre

This year's Athens Hilton **dinner theatre** season begins with *Stepping Out*, the story of a ladies' dance class preparing for a grand charity ball. The play won the *Evening Standard* Comedy of the Year award in 1984.

Ex-professional dancer Mavis, who never made it to the big time, runs a weekly tap-dancing class for ten local women and one man in a North London church hall.

The students come in all shapes and sizes, chiefly fat. There's peroxide-blond Maxine; shapely, if bulging, Sylvia; timid





Nicholaos Kakadiaris at *Argo*

Dorothy who works in Social Security and is plagued with the problem of finding a babysitter for her mother; Andy, a bleeding-heart liberal; West-Indian Rose; fat, plain Lynee, a probationary nurse in a geriatric ward; and Geoffrey, the lone male. Nouveau riche Vera

*spector Calls*. Set in the industrial town of Brumley in the North Midlands during 1912, the play was first performed in 1946 at the Opera House in Manchester and moved on to the New Theatre in London.

Performances will be given at the Moraitis School from November 20 to 23. For further information call Karys Welby at 808-1073, Phil Simmonds at 806-4825, Jane Vergo at 681-1073 or Dimitra Augousti at 981-4265.

### film

The Goethe Institute is sponsoring a five-day festival of films written or co-written by **Peter Lilienthal**, commencing on November 18. Lilienthal's films are usually based on literary



"*Es herrscht Ruhe im Land*" (film)

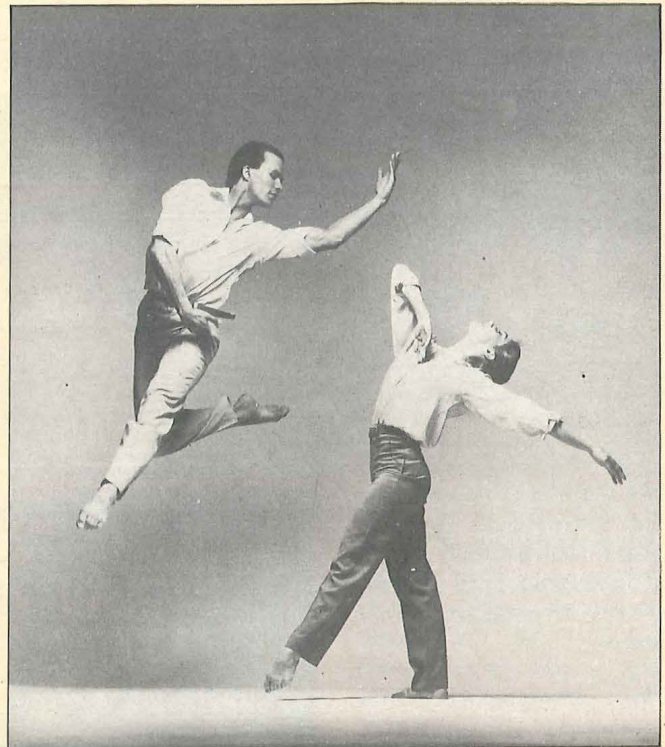
threatens the frail relationship that has developed between the class members by bringing out their jealousies and animosities.

For reservations telephone the Hilton at 722-0201. *Stepping Out* will be performed from November 20 to 23.

**The Players** will be opening their season with J. B. Priestley's comedy *An In-*

sources, chosen through perceptions formed by his experiences as an exile in Uruguay and as a Jew. "People creating a new history for themselves" is the leitmotiv that runs through most of his films, although they may often deal merely with small, individual attempts at change.

*Malatesta* (1969): Lilienthal's first cinematic work is set in London in 1910. A



The London Contemporary Dance Theatre in 'Agora'

group of young Latvian immigrants receives political instruction from an Italian anarchist named Enrico Malatesta. They adopt his ideals but not his pacifism, consequently clashing with the police. Malatesta poses questions on peace and violence that preoccupied the German Left of the 1960s, of which Lilienthal was a part. November 19, 7:30 pm.

*Es herrscht Ruhe im Land* (1975): This film is Lilienthal's second film about Latin America. Whereas the first, *La Victoria*, depicted the triumph of hope in the Allende era, *Es herrscht Ruhe im Land* denounces his overthrow by the military. November 19, 7:30 pm.

*Hauptlehrer Hofer* (1974):

This film is based on the novel of the same name by the West German author Günter Herburger. Hofer, a young teacher, obtains his first post in an impoverished factory town. The children there work ten-hour shifts in the factory, help their families in the field and go to school, if they are up to it. Lilienthal's Hofer is not a hero in the traditional sense, armed with conviction and tirelessly fighting for the cause. But circumstances force him to fight, often impulsively, on his students' behalf. November 20, 7:30 pm.

*David* (1978/79): Based on the memoirs of Joel König of life in Nazi Germany between 1932 and 1943, *David* is the story of a Jew-



Photographer Yiannis Zafiris at *Fotohoros* until Nov. 5

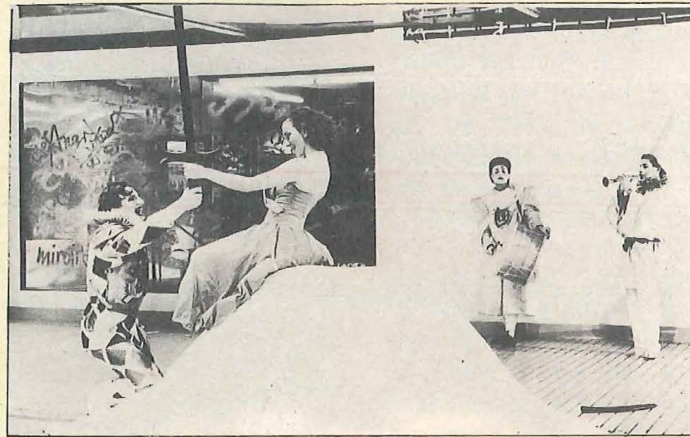




Yiorgos Stathopoulos at Nees Morpheus, Nov. 4-20.

ish family's responses to the Third Reich. The film won a Golden Bear award at the Berlin Film Festival in 1979. November 21, 7:30 pm.

*Das Autogramm* (1984): Lilienthal's most recent film returns to Latin America. Whereas his previous three films on Latin America focused on major political trends and turning-points in the continent's history, *Das Autogramm* is concerned with everyday life under the rule of terror. The action takes place in a small provincial town three years after a military coup. The film focuses on the friendship that develops between two dissimilar characters trying to



Theater an der Ruhr: Sophocles' "Electra" (Festival Guide)



Mary Keen of the Abbey Theatre (Festival Guide)

cope with their oppressive circumstances. November 22, 7:30 pm.

The Hellenic American Union continues with its series of **Charlie Chaplin** silent shorts, features and talkies with introductions by *Athenian* cinema editor B. Samantha Stenzel.

*The Circus* (1928): Charlie

Chaplin, Merna Kennedy, Betty Morrissey. Marvellous sight gags and memorable characters straight out of a Victorian melodrama distinguish this little-known film. The most notable scene features Charlie as a circus tramp who is chased by the police through a hall of mirrors. November 5, 8 pm.

*City Lights* (1931): Charlie Chaplin, Virginia Cherrill, Florence Lee. The touching tale of the Tramp falling in love with a blind flower girl is the last of Chaplin's silent films and one of the greatest comedies in the history of cinema. November 8, 8 pm.

*Limelight* (1952): Charlie Chaplin, Claire Bloom, Buster Keaton. Keaton and Chaplin perform together for the first and only time in this complex comic-drama. Chaplin plays a drunken, unemployed music-hall comedian who tries to straighten out his life after falling in love with a suicidal ballet student (Claire Bloom), who becomes paralysed. November 12, 8 pm.

*Modern Times* (1936):



Sculptor Frosso Mihalea at Zoumboulakis until Nov. 8.

## The Birth of Writing

"Student, where have you been going since the beginning of your childhood?"

"I've been going to school."

"And what do you do there?"

"I recite from my tablet, I eat lunch, I make a new tablet, I fill it with writing and I finish it. Then I am shown my recitation and writing exercises for the following day. When class ends, I go home."

This excerpt from an Old Babylonian text gives us a taste of school life in Mesopotamia around 1749 BC and illustrates the importance of writing as one of the main sources of information about civilizations which have been lost with the passing of time.

To give school children a sense of the historical significance of writing, an exhibition entitled **The Birth of Writing** has been organized by the Greek Ministry of Culture, the Ethniki Pinakothiki and the Cultural Activities Service of the Museums of France. The main concern of this exhibition is to provide a positive learning experience for young visitors. One of the main features is the reconstruc-

tion of a writing workshop where children can draw their own hieroglyphs, make cuneiform figures on clay tablets and see how papyrus is processed.

The exhibition, which opened on October 15, will continue until November 15. Opening hours are 9:30 am to 1 pm and 5 to 7 pm daily except Tuesdays. School classes can visit the exhibition and participate in workshops. Students 9 to 12 years old can attend workshops on Monday and Wednesday, 9:30 to 11:30 am or Thursday and Friday, 5 to 7 pm while students from 13 to 16 years old can attend workshops on Monday and Wednesday, 12 to 1:30 pm or Thursday and Friday, 5:30 to 7 pm. Groups should phone ahead to reserve space.

Children visiting the exhibition alone or with parents will receive a questionnaire in Greek which will help them follow and appreciate the exhibition. Unfortunately for non-Greek speakers, the workshops will be conducted in Greek, but some of the workshop leaders speak English.

*The Birth of Writing*, sponsored under the auspices of Athens: Cultural Capital of Europe 1985, is on show at Pritaneou 9, Plaka. Telephone 323-8251 or 324-3058 for further information and class reservations.

