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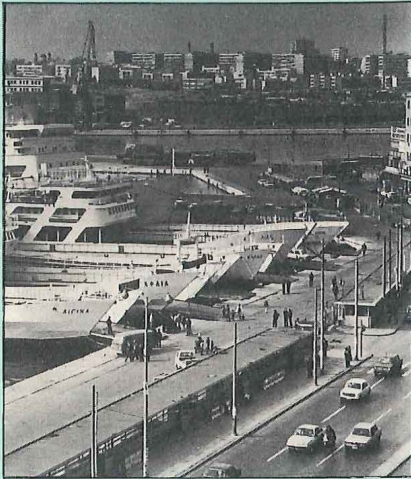
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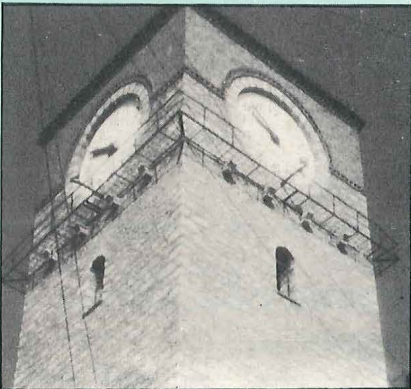
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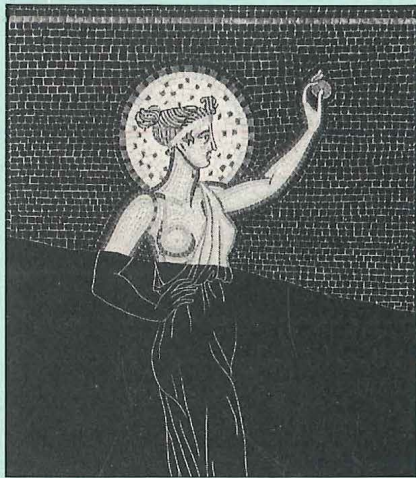
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our town

Destabilization

Every now and then the country appears to go through a period of deep-seated ethnic unease. People think they hear tanks when it's just the garbage truck doing its rounds. It's nothing new, though how old it is would be difficult to say. In many ways it seems to come down from the Occupation and the Civil War years, but it probably goes farther back, in a different form, to the Asia Minor catastrophe of '22. Possibly to the fall of Constantinople in 1453. In Thucydides, the rent in the social fabric is quite clear. According to Hesiod, "In the beginning there was Chaos." Maybe its just the way things *are*.

The recent economic measures and the strikes and manifestations of civil disobedience which they caused, have certainly produced uncertainty. Chaos, like *salos*, or *tromos*, is a short, concrete, Greek word, but the government prefers the word "destabilization". It's long, windy and scientific-sounding. In official statements it goes like this: "Recent events have caused systematic erosion of institutions and serve as scenaria for the destabilization of a smooth course towards the modernization, democratization and radical change in our society." ("Scenario" was last year's word; "destabilization" is this season's fashion.) This sort of pseudo-latin nonsense is so tempting that all political parties of right and left have picked it up, too, and are bandying it about. "Chaos" is the kind of word which one can get one's hands on and could have hurled with effect in the rock-wars that enlivened the streets of old Athens, but "destabilization" is like lobbying touristic Greek sponges. Everything bounces around ineffectively as the ship of

state drifts into choppy seas.

Having lifted anchor by lowering the drachma, batted down the hatches and taken in public spending, and with the mainland conspicuously out of sight, it is natural for the passengers to ask the crew certain questions; such as, Where are we?

Is Greece with the West or isn't it? Mr Karamanlis said Greece belonged to the West and plunged it into the EEC, as—in his own words—a baby is thrown into the sea so that it more quickly learns how to swim. Last month a deranged mother in Thessaloniki threw *her* baby into the sea and it did *not* learn to swim. It was saved at the last moment by onlookers.

Mr Papandreou says our economic woes stem from the hastiness of our entry into the EEC and lack of forethought regarding the accession terms, and that we have lost more thereby than we have gained. So who are the onlookers? The Eastern bloc? The Arabs? The International Monetary Fund? The owners of monastic property?

If the ship of state should run into head-on winds, we know that Commodore Papandreou is at the helm and that he is a master of tacking and jibbing. But who are the others on the poop deck? Who, for instance, is George Trepeklis, 31, who had been general secretary of the National Tourist Organization for 33 days when it was discovered that he had not done his military service and that his application for the renewal of its postponement was submitted after the expiration of the deadline? At present he is no doubt an able addition to the Navy, but little seems to be known of him except that he was a friend of Mr Andreas Papandreou, Jr., at the London School of Economics. Equal in sententiousness to the

government, the opposition asked, "By what criteria are administrators chosen to head positions of national responsibility?"

Other questions arise, too, although with the resignation of the government spokesman, Mr Kostas Laliotis, and the decision to replace him with nobody — that is, with merely written press releases — the government may feel no need to answer any questions. Yet they should be asked, if even rhetorically. If under-productivity is the problem, is it to be solved by strikes which make the country even less productive? If cheaper exports are sought, are not the strictures and taxes on imported raw materials from which these exports are made self-defeating?

On November 13 singer Sotiria Bellou came up with another question. Spending a night in jail after being charged with gambling at dice in a *kafenion*, she expressed outrage.

"We weren't playing craps like the chiefs of the police do," — the Queen of Rebetika was referring to allegations that a high-ranking police officer was playing dice at the Montparnasse Casino at a million and a half drachmas a throw — "It was just a friendly little game of poker. Instead of getting after my tail, why don't the police get after the terrorists?"

Excellent question, and perhaps it points to a solution. With a resounding 'no' to austerity displayed in the streets last month, yet with international obligations due, and with coffee too expensive to drink in quantity, perhaps if people gave up going to casinos and went back to their local *kafenias*, maybe playing lots of "little, friendly games of poker" is the smoothest course to follow for the "un-destabilization" of our national problems. □

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New home in Greece

I am an Englishman now living – probably permanently – in Greece with my wife and our two young sons. I was the headmaster of a primary school in England but took early retirement because of my chronic bronchitis.

We read *The Athenian* with great interest, finding it a valuable source of information on Greece, past and present.

I was fascinated by the article “Symi and the liberation of the Dodecanese” (*Athenian*, October 1985), (as it was largely due to a book about Symi that my wife and I first thought of Greece as the country to which we might emigrate. (I had been advised by doctors to live in a warmer, drier climate than England's.)

We discovered the book *Bus stop, Symi* in our local public library but I regret that I have forgotten the names of its author and publisher.

The author, with his wife and young daughter, called at Symi while they were cruising in a small boat on the Aegean Sea and decided to stay for a while. They rented an old house and remained on the island for a number of years, having become deeply attached to the place and its people.

In a chapter on the history of Symi during World War II the author mentions meeting a former member of the first British Army unit to arrive on the island in December 1944. The man – a corporal, I believe – apparently spent every summer vacation on Symi and he told the author that he and the other British soldiers had been greatly impressed by the fortitude of the islanders but that they had been particularly moved by the behaviour of the children.

As the article in *The Athenian* mentions, the people of Symi had suffered badly during the war and by 1944 food was very scarce. When the British arrived one cold December day they were met at the quay by a group of young children who were extremely thin and haggard. The corporal said he particularly remembered the dark circles around their eyes.

However, unlike many of the children in another country in which the soldiers had served during the war, the Greek youngsters did not whine or beg but merely stood in proud silence. The British troops offered them chocolate which was accepted with great dignity. Only when they were around the corner of the street did the children break into a run!

We spent three months here, from February to April 1984, and then decided to return as soon as possible. We have now lived in Euboea for six months and have not regretted our move to Greece. My health has greatly improved and we feel that all the family have had a new lease of life.

My sons, aged nine and 11, now attend a Greek state primary school and speak quite fluent Greek. They took part with their classmates in this year's “Ochi Day” parade and have now transferred from the Cub Scouts in England to a Greek cub pack.

We have all made many new friends here and indeed, without the great good will which has been shown us by Greeks, both private citizens and officials, our move to a new land would have been much more difficult.

R.D. Clay,
Nea Artaki, Euboea

Epirot inaccuracies

I refer to the article by Sarah F. Green titled: “Epirus: The Living Past” (*The Athenian*, October). The article contains many inaccuracies.

It is not true that “Epirus was not freed from Turkish rule until 1916.” The area around Arta was freed before 1912 and the liberation of Epirus was completed by the Greek Army in February 1913. Between 1913 and 1916 we had World War I. The statement is shockingly erroneous.

The following statement is likewise unacceptable: “... the Albanian claim to large parts of Epirus continued and on October 28, 1940, the Albanians and Italian both invaded.” This means that the Italian fascists followed the Albanian invaders in support of Albanian claims, and that is absolutely wrong, too.

There are also erroneous evaluations of contemporary reality in the villages of Epirus and especially in those of Zagori. I will respect your limited space and will not refer to issues that are not common knowledge to all. The historical inaccuracies pointed out above show clearly the lack of seriousness which unfortunately is characteristic of the entire article. It seems that the author took seriously and incorporated in her article the jokes or gossip of among whom there are also a few illiterate ones, who are not reliable sources.

F. M. Petsas
Professor in Classical Archaeology
Nea Smyrni, Athens

THE ATHENIAN DIARY

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

Police shooting and riots in wake of Polytechnic march



Police surround demonstrators

The death of a 15-year-old boy, shot by a police officer on November 18, sparked off riots in central Athens and the takeovers of the University of Athens chemistry building and the Polytechnic. The minister of the Interior and Public Order, Agamemnon Koutsoyiorgas, as well as his alternate minister, Thanassis Tsouras, both handed in their resignations to the prime minister as a result of the riots which continued spasmodically the following day.

Sporadic incidents of rioting and vandalism had occurred on Sunday evening, November 17, after a peaceful march from the Athens Polytechnic to the US embassy to commemorate the 1974 student uprising which contributed to the collapse of the junta.

Athanasios Melistas, the 27-year-old officer accused of killing Mihalis Kaltezas, was dozing in a police bus with two colleagues when the bus was attacked by youths referred to in the Greek press as anarchists. While one of his colleagues escaped, Melistas and the other extinguished a Molotov cocktail that had been thrown into the bus and then began their retreat. As Melistas was heading to the front of the bus, a youth appeared with another Molotov cocktail. According to Melistas, he fired his gun to frighten off the youth, not to kill him.

Kaltezas' body was found five metres from the bus. Lying beside him was a Molotov cocktail. He had been killed by a single bullet.

As word of the killing spread among

the rioters their mood turned even uglier. They took over the chemistry building but left later on Monday morning.

Thirty-seven demonstrators were arrested and, according to reports in *Ta Nea* and *Eleftherotypia*, beaten by police. The battle was won but the war continued. A protest march began at the Polytechnic at 4 pm. As the protesters surged forward they were dispersed by police into side streets. Many reached Stadiou Street, where they lobbed Molotov cocktails and stones at bank and shop windows, causing extensive damage. Eventually most of the rioters reassembled at the Polytechnic, which they proceeded to take over. Using tear gas the police dispersed over a thousand youths and the Polytechnic was deserted by early Tuesday.

Against this backdrop of violence and mayhem, the government of Andreas Papandreou was trying to find out who was responsible. The prime minister himself issued a statement in which he said: "I condemn the shameless murder of the young demonstrator. But since moral condemnation alone is not enough, I have given instructions so that there will be exemplary punishment against both the perpetrator of the crime and against all others found responsible."

It appears that among those considered responsible were the three highest ranking police officials, who were suspended from duty. However, Papandreou rejected the resignations of Mr Koutsoyiorgas and Mr Tsouras.

General strike a mixed success

A one-day general strike supported by both conservatives and communists failed to bring the country to a standstill on November 14 as its organizers had hoped.

But opposition sources described a march to parliament by between 50,000 and 70,000 workers as "the biggest single protest yet against the socialist government's economic policies."

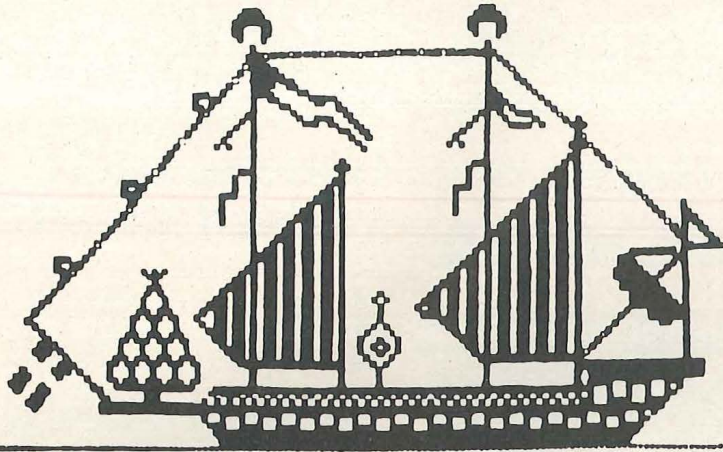
While communist officials called the strike "a great success" and a warning to the government to "rescind its unpopular and one-sided economic austerity measures", the New Democrats were more reticent and avoided commenting directly on the success or failure of the strike. "We reject amateur socialist experiments with the economy," a New Democracy statement said.

The government, however, maintained that the strike, which paralyzed public transportation, grounded domestic flights, affected hospitals and schools and closed banks and public offices, was a "shattering failure". According to Labor Minister Evangelos Yiannopoulos, "More than 80 percent of the country's workers and employees have disavowed the slogans of the Greek Communist Party and the New Democracy party."

Shops, food stores, restaurants and cafes, which had closed in support of a similar strike on October 21, remained open during the strike while army and air force trucks transported passengers throughout the city and to and from the Athens International Airport. Though there were no taxis working openly, pirate cabs were reported to be doing "a thriving business".

Workers' representatives who marched to parliament waving banners and chanting anti-government slogans pledged "to continue to struggle against the government's one-sided austerity measures" which they said would only "make the rich richer and the poor poorer".

The government's austerity measures include a ceiling on ATA (the Greek equivalent of a cost-of-living indexed wage adjustment) and pension payment increases over the next two years, a 15 percent devaluation of the drachma and curbs on imports.



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Austerity hits importers

Businesses heavily involved in importing were reeling from the shock of forced six-month bank deposits for up to 40 percent and 80 percent of the value of proposed imports, a key element of the government's austerity program. While all importers complained, some appealed to the Ministry of National Economy to change the lists allotting percentages to products, some threatened to contract operations and import less, and others said they might even be forced to pull out of Greece. Singer, General Motors, ASEA and Siemens were among the companies most acutely affected.

Singer S.A., importers and distributors of sewing machines and electrical appliances, were hard hit when their sewing machines and spare parts, representing about 80 percent of Singer's business in Greece, were placed in the 80 percent deposit category. The oldest and largest retail chain in Greece, with 46 stores and 230 employees, Singer celebrates its 100th anniversary next year. But it may do so as a much smaller operation.

A Singer spokesman said the company is "actively trying to convince the government that it has made a mistake. It's very obvious this is a mistake because this is productive." He cites the \$160 million apparel export business in Greece, which would suffer without sewing machines and spare parts, and the \$41 million clothing import business, which could be reduced if women have their own machines.

He said if the government does not change its mind, the company will likely have to drastically reduce its imports and begin cutting back operations, which could begin with laying off employees. The company does not face closure, because it can fall back on other product lines, including some locally made ones such as Fissler.

The spokesman said Singer imports \$3 million a year in sewing machines but would not be able to begin local production to offset import restrictions. "We have to import," said the executive.

General Motors Hellas, which imports, assembles and distributes Opel Kadett and Acona models in Greece, said it would stop assembling cars from March 31, 1986. An announcement from General Motors, Detroit, said the Greek company would "not renew the

THE ATHENIAN



"Austerity" by Skoulas in Eleftheros Typos agreement with its Greek contract assembler, the commercial automobile company for the assembly of Opel vehicles." The announcement said the agreement came into effect in 1981 and had been due to expire at the end of 1985.

General Motors Hellas, with its 45 office employees, remains open, but the 530 workers at the Kryoneri assembly plant will soon be out of a job.

Sources close to General Motors say the company would have had to deposit up to 40 percent of the value of its automobile parts and local press reports added the company was forbidden from importing parts from Detroit with supplier credits. But, they emphasized, while such factors didn't help General Motors' position here, the company was moving out for a whole complex of reasons, some of them tax-related. Most importantly, the company had planned from the beginning to assemble cars here for only a few years as it does in other countries while tax incentives are still in place.

In 1985 the General Motors subsidiary Opel holds the number one position on the Greek market for the second year. GM says it will continue to offer Opels through its dealer network here.

ASEA Hellas, which imports, exports, distributes and installs industrial electrical equipment and substations, said at least three of its distributors were on the brink of closing because of the restrictions. Siemens AG, importers and distributors of telecommunications equipment, TVs, radios and household appliances, was said to be in trouble because most of the company's goods fall in the 40 percent and 80 percent categories.

Meanwhile, there were other manifestations of belt tightening. Switzerland-based International Business was forced to postpone a two-day seminar on doing business in Greece because participants were cancelling, and the Hellenic American Chamber of Commerce had to cancel one of its popular market luncheons. "Such events were too expensive," said one observer. □



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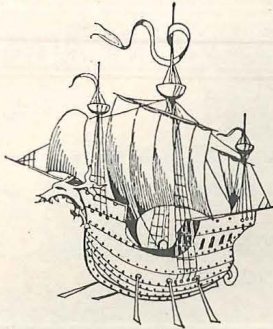
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Divided union

A split in the General Confederation of Greek Workers (GSEE) in the last days of October threatened to radicalize Greece's main labor body further, bringing it full circle from the days only four years ago when labor was controlled by the then-ruling conservative government.

Following the October 11 announcement of devaluation and austerity measures, Prime Minister Andreas Papandreu expelled eight leaders of PASOK's trade union arm PASKE from PASOK after they ran contrary to party line and opposed the austerity measures, particularly a freeze on wage hikes in excess of ATA.

Papandreou's move destabilized the GSEE ruling administrative council. Before the ouster, PASKE had a 26-member majority on the 45-member council, followed by KKE's affiliated union ESAK-S with 17 members, and KKE-Interior's arm AEM with two members. The eight expelled from PASOK included seven members of the administrative council. Thus, without those seven, PASKE's representation on the council decreased to 19. In the meantime, the 19 communist council members and seven dissident PASKE representatives joined forces to create a new majority of 26, creating a far left or "traditional left" leadership opposed to the new economic measures.

On October 29, the new GSEE administrative council voted out moderate President George Raftopoulos and a new president, George Papamichail, was voted in. They quickly voted for another general strike on November 14, which they claimed would be the largest ever.

But two days later, on October 31, a meeting of the GSEE general council and general secretaries of labor centrals and federations affiliated with GSEE, along with 25 advisors elected by GSEE and the 45-member administrative council, voted to support Raftopoulos, who received a quorum of 125 votes out of 235 total. Thus, the administrative council had expelled him, but a broad GSEE representation closer to the rank and file supported him, giving at least tacit support to Raftopoulos' policy of supporting the government austerity program, and not supporting the strike.

A court case in early November suspended the dissidents' decisions to oust Raftopoulos, and in a second case,

IARY THE ATHEN

PASKE members loyal to the PASOK party line asked the court to dismiss the dissident administrative council and appoint a new PASKE majority, in keeping with general membership preferences at the 1983 GSEE congress. There, members voted 56 percent in favor of PASKE, 39 percent for the communists. Fireworks are expected at the next GSEE congress in 1986.

PASKE called the events an "artificial administrative crisis" in GSEE and claimed the rank and file had the "political and class maturity" to condemn these activities. Meanwhile, Papamichail soft-pedalled his line by telling a rally that the November 14 general strike was not an attack on the government but "the answer of the working class to... foreign dependence," and thus an affirmation of the government's policy of change. □

Taxi strike: the facts

The recent spate of cab strikes in Athens has raised mixed feelings for the plight of Greek cab drivers.

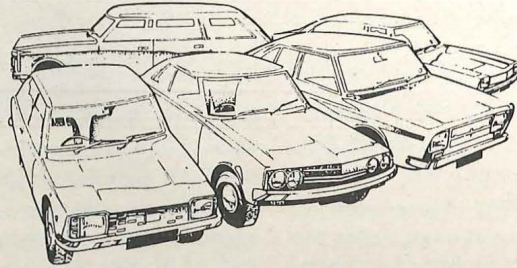
Some Athenians saw the strikes as good news, temporarily easing traffic congestion and lifting the dreaded *nefos*. Others saw it as a serious inconvenience, given that the only alternative was cheap but crowded public transportation.

But little was heard about the plight of the cabbies themselves, whose rates are the cheapest of any taxis in Europe, both east and west. Cab fares in neighboring Yugoslavia, for example, where the average wage is half that in Greece, are twice as high.

Stavros Karagellis, in an Athens daily, took it upon himself to put the record straight: "It doesn't make sense for the government not to allow any increases in cab fares when it is increasing the price of cars, public transportation fares, fuel and oil, spare parts and general running costs. I suggest that the government increase cab fares in line with inflation so that members of the public currently using cabs because of their low fares will return to public transportation.

"The government should allow cabbies a satisfactory increase in fares, for by pushing more people to use public transportation, it will also contribute to reducing the massive and growing deficit being accumulated by the Athens public transportation network. In turn, this will mean fewer cabs on the street and more waiting in taxi ranks like in the good old days, resulting in less traffic congestion and less pollution."

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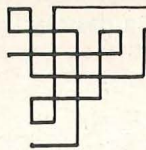
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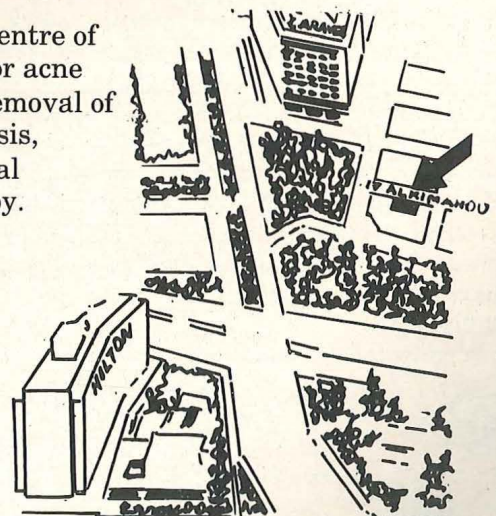
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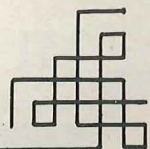
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Nikos Engonopoulos

Nikos Engonopoulos, 75, died in Athens on October 31. He was Greece's leading surrealist painter and with Andreas Embirikos, its foremost surrealist poet. Left-wing, revolutionary and provocative, his first volumes and exhibitions just before World War II aroused contempt and outrage among the literary and artistic bourgeoisie. Rarely deviating from the doctrines of the surrealist movement, his often mythical subject matter and Aegean details gave his paintings a distinctly classical, Hellenic aspect.

Written during the famine winter of 1942-3, his most famous poem, *Bolivar*, was called by the philologist, Linos Politis, one of the most successful works of modernist poetry because it surpassed surrealism. The poem appears in English in Kimon Friar's *Modern Greek Poetry*, who writes that Engonopoulos believed in "revolution in the name of tradition".

Born in Athens in 1910, Engonopoulos received his primary education in Constantinople and spent six years at high school in Paris. On his return to Athens he studied painting under Parthenis and served as apprentice to the Byzantine muralist Fotis Kontoglou. He graduated in 1938, published his first book of verse the same year, and the next held his first exhibition.

In 1940 he fought on the Albanian front, was captured, pressed into forced labor for five months, escaped and walked back to Athens.

Engonopoulos was the sole representative of Greece at the 1954 Venice Biennale. A prolific stage designer, he mounted ancient tragedies but was perhaps best known for the classic comedies of Molière, Goldoni, Shaw and Aristophanes. From 1966 to 1975 he held the chair of Painting, Stage Design and Art History at the Architecture School of the Athens Polytechnic. He spent his last years in seclusion. His latest, long-awaited exhibition opened at Gallery 3 five days after his death.

John Travlos

When John Travlos died at the age of 77 on October 28, news items referred to him as a well-known archaeologist. Actually, he was not an archaeologist and while his name was familiar to the educated general public, it had a hard time placing him precisely. Yet there is hardly a handbook worth its salt to a Greek archaeological site in which he is not mentioned by name, or by his initials, J.T. Not only have his architectural reconstructions, plaster-of-Paris models, archaeological maps and topographical renderings of ancient sites clarified what might forever have remained labyrinthine confusion to millions of travellers, but his published works stand prominently and indisputably on the shelves of excavators and scholars.

Yiannis Travlos was born in Rostov in 1908. He came to Athens at the age of four, graduated from the Varkaveion School and received his diploma in architecture from the Athens Polytechnic where he studied under architect Dimitrios Pikionis and the archaeologist Anastasios Orlandos. As Hara Kiosse wrote in *Vima*, "Travlos was an architect who had a passion for archaeology and the ability to see a standing building from meagre ruins or foundations." His reconstructed models stand today in the Agora Museum and the Museum of the City of Athens in Klafthmonos Square.

Although Travlos is best known for his meticulous renderings and reconstructions of ancient Eleusis, and of Athens at all periods, there is hardly an ancient site in Greece where he did not work.

Travlos was made Honorary Professor of Architecture by the American School of Classical Studies, with which he was associated from 1935 until 1973.

Travlos' most visibly 'concrete' contribution is the Stoa of Attalos in the Athens Agora, the original design of which he recovered, but his lasting published works have won him the title "The Pausanias of our times".

In Brief

Late in October the British government formally rejected UNESCO's appeal for the return of the **Parthenon marbles**. Undaunted, Greece raised the issue again at the UNESCO general conference in Sofia on November 6. As Melina Mercouri gingerly put it: "I've put the marbles on the map. I didn't expect Thatcher to put them on a beautiful ship and send them back at once... Our claim remains; governments change. We have the promise of Neil Kinnock that the Parthenon marbles will be returned when the Labour Party returns to power."

The possibility of another, even older, archaeological theft rose to the surface in October, this time with Athens as the culprit. In a lecture at the German Archaeological Institute ephor George Dontas offered evidence suggesting that the famous **Kouros of Piraeus** – the unique archaic bronze statue unearthed in 1959 during a road-building project – was stolen from Delos shortly after the foundation of the Athens-dominated Delian League in 478 BC.

Greek coffee, which used to be called Turkish coffee, became no coffee early in November. Queues resembling those of Warsaw formed in the streets of Athens when it was announced that the **price of coffee** would rise again, this time by 30 percent to 838 drachmas a kilo. Meanwhile, socialist lamb reached the elitist price of 819 drachmas a kilo.

Athens: Cultural Capital of Europe 1985 cost the state a total of 730 million drachmas, according to the Ministry of Culture. Thirty-four Greek companies took in 66 million drachmas and 22 foreign companies took out 57 million drachmas. At a press conference Minister Mercouri asserted, "Our cultural heritage is Greece's biggest industry." For 1986, when Athens resumes being just cultural capital of Greece, negotiations are in progress with La Scala and the Rome Opera. The Ministry has decided to jettison the proposal to bring over the American Ballet Theatre with Mihail Baryshnikov. The cost would be over 80 million drachmas for three performances.

According to archaeological architect Thanos Papathanasopoulos, at least two more years will be needed to complete work on the **restoration of the**

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Theatre of Dionysos. Lying on the south slope of the Acropolis, the 4th-century theatre replaced the structure where the masterpieces of ancient drama were first performed. About 2300 seats have been found which are in good condition. The restoration was instigated by the interest of former President Karamanlis.

President Sartzetakis is a modest man who is camera-shy. Banning photographers from a recent meeting with the Prime Minister at the Presidential Palace, the Office of the Presidency explained that the reception room was too small to receive batteries of photographic equipment. In retaliation, the Photographers' Union boycotted the official visit of Iakovos, Archbishop of North and South America, to the palace. Photographers, lined up at the gates as the Archbishop's limo drove in, stood with their cameras facing the ground.

Government officials were conspicuously absent from an evening gala celebrating the sixtieth birthday of composer **Mikis Theodorakis** on November 10 at the Foreign Press Association. Among those present were fellow-composer Manos Hadzida-

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kis, poets Nikos Gatsos and Yiannis Ritsos, choreographer Rallou Manou, painter Yiannis Tsarouchis, director Michael Cacoyiannis and many other notables of the Athenian cultural world.

An evening honoring the noted botanist and botanical illustrator **Niki Goulandris** took place at the American College of Greece on November 11. Mrs Goulandris was presented with a silver bowl designed by jeweller Ilias Lalaounis by college president John Bailey. The exhibition "Peonies of Greece", prepared by the Goulandris Museum of Natural History, toured American museums last year under the aegis of the Smithsonian Institution.

A few days before at a press conference, Mrs Goulandris warned that the bird population of Greece has reached a dangerously low level which threatens to undermine the ecological balance. Of the 400 species of birds

which make Greece their habitat, about 100 are becoming rare and 18 are declared to be endangered.

Ten ecological organizations have appealed to the government to clarify its position with regard to the **alumina factory** at Ayia Efthymia near Delphi. They fear that industry will create an eyesore on the unique topography of Delphi and pollute the atmosphere.

A bomb which exploded prematurely on an Athens bus last month, injuring 35 people, three of them seriously, was probably intended for an American target, police said.

Police named the man thought to have been carrying the bomb as Halil Oraha, 24, a theology student and political refugee from Iraq. They believe he developed a grudge against the United States after the US embassy here rejected his repeated visa applications.

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New regime for Greece's oil industry

A new oil law which becomes effective this month should lead to lower costs and improved quality and service. But foreign oil company executives are not entirely optimistic about the changes. The EEC, which believes they don't go far enough, is preparing to object – in court

Oil company executives in Greece are beginning to worry about the oil law passed on October 21, which establishes the broad strokes of a whole new oil regime ranging from freeing up the market to pricing and the establishment of a new oil super-agency.

They are all wondering just how tough a line the government will take in implementing it, but no one will know for sure until the end of the year when 23 presidential and ministerial decrees put the long-awaited law into effect. "It can be very good, or very bad," said a legal expert for a foreign oil company. "It will be good if they maintain rules of equal competition and equal treatment," he said, in an oblique reference to the government's practice of preferentially awarding state business to state-owned enterprises.

The Association of Petroleum Marketing Companies in Greece said the law might result in lower cost and improved product quality and service.

Other less optimistic observers said the law is so unclear that it leaves a lot of latitude for corruption. They add that it increases state control at all levels.

"There is no end of questions," said one foreign oil official, who points to the 23 decrees yet to be issued, which "concretize the law and establish the rules of the game in detail."

While the law will become effective when published in the Government Gazette later this month, it cannot be implemented until all 23 decrees spell out formulas and policy for prices, penalties, import percentages, level of safety stocks, new expanded functions for the Public Petroleum Corp (ΔΕΠ) and establishment of ΔΕΠ subsidiaries, export conditions, transportation, gradual liberalization of the oil products market, licensing standards, accounting procedures, and oil distribution districts.

Articles of the new law which deal with the freeing up of the Greek oil market in keeping with the European Community's anti-monopoly, free-trade regulations have not gone down well in either Athens or Brussels. While Greece is bound by its accession treaty to free up its oil sector totally by January 1, 1986,

the law falls far short of that. Under the law, the state retains "exclusive right... of importing crude," which means the law applies only to the 800,000 tons per year of imported petroleum products rather than to the entire approximately 7.5 million tons per year in crude and products imported from abroad. One oil analyst called the crude import clause "fully against" the spirit of EEC market liberalization.

Liberalization will also be phased in progressively, rather than becoming fully effective on January 1. For most white (petrochemical) products and other oil products, oil companies will be allowed free choice of supplier on the basis of a percentage of the previous year's sales, annual sales forecasts and the ability of oil companies to supply the country, particularly hard-to-reach mountainous and island areas.

For bunker and jet fuel, the market will be liberalized immediately, a measure that helps foreign oil companies – the only ones selling such products in Greece – which try to balance Greek market losses with profits from bunker and jet fuel sales.

EEC lawyers have delivered close to a dozen strong objections to the law, all spelled out in a "reasoned opinion", the last step before taking Greece to the European Court over the issue. Once the relevant decrees are issued, the EEC will be able to file its case. But Greek company executives believe both Greek and EEC officials will, instead, seek a compromise on the phasing-in problem. In the meantime, a foreign refiner, Y, for instance, could take Greece to court over the crude importation and phasing-in issues on the grounds of violation of the EEC-required free movement of products.

In the end, though, says an oil consultant with Mobil Oil Co. Hellas, Greek companies may not import that much, because of the volatility of spot prices. They may conclude that "having a steady supplier (two state refineries) in the country is probably better," he said.

At least four of the 23 decrees implementing the new law will deal with pricing, establishing formulas for base,

disposal and consumer prices, and fixing minimum consumer prices. Oil companies are concerned that if prices are not allowed to rise high enough under the new regime, margins between costs and income will be squeezed more than in the past four years. A spokesman for BP Hellas said that prices rose only 18 percent between 1983 and 1985, while the drachma lost 85 percent of its value compared to the dollar over the same period.

The Petroleum Marketing Association says its members, which represent most of the petroleum trade, had record losses in 1984 and 1985 due chiefly to the squeezed margins. The association, comprising six foreign companies (Mobil, BP, Shell, Total, Fina and Texaco) and six Greek companies including the state-owned EKO (formerly Esso) said their collective losses were about 250 million drachmas and the first 10 months of 1985 had already tripled that, with 650 million drachmas in losses.

The margin problem has forced several oil companies, mainly Greek, to suspend operations for months and whittle down their distribution areas. At least two companies are said to be thinking of selling out: Fina Hellenique is negotiating to be bought out by BP Hellas Ltd, and there are strong rumors the Greek company Jetoil is negotiating for a buy-out by EKO.

The law also sets up the Public Petroleum Corp as a "unified oil products agency," an innovation pushed by ΔΕΠ itself since 1981. This will expand the state company's functions from exploration, research and production to "refining, supplies, transfer, disposal, keeping safety stocks, etc for hydrocarbons in general and products." To carry these out, ΔΕΠ will become the third state refining entity, an addition to Aspropyrgos and EKO, which also has the sole state petroleum marketing company.

Depending on how the law is to be implemented, oil companies in Greece are preparing to react in unison. In any case, the EEC will be doing its own objecting, in court, after the end of the year.