Angela Zerbe



Charlie Chaplin, Paulette Goddard. One of the all-time greats, a sensational one-man show by Chaplin which he wrote, produced, scored and starred in. In this eternal and hilarious saga of modern life he shifts from factory worker to department store janitor to singing waiter. November 15, 8 pm.

*Macedonia in World History* at the British Council on November 4 at 8 pm. The author of numerous books on Greek history, including *Venture into Greece with the Guerrillas* and *History of Macedonia*, Professor Hammond has made a point of trekking throughout Greece on foot. He was perhaps the first British scholar to suggest Vergina as the most likely place to find the Macedonian royal tombs – a theory justified by Professor Andronikos in recent years.

lectures

**Professor Nicholas Hammond** will give an illustrated talk on *Ancient*



Tapestry by Zizi Makri (art)

competitions

This year's **Panhellenic Photographic Competition**, sponsored by the Greek Photographic Association, is divided into four categories: black and white and color photographs, slides, slides accompanied by music, speech or sound conveying a specific message and slide series accompanied by music – with aesthetic value the only criterion. Entry deadlines are December 12 for the first two divisions and January 16 for the latter two. Contestants must submit pictures of athletic

events or athletes to qualify for the photographic division. For more information telephone the Greek Photographic Association at 322-8925 on Tuesdays and Thursdays between 8 and 9 p.m.

art

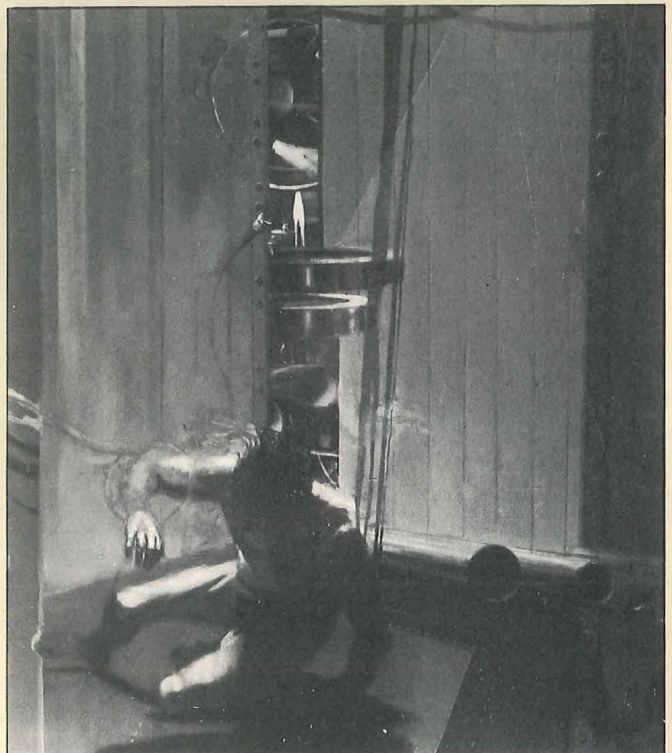
Gallery Argo is holding an important exhibition dedicated to **Nikiforos Lytras** this month (see *Gallery Rounds*). Until recently, the items on exhibition were in the possession of Lytras' last grandchild, Anastasios Lytras, who



Grigorios Sarakinos (art)



Apostolos Lavdas at Skoufa until Nov 12



"The Fall" by Yiannis Papanelopoulou at Iakinthos



died this past August. The younger Lytras donated some 500 sketches to the Ethniki Pinakothiki several years ago as well as giving his grandfather's home in Tinos to the Ministry of Culture shortly before his death.

Thirty sketches, six hand-drawn certificates



*Raza de Cobre at the Hellenic American Union, Nov 14*



*Author Vassilis Alexakis will speak at the French Institute, Nov. 28*

(including an unfinished certificate for the 1896 Olympic Games), several oils and 26 letters exchanged between the artist and the painter Nikolaos Gyzis make up the show, which continues until November 20.

Corfiot painter **Grigoris Sarakinos'** work can best be described as symbolic realism, for it delves into the angst and tragedies of our time. A certain fatalism permeates his work, on exhibit at Hydrohoos until November 6.

Tapestry weaving is an art form very few artists become involved with. But **Zizi Makri**, after trying her hand with mosaics, is now presenting an exhibition of tapestries at Nees Morphes. Born in Paris, the artist divides her time between Budapest and Athens. The exhibition ends on November 2.

Painter **Takis Parlavantzias'** visual presentation on stained glass promises to be very informative, especially for those like myself who admire stained glass but don't really know much about the art form. Included in the exhibition, which begins on November 11 at Tholos, are texts describing how stained glass is made and worked, photographs illustrating the stages in the creation of stained glass,

historical facts, and, of course, examples of the age-old art. The artist's goal is to educate the public as well as allow it to marvel at this form of "painting". As he himself says, "Vitrail (stained glass) is a type of glass-painting, but not only that. It is related to mosaics in one aspect, since the painting is made with pieces of glass which are connected by lead."

**Henri Cartier-Bresson** is well known for his photographs of post-World War



*Rania Ambatzi-Kodona at Dada, Nov. 4-22*

II France but he is also a talented painter. The French Institute is hosting an exhibition of his charcoal, ink and pencil sketches until November 11 (see *Photography*, October issue).

The influence of photography on Cartier-Bresson's sketches is notable in his stark depictions of reality. His themes focus on mundane objects and scenes - portraits, parks, buildings, landscapes and still life.

## holidays

UNICEF (the United Nations International Chil-

dren's Emergency Fund) was created in 1946 to provide emergency relief to young victims of World War II. Today UNICEF helps millions of deprived children throughout Africa, Asia and Latin America, providing such basic services for children and mothers as health care, clean water supplies, improved nutrition, education and social services.

Funding for UNICEF depends entirely on voluntary contributions, three fourths of which come from governments. The other fourth is provided by the public, through donations and purchases of greeting cards and gift items. Over

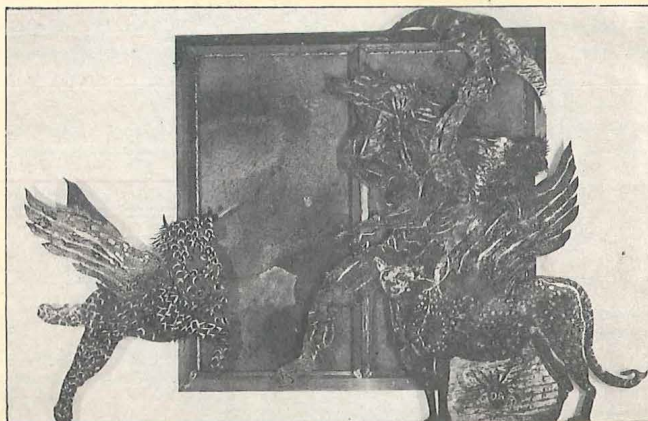


*"Stepping Out" (theatre)*



fall courses

The American Community Schools, as a service to the entire Athens community, have organized a series of five **Parent Effectiveness** sessions beginning Tuesday, October 29, at 7:30 pm. Dr. Elmore Rigamer, US Department of State Regional Psychiatrist, whose impressive credentials include research on



*Dimitris Alithinos at the Dracos Art Center until Nov. 28*

series and the limitless applications for home and office use this combination provides. The classes will be held at the Computer Center at the ACS Halandri Campus. Telephone the above number for further details.

**Photojournalism** courses for beginning and advanced students will be taught by Michele Macrakis at the Hellenic American Union

one roll of film per day, documenting their daily experiences, for their class assignments. These assignments will be supplemented with lectures, reading, and discussions on the history of photojournalism. Classes will be held on Monday and Wednesdays from 7 to 9 pm.

For information telephone the Greek and Other Studies department at 360-7305, extension 53.



*UNICEF Cards (holidays)*

the past 29 years, **UNICEF card sales** have netted some \$108.6 million for its programs.

In addition to greeting cards and stationery, UNICEF has games, puzzles, records, sweatshirts, calendars, and a series of porcelain plates specially designed for the International Year of the Child. For further information telephone the Greek National UNICEF Committee at 778-4223 or 777-8286.



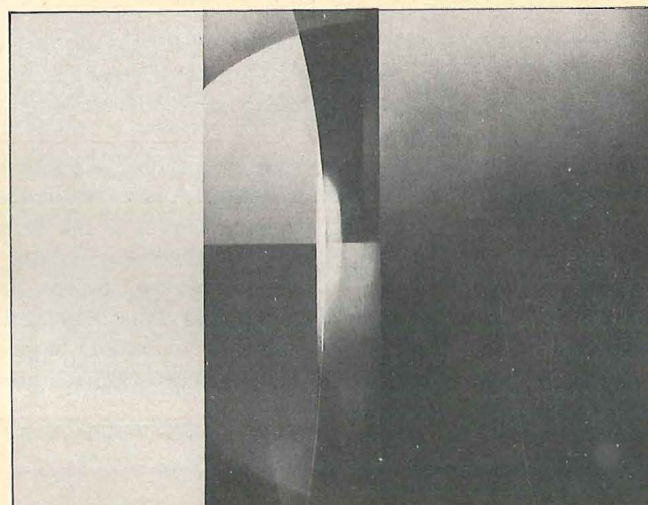
*Edvard Munch at Ethniki Pinakothiki till Dec. 31*

and consultation with overseas parents and their children, will be the keynote speaker for the first session. Subsequent panel discussions, which will stress audience participation, will be led by experts in the areas of pediatric medicine, family counseling, effective communication and pre-adolescent psychology.

A minimal contribution of 1000 drachmas per family will be requested of only those parents who attend the panel discussions scheduled for Monday evenings, Nov. 4, 11, 18 and 25.

All sessions will be held in the ACS Halandri Academy Library. For further information and registration, please telephone the ACS Information Center, 639-3200, extension 243.

ACS is also conducting a four-week **Adult Computer Workshop** this month, November 4 to 27, designed to instruct participants fully in the use of the Apple IIe computer, the Apple Works software



*Mario Loizidis at the Athenaeum Art Gallery, until Nov 11*

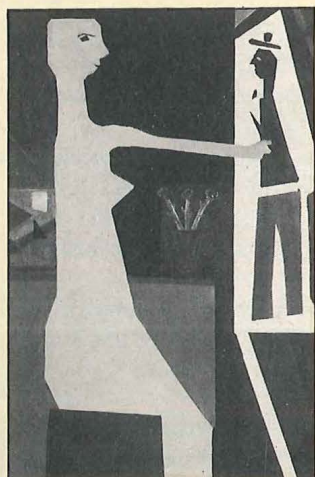
from November 4 to December 11.

The introductory course in photography will review black-and-white developing and printing techniques as well as exposure, composition and lighting. Discussions will focus on the aesthetics and history of photography. This course meets every Tuesday and Thursday from 7 to 9 pm.

Students in the photojournalism course will be expected to shoot at least



*Portrait by Parthenis, Aithousa Tehnis Epohes, until Nov. 5.*



*Kleon Voutiras at Aithousa Tehnis Plaka, until Nov. 14*



*Effie Moutafis at Hydrohoos*





## 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. They thought it appropriate that Athens, as the birthplace of western civilization, should be the inaugural city for this ambitious project. Athens officially began its reign as the cultural capital of Europe on June 21. The following program outlines the performances planned for the next two months.

Tickets can be purchased at the place of performance: the Pallas Theatre, Voukourestiou Street, just off Syntagma Square, telephone 322-8275; the Ethniko Theatro, Koundourou 22, telephone 522-0585/7; and the Dimotiko Theatro of Piraeus, Plateia Korai, telephone 417-8351. Always confirm the date of performance with the theatre as the program is subject to change.

- November 1-4    Piccolo Teatro di Milano directed by Giorgio Strehler at the Ethniko Theatro: *Storm* by August Strindberg
- November 1, 2    New Shakespeare Company directed by Toby Robertson at the Dimotiko Theatro of Piraeus: Shakespeare's *Midsummer Night's Dream*
- November 2    Trio Sangit Mahabharati from northern India at the Pallas Theatre in the afternoon and the Trio Balachander from southern India in the evening
- November 3    Greek popular music (afternoon performance) and Byzantine music (evening performance) at the Pallas Theatre
- November 4    National Orchestra of Athens at the Pallas Theatre
- November 5    G. Saade group from Syria in the afternoon and Irish folk music in the evening at the Pallas Theatre
- November 6    Polyphonic music from Holland in the afternoon and French folk music in the evening at the Pallas Theatre
- November 7    Folk music from Yugoslavia (afternoon) and Cyprus (evening) at the Pallas Theatre
- November 7, 11    Athens Choir Festival, organized by Commercial Bank of Greece, at Athens College
- November 8    Dervish music from Turkey at the Pallas Theatre
- Nov. 9, 10, 12    London Contemporary Dance Theatre at the Dimotiko Theatro of Piraeus
- November 9, 10    Theatre an der Ruhr at the Ethniko Theatro: Sophocles' *Electra* at 7:30 pm and Woody Allen's *God* at 10 pm on November 9 and Shakespeare's *Midsummer Night's Dream* on November 10
- November 12, 13    The National Theatre of Ireland, better known as the Abbey Theatre, at the Ethniko Theatro
- December 11, 12    Residenztheater München at the Ethniko Theatro

### Bazaars

**St Andrew's Winter Bazaar**, American Community Schools, Ayia Paraskevi 129, Halandri, November 9, 10 am to 2 pm. There will be a white-elephant shop, books, clothing, handworked items, cakes and sweets, refreshments, a car-wash run by kids, and a handmade quilt will be raffled off.

**Scandinavian Church Christmas Bazaar**, the Scandinavian Church, Aki Themistokleous 282, Piraeus, November 22, 10 am to 9 pm, and November 23, 10 am to 2 pm. Women dressed in national costume will sell handicrafts from Norway, Sweden, Denmark and Finland, including embroideries, knits, candles, woodcrafts, homemade cookies, sweets and marmalades, Christmas cards, wrapping paper and Christmas decorations.

**Hellenic Animal Welfare Society Annual Christmas Bazaar**, Hellenic American Union, Massalias 22, November 22 and 23. An extensive flea market as well as stalls for food, pets, books, costume jewelry, almost-new

clothes, pictures, a tombola and a lottery.

**Campion School Bazaar**, Campion School, Halandri Campus, November 23, 10:30 am to 2:30 pm. Christmas decorations, second-hand clothes, white-elephant stall, refreshments, games for children, Christmas crackers and Santa Claus. Proceeds will help buy the school teaching resources such as computers and software.

**Athens College Bazaar**, Athens College, Psychico, December 7 and 8, 10 am to 6 pm. Buffet serving homemade goodies, a large selection of handcrafted goods, books and an assortment of other items. All profits from the bazaar go to the college's scholarship fund.

**St Paul's and St Peter's Anglican Church Bazaar**, (the British Bazaar), Royal Olympic Hotel, opposite the Temple of Olympian Zeus, November 30, 10 am to 1:30 pm. You will find Christmas puddings, handknitted and hand-sewn articles, cosmetics, books, bric-à-brac, pies and pâtés, plants, car accessories, a grand raffle with prizes including a trip to London, a seven-day cruise, a Kodak camera, a personal computer, hampers and much more.



S	M	T	W	T	F	S
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3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

## NAME DAYS IN NOVEMBER

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).

Nov 7	Kosmas, Damianos, Argyris, Argyro
Nov 8	Michael, Gabriel, Angeliki, Angelos, Angela
Nov 11	Minas, Victor, Victoria
Nov 14	Phillip
Nov 16	Matthew, Matteo
Nov 21	Mary, Maria, Panayiota, Panayiotis, Panos
Nov 25	Katerina, Katy, Katina, Kathryn
Nov 30	Andreas, Andrew, Andrianna

## DATES TO REMEMBER

Nov 1	All Saints' Day
Nov 2	All Souls' Day
Nov 5	Guy Fawkes Day (England) Melbourne Cup Day
Nov 11	Veterans' Day (USA) Remembrance Day (Canada)
Nov 28	Thanksgiving Day
Nov 29	National Day (Yugoslavia)

## THANKSGIVING

**ST ANDREWS** Protestant Church, tel. 652-2209, will hold a traditional Thanksgiving service at the German Evangelical Church, Sina 66, Nov. 24, 11:15 am. Food baskets for refugees will be collected after the service.

**ATHENAEUM INTER-CONTINENTAL**, telephone 902-3666. Thanksgiving dinner with all the trimmings will be served at the Rotisserie in the evening. Adults - 1950 dr, children - 1100 dr. The Pergola will be serving a Thanksgiving buffet from noon to midnight. Adults - 1570 dr, children - 950 dr. Beverages are not included in the price.

**ATHENS HILTON HOTEL**, telephone 722-0201. A Thanksgiving display in the lobby and dinner downstairs at Ta Nissia. Adults - 1750 dr, children - 875 dr.

**INTERNATIONAL CLUB OF KIFISSIA**, telephone 801-3396 or 801-7553. Thanksgiving dinner for members and non-members but book early because seating is limited. Adults - 1500 drs, children 750 drs. Price includes wine and coffee.

## ATHENS '85

The following exhibitions are scheduled to take place this month but opening and closing dates are always subject to change. Please check with the exhibition site before going. Telephone numbers and addresses, if not provided below, can be found by consulting the Museums listing, The Organizer or EOT.

**GERMAN EXPRESSIONISTS** at the Ethniki Pinakothiki until Nov. 17.

**EDVARD MUNCH** at the Ethniki Pinakothiki until Dec. 31.

**KAETHE KOLLWITZ**, paintings, at the Ethniki Pinakothiki until Nov. 17.

**BYZANTINE AND POST-BYZANTINE ART** at the old university, corner of Tholos and Klepsidras Streets, in Plaka. Greek paintings, sculpture, church artifacts and icons from the seventh to the 18th centuries will be displayed until Nov. 15.

**ATHENS FROM ANCIENT TIMES TO THE FOUNDING OF THE GREEK STATE**, an exhibition of the city's architecture and urban planning at the Goulandris-Horn Institute, Plateia Airidon, until Nov. 15. The institute is open Mon-Fri, except Tues, from 9 am-9 pm.

**THE BRITISH LIBRARY**, at the National Library, begin-

ning Nov. 18. The British Council and the British Library have agreed to produce, in conjunction with the National Library of Greece, a specially designed display outlining the many functions of the British Library. The exhibition will be largely photographic and textual but some audiovisual elements have been included.

**PHOTOGRAPHER HENRI ALEKAN** will exhibit his work at the Pallas Theatre, Voukourestiou St, beginning Nov. 22.

**GREEK HANDICRAFTS**, an exhibition sponsored by EOMMEX, will be displayed at the old university in Plaka, beginning Nov. 25.

**ATHENS: A EUROPEAN AFFAIR (1800-1914)**, an exhibition on architecture and urban planning at the Zappeion until the end of this month.

**YIORGOS BOYIANIS** exhibition at the Pinakothiki until mid-Nov.

**A WOMAN'S PLACE** will show through captioned photographs, structures, objects and text the changing situation of women in Britain today. The exhibition will be divided into seven categories representing feminist history, families, image, education, work, protest and an entire section devoted to women in the arts, entertainment, sports and leisure. It was uncertain at press time when and where the exhibition would be held.