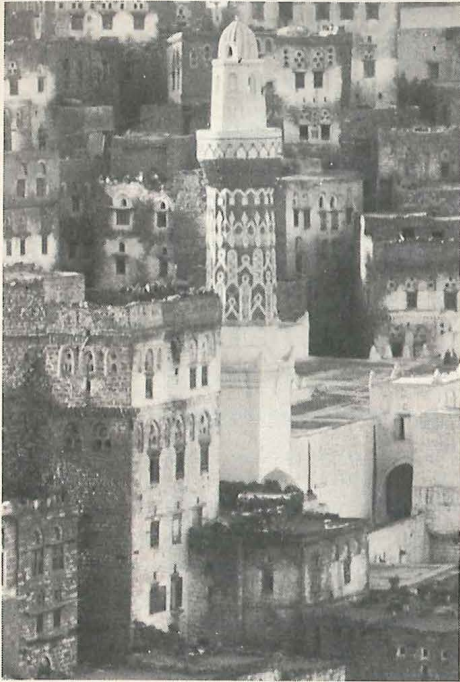
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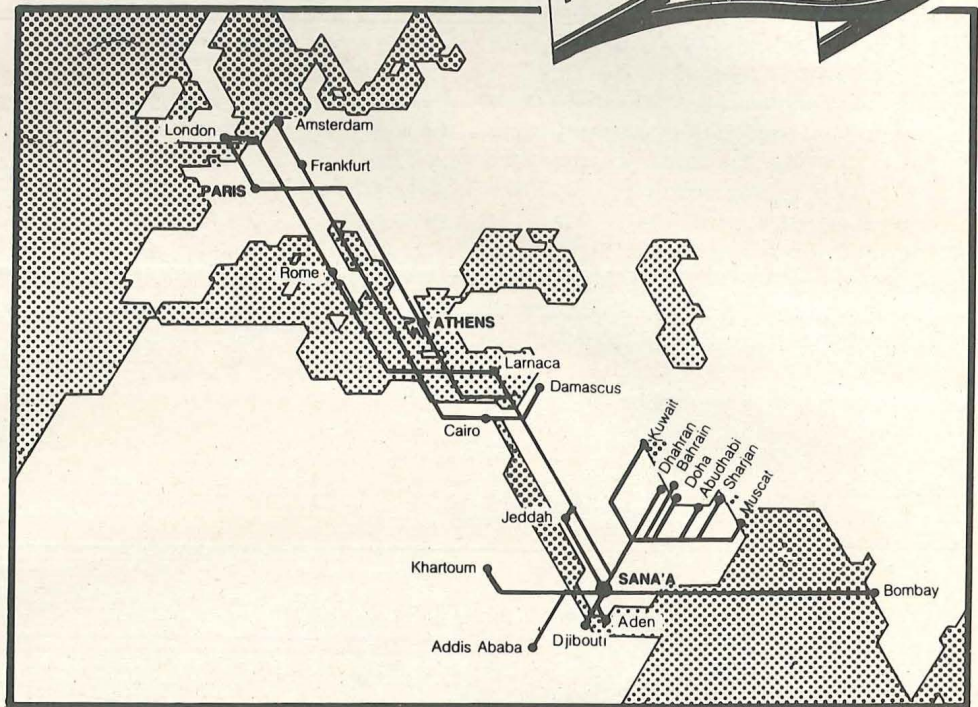
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by John C. Loulis

Conservatives in crisis

There is little doubt that the PASOK government is today facing its most serious crisis. Not only has Mr Papandreou been forced to take tough and unpopular austerity measures, but he has done so at a time when the public, following PASOK's promises of "even better days", is hardly ready to accept belt-tightening. Furthermore, PASOK's failure to implement its sweeping pre-electoral promises seems to have damaged the

him troublesome opposition. And conservative weakness lends credence to the socialist movement and gives it a better chance of presenting itself as Greece's sole coherent political force. A superficial explanation might dismiss New Democracy's as a personal feud between Mr Mitsotakis and Mr Stefanopoulos. This, in effect, is what most Greek conservatives are now doing. However, recent events are merely the tip of the iceberg. They externalize a

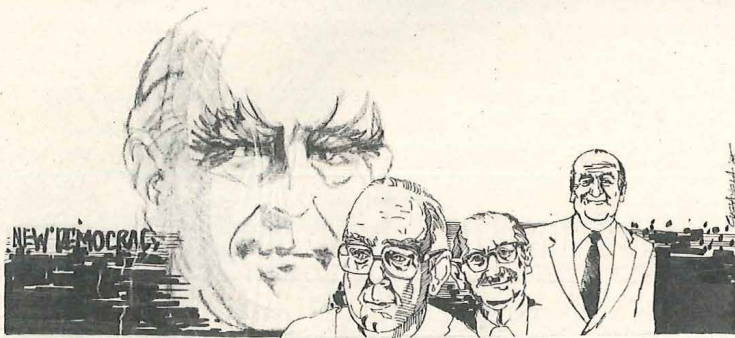
isma. From 1974 to 1979, New Democracy's popularity declined. Its ideology appeared hazy, with the party refusing even to state whether it was socialist, social democratic, liberal or conservative. Only in 1979 did New Democracy endorse what it called "radical liberalism" – a position "somewhere between traditional liberalism and social democracy". This loosely defined term, in a party where vague ideas were scoffed at and a so-called pragmatism was revered, caused further confusion. Some New Democracy politicians interpreted it as referring to a form of centrist socialism. Meantime, Mr Papandreou's PASOK was emerging as the country's rising political force. New Democracy's obscure, perplexing ideological acrobatics could hardly give impetus to the flagging Greek conservative movement.

Mr Papandreou revolutionized Greek politics. By building a new party he created a grass-roots organization that spread PASOK's gospel in every Greek village. By introducing ideological debate to a political scene dominated by personality feuds, he appeared as the sole politician with a vision for change. Moreover, Mr Papandreou was able to exploit the shift to the left in Greek public opinion following the collapse of the military dictatorship.

The conservatives tried to ride the crest of the left-wing wave by claiming that they too "did not hesitate to take socialist measures". Instead of damning nationalizations they expanded the state sector with glee and prided themselves that they could nationalize more companies than the socialists. Thus, unlike their US or European counterparts, they surrendered their own classical liberal vision of political and economic freedom: ideologically, they surrendered to the Left.

New Democracy's fate was sealed. Under Prime Minister George Rallis, New Democracy was trounced in 1981, obtaining 36 percent of the vote to PASOK's 48 percent. Little changed between 1981 and 1984, as the conservatives, with Mr Averof as their new leader, failed to modernize either their ideology or their organization.

When Mr Mitsotakis was elected New Democracy leader in August 1984, he had little time to work before



party's credibility at a time when Mr Papandreou desperately needs all the goodwill he can get in the face of disgruntled public opinion.

But while the socialists are facing grave problems, Greek conservatives seem to be doing their best to ease their opponents' difficulties. In effect, New Democracy is also facing its most serious crisis since its foundation in 1974. Thus, following a headlong clash between New Democracy leader Constantine Mitsotakis and second-ranked Kostis Stefanopoulos and after New Democracy's parliamentary group reaffirmed Mr Mitsotakis (in an uncontested election) as party leader, Mr Stefanopoulos, with nine New Democracy members of Parliament, quit New Democracy and formed the Democratic Renewal party. This move sent ripples through the Greek body politic as it shattered the widely accepted notion that the conservatives would ride through their newest electoral setback without breaking rank.

What are the immediate and visible effects of this split? It causes dramatic and widespread disillusionment among New Democracy voters and activists, who have accepted party unity as the crucial precondition for defeating the socialist government. It gives Mr Papandreou hope that a crisis in the conservative movement might spare

longstanding and deep-rooted malaise in New Democracy.

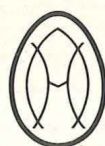
To understand the Greek conservatives' present troubles it is necessary to examine their past. The New Democracy Party, founded by Constantine Karamanlis shortly after the restoration of democracy in 1974, was a new version of Mr Karamanlis' pre-1967 Greek Radical Union. That party had relied heavily on its leader's charisma and made up for its ideological weaknesses with a simplistic, virulent anti-communism. By 1974, the Greek Radical Union model had become obsolete and objectionable to most Greek voters, even conservatives. Thus New Democracy embarked on an ambitious attempt to create a modern image. It abandoned the anti-communist hysteria of the past and attempted to articulate a positive philosophy.

However, since former Greek Radical Union politicians constituted the backbone of New Democracy, such efforts floundered. A grass-roots party organization was created but it functioned merely as a vehicle for mobilizing supporters for rallies, rather than disseminating party ideology. Though anti-communism was shelved, party ideology remained vague, confused and uninspiring. New Democracy still relied too much on Mr Karamanlis' char-



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elections. He made changes: he used modern electioneering methods, refined the party's ideology and introduced some libertarian ideas. He also proposed a fairly radical supply-side economic program.

But much of this came too late. The constraint of time, the weaknesses inherent in New Democracy, the inability to connect all the elements of the party's electoral platform, and the need for political balancing acts didn't allow for a radical renovation of the party, and very likely maintained the balance in favor of the socialists. Thus, after the party's 1985 electoral defeat, the crisis in ND was bound to burst like a bubble.

What can be done?

Much must change if the conservative movement is to challenge PASOK. But Mr Stefanopoulos himself does not seem to have grasped the roots of New Democracy's malaise, for he simplistically blames it on Mr Mitsotakis. Those who regard Mr Stefanopoulos as the cause of New Democracy's current crisis, however, are equally dim-sighted.

The classically liberal, free-market wing of New Democracy, composed of young politicians, has proved a disappointment. Although its members have fresh ideas, they have failed to create a coherent pressure group within New Democracy, and have neither become a force behind Mr Mitsotakis nor found alternatives to the party's current image and ideologg. Instead they have remained isolated within the New Democracy parliamentary group, acting like mavericks and lone rangers.

It is up to Mr Mitsotakis to transform New Democracy into a credible alternative to PASOK. He must rebuild his party almost from scratch and infuse it with a dynamic, classically liberal philosophy, a coherent program, and a modern party organization. He will have to dismantle much of the old New Democracy and surround himself with new faces. (Some changes have already taken place, but they are neither radical nor always in the right direction). If Mr Mitsotakis fails in this herculean task, and if Mr Stefanopoulos continues to give his party the image of a fringe New Democracy group without a life of its own (though lately he has been trying to avoid this), the conservative movement faces a slow death and disintegration before a real renewal can come about. □

EEC growing pains

The accession of Spain and Portugal will make competition stiffer for Greek agricultural products, but the Integrated Mediterranean Programmes (IMPs) should stimulate productivity and ease adaptation problems

by Takis Georgiou

The Greek Parliament ratified the joint accession treaty for Spain and Portugal on November 4, enlarging the European Community from 10 to 12 members. In so doing, Greece opened the door to a hurricane of competitive products, particularly from Spain, which produces about 10 times more Mediterranean agricultural products than Greece.

Will Greece weather the storm? Everyone is optimistic. First, because those in the know understand that Spanish and Portuguese products are already plentiful in EEC markets, so Spanish and Portuguese competition is not new. Second, because none of those products will enter the EEC tariff-free all at once like a tidal wave; Spain has a four-year transitional period and Portugal five- and ten-year periods during which restrictive tariffs will gradually fall away and their products will be eased into the Common Market. Third, because Greece has a life-raft: the Integrated Mediterranean Programmes, intended to gear up Greek agricultural and industrial production and export savvy to the new demands of competition from other purely Mediterranean countries. Greece has been alone in this so far.

Greece's unique position perhaps explains why, despite the certainty of eventually vying with tough new competitors within the Common Market framework, the country wholeheartedly supports enlargement. "It will provide a new equilibrium," says one Greek diplomat, where three voices in unison will argue for programs and modifications to strengthen their sheltered industry, less developed than that of northern Europe, and to extend to Mediterranean products the protection of the Common Agricultural Policy (CAP), little changed from the community's beginnings as a union of six northern dairy countries. Such talk is not meant to imply a common front against the northern partners that could split the community in two camps, says an Athens diplomat spe-

cializing in the EEC. "We do not want confrontation," he says. "We believe in a more homogeneous approach, a common European idea."

Greece has long faced Spanish and Portuguese competition. Spanish exports are the more worrisome, chiefly because they are more abundant on EEC shelves. In the case of common oranges, for example, Spain already outdoes Greece nearly 20-1. Spain ships nearly 700,000 tonnes a year to the EEC, which imports a total of about 1 million tonnes a year from extra-EEC countries. Meanwhile, Greece exports only 37,000 tonnes a year to the EEC, out of a total 77,000 tons that EEC countries send to other EEC countries. In some types of citrus fruit, such as mandarins and clementines, Spain has a near-monopoly. In the case of olive oil, Greece and Italy, but mainly Italy, supply 65 percent of the community's needs, and Spanish and Portuguese oil will probably "top that up", as one observer puts it. If all goes as planned, then, Greece doesn't stand to lose much olive oil export potential, and doesn't export much to the EEC anyway.

There is consistent talk of a wine lake brimming with Spanish and Portuguese wine, but again, Greece exports very little to the EEC and so has little to lose. What is true of these products is also generally the case for the remaining Mediterranean products — fruits and vegetables — says a Foreign Affairs Ministry spokesman.

On the industrial front, there is practically no competition from Portugal, but plenty from Spain. Its cement represents Greece's chief industrial competition. In 1984, Spain retained its position as the leading European cement exporter, shipping 10.3 million tonnes, while Greece remained in exasperating second place with exports of 7.4 million tonnes. But if 1984's performance (when Greek cement exports dropped by only 5.3 percent while Spanish exports plummeted 22.5 percent) is considered, Spain will likely be no more of a threat inside the

EEC than out. In addition, Greece has the edge on the lowest cement prices in Europe, only 62 percent of the average price in the 10 current member nations and much lower prices than Spain's, which rank somewhere toward the middle of EEC cement producers' prices.

Greece does not present a particularly grave threat to the producers of Spain and Portugal either, although Portugal acknowledges that Greece and Italy, but mostly Italy, are its chief rivals in tomato paste and sardines, two of Portugal's leading exports. What both newcomers are more concerned about is the onslaught of beef, milk, butter and wheat from the community's northern members. Like Greece, the economies of both suffer structural problems. Spain, for instance, has northern provinces which produce nothing but milk and dairy products. In Portugal, the agricultural and industrial sectors are only slightly more productive than those in Greece and organization is at the same low level. Their long transitional periods will help to soften the shock of a liberalized trade regime, both for them and for EEC partners such as Greece, with which they will be trading on increasingly favorable terms.

Problems of adaptation

Such optimism is not without bounds. While the entry of Spain and Portugal does not appear to present insurmountable problems, Greece has other worries in the Mediterranean. Potentially more dangerous for the Greek economy, say some Greek diplomats, is the competition from three Mediterranean associate members — Cyprus, Malta and Turkey, which get elaborate special deals with the EEC — as well as several Middle Eastern and North African countries bordering the Mediterranean, and Jordan, which have special *ad hoc* marketing agreements with the community.

Greek diplomats specializing in EEC affairs say Greece can compensate for the ill effects of such economic rivalry only if it adopts programs to upgrade quality, production and marketing. Even if it doesn't do this very well, Greece will muddle through — it always does. The tenth and poorest member of the community has, since its accession in January, 1981, had problems of adaptation to community operations and regulations, which remain unresolved.

Going back to the so-called Varfis memorandum, which former Under Secretary Grigoris Varfis, now an EEC

commissioner, submitted to the EEC, in early 1982 Greece has complained that its economy was entirely different structurally from that of the rest of the community and needed certain "adaptations" to community practice and rule. The government of Prime Minister Andreas Papandreou was saying basically that the previous conservative government did a superficial, hasty job of framing the treaty of accession. The memorandum was essentially a demand for special funding to improve Greece's substandard infrastructure and protect its small-scale industry, concentrated in a few labor-intensive fields, from the effects of admission to the EC club.

Indeed, the cost of membership was high. What began as former President Constantine Karamanlis' effort to push Greece into Europe at any cost and preserve democratic institutions after seven years of dictatorship, resulted in a growing trade imbalance with the rest of Europe. In 1981, its first year of membership, Greece's trade deficit with the EEC increased by 19.2 percent and the agricultural trade balance tipped from positive before accession to a 10.5-billion drachma deficit. The trade balance improved from 1983, but government economists still believe the overall effect of membership is negative.

As a result of the Varfis memorandum, for instance, a number of import quotas were imposed from 1983 (and are scheduled to be lifted on January 1), and in 1984 a special five-year import tax on EEC goods, which re-establishes a certain amount of protection, was allowed.

IMPs: the life-raft

Greek officials took that argument one step further when they pushed for community approval of the Integrated Mediterranean Programmes (IMPs), which the European Commission itself proposed in 1979, when it began seriously considering the differences between the rich northern nations of the EEC and the poorer south. Papandreou in 1984 reminded the commission that IMPs were Greece's right, because the commission had set their establishment as an obligation before the accession treaty took effect. By this time, IMPs had evolved into a new instrument for channeling funds into improvements that would help Greece cope with enlargement.

Toward the end of 1984, Deputy Minister for Foreign Affairs Theodore Pangalos, then only an under-minister,

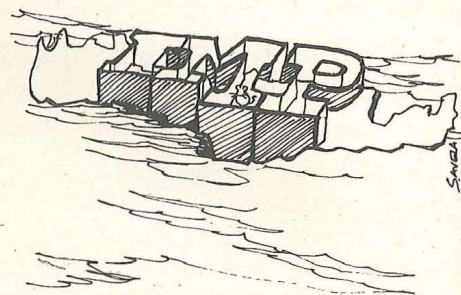
reminded the commission about IMPs, and complained that the program had not yet got off the ground. Unless IMPs were made to operate, he said, the Greek government would have a hard time persuading the Greek Parliament to ratify the accession treaty of Spain and Portugal. Commissioners didn't heed his remarks, but sat bolt upright at the now-famous Dublin summit showdown when Mr Papandreou said essentially the same thing. The ultimatum, which Pangalos now terms a totally "legal procedure within the logic of the community", worked, and the commission budgeted, granting Greece 2 billion ECUs for IMPs over the next seven years. Papandreou called it a "diplomatic triumph". Codified as an EEC Council regulation on July 23, 1985, the IMPs have already brought 20 million ECUs into the country. But the bulk begins flowing in January, 1986.

IMPs allocate a total of 6.6 billion ECUs in grants and loans to be distributed over seven years to Greece, much of Italy and southern France. The object of the programs, according to the regulation, is "to improve the socio-economic structures of the regions, particularly that of Greece, in order to facilitate the adjustment of these regions to the new conditions created by the community's enlargement." It says IMP funding should be directed toward investment in the productive sector, creating infrastructures and better use of human resources. Such investment should pertain to: "agriculture, fisheries and related areas such as agri-food industries, energy, crafts and industry, including building and public works, and services such as tourism." Funding will be drawn from "specific additional resources" from the European Regional Development Fund, the Social Fund, and the Agricultural Guidance and Guarantee Fund, Guidance section, totalling 4.1 billion ECUs, as well as possible loans from the European Investment Bank totalling 2.5 billion ECUs.

Crete: IMP guinea pig

Greece made the first community proposal for an Integrated Mediterranean Programme, which covers the island of Crete. Since virtually nothing is excluded from possible IMPs funding, the Crete programme includes areas normally falling under EEC funding, such as tourism, small and medium-size enterprises and energy, along with some areas not usually eligible such as private investment. Kaj-Olaf Barlebo-

Larsen, director general of the commission's task force coordinating community structural funds, which is responsible for IMPs, told Athens journalists on November 6 that the commission felt the speed with which the IMP for Crete had been submitted was "encouraging". The Greek side says it has to move quickly precisely because the regulation leaves so much latitude. "There are a large number of unresolved issues and Crete is the IMPs guinea pig," said one government economist.



Meanwhile, the Federation of Greek Industries is researching investment plans of Greek factory-owners, which could be used to help formulate future Integrated Mediterranean Programmes. The next proposal, to be submitted by the end of February, covers Northern Greece, including Macedonia and Thrace. Another four proposals will also go to Brussels for Central Eastern Greece, Central Western Greece including most of the Ionian islands, the Peloponnese including one Ionian island, and all the Aegean islands. The proposal areas roughly coincide with existing regional development areas. All proposals, says an official of the Ministry of National Economy, the executing agency, must be submitted no later than the end of 1986 and approved in 1986 because the seven-year program is designed to run from the beginning of 1986 to the end of 1992.

These are the programs that will be chiefly responsible for upgrading Greek quality, widely recognized as shoddy, production, known to be only half that of West Germany, and marketing, which often doesn't even exist. With a little luck and a lot more planning than in the past, Greece will do more than muddle into competition with its new Mediterranean contenders. It could even create a sounder basis for competing with community members right across the board. □

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Eugene Vanderpool, Jr

Down but not out: Piraeus turns 150

This month Piraeus can look back over 150 years as a municipality. Nigel Lowry traces the port city's rise to its present pivotal role both in Greek life and in international trade, while Vassias Tsokopoulos delves into the social causes and contradictions that underlie 'the peculiarity of Piraeus'

From the vantage point of a table in one of the fish restaurants below Castella, or the peaceful gardens at the elbow of Piraeus' most famous street, the waterfront Akti Miaouli, you wouldn't think you were in the business capital of Greece. But with a population of some 400,000 people and a further 1.5 million Greeks said to depend on it in some way for their income, that is what it is. These aren't the kind of contrasts which can only be hunted down by the leisure-seeking businessman or the cunning journalist either, because Piraeus has come to mean many different things to many different people. The workshop and dock areas of Perama on one flank of the central port are strangely balanced by the mast-forested yacht marina of Passalimani on the other. These, the frenzied herding of passengers and vehicles onto early morning ferries, and the rather patrician civic center, seem to belong to different worlds.

Part of Piraeus' schizophrenia must be attributed to its strange history. Centuries of comparative unimportance have separated the city's peaks – first as the major port of Athens' maritime empire in the fifth century BC and then its transformation this century into the largest port in the eastern Mediterranean and more recently into the home of the world's largest merchant fleet. These two latter roles, won in the face of tough competition in the wrestling ring of world trade and continually under threat from Greece's competitors, have more than any other factors been responsible for determining the city's identity today. They have also led to more than one difference of opinion on its development between shipping and, particularly, port interests on the one hand and civic leaders on the other.

Besides its becoming a municipality last century, the events which really gave Piraeus a leg-up as a major port

were the creation of Athens as the capital of the newly formed Greek state, the opening of the Corinth Canal which encouraged ships to call at Piraeus as they threaded their way more quickly between the Aegean and the Ionian seas and improved the port's links with western Greece, and perhaps most important of all the completion in 1869 of the Suez Canal, which made Piraeus a natural stepping-off point en route to the East for cargo coming from northern Europe. Even today Piraeus has a greater concentration of Suez Canal transiting agents than any other port, although its Middle East trade, like all its other sectors of commercial activity, is coming under increasing pressure – in this case from its hungry competitors, Turkey and Cyprus.

In the last few years ships have been calling at Piraeus at the rate of about 60 a day, last year bringing or loading some 15 million tons of cargo. There were about five million passengers too, including almost half a million foreign tourists, mostly on island cruises – establishing the city as an important tourist center despite its dearth of golden beaches and clean sea.

The now-gigantic Greek fleet did not truly come to roost in Piraeus until after the first decade of this century. Until then the island of Syra had clung to its position as the sentimental and

often working home of Greece's ship-owners. Greek shipping only really attained world leadership in the 1970s but now represents some 3000 ships under Greek ownership and has stimulated the growth of a thousand different insurance, equipment, supply, consultancy and other companies along the two-kilometre Akti Miaouli and just up from the waterfront, as well as of the 600 or so shipping companies themselves.

Today the crippling international crisis in shipping has cast a pall over this hive of marine activity and the industrial hinterland which serves it. There's more office space vacant for rent than there has been for several years, a legacy of the string of bankruptcies and belt-tightenings which have taken place within the shipping community, and the skeleton of the 25-storey office tower which is the city's biggest landmark, although it has stood unfinished for 15 years, has come to seem symbolic of a cutting-short of Piraeus' aspirations.

But the city's rise to prominence was never an overnight fairy story. It depended on a combative spirit which to some extent characterizes communities around the world which make their living from the sea. At times, even, willingness has tipped over into something more shady and this has led to occasional rumors about dirty-dealing and a couple of headline-making trials. During the Wars of Independence the port was the object of naval blockades as well as courtesy visits from foreign powers, both signs of its increasing importance. In 1854 it was occupied by the French and the British and in World War II the harbor sustained considerable damage and had to be rebuilt, along with much of the Greek fleet. It was no real surprise, then, that despite the present climate of uncertainty, Mayor John Papaspyrou recently gave the go-ahead for the completion of the waterfront tower block and expects it to reap big returns in rents and prestige for the city.

To whatever extent the people of Piraeus have kept their own identity, the shipping business has turned their home into Greece's only truly cosmopolitan center. Clusters of boarding houses have grown up to cater for the dozens of African, Latin American and other seafarers who spend time there waiting for their next paying voyage – sometimes rubbing shoulders with a shipping millionaire who might eat at the same taverna or stop to chat on the same street corner. It's this mix of class, wealth and race which gives the



Mast-forested yacht marina of Passalimani.

central port area some of its peculiar character. The ever-changing cosmopolitan side of Piraeus life is also strengthened by the many northern Europeans and Americans who live in Athens and its suburbs and work in Piraeus for insurance, fuel or equipment companies, many of which have been wooed to Greece, especially to Piraeus, under the 1969 law on foreign investment.

Naturally, seizing commercial opportunities with both hands has left its scars on the heart of Piraeus. Theatre, art, gardens – they can all be found, but generally the city has had a raw deal as far as leisure and culture are concerned. However, there are signs that it is at last on the road to a softer image and becoming a more comfortable place to live in.

The central port in the future will cater exclusively for passenger vessels; St Nicholas passenger terminal has had a face-lift and is now a lawn-fronted exhibition center; major road works now under construction will, it is hoped, divert a lot of the heavy trucks around the center and ease traffic congestion. Mayor Papaspyrou is also planning to drain Passalimani port and transform it into a park and cultural center.

Sport has always had a lot more political will behind it and the Peace and Friendship Stadium, nicknamed the Shoe, is the latest piece of evidence. For years the city's menfolk have looked to Olympiakos, one of Piraeus' best-known football teams, to embellish their lives with dramatic touches, but even Olympiakos is going through the doldrums this season. Most of Piraeus is hoping it and the pinch on the city's shipping enterprises will only be hiccups and that there will be more to cheer next year. □

Profile of a port

Modern Piraeus has a close, marginal, almost secret social life. The cultural life of the port is atrophied, suffocated and squeezed by Athenian centralization. Pireots make their outings and find their entertainment in Athens. The middle class of the harbor shops in the capital. While attendance at pre-election political rallies never exceeds a couple of thousand, tens of thousands of Pireots travel to Athens to take part in demonstrations there. Nevertheless, the inhabitants of Piraeus don't regard themselves as belonging to the wider metropolitan area of Athens but as citizens of a town that is at a disadvantage compared with her great neighbor. As a passive, introverted consciousness, localism consists of what we often hear called "the peculiarity of Piraeus".

This peculiarity stems from the city's history. Until the 1920s Piraeus had an impressive growth rate which paralleled that of Athens. In 1835 the first settlers came to the site of Piraeus, just one year after the capital of the newly constituted state was moved to Athens. It lay in a wilderness where there was nothing but a single hut, the ruined monastery of St Spyridon (a recent reminder of the War of Independence) and the remains of the Long Walls of Themistocles (a distant reminder of the ancient port).

The government wished to create a town that would cater to the needs of the new capital, and to achieve this, it offered land on favorable terms to the settlers. But the immigrants from Chios who settled around the main harbor dreamt of establishing a "New Chios" following the complete devastation of their island by the Turkish fleet in 1822, a massacre that was made famous by the romantic brush of Delacroix. As the Chiots, dealing in mastic, silks and cotton cloth, had been pioneers in mercantile and industrial developments in the Greek world since the 18th century, so modern Piraeus from its birth was established as a commercial town. As such, it absorbed all the mass immigrations that followed.

Hydriots from 1837, Cretans during the rebellion of 1866-69, Peloponnesians in frequent waves throughout the latter half of the 19th century, and finally the refugees from Asia Minor in 1922, continually multiplied the population of Piraeus. The 2600 inhabitants in 1840 reached 10,000 in 1870 and 50,000 in 1895. By 1920 Piraeus had a population of 130,000, a number



The Piraeus-to-Athens omnibus was a major means of public transport before the railroad.

which leaped to 250,000 by 1928, following the catastrophe in Asia Minor.

Industry began with a factory founded in 1847, but its massive development dates from 1860. In 1875 the statistician Mansalás observed, "a visitor to the capital, after an absence of 15 years, will be amazed, on disembarking at Piraeus, at the sight of the tall stacks looming around the railway station." The 13 steam-powered factories in 1870 increased to 44 in 1882 and in 1900 to 76 – one third of the total number of factories in Greece the whole country. Likewise, the 600 laborers in 1870, multiplying to over 4500 in 1880 and 7700 in 1900, comprised more or less half of the total Greek working class. The industrial growth of Piraeus was so impressive that it led to a comparison with the town-symbol of the industrial revolution: Piraeus was often characterized as "The Greek Manchester" or "The Manchester of the East".

By the end of the century, Piraeus

presented an image unique in the Greek world: that of an entirely modern city with a productive structure of its own which differentiated it from Athens, growing nearby as a parasite administrative center. It is remarkable that public opinion in Piraeus was fully conscious of this difference at the time. "Piraeus is a wide and diligent hive and it is fortunate in not having many drones. In this it is miles away from Athens," wrote the poet Stratigis in 1880 in the most prominent newspaper in Piraeus. A vivid example of this self-confidence was the reaction of public opinion when a well-known Pireot, D. Moutsopoulos, stood for parliament – something quite unprecedented – in the elections of that year. Politics was considered within the Athenians' field of interest, while the Pireots kept to their fields of commerce, industry and inventiveness.

This feeling of Pireot superiority, openly expressed in the 1870s and

1880s, took root in 1840. At that time, the municipality of Athens demanded the incorporation of the local authorities of Piraeus and Maroussi. As far as Maroussi was concerned, the plan was realized. But the municipality of Piraeus rejected the demand furiously and unanimously, accusing the Athenians of "selfishness and blameworthy rivalry". This rejection of the Athenian plan represented the private interests of a local, petty-bourgeois group protecting the autonomy of its own market. Not only the rapid increase in size of the port city and the mobility of its harbor population, which increased consumption and business dealings, but also the distance between the capital and the port – eight kilometers of rough road – strengthened the independence of this market.

The difficulty of communication between the two towns was lessened with the coming of the railroad – the electric train of today – in 1869. The towns visibly joined after 1922, when, following the Asia Minor catastrophe, large refugee suburbs were constructed on the outskirts of both. But Piraeus' loss of independence was due not to urban but to social changes. With the growth of industry and, in general, the economic and commercial development of the port, a new upper class had been created. This class, which dominated the society of Piraeus, gradually acquired power and authority over local affairs. Whereas in 1840, all the councillors were small merchants, by 1880 almost all were merchant princes and industrialists. If the private fortune of a mayor in the 1840s amounted to a few thousand drachmas, by 1880 it approached a million.

Parallel with economic growth, and stimulated by it, a rich cultural and intellectual life appeared. The magnificent Municipal Theatre was built in the 1880s. In 1892 the magazine *Apollo* was founded. According to the scholar



from "Greek Panorama 1" (Athens: Editions Syllectis, 1982)



Dimitris Sivillis

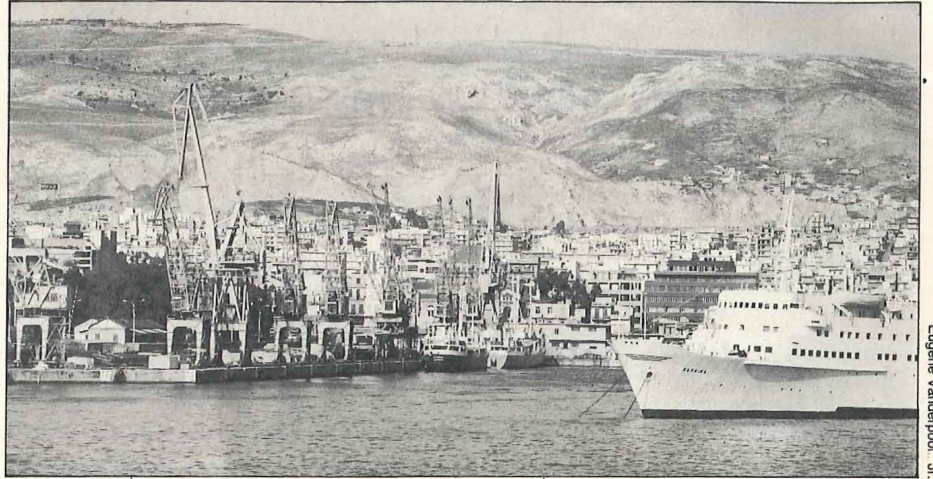
Akti Miaouli, 1920 and today. Left, Ag. Nikolaos now hidden from view; center, the old and the new customs houses; right, the cadet school

A.R. Rangavi, it established Piraeus as a literary center. Eight years later the highly reputed magazine *To Periodikon Mas* of Yerassimos Vokos came out. It was the first modern type of literary magazine to appear. It published not only the works of local intellectuals but those of well-known Athenians, such as Palamas, Xenopoulos and Karolidis.

Yet the political tendencies of the Piraeus bourgeoisie aimed towards the capital – the seat of the Court, the nerve center of political decisions and the source of political authority. Localism was now only an ideology or tool of the petty bourgeoisie. The rivalry between the localists and the pro-Athenians continued throughout the period from 1880 to 1920. In the early years the pro-Athenian tendencies of the upper class were still weak. This is why the candidacy of the Pireot MP in 1880, in spite of its success, was not repeated in the next elections: centrifugal tendencies were still dominated by centripetal ones. But after 1900 the pro-Athenian bias of the upper class became stronger as it abandoned Piraeus

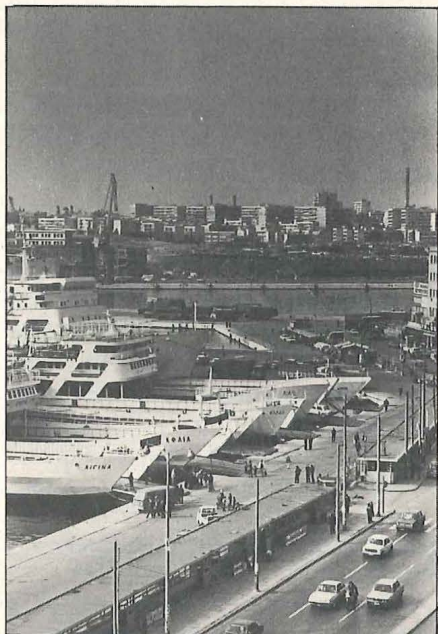
as a place of residence. By the 1920s this process was completed. Piraeus was now only a field for economic activity, while Athens, besides being the home, had become the center of social and cultural life for the ex-Pireot bourgeoisie. In M. Karagatsis' novel *Junkermann*, set during this period, the daughter of a Pireot industrialist says

The first of these came into being with the concentration of *rebetes* in Piraeus during the 1930s. The *rebetes* were a cosmopolitan proletariat of eastern Mediterranean ports who followed a low-world life style which was to find its best expression in music and song. Rebetic society became the town-symbol of Piraeus. The well-known re-



Eugene Vanderpool, Jr.

Busy port



Dimitris Sivilis

Akti Posidonos with a line of ferries.

to the hero who insists on living near the port, "It's not at all the thing to live in Piraeus! It's not elegant!" The same phenomenon was true of men of letters. Athens offered them publishing houses, daily newspapers and a Panhellenic public. Usually earning their living from one or another Athenian newspaper, most of them sooner or later moved to the capital.

Thus, in the years between the two world wars, only the petty bourgeois and the workers lived in Piraeus. Their social and cultural life stagnated. Piraeus became a privileged place for the marginal strata of society which were in close contact with the working class and a cursed place for the petty bourgeois strata which felt nostalgia for former glories. In the social psychology of the city, this phenomenon gave birth to two parallel but different forms of expression.

rebetic artist Mouflouzelis writes in his memoirs that in his youth on Mytilini his one desire was to go to Piraeus. The rebetic consciousness was soon altered to class-consciousness which initially always assumes local dimensions. "From Piraeus come the workers; from Athens the aristocrats" runs a rebetic song.