## GALLERIES

**AITHOUSA TEHNIS IAKINTHOS**, Zirini 23, Kifissia. Tel 801-1730.

*Figures in Space* is the name of Yiannis Papanelopoulos' exhibition, comprising of 25 paintings. Papanelopoulos, who was a student of Panayiotis Tetsis at the School of Fine Arts, is a representative of the 60s generation.

**AITHOUSA TEHNIS PLAKA**, Nikodimou 29, Plaka. Tel 323-4498. Painters Kleon Vouras and Phedon Kalogirou until Nov 14.

**AITHOUSA TEHNIS PSYCHICOU**, Vas. Pavlou 30, Psychico. Tel. 671-7266. The Pierides Gallery is sponsoring a show featuring the work of painter Soroglou, Nov 11-28.

**ATHENAEUM ART GALLERY**, Hotel Athenaeum Inter-Continental, Leoforos Syngrou 89-93. Tel 902-3666. A group exhibition featuring modern Cypriot artists Th. Grigoriou, A. Karayan, G. Kotsonis, G. Kypris, G. Kyriakou, G. Korbiz, A. Ladommatos, M. Loizidis, G. Mavroidis, E. Nikodimou, G. Nikolaïdis, L. Sergiou, G. Skotinos, P. Stas, M. Finikaridis, A. Haralambidis, G. Hiouz and A. Hrysohoos. The exhibition is being co-sponsored by the Cypriot embassy and the Cypriot art gallery Gloria. Until Nov 11.

**ATHENS ART GALLERY**, Glykonos 4, Kolonaki. Tel 721-3938. Painter Yorgos Ioannou until Nov 17 and sculptor Kyriakos Rocco from Nov 18 - Dec 7.

**ARGO**, Merlin 8, Kolonaki. Tel 362-2662. A show dedicated to Nikiforos Lytras, see *focus*, *Gallery Rounds*. Nicholas Kakadiaris, a student of Yiannis Moralis at the School of Fine Arts, from Nov 21 - Dec 10.

**DIOGENES**, Thespidos 14. Tel 323-1978. Recent oils by Spyros Dagliaridis, Nov 11-28.

**EIKASTIKOS HOROS**, Dimokritou 21, Kolonaki. Tel 361-1749. Painter Yiannis Panayiotidis, Nov 4-19.

**FOTOHOROS**, Tsakalof 44, Kolonaki. Tel 361-5508, 360-8349. Photographer Yiannis Zafiris until Nov 5. Photojournalists Tassos Vrettos and Tassos Pavlidis follow with their own exhibition, see *focus*, *Photography*.

**DRACOS ART CENTER**, Herodotou 2, Kolonaki. Tel 721-7103. Painter Dimitris Alithinos until Nov 28 followed by Rhea Papaspyrou, Dec 2 - Jan 1.

**HYDROHOROS**, Anapiron Polemou 16, Kolonaki. Tel 722-2393. Painter Grigoris Sarakinos. See *focus*. Effie Moutafi's recent paintings, Nov 7-22. One-man show by Spyros Lefkokiros, Nov 25-Dec 10.

**KOURD**, Skoufa 37, Kolonaki. Tel 361-3113. Sketches and prints by Gounaropoulos from his French period, until Nov 5.

**KREONIDES**, Iperidou 7. Tel 322-4261. Painter Stathis Livanis and a group exhibition of sculpture, Nov 11-27.

**MEDOUSA**, Xenokratous 7. Tel 724-4552. An exhibition by Yorgos Lazongas entitled *Painting: Love and Death*, Nov 4-30.

**NEES MORPHES**, Valaoritou 9a. Tel 361-6165. Zizi Makri. See *focus*.

**Memories of New York**, the Big Apple seen through the eyes of painter Yorgos Stathopoulos, Nov 4-20.

**ORA**, Xenofonos 7. Tel 323-0698. Painter Kyriakos Katzourakis' exhibition, until Nov 1, will be followed by Daniel Gounarides' show, Nov 4-27, See *Gallery Rounds*.

**THOLOS**, Filellinon 20. Tel 323-7950. Painter Takis Parlavantzas. See *focus*.

**TO TRITO MATI**, Xenokratous 33. Tel 722-9722. Maria Vassilaki until Nov 16.

**ZALOKOSTA 7**, Zalokosta and Kriezotou Sts. Tel 361-2277. Aquarelles by Kostas Tsaras until Nov 15. Painter Tasos Matzavinos from Nov 18 - Dec 6.

**ZOUMBOULAKIS**, Kolonaki Square. Tel 360-8278. Sculptor Frosso Mihalea until Nov 8. Mihalea is exhibiting her latest work, six sculptures made of steel and painted in industrial colors. An exhibition by Kostas Tsoklis will follow beginning on Nov 14.

**ZYGOS**, Iofonos 33. Tel 722-9219. Gerasimos Dionatos and Elena Neurozidou till Nov 2. An exhibition of Lili Stephanaki-Antoniadi and Roula Kinigou's work follows, Nov 5-19. Also Manolis Polimeris, Nov 22 - Dec 6.

**JILL YAKAS GALLERY**, Sparti 16, Kifissia. Tel 801-2773. A group exhibition of original etchings, lithographs and watercolors. The exhibition includes work by Hilary Adair, Delia Delderfield and Lisa Zirner, Nov 25 - Dec 21. Viewing hours: Mon, 5:30 - 8 pm, Tues-Fri, 10 am - 2 pm and 5:30-8 pm, Sat, 10 am - 2 pm or by appointment.

## ATHENS MUNICIPALITY

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

**LIFE IN ATHENS BEFORE IT BECAME GREECE'S CAPITAL**, an exhibition at the Center for Folk Art and Tradition, Angeliki Hatzimihali 6, Plaka, sponsored by the Pnevmatiko Kentro until Dec.

**ATHENS: ART 1985** at the Cultural Center in Parkos Eleftherias, near the American embassy, Nov. 15-Dec. 31. The exhibition features young and up-and-coming artists.

**SCULPTURE BIENNALE** at the Cultural Center in Parkos Eleftherias until Dec. 2.

**PAINTER YIORGOS ZOUROULIS** at Aithousa Bouziani, Xenofondos 7, until Nov. 16.

**MELA LOLAS**, one-woman show at Aithousa Bouziani, Nov. 18-30.

**PAINTER NIKOS XENOS**, one-man show at the Pnevmatiko Kentro of Athens, Akademias 50, Nov. 1-15.

**GROUP EXHIBITION BY PONTIAN ARTISTS** at the Pnevmatiko Kentro of Athens, Nov. 21-30.

**ATHENIAN CULTURAL PUBLICATIONS** will be displayed at the Pnevmatiko Kentro of Athens until Nov. 10.

**PHOTOGRAPHIC EQUIPMENT EXHIBITION** at the Pnevmatiko Kentro of Athens, Nov. 12-28.

**FOLK ART** by Xera Yianna will be exhibited at the Pnevmatiko Kentro of Athens, Dec. 1-15.

**ENGRAVINGS** from all over Greece will be exhibited at the Pnevmatiko Kentro until Nov. 25.

**CERAMICS EXHIBITION** by the students of O.A.E.D. at the Pnevmatiko Kentro of Athens, Nov. 26-30.

**WEAVING, EMBROIDERY AND NEEDLEWORK** will be displayed at the local Pnevmatiko Kentro in Goudi, corner of Mikras Asias and Farantaton, Plateia Agiou Thoma, Nov. 3-31.

**ATHENS: YESTERDAY AND TODAY**, an exhibition by students of the Experimental Workshop at the Pnevmatiko Kentro in Goudi, Nov. 14-30.

**PAINTER KOSTAS THETTALOS** at the Dimotiki Pinakothiki, Pireos 51, until Nov. 30.

## MUSIC, DANCE, THEATRE

**THE PLAYERS**. See *focus*.

**ATHENS HILTON DINNER THEATRE**. See *focus*.

**POPULAR GREEK MUSIC** at the French Institute. See *focus*.

**PIANO RECITAL** by Claude Helffer at the French Institute, Nov 21, 9 pm. Helffer will play works by Brahms, Debussy and Xenakis.

**HANDEL TRICENTENARY CELEBRATION CONCERT** at St. Paul's Anglican Church, Filellinon 29, on Sun, Dec 1, 8 pm. Tenor Peter O'Leary will be accompanied by pianist John Trevitt. The program will include arias from Handel's operas and from the Messiah.

**PIANIST VASSILOS LAZARIS** at Parnassos Hall, Nov 6, 7 pm. Call the French-Hellenic League, tel 360-6231, for further information.

**SOPRANO LILA ADAMAKI and PIANIST YIANNIS PAPAPOPOULOS** will give a concert sponsored by the French-Hellenic League on Nov 20, 7 pm, at the Parnassos Hall.

**A MUSICAL EVENING** with violinist Tatsis Apostolidis, pianist Aris Garoufalas and clarinetist Nicos Gouinost sponsored by the French-Hellenic League at Parnassos Hall on Nov 27, 7 pm.

**LATIN AMERICAN POPULAR MUSIC** will be performed by Raza de Cobre (The Race of Copper) at the Hellenic American Union, Nov 14.

**EARLY MUSIC WORKSHOP**, 12 musicians will perform works by Tallis, Purcell and Handel at the British Council, Nov 11, 8 pm.

**MEZZO SOPRANO IOANNA SFEKA KARVELLA** will give a recital including works by Mozart, Kalomiris and Purcell at the British Council, Nov 14, 8 pm. She will be accompanied by pianist Yiannis Papadopoulos.

**PIANO DUET** with Yiannis and Anthoula Papadopoulos at the British Council, Nov 18, 8 pm. The couple will perform the works of Britten, Mendelssohn, Tchaikovsky, Konstantinidis, Berkeley, Brahms and Dvorak.

**TENOR PAUL SAINT PIERRE** at the British Council, Nov 28, 8 pm. He will sing works by T. Arne, Purcell, M. Seiber, Zoras, Britten, accompanied by pianist Angela Papageorgakopoulou.



# this month

**LIGHT OPERA** with Angela Lalaoui, Yolanda Di Tasso and George Krinov of the Greek National Opera at Athens College, Nov. 4, 9 pm.

**50 YEARS OF GREEK SONGS**, a musical evening presented by well-known Greek composer Mimis Plessas, at Athens College Nov. 15, 9 pm

**CAMERATA HELLENICA** in a concert at Athens College. Guest conductor Edrien Sunshine and pianist Maria Chergogiou-Sigara, Nov. 21, 9 pm.

**MUSICAL CONCERT** by pianist Natalia Mihailidou, oboeist Vangelis Christopoulos and tuba player John Zouganelis at Athens College, Nov. 27, 9 pm.

## LECTURES, SEMINARS, WORKSHOPS

**CONSTITUTIONAL JUSTICE AND PARLIAMENTARY FORMS OF GOVERNMENT**, a symposium in both Greek and German at the Goethe Institute, Nov 28, 7 pm.

**PROPORTIONMENT OF PENALTIES AND ITS IMPACT ON REFORM**, a lecture by Dr Jürgen Baumann, professor of criminal law and former minister of justice in Berlin, at the Goethe Institute, Nov 29, 8 pm.

**THE ENVIRONMENT AND THE FIGHT AGAINST AIR POLLUTION IN FRANCE**, a lecture by Professor Michel Carmona at the French Institute, Nov 7, 9 pm.

**PSYCHIATRY TODAY**, a debate under the direction of F. Jeanson at the French Institute, Nov 18, 9 pm. The debate will be simultaneously translated into Greek and French.

**AMATEURS OF EUROPEAN CINEMA**, an open discussion at the French Institute, Nov 19, 9 pm.

**A FOREIGN LOCAL**, a talk by author Vassilis Alexakis at the French Institute, Nov 28, 9 pm.

**MUSICAL WORKSHOP ON XENAKIS**, conducted by pianist Claude Helffer at the French Institute, Nov 21, 6 pm.

**ARCHAEOLOGICAL ENIGMA IN ALCAMENIS' WORK**, a lecture by Dr. Angelos Delivorrias, director of the Benaki Museum, co-sponsored by the Fulbright Scholars' Association, at the Hellenic American Union, Nov 20.

**DR STAVROS KOTTAARIDIS**, director of the Virus Section of the G. Papanicolaou Oncology Research Center at the Greek Anti-Cancer Institute, will speak on the latest research on Acquired Immune Deficiency Syndrome (AIDS) at the Hellenic American Union, Nov 21. The talk is co-sponsored by the Greek Alumni of American Universities.

**AUTHOR ELAINE FEINSTEIN** will visit Greece this month to discuss her work at the British Council in Thessaloniki, Nov 19, and in Athens, Nov 21. Feinstein is considered to be one of Britain's most imaginative writers, proving herself in a wide variety of literary forms, including poetry, the novel, TV drama, short stories and translations. She has made a particular study of the Russian poet Maria Tsvetayeva, whose work she has translated into English.

**PROFESSOR NICHOLAS HAMMOND** at the British Council. See focus.

**INTRODUCTION TO BROWN UNIVERSITY**, for interested parents and students, at Athens College Nov. 18 6 pm. tel. 893-2753 for information.

## EXHIBITIONS

**PHOTOGRAPHIC EXHIBITION** featuring the work of 22 Greek photographers at the Goethe Institute, Nov 27 - Dec 6. The exhibition is open Mon - Fri, 9:30 am - 2 pm and 4-9 pm.

**ANTONIOS THE SANTORINIAN** or Wernhart Pittingers, his real name, will exhibit paintings on glass at the Goethe Institute, Nov 12-26.

**SONIA AND ROBERT DELAUNAY**, an exhibition of lithographs and tapestries from the collection of J. Damase at the French Institute, Nov 14 - Dec 20.

**PAINTER PETROS THEODORATOS** will exhibit at the French-Hellenic League, Kolonaki Square 2, Nov 15-29.

**PAINTINGS AND ETCHINGS** by Adrian Bartlett at the British Council, Nov 6-15. Viewing hours: 10 am - 1 pm and 6-9 pm.

**CERAMICIST NEFELI KONTARINI** at the British Council, Nov 21 - Dec 6.

**PAINTER DIMITRIS TALAGANIS** continues his exhibition at the Hellenic American Union until Nov 8.

**PANAYIOTIS KANDRIS** will display his paintings at the Hellenic American Union from Nov 11-22.

**VARIATIONS ON A DREAM** is the name of painter Tasos Hadjis' exhibition at the Hellenic American Union, Nov 25 - Dec 6.

**APOSTOLOS TSIROYANNIS**, at Athens College, starting Nov. 1.

## SCREENINGS

### British Council

**THE DRAUGHTSMAN'S CONTRACT**. One of the first films commissioned by Channel 4 TV, *The Draughtsman's Contract* was subsequently released to major cinemas in Britain and overseas. The action is set in Wiltshire in 1964.

Mrs Herbert (Janet Sujan), a member of a well-established landed family, signs a contract with an ambitious young draughtsman (Anthony Higgins), for 12 drawings of her husband's property. For his services, Higgins receives not only Mrs Herbert's hospitality but also access to her bed. This liaison leads the Herbert family to blackmail, torture and murder. Nov 7.

**NICHOLAS NICKLEBY**, a film adaptation of Charles Dickens' classic novel which stars Derek Bond, Cedric Hardwick and Sally Anne Hoess. The film was directed by Cavalcanti and produced by Michael Balcon. Nov 25.

### French Institute

**LA RUE CASES NEGRES** directed by Auzhan Paoly. Nov 5, 6 and 9 pm.

**STARS ET DEBUTANTS**. Nov 6, 7 pm.

**LA TRACE**. Nov 12, 6 and 9 pm.

**CHAMPS VISUELS: XENAKIS**. Nov 20, 7 pm.

**FORT SAGANE**. Nov 26, 6 and 9 pm.

**L'ETRANGE CHATEAU DU DOCTEUR LERNE**. Nov 27, 7 pm.

**LES REJETES** directed by Costis Zois. Nov 18, 9 pm.

Goethe Institute - see focus

Hellenic American Union - see focus

### Athens College

**PRIZZI'S HONOR**, a comedy-detective movie starring Jack Nicholson, directed by John Huston, Nov. 1 9 pm.

**EMERALD FOREST**, adventure movie directed by John Boorman, Nov. 22 9 pm.

## FALL COURSES

**STUDIO ART CLASSES** will be taught by Lou Efstathiou at the Hellenic American Union, Nov 26 - Jan 16, Tues and Thurs, 9:30 - 11:30 am. For information telephone 360-7305 or 362-9886, ext 53.

**PHOTOJOURNALISM** at the Hellenic American Union. See focus.

**JOURNALISM** is offered by Kristina Nordstrom at the Hellenic American Union starting in Nov.

**GAMES FOR TEACHING EFL TO CHILDREN**, a course taught by Kristina Nordstrom at the Hellenic American Union starting this month.

**AMERICAN DRAMA AND SCREENWRITING** at the Hellenic American Union with Kristina Nordstrom beginning in Nov.

**PLASTIC MODEL** lessons will be given by award-winner Nikos Tselepidis and Ilias Daloumis, founder of the International Plastic Modellers' Society - Greece, at the Hellenic American Union, Nov 5 - Jan 28, Tues, 3-7 pm.

**SECRETARIAL SEMINAR** will be conducted at the Center for Continuing Education, The American College of Greece, Deree College, starting Nov 26. For further information call either Ms Maria Vrontis, tel 861-2821, or Ms Helen Skopis, tel 779-2247.

**COMPUTERS FOR MANAGERS** at the Center for Continuing Education beginning Nov 16. The seminar is addressed to managers and business executives who wish to learn the basics in business data processing and to familiarize themselves with the latest developments in the field.

**MANAGERIAL ACCOUNTING** at the Center for Continuing Education, commencing Nov 5.

**STRATEGIC BUSINESS DECISIONS FOR MANUFACTURING FIRMS** starting Nov 11 at the Center for Continuing Education. Recommended for key personnel who are or will be involved in the business decision-making of their firm.

**SALES MANAGEMENT** at the Center for Continuing Education beginning Nov 12. The goal of this seminar is to acquaint sales personnel with the varying responsibilities of a sales management position.

**THE LOGIC AND SKELETON DESIGN OF ORGANIZATIONAL DESIGN** introduces students to typical organizational responses to ensure organizational efficiency and the acquisition of hard technology. The seminar will be given at the Center for Continuing Education commencing Nov 14.

**CHRISTIAN REVIVAL**, Bible study series on Wed, 7:30 pm, at the Crossroads International Christian Center, Kessarias 30, Ambelokipi. Telephone 770-5829 for information.

**DEEPER LIFE SEMINAR**: Christian teaching and preaching, from Nov 21-24 and Nov 27 - Dec 1, at the Crossroads International Christian Center. Reverend Jonathan Maki will be a guest speaker.

## CLUBS AND ORGANIZATIONS

**CROSS-CULTURAL ASSOCIATION**, tel. 808-3120. Becky Sakellariou will give a talk entitled *Design and Use of our Living Space: An Introduction*, Mon, Nov. 4, 8:30 pm. Everyone is welcome to attend.