The second form of expression, whose social appeal is broader but which is of petty bourgeois origin, was football, today's most popular sport which had begun to spread at the beginning of the century. In the foundation of Olympiakos in 1925 was concentrated both the answer to the powerful Athenian team Panathinaikos, founded in 1908, and a declaration of local honor. The identification of team and town is remarkable in the slogans of Olympiakos fans, in contrast to those of Athenian and Thessaloni-

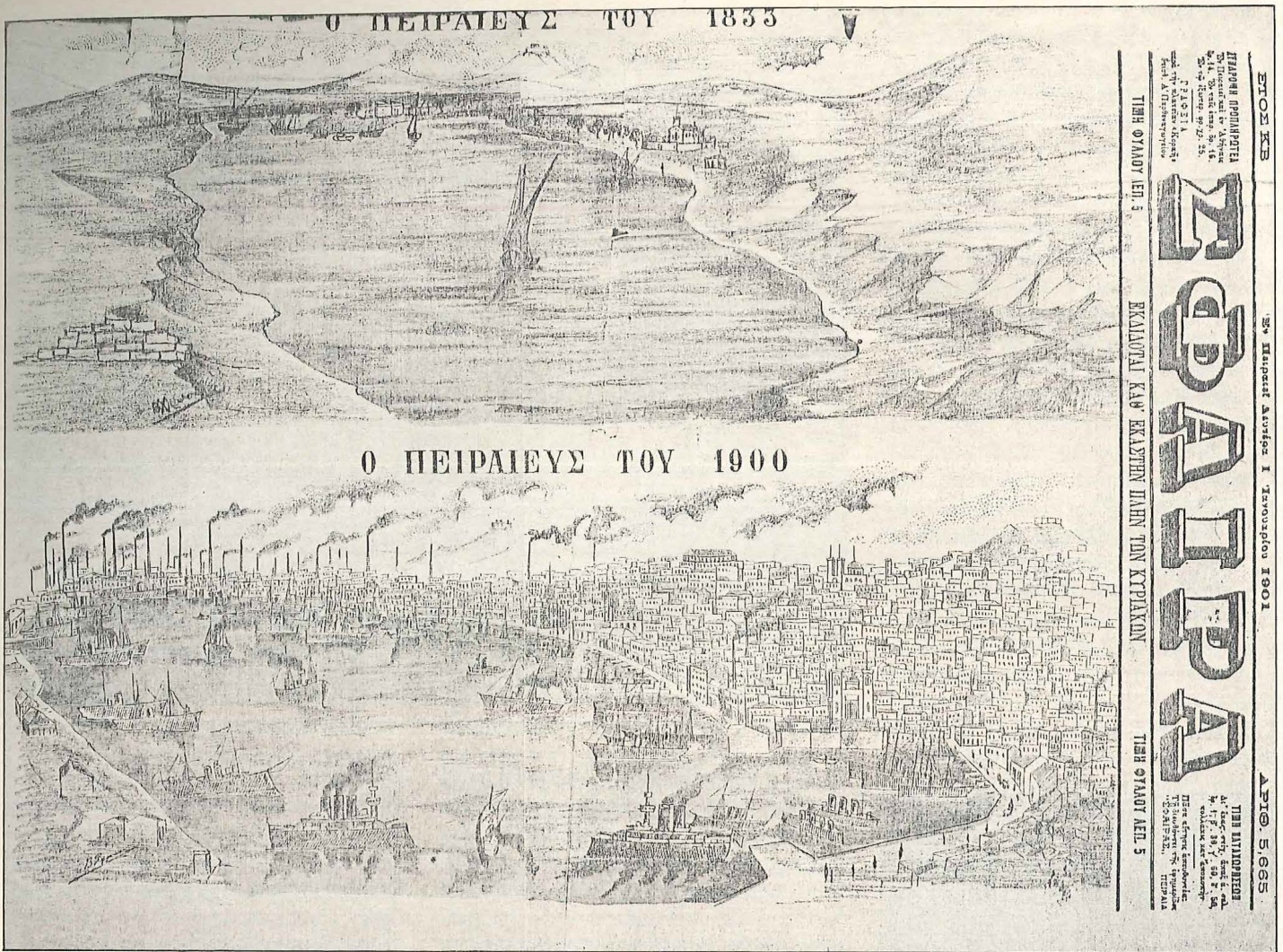


from "Greek Panorama 1" (Athens: Editions Sivilis, 1982)



Dimitris Sivilis

Themistocles Gardens and Ag. Spyridion, 1920 and today. Here stood the monastery which in 1833 was the only building on the site of Piraeus.



Front page of the Piraeus daily newspaper Sfaira, Monday 1 January, 1901

kan teams. Although Olympiakos is not the city's only football team, Ethnikos, the team of the old bourgeoisie of Piraeus, has been unable to impose itself on the consciousness of the working classes.

Thus in the period between the two world wars, Piraeus became oversh-

dowed by Athens. This process continued during the following decades. After a brief period of revival due to the activities of the National Liberation Front (EAM) during the German occupation (a period which stimulated a rebirth of the whole national culture), Piraeus was once again left out

on the margins. From 1951 to 1971 its population declined by three percent while during the same period the population of Athens increased by 55 percent and that of Thessaloniki by 56 percent.

The junta-appointed mayor, exploiting this feeling of abandonment and decline from the high level of past achievements, started a campaign to make Piraeus (as he declared) "the most beautiful city". In the name of assuaging this middle-class complex, he began a systematic destruction of the town's historic features, erecting in their place pseudo-modern monstrosities. Banished from his post in 1974, he left behind him – apart from financial scandals and show-window public works – a Piraeus stripped of its personality and more marginal than ever.

Since then the city has been undergoing a cultural and municipal crisis. The completion of 150 years of urban history this year was – unfortunately – not taken as an opportunity for the launching of a new era of rebirth. For Piraeus needs one urgently. □



The 25-storey office tower next to the Town Hall, unfinished for 15 years

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Lord Elgin's clocks

While removing the Parthenon marbles with one hand, Lord Elgin was giving gifts of a sort with the other. To smoothe over problems he was having excavating and exporting Greece's archaeological treasures, he decided to present the people of Athens and Livadia with imposing town clocks. But his plans went a little awry.

by J.M. Thursby

Lord Elgin and the Parthenon marbles are seldom out of the headlines these days. Every aspect of his connection with Greece is raked up and minutely examined by opposing sides in an effort to accuse or defend his actions. What is scarcely ever mentioned, though, are the two clocks he sent to Greece as gifts. Both engendered great excitement at the time.

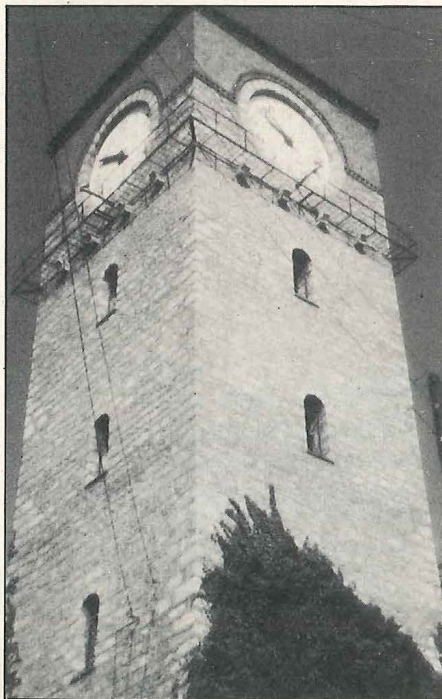
Municipal clocks in the Turkish Empire were a rarity. In Greece, Thebes had one, of which, we hear, its inhabitants were inordinately proud.

It was Elgin's "man in Athens", the artist Giovanni Battista Lusieri, once employed by the King of Naples and surely the most faithful of faithful servants, who first suggested the gift of a clock in a letter to Elgin in November 1806. During the three years Lord Elgin had been held as a prisoner of war in Napoleon's France, Lusieri had experienced endless problems in Greece. The new Turkish voivod (governor) of Athens had discontinued archaeological excavations and now a new, less enthusiastic, British ambassador was posted to Constantinople. Attitudes had changed. Worst of all, the money and gifts necessary to lubricate the path of acquiescence and pay the workmen involved had not been forthcoming. Surely, Lusieri thought, the sheer magnificence of a town clock as a present would break down all barriers of resistance and restore his patron's and his own prestige. Lord Elgin, when released from captivity, greeted the idea with enthusiasm, and decided to donate not one, but two clocks. He wanted to know if they should have "Turkish or Egyptian faces" and duly ordered them.

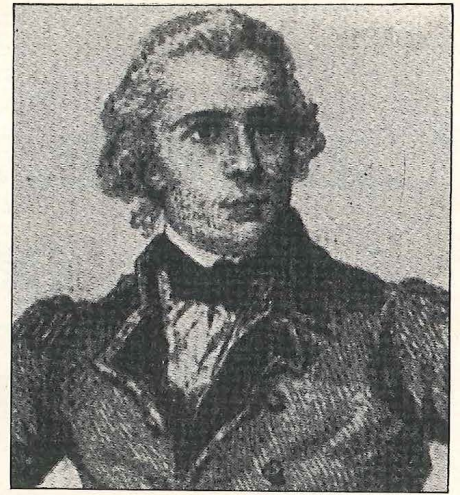
One, of course, was promised to Athens. The other was destined for the charming Boeotian town of Livadia. Known to Homer as Media, it had existed since prehistoric times and was

rich in archaeological sites. Numerous treasuries, built with the wealth gained by the oracle Trofonius, had dotted the area. Trofonius' sacred precinct was situated at the source of the river Hercyna just above the town and was so important that its temple, according to Pausanias, once held a statue by Praxiteles.

However, it was the inscriptions at near-by Orchomenous which had first been brought to Lusieri's attention. One of the oldest prehistoric centers in Greece, its golden age was only a vague memory by classical times. As early as 1801 Lusieri wrote: "Logotheti of Livadia (the British Consul) has just written to me that we should send someone able to take the inscriptions at Orchomenous... Mr Hamilton says that they are very well preserved and interesting." William Hamilton, Lord Elgin's first private secretary, and the intrepid Colonel Leake had both sent glowing reports from Livadia which



The "Elgin clock" at Livadia



they visited together during their journey through the province of Boeotia.

The following year, on November 21, a consignment of inscriptions and vases from Orchomenous was loaded on board the *Sprightly* from Scarborough by the British Consul in Patras.

It seems, however, that Lord Elgin had even more ambitious plans. The Treasury of the Minyans at Orchomenous, as Pausanias once again tells us, was "a wonder second to none either in Greece or elsewhere". It was this enormous Mycenaean tholos tomb he wished to excavate and transport whole or in part to Britain. But the local populace was obdurate and blocked work in the area. Moreover, the governor of the district, Muktar Pasha, heir apparent to the notorious Ali Pasha of Ioannina, had a decidedly unstable temper and could not be involved in the plan.

"Mr Logotheti of Livadia has made himself unpopular amongst the Boeotian peasantry... In consequence of this they have broken into morsels some of the inscriptions at Orchomenous which Logotheti had wished to procure for your Lordship," wrote the Reverend Philip Hunt, chaplain to Lord Elgin. Clearly there was an impasse. Perhaps, thought Lusieri once again, the gift of a municipal clock would be necessary to secure such a large prize and allow excavations to continue.

Elgin wrote placatingly in 1809 saying that work on the clocks was progressing and remarking how fine they would be. But a year later Athenians were still impatiently waiting. It wasn't until 1813 that the clocks finally arrived and Lusieri was able to report: "Everyone is enchanted."

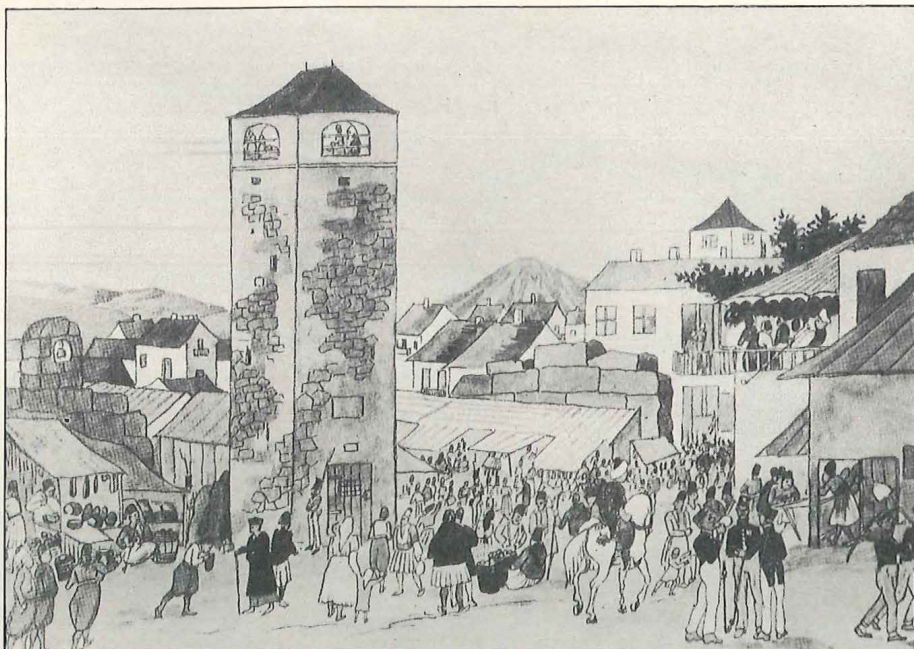
The Livadia clock was built into an already existing Frankish tower of impressive size. Though it aroused great civic pride, it did not achieve its purpose. The excavations at Orchomenous were not allowed to continue and no-

thing further was removed from there or from the surrounding area. The Treasury of the Minyans slept until Schliemann and his wife excavated it many years later.

In Athens, the clock – in pieces – stayed in boxes for several months while a storm raged over where it should be placed. The passionate philhellene Frederick North, who later, as Lord Guildford, would build a university on Corfu, left 1500 piastres with Mr Logotheti, the British Consul. He stipulated that a tower was to be erected for the clock in the town at his expense and that it was to be inscribed with his name. But the ever-loyal and optimistic Lusieri would suffer no deflection of glory from his patron. “I objected, affirming that your excellency after incurring the cost of the clock would be ready very cheerfully to build the tower without the aid of anybody, be he who he may.”

Lusieri toyed with the idea of placing it on a “lofty site” – apparently the Frankish tower on the Acropolis, an idea which fortunately was found unacceptable. Elgin by this time was in deep financial trouble over his collection and the clock tower was finally erected, despite Lusieri’s protests, by the town at the expense of the citizens, opposite the Tower of the Winds in Plaka. There it stood, the object of a gamut of emotions from pride to hatred.

The clock itself was destroyed during

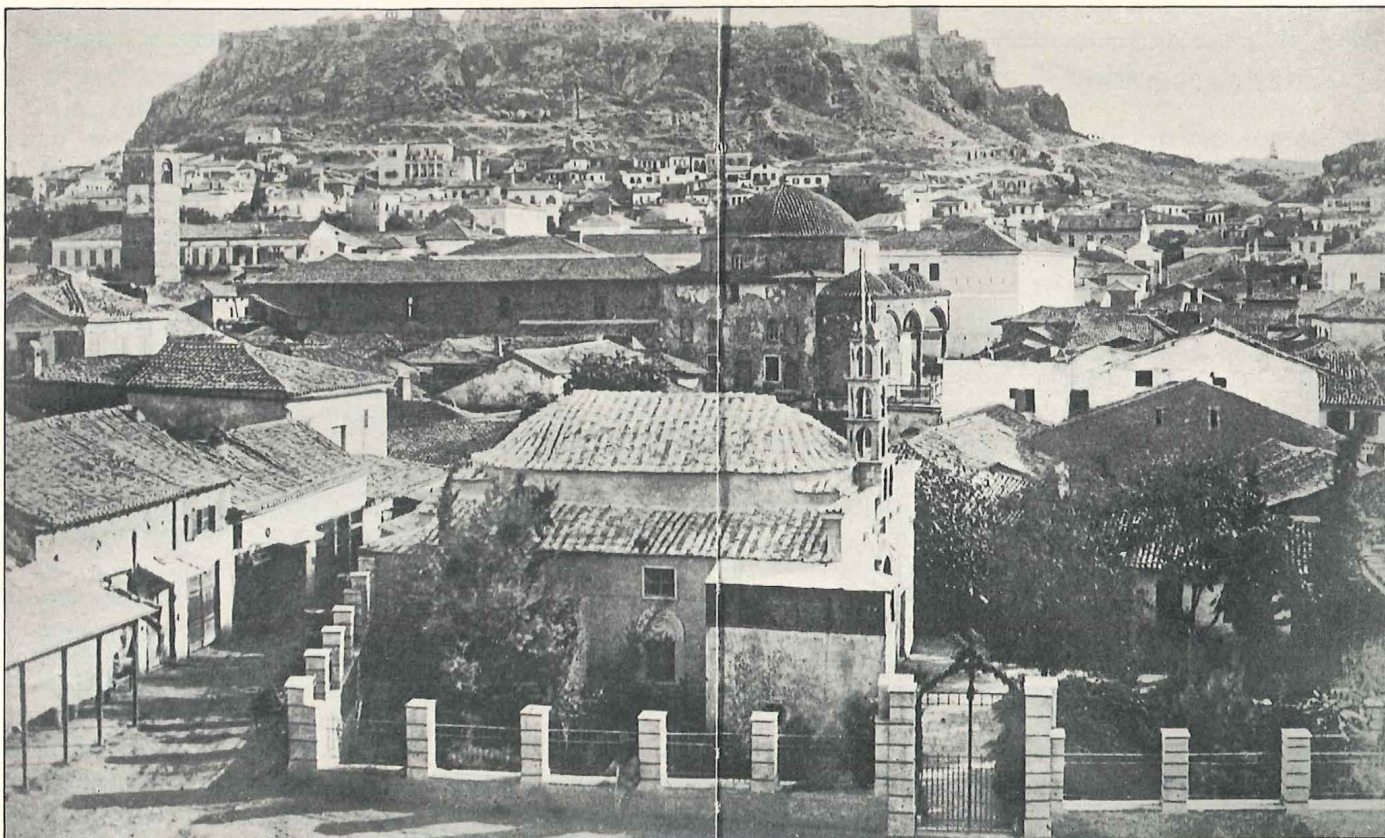


The tower in which the Athens clock was installed

the post-1821 Wars of Independence and in 1850, during the reign of King Otto, was replaced by a German one. Its tower, used from time to time as a prison, was eventually destroyed on the evening of August 8, 1884 when a fire swept through the area of the bazaar. There is nothing near the site today to mark the tower’s existence. Unlike Lord Elgin himself, it has almost vanished from memory. The only surviving sections are a marble slab, probably, originally from the Parthenon,

which was inscribed as a dedication stone, and the clock’s hands. They can be seen today in the superb National Historical Museum housed in the old parliament building in Athens.

The Livadian clock and tower collapsed from age during World War II. Two local brothers called Christopoulos from Livadia who made their fortune in the United States later built a replica on the same site. It stands today dominating the town and is still known as the “clock of Elginos”. □



A view of Monastiraki in 1869: the Elgin clock is in the tower at far left



Precious puzzles

Young artist Michalis Neoklis is himself a mosaic of knowledge, skill, aesthetic sensitivity, deep love for his Greek heritage and devotion to a rare and difficult art

by Katerina Agrafioti

It's sad that the splendid art of mosaic that bloomed in ancient Greece and reached its apotheosis in Byzantium is neglected in modern Greece and practised by so few."

Michalis Neoklis, whose penthouse studio lies near the Acropolis, is one of those few. Born in Athens in 1949, he was attracted by mosaics very early in life. He remembers that his first mosaics were done with bits of marble, materials that he could find lying out in the open and which were free.

He began his studies at the Athens School of Fine Arts and then won a scholarship to the very important Studio del Mosaico, founded in the 16th century and attached to the Vatican. He was awarded a gold prize on his graduation in 1979. Later he settled in Zurich where he began his career.

"But I can't live permanently far from Greece. Two years ago I came back. When I hear from my windows

the applause in the Herod Atticus Theatre on warm summer evenings, I feel euphoric."

Nevertheless, he is well aware of the serious problems connected with the art of mosaic in Greece.

"In my field," he continues, "the problem is not only in educating young people in the art but in preserving and restoring the treasures we have inherited from our ancestors. We have very capable restorers, but there are crimes committed sometimes which should have been avoided."

Neoklis is referring to the shock he felt on hearing that some of the splendid mosaics on Delos had been cleaned with a spinning top.

Ancient Greece and Byzantium are the two inexhaustible sources from which Neoklis gains his inspiration. As an art form mosaic dates back to the 8th century BC. Becoming popular in the Hellenistic period, it spread during the Roman era from Syria to Spain,

and from Africa to Britain.

Mosaics originally were composed from pebbles found in riverbeds or on the seashore. Most were designed in geometric shapes in dark and light patterns. Later they became multicolored and were enriched with figures and complicated compositions.

The most famous pebble mosaics are those decorating the temple of Zeus at Olympia and on the island of Delos. Another two pebble mosaics of astonishing precision and refinement have been discovered in northern Greece. One, found at Pella and dating from the late 4th century, represents hunting scenes. The animals, plants and human figures are impressively natural and graceful. Thin strips of lead outline the figures and the hair. The other, found at Olynthos, shows Bellerophon mounted on the winged Pegasus. Pebble floor mosaics, however, have been made continuously in Greece, chiefly as pavings in courtyards. Many fine examples may be found today, chiefly on Tinos, Chios and Spetses.

By the 3rd century BC the cube-shaped fragment, or tessera, came into use. Two very important centers of mosaic-making were Alexandria and Pergamum. Under Sossos, the renowned Greek specialist in floor mosaics, the latter city acquired a famous school in the art.

With the Romans, who developed a wide variety of very fine and elaborate techniques, a new era opened during which the mosaic ascended from the floor to the wall. Tesserae now were made of marble, glass and even mother-of-pearl and precious stones.

It was during Byzantine times, however, and especially during the reign of Justinian in the 6th century, that the art of mosaic reached its peak. Various architectural elements of superb churches were completely covered with scintillating golden and glass tesserae which under the flickering flames of candles created a divine and mystic atmosphere.

In late Byzantine times, miniature mosaics were made with tesserae so small that they were almost invisible to the human eye. There is the story of a mosaicist working in Saint Mark's – most of the work there was done by Greek craftsmen – who was using such tiny tesserae that he was suspected of having used a painter's brush and was compelled to do the work over again.

Although Greek artists were later responsible for many of the mosaics in churches and monasteries as far as Russia, the art declined in the West as the popularity of fresco and then oil

painting spread. Nevertheless, a revival began in the late 19th century. Buildings as unlike as the Royal Albert Hall and that magnificent temple of Art Nouveau, the Palais Stoclet in Brussels, were decorated with mosaics.

In his studio Neoklis spends innumerable hours continuing with sensitivity and love the long tradition of his art and of his ancestors. Nevertheless, he is always alert for new extensions to his art.

"We should respect our roots but not try to return to them," he says.

On the walls hang finished and half finished works. His icons are very mature compositions; his female silhouettes combine the designs of an antique vase and a modern painting. His faces are expressive and his colors warm and natural. Neoklis only works in glass and marble.

"I love to work in marble. It is a warmer material than glass even though there are serious restrictions in the variety of colors. But often I work in both materials. In this way I can achieve the shades I want and gain a variety of texture."

Neoklis loves to talk about his work and explain the different steps that go into the making of a mosaic.

It starts with the sketching of the design he has in mind on a piece of transparent paper. Then he colors it. Neoklis, who is also a painter, says the design for a mosaic is completely different from that of a usual painting. The lines for the first should be bold and plentiful, to outline where the tesserae will be placed.

This original design is then sketched



The pebble mosaic from Olynthos

on a clay surface and later the tesserae themselves are imbedded on a final background of Portland cement, then meticulously cleaned and treated with many varieties of varnish.

No doubt the most difficult step and the one which gives a work its artistic value is the setting of the tesserae. This requires knowledge, sensitivity and skill, but most of all patience. Mosaic making is called "the art of patience".

At the rear of his studio Neoklis cuts and prepares the tesserae, using a special hammer with a reinforced tungsten steel tip. He hammers the bar of marble he wants to chop on a bolster blade with a sharp edge of iron set upright. Various forceps, pliers, trowels and other tools are placed in order around the studio. Neoklis has mastered the very refined art of miniature which he learned at the Vatican. It is said to be a

closely guarded secret.

With a gas flame Neoklis liquifies clusters of glass tesserae and makes long, extremely fine strips of glass, sometimes as thin as a hair. These he cuts and makes into extraordinarily minute tesserae which he imbeds in a layer of special stucco. This stucco takes months to dry, allowing the artist to pursue his art in peace.

Neoklis has exhibited in Greece, Switzerland and Italy and his works are found in private collections in many countries.

The miniature world of Michalis Neoklis, embracing a grand and noble past, could have as its motto the words that are composed of mosaic in Ravenna: *Aut lux hic nata est, aut capta hic libera regnat*: Light was either born here or, though held captive here, reigns free. □



Staying alive: rock music in Greece

Rock in Greece is not a lucrative passion. Imported instruments are prohibitively expensive. Rock audiences are small and live-rock clubs almost non-existent. International labels are reluctant to invest in new talent and local rock labels operate on shoe-string budgets. Greek rock bands have a hard time surviving.

by Richard Foltz

For all their enduring contribution to Western culture, Greeks can lay little claim to the modern Anglo-Saxon phenomenon of rock music. Yet as the world grows smaller and its younger inhabitants increasingly aware of their common bonds, rock is establishing itself as an international language, and thousands of young Greeks are sensitive to its message.

Home-grown Greek rock still faces a lot of obstacles, however. The linear melodic nature and steady rhythms of English and American popular music go against the flow of the freer, more romantic qualities characteristic of the Mediterranean traditions. In Greece, the mournful oriental laments of *rembetiko* fill the dry air more naturally than the blues, and local rock aficionados feel with a degree of alienation that their influences and idols are a long

way off. Tools of the trade are also hard to come by; electric guitars and amplifiers have to be imported and are prohibitively expensive. Finally, the musician can rarely make a living at his art, since young consumers here generally prefer to invest what little spare cash they may have in records or concerts by international acts rather than in unproven local artists.

"The main problem is how to survive," affirms singer-bassist Antony Tourkogiorgis, whose three-piece band Socrates (Plaza) has led the Greek rock scene for the past 15 years. "The rock audience here is still small," he says, "although I think it's growing, thanks to more foreign bands playing here."

Socrates began in 1970 as a blues-rock band, then over more than a decade and six successful albums, evolved through heavy rock to jazz-rock, and

finally developed the power-pop sound which helped them land an international contract with Virgin Records in London two years ago. The trio went off to England to record with Vic Copper-smith-Heaven, producer of The Jam. Elton John lyricist Gary Osborne helped out with the English texts, and when the album was finished it promised at last to put Greece on the rock 'n' roll map. Things went wrong when Yiannis Petrides – enlisted by Virgin to open an office in Athens – released the album prematurely in Greece. Initial sales were below expectations, and when Virgin's other non-English band, the French group Telephone, flopped, the company decided not to risk a second international failure with Socrates.

The matter is currently being settled in court, and while one major label candidly professes, "if they'd signed with us, they'd be world-famous by now," the members of Socrates must wait the conflict out by busying themselves with other things. Like their American counterparts in the group

There are no clubs in Greece in which new bands can appear regularly

Toto, they are accomplished enough as musicians to have a solid reputation for session work within the Greek popular music scene. An example of their contributions to more traditional Greek music can be heard on Haris and Panos Katsimichas' recent LP, *Zesta Pota*, where guitarist Yiannis Spathas and drummer Nikos Antypas blend modern, heavier sounds with bouzouki and textured orchestrations to create one of the more pleasant stylistic fusions recently produced in Greece. Tourkogiorgis, meanwhile, is hosting a hard-rock radio program on ERT-2 while he prepares a solo album he hopes will be released abroad. In fact he intends to record two versions, one with English lyrics and one in Greek. He prefers to sing in English, he says, since "Greek has too many vowels... it's good for melodies but not for rock rhythms." On the other hand, he concedes, "people here like bands with Greek words, and the government also favors bands who sing in Greek."

Given the almost total absence of clubs where Greek bands can perform live, government approval takes on dimensions of importance unknown in



Babis Dalides' *Villa 21*

other Western countries, as publicly-sponsored festivals and national television programs on popular music are often a band's only chances for exposure. But nationalistic Greek politicians who distrust anything imported are apt to reject English-language music on principle. When the Ministry of Culture put on a video concert for television last year, the group Metro Decay was chosen as an apparent encouragement to the few other new acts who also sing in Greek.

One group that has captured a sizeable part of the Greek market, Mousikes Taxiarchies, owes its success to the humor of its Greek texts. Leader Jimmy Panoussis is something of an Hellenic Frank Zappa, unabashedly cultivating vulgarity, anti-social behavior and his own ugliness in what occasionally passes for clever satire. Exhortations to "eat fish eyes" (*Fate Matia Psaria*) and to boycott mainstream Greek singers (*Oxi Allo Dalara*) are among his tamer inspirations. All the group's albums have gone silver (representing sales of over 25,000 in Greece) but according to the band's record company, EMI, police raid the record stores for Mousikes Taxiarchies albums before they can go gold (50,000 sales).

While other successful EMI acts such as Fatme and Lakis Papadopoulos also sing their brands of Balkan pop in their native tongue, Yiannis Koutouvos of the company's Artists and Repertoire department maintains that "it doesn't fit to play heavy rock with Greek lyrics." While he asserts that EMI is

'Playing rock without good guitars is like going to war without guns'

the only major label to "take the success of Greek rock groups seriously", their policy seems to be that of dressing their newer acts in the English mold. One recent EMI signing, Black Balloon, is described as "something between Duran Duran and Spandau Ballet." Koutouvos cites the German band Scorpions' immense success in exploiting the English heavy-metal sound, and hopes EMI Greece's Jean Harlow will follow the same path.

At the same time, Koutouvos admits that even Greek branches of large international labels don't have a lot of resources for developing local talent. "Greece is the hardest country in all of



Humor and vulgarity: Jimmy Panoussis of Mousikes Taxiarchies

Europe to start a rock band in," he says, and affirms that the cost of imported instruments, slapped with a luxury tax of 120 per cent, provides the biggest setback for young musicians. "Playing rock without good guitars is like going to war without guns," he adds.

Big record company budgets aren't the last word for Greek bands, however, as Babis Dalides has proved with his self-made independent label, Creep Records. Since he first scraped together enough money to put out five bands' first singles in 1983, Dalides has supervised the production of Creep LPs, including two by his own band, Villa 21. With budgets dwarfed by the sums major companies spend, Creep albums sell between 500 and 1000 copies each, enough to break even on costs and assure the continued life of this feisty, determined little operation. Their public is sparse but faithful, ensuring that any new Creep release will sell at least a certain minimum, even without advertising. "Our promotion is zero," Dalides confides. "I don't go around begging critics or radio stations to give attention to my groups." He points out that while another independent company, C.V.R. in Thessaloniki, has a large production budget, Creep records usually sell better. "I prefer to use what money we have to record new groups, rather than spend two or three

months pushing what we've already done," he says.

According to Dalides, the main difficulty facing a small company is distribution. Creep is now distributed by a larger firm, Pandora, which sells to over 3000 record shops throughout Greece, but Dalides complains he has no way of verifying how the distribution is being carried out. Another problem is Greece's isolation from the cultures where rock music has its roots.



Socrates

"Kids here usually only buy what is advertised, and often they're misinformed," Dalides explains. "They might hear a disco tune on the radio, for example, and say, 'oh, what a nice rock song'." He feels Greeks in general know too little about the history of rock music to understand it, and adds that many young Greeks have never even seen a group play live.

Dalides senses any additional support for Greek bands must ultimately come from abroad. "In Greece I don't see a good future," he predicts sadly. "But I do believe we can sell a few thousand to the foreign market, and I am contacting foreign distributors. It's the only solution."

Singer-guitarist Fill Scars, of Creep's good-humoredly nihilistic band Yell-o-Yell, also has his sights set beyond Greek borders. His records, reminiscent of those of the Australian band The Birthday Party, are the most musically mature Creep has produced, and both English and American distributors have expressed interest in picking them up for overseas release. Scars has always seen rock music as being alien to the Greek environment - which for him provided its appeal. "It's rather schizophrenic to do this thing in this country," he admits. "In London you can sense the connection between the local atmosphere and the sounds in the

music, whereas here that connection doesn't exist." Scars' cheerful demeanor betrays none of the tension evident in his music; perhaps he was simply born into the wrong culture. A sizeable number of punks in Athens seem to feel the same way, but in Scars' view, "it's often just a question of choosing the most difficult path".

Whether or not less-commercial forms of Greek rock prove able to reach beyond a cult following of alienated individuals depends ultimately upon the exposure they are given. While sound and music magazines such as *Ichos*, *Pop kai Rock*, and *Mousiki*

Many young Greeks have never seen a group play live

seem to have some influence in making people aware of Greek bands, the major barrier is the lack of concert halls for groups to play in. The Kyttaro club in Epiroou Street is one such location, and long engagements there have been a boost to established acts such as Socrates and Mousikes Taxiarchies. For new bands the problem is stifling - there are *no* clubs in Greece in which

they can regularly appear.

John Drenoyiannis, lead guitarist of Anti-Troppau Council, took matters into his own hands a year and a half ago when he persuaded the owners of a bar called Pigasos in central Athens to let his band play there. The bar provided a sound system and even a drum kit, and with Creep artists Capt. Nefos

'It's rather schizophrenic to play rock music in this country'

on the bill the shows drew standing-room-only crowds for six weeks running. Last winter Pigasos became a full-fledged, though tiny, underground rock club with regular concerts programmed by Drenoyiannis. As many as 250 enthusiastic fans attended the shows, making both the bands and the bar owners happy.

Then last March, after students violently occupied a university chemistry building nearby, Athens police began to survey Pigasos as a suspected hangout for troublemakers. The club's clientele were frequently harassed in the street as they approached, as police warned them away from the establishment and occasionally struck or kicked them. "One night a riot squad broke into the club," Drenoyiannis remembers. "They beat up people in the audience, even hit one of the owners. They told him he should find another way to make a living." Eventually Pigasos' owners ceded to police pressure and closed the club last spring. But now they plan to try again, and have six million drachmas ready to invest in a new, larger Pigasos club which they hope to open this winter.

Police harassment adds feelings of paranoia to Greek rock musicians' other problems, and widens the gap which sometimes seems to separate them from the mainstream of society. Another conflict with 'the authorities' stems from obligatory military service, which breaks up bands as individual members are called away for duty. Then there is the problem of rehearsal space, which proprietors are often loath to rent to rock bands. Finally, with the shortage of live venues, groups are prone to accept gigs at parties or festivals without pay. It's not a lucrative passion. "Others may make money off us," Drenoyiannis concludes, "but our only reward is the audience's appreciation." □



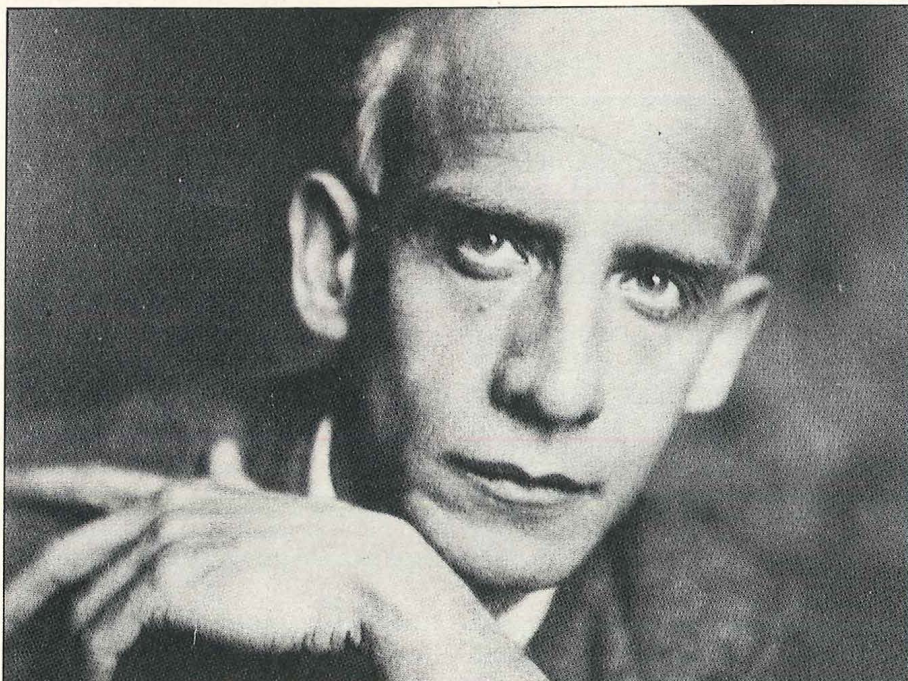
Shoestring PR budgets: for the cover of Yell-o-Yell's latest album "Hello Hell", lead singer Fill Scars improvised this Pollockesque work of art on his mattress.