**INTERNATIONAL CLUB OF KIFISSIA**, tel. 801-3396 or

801-7553. Trivia Quiz evening with competing groups sponsored by The Players, Nov. 8, 8 pm. Admission fee is 200 drachmas; Sunday brunches with waffles, pancakes and all sorts of goodies start early this month; Greek evening at end of this month with traditional Greek dancers; A series of four first aid classes sometime in Nov; Happy Hour every Fri beginning at 7 pm.

**ROTARY CLUB**, tel. 362-3150. All events take place at the King George Hotel at 9 pm., unless otherwise noted. Nicholas Stavropoulos will give a talk entitled *Quality and its Role in our Lives*, Nov. 5; *Youth and Our Time* will be the theme of Parliamentarian Mihalis Liapis' talk in honor of International Youth Year, Nov. 12. Fifteen deserving young people will receive awards and 20,000 drachmas each at this event sponsored by the Rotary Club and Achaia Claus; Award dinner in honor of academician Nicolaos Douros, Nov. 19. Professor Spyros Marketos, Petros Glezos, president of the Greek Writers' Union, and Rotary lawyer Ioannis Serdakis will give brief addresses; Victor Hugo Festival with a lecture by writer Kostas Papananos entitled *Victor Hugo: One Hundred Years Since His Death*, Nov. 26. Actors Thanos Kotsopoulos and Eleni Nenedaki will read excerpts from Hugo's works.

## 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. 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.

**BRITISH COUNCIL LIBRARY**, Kolonaki Sq., Tel. 363-3211. Lending Library open Mon.-Fri. 9:30-1:30, Mon-Thurs 5:30 to 8. Reference Library open Mon.-Fri. 9:30-1:30, Mon and Thurs, 5:30-8.

**BENAKI**, Koumbari 1, Tel. 362-6462. For reference use only. Books, periodicals, manuscripts, gravures, and watercolors pertaining to all periods of Greek history and art with emphasis on folk tradition. Mon 8:30-2 pm, Sat closed.

**FRENCH INSTITUTE**, Sina 29, Tel. 362-4301. Books, periodicals, references and records in French, Mon-Fri, 10-1:30, 5 to 8, except Mon. mornings.

**THE GENNADEION**, American School of Classical Studies, Soudias 61, tel 721-0536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon, Wed, Fri, 9 am-5 pm, Tues, Thurs, 9 am-8 pm and Sat, 9 am-2 pm.

**GOETHE INSTITUTE**, Omirou 12-14, Tel 360-8111. Mon-Sat, 9 am-1 pm. Books, periodicals, references, records and cassettes in German. Mon-Fri, 9:30 am-2 pm. and 5-8 pm, except Wed. afternoons.

**MULTI-NATIONAL WOMEN'S LIBERATION GROUP**, Mavromihali 69, 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. The library is open during the group's meetings, the first Fri of the month and on Thurs, 13 days after the first meeting, around 8:30-9 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.

**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 and 4-8:45 p.m.

**PARLIAMENTARY LIBRARY**, Vas. Sofias, Tel. 323-5030, Mon-Sat, 8:30 am - 2 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, 8:30 am-2 pm. Art books and journals focusing on the period after the 15th century and on modern Greek art. For reference use only.

**THE HELLENIC AMERICAN UNION GREEK LIBRARY**, Massalias 22, 7th floor, tel 362-9886 (ext 51), is open Mon-Fri, 9 am - 1 pm and 6-9 pm. A general public library, it also functions as a reading room. Along with its 6000 volumes of Greek books, it holds an impressive collection of English books on ancient Greek literature and drama, modern literature, Greek history and Greek art (ancient to contemporary), travel atlases and maps. Membership costs 100 drs per year for Greek citizens or foreigners who hold a residence permit. Other users can check out books as well by paying a deposit of 500 drs. One can check out 2 to 5 books for a period of 2 to 3 weeks.



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

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

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

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

**THE JEWISH MUSEUM OF GREECE**, 36 Amalias St., Athens. Tel. 323-1577. The collections of the museum include religious and folk art representative of the centuries old Judeo-Greek and Sephardic communities of Greece. Open Sundays through Fridays from 9-1. Saturday closed.

**MUSEUM OF THE CITY OF ATHENS**, 7 Paparigopoulou, off Klafthmonos Square, Plaka. Tel. 324-6164. 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.

## MUSEUMS/SITES OUTSIDE ATHENS

### Peloponnese

**ANCIENT CORINTH**, museum and site. Tel. (0741) 31207. Ruins of one of most important cities in ancient Greece; what is visible now dates mostly from Roman period. Excellent museum with finds from prehistoric through late Roman period. Open weekdays and Saturday from 8 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.

## SPORTS

### ARCHERY

Arion club, Glyfada, tel 894-0514: the Panathinaikos Club, tel 770-9582.

### BADMINTON

The Halandri Badminton Club, Halandri. For further information, call 652-6421.

### 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.

**Bianos Bowling**, Vass. 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 Kastella, 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.

### 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.

### FENCING

General information from Greek Organization of Fencing, 57 Akadimias St, 6th floor.

**Athens Club, Panepistimiou St, tel. 324-2611.**

**Athens Fencing Club**, 11 Doxapatri St, tel. 363-3777

**Athens Club of Fencers**, 13 Poulou, Ambelokipi, tel. 642-7548.

### FIELD & TRACK

Information on events, participation etc. from SEGAS, 3 Gennadiou St, tel. 363-6705.

### FISHING

Amateur Anglers and Maritime Sports Club, tel 451-5731.

### GOLF

The Glyfada Golf Course and Club, near the Eastern Int'l Airport bus terminal, tel. 894-6820 and 894-6875.

### GYMNASTICS

Contact SEGAS for information, at 3 Gennadiou St, tel. 363-6705.

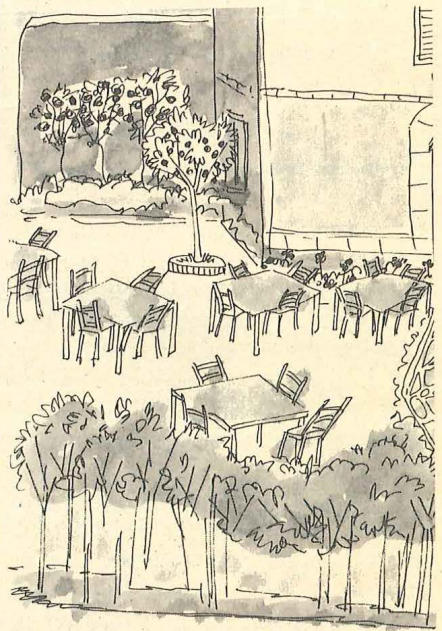
### HIKING

**Ipethrios Zoi** (Outdoor Life), 9 Vass. Sophias, tel. 361-5779 is a non-profit making mountaineering and hiking club open to all. Organizes outings every weekend at minimal cost. No special equipment needed except good walking shoes, rucksack.

### ICE SKATING

**Athens Skating Club**, 20 Sokratous St., Vari, tel. 895-9356. Offers lessons. Open daily from 10 a.m.-2 p.m. and 4 p.m.-12 and weekends from 10-2 a.m.

## 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 specialities are: charcoal-broiled shrimps, fillet of sole, baby lamb and veal mignonnettes in oregano sauce. note: *Dionysos-Zonars* at the beginning 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 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. 691-4001 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. "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.

**KOSTOVIANNIS**, Zaimi 37 (Pedion Areos) Exarchia. Tel 821-2496. Large selection of appetizers. Main dishes are, among others, rabbit stiffado (stew with onions), souvlaki with bacon and quail. Closed Sunday.

**LENGO**, Nikis 29. Tel 323-1127 Charming bistro restaurant, now has an outdoor garden dining area; 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**, Fillenion 5, near Syntagma Square. Tel 323-8662. Greek cuisine, extensive variety of dishes including souvlaki and moussaka (specialities). 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



# restaurants and night life

a matter of taste

Tea for Two

Elaine Priovolos

I hate sloshing around on rainy, grey days because it means, more often than not, that I will be soaked to the bone by the time I get home. So if I have time, I try to drop by a *tsayera* for a steaming cup of tea and a bite to eat. The recent bad weather gave me the opportunity to visit two tea rooms I have been wanting to sample for a long time.

**De Profundis**, off Philiki Etairia Square on a quiet side street lined with classical buildings, is a pleasant retreat from the bustle of Athens. Soft classical music greeted me as I entered the tea room, which is filled with antiques and old posters. Small marble-topped wooden tables are neatly arranged while wooden sofas, made comfortable by mounds of pillows, are set against the walls for large parties.

The menu is not extensive but what is offered is quite good. I chose a slice of cheese pie (*quiche*) from the two varieties offered as well as a slice of apple pie with rich amounts of raisins and cinnamon. Both slices were generous and quite delicious. From the large selection of teas – mostly Twinings, to judge from the tea tins on the racks – I picked an aromatic Earl Grey. Spirits and standard Greek wines like *Boutari* are also served, in addition to fruit and vegetable juices. Cakes, pies, tarts and *glyko tou koutaliou* are also available.

Prices are reasonable. My meal was 700 drachmas. The service was personalized, friendly and efficient. **De Profundis**, Angelikis Mihalis 1, Plaka, telephone 721-4959, is open every day from 12 pm to 1 am.

Eclectic is the best way to describe **Lotus**, located near the two Vassilopoulos supermarkets in Psychico. Inside the tea room, we were surprised by the choice of decor – a combination of post-neoclassical and art deco with a few Japanese parasols thrown in for good measure. Actually the soft lights and candles and the high ceilings and music made for a pleasantly bohemian atmosphere. In fact, the choice of music was my favorite part of the evening. It ranged from "I Want to Live in America" from the soundtrack of *West Side Story* to Renaissance pieces and jazz numbers.