Remembering Dimitri Mitropoulos

'The rest were plain Mr X'

This year marks the twenty-fifth anniversary of the death of Dimitri Mitropoulos. As chief conductor of the Philharmonic Symphony Orchestra and the Metropolitan Opera, together with his work at City Center, Mitropoulos was a towering figure in the New York music world during the 1950s. From 1937 to 1949 he was conductor of the Minneapolis Symphony Orchestra

by Ion Zottos



Mitropoulos in 1932

In his book on the Minneapolis Symphony Orchestra, John Sherman says that when Dimitri Mitropoulos first appeared as a guest conductor, the concert was a great success. "A musical giant has come to Minneapolis" was the general verdict.

The former chairman of the Board of Trustees of the orchestra, Gustav Johnson, who usually followed rehearsals, told me, "With Mitropoulos things came out which had never been noticed before."

At that first concert Mitropoulos included one of his own Bach arrangements. At the end, he received a standing ovation – not common in those days. From that moment there was no question who would replace Verbruggen as the conductor of the orchestra: Mitro-

poulos was immediately and unanimously selected. He signed the contract just before he was to sail back to Greece in 1937.

Thanks to the Foreign Office Services of the University of Pennsylvania, Professor Alvin Johnson and the Derades family of Minneapolis, I was able to meet several artists and others connected with the Minneapolis Orchestra or with Mitropoulos (Mrs Lee Pflamm, for example), who furnished me with valuable information about the life and work of Dimitri Mitropoulos in Minneapolis. Gustav Johnson kindly arranged for me to have an interview with the first oboe of the orchestra, to whom I owe the following anecdotes.

Mr Angelucci during our talk sensibly argued that Mitropoulos has not re-



Soloist-maestro

ceived enough public attention since his death in 1960. After a pause, he began pouring out his perceptive and accurate reminiscences. Concerning the stature of Mitropoulos, Mr Angelucci said: "When you played with Mitropoulos you felt you were under the guidance of someone big. He was a towering genius; there was nobody like him, except perhaps Toscanini. He could pull up the orchestra. He knew how to draw out of it incredible sounds."

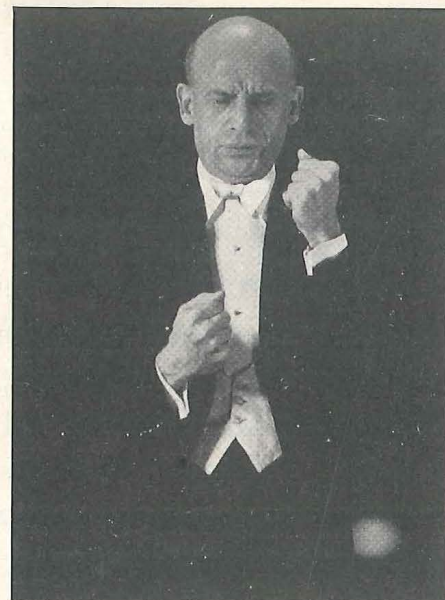
He then touched on Mitropoulos' fabulous memory which, as the conductor himself often repeated, was not 'photographic', though it was often believed to be so. Mitropoulos would always rehearse without a score. "Four bars before the letter A," he would say, for example. On one occasion Yehudi Menuhin was to perform Bartok's Violin Concerto with the Minneapolis. The score did not reach Mitropoulos until a week before the final rehearsal. During that week he learned the score by heart and appeared on the podium without the music. Menuhin waited to see the maestro produce the score and then did a double-take: it had taken him two or three years to learn the concerto and Mitropoulos had mastered it in a week.

During only two rehearsals was Mitropoulos seen with a score. The first was a rehearsal of Bizet's Symphony in C. The maestro appeared and said half-apologetically, "Gentlemen, I got the score this morning." He even used a small baton on this occasion; ordinarily he never used one during rehearsals or public performances. The second time Mitropoulos was seen to use a score was at a recording session for Tchaikovsky's B-flat minor Piano Concerto with Artur Schnabel as soloist. During the session

Mitropoulos stepped down from the podium and whispered something in Rubinstein's ear. "Oh!" exclaimed the great pianist, slightly embarrassed, and asked for the score. After a pause, Mitropoulos produced his score. What had happened was that Mitropoulos had detected a wrong quarter-note in Rubinstein's playing and had quietly pointed it out to him. Rubinstein – he was a great artist and could afford the gesture – turned to the orchestra and said in exultation, "He is a wonderful man. The man who is standing there knew it – he recognized my mistake!"

Stern, Serkin and Robert Casadesus all declared him to be a superb accompanist. The only soloist who resented the maestro's guidance or counsel was Jascha Heifetz who believed that a whole concert should be centered around him. He was above instruction, very fussy,

which had gone wrong with the percussion, he forgot to give Angelucci the customary bow. During the performance that followed Angelucci, upset by the oversight, played sloppily. Mitropoulos, realizing what must have happened, wrote to him apologizing and saying that he understood and did not blame him for playing as he did. He was unable to sleep that night. On another occasion, Angelucci reminisced, he was careless during a performance of Beethoven's Fifth and played *forte* instead of *piano*, producing an ugly sound. Instead of rebuking him, Mitropoulos gave him a carton of his favorite brand of cigarettes. On another occasion, a player who was always late could not find his part score. He asked the librarian, who answered that he had put the parts where they should be. "Perhaps you are sitting on it," he said. Indeed he was, and the entire orchestra



Conducting the Minneapolis Orchestra

burst out laughing. Mitropoulos was embarrassed and remained straight-faced. He felt on such moments that he had to take the musician's side, wrong though he was. He took a personal interest in his musicians, in their private lives, and never put one of them down.

"You felt free to go to him for advice," Angelucci continued "Humanity is a key word in describing him." He avoided using totalitarian methods and the severe discipline of the martinet. The New York Philharmonic, which he led from 1949 to 1957, gave him a bad time, partly because of this. This caused him to suffer, as he suffered when people even in menial positions failed to greet him or recognize his presence.

"There was no conductor that members of the Philharmonic could n't handle," says Alvin Johnson, professor at the University of Pennsylvania, who had played horn under Mitropoulos. "They would remind the current conductor that they had played under Mengelberg, under Toscanini, and so on, and who was he to improve upon their methods?"

When I asked him, Mr Angelucci agreed on the insolence of the Philharmonic. He got up and vividly demonstrated with gestures how the players of that orchestra would act when they were told what to do. They refused to play the way a new conductor asked them to. It is said that Mitropoulos once turned to Toscanini and said, "You are so mean with your musicians." "That," Toscanini replied, "is the only way to control them and make them play."

Angelucci, who has played with the Minneapolis Orchestra for many, many years, says, "Mitropoulos was the only conductor I have played under whom I would call 'maestro'. The rest were plain 'Mr X'." □



Salzburg Festival, 1959

and no matter what the conductor did to accommodate his musical tastes, Heifetz would tell him, "A little faster here," or "more crescendo there." Mitropoulos was easy-going and accommodating, conducting a concerto as the soloist thought fit. Once, when Heifetz outdid himself, Mitropoulos lost his temper and – quite uncharacteristically – told him in front of the orchestra, "I know how to accompany."

Mitropoulos is remembered by members of the Minneapolis Orchestra to have lost his temper on only two other occasions – when the harpist could not see the music and played all the wrong notes; and when the first flutist would rub a female player's knee when he was not playing. "That", Mitropoulos said irately, "has nothing to do with music."

Another characteristic instance of Mitropoulos' humbleness and humanity occurred during a performance of Ibert's "L' Escal". Upset with something



Rehearsing Madame Butterfly (1947)

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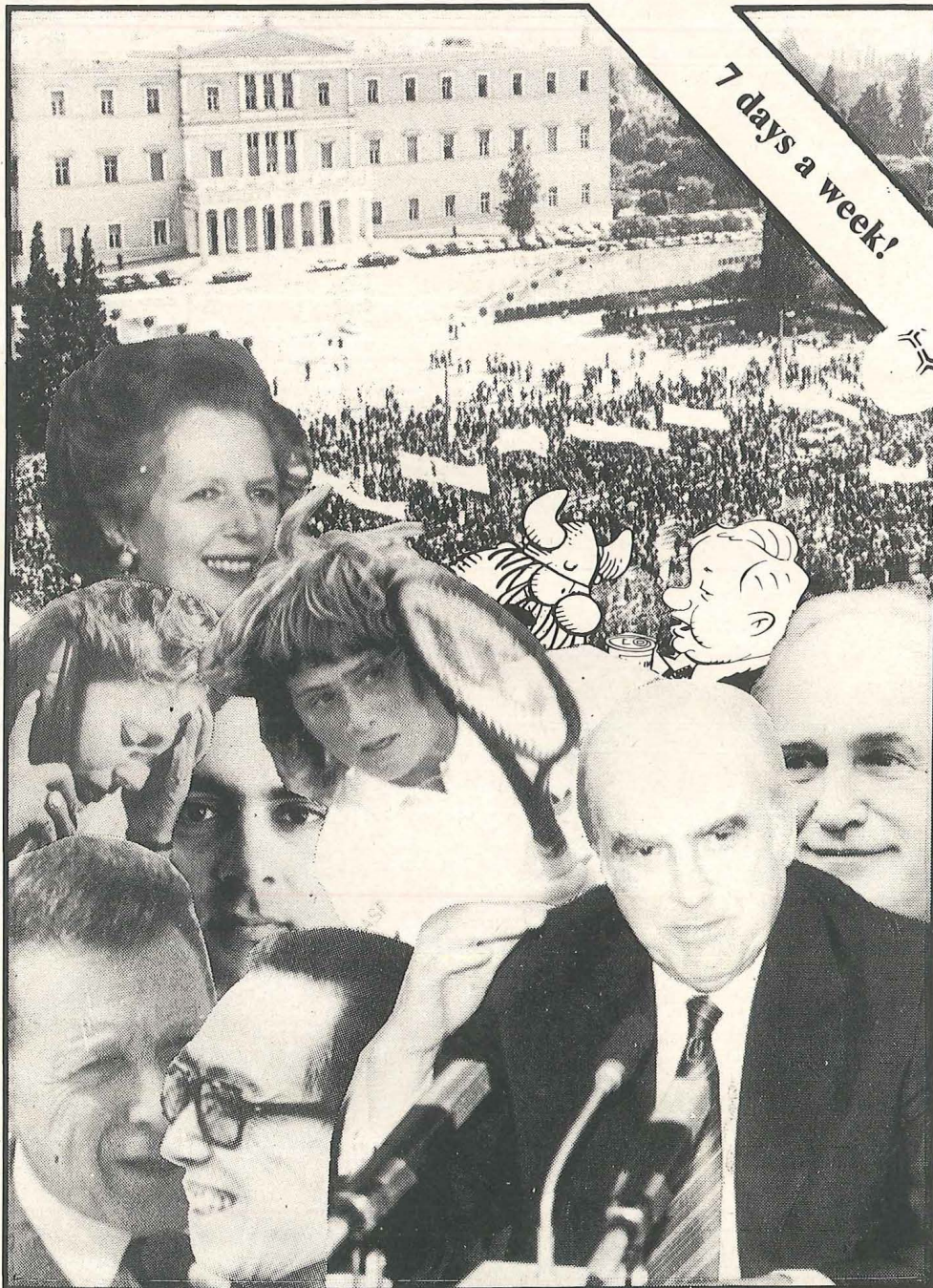
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Now read on ...

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The Athens Star

The Star Weekly

Old Athens: the bazaar and the bizarre

Monastiraki by Liza Micheli. Translated by Kevin Andrews. Athens: Oceanida Press, 1985. pp 196.

Greece Illustrated (1842-1885) by A. Nicholas. Greek and English texts. Athens, 1984. Also, 57 Fallowcourt Avenue, London, N12 OBE. pp 247.

If your coffee/cocktail table is looking bare lately due to the rise in price of imported beverages, these two books, both excellent domestic items, will not only be decorative but will restimulate any flagging conversation before or after your banquet of *fasolada*.

As a title, *Monastiraki* is something of a misnomer, though one would be hard put to think of a better. Only one chapter is devoted to the eponymous church and monastery. Yet for over two and a half millennia, all the markets of the city have stood within a stone's throw of the square which is today officially called Monastirion.

Compass-wise, but counter-clockwise from roughly southwest, there is the agora of ancient Athens, now mostly an archaeological site; to the south, the Roman agora or Hadrian's quadrangle; superimposed on this but extending east, the upper and lower bazaars of the Byzantine and Turkish periods; the century-old Municipal Market on Athinas Street to the north; and, finally, westwards again to today's Yousouroum, or Flea Market, clustered about Abyssinia Square.

A few panoramic opening pages sketch in a picture of the markets in ancient times and a final one is devoted to a pensive, beautifully photographed view of the market in the heyday of the touristic, mass-produced, plastic, porno-minded consumer society which we all delight to live in.

The real focus of the book falls between the visit of Evliya Celebi, the late 17th-century Turkish Baedeker, and the Great Fire of 1884. As the town had a population of only ten to fifteen thousand during most of this period, the history of the markets becomes largely a history of the city itself for two centuries. As such, it is the best account of Athens during this long period that is readily available in English today.

Living, as we do, when the melancholy pleasure of ruins is somewhat old-hat, we are alternately amazed by the surviv-

al of man and his immediate surroundings and appalled by the sudden, mindless moments of utter destruction that often seem ironical or fatal, malicious or whimsical.

This is *not* the story of the Acropolis which, though it hovers nearby and overhead still, had its own history to produce. Yet the living section of Athens, as opposed to the sacred one, had a parallel evolution which, of course, was a lot livelier. Sometimes, the fates of upper and lower city crossed. The Morosini artillery barrage which blew up the Parthenon was followed by a Venetian occupation at the end of which, as the Turks returned, came a mass exodus of Athenians – as of yore – to the island of Salamis. Then there was that other despoiler of the Acropolis, Elgin, whose gift to the Athenians of a clock was a landmark of the old market for over 50 years.

But during all those centuries when the Acropolis was resounding to the sound of hymns (or cannon), the markets were filled with the chat and gossip which is one of the main reasons to go shopping, whether today it is to Vassilopoulos or to the local *laiki agora*. *Monastiraki* is full of such delights. Evliya found 125 shops and a mosque called the Tent of Plato; Babin heard of a monster born on the Acropolis; Spon saw women in veils and minarets capped by skyward-facing crescents; Morosini himself consulted a doctor said to be a descendant of Pericles. While dervishes twirled outside the Tower of the Winds, the Christian carnival was already evolving with its man-camel and *gaitanaki*.

Yet why after so many centuries of Greeks and Turks living peaceably side by side should the hated and rapacious governor Hadji Ali Haseki appear in 1772, except that he was the lover of the Sultan's daughter? Why, after all the early destructive years of the War of Independence should Athens fall to the army of Kiutahi in 1827, suffer as it had not in all the centuries of Ottoman occupation and be the last area liberated at the foundation of the modern Greek state? And why, after all the depredations, should the whole bazaar be finally gutted, as Elgin's blackened clock-face in its death-throes recorded, at 1:58 a.m. on August 9, 1884?

Monastiraki doesn't go into such woolly-minded matters. Because it is

more fully recorded – and the author says there is still a great deal of research to be done and much material still available on earlier periods – the description of Othonian *Monastiraki* is the high point of the book. Besides the huge variety of shopkeepers, there were the one-eyed Maltese porters, the forgotten Revolutionary veterans-turned-brigand, the teddy-boys of Elgin's clocktower, the early tourists, the rag-and-bone men, the Athenian dandies with their Gallic "r's" and Parisian clothing. There are marvellous social details: the establishment of the Hotel de l'Europe; the story of the Oraia Hellas Cafe (corner of Ermou and Aioulou) where the backstage life of Greek politics was played out for 30 years; the economic 'bubble' of the Lavrion mine.

In classic Greek publishing tradition, there is an adequate bibliography and no index. The misprints are few, and the hyphenations (like those of the *Athenian*), regardless of how sophisticated the typesetting equipment, seem to have been canonized by Lysias the Grammarian rather than by the Chicago Book of Style.

With 150 illustrations varying from details of rare prints to excellently reproduced color photographs, this volume presents the relatively new field of serious social history not only in translation, but in Kevin Andrews' masterful and vivid English.

In *Greece Illustrated (1842-1885)* Mr A. Nicholas has had the bright idea of plundering the *London Illustrated News* of 280 engravings with complementary text and making them into a great, big, beautiful book. The result is shocking. One gets a social portrait of Greece that it would be impossible to conceive of in a foreign periodical today. Besides, it presents a description of the country which is what our Victorian ancestors were reading over a century ago. Turn to one page and folk dancing is presented next to the latest earthquake. 'Bake-day in a Greek Village on the Plains of Troy' is placed beside 'Latest Insurrection'. 'Military Fete in Athens' depicts at least 200 people at a sitdown dinner inside the Parthenon – *fustanellas* and retsina bottles predominating. Several delightful pages are devoted to the Princess of Wales' visit. The book is unreviewable. That is one of its major assets. It is a joy. □



Mitropoulos as composer

The 25th anniversary of the death of the great Greek conductor Dimitri Mitropoulos was observed at the Hellenic American Union recently in conjunction with the firm Music Instruments "Lyrikon". The musicologist Apostolos Kostios, who wrote his doctorate at the University of Vienna on Mitropoulos, spoke well on his many-sided personality. A recital of works by Mitropoulos followed.

It opened with "Beatrice", a piano piece written in 1915 and reminiscent of Scriabin. The "Scherzo en fa mineur" which followed is a well-written fireworks display for piano in the romantic manner of Liszt. Hara Tombra played these charming pieces with the brio they warranted.

The undated song "Death of the Sailor" for soprano and piano and with words by Spiliopoulos is an emotional piece with chordal accompaniment. Better known is "Kassiani" (1916), set to verses of Kostis Palamas. It is less a song than a declamatory vocal number on the loud side of the dynamic scale. Yet there was more feeling in the quiet passages than in the long stretches of *fortissimi*. The chordal progression was logical and the accompaniment full of invention. Myrto Douli-Porphyri and Aris Garoufalidis did justice to these pieces.

The second part opened with "Passacaglia, Intermezzo e Fuga". It was the first time this piano work had been heard since the composer himself played it at its premiere in 1927. It comprised heavy sounding pieces in the Germanic tradition of the time, with little, if any, harmonic interest. Intermezzo is

the most musically consistent, being powerful and at times even graceful. The Fugue, on an extensive theme, is well-written and was well played by Mr Garoufalidis.

Receiving their world premiere, the "Four Inventions" on poems by Cavafy are based on musical forms such as preludes, prologues, fugues and canons, but I fail to see the connection between the sensual Cavafy poems and the use of baroque forms as an accompaniment. There is no connection between the vocal part and the accompanying instrument. With the exception of a few passages they each do their own thing and are lucky if they end up together. The poems Mitropoulos chose to set to music do not yield themselves to such treatment. "Idoni" (To sensual pleasure) does not sound at all hedonistic; "Mia nychta" (One night), written in unison part of the way, diverges with the voice oblivious to what the piano does. "I archi ton" (Their beginning) has a more sensible accompanying line, but "En apognosei" (In despair) proved that even for the soloist-partners words and music are interchangeable. A mistake occurred which made that abundantly clear.

The undated "Ostinata in three parts" for violin and piano is altogether another matter. It is a far more coherent work and full of a sensitivity which some of the other works lacked. There is a good deal of canonic writing and passages rewarding to performer and listener.

"Ostinata" is the first Greek work written in the twelve-tone technique, since Skalkottas was not proselytized to Schoenberg's method of composition until later. In spirit it is very close to

Bach. This piece deserves to be added to the meagre canon of compositions written by Greek musicians in this technique.

Mr and Mrs Tombras played with great precision and devotion. In fact, the general approach of the soloists was that of devotion and awe – awe in part engendered by the technical difficulties involved. All four artists are to be praised for their perseverance, even if the acoustic result was sometimes ungrateful (and ungraceful).

Greek music, Dutch artists

The National Youth Orchestra of the Netherlands gave a concert by modern Greek composers on November 18 at the Pallas Theatre. A brief survey of the six pieces performed follows:

Nikos Kornelios (b. 1954): "Poplars" for string Orchestra (1982). Despite its impressionistic outlook this is a vigorously Schoenbergian work built up in purely serial construction. Sforzando utterances on the strings are juxtaposed to iterated ascending chromatic phrases. Rhythms, often complex, are an important feature.

Yiannis Ioannidis (b. 1930): "Tropic" for Orchestra (1968). This abstract serial work often follows the technique of the pointillistes. Certain parts evoke the atmosphere of an Aegean summer's day with the trumpet conjuring up images of landscapes animated by invisible cicadas. The interchange of gestures among the woodwinds is effective and well-written. At the center of the piece strings come in furiously to have an ominous interchange with the brass.

Yiorgos Apergis (b. 1954): "Il Gigante Golia" for soprano and orchestra (1975). The myth of Goliath as found in vernacular texts of Sardinia. A delightful work at the end of which the anonymous soprano loses her identity as a singer. Martine Viard impersonated the distress of this unfortunate lady to perfection, both vocally and dramatically, and was duly applauded by a fervent audience. The piano's quiet endings to individual pieces had a cathartic effect. This most enjoyable work of dramatic music was conducted by Jacques van Steen.

Yiannis Konstantinidis (1903-84): Three Greek Dances, Second Suite for Orchestra (1950). After the eerie quali-

ty and airy thinness of the previous works, the earthy thump of Konstantinidis' Greek dances came as an aesthetic shock. His *Tsamikos* was loud; the *Tsakonikos* delightfully scored. The *Syrtos-Kalamatianos* was, again, noisy. I'm a great admirer of the composer's late works, but in these dances he abandoned the subtlety that characterizes so much of his music – especially the piano music – in favor of a more 'Turko-Wagnerian' idiom (to borrow a phrase made popular by Yiannis Tsarouchis).

Dimitris Nikolaou (b.1946): "La Melodia Ritrovata". (The rediscovered melody), Op 41. The title of this charming work has a dual and contradictory effect, raising our expectations (as common auditors) and filling us with rage (as the avant-garde, enlightened public). After the cosmic aural worlds opened to us by Yiannis Xenakis and other disciples of the mathematics-in-music formula, who wants to revert back to the crude world of mere sonority – of melody, of harmony – things so dear to a less refined and by gone age? Yet many felt that the composer (like the musician Orpheus before him) failed in the end to recapture his Eurydice. He merely caught a glimpse of her before his world, like that of E.T.A. Hoffmann, collapsed again. As ballet music, with its rich orchestration and well-drawn sections, the work is convincing.

Yiannis Christou (1926-1970): *Enantiodromia* for Symphony Orchestra (1968). This work, written by one of the most cosmopolitan, cultured and intelligent figures of our age, needs little comment. It has been performed, applauded and admired before. What the instrumentalists play is a graphic impression, in which pitch is not indicated. The time in the score is divided into seconds, partly to make the composer's task easier. A number of parameters are left to the individual player's initiative. Towards the end there is a violently explosive section where people shout and members of the orchestra scratch their instruments until the sound reaches an almost zero-tolerance point. If the piece is to achieve total conviction then the climax must be well controlled. Alan Gatehouse and his Dutch youths triumphantly succeeded in carrying it off. Throughout this concert dedicated to works by modern Greek composers, they showed their devotion no less than their remarkable talent.

First performances in Athens

In the last few weeks several interesting concerts have been presented within the framework of Athens: Cultural Capital of Europe 1985. There follow highlights from some modern works mostly heard here for the first time.

At the Athens Conservatory, Laszlo Pfezzerferri's "Requiem" for cellos, two double basses and piano proved to be a commendable, unpretentious piece. The piano often fills in with simple harmonies or moves along with bare octaves played softly. It is the juxtaposition of these chords, and not the intrinsic interest of the chords themselves, which produces tension and gives the work its quiet resignation.

It is difficult to decide if Pierio Guarino's *Divertimento* is 'neo-classical' or 'neo-romantic' (for those concerned with such tags). Written in some kind of Storm-and-stress tradition, it is brief, to the point and full of charm. Many in the audience remembered the composer fondly from his days at the Alexandria Conservatoire, or later when he taught here. Today he is teaching in Parma.

A concert was given by the Complesso di Violincelli G.B. Cirri at Athens College, Theatre. The auditorium's excess of concrete and surfeit of velvet upholstery does not favor the sound of strings. Hence, Marcello's *Adagio* for Cello sounded indifferent. Popper's rhapsodic *Erinerung* and A. Gigli's entertaining *Divertimento* were followed by excerpts from Villa-Lobos' charming *Bachiana's brazilieras*. Dunket's virtuosic *Fileuse* closed this thoroughly enjoyable and unusual evening.

Salvator Moreno's song "To Huey Tlahtzin Cuauhtemoc", written to an Aztec text in 1950, was included by Victoria de Los Angeles in her *in memoriam* concert dedicated to Maria Callas (*Athenian, November*).

The composer, who was present at the occasion, told me that as there exists no Aztec music as such, he employed Gregorian scales in order to depict Christian doctrine musically. The use of this chant brought the music closer to that of Greece because of its modal direction. This moving, well-written piece dealing with an Aztec emperor ends with a lament for his death. Its descending vocal glissando was sung most effectively by Mme de Los Angeles.

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Prizewinners at Thessaloniki

Themis Bazaka: total involvement



Bazaka as Eleni in "Stone Years"

"I loved this role so much that I couldn't think of anything else for months," says Themis Bazaka, the star of *Stone Years* for which she was co-winner of the Best Actress award at the 1985 Thessaloniki Film Festival and which was also named Best Picture. Bazaka, 28, first won public acclaim when she was judged Best Supporting Actress at the 1983 Thessaloniki Festival for her electrifying performance as the oppressed mother in *Rembetiko*. She also caused a sensation at the 1985 Venice Film Festival, where she won an honorable mention for her role in *Stone Years* (no award was given for best actress). "Can you imagine!" she exclaims, "I even gave autographs!"

All the attention has not changed her effervescent, outgoing manner – a distinct contrast to her expressive but introverted character in the film. *Stone Years*, which is based on a true story, dramatizes the romance between Babis (Dimitris Katalifos) and Bazaka's Eleni, who first meet in Thessaly in 1954. Their courtship is abruptly interrupted when Babis is jailed on political charges and Eleni, like him a member of the Communist Party, flees to

Athens where she goes into hiding. They are briefly reunited in 1966, but soon afterwards both are imprisoned and it is not until 20 years later, after the fall of the dictatorship in 1974, that Babis, Eleni and the child she raised in prison are released and begin a life together.

Pantelis Voulgaris, the director, wrote the script after spending days with the real Eleni. As Bazaka explains, the film could have been melodramatic or strictly political; either approach would have been a mistake. Instead, "We chose the simplest approach, which was to present a classical realistic movie," she says. "I talked for hours with Voulgaris and we made my character very internal; she thinks a lot but doesn't say much." The role is very demanding because it calls for understated portrayal of intense emotion and doesn't rely on shock value. In the sole love scene the lovers are fully clothed and violence is suggested rather than overt.

"You feel so safe with Voulgaris," Bazaka says, referring to the atmosphere on set during the shooting of the film. "He loves people, especially

women, and wants to find out what is deep inside them so that he can focus on it." To prepare for her role, Bazaka had to familiarize herself with the ideology of the Resistance period, which began before she was born. She did not meet the real Eleni because she wanted to create her own character instead of merely imitating this powerful figure. "I wanted Eleni to have a common face, that of the woman next door or the one down the road in the bakery." This kind of woman is often ignored, says Bazaka, "but she is a heroine in her own right."

Bazaka unreservedly admires her real-life counterpart, with whom she



The real Eleni with her child

had an emotional first encounter after the film's premiere in Thessaloniki. She feels Eleni had to use every ounce of her wits and imagination to overcome the restrictive environment of the prison: "Can you imagine – her child had only seen the sea, the woods, even a cat through the fantastic pictures his mother had drawn for him." Eleni had another child after her release at the age of 40 so that she could raise someone who "grew up in the real world".

Bazaka is delighted to have won the award for best actress in the city where she spent her first 25 years. "Why, even the stones on the paths know me here," she says. She is now taking a two-month trip to the United States "to wake up a bit because Athens is very flat for an artist," and will return to Athens to rehearse for the role of Agave in Euripides' *Bacchae*, to be directed by Terzopoulos and presented at the Herod Atticus Theater before going on a world tour. Bazaka hopes to find another movie role when the tour is over but, as she explains in her newly acquired 'Americanese', "Hey man, I'm looking around; but finding a script as good as *Stone Years* will be tough."

Manoussos Manoussakis: simple magic

"I liked the story and wanted to make a simple film, one that is light and happy," says Manoussos Manoussakis, director of *The Enchantress*. "I wanted the audience to come into the theatre and feel as though a cool breeze – not a hurricane – had come over them." To judge by the reaction of the audience at the film's premiere during the Thessaloniki Film Festival, he succeeded admirably. Besides an enthusiastic ovation at the end of the screening, Manoussakis received the award for best screenplay. His colleague Yiorgios Mavropsaridis won the award for best editing.

The Enchantress is an adaptation of a fairy-tale told to Manoussakis by his grandmother. Young Antonis leaves his home and family in search of a beautiful spirit he encounters one night near a spring. He embarks on a mystical journey which takes him into haunted castles and through countryside populated by humorous goblins, to a harbor visited by an elusive fairy.

The film generates suspense and excitement without resorting to violence. "Violence and sex comprise the prescription for making money on a film," says Manoussakis. "If you combine these with a disaster, it will be a smash." A comment his daughter made recently struck him as particularly apt. After seeing *Conan the Barbarian* and then being forbidden to see *Maria's Lovers* because it was "for adults", she observed sagely, "Ah, I see; in children's films they don't make love, they chop off heads."

Manoussakis made his first feature, *Bartholomeo*, in 1973 at the age of 19. He has been absent from the cinema scene since 1977 when he made his second feature, *Power*. Recently he has been involved in directing television series but before that he worked for three years as a ballpoint-pen salesman. "I sold them to all parts of the Middle East and Saudi Arabia; my big success was selling ballpoints in Singapore" he says, twisting his bushy mous-

tache and grinning. He compares this feat to that of selling transistors to the Japanese.

"Greek cinema is on the path to flourishing," he says, adding that the industry will never be viable unless Greek films can make back the money invested in them. "State money should be a supplement for a transitory period, not a solution forever," he continues. The main problem, he believes, is still the lack of good scripts: "There are no professional scenarists here in Greece because it's not a job to sustain somebody." He feels, however, that the Greek Film Center's program of advancing money to scriptwriters will help overcome the problem.

"I wanted to make an erotic film for young people," explains Manoussakis. Erotic films are a genre he feels is neglected, both for children and for adults. He draws a distinction between eroticism and sex: "A purely sexual human being can cause a nuclear war," he says emphatically. "An erotic human being cannot push any button other than the one for the maid in the hotel where he's staying." □

Takis Moschos: 'I've been very lucky'



Takis Moschos

"I'm afraid we have only a few people in Greece who are interested in art and artists," says Takis Moschos, who won the award for best actor at the Thessaloniki Festival for his part in Takis Spetsiotis' *Meteor and Shadow*. "In Europe it is a social must," he continues. "People here have more important problems to cope with, like keeping a permanent job and owning a house."

The 31-year-old actor made his screen debut in 1983 in *Sweet Bunch*. This year he was cast both in *Meteor and Shadow* and as a medical student

living in a commune in *Chronos' Children*. The latter film was distinguished by some interesting dialogue and by its nude scene in which Moschos and a couple loll around in bed. "We did the scene with no shame or complexes," says Moschos. "The director (George Korras) prepared us well and said 'This scene has nothing to do with sex; it's a game like backgammon and then you pass on to something else'."

Moschos finished law school in Athens and then studied fine arts in Germany before switching to social science. To prepare for his role as the eccentric

homosexual poet Napoleon Lapathiotis in *Meteor and Shadow*, he studied newspaper articles, photographs and personal accounts of the unorthodox poet who scandalized Athens from the 1920s until his death in 1944. Moschos describes Lapathiotis as "a very special person, sweet and sensitive. It was this I wanted to convey, not his homosexuality."

Moschos is involved in rehearsals for a black comedy, *Live Like Pigs*, to be presented at a theatre in Koukaki, as well as a part in Frieda Liappa's new film *Martha is Fine*. He feels the Thessaloniki Festival was more interesting this year than last but says Greek films' main problem is still scenarios, particularly dialogue. He feels an enormous burden is placed on directors, who must not only shoot but write, produce and edit their films. "Directors should exchange scripts if they must write them and make changes in one another's; otherwise they love their own script so much, they can't change a word."

Moschos has captured the Best Actor award in Thessaloniki after only three films and he has more than enough work: "Some of my colleagues have waited for years for parts like mine." He returned to Greece just three years ago and concedes, "I have been very lucky." □

Edvard Munch

The final series of exhibitions to be held at the National Gallery in the context of Athens, Cultural Capital of Europe 1985 centers on German Expressionism of the early 1900s. It traces the movement's history through four different exhibitions: Edvard Munch, one of the movement's precursors and its main influence; The Buchheim Collection, which includes works by many of German Expressionism's most outstanding artists; Kathe Kollwitz, one of the few prominent women artists of the period; and George Bouzianis, who introduced Expressionism to Greece.

The graphic arts were a favorite medium of the Expressionists, and the Norwegian Edvard Munch (1863-1944) mastered them all. The decorative surface of a woodcut or the dramatic contrasts of a black-and-white lithograph powerfully conveyed his solitary nature and intense emotional life. The exhibition is an extensive collection of prints — etchings, lithographs and woodcuts — from the Munch Museum in Oslo.

Munch, a forerunner of Expressionism, viewed the world about him with the hopeless despair of the neurotic. Suffering from ill health for most of his life, he drew upon his own experiences of sickness and death for the themes of his paintings and prints. Youthful memories resulted in the moving "The Sick Girl", an oil depicting the poignant

vigil of a mother at her daughter's sick-bed, and in a sensitive lithograph of the daughter's head. This latter is one of Munch's most complicated color prints, according to the catalog, and is certainly one of the highlights of this show.

Munch was printing his dark graphics while the Impressionists were viewing the world through light and color. His first exhibition in Berlin in 1892 lasted only a week and aroused a great deal of controversy.

Love was an important theme of his lithographs: he expressed in them all the tormenting emotions of a love affair; the meetings, the jealousy, and the quarrels. Sadness and heartbreak are reflected in a woman's haunting eyes while her long flowing hair sweeps her lover close, as in "Attraction", or away from her, as in "Separation". Munch's women dominate his work, are tragically attractive in face and figure ("Madonna", "The Brooch", "Salome"), and are not at all like the mocking caricatures of the German Expressionists.

But when Munch does venture into caricature it is still pessimism he projects, not irony or satire. In 1895 he made a lithograph of his painting "The Cry", depicting a figure with a skull-like head voicing an endless, all-distorting scream — an explosion of all the anxieties bottled up inside human beings. It is one of his best known

works, and certainly set the style for Expressionism. German Expressionism voiced the anxieties of the mind, the explosion of deep emotion, outraged protest against social conditions. Edvard Munch heralded all these preoccupations.

Munch spent most of his life between Oslo and Berlin, battling with alcoholism and a nervous breakdown. He was made a member of the German Academy of Fine Arts in 1923, but 14 years later the Nazis sold off most of his paintings belonging to German museums. He himself held on to his vast output of prints, which he later bequeathed to the City of Oslo.

Edvard Munch at the National Gallery of Art (Ethniki Pinakothiki) until December 31.

German Expressionists

The Buchheim Collection from West Germany contains works by the best of the German Expressionists, who first became known in 1905 when they formed the Die Brücke (The Bridge) group, expressing their melancholy natures in an art of overwhelming pessimism and restless confusion. At first their work showed some parallels with that of the French Fauves, especially in their use of pure primary colors. But while the Fauves were radiant, the Expressionists were depressing. The members of the group were Ernst Ludwig Kirchner, Max Pechstein, Otto Mueller, Emil Nolde, Erich Heckel and Karl Schmit-Rotluff, most of them students of architecture.

The works of Kirchner (1880-1938) reveal many of the characteristics of Expressionism: the use of intense color to express emotion; the outlining of shapes; the distortion of the actual to create a fantasy. Works by Kirchner on show here include the lovely *Nude* (1911), an oil painting of a voluptuous figure whose skin glows against an electric-blue background, and "The Great Forest" (1920), a semi-abstract mountainside.

The social and intellectual unrest which spread throughout Europe before and during World War I explodes violently in the work of Otto Dix (1891-1969). In a series of etchings entitled "The War" (1917), he depicts scenes of bombings and terror, pain and death. Wounded soldiers are car-



Edvard Munch, "The Vampire"

ried from battle in blankets; a mother watches over her dead child. In another series he continues the preoccupation with violence by depicting a sexual crime, a suicide and a funeral. His watercolors of prostitutes have a nightmarish quality.

Max Pechstein (1881-1955) also painted war, but his colored lithographs of "The Battle of the Somme" (1917) lack the savagery of Dix's work. The battle scenes are less turbulent and the color is bright, with turquoise and orange accents.

Emil Nolde (1867-1956) was one of the shining lights of the movement, but this collection contains few examples of his work. That he was above all a colorist is evident in the few watercolors on display - spontaneous, rapidly executed drawings sparkling with brilliant orange-red. Nolde often said that color held a magic power over him. He was also a fine etcher, and there are several views of the harbor life of Hamburg, and a satirical political lithograph.

Another characteristic of the Expressionists was their interest in primitive and oriental art, exemplified by Otto Mueller (1874-1930) in a series of colored lithographs featuring gypsies. Extraordinary for their color - warm browns, yellows and bright greens - and for their unusual theme, they exude an exotic quality.

Max Beckmann (1884-1950) painted the social and political life of Berlin, "... the spectacular and (the) grotesquely banal of life," as he once wrote. Typical of his work are the



Otto Dix, "Spring Evening"

etchings, depicting New Year's revelers, crowds of people, a hospital operating room. He fled the Nazis and took refuge after World War II in the United States.

The coming of Hitler marked the end of Expressionism. The Nazis persecuted the artists, destroying their work and labeling it "degenerate art". Many Expressionist artists escaped to Europe but many also died in concentration camps or lunatic asylums, or committed suicide.

German Expressionists, at the National Gallery of Art (Ethniki Pinakothiki) until December 10.

George Bouzianis

The National Gallery of Art, with the cooperation of the "Friends of Bouzianis" Association, has organized an exhibition of the works of George Bouzianis (1885-1959), the only Greek artist with links to the German Expressionists. Bouzianis went to Munich in 1907 to study art and remained there for almost 27 years. During that time, although he lived and worked with many of the leading exponents of the movement and was greatly influenced by it, he never joined it. He was a loner; a solitary man who found comfort only at the drawing board. Leonidas Tsirigoulis, in his monograph on Bouzianis, points up the artist's anguish and suffering, which made him constantly withdraw into himself.

Though Expressionism seems to reflect Bouzianis' style of painting perfectly, he did not want to be known as an Expressionist. Certainly his work contains aspects which marked him more as an avant-garde artist. Bouzianis replaced the pure intense color of the Expressionists with subdued color harmonies. He drowned his pictures in seas of dark, confusing color, intended to create mood as well as express emotion. His quick brushstrokes have been called "violent and passionate" and give to his paintings the look of quickly made sketches. Pictorial images are often barely discernible in Bouzianis' works, and his use of color is not always intended to clarify them. In the slowly disappearing images of his figurative work were the seeds of the Abstract Expressionism that developed after World War II, and even of the Neo-expressionism of today.



George Bouzianis, "The Uncle"

Unlike most of the oils on show, his watercolors, painted during a three-year stay in Paris, are bright and cheerful. "The Uncle" and the "Head of a Woman" are particularly memorable.

When Hitler came to power in 1934, Bouzianis returned to Greece, where he held only one one-man show. He was the first Greek to receive the International Guggenheim Award.

George Bouzianis at the National Gallery of Art (Ethniki Pinakothiki) until December 14.

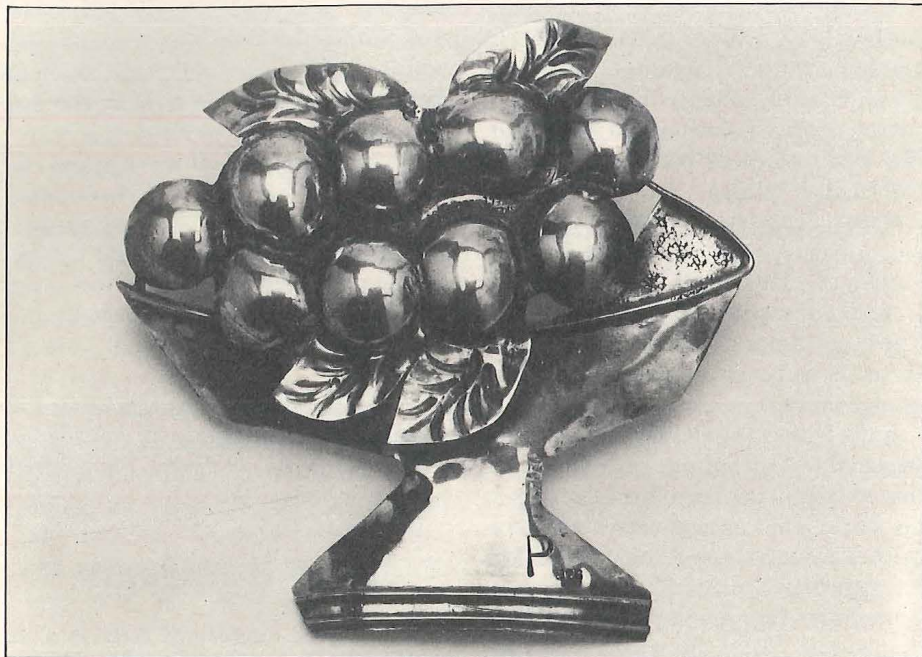
Rosa Eliou

At the Zygos Gallery Rosa Eliou is exhibiting sculptures in bronze and aluminum and, for the first time, a collection of jewelry in the form of attractive silver pins. Often duplicating designs from her other, sculptural work, these pieces resemble miniature still lifes or reliefs. Each has the three-dimensional construction of a sculpture - a perfect combination of fashion and art.

Eliou hammers the silver into bowls of fruit or fragile roses, into the lively "Girl from Knossos", her proud profile staring straight ahead, into a ram with horns shaped like Ionic columns, or into a window with half-open shutters

evoking a feeling of repose and of mystery. Semi-precious stones such as jade and colored agate inspired the designs as well as decorating them. From a heart-shaped piece of jade with pale-toned veins running through it like waves, she has made an ancient galley, while delicate flower shapes carved on a coral stone appear in a silver bouquet. Many designs are pure whimsy: hands crossed like butterfly wings, a cat with long whiskers, or a tiny bird in a silver cage.

Bronze and highly polished aluminum that glows like silver are the materials of Eliou's sculptures. These are torsos and small wall-reliefs of male and female heads inspired by the classical Kouros and Kori of the Acropolis. Eliou gives modern solutions to classical statements: she sets a Kouros head on the torso of a modern *levendi* with a cartridge belt over his shoulder; or on a Venus-like torso drapes a chemise or a piece of lace. As in the wood sculptures of former exhibitions, fantasy is a prominent characteristic. The wall reliefs show the female heads as sophisticated ladies with elongated necks and



Rosa Eliou, "Bowl of Oranges": silver pin

hands, wearing hats or holding fans. One has a separate floppy hat of wire netting covered with newspaper flowers, and her long fingers are covered with rings. The bronze table pieces are also attractive: torsos with mirror in-

serts, or reclining angular figures with classical heads.

Rosa Eliou at Zygos Gallery, Iofontos 33 (behind the National Gallery), December 10 to 31. □

Θάλασσα & Γιώτικ

Για τη θάλασσα ΕΝΑ είναι το περιοδικό

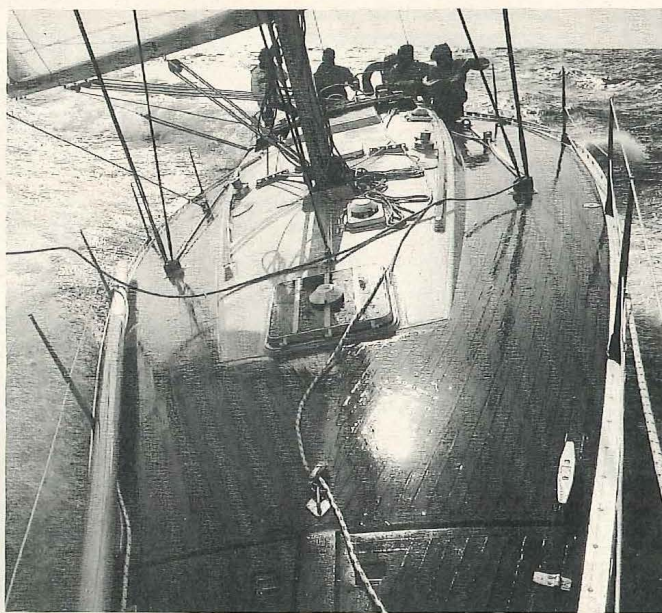
Από το 1977 κάθε 1η του μηνός στο περίπτερό σας ή με συνδρομή.

Όλα τα θέματα που καλύπτουν τη θάλασσα.

- Ερασιτεχνικό και επαγγελματικό γιώτικ
- Μικρά και μεγάλα, μηχανοκίνητα και ιστιοπλοϊκά σκάφη.
- Τεχνικά θέματα για τα σκάφη και τον εξοπλισμό τους.
- Ρεπορτάζ και άλλα πολλά.

Επίσης τα μοναδικά βιβλία για τη θάλασσα:

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Schizoid sarcasm

What is known as the "personal style" of an artist is basically the result of a categorization which aids art historians and critics, museum curators and gallery owners in understanding and evaluating a work of art. In this sense a personal style benefits the artist as well, but it can also be a trap. It is a source of perpetual anxiety – in the beginning as the artist struggles to achieve a recognizable style and then later, as he is forced to accept the aesthetic and ideological limitations such a style imposes.

Art photography has unavoidably been eroded by the conventions of painting. By nature it is an expressive medium which lends itself easily to rational analysis, classification and interpretation. It is limited by its "raw material", the reproduction of reality in seemingly mechanical fashion. Photography seems so "rational" that hard battles had to be fought for it to be recognized as equal in rank to the other arts. The personal style of photographers was always one of the main weapons in this battle for recognition.

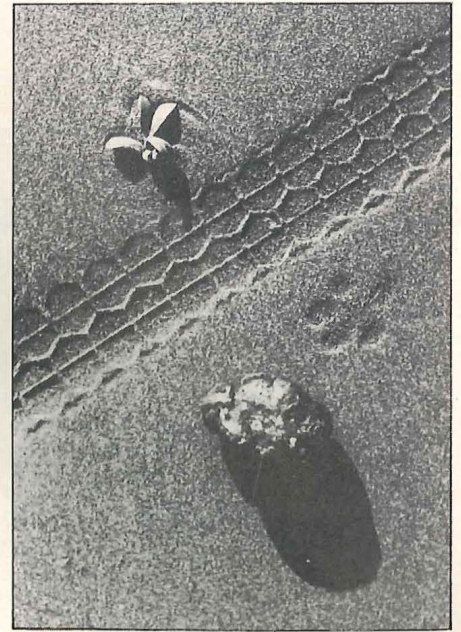
In our times, photography has its own genres, categories and schools, its

great masters and ideologies. There is the brutality of human violence and idyllic landscapes; beautification and sarcastic commentary; the concerned photographer of social documentation and the cosmopolitan photographer of the world of glamor.

The work which Yiorgos Depollas is presenting this month at the Photographic Center is a provocative photographic statement which undermines the conventions of personal style and creates perplexity in the viewer.

The exhibition consists of two groups of photographs, differing in terms of genre, form of expression and supporting ideology. The inexorable clash between the two provides the viewer with such a strong dose of schizoid sarcasm that he is forced to reconsider his notions of photography and art. The viewer is confronted with two completely different personal styles which he must reconcile as belonging to the same photographer.

In the first group, color photographs attest to the unexpected beauty of garbage and chemical waste. They are images of brilliant color, penetrating detail, and rich texture. The photographer has arranged the objects into compositions which are, essentially, painterly. Such images are liked,



bought and hung on the walls of living rooms and, for exactly these reasons, they are eagerly sought after by galleries.

The second group of black and white photographs portray Greeks at the beach in summer. They have been printed in disregard of technical advances in photography. This creates a kind of vertigo in anyone who is himself a photographer and who believes that the quality of his equipment determines the quality of his expression. These pictures are dark and intentionally diffuse, with traces from the back-paper of the film. In this group the irony, heightened by the captions to the photos, is aimed at avant-garde 'conceptual' photography.

The images resist all attempts at beautification and present a penetrating and satirical analysis of one aspect of Greek reality, of which the photographer himself is also a part. One might say that the entire exhibition documents his endeavor to demythologize his role.

Behind the duality of the exhibition lies a unity of both humor and scepticism directed toward the conventions and roles which society, art and photography demand of the photographer. The exhibition is also a reaction to the way evaluation and classification of photography are carried out.

What 'drawer' can we comfortably place this exhibition in? Yiorgos Depollas has simultaneously opened two drawers which are unexpectedly far apart, and amusedly follows the uneasiness of the viewer, and particularly the specialist, as to where to 'place' him. □

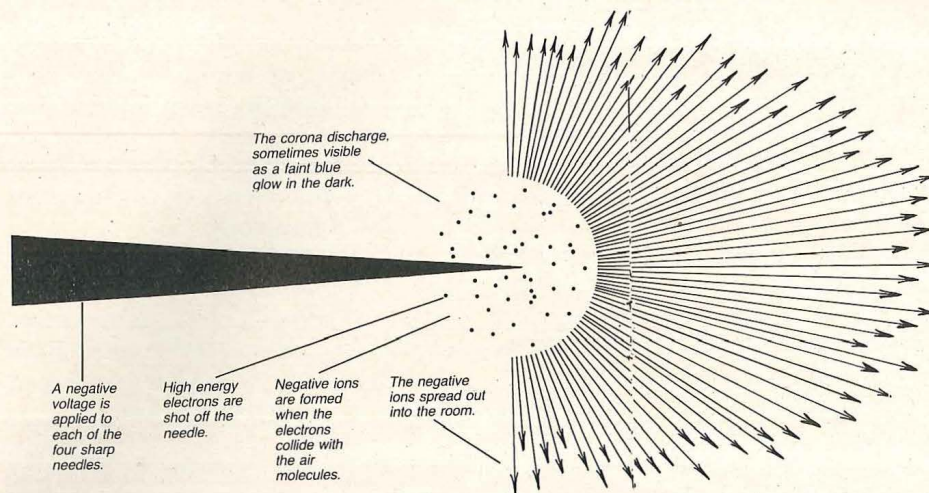


"Couple refreshing themselves"

Keep it clean

Negative is positive where the air we breathe is concerned. That heavy-headed feeling you may get before a storm is the result of too many positively charged molecules in the thundery atmosphere. A similar excess is induced by pollution, so the most important weapon in your anti-*nefos* arsenal could be an air ioniser. These electrically powered devices come in various shapes and sizes, depending on the volume of air they service. A car ioniser is as small as a cigarette packet, while convention halls need machines the size of air conditioners.

Why do we feel bright and bouncy near running water or up a mountain but lethargic and crotchety after hours in smoke-filled rooms? The answer is atmospheric electricity. It has been noted that road accidents are more likely to happen during the passage of a meteorological cold front with its associated atmospheric electrical activity. As our nervous systems work by means of minute electrical impulses, a change in the electrical balance of our environment will produce a change in us—hence the expression “feeling under the weather”. The particles in the air called ions carry either a positive or a negative charge, and it is the more beneficial negative ions which are zapped by the ever-increasing artificialities of our daily



How an ioniser works

lives. Apart from pollution plastics, man-made clothes and furnishings, electrical and electronic equipment, air conditioning systems and steel in buildings all drain away negative ions. Even in rooms made of wood and stone, they are readily attracted to walls, ceilings and floors, where they lose their charge, and just one person smoking can destroy millions of them. A professor at the University of California has found that positive air ions stimulate the production of a hormone called serotonin in the body, which has profound effects on sleep and mood. High serotonin levels are associated with depression and a sagging feeling.

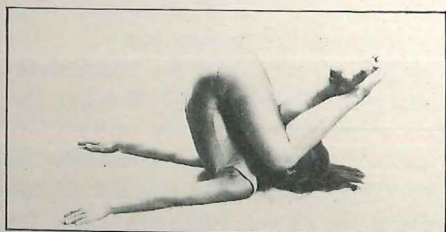
As well as helping those with breathing problems, ionisers are said to aid

hay-fever sufferers. Experiments carried out at the Hadassah Medical Centre have shown that the raised levels of histamines in the blood associated with this complaint are lowered in the presence of negative ions. Ionisers also clean the atmosphere by precipitating cigarette smoke, dust, pollens and bacteria, and are even said to produce healthier pets and plants. So if you, your pussycat or your poinsettia are wilting, perhaps an ioniser would help. They are expensive to buy, but cheap to run, as they consume relatively little electricity. They must be carefully situated according to the manufacturer's instructions—not too high or low, and facing an unobstructed area proportional to their output. As the lifespan of an ion is extremely short and

Strengthening the spine and abdomen

Bent-leg rolls

- Lie on your back with knees bent, ankles crossed, arms straight down by your sides.
- Keeping shoulders down, back of the neck long and stomach flat, breathe in. Breathe out.
- Pull your abdomen in and up, and draw your knees in towards your shoulders. Make sure your shoulders are still down!
- Roll back until your knees are next to your ears.



Your chest comes right over to your chin and your buttocks point towards the ceiling.

- Breathe in deeply and breathe out.
- Roll all the way down vertebra by vertebra, taking care to move slowly and smoothly.
- Make sure that your abdomen is still in, shoulders down and back of the neck long.
- Repeat five times.

Straight-leg rolls

- Lie on your back as before but stretch your legs towards the ceiling, keeping them parallel and together.
- Breathe in and then out.
- Roll all the way backwards, keeping your knees absolutely straight.
- Let your feet touch the floor.
- Breathe in and then out.

- Roll slowly back down vertebra by vertebra. Try to keep your legs as close to your face as possible and knees straight. You should feel your legs stretching away in the opposite direction as you come down.
- Stretch your arms back too as you roll down so you feel the sides of your body stretching.
- Repeat 10 times.

To make this exercise harder, roll over and back down again as before, then:

- Breathe in, turn the legs out strongly and breathe out.
- Take your legs down away from you only as far as you can with the *middle back firmly down on the mat* and the abdomen in.
- Breathe out.
- Roll all the way back, let the feet touch the floor etc.

it takes some hours for ionisers to reach capacity output, you will get best results by keeping your ioniser permanently on – except when you are away for a few days or more. Not surprisingly, they are hard to find in Athens, so a speedy request to some Santa Claus from foreign parts might be a good idea. The central Athens healthfood shop Propolis, at 3 Fidiou Street, tel. 364-5000, has some car models for around 4000 drs, and “may have” larger models “some time”.

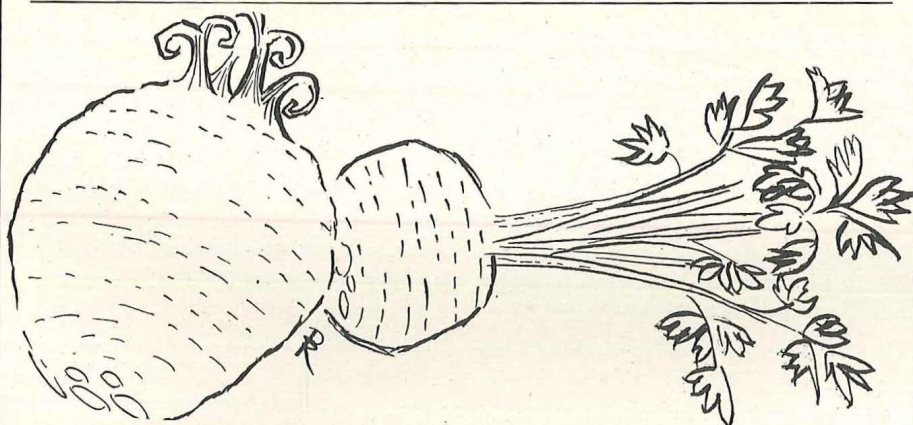
For those who cannot afford or do not want such levels of technical assistance with their personal environment, the next best thing is plants. I've heard of a man in Kifissia who has surrounded his house with cacti. I don't know whether this plant has special anti-pollution properties, but certainly the more green, leafy plants you have inside and outside your home, the better you'll feel. Haven't you noticed the blessed coolness

wafting out of the National Gardens on a hot day, or taken a breather in that oasis of greenery half-way up choking Academias Street? For a quick, natural boost to the ion balance in your home, Costas Bazeos in his Greek book *Pos na epizisis me to nefos* (How to live with the nefos) (Athens 1984), recommends boiling a handful of eucalyptus leaves in a pan of water, which is then left to give off its beneficial steam.

You may even be polluting yourself with an inefficient car exhaust, or by using gas stoves or heaters without extraction flues in inadequately ventilated rooms, so check out these items. And finally, what about the greatest personal polluter of all? In the words of Professor Patrick Lawther, “Smoking is the most intensive form of air pollution anyone can submit themselves to.” But that is another story.

D. REMOUNDOS

HAVE YOU TRIED?Celeriac (Selinoriza)



Lentils have unfairly been awarded pride of place among vegetable sources of iron. Celeriac (*selinoriza*), a winter root vegetable from Alexandria which resembles a wizened turnip, has ten times more iron weight for weight than lentils. Those with a special need for iron – pregnant and lactating women, teenage girls, young children, and those who have lost blood or had a feverish illness, should benefit from celeriac in their diet. It is also rich in phosphorus, which it contains in favorable ratio to calcium. It is easily digested though being rich in sodium, it is not suitable for inclusion in salt-free diets.

As with most vegetables, it is best not to buy celeriac too big. Cooking is easier if you quarter it before peeling, and rub immediately with lemon to prevent oxidation. It is a bit dry to

be a salad on its own, but mixes very happily with carrot. Grate both finely, and dress with vinaigrette or mayonnaise. Walnuts, chopped dates and apple can be added for interest and extra nourishment.

A warming soup can be made by adding 1/2 kilo of celeriac, chopped and peeled, to two onions and a carrot which have been gently sautéed in oil. Bring to a boil in 1/2 litre vegetable stock with 1/2 bay leaf, and lovage if available. After cooking till tender (about 20 mins) liquidise, and serve with a little yogurt or cream and a dash of nutmeg. As a hot dish, chopped peeled celeriac can be steamed, or gently simmered in stock with onion, carrot and oil, and served with a hollandaise, bechamel, cheese, or *avgolemono*.

D. REMOUNDOS



Our main concern is to look for the best available food products and to look after them in the most perfect way out of respect for our customers.

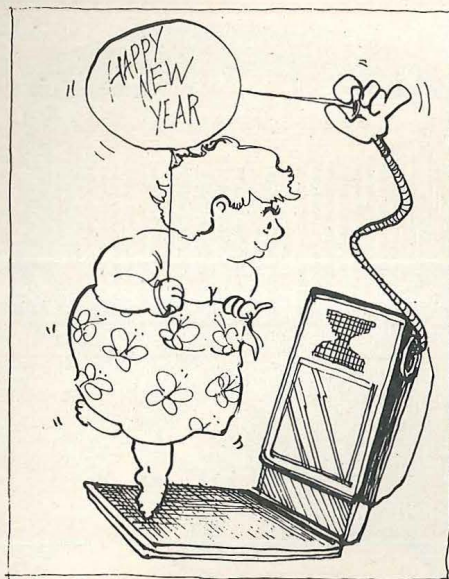


Vassilopoulos

ALFA-BETA 50% more delicatessen than any other store

Deck not these halls

ELIZABETH HERRING



DATELINE U.S.A.: Being in the First World for Christmas is like trying to stay on your Weight Watchers' food plan at the Tour d'Argent. You sit there nobly toying with your 49-calorie broiled grapefruit and some yo-yo nudges your elbow with a loaded dessert trolley. "Bavarois Praline?" purrs the yo-yo. "Reine de Saba? A teeny-tiny slice of La Tarte Des Demoiselles Tatin, perhaps?"

Ah, 'tis the season to be greedy, I suppose, and I'm no exception. But rather than tell you all the things I *want* for Christmas this year, I've decided to list the things I *don't* want — a far easier task.

There's an item, for example, advertised as "The Only Talking Scale With Memory": something I definitely don't want lurking under my tree. This electronic idiot savant "automatically announces your weight in a clear, digitally synthesized voice, and then (if you wish) tells you how much you have gained or lost since your last weighing, automatically shutting itself off after saying 'Have a nice day' or 'Goodbye' (whichever you prefer). Memory buttons enable up to five members of your family to keep track of their weights, and there is a guest button with no memory function." What a perfectly horrible thing to face every morning in the bathroom! Have a nice day, indeed! It even, says the ad, announces "Overload" when weight exceeds 130.5 kilograms. No, I'll keep my \$99.95, thank you, *and* one of my best-kept

secrets. This is definitely no stocking-filler for those of us whose stockings are already amply filled.

Another item I emphatically deny coveting is touted as "the extraordinary new Waterjet Bath Womb". This nefarious contraption resembles a cross between a sarcophagus and a cockpit. Bath Womb is to the bathtub what the Space Shuttle is to the frisbee. It features a Touch-Tone speaker phone system, a four-speaker stereo, something called an "oh-so-soothing Pillow Massage headrest", nine revolutionary new "Cyclo Jets", moisturizing facial mist, a hidden toiletries compartment... and room for two. It even comes in more than 55 designer colors. If you want a puce or chartreuse Bath Womb, ladies and gentlemen, you shall have it. Count me out, though. With my luck, it would go into labor, short circuit, and the very last thing I'd hear, in stereo, would be something like "Disco Duck" or, worse, Debussy.

For \$64.50, Postpaid and Unconditionally Guaranteed, they can keep their Solar-Powered Ventilated Pith Helmet, too. I feel silly enough on the nudist beaches without donning one of these things. "A built-in solar-powered fan in this unique patented pith helmet directs a constant breeze toward your forehead," explains the manufacturer. "Six 1/2-volt solar cells on top power the motor and fan continuously in sunlight (battery pack on underside of brim may be used at night...)." I can see it all now: the lovers stealing away

into the sultry Mediterranean darkness, their twin pith helmets softly whirring, sunburned brows cooled by AA-battery-spawned zephyrs. No, thank you.

Moving right along, Neiman-Marcus, of Dallas, Texas, has a whole treasure trove of chattels they can, in my humble opinion, keep. I, for one, do not want their as yet unnamed "His and Hers Diamonds," 56 carats and 21 carats respectively, and certified "intensely natural yellow" by the Gemmological Institute of America, which, I suspect, had nothing better to do this year. Nor do I want their "carved rhodonite model of a pig. Rose with black markings, realistically carved with questing, upturned snout." It matters not to me that said piglet was rendered, circa 1900, by one Carl Fabergé. \$16,500 is too steep a price for any 2 3/4 inches of stone cold bacon. Nor am I tempted by the doggie cushions "stuffed with at least one million dollars in shredded US currency", \$200 each, or toothpaste in three flavors, Gin, Scotch and Bourbon, "all guaranteed non-alcoholic". The Texans can find other buyers as well for their 14-carat gold-plated hard hat and their black mink garter, one size fits all.

I feel no need to order, also from Dallas, a .410-gauge shotgun called the "Night Charmer", though it's been specifically designed for the female consumer. Advertised as 40 percent smaller than the average shotgun, it has an exclusive built-in light that allows you to aim in the dark. For convenience, the aiming light's special battery has a normal shelf-life of ten years. This gun sounds like the perfect companion piece to the solar-powered pith helmet, but I think I'll take my chances with a less lethal flashlight.

As far as the world of fashion goes this yuletide, I've seen nothing I desire less than a creation from London described as "A Body Map high-waisted minidress in Celtic-inspired print... worn over tight, bell-bottom pants." In the photograph, it looks like something Aubrey Beardsley might have come up with on a bad day and promptly waste-basketed. Says the *New York Times*, designer David Holah's 1986 look "undeniably owes something to the sixties" and, also undeniably, an apology to the rest of us.

So, send me a VCR, Calvin Klein's complete winter line, a vat of YSL's Opium — or even gold, frankincense and myrrh. But I *don't* want to wake up, the first week in 1986, to something that says, "Overload, have a nice day". □



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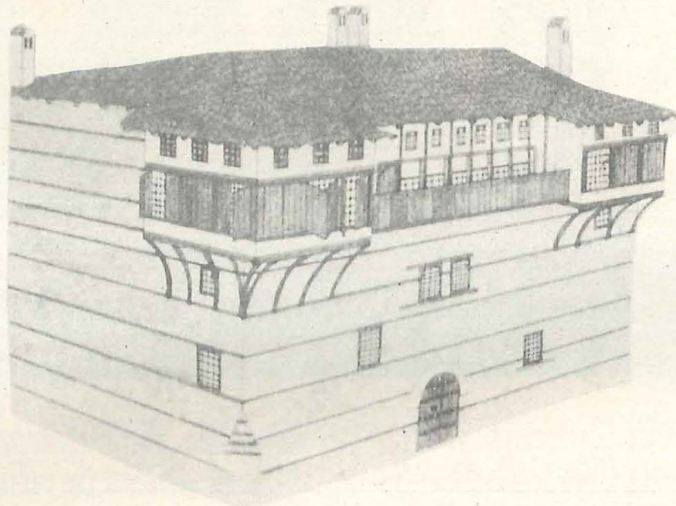
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Everything but the partridge: Christmas gift ideas

by **Dimitra Vassiliou Fotopoulou**

Giving a cardboard cut-and-fold model of a traditional Greek house to a child will not only give him pleasure but will also help an orphaned or abused child now living in the **SOS Village** in Greece. Pictured here, from the five models available, is a traditional home from Kastoria. Prices range from 250 to 440 drs. The SOS Village office in Athens also stocks Christmas cards.



A traditional home of Kastoria

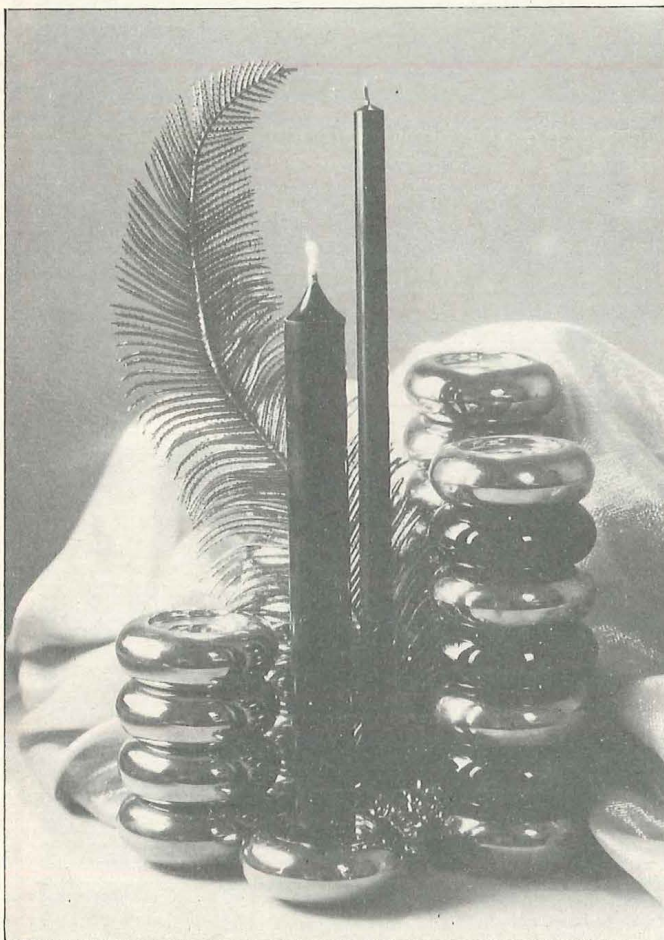
Meli stocks a large variety of candles imported from France (prices start at 400 drs) as well as other gift items in its shops throughout Athens and in other major Greek cities.

Brigitte and Geoff offer personalized gift items in the form of hand-engraved glass and crystal. Although some stock is available in

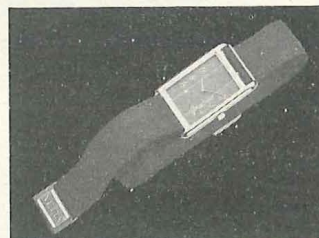
the shop, most glassware is custom ordered. You can also bring your own glassware for engraving. Please call before dropping by because the couple are not always in the shop.

sion movement, and comes in 15 colors. If your tastes are a bit more extravagant, take a look at either the **Beaubourg**, a wristwatch based on a 1930s design, or the **Mocassino**, with an 18-carat gold-plated case, hand-engraved dial and adjustable strap.

The **Benaki Museum** offers a large selection of museum copies in its shop, including silver and gold-plated bronze artifacts, from 600 drs; silkscreened table linen and face cloths, from 300 drs; terracotta fi-

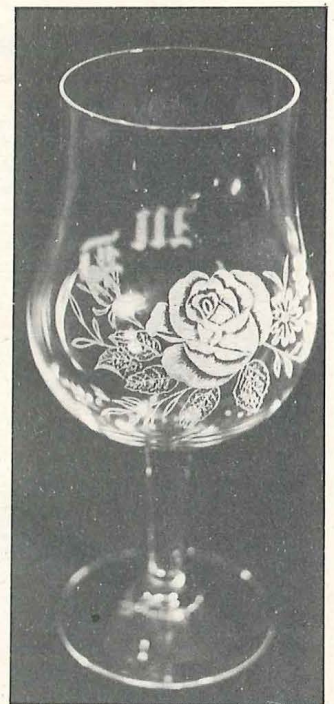


Elegant candles and gifts from Meli



Mocassino: luxury

You may find the watch of your dreams at **Breil International**, wristwatch specialists. Pictured here is the unisex **Pareo** (18,500 drs) made from rubber. The Pareo, made in Switzerland, is water-resistant to 100 meters, has quartz preci-



Hand-engraved glassware



The Pareo watch - a choice of colors



Constructions from the Benaki

gurines, from 800 drs; Byzantine icons painted with gold-leaf, from 12,000 drs; a variety of silver items, from 450 drs; jewelry made from copper, silver, gold-plated silver and gold; a se-



Greek antiques, furniture, jewellery, modern glassware



Pierrot lighting fixture

Original and handcrafted wooden toys and decorations can be found at **To Sinefo**. Pictured here are a clown wall hanging and a lighting fixture disguised as a Pierrot. Please note that To Sinefo is a workshop and does not maintain regular shop hours. It is open from 10 am to 3 pm, Monday through Friday.



Embroidery designs from the Benaki Museum

lection of books based on the museum's exhibitions; books of embroidery designs by Amalia Megapanou, 800 drs each or 1600 drs for a gift set of two; and albums of Greek folk music, 520 drs each. For kids the museum shop offers paper construction kits based on museum exhibits:

for 350 drs; puzzles, 600 drs each; and ceramic tiles that children can paint, 1000 drs.



Music from all over Greece



Silver icons and other items

John Constantoglou creates unusual and imaginative gifts by combining the old and the new. Among the large range of items on sale in his Athens shop are Greek antiques, jewellery, furniture and modern glassware.



Champagne, spirits and wine gift baskets

For the gourmet in your life drop by **Precieux** for a gift basket of French and Greek wines, spirits and champagne or chocolates and candies. If a gift basket doesn't appeal to you, **Precieux** stocks, among other goodies, paté de foie gras, smoked salmon, Daskalides pralines, Destrooper's biscuits, marmalades and teas.

- SOS Village**, Ermou 8. Tel: 323-8048
- Meli**, Skoufa 24a, Kolonaki. Tel: 361-8512
- Brigitte and Geoff**, Kriton 41, Neos Cosmos. Tel: 901-0726, 934-5183
- John Constantoglou**, Athinas 17. Tel: 321-0285
- Breil International**, Voukourestiou 25a, Kolonaki. Tel: 363-1346
- Benaki Museum**, Koumbari 1. Tel: 361-1617
- To Sinefo**, Sotiros 12, Plaka. Tel: 322-7372
- Precieux**, Leoforos Kifissias 293, Kifissia. Tel: 808-6151, 801-5269.