Lotus offers more in the way of food than does **De Profundis** but the quality is not as good. I chose a mushroom crêpe, very good, while my guest ordered an average-tasting ham and cheese crêpe. Both were served slightly burnt. The aromatic teas, however, made the evening. You can choose from 14 teas, which include lotus, maracuja, mango, lichee and lapsang souchong. The menu also includes a small selection of Greek wines, fruit juices, spirits and milkshakes as well as tarts, yogurt, ice cream and sandwiches.

Our meal, which included two different teas, came to 1280 drachmas.

**Lotus**, Glafkou 14 and D. Vassiliou, Neo Psychico, telephone 671-7461, is open from 6 pm to 2 am

*Restaurants reviewed in this column are not informed beforehand.*

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*, *bitteki* special, snails, baked fish (*gavros*).

**THE ANNEX**, Eginitou 6 (between the Hilton and U.S. embassy). Tel 723-7221. Some Greek cuisine. Full cocktail bar. Open daily from 12-3:30 pm and 8 pm-2 am. Closed Sunday.

**THE PLOUGHMAN**, Iridanou 26, Ilissia; (near the Holiday Inn). Tel 721-2044. Dartboard; English cooking, and reasonable prices. Open daily from 12 pm-2 am, kitchen closed on Sundays.

**TABULA**, Pondou 40 (parallel to Mihalakopoulou, behind the Riva Hotel). Tel 779-3072. A varied menu of Greek and international specialties plus a well stocked bar. Fresh fish daily. Nightly from 9 pm-1 am. Closed Sundays.

## PLAKA

**ANGELOS'S CORNER**, Syngrou 17 near Temple of Zeus. Cozy nook with piano. Excellent Greek and French cuisine served in salon atmosphere. Seats 50 max, reservations necessary. (922-9773/7417). Serves dinner from 6 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 *bakaliaro* with *skordalia*; extremely reasonable, friendly service.

**FIVE BROTHERS**, Aiolou 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, 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.

**THE CELLAR**, Kydathinaion and the corner of Moni Asteriou. Quality taverna fare, good service and extremely reasonable prices bring Athenians from all over the city to this basement taverna; not unusual to see a Kolonaki couple in lavish evening wear take their place at one of the crowded papercloth-covered tables; some choice island wines besides retsina. Open from 8 pm-2 am daily.

**THESPIA**, taverna on Thespidos Street. Special menu: lamb liver, roast lamb, *tirpitta* 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) Kalevrou 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.

**MYRTIA**, Markou Mousouri 35, Metz. Tel 701-2276. Greek cuisine, large variety of hors d'oeuvres. The specialties include lamb in lemon sauce. Closed Sunday.

**ROUMBA**, Damareos 130. Tel 701-4910. Specialties include filet à la crème with mushrooms and "Roumbosalata". Closed Tuesdays.

**THEMISTOKLES**, Vas. Georgiou 31, 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**, fine French food prepared under the direction of Chef Hervé Merendet. Lunch and dinner. Closed on Sundays. Private dining area for small parties and receptions, ideal for business luncheons.

**Cafe Pergola**, open all day, every day from 6 am-2 am. Rich and varied buffets breakfast, lunch, and dinner, international à la carte. Special Sunday brunch from 12 noon.

**Kava Bar**, open daily from 11 am to the wee hours. Happy hour from 5-7 pm. Live music nightly from 9 pm except Mondays.



Open lunch and dinner,  
9 Hadjiyanni Mæxi and Michalacopoulou  
Str. behind the Hilton,  
Tel. 723-8540, 724-3719.

**The Taverna**, serves wide range of Greek and Cypriot mezedes, meat and fish from the grill. Open for dinner from 9 pm. Music by D. Krezos Trio.

**Kava Promenade**, serves crêpes, soufflés for light lunch, drinks and desserts all day and into the evening. Live piano music. Located in main lobby.

**Labyrinthos**, disco playing the latest music, nightly.

**ASTIR PALACE**, Athens, off Syntagma Square. Tel 364-3112.

**Apocalypse 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 beginning at 9:30 pm.

**Asteria Coffee 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.

**GRANDE BRETAGNE, Syntagma Square.**

**G.B. Corner**, steaks, seafood and Greek specialties. Open 11 am-2 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.

**Kona Kai**, Polynesian food complete with waterfall, recessed pools. Open Monday through Saturday from 7 pm-12.30 am. Expensive but well worth it. Tepanyaki, Japanese exhibition cooking, food prepared at special tables of 8; cook is part of the party, special arrangements and reservations necessary.

**Zephyros Coffee Shop**, open daily from 6.30 am-1.30 am; breakfast from 6.30 am, served à la carte or buffet, specialty eggs à la minute; all day menu 11 am-11 pm; 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, live music 9 pm-1 am.

## KOLONAKI

**BRUTUS**, Voulgaraktonou 67, Lofos Strefi. Tel 363-6700.

Attractive, quiet restaurant and full bar. Among the main dishes you will find "meatball Brutus" stuffed with cheese, bacon and mushrooms served with a baked potato and special sour cream-like sauce, tiny skewered meat balls, a "plat du jour" which changes daily. Desserts include homemade chocolate cake and lemon pie on alternate days, baked apples and yogurt with sour cherry sauce.

**DIONISSOS**, Mt Lykavittos (accessible by the funicular which starts at the top of Ploutarchou St, Kolonaki). Tel 722-6374. Atop one of Athens' landmarks with a view of the entire city. Daily 9 am-11.45 pm.

**DEKAOKTO**, Soudias 51, Kolonaki. Tel 723-561, 723-7878. Small restaurant with pleasant atmosphere, a small number of well-prepared dishes. Good bar (with snacks). Daily 12 pm-2 am. Sunday 6.30 pm-2 am.

**FAIYUM**, 44 Kleomenous, Kolonaki, Tel 724-9861. Open every evening. Speciality: crêpes and desserts. A few Chinese and Arabic main dishes.

**GEROFINIKAS**, Pindarou 10. Tel. 362-2719, 363-6710.

Fine Greek and oriental cuisine, fresh fish, out-of-season fruits and vegetables, rich sweets. Specialties include lamb with artichokes and eggplant puree. Cosmopolitan atmosphere.

**NOUFARA**, Kolonaki Sq. 21, Tel. 362-7426. Restaurant, snack bar, spaghettiaria.

**REMEZZO**, Haritos 6 Kolonaki, Tel. 3627-426. Mainly French cuisine. Piano music.

**ROUGA**, Kapsali 7, Kolonaki Square. Tel 722-7934. Set off in a small cul-de-sac (*rouga* means lane). Open nightly from 8 pm-2 am.

**VLADIMIROU**, Aristodimou 12, Kolonaki. Tel 724-1034, 721-7407. Twenty years old this year and still going strong. Specialty entrées are pepper steak and spetsofai (sausages and green peppers in tomato sauce) from the Pelion area. Piano music and songs. Bar.

## 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.

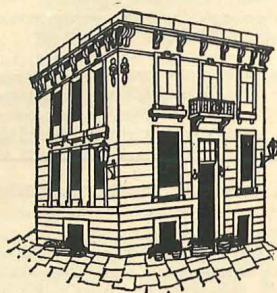
**AUBERGE**, Odos Tatoiou. Tel 801-3803. International and Greek cuisine.

**BARBARA'S**, Ionas St, Kifissia. Tel 801-4260. First class restaurant with a welcoming atmosphere. Secluded candlelit garden for summer dining. Snails bourguignonne, crêpes with fresh spinach, the best Chateaubriand in Athens. Home-made desserts. Barbara welcomes all guests personally.

**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. Tantalizing salad bar, tournedos.



## FILOMOUSA

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1 Filomousou Etairias Square, Plaka, tel: 322-2293

## ΝΟΥΦΑΡΑ



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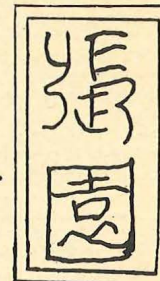
Fully air-conditioned.

Daily lunch 12:00 to 15:30 pm. Dinner 7:30 pm to 12:30 am.  
(No lunch served on Sunday)

TEL: 959-5191 959-5179

15 DOIRANIS & 11 ATTHIDON ST., KALLITHEA

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## ac

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# restaurants and night life

Chateaubriand, filet of sole. Cream pies, cakes, fruit salad or crêpes Suzette. 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. 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. Petriti and Arhiepiskopou Hrisanthou, right off the main plateia in Drosia. Tel 813-4080. Specializes in French cuisine with a few Greek dishes. Personalized service.

**LOTOFAGOS** (Lotus Eater), 4 Aghias Lavras, Kifissia, behind the station. Tel 801-3201. Closed Tuesdays and Wednesdays. A buffet of unique international recipes created by the charming hostess. The buffet includes a choice of soup or one of two or three *hors d'oeuvres*, one of two special main dishes with vegetables, salad and wine. This restaurant is praised all over Europe. Limited seating. Reservations a must.

**MOUSTAKAS**, H. Trikoui 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*).

**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 reasonable prices. Specialties include lamb in tomato sauce with pasta, grills (unusually good meatballs) salads. Wine from the barrel.

**ROUMBOS**, Aghiou Antoniou, Vriliassa. 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.

Considered to be one of the finest restaurants in Athens

*Barbara's*

Soft piano music  
Separate intimate cocktail bar  
Excellent international menu  
First class service. Unusual salads.  
Curries twice a week

37, IONIAS Str. KIFISSIA, TEL. 80 14 260

**TO PRASINO**, Plateia Drosopoulou, Filothei. Tel 681-5158. The taverna with (perhaps) the fastest service in Athens! The menu includes grills (sausages, chops, souvlaki and hamburger steak) and delicious deep fried meatballs. Salads. 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 include stuffed "Pizza Caltzone", spaghetti carbonara, rigatoni with four cheeses, saltimbacca à la Romano, filetto diabolo, Italian and Capriccio 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 Athilleos, 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**, Seiriron/Terpsiphoris Sts, Paleo Faliron. Tel 981-3792. On Sundays open only for lunch. Short orders for fish and meat; shrimps.