Katey's corner



☆ May your holiday season be joyful and 1986 bring at least one of your heart's desires! In an international community as diverse as the one in Athens, some are celebrating Christmas, for others there is a mid-semester break, and the families from Down Under are off for their vacation when their children are out of school for two or three months. In any event, whether you remain in Athens (where the church schedules can be found in *The Guide This Month*) or go farther afield, have a very special

time - and come back rested and ready for the New Year.

☆ Speaking of being out of the country for the holiday season - Austrian Airlines and Swissair produce whole books of winter ski tours; American Travel and El Al think you should be in Israel for Christmas; AWOG will take you to Israel between Christmas and New Year and skiing the first week in February; and Lufthansa is now saying "guten morgen y'all" in Houston, Texas.

☆ The American Women's Organization of Greece (AWOG) gave a most fashionable finish to 1985. In October a "sparkling" luncheon featuring the internationally acclaimed jewellery of Ilias Lalaounis was held at the Athens Hilton Hotel. The newly-arrived wife of



A talented ceramicist was in the news recently as she opened her new showroom. *Teni*, in *Amarousiou*, is where many foreigners shop for gifts and crockery. The delightful new showroom is full of fun things for Christmas and there are always new ideas and patterns. *Teni's* friendly studio opening was attended by friends, customers and representatives of the press.



Two old friends, Mrs Ioanna Tsatsos and Mrs Ira Triandafillidis, find a quiet moment to chat during the recent reception given by Mrs Karen Basil Mavrides under the auspices of Gallery Zoumboulakis in honor of the publishing of the book *Ira*, about the life and work of Mrs Triandafillidis, a ceramicist. Everyone had a good time at this delightful social occasion honoring both the author, Maria Karavia, and her famous subject.



The Propeller Club Convention was held this year in Savannah, Georgia. At a special reception held at the Ships of the Sea Maritime Museum, National President Frederick W. Hassett was assisted by his wife Katis in guiding a (somewhat drippy) Propeller Club ship's wheel emblem. Delegates from Greece included Port of Piraeus President John Santikos, Port of Piraeus secretary Dr John Bailey, and national vice-president for the Mediterranean and Middle East regions George J. Angelis.

Ambassador Robert Keeley was guest of honor and AWOG president Sylvia Giannacopoulos welcomed all members and their friends. Mr Lalaounis presented a talk on jewellery that was both informative and beautiful, as examples of his past and present collections were shown. A spectacular Metamorphosis gold neck piece was the door prize and donations to AWOG charities were

made from the sale of books. Continuing the fashion theme, November found the AWOG ladies again at the Hilton viewing the elegant furs of Tzelalis while enjoying their Thanksgiving dinner. For more information about AWOG and its activities, telephone Wendy at 801-8495 or 801-9826 daily except Monday from 10:30 a.m. to 1:30 p.m.

☆ Everybody's Talking

About: the imminent appearance of the *Pegasus*, Epirotiki Lines' new flagship. The entire Potamianos family has been closely involved with her refurbishing, but Nadia Potamianos is checking personally to see that all the appointments, right down to the individual staterooms, are perfect. The *Pegasus* should be making her debut in the next few days.

☆ Many Christmas bazaars are yet ahead, so check *focus* for dates. You must still have many holes to fill in your Christmas gift list, and what better way to catch the festive spirit than to be surrounded by lovely handmade goodies and cheerful shoppers. Take the kids along, too. There are always bargains to be found.

☆ The official boards of both the Hellenic-American Chamber of Commerce and the Propeller Club of the United



The Athenaeum Inter-Continental Hotel provided the venue for two ethnic festivals. First, newly arrived Austrian Ambassador Helmut Strasser was guest of honor at the beautiful "Taste of Vienna" Austrian Festival sponsored by Mr Gerhard Altmann of the Austrian Tourist Office and Mr Johann Kurzbauer, Regional Manager (Greece) of Austrian Airlines. Enjoying the specially prepared Viennese cuisine at the opening gala dinner are (from left) Mrs Kurzbauer, Mr Altmann, Mrs Isolde Gatti, Ambassador Strasser, Mrs Gabriella Svatta, Commercial Attache of the Austrian Embassy, and Mr J.E. Gatti, manager of the Inter-Continental. Austrian musicians were flown in from Vienna to entertain the guests.



Next, the opening of the Cyprus Festival provided opportunities for guests to enjoy an amazing variety of Cypriot specialties accompanied by music and dancing. Caught in the course of the evening are those responsible for arranging the festival fun: (from left) Mr George Dimitriou, director for Greece and Switzerland, and from Cyprus, Mr Stavros Galatariotis, chairman of Cyprus Airways and Mr A. Andronikou, director-general, and Mr Chris Georgiadis, chairman, of the Cyprus Tourist Organization.

States held special functions honoring newly-arrived American Ambassador Robert Keeley. These were welcome opportunities for board members to meet the ambassador.

☆ Former Athenians revisited: in Charlotte, North Carolina, I had a chance to

chat with Roy (Board of the Propeller Club, Port of Piraeus) and Sandy (twice AWOG President 1980-82) Stevenson and found them well and happy; at a breakfast at the Mills Hotel in Charleston, South Carolina, I ran into former American Ambassador to Lebanon G. McMurtrie Godley, and finally, I saw

former US Embassy staffer Terry Grant (now stationed in Istanbul) at the Propeller Club Convention in Savannah, Georgia.

☆ I have been reminded that the extremely useful *Network* book of information on living in Greece is still available. You can find copies at Eleftheroudakis, Compendium and Pantelidis Bookstores and at the A-B Supermarket at Psychico.

☆ The beautiful Athens College Theatre has printed its December program. If you want to be sure not to miss anything, just stop by Athens College, between Psychico and Filothei, to pick up a copy. For questions, the telephone number there is 671-7523.

☆ The American Community Schools (ACS) thought it might be fun to produce an official holiday card for the use of the parents, teachers and students. For the artwork, a contest was held at the Kifissia Elementary School

in which students from kindergarten to fifth grade took part. Three ACS art teachers, John Demos, Cim Anderson and Imara Papisideri, together with Paul Anastasi, Editor of *The Athens Star* and Yours Truly, were chosen to select the winners. They were: Heather White (Kindergarten); Mahmoud Kebbie (First Grade); Friederike von Kotzebue (First Grade); Daniella Wirta (First Grade); Jennifer Appleby (Kindergarten) and Christie Parrack (Fourth Grade).



The Indian Association of Greece (President Mr Balu Pazhayannur) and the Indo-Hellenic Society for Cultural Relations (President Mr Basil Vitsaxis) recently presented an Indo-Greek Cultural Evening in cooperation with the Embassy of India. Held at Moraitis School, the event included poetry, instrumental music and dance. Indian Ambassador Beni Prasad Aggarwal addressed society members and their friends and launched Unani Kavigha, a book of Greek poetry translated into Hindi.

Studying the stars

"I'm more interested in teaching than in doing charts," says Lebanese astrologer Nadia Shakhshir. "I've noticed people in this field don't like to



Nadia Shakhshir

give information – they tend to keep it to themselves as though it's a secret."

Nadia, who holds a diploma from the Mayo School of Astrology in London, has devised a 12-lesson basic astrology course complete with individual lesson books. "I learned the hard way but I've tried to simplify it so that after 12 lessons students have learned to draw their own natal chart and can start to interpret it. Once you know how to draw the chart it takes minutes. Then it's up to you to interpret it. That could take a lifetime."

Astrology uses the facts revealed by astronomy – the positions of the sun, moon and planets – as indicators of influences affecting human experience. "It's not an innate ability like clairvoyance or telepathy," Nadia insists, "nor is it fortune telling. From an individual's chart, drawn according to the exact hour and place of birth, an astrologer makes deductions about personality and evaluates future trends. She assesses the individual's *potential* for development."

What a good astrologer does not do, and Nadia signed an undertaking to this effect after her training, is tell a client what to do. "Suppose someone comes to have her chart compared with her fiancé's. She says she's going to marry this chap and wants to know if their charts are compatible.

"Can I take the responsibility on my shoulders and tell her she can't marry this man? I will say you are compatible in these areas, you may have some problems in those. Basically astrology has helped me to be aware of my weaknesses and to take advantage of my strengths, but we all have a free will."

Nadia, 32, was born in Beirut of an Austrian mother and a Lebanese father and came to Athens five years ago when her husband was transferred here. Aside from astrology, her other consuming passion is bridge, which she often plays several times a week. "I never learned when I was young but my mother, one of the big champions in Beirut, came for an extended visit and my husband plays so I took lessons. I love it."

Have Nadia and her husband settled permanently in Greece? "It depends on my husband's work. Probably not. We could leave tomorrow or stay for three or four more years. But I think wherever you go, if you have bridge and astrology it's just fine."

Tuning body and soul

"I believe man can have control over his life," says Bob Najemy, founder of the Helianthos (Sunflower) Yoga School and the Center for Harmonious Living. "If he's not healthy, he can make himself healthy; if he's not happy, he can make himself happy. There are things he can do to harmonize the functioning of his physical body and his mind."

Bob, 39, grew up in Massachusetts and went to high school in Lebanon where his father was a professor and later Dean of Students at the American University of Beirut. After completing a degree in chemical engineering he got a job as a computer engineer with Uniroyal Chemical Company in Baton Rouge, Louisiana.

"I started to have what you might call an identity crisis. I had everything a man is supposed to have to be happy – a good job, a house, a car, close friends – and yet life didn't seem to have any meaning. I had already given up the idea of religion, in fact as a high school student I'd written a paper on how man had created the concept of God to relax his fears about life.

"In a deep depression I decided to commit suicide but on the chosen day something happened. I can't really explain it, but I went to a bookstore, bought a book by Alan Watts (*The Joyous Cosmology*), handed in my resignation the next day and moved to Boston. I began to study everything I could find about the meaning of life and realized there was something basic in all the (philosophical and metaphysical) systems. I really think the mind and body are like engines and there are certain universal ways of tuning them." □

For the next five years he applied the tuning process to himself while teaching both in America and in Beirut. In 1976 he came to Athens and with four students started a small yoga school in Pangrati. Except for several trips to an ashram near Bangalore, India, he has been here ever since.

The school's activities have expanded to teacher training classes (and branch schools opened by former students), a monthly magazine, a lending library with books, magazines and cassettes in Greek and English, and a program of lectures and seminars, mostly in Greek.

Bob and his Greek wife live in a small room at the Center for Harmonious Living, in Halandri, and are presently deciding whether or not to have a child.

"We live simply. We have no social life, no furniture, we sleep on a flokati. We're here all the time, working until 11



Bob Najemy

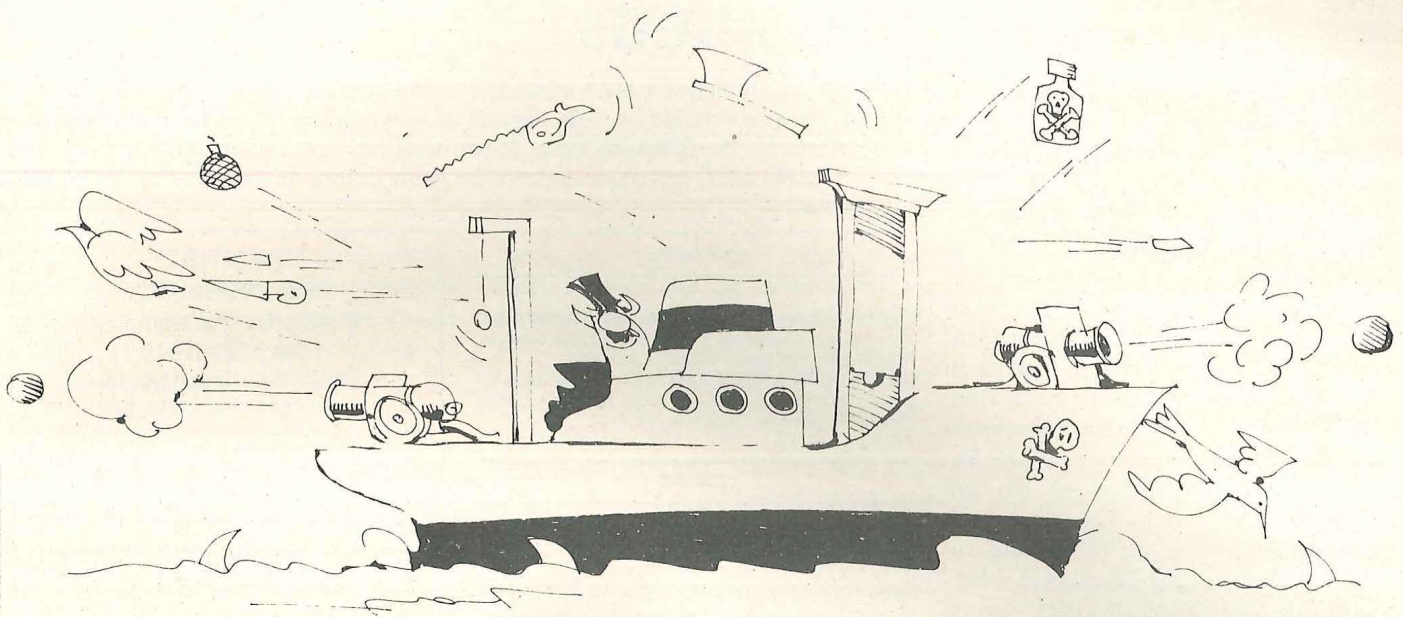
or 12 pm. My wife teaches some of the exercise classes and takes a salary for that but I take no money for my work. I like the idea that what I'm doing is an offering. If I had a child I think I'd have to think differently.

"Having a child is one form of creativity, but there are other forms – writing, teaching, creating this center. For us this is our child."

The center's expenses are covered by registration fees and fees for classes and individual consultations. For the latter, students put whatever sum they consider appropriate into a box on the wall, and those who are unable to pay can exchange work for consultations on an hour-for-hour basis.

"The center takes (money) only in order to survive and continue. We'd like to expand its effect by creating a retreat center outside Athens where people can come for a week or a month, to take a seminar, go on a short fast, to think about life." □

Antonis Kalamaras



The cruise that failed

At a cocktail party the other day I ran into Milto Polykaravakis, the shipping tycoon, whom I hadn't seen in a long time. Shipping tycoons these days have no reason to look happy and Milto was no exception. Indeed, he was puffing on his Corona Corona with decidedly less gusto than usual.

"You don't seem too overjoyed," I remarked to him. He eyed me beadily and asked: "Do you see anything on the horizon that calls for joy and happiness?" I admitted I did not. Then he took a deep draught from the glass in his hand and said, "I nearly had it made with that cruise I had planned for the *Assimina* last month but it didn't work out in the end and I had to cancel it. Nothing seems to work out these days."

"Yes, I heard that the State Department's travel advisory last summer, after the TWA hijacking, played hell with cruise bookings from the United States," I remarked.

"Exactly," he said. "I was faced with the prospect of cancelling the *Assimina*'s last cruise of the season when I had a brilliant idea. The nature of it was such that I had to keep it rather quiet at the time, but now that it's fallen through I don't mind telling you about it."

I could see a long narrative coming so I excused myself to get a refill at the bar and came back to hear the story.

"The idea came to me after the Israelis blasted the PLO headquarters in Tunis. I thought to myself, those people must really be living under a

tremendous strain, not knowing whether they'll come out dead or alive from their next operation and not knowing, also, when some attack like the Israeli one will come along and blow them to kingdom come. They all probably need some kind of rest and relaxation, they've got plenty of money and there's a hell of a lot of them about. So my idea was to organize a seven-day Aegean cruise to the Greek islands and Turkey for international freedom fighters and members of radical liberation fronts from all over the world. I would tailor the cruise to their particular requirements and they would also get a chance to meet and get to know each other in an ideal setting. Don't you think that was a good idea?"

"Tremendous," I said, "I wonder why nobody ever thought of it before."

"Beats me, too. Anyway, I got cracking on it at once. I sent out circulars to Libya, Tunis, Lebanon, Syria, Iraq, Iran, India, the Philippines, Cuba, Nicaragua, El Salvador, Peru, Bolivia, Mauritania, the Chad, Namibia, Zimbabwe, Uganda and one or two other places. Also to a number of international arms merchants whose names and addresses I got from a Reader's Digest mailing list that accidentally came over our computer when somebody pressed the wrong button.

"Then I sat down with my staff to work out the cruise itinerary and the shore excursions. We had to do this rather cleverly because although we were advocating total rest and relaxa-

tion in our promotion for the cruise, we were also anxious to take our passengers to places and show them things that would arouse and stimulate their professional interest."

This sounded rather intriguing so I decided to forgo a second refill at the bar which might interrupt his train of thought.

"Such as?" I queried.

"Such as a short stop at Aegina, for instance, for a look-see at the notorious prison building there. Brief visits to the old camps at Makronissos and Yaros with perhaps a retired guard as a guide-lecturer. And a two-hour call at Poros for a quick tour of the old slaughterhouse by the sea. The Rhodes call would include special permission to enter the dungeons in the Palace of the Grand Masters. At Istanbul we had planned to arrange a small memorial service at the monument of Kheir-ed-Din Barbarossa who was, as you know, the greatest pirate the Mediterranean has ever known and who became High Admiral of the Ottoman fleet."

"What about entertainment on board?" I asked.

"Oh, I worked out a marvellous program with my cruise manager. Not a dull moment throughout the cruise. First of all, the finest selection of 'nasties' on the in-house video system — you know, movies like *Driller Killer*, about the maniac who kills with a Black and Decker, or *The Wizard of Gore* where a stage magician really sees a woman in half or *The Texas Chainsaw Massacre*, *Scream Bloody*

Murder, The Severed Arm and many others. Trap shooting from the Promenade Deck, weather permitting, using live pigeons and guns supplied by the ship or 'bring your own'; an evening of Cyrenaic folk dances performed by members of Colonel Qaddafi's female bodyguard; a nine-hour reading of two historic speeches by Fidel Castro for Spanish-speaking passengers in the El Dorado Lounge; an underwater demolition refresher course by the swimming pool every afternoon before tea; nightly sessions of Russian roulette in the ship's casino with many prizes from the Duty Free boutique for the winners and a de luxe funeral at sea for the losers; a Fancy Dress Ball on the last night but one, with 'Come as your favorite hostage' as the theme and, on the last night, a gala dinner and a fireworks display on the sun deck topped by a grand finale where a scale model of an American embassy is blown to smithereens by three bazooka-armed cruise hostesses wearing Che Guevara berets and nothing else. Isn't that simply fantastic?"

"Out of this world," I murmured.

"We were booked solid by the end of October. Nine hundred and sixty passengers at full season fares and 40 arms merchants in the de luxe suites who also paid a small fortune to rent space throughout the ship for promotional displays of their latest merchandise. Three more cruises like that and we would have wiped out all the losses of the American travel advisory and made a small profit in the bargain.

"Then the Americans did it again. They went and kidnapped the people involved in the *Achille Lauro* exercise and the roof caved in. One cancellation after another. And can you blame them? What was there to prevent the *Lexington* from suddenly appearing over the horizon and taking the *Assimina* in tow to Norfolk, Virginia and having the INS clap all its passengers in jail for entering the United States without a visa, or for carrying arms without a license? No, they weren't taking any such chance and that left yours truly holding the bag. Now, my friend, do you still want to know why I don't look too happy?"

I clucked sympathetically and said to him: "It's too late for it now, but here's an idea for a cruise next year, if you think it can work out."

"What's that?" he asked, a glimmer of hope flickering in his eyes.

"A special cruise for secret service agents and anti-terrorist squads. I could think up a dandy schedule for you," I said. □

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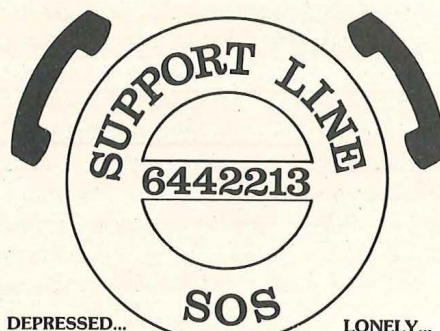
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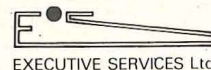
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food Confections for Christmas

by Vilma Liacouras Chantiles



Christmas and confections belong together. On the holiday that excites hope and good will, sweet flavors blend perfectly with sweet attitudes.

This notion crystallized among the ancient Greeks: the word *glyko* (sweet) was used when referring to a sweet personality, sweet speech, and the sweet sound of voices (and it still is). The ancient words for pastries and cakes (*pemmata*) and for sweetmeats (*tragimata*) may have dropped from everyday usage, but not the ancient ideas of flowery leavened cakes, fresh spiced confections, oil and honey cakes, and sweet cakes of every conceivable size, shape and topping.

Ancient concept and contemporary practice merge beautifully in Athens where pastry shops (*zacharoplasteia*) thrive in every neighborhood square and shopping district. I am easily intoxicated by the friendliness and aromas of such shops. Athens pastry shops, while each having its own specialties and character, fall into two broad categories – those from which you buy confections to take home and those where you can sit and enjoy your treat on the spot.

In the heart of Athens' central shopping district, Evangelos Pappas Zaharoplastiki (Evripidou 44) is the essence of the traditional sweet shop. As I walk up and down its many aisles, befuddled by the overwhelming abundance on the counters and in the showcases, the owner, Evangelos Pappas, a grandson of the founder, describes his confections and how to make them.

"For Christmas, we specialize in the family of sweets known in the business as *glyka okas*," he says. (*Oka*, a term introduced during the Turkish occupation, refers to the system of weights used in Greece before the advent of the metric system.) "*Kourambiedes* are the most popular," he continues, referring to the cakes hand-rolled into fancy shapes and sprinkled with rose water and confectioners' (icing) sugar (his recipe follows) "and *melomakarona*," small spicy cakes, sprinkled with nuts and steeped in syrup. "For Easter we make *koulourakia paschalina* and chocolate animals," he adds.

At the left of the large shop, Leonidas Gougaras, a salesman, presides over the spoon sweets (*glyka tou koutaliou*) in-

cluding the highly prized cherry, pargamon, orange and fig concoctions. At another counter, Anna Ioannou weighs *loukoumia*, cornstarch (cornflour) gel candies, probably the sweetest and most popular of all. This shop, which has been in business since 1920, also fills special orders for weddings and baptisms, and sells *petimezi* (must syrup) and glazed fruits to use in your own baking at home.

KOURAMBIEDES

Evangelos Pappas graciously shares this recipe. These are exact measurements from the pastry chef who makes the confections for the shop.

1 kilo Fytini *elaiis* (olive oil margarine)
200 grams *boutyro galaktos* (sweet butter)
350 grams *zachari ahni* (confectioners' or icing sugar), more for sprinkling
5 grams *aroma vanilias* (vanilla powder)
1/4 ouzo-glass cognac (2 1/2 tablespoons)
Grated rind from 1 orange
2 1/2 kilos *malako alevri* (soft all-purpose flour)
150 grams almonds, toasted and ground
Rose water for sprinkling

Beat the oil and butter until fluffy. Add the sugar, vanilla, cognac and grated rind. Continue beating and gradually add the flour. Knead with your hands; add the almonds and knead more. Break off small pieces and roll into traditional S shapes, half-moons and triangles. Set on baking sheets and bake at 200° C (400° F) until *rodokokkina* (ruddy). Remove from pans and cool on cake racks. Sprinkle lightly with rose water. Sift confectioners' sugar over the *kourambiedes*. Serve with the sugar on top. Store in closed containers. Makes 3 kilos.

In Kifissia, Varsos (Kassaveti 5) is the giant sweet center – both a *patisserie*, or pastry shop, where you can sit at a table and be served, and a huge store with all kinds of baking fragrances coming out of the kitchen. Outdoors, there are tables on the pavement, where you can watch the street activities while nibbling confections. Indoors, everything seems to be created on a huge scale: high ceilings overhead cover the long wide shop, and huge counters hold vast quantities of every pastry imaginable. Workers carry enormous trays laden with Danish,

French, Turkish, and Greek specialties. There are also milk and dairy products.

The first Varsos shop, opened in 1892, was located in central Athens until 1922. Among the specialties made here are custards and puddings, yogurt *sakoulas* (thickened by straining out the whey), yogurt variations with honey and nuts, whipped cream, and ice creams. The pastries range from *profiteroles* and *charlottes*, to *diples*, *ravani*, *karydopita*, and *kopenhai* – all traditional sweets – and *skaltsounia*, among the most delicious I've tasted (recipe follows).



SKALTSOUNIA

Vassilis Varsos, grandson of the founder, gave me the ingredients for his delicious pastry. I suggest these amounts, but you can perfect the recipe to your own taste and shape the *skaltsounia* large or small.

3 cups almonds, blanched and finely ground
1 cup sugar
1 1/2 cups glazed fruits ("mostly apricot"), cut into small bits
1 cup walnuts, chopped
Ground cinnamon
Confectioners' (icing) sugar for sprinkling

Grind the almonds and sugar together to make a paste. (Other pastry chefs use some egg white to bind the paste or marzipan, but the Varsos pastry makers do not.) Roll out to use as pastry dough. It may be easier to roll out one pastry at a time. Mix the glazed fruits and walnuts for the stuffing. Place a heaping spoonful of the fruit-nut mixture on the almond paste. Fold over to make a half-moon (the Varsos *skaltsounia* are about 12 x 5 cm). Cut around the edges with a pastry cutter. Stuff all the pastries and set on cookie sheets. Sprinkle with cinnamon. Bake in moderate oven (175° C or 35° F) for about 15 minutes until firm. Remove from pan and cool slightly, then sift the sugar to cover both sides of the *skaltsounia*. Makes about 20. □

Have you ever stopped to think how many sports originated or received a boost in Greece?

Archery: The ancient Greeks used a bow made of wood, horn and sinew. Unstrung, it took the form of the letter C. It was a bow of this type that Ulysses used to shoot down his wife's admirers.

Backgammon: The ancient Greeks had a game called abacus, which was very similar to today's backgammon, or *tavli*.

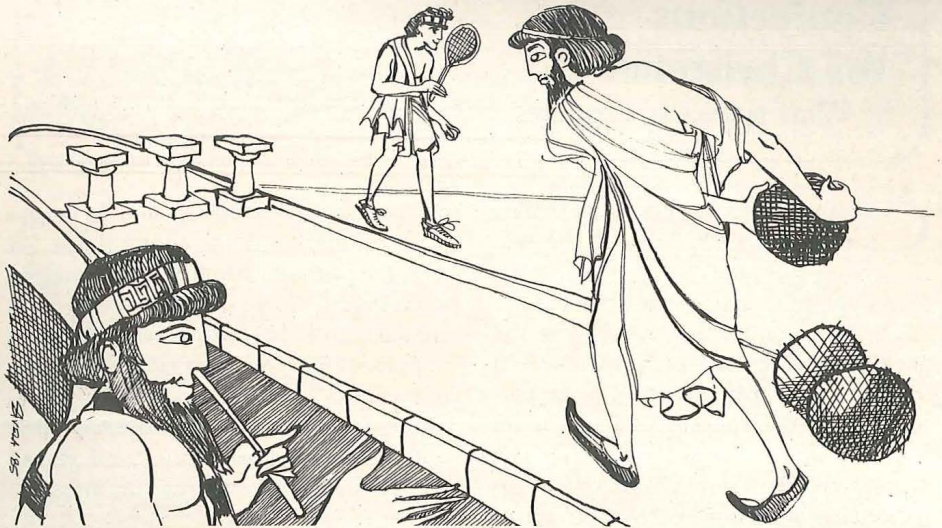
Bowling: In the *Odyssey* Homer mentions a party, held to celebrate Odysseus' return home, at which the guests "pushed stones". Many think this was the earliest version of the game we now know as bowling.

Boxing: This sport has been credited to Theseus, who around 900 BC "entertained" spectators with his fists. Theseus is pictured as an individual who loved the sight of spilled blood - so long as it was not his own.

Bull fighting: Bull fighting is supposed to have originated not in Spain but in Crete, the land of the Minotaur.

Cock fighting: Pitting two cocks against each other was a favorite pastime of the ancient Greeks.

Football: It's long been accepted that



football was known to the ancient Greeks. The Greeks of 500 BC called it *follos*.

Gymnastics: The word itself is derived from the ancient Greek term for athletic or disciplinary exercises.

Hockey: The Greeks of about 500 BC played a game similar to what we know as field hockey.

Horseshoe pitching: A Greek coin, now in the British Museum, proves that the Greeks shod horses as early as 200 BC. Cavalry soldiers made a game of pitching horseshoes at stakes.

Lawn tennis: Walter C. Wingfield, a British army officer who 'invented' tennis in 1872, admitted that his game was patterned on one played by the ancient Greeks.

Olympic Games: Incontestably Greek in origin, the ancient Olympic Games date back to 776 BC. They were patterned after regular ceremonial contests which took place in Greece as far back as 1453 BC.

Tug-of-war: The Greek are said to have invented the tug-of-war to develop soldiers' muscles. □

Pointers

Dimitra Vassiliou Fotopoulou



Boutari's 1983-vintage wines

Boutari has launched its 1983 vintage Goumenissa and Naoussa wines. Both wines are notable for their bright red color and fine bouquet. **Olga** is a new maternity-wear shop at Kolokotroni 3 in the center of Athens. Olga has dresses, ensembles, pants, and jeans from such well-known fashion houses as Ballon, Les Mamans de Tartine, Alirel and Brimel. The shop also stocks specially designed support underwear, and clothing for babies up to six months old. **Je Reviens** offers

a special menu for cocktail parties and receptions in your own home at the special price of 600 drs per person. Sandwiches, open canapés, tenderloin souvlaki, chicken livers in bacon, lamb cutlets, meat balls, quiche Lorraine, croquettes, sausages in bacon, and cheese pies are among the tidbits available. Je Reviens also offers a dinner



Denim maternity overalls from Olga

menus for all occasions. Je Reviens, Xenokratous 49, telephone 721-1174 or 721-0535, is managed by Yiannis Vassilopoulos. **Daphne Valente's** new collection, inspired by Tolstoy's heroine Anna Karenina, features oversized coats, fur-lined jackets, large and loose or narrow skirts, reversible cuffs in velvet and fur. Dominant colors are black, green, mauve and blue. For evening wear there are jackets in black satin, tapestry and lamé. Daphne Valente also designs belts, buttons and faux bijoux and plans to export her clothes to England and Italy. Her studio is at Akadimias 26.



Daphne Valente: reversible tapestry evening jacket

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

Athens: Cultural Capital of Europe 1985 comes to a close this month with theatre performances and a film festival which began last month.

The **Bayerisches Staatsschauspiel München** will give performances of two plays by F.K. Wächter –

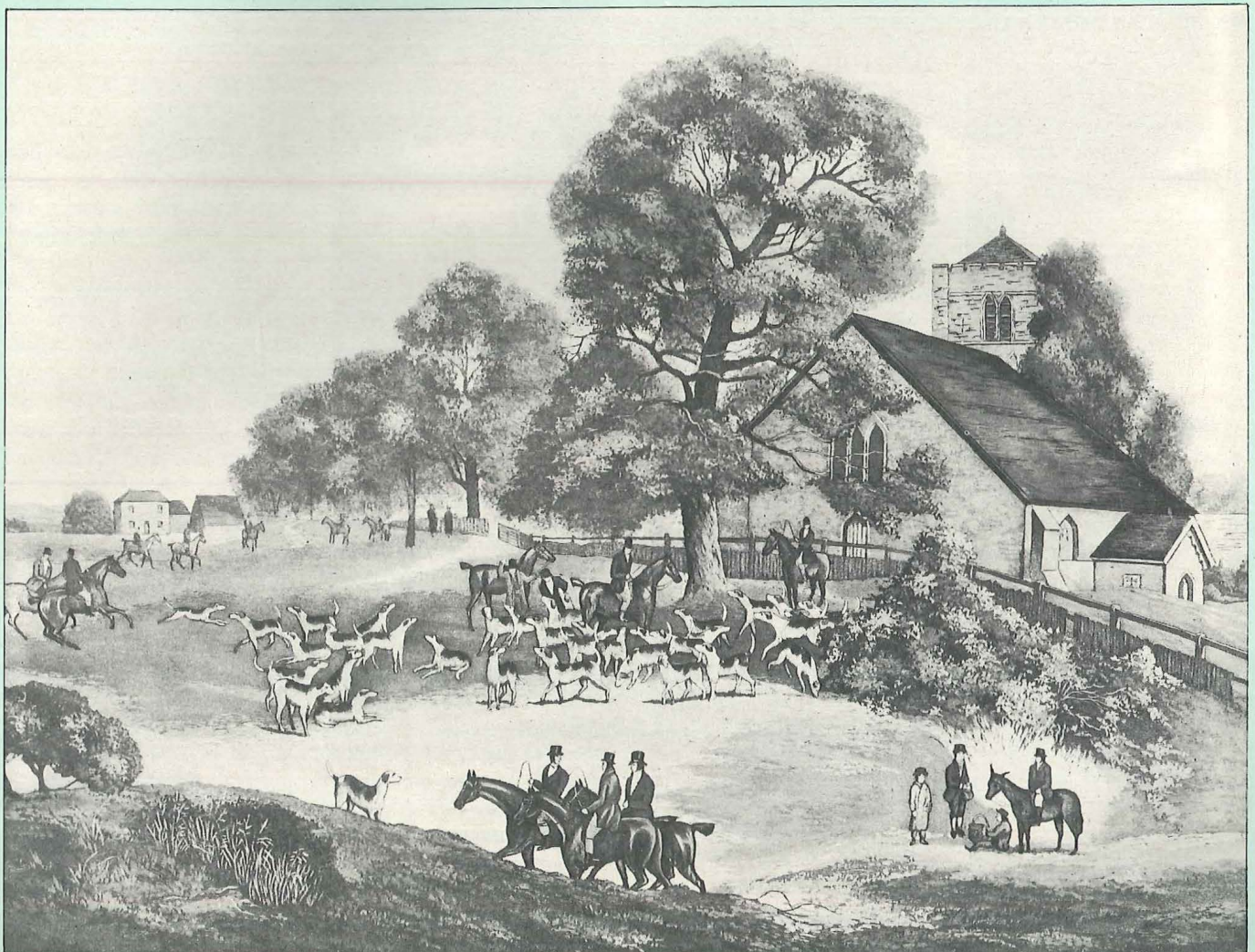
Nach Aschenfeld on December 11 and *Kiebich und Dutz* on December 12 – at the Ethniko Theatro, Ayios Konstantinos 20, telephone 522-0585/7.

Earlier in the month, **films** which have won first prize at the Thessaloniki Film Festival since 1960 will be screened at the Opera Theatre, until December 5. Animated films dating from the early days of cinema to

the present will be shown at the Pallas Theatre, in Voukourestiou Street, from December 2 through 8. New European films chosen by the cinema magazine *Cahiers du Cinema* will follow at the Pallas Theatre, December 12 to 18. Fifteen films representing the new poetic trend in European cinema will be screened. Children have not been forgotten: the Pallas Theatre

has dedicated four mornings, December 26 through 29, 10 am to 1 pm, to cartoons and children's films. Screenings will be followed by a *panygyri* outside the theatre.

On December 13, 14 and 15 Mimis Plessas' **Athenian Panorama** in conjunction with Yiannis Fleri's **Contemporary Ballet** group will give performances at Athens College.



"The Surrey Foxhounds" (1824) at Jill Yakas' Gallery



Tasos Matzavinou at Zalokosta

bazaars

AWOG chairwoman Becky Haugen says "all types of handmade Christmas items will be on sale - from ornaments to gingerbread houses," at the **AWOG Christmas Bazaar** at the American Community Schools in Halandri on De-

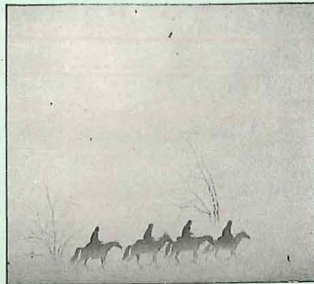


Margaret Drabble (lectures)

ember 7, from 9 am to 2 pm. "While shoppers snack on quiche and wine," she adds, "the little ones can run off to the kids' corner to shop for Mom and Dad and see Santa."

Other bazaars that you shouldn't miss include the **German Bazaar** at the German School in Maroussi Paradissos, north of the Olympic Stadium, on November 30, 10 am to 6 pm, and on December 1, 10 am to 1 pm; the **Italian Bazaar** at the Italian Institute, Patission 47, on De-

ember 7, from 10 am to 2 pm; and the **Athens College Bazaar** at Athens College in Psychico on December 7 and 8, 10 am to 6 pm.



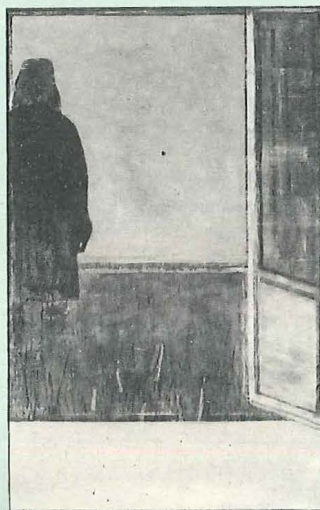
Tassos Hadzis



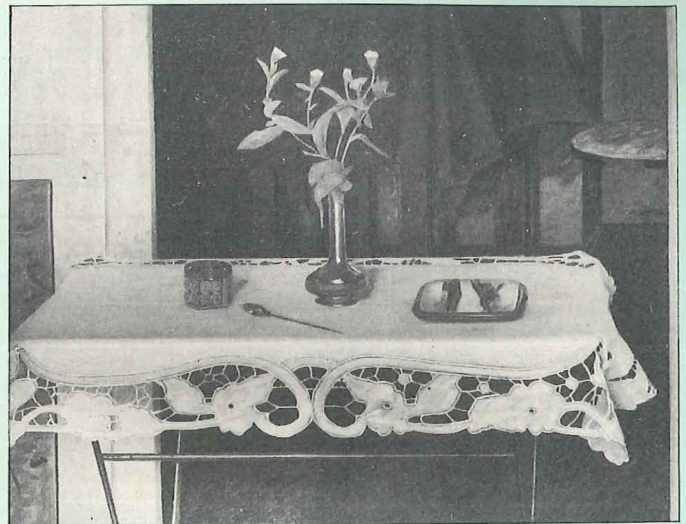
Michael Holroyd (lectures)

photography

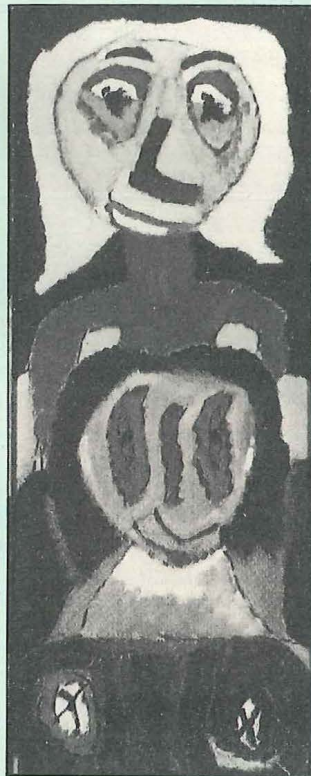
The National Institute for the Deaf in Italy, in cooperation with the Photographic Club of Padua, is sponsoring the first-ever **photographic competition for deaf photographers**. Application forms can be obtained by writing to the Greek Photographic Association at Ypatia 5, Athens 105 57.



Kostas Gitziris



Andreas Fokas at Ora



Kostas Rafiopoulos at Aithousa Tehnis Psychicou

The Greek Photographic Association is sponsoring a series of seminars on Mondays and Tuesdays from 8:30 to 10 pm. Call 322-8925 between 8 and 9:30 pm on Tuesday or Thursday for details.

John A. Pack, the director of The Aegean School of Fine Arts on Paros, will be exhibiting his work at Fotohoros this month. Pack's interest in photography began while he was still in high school, and his desire to teach photography crys-

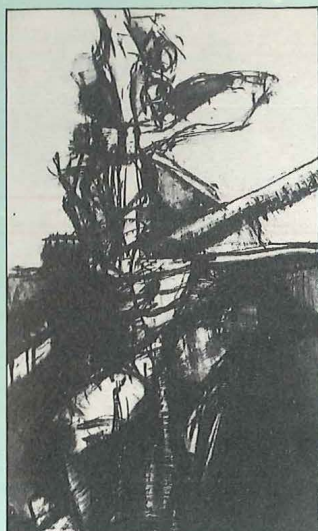
tallized in college. Because he was unhappy with the teaching methods employed there, he developed his own alternative curriculum and working contacts. In 1983 he joined The Aegean School as a photography instructor and this summer was appointed director of the school.

music

This month, Australia's **La Romanesca** will be performing the music of medieval Italy and France at the Athens College Theatre on December 2, at the Estia in Nea Smyrni on December 3, at the Astir Hotel in Patra on December 4, on Corfu on December 5, in Iraklion on December 7 and in Hania on December 8.



Scene from "Das Andere Lächeln" (screenings)



Yiannis Tzermias at Medusa

art

Neo-realist Yiannis Psychopedis' exhibition, *Selections 1962-1972*, at Aithousa Tehnis Iakinthos, from December 2 to 31, is made up

of works chosen by the artist from his personal collection as representations of the 1960s. Psychopedis, who lives in both Greece and West Germany, is considered one of the most important members of the sixties generation of artists.

Zygos is presenting two one-woman exhibitions and a group show from December 10 until the end of this year. Sculptress Rosa Iliou will show a series of her latest sculpture in aluminum and bronze as well as jewelry made from silver and semi-precious stones while artist Katerina Zaka, exhibiting in Greece for the first time, will present an art hybrid cloned from collage and painting.

Fifty works in small dimensions were created especially for Epidorpia

Twenty young artists are taking part in this year's Athens: Art 1985 exhibition sponsored by the Pnevmatiko Kentro of Athens. The municipality hopes to honor the students of the Polytechnic through this group show comprising 54 works.

Book Guide to Children's Books. The guide covers all types of books from picture books to stories, poetry and humor and books to help with homework and hobbies. In addition to short reviews of 600 of the best children's books printed in the UK, it also



Stratos Fountoulis at Dada

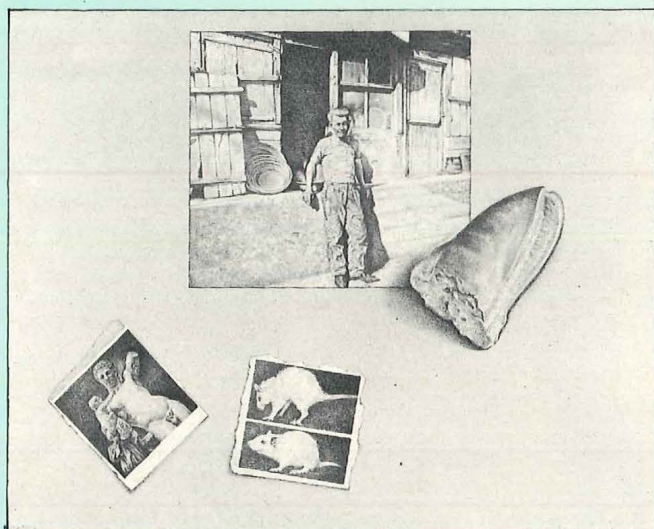
Athens: Art 1985 will continue until December 31 at the Cultural Center of Parkos Eleftherias, formerly EAT-EAS.

offers assessments of 28 encyclopedias available in Britain as well as three articles ("How to help your child to become a reader" by Elaine Moss, "Multi-cultural and multi-ethnic books" by Beverly Anderson and "The importance of story" by Edward Blishen) geared to helping parents assess their children's reading needs.

kids

The editors of *The Good Book Guide*, the Queen's-Award-winning book-review magazine, have published, with the help of several experienced reviewers of children's books, a new edition of **The Good**

All titles, including *The Good Book Guide to Children's Books* itself (£3.95 including postage and handling), can be ordered

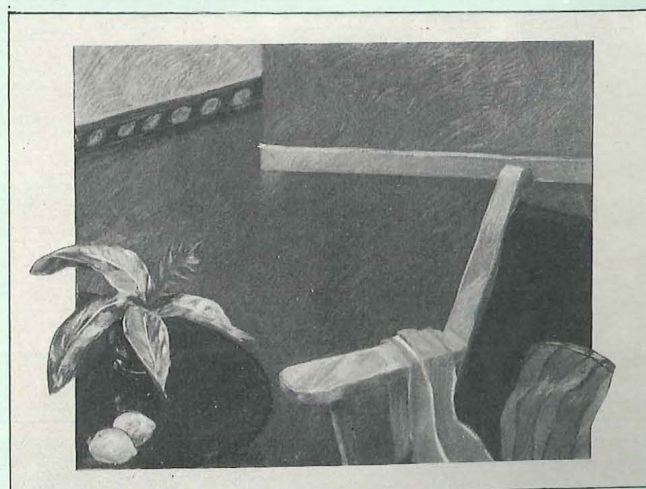


Yiannis Psychopedis (art)

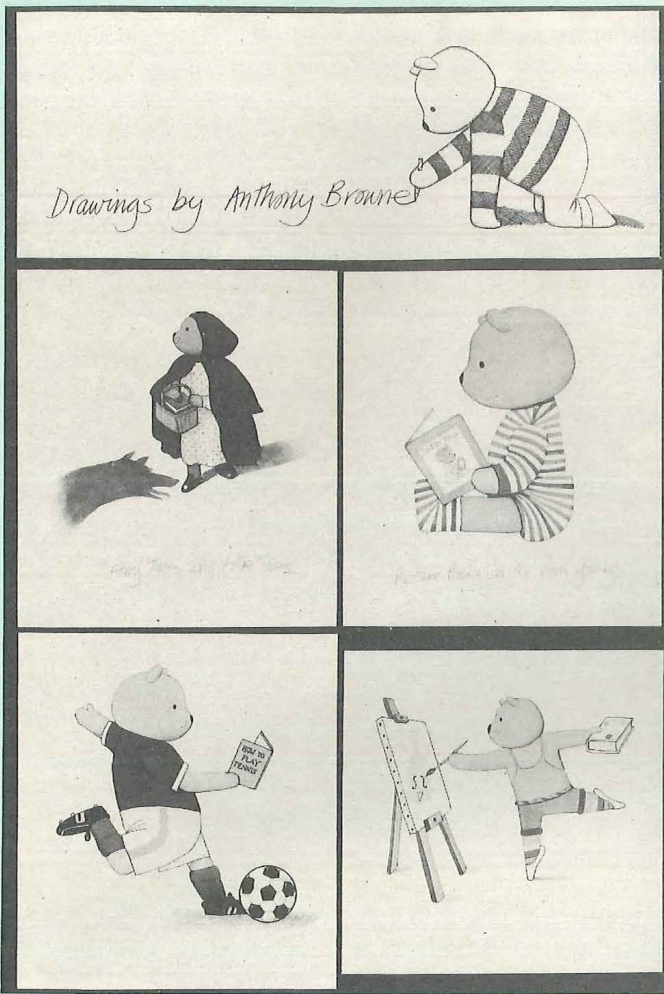


Abstract "Figure" by Angelos Haralambos, Athens: Art 1985

1985 by Peli Angelopoulou, Angelos, Yiannis Antonopoulos, Themis Avyerinos, Gerasimos Dionatos, Elli Drakopoulou, Tasos Zografos, Yiorgos Kalakalas, Tasos Kouris, Nikos Kourouniotis, Katy Mavromati, Economidou, Papyiannis, Polimeris, Tsiouris and other long-time associates of the gallery. *Epidorpia*, by the way, means desert and this exhibition is a nice way to top off the year.

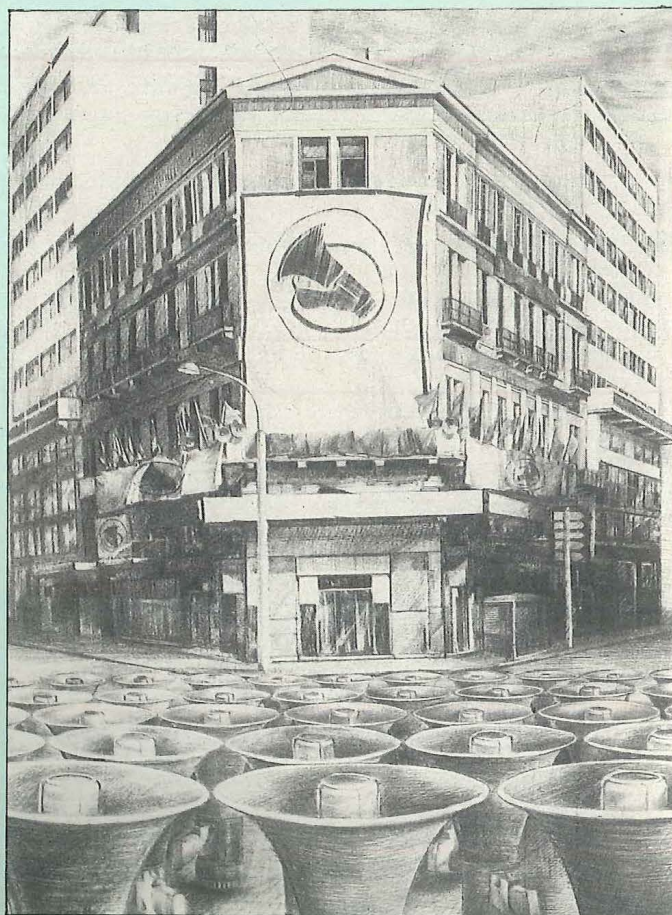


M. Amarandos at the Athenaeum Art Gallery



Drawings by Anthony Browne

"The Good Book Guide to Children's Books" (kids)



"Syntonization" by Manolis Yiannadakis, Athens: Art 1985

from *The Good Book Guide*, 91 Great Russell Street, London WC1B 3PS, England. A 50p book token accompanies every book bought directly from *The Good Book Guide*.

Kids will have a ball at the French Institute during **Children's Week**, December 16 through 20. Boris Tissot of the Centre Georges Pompidou will be on hand from December 16 to 19 helping kids sculpt whatever strikes their fancy from pastry dough and colored sugar. If the young sculptors don't feel that their work is worth showing, they can gobble it up and begin again. Tissot will also give a slide show on December 19 at 5 pm, which will be followed by a Karaghiozi puppet show, *The Magic Trunk*, presented by Thanasis Spyropoulos. For children in grown-up bodies, Spyr-



La Romanesca (music)

Friday from 9:30 to 11 am and from 11:30 am to 1 pm as well as on Saturday from 8:30 am to 2 pm, until May 1986. The children are divided into three groups: second and third graders; fourth, fifth and sixth graders; and gymnasium students. After the slide presentation, participants are given workbooks with pictures, coloring sections and questions which can only be answered by visiting the appropriate exhibits in the museum. Older children



The Benaki's art program for children

poulos will mount a production of *Karaghiozi goes to America* at 9 pm. Children's films will be screened throughout the week.

Last month the Benaki Museum introduced a **special educational program** to help acquaint Greek students with their cultural heritage. Slide presentations and games will take place every Monday, Wednesday, Thursday and

are encouraged to play the game, something like a treasure hunt, on their own while teachers are on hand to help the younger children find their way around. Unfortunately the Benaki does not have the funds to cater to the needs of non-Greek speaking students. However, its organisers are open to suggestions. For further information call the Benaki's Educational Division at 361-1617, extension 23.

education

Bursaries for study or research in Britain are being offered by the British School at Athens in conjunction with its centennial celebrations. Graduates of Greek or Cypriot nationality may apply for bursaries

Souidias 52, Athens 106 76 and include: proof of nationality and age; record of education and publications, if any; details of present employment, if any; a statement of up to 500 words describing the proposed program study or research to be undertaken in Britain, the specific reason



John Pack (photography)

to cover study or research in fields in which the British School is active, such as Greek and Cypriot archaeology, art, history, language, literature, religion, ethnography, anthropology, geography and those branches of the natural sciences applicable to archaeological problems. Preference will be given to applicants under 40 years old.

Interested persons should apply in writing, in English, to the Director, British School at Athens,

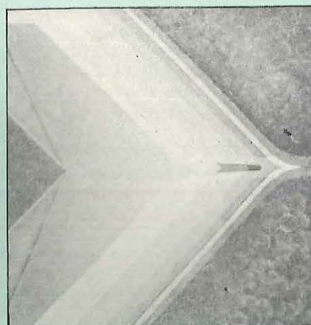
for studying in Britain, and the duration and place of study; and the names of two referees. Applications should be submitted by December 15. Successful candidates will be notified in February 1986.

lectures

One of Britain's leading literary figures, **Margaret Drabble**, and her husband, biographer **Michael Holroyd**, will be in Greece until December 7, meeting



Susanna McKinley at Aithousa Tehnis Plaka



S. Lefkokilos at Hydrohoos

with fellow writers and academics, Greek students and readers of English literature. On December 2, the couple will discuss the contemporary literary scene in Britain at the British Council. Drabble recently edited the new *Oxford Companion to Literature* containing over 9000 entries. The updated *Companion* is the first such guide to be published for over 50 years. Holroyd, best known for his biographies of Lytton Strachey, Augustus John

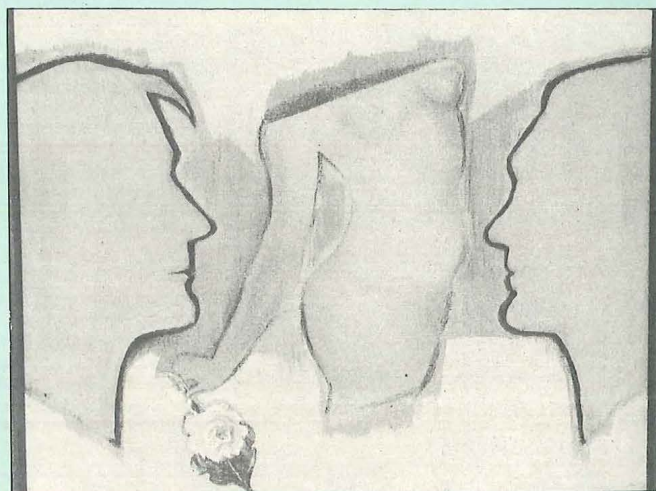
and George Bernard Shaw, is a regular contributor to English literary journals.

note

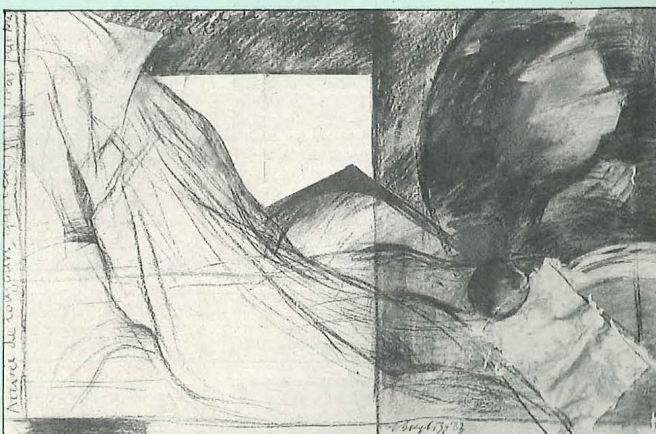
The Hellenic American Union will be closed during the holidays, December 24 through January 7.

holidays

St Andrew's Protestant Church is organizing a special Christmas celebration, **Christmas in Athens**, at the American Community Schools in Halandri on December 13 at 8 pm. Children from the Sunday school choir and the Ethiopian Choir will be on hand to greet Father Christmas and lead in the communal carolling. The evening will end with a nativity scene. Everyone is invited.



"The Eternal Triangle" by Marilena Klonaris on exhibit at the Cultural Center of Ayia Paraskevi



"Arrive de toujours" by Lila Skarveli, Athens: Art 1985

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

NAME DAYS IN DECEMBER

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).

Dec 4	Barbara
Dec 5	Savvas
Dec 6	Nikolaos, Nicholas, Nikos, Nick, Nicoletta
Dec 9	Anna
Dec 10	Minas
Dec 12	Spyridon, Spyros
Dec 13	Efstathios, Stratos, Efstathia
Dec 15	Eleftherios, Eleftheria
Dec 17	Dionysios, Denis, Daniel, Denise, Dionysia
Dec 18	Sebastian
Dec 24	Evyeni, Eugene, Evyenia
Dec 25	Christos, Christian, Christine, Chrissoula, Chrisanthi
Dec 26	Emmanuel, Manolis, Manos, Emmanuella
Dec 27	Stefanos, Stephen, Stephanie
Jan 1	Vassilios, Vassili, Basil, Bill, Vassiliki, Vaso

DATES TO REMEMBER

Dec 8	Hanukkah begins
Dec 24	Christmas Eve
Dec 25	Christmas Day
Dec 26	Convascence of the Virgin Boxing Day (England, Canada)
Dec 31	New Year's Eve
Jan 1	New Year's Day

PUBLIC HOLIDAYS

Dec 24	Shops are open but most offices close around noon
Dec 25	Christmas Day
Dec 31	Shops are open but most offices close around noon
Jan 1	New Year's Day

RELIGIOUS SERVICES

ST ANDREW'S PROTESTANT CHURCH, office tel 652-2209. Christmas Eve at Sina 66: traditional family service at 8 pm followed by a candlelight service and communion at 11 pm. Christmas Day, Tasis School in Kifissia: Communion service at 10 am.

ST PAUL'S ANGLICAN CHURCH, Filellinon 29. Children's carol service, Dec 21, 5:30 pm; Festival of Nine Lessons and carol service, Dec 24, 5:30 pm; midnight mass, Dec 24, 11:30 pm; holy communion, Dec 25, 8 am; family eucharist, Dec 25, 9 am; family service with carol singing, 10:30 am; and holy communion, 11:45 am.

ST PETER'S ANGLICAN CHURCH (St Catherine's Embassy School) corner of Venizelou and Aharnon, Lykovrisi. Advent family service with a baptism, Dec 1, 10 am; Festival of Nine Lessons and carols, Dec 15, 10 am; midnight holy communion, 11:30 pm, Dec 24; family service followed by holy communion, Dec 25, 10 am. The church will be open for decoration from approximately 5 pm on Christmas Eve.

HOLIDAY DINING

ASTIR PALACE, Vouliagmeni, tel: 896-0211. Full-course menu, wine, orchestra and dancing at the Grill Room on Dec 24 and 31, from 9:30 pm, 3900 drs per person.

ATHENS HILTON, tel: 722-0201. Chinese Festival, Dec 10-20. Christmas dinner, Dec 24 and 25: Ta Nissia: full-course dinner, 2900 drs; The Supper Club: full-course dinner plus entertainment, 4450 drs. New Year's Eve, Dec 31, 9:30 pm - 4 am, The Supper Club: full-course dinner, wine, a breakfast surprise at 3:30 am and entertainment, 5950 drs; Terpsichore Ballroom: full-course dinner, wine, a breakfast surprise at 3:30 am and entertainment, 5200 drs. **CHANDRIS HOTEL**, tel: 941-4828. Christmas dinner, Dec 24, and New Year's Eve, Dec 31, Fantasia Ballroom: full-course meal plus entertainment, 4000 drs.

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.

EDVARD MUNCH EXHIBITION continues at the Pinakothiki until Dec 31.

GREEK HANDICRAFTS, an exhibition sponsored by EOM-MEX, will be displayed at the old university in Plaka, at the corner of Tholous and Klepsydras Streets, until well into Dec. **PHOTOGRAPHER HENRI ALEKAN** will exhibit his work at the Pallas Theatre, Voukourestiou St. until Dec 5.

GREEK AUTHORS IN TRANSLATION, an exhibition at the Goulandris-Horn Institute, Dec 10 - Jan 11.

MODERN EUROPEAN PAINTING from the 10 member-nations of the European Economic Community will be displayed at the Ethniki Pinakothiki beginning Dec 16.

DUTCH LANDSCAPES OF THE 17th CENTURY will be exhibited at the Ethniki Pinakothiki from Dec 20.

GALLERIES

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

ATHENAEUM ART GALLERY, Hotel Athenaeum Inter-Continental, Leoforos Syngrou 89-93. Tel 902-3666. Painter Mihalis Amarantos exhibits oils and pastels until Dec 3. Art historian Stelios Lidakis describes Amarantos' work as being similar to the lyrical works of Nabis and Matisse.

ATHENS ART GALLERY, Glykonos 4, Kolonaki. Tel 721-3938. Sculptor Kyriakos Roccas until Dec 7 followed by Yiannis Migadis, Dec 9 - Jan 5.

ARGO, Merlin 8, Kolonaki. Tel 362-2662. Nikolaos Kakadiaris, a student of Yiannis Moralis at the School of Fine Arts, until Dec 10. A group showing of small works follows, Dec 11 - Jan 6.

AITHOUSA TEHNIS PSYCHICOU, Vas. Pavliou 30, Psychico. Tel 671-7266. Painter Marinos Raftopoulos is really a diplomat by profession but painting provides a necessary emotional outlet for him. Expressionism is the best term that can describe his work, on show from Dec 2-20.

DADA, Antinoros 31. Tel 724-2377. Sculptor Morphi will present constructions and Stratos Foundoulis and Katerina Vavlitou will present paintings until Dec 13. An exhibition by painter Lianakis will follow, Dec 16 - Jan 10.

EIKASTIKOS HOROS, Dinokratous 21, Kolonaki. Tel 361-1749. Painter Dimitris Douvlis, Dec 9 - Jan 9.

ENGONOPOULOS, Dinokratous 53, Kolonaki. Tel 722-3888. Painters Vera Laleli, Dec 4-18, and Iro Hadziantoniou, Dec 19 - Jan 10.

KOURD, Vassiliisis Sofias 16. Tel 361-3113. A group show representing the various trends of Greek art in the 20th century, all month long.

MEDUSA, Xenokratous 7. Tel 724-4552. Yiannis Tzermias, a young Greek artist, will display small and large works in tones of black and white, Dec 5 - Jan 11.

NEES MORPHES, Valaoritou 9a. Tel 361-6165. Lydia Sari will exhibit mosaics, Dec 10 - Jan 6.

ORA, Xenofondos 7. Tel 323-0698. Portraits, landscapes and still lifes by Andreas Fokas, Dec 2-30.

SKOUFA, Skoufa 4, Kolonaki. Tel 360-3541. Painter Varlamos, Dec 10 - Jan 10.

THOLOS, Filellinon 20. Tel 323-7950. Takis Parlavantzias' visual presentation on stained glass continues until Dec 9. An exhibition by painter Yiannis Poulos follows, Dec 11-30.

TO TRITO MATI, Xenokratous 33. Tel 722-9722. Painter Eva Bey, Dec 10 - Jan 10.

ZALOKOSTA 7, Zalokosta and Kriezotou Sts. Tel 361-2277. Painter Tasos Matzavinou until Dec 6. Caricatures and cartoons by Yiannis Logothetis, Dec 9 - Jan 3.

ZOUMBOULAKIS, Kolonaki Square. Tel 360-8278. The exhibition by Kostas Tsoklis continues until late Dec.

ZYGOS, Iofondos 33. Tel 722-9219. Manolis Polimeris until Dec 6. See focus for the other Dec exhibitions.

EPOHES, Kifissias 263, Kifissia. Tel. 808-3645.

DRACOS ART CENTER, *Engraving and Books*, an exhibition tracing the art of printing, till the end of Dec. Irodoutou 2, Kolonaki. Tel. 721-7103.

Painter Rena Papispyrou, Dec. 2 - Jan 15.

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

GALLERY "F", Fokilidou 12, Kolonaki. Tel 360-1365. Photographer Pablo de Gevenox will exhibit photographs, Dec 2-16, while Mario Voutsinas will show both photographs and jewellery, Dec 18 - Jan 7.

GALLERY 3, Fokilidou 3, Kolonaki. Tel 362-8230. A one-man show based on Yiorgos Hadzimihalis' work of the last four years, Dec 2-14, followed by a display of the illustrations used by Apostolos Doxiades in his soon-to-be-published book, Dec 16-31.

HYDROHOOS, Anapirou Polemou 16, Kolonaki. Tel 722-3684. The one-man show by painter Spyros Lefkoildos continues until Dec 10. Cypriot Koullis will then exhibit folk art, Dec 12 - Jan 3.

JILL YAKAS GALLERY, Sparti 16, Kifissia. Tel 801-2773. A group exhibition of original etchings, lithographs, and watercolors by Hilary Adair, Delia Delderfield, Lisa Zerner and others. Ms Yakas has also acquired some prints, re-struck from the original printing blocks, primarily of hunting scenes and ships. Until 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.

EXHIBITIONS

PHOTOGRAPHIC EXHIBITION featuring the work of 22 Greek photographers at the Goethe Institute until Dec 6. Viewing hours: Mon - Fri, 9:30 am - 2 pm and 4-9 pm.

KARL FRIEDRICH SCHINKEL, an exhibition of architecture and painting representing a style between romanticism and classicism, at the Goethe Institute, Dec 11-20.

LITHOGRAPHS AND TAPESTRIES by Sonia and Robert Delaunay from the J. Damase Collection at the French Institute, Athens, til Dec 20.

ANDRE TECHINE at the French Institute, Athens, Dec 2-6.

TAPESTRIES by Katy Stavroudi at the French Institute, Dec 3-20. Born in Egypt, Stavroudi worked with folk costumes before moving on to tapestry weaving.

BOOK EXHIBITION featuring books on linguistics at the French Institute, Thessaloniki, Dec 17 - Jan 31.

CERAMICIST NEFELI KONTARINI at the British Council until Dec 6. Viewing hours: 10 am - 1 pm and 5-9 pm.

BRITISH PHOTOGRAPHY will be exhibited at the Municipal Library in Patras from Dec 1-6. The exhibition allows visitors to sample a broad span of British photography, from reportage and social documentary photographs to advertising copy and scientific records. Sponsored by the British Council, the approximately 70 photos will travel from Patras to Iraklion and will be shown in Athens sometime in February. Viewing hours: 11 am - 2 pm and 6-9 pm.

A WOMAN'S PLACE continues at the Goulandris-Horn Foundation, Plateia Markou Avriliou 5, Aeridon Plaka, until Dec 15. The exhibition, sponsored by the British Council, examines the changing situation of women in Britain today through photographs, statistics and historical quotes. Viewing hours: Mon - Fri, 10 am - 1 pm and 6-9 pm.

VARIATIONS ON A DREAM is the name of painter Tasos Hadjis' exhibition at the Hellenic American Union, Dec 9-20.

THEATRE DURING THE RENAISSANCE, an exhibition sponsored by the Italian Institute at the Athens College Theatre, until Dec 20.

GROUP EXHIBITION featuring the works of Marilena Klonaris, Photis Tsitsos, Marilena Fifa-Paleokrassa and Helen Thanopoulou at the Ayia Paraskevi Cultural Center, Ayiou Ioannou 5B, Dec 2-12.

TEXTILIA, international textiles and ready-to-wear exhibition at the International Trade Fair in Thessaloniki, Dec 1-4.

MATIOLI, an exhibition at the Pnevmatiko Kentro of Athens, Dec 1 - Dec 15.

PAINTER YIANNIS YIARMENTI AND ALEXANDRA STAMATI YIARMENTI at the Pnevmatiko Kentro of Athens, Dec 1-21.

LIFE IN ATHENS BEFORE IT BECAME GREECE'S CAPITAL, an exhibition at the Center for Folk Art and Tradition sponsored by the Pnevmatiko Kentro of Athens.

ATHENS: ART 1985 features young and up-and-coming artists, until Dec 31 at the Cultural Center in Parkos Eleftherias. See focus

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

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

PAINTER KOSTAS THETALOS at the Dimotiki Pinakothiki, Pireos 51, until early this month.

PHOTOGRAPHS OF TINOS will be displayed at KEO,

Dec 14-21. Viewing hours: Mon-Sat, 7-9 pm and 12-1 pm on Sun.

PAINTER LOUKAS VENTOULYAS will present a one-man show at the Vafopoulou Cultural Center, Dec 16 - Jan 26, within the framework of Thessaloniki's 2300 anniversary

FREDERICKSON FLEURY will exhibit his paintings for the first time in Greece at Educational Center of Exhibitions and Talks, (KEO), 28 Mihail Voda, tel 883-5911, Dec 2-31. Viewing hours: Mon-Sat, 6:30-9 pm, and Sun, 11:30 am - 1:30 pm.

MUSIC, DANCE, THEATRE

ROMANESCA QUARTET from Australia will perform Renaissance music with period instruments at Athens College, Dec 2, 9 pm. See focus.

SONG CONCERT with well-known Greek composer Nitis Mavroudis, Nena Venetsianou and Yiannis Samsiaris at Athens College, Dec 4, 9 pm.

BYZANTINE ECCLESIASTICAL MUSIC AND CAROLS from all over Greece will be performed by the Mixed Traditional Music Choir, under the direction of Yorgos Kakoulidis at the Hellenic American Union, Dec 18.

A MUSICAL EVENING premiering 1986 as the Year of Bach features a small orchestra conducted by Yiannis Ayverinos with pianists Yolanda Severi and Rita Vourtsi at the Hellenic American Union, Dec 20.

A NIGHT OF POETRY AND MUSIC at the French Institute in Thessaloniki, Dec 18, 8:30 pm. Singer Jacques Doyen will recite poetry with accompaniment from musician Paris Paraskevopoulos.

ENSEMBLE JUNGER BLASER EUROPAS, violinist Thomas Brandis and pianist David Levine under the direction of Frank Cramer will perform works by Alban Berg, Schubert and Mozart at the Goethe Institute, Dec 3, 8:30 pm.

PETER COOPER, the well-known New Zealand pianist, will perform a program of English music, including works by Purcell, Arnold, Byrd and Tippett at the British Council, Dec 5, 8 pm.

GUITARIST ELEFTHERIA KOTZIA, winner of many prizes and awards in Greece and throughout Europe, will perform works by Tippett, Smith, Brindley, Giuliani and Iliogianakis at the British Council, Dec 9, 8 pm.

TRADITIONAL ENGLISH CHRISTMAS CAROLS will be presented by the Athens Singers under the direction of Roger Tilley at the British Council, Dec 19, 8 pm.

CHAMBER MUSIC with singer Marilena Zlatanou and pianist Lola Totsiou at the Vafopoulou Cultural Center, G. Nikolaïdi 3, Thessaloniki, tel 424-132 or 424-133, on Dec 1, 8:30 pm.

NATIONAL ORCHESTRA OF GREECE under the direction of Alikis Baltas will perform at the Vafopoulou Cultural Center on Dec 14, 8:30 pm.

THE MUNICIPAL PHILHARMONIC ORCHESTRA OF THESSALONIKI will perform at the Vafopoulou Cultural Center on Dec 15, 8:30 pm under the direction of Nikos Astrinides.

AVLEHORDA will present a program of chamber music at the Vafopoulou Cultural Center on Dec 21, 8:30 pm.

CHAMBER MUSIC with flutist Ellen Batko and oboist Adam Batko at the Vafopoulou Cultural Center on Dec 22, 8:30 pm.

GERMAN CHAMBER CHOIR will give a concert at the German Evangelical Church, Sina 66, on Dec 15, 8 p.m.

SCREENINGS

British Council

MURDER ON THE ORIENT EXPRESS, based on the novel by Agatha Christie. This award-winning film stars Albert Finney, Lauren Bacall, Ingrid Bergman, Jacqueline Bisset and John Gielgud. Sidney Lumet directed. Dec 12 and 30, 8 pm.

Goethe Institute

The films of director Robert van Ackeren, a combination of esthetic studies and kitsch, came of age during the turbulent 1960s. Several of van Ackeren's films will be screened at the Goethe Institute this month.

DER LETZTE SCHREI (1975). Leo hires Edward, a smart lawyer, to save his ailing stocking and corset factory from bankruptcy but Edward only runs the firm into the ground in order to pass it on to underworld figures. At the last moment, Leo assigns ownership of the factory to the workers. Dec 2, 7:30 pm.