**SEIRINES**, 76 Seiriron, 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.

**AZTEC**

MEXICAN RESTAURANT

Kifissias 267, Kifissia

(Behind Olympic Airways near Plateia Kifissias)

Authentic Mexican food!

The first Mexican restaurant in Greece  
Menu includes a glossary of all dishes

Open Mon-Sat 6-11:30 pm

**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.

**EVOI-EVAN**, behind the Zeus boat factory, Ano Glyfada. Tel 893-2689. International cuisine. Music.

**FRUTALIA**, Kelsou 5 (from Athens, turn left at Vouliagmenis 63). Tel 921-8775. Nostalgic songs in a rustic setting. Nightly from 8 pm.

**IMBROS**, Selinis/Iliou, Kavouri. Tel 895-1139. Open for lunch and dinner. Fish, meat, Constantinopolitan cuisine.

**KANATAKIA**, I. Metaxa/Pendoras Sts, Glyfada. Tel 895-1843. Short orders, specialty *hilopittes*. Wine from the barrel.

**KASTRO BARBA THOMA**, Vlahika, Vary. Tel 895-9454, open from 11 pm. Baby lamb, contrefilet, sucking 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 Iliou 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 murals, dining balcony overlooking the sea and 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**, Etoilikou 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 Kolyetty, 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 Koundouriotou 1. Tel 411-2013. Tastefully decorated and popular with a floor-to-ceiling wall of liquors and a complete and reasonably-priced menu. Overlooks the sea and Votsalaki Beach. Daily from 12 pm-2 am.

## SEAFOOD

**MICROLIMANO**, (or Turkolimano, as it is still called) in Piraeus now hosts 22 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

**DIOSCURI**  
restaurant



Charcoal grill - Fish  
Cooked specialties

DIMITRIOU VASSILIOU 16 - N. PSYCHIKO  
TEL. 6713.997 - SUNDAYS OFF



**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 (turn right 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 (casserole and stews).

**HATZAKOS**, Iroudou Attikou 41, Maroussi (just below the KAT hospital). Tel 802-0968. A variety of seasonal dishes. Specialty: lamb in filo pastry.



# restaurants and night life

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; specially 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 seafood menu. Daily noon-midnight.

**BOULLABAISSE**, Zisimopoulou 28, Amfithea (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, Tel 363-5145. Specializes in steaks and salads, with an extensive bar. Reservations advisable. Daily 12 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.

## 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

## CREPERIES

**MARIONETTA**, 40 Ippokratous St and Diditou St. (corner). Old, neoclassical house with magnificent marionettes on the walls and hanging from the roof. Specialties: Shrimp crêpe,



## CHINA restaurant

Superb Chinese cooking in a luxurious Oriental atmosphere  
Open 12 to 3:30 p.m. and 7:30 to 1 a.m.

72 EFRONIOU STREET, ILISSIA TEL: 723-3200.724-5746  
(Between Caravel Hotel & University Campus)

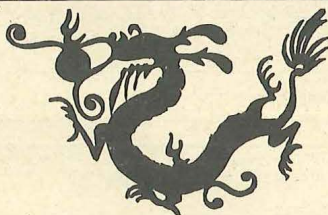


## JE REVIENS

Dine in Athens' own Parisian corner in the heart of Kolonaki

Specialty French and Greek Cuisine  
HOME CATERING

Open for Lunch and Dinner, 49 Xenokratous St., Tel. 721-0535, 721-1174



## Red Dragon

Kifissia's Chinese Restaurant  
Authentic Cantonese Cuisine  
Kyriazi & Zirini 12 Tel: 801-7034  
(near the Zirinio Sports Centre)

Open every evening including Sunday from 7 p.m. to 1 a.m.  
Dinner in the garden

Take-away service with delivery within the area

"Marionetta" crêpe, cold pork salad, wine barrel, beer, fruit juices.

**PHAIDRA**, Metsovou 14. Tel 883-5711. Neoclassical house decorated 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.

## 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 Askliou 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 Hadzigianni 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. 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 mediterrannée, 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 scalloppine. Nightly from 8 pm-1 am. Closed Sunday.

**AL TARTUFO**, Posidonos 65, Paleo Faliro. Tel 982-6560. Specialties: spaghetti, pizzas, scalloppine, 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 provençale.

**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 scalloppine. 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 diablo 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 Palaioiologou Sts, Halandri. Tel 682-8924. Large portions of piquant entrees and pizza. Chilled glasses. Very reasonable prices. Quick service.



# restaurants and night life

**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).

## CHINESE

**CHANG'S HOUSE**, Doiranis 15 and Athidon, Kallithea. Tel 959-5191, 959-5179. Under same management as The China. Open daily from 12-3.30 pm and 7.30 pm-12.30 am. Closed Sun lunch.

**CHINA**, Efroniou 72, Ilissia (between Caravel Hotel and University Campus). Tel 723-3200. Oriental atmosphere. Daily 12-3 pm, 7.30 pm-2 am. Closed Sun lunch.

**GOLDEN DRAGON**, 122 Syngrou Ave. and G. Olympiou 27-29. Tel 923-2315, 923-2316. A variety of Taiwanese dishes. For reservations call 923-2315, 923-2316. Reasonable prices. Open daily for 12.30-3.30 pm and from 7.30 pm-12 am.

**KOWLOON**, Kyprou 78, Glyfada. Open daily 12-3 for lunch and 7-1 in the evening. Specialties include fried rice, baked duck and king shrimps.

**LOON FUNG TIEN**, Alkionidou 114, coastal road near EOT Beach B. Tel 895-8083. You can choose chop suey, spring rolls, Chinese noodles among other dishes. Peking duck must be ordered 24 hours in advance. Every Sunday Chinese buffet lunch at a fixed price.

**PAGODA**, Bousgou and 3 Leoforos Alexandras. 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, 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 Kyrizi, Kifissia (near the Zirinon Sports Center), tel. 801-7034. Cantonese cuisine. Specialties: Malaysian noodles with shrimp, crab with chilli, 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 historic mansion houses this multi-roomed restaurant. Japanese garden; traditional music. Daily 1-3 pm, 8 pm-12 am. Closed Sun.

**SHOGUN**, Asimaki 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 Evritanias Ambelokipi (near President Hotel), 692-4669. Specialties: beef *boukoui* (prepared at the table), *yatsé bokum* (hors d'oeuvre), *haimon gol* (seafood and vegetables prepared at the table), *tsapche* (Korean spaghetti with black mushrooms).

## MEXICAN

**AZTEC**, Leoforos Kifissias 267 (near the tronomo). 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. Lebanese meze, charcoal grills.

**MIRAMARO**, Aristotelous 5 and Syngrou (opp. Ledra Marriott Hotel). Tel 922-3290. Arabic/Greek menu. Floor show nightly. Open daily 11 am - 6 pm, 8 pm - 4 am.

**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.

## CYPRIT

**AGRINO**, Falliru 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.

## PHILIPPINE

**MANILA GARDEN**, Peristratu 60, Tzitzifies. Tel 942-5912. Philippine, Chinese, Japanese specialties.

## SPANISH

**CASA MADRID**, Akti Koundourioti 4, Kastella, Piraeus. Tel. 412-3032. Romantic outdoor setting during summer with strolling guitarists. Plush interior for winter season. Free parking next to restaurant. Specialties include: paella, stuffed squid, braised lamb, beef steak with pueros sauce, roast pork and chicken a la Madrid.

**COMILON**, Polyia 39, Ano Patissia. Tel 201-0592. Unusual appetizers, very tasty paella, and sangria. Specialties: Sepias con Olivas (cuttlefish with green olives), pork mandarin (baked pork filet with pineapple and orange). Spanish and Latin American music. Nightly from 8 pm. 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*, *palatzinka* etc. Closed Tuesday.

## GERMAN

**ALT BERLIN**, Kolokotroni 35, Kefalari. Tel 808-1324. Restaurant, sweets, ice cream. Open 9 pm-2 am.

**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.

## VEGETARIAN

**EDEN**, restaurant and cafe, 3 Flessa Str, Plaka. Tel 324-8858. Charming meeting place for travelers (backpackers); juices, salads and sweets.

**JUICY**, Loukianou 34, Kolonaki. Tel 722-4817. Menu includes large array of exotic juices and fruit cocktails, 'Juicy' salad, cheese and vegetable sandwiches, soya burgers and a daily vegetarian special. Prices tend to be steep but portions are generous and quality of produce excellent. Open Monday through Sat, 11 am to 2 am, and Sun, 6 pm to 2 am.

## 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 Kaimaki ice cream; Ekmeç, 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 delicious baklavada with walnut and pistachio fillings. Near the President Hotel. Open daily from 8:30 am-9 pm.

## TEA AND MILK SHOPS

**BRETANNIA**, Omonia Square, open before sunrise to well hours; fried eggs, yogurt with honey, hot milk and cognac. **DE PROFUNDIS**, 1 Angheliki Hatzimihali 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.

**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 Psychiko. 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-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-3 pm 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 with oregano, codfish balls, fried cheese etc. Closed Sunday.

## BARS

**DEWAR'S CLUB**, Glykonos 7, Dexameni Square, Kolonaki. Tel. 721-5421. Candelit 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-2 am.

**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 and tasty salads. Accompany your meal with wine (hyma) or ouzo.





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