HARLIS (1973). A lesbian relationship between two cabaret performers is destroyed by a romantic young

man's attraction to Harlis, one of the partners. The man's brother betrays his secret to his fiancée, a butcher, who in the end marries the brother only to be murdered by him. The young man attempts suicide unsuccessfully, eventually coming to terms with a *menage a trois* relationship involving Harlis and Pera. Dec 4, 7:30 pm.

DAS ANDERE LACHELN (1978). Paul, an up-and-coming spirits salesman, has a problem with his wife Irma. She is fed up with the rituals of being the wife of a businessman. As a solution, she brings home an unmarried friend, Ellen, and drills her to perform her own role. Ellen outperforms Irma, much to the husband's satisfaction. A parable on love as a commodity. Dec 5, 7:30 pm.

DIE REINHEIT DES HERZENS (1980). Lisa is a bookseller, Jean a translator and freelance author. Both are liberal, open-minded and relatively well-off. Their life is a middle-class idyll, dull perhaps, but they love each other until Karl comes onto the scene. Dec 6, 7:30 pm.

Athens College

GOONIES, a preview of Steven Spielberg's film on Fri, Dec 20, 5-7 pm and 8-10 pm. Refreshments will be served.

Hellenic American Union

RECONSTRUCTION, directed by Thodos Angelopoulos and starring Toula Stathopoulou and Yiannis Totsikas, Dec 2.

SMALL APHRODITES directed by Nikos Koundouros and starring Eleni Prokopiou and Takis Emmanuel, Dec 3.

COLORS OF IRIS, directed by Nikos Panayiotopoulos and starring Nikitas Tsakiroglou and Elena Kyra, Dec 4.

TWO MOONS IN AUGUST directed by Kostas Ferris and starring Myrto Paraski and Spyros Sakai, Dec 5.

French Institute, Athens

LES JOURNALISTES, Dec 4, 7 pm.

L'OMBRE ROUGE directed by Jean-Louis Comoli, Dec 10, 6 and 9 pm.

French Institute, Thessaloniki

LES LIAISONS DANGEREUSES (1979), based on a novel by Ch. de Laclou, the film stars Claude Degliame, Dec 4, 6 and 8:30 pm.

JAGUAR (1954) with Damoure Zika, Lam Ibrahim and Ilo Gaudoue. A documentary focusing on the friendship between three Nigerians. Dec 5, 8:30 pm.

THE THIRD MAN (1949), based on Graham Greene's novel, the film won the Grand Prix at Cannes in 1949. Greene wrote the screenplay and Anton Karas composed the musical score. Orson Welles, Joseph Cotten, Alida Valli and Trevor Howard star. Dec 6, 8:30 pm.

PETIT A PETIT (1969) was directed by Jean Rouch. An African goes to Paris to learn to live stylishly but returns to his country disappointed. Dec 10 and 12, 8:30 pm.

UN PRETRE MARIE (1981) was directed by Louis Gospiere and is based on Barbey d'Aurevilly's work. Dec 11, 6 and 8:30 pm.

MOURIR A MADRID (1963) was directed by Frederic Rossif, Dec 13, 8:30 pm.

VIDEO SELECTIONS FROM ANTENNE 2, Dec 16, 7 and 10 pm.

LES CAVALIERS DE L'ORAGE (1984) was directed by Gerard Vergez with Marlene Jobert and Gerard Klein. A story of romance and jealousy set in Italy, Serbia and Thessaloniki during World War II. Dec 17, 8:30 pm.

ZADIG (1979) was directed by Jean Carrère and is based on Voltaire's novel, Dec 18, 6 and 8:30 pm.

UN BON PETIT DIABLE (1938) was directed by J.Cl. Brialy with Paul Courtois, Alice Sapritch, Bernadette Lafont. An accurate rendering of the novel by the Contesse de Ségur. Dec 19, 8:30 pm.

LA FETE SAUVAGE (1976) was directed by Frederic Rossif, Dec 20, 8:30 pm.

LECTURES, SEMINARS, WORKSHOPS

THE TRAVELS OF LORD CHARLEMONT IN GREECE AND TURKEY, 1749, a talk on Dec 5 by Stathis Piniopoulos, sponsored by the Modern Greek Cultural and Pedagogical Studies Association, founded by the Moraitis School, at Sina 46. Telephone 363-9872 for details.

EDGAR QUINET: LA GRECE MODERNE ET SES RAPPORTS AVEC L'ANTIQUITE, 1830, a lecture by Kevin Andrews sponsored by the Modern Greek Cultural and Pedagogical Studies Association on Dec 11 at Sina 46.

THE CHURCH AND CENSORSHIP DURING THE ENLIGHTENMENT, Philippos Iliou lectures at Sina 46 on Dec 19 under the auspices of the Modern Greek Cultural and Pedagogical Studies Association.

LIFE IN ANCIENT ATHENS (Festivals, Customs, etc), a lecture by lawyer Ioannis E. Karnezi, PhD, at the Hellenic

American Union on Dec 10. The talk, organized by the Association of Graduates of American Universities, will be followed by a discussion.

FOTIS KONTOGLOU: 20 YEARS AFTER HIS DEATH, Nikiforos Vrettakos, Nikos Zias, Alexis Minotis, Panteis Pashos and Kostas Tsiropoulos participate in the discussion on Dec 11 at the Hellenic American Union. The discussion will be followed by the international premiere, sponsored by *Ethini* magazine, of *Kontoglou* by Nestoras Machas.

A MEETING WITH VASSILIS ALEXAKIS at the French Institute, Thessaloniki, Dec 3. Alexakis is a Greek author living in France.

SCHOOL AND UNIVERSITY PUBLICATIONS, a round-table discussion at the French Institute, Thessaloniki, Dec 17. Greek and French publishers will participate.

EUROPE AND THE THREE WORLDS, a talk by the director of *Le Monde*, André Fontaine, at the French Institute, Athens, Dec 3, 9 pm.

THE TRANSCULTURAL MOVEMENT, writer Kenneth White will talk at the French Institute, Athens, Dec 12, 9 pm.

MARGARET DRABBLE at the British Council. See focus. **FOREIGN EXCHANGE EXPLAINED**, a seminar at the Athenaeum Inter-Continental on Dec 5, 8:30 am to 5:30 pm sponsored by the British-Hellenic Chamber of Commerce and the Foreign Exchange Dealers Association of Greece. Panayiotis Poulis, manager of The Commercial Bank of Greece, will be the luncheon speaker.

CLUBS AND ORGANIZATIONS

CROSS-CULTURAL ASSOCIATION, tel 808-3120. A Christmas party on Dec 8, 9 pm. Everyone is welcome.

The party will be preceded by an open discussion with two participants of the International Conference on Binational Couples held in Frankfurt in October, 8-9 pm.

INTERNATIONAL CLUB OF KIFISSIA, tel 801-3396. A Happy Hour special pot luck dinner on St. Nicholas Day, Dec 6. There will be a performance by the Greek Folk Dancing class afterwards. Members - 900 drs, non-members - 1300 drs. The club's Christmas party will take place on Dec 15, 7 pm. Roger Tilley and his choir will direct the carol singing. Adults - 300 drs, kids free. A New Year's Eve party was being planned but details were unavailable at press time.

ROTARY CLUB, tel 362-3150. Elections will be held on Dec 3. Minister of Labor Yiannopoulos will give a talk on Dec 10 at the King George Hotel, 9 pm, entitled *Union Rights and Responsibilities in the Workplace and their Contribution to the Economic and Social Development of Greece*.

WINTER COURSES

MODERN GREEK FOR FOREIGNERS, all levels, at the Hellenic American Union beginning Dec 13. For information telephone 360-7305 or 362-9886, ext 53.

OFFICE AUTOMATION, a seminar at the Center for Continuing Education, the American College of Greece, Deree College. Call 861-2821 or 779-2247 for details. The course begins on Dec 9.

SALES MANAGEMENT is repeated this month at the Center for Continuing Education. The first class will be held on Dec 10.

GROUP DYNAMICS AND ORGANIZATIONAL CHANGE is addressed to executives with an interest in acquiring a basic comprehension of employee social psychology and group behavior, Dec 3-17, at the Center for Continuing Education.

BASIC LANGUAGE PROGRAMMING, Workshop I, a course for people interested in computers and computer programming, Dec 9-20, the Center for Continuing Education.

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.

PARLIAMENT 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. Entrance free.

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, (Eithniki 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 Levidia 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

Halandri Badminton Club, Halandri. For further information, call 652-6421 or 671-8742.

BASKETBALL

For information call the **Basketball Federation**, Averof 30, tel. 824-4125 or 822-4131.

Panellinios Athletics Association, Evelpidon and Mavromateon Sts., after 3 p.m. tel. 823-3720 or 823-3733.

BOWLING

The following bowling alleys are open to the public in Athens, with prices for games from 120 to 140 drs and with shoe rentals usually included.

Blanos Bowling, Vas. Yiorgiou 81 and Dousmani 3, Glyfada, tel. 893-2322; open 10 a.m. to 2 a.m. Also Vouliagmeni 239, tel. 971-4036, open 6 p.m. to 2 a.m. Game prices are 120 drs before 6 p.m. and 140 drs after 6 p.m.

Bowling Center Piraeus, top of 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.

BOXING

Panellinios Athletic Assoc., Evelpidon/Mavromateon Sts, tel. 823-3720, 823-3733, gives lessons three times a week.

BRIDGE

General information from the **Hellenic Bridge Federation**, 6 Evripidou St., 4th floor, tel. 321-4090.

CRICKET

The Ramblers Cricket Club, amateur cricket club playing in Halandri. Call Jonathan Weber, its treasurer, between 9 am and 3 pm, at 363-3617 for information.

CYCLING

Detailed programs and further information available from the **Greek Cycling Federation**, 28 Bouboulinas St, tel. 883-1414

CHESS

For general information and details of lessons, contact the **National Chess Federation**, 79-81 Sokratous St, 7th floor, tel. 522-2069 or 522-4712.

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. Sofias, tel. 361-5779 is a non-profitmaking mountaineering and hiking club open to all. Organizes outings every weekend at minimal cost. No special equipment needed except good walking shoes, rucksack.

HOCKEY

Field Hockey Club of Athens. For further information call 681-1811.

HORSE RACING

There are races every Mon, Wed. Sat at 2:30 at the Phaliron Racecourse at the end of Syngrou Avenue, tel. 941-7761.

HORSEBACK RIDING

For general information contact the **SEGAS Horseback Riding Committee**, Syngrou 137, tel. 231-2628.

Athens Riding Club, Gerakas, Attikis, tel. 661-1088.

Hellenic Riding Club, 19 Paradissou st., Maroussi, Tel. 682-6128.

Tatoi Riding Club, Tatoi and Dekelia Sts., near airport, tel. 808-3008.

a matter of taste
Shopping breaks

Elaine Priovolos

A cold wind whistled down the street chilling my hands which clutched a dozen packages, Christmas gifts for all the clan. I still hadn't figured out what to get Uncle Angelo, not to mention my niece, the one who likes studded leather jewelry. My legs ached and my stomach growled. I had been shopping non-stop all day. I needed to sit down and rest, to drink something warm and fortify myself for the shopping to come, but where to go? That was last year. This year I was determined not to relive the marathon pressures of shopping seasons gone by, so I scouted out two newly-opened coffee shops-ouzeries, where a weary soul can make a pit stop, so to speak, from the rigors of Christmas shopping.

Aithrion Coffee Corner is located inside the Atrium Shopping Center on Harilaos Trikoupi, between Panepistimiou and Akadimias Streets. The mall itself is small, and only about half the shops had been rented out when I visited last month. Getting a white marble-topped table outside Aithrion beneath the mall's skylights proved difficult during lunchtime but the stools at the bar inside are comfortable.

Aithrion's menu includes such standard fare as toasted sandwiches, pastries and a variety of *mezedes*, as well as different types of coffees, spirits, juices and soda pop. I ordered a ham and cheese toast and a glass of freshly squeezed orange juice but was immediately sorry when I saw a platterful of delicious looking *mezedes* go by. All the food at Aithrion is fresh but more importantly, when you have only so many shopping days left, the service is quick, courteous and efficient.

My lunch came to 280 drachmas. Aithrion Coffee Corner is open mall hours.

If busy Ermou Street is your destination, don't hesitate to drop by **Ermis: All About Coffee**. At the entrance to a renovated *stoa*, this coffee-shop-ouzerie is attractively laid out with a stand-up bar and three marble-topped tables at ground level and a dining area in the mezzanine balcony. Decorated in white with accents of green, the shop looks spacious and airy, although as a non-smoker, I wished the balcony area was better ventilated.

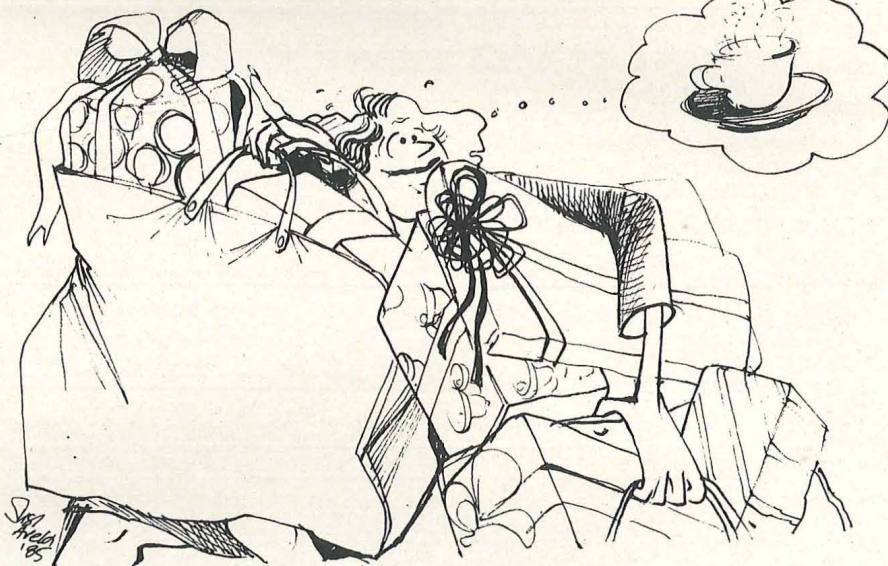
The menu is not extensive. Ermis offers sandwiches with a selection of garnishes such as tomato slices, lettuce and a choice of Russian or Bucharest dressing, as well as cakes and *mezedes*. Beverages range from coffee and teas to juices and spirits. I chose the smoked ham and cheese sandwich with Bucharest dressing (ketchup, mayonnaise, red peppers and other veggies) while my friend opted for a salami and cheese sandwich with tomato and Bucharest dressing. All the ingredients were fresh and delicious, including the French bread the sandwiches were served on, and well worth the moderately steep price of 620 drachmas. In-

cluded in the price were two glasses of fresh orange juice.

Unfortunately the service was not up to the standard of the food. When asked what the establishment offered, the waitress, who took 15 minutes to come to our table, told us to look over the balcony and see.

Ermis: All About Coffee is located at Ermou 56 and is open from 9 am to 4:30 pm on Monday, Wednesday and Saturday, 9 am to 9:30 pm on Tuesday, Thursday and Friday and until 2:30 pm on Sunday.

Restaurants reviewed in this column are not informed beforehand.



TAVERNAS AND RESTAURANTS

CENTRAL

CORFU, Kriezotou 6 (next to King's Palace Hotel). Tel 361-3011. Menu includes popular standbys of Greek cuisine as well as a few variations from Corfu. Daily noon-1 am.

DELPHI, Nikis 13. Tel 323-4869. Excellent lunchtime spot, very good food, reasonable prices, 11 am-11 pm.

DIONYSOS, Across from the Acropolis. Tel 923-3182 or 923-1936. Complete restaurant and pastry shop. The house specialties are: 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.

KOSTOYIANNIS, Zaimi 37 (Pedion Areos) Exarchia. Tel 821-2496. Large selection of appetizers. Main dishes are, among others, rabbit stoffado (stew with onions), souvlaki with bacon and quail. Closed Sunday.

LENGO, 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 (specialties). This restaurant also serves fresh fish.

HILTON/U.S. EMBASSY AREA

BALTHAZAR, Tsoha 27 and Vournazou. Tel 644-1215. Renovated mansion not far from the U.S. Embassy. Entirely personal, inventive approach to food. Daily from 8 pm-2 am. Closed Sunday.

FATSIOS, Efroniou 5, Pangrati (south of the Hilton). Tel 721-7421. Good selection of well-prepared Greek and Oriental specialties. Daily from 12-5 pm.

LE BISTRO, Holiday Inn Hotel, Mihalakopoulou 50, Ilissia. Tel 724-8322. French and Greek cuisine. Piano.

MIKE'S SALOON, Vas. Alexandrou 5-7 (between the Hilton and Caravel Hotel), Tel 729-1689. Bar, snacks and meals. Daily 12 pm - 2 am and Sundays, from 6 pm-2 am

OTHELLO'S, 45 Mihalakopoulou, Ilissia. Tel 729-1481. Specialty: Beef Stroganoff. Open daily, from 12 pm - 2 am Closed Sunday.

PAPAKIA, Iridanou 5 (behind the Hilton). Tel 721-2421. The specialty, as the name suggests, is duck. Daily from 8 pm-2 am.

ROUMELI, Panormou 107, Ambelokipi (across the park from the Apollon Towers), Tel 692-2852. At lunchtime, a

restaurants and night life

wide selection of Greek dishes; evening specialties are charcoal broils. Daily from 12 pm until late. *Bakaliarios, bifteki* special, snails, baked fish (*gavros*).

THE ANNEX, Eginitou 6 (between the Hilton and U.S. embassy). Tel 723-7221. Some Greek cuisine. Full cocktail bar. Open daily from 12-3:30 pm and 8 pm-2 am. Closed Sunday.

THE PLOUGHMAN, Iridanou 26, Ilissia; (near the Holiday Inn). Tel 721-2044. Dartboard; English cooking, and reasonable prices. Open daily from 12 pm-2 am, kitchen closed on Sundays.

TABULA, Pondou 40 (parallel to Mihalakopoulou, behind the Riva Hotel). Tel 779-3072. A varied menu of Greek and international specialties plus a well stocked bar. Fresh fish daily. Nightly from 9 pm-1 am. Closed Sundays.

PLAKA

ANGELOS'S CORNER, Syngrou 17 near Temple of Zeus. Cozy nook with piano. Excellent Greek and French cuisine served in salon atmosphere. Seats 50 max, reservations necessary. (922-9773/7417). Serves dinner from 6 p.m. to midnight. Closed Dec. and Jan.

BAKALIARAKIA (TA), Kydathinaion 41. Tel 322-5048. Basement taverna specializing in salt cod in batter usually served with garlic sauce. Souvlaki and delicious salads.

DAMIGOS, where Kydathinaion meets Adrianou, basement taverna offering quality meat, fresh vegetables, specialty bakaliario with skordalia; extremely reasonable, friendly service.

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 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 brings Athenians from all over the city to this basement taverna; not unusual to see a Kolonaki couple in lavish evening wear take their place at one of the crowded papercloth-covered tables; some choice island wines besides retsina. Open from 8 pm-2 am daily.

THESPIS, taverna on Thespidos Street. Special menu: lamb liver, roast lamb, tiropitta oriental (bitesized, crispy pie with melted cheese and herbs), roof garden and outside garden opposite; quality service, reasonable prices. Open from 12 pm-2 am.

XYNOS, Ag. Geronda 4. Tel 322-1065. Old Plaka taverna with extensive fare including stuffed vine leaves, fricassée. Wine from the barrel. Guitar music. Closed Sunday.

PANGRATI AND ENVIRONS

KARAVITIS, Arktinou 35, Pangrati. Tel 721-5155. Traditional old taverna serving 'wine drinker's meze' and meat with potatoes and vegetables served in an earthenware dish. Wine from the barrel.

MARKIZA, Proklou 41 (Varnava Square) Pangrati. Tel 752-3502. Known for its 'wine lover's meze', onion pie, Cypriot meat balls. Wine from the barrel. Closed Monday.

MAYEMENOS AVLOS, (Magic Flute) Kalevkuou and Aminda 4 (across from the Truman Statue). Tel 722-3195. A gathering place for the theater and after-theater crowd serving snacks, full meals, sweets and ice cream. Specialties include lemon pie and an unusual sauerkraut. Open all day for coffee and cake. It also sells pies and pastries to take out.

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, Georgiou 31, Pangrati. Vas. 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.

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.

Apocalypsis Restaurant, excellent international cuisine served in elegant surroundings. The menu also includes Greek favorites like *avgolemono* soup. Expensive wine list, including a very good house wine. Open every day for lunch, 12:30-4:30 pm, and dinner, 8 pm-1 am. Live dinner music with pianist Yiorgos Niarchos beginning at 9:30 pm.

Asteria Coffee Shop, open every day for breakfast, 7-11 am, lunch 12:30-4 pm, dinner, 7:30 p.m.-1:45 am.

Athos Bar, open every day from 11 am-1:30 am. Piano music.

ASTIR PALACE, Vouliagmeni. Tel 896-0211.

Grill Room, downstairs cafe-restaurant, piano music, sometimes a small orchestra for dancing. Open daily from 1-3:30 pm and from 8 pm-1:30 am.

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.

Summer Starling Buffet starting June 14. Poolside, evening dining with music and dance. Sumptuous buffet serving refined Heellenic specialties, spectacular view of the Acropolis, the city and the sea. Daily except Monday, from 8 pm.

Kona Kai, Polynesian food complete with waterfall, recessed pools. Open Monday through Saturday from 7 pm-12:30 am. Expensive but well worth it. Tepanyaki, Japanese exhibition cooking, food prepared at special tables of 8; cook is part of the party, special arrangements and reservations necessary.

Zephyros Coffee Shop, open daily from 6:30 am-1:30 am; breakfast from 6:30 am, served à la carte or buffet, specialty eggs à la minute; all day menu 11 am-11 pm; salad bar, geared to business lunches, wide selection of international local dishes; late night menu, 11 pm-1:30 am; Sunday



Open lunch and dinner,
9 Hadjiyanni Mexi and Michalacopoulou
Str. behind the Hilton,
Tel. 723-8540, 724-3719.

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 Athen's 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. Specialty: 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.

Considered to be one of the finest restaurants in Athens



To all our customers and friends,
we wish you a very happy Christmas
and a prosperous New Year.

Join us for special gala evenings
Christmas Eve and New Year's Eve.

37, Ionias Street, Kifissia. Tel. 80 14 260.

NOUFARA, Kolonaki Sq. 21, Tel. 362-7426. Restaurant, snack bar, spaghetteria.
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.
VLADIMIROs, Aristodimou 12, Kolonaki. Tel 724-1034, 721-7407. Twenty years old this year and still going strong. Specialty entrées are pepper steak and spetsofai (sausages and green peppers in tomato sauce) from the Pelion area. Piano music and songs. Bar.

HALANDRI/MAROUSI PSYCHICO/ENVIRONS

ALATOPIPERO, Konstantileos/Tsavella, Maroussi. Tel 802-0636. *Youvassi* (pork with garlic cooked in ladoharti) and chicken *sti gastrá*. 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 (casseroles and stews).
HATZAKOS, Irodou Attikou 41, Maroussi (just below the KAT hospital). Tel 802-0968. A variety of seasonal dishes. Specialty: lamb in filo pastry.
KRITIKOS, Pendelis Ave/Frangoklissia. Tel 681-3136. Two fireplaces, short orders, *dolmadakia beyerdi* (a Turkish dish), retsina from the barrel. Open daily, except Mondays, from 8 pm-12 am and Sunday from 12 pm-12 am.
KYRANITA, 4 Ithakis, Halandri. Tel 682-5314. Greek cuisine, music. Daily from 6 pm-2 am, closed Sundays.
O MORIAS, Vas. Konstantinou 108 and Peloponissou, Aghia Paraskevi. Tel 6599-409. Family taverna with very reasonable prices. Specialties include lamb in tomato sauce with pasta, grills (unusually good meatballs) salads. Wine from the barrel.
ROUMBOS, Aghiou Antoniou, Vrilissia. Tel 659-3515. Closed Fridays, pork with olives, beef *au gratin*, *gardoumba* (casserole liver, heart, etc.)
STEKI TOU ANDREA, Messinias/Kithaironos, Frangoklissia. Tel 682-5041. Fried bakaliaros, *biftiki* special, snails, baked fish (*gavros*). Open nightly from 8 pm-2 am and for lunch on Sundays, 12-5 pm.
THE VILLAGE II, Moraitou 82 and Vrana (Neo Psychico). Tel 671-7775. Pleasant "village" atmosphere, good service. Specialties: lamb cooked over grapevines, *frigandeli*, charcoal-broiled quail.
TO PRASINO, Plateia Drosopoulou, Filothei. Tel 681-5158. The taverna with (perhaps) the fastest service in Athens! The 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.

KIFISSIA/NORTHERN SUBURBS

APOSTOLIS, 11 Gortinias, Kifissia. Tel. 801-1989. Spinach and cheese pies, sweetbread pies, rosbuck, 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, 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-



From January 21st
we present
new menu
with special
surprises

Every Sunday
BRUNCH at
"FLAMINGO"
coffee shop
12:00-15:00
Price per person
1300 drs, for
children 900 drs.

4 SEASONS RESTAURANT ATHENS CHANDRIS HOTEL

385 Syngrou Ave. - tel. 9414824,5,6

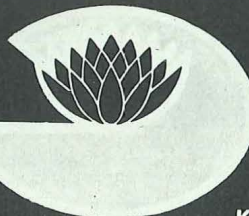


CHINA restaurant

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)

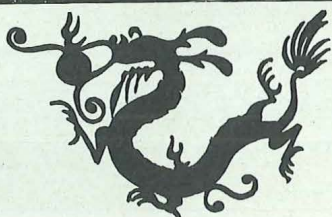
NOYΦΑΡΑ



Restaurant
Snack Bar
Spaghetteria

Dine indoors or out in
pleasant Kolonaki Square

Kolonaki Sq. 21 Tel. 361-4508



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

DIOSCURI

restaurant



Charcoal grill - Fish
Cooked specialities

DIMITRIOU VASSILIOU 16 - N. PSYCHIKO
TEL. 6713.997 - SUNDAYS OFF



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. Trikoupis and Kritis, Kifissia. Tel 801-4584. Also open for lunch on Saturday and Sunday.

NICHOLAS, 270 Kifissias Ave, Filothei. Tel 681-5497. On Sundays and holidays open also for lunch. Crêpes with cheese stuffing, snails, *dolmadakia* (vine leaves around rice and ground meat), *bekri mezes* (meat cooked in wine).

O NIKOS, Skopelou 5, Kifissia. Tel 801-5537. On a road running parallel to Odos Marathonos, turn right just before the Mobil station at Nea Erythra. The specialty is kid with oil and oregano.

PEFKAKIA, 4 Argonafton, Drossia. Tel 813-1273, 813-2552. *Youvetsakia*, *stifado* (rabbit stew) and large choices of *mezedes* (hors d'oeuvres).

PELARGOS, 83 G. Lyra, Nea Kifissia Tel 801-4653, closed Sundays. Specialties: skewered goat, also *kokkoretsi* (innards on the spit), apple pie dessert. Retsina from the barrel.

PICCOLO MONDO, Kifissias Ave 217, Kifissia. Tel 802-0437. Phone for reservations. Piano-restaurant with French cuisine. Main dishes include médaillons de boeuf and escalope with tropical fruits. Closed Sunday.

PITSOUNIA, 26 Halkidos, terminus of the Kato Kifissia bus. Tel 801-4283, open for lunch and dinner. *Bakaliaros skordalia*, (fish with garlic-sauce); snails.

SARANTIDI, Plateia Elaion, Nea Kifissia. Tel 801-3335. Large variety of food, good wine. Music. Also open for lunch on Sunday.

STROFILLI, Panaghi Tsaldari, Kifissia. Tel 808-3330. Also open for Sunday lunch. Greek and international cooking.

PALEO FALIRO/ALIMOS

CAMINO, Pizzeria-trattoria, Posidonos 54, Paleo Faliron. Tel 982-9647. Piquant pastas, pizzas and choice cuts of meat are special; draft Heineken and Santorini bottled "house wines". Not as pricey as neighboring Italian restaurants.

FONDANINA, Vas. Georgiou 31, Tel 983-0738. Specialties includes stuffed "Pizza Caltzone", spaghetti carbonara, rigatoni with four cheeses, saltimbacca à la Romano, filetto diavolo, Italian and Capriccioso salads, chocolate mousse, creme caramel and "cake of the day."

GASKON TOMA, 20 Posidonos, Paleo Faliron. Tel 982-1114. Open every evening. Appetizers, short orders, *plaki* (fish and vegetables cooked in wine). Ouzo and wine free.

KAPRI, Posidonos, Paleo Faliron. Tel 981-6379. Open for lunch and dinner, 12-4.30 pm and 7.30 pm-1 am.

MOURIA, 101 Ahilleos, Paleo Faliron. Tel 981-3347. Specialty: squab in season. Retsina from the barrel.

PAPAGALO, Leoforos Posidonos 73, Eden. Tel 983-3728. Menu which will accommodate all moods and tastes. Snack and salad bars, charcoal grills, ice cream and crêpes.

PANDELIS, 96 Naidon, Paleo Faliron. Tel 982-5512. Constantinopolitan cuisine, with various specialties. Daily from 12 pm-2 am and Sunday from 12-5 pm.

PANORAIA, Seirion/Terpsihoris Sts, Paleo Faliron. Tel 981-3792. On Sundays open only for lunch. Short orders for fish and meat; shrimps.

SEIRINES, 76 Seirion, Paleo Faliron. Tel 981-1427. On Sundays also open for lunch. Short orders, rabbit in red wine, *bakaliaros* (cod).

STA KAVOURAKIA, 17 Vas. Georgiou, Kalamaki. Tel 981-0093, open only at night 6 pm-2 am. Crabs (*kavouria*), charcoal-broiled octopus, various fish.

GLYFADA/VOULIAGMENI SEASIDE

ANDONIS, 22 Armenidos, Glyfada. Tel 894-7423. Open for lunch and dinner. Shrimp ragout, charcoal grilled octopus.

BARBA PETROS, 26 N. Zerva, Glyfada, (Aghios Konstantinos). Tel 891-4937. On Sundays also open for lunch. Special cheese pies, kid, chicken, short orders.

CHURRASCO, 16 Pandoras St, Glyfada, Slick dining, outdoor terrace dining and bar; specialty, steak tartare, fixed at table. Elaborate, fairly expensive, elite Athenian crowd.

DOVINOS, 2 Plateia Fleming, 2nd stop in Glyfada. Tel 894-4249. Various fish dishes, baked and grilled.

EL ARGENTINO. *Parilla* - specializes in delicious barbecued meats of atypical cuts. Central firepit surrounded by classic Argentinian decor. No phone but open evenings. Reasonable prices.

EL GRECO, Cnr. Kyprou & Feves Strs., Glyfada. Tel 899-4249. Various fish dishes, baked and grilled.

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, contrfilet, suckling pig, souvlaki, *kokkoretsi* (innards cooked on the spit), spleen, choice of appetizers.

KYRA ANTIGONI, Pandoras 54, Glyfada (near the swimming pool). Tel 895-2411.

LE FAUBOURG, 43 Metaxa and Pandoras, Glyfada. Tel 894-1556. A full menu of meat dishes including calf liver cooked with onions and bacon - a house specialty. Open daily except Sunday, for dinner only.

MAKE UP, Grill restaurant, Posidonos 4, Vouliagmeni. Tel 896-1508. Open daily for dinner.

PANORAMA, 4 Iliou Kavouri (opposite Hotel Apollo). Tel 895-1298. Constantinopolitan *mezedes*, lobster, fish of all kinds.

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
Closed for vacation Dec 22 1985 to Jan 5 1986

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 Delyiyorgi, 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, Makriyianni 3, Zea Marina. Tel 452-5074. Open for lunch from May to October and for dinner all through the year. Seafood and Greek cuisine.

VASILENA, Etoilikou 72. Tel 461-2457. A long-established taverna situated in a renovated grocery store. The owner provides a parade of 16 different dishes (in the order that he chooses) for a fixed price. Soup is usually served last! Be sure to have an empty stomach to do honor to this delicious food.

VLAHOS, 28 Kolytety, Freates. Tel 451-3432. *Bakaliaros*, *biftiki* 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 walk). If you use the green bus in Syntagma, again get off at

le Royanna

restaurant français

A la carte, meat and fish specialties.
Open daily for luncheons and dinner
but featuring throughout the week:

Monday : Choucroute Alsacienne
Tuesday : Le Boeuf Gros-Sel
Wednesday : La Paëlla
Thursday : Cous-Cous Maghrebin
Friday : La Bouillabaisse

208, Kifissias Ave. - Halandri
Reservation: 647.4683 Clos. Sunday

Faliron train station. A few of the more popular tavernas:
ZORBA, Tel 412-5501; specialty is the tray of *mezedes* offering stuffed mussels, shrimp, octopus and much more. 26 Akti Koumoundourou.

THE BLACK GOAT, at No 6, an old favorite, and one of the first tavernas in the marina, choice of fresh lobster, crayfish and clams. Yachtsman's hangout.

Another less well-known and less expensive seafood row in Piraeus is at **Freates** around the coast from the Zea Marina yacht harbor. Several restaurants offering fresh fish and a cliffside view of the sea. Also for seafood:

ANDONOPOULOS, Frederikis 1, Glyfada. Tel 894-5636; an old and comfortable restaurant with an extensive seafood menu. Daily noon-midnight.

BOULLABASSE, Zisimopoulou 28, Amfitea (behind the Planetarium, Syngrou Ave). Tel 941-9082. Bouillabaisse, fresh fish and a variety of shellfish. Nightly 7.30 pm-12 m.

LAMBROS, on the shore road, Posidonos 20, Voula. Tel 896-0144. Variety of appetizers and usually a good assortment of fish. Moderately expensive. Daily 10 am-1 am Closed Mon.

PSAROPOULOS, Kalamon 2, Glyfada. Tel 894-5677. One of the oldest seafood restaurants, on the marina, open year round, tasteful service, tasty dishes, tasteful prices.

STEAKHOUSES

BEEFEATER STEAK HOUSE, 9 K. Varnali, Halandri. Tel 883-2539. A Canadian corner in Athens; American and national specialties. Air-conditioned. Open from 2 pm-2 am.

FLAME STEAK HOUSE, Hadzigianni Mexi 9 (near the Hilton). Tel 723-8540. Specializes in good charcoal broiled steaks and chops. Bar open for cocktails. Nightly from 7 pm-1 am.

PRINCE OF WALES, steakhouse and pub, 14 Sinopes St. Tel 777-8008. Open every day from 12 pm-2 am. Closed Sundays, businessmen's lunch menu (main dish, beer or wine, and dessert).

STAGECOACH, Voukourestiou 14, 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.

CREPERIES

MARIONETTA, 40 Ippokratous St and Deditou St. (corner). Old, neoclassical house with magnificent marionettes on the

walls and hanging from the roof. Specialties: Shrimp crêpe, "Marionetta" crêpe, cold pork salad, wine barrel, beer, fruit juices.

PHAIORA, Metsovou 14. Tel 883-5711. Neoclassic 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 Asklipiou St. Tel. 644-4013-4. The Fast Food restaurant in Athens. Hamburgers, Jolly's burger, fried chicken, milk shakes. Open until 2 am.

PAPA GEORGE, 2 M. Karsoli St. Daphni. Tel 970-4279. Specialties: sausages, schnitzel with bacon.

SI, Panepistimiou 9B. Tel 322-4190. A quick stop: sandwiches, pastries, croissants, coffee, ice cream and fruit juices. Open 7 am-2 am.

WHITE SPOT, 152 Alexandras Ave. Tel 644-8754. Specialties: deep fried chicken, breaded chicken livers, hamburgers.

FRENCH

BELLE HELENE, Politeias Square, Kifissia. Tel 801-4776. In a lovely green park with two small lakes, Greek and French food. Specialties include "Symposio" filet with madeira sauce, artichokes, bacon, ham, chicken livers, cheese, mushrooms, chicken crêpe with ham, mushrooms, cheese in tomato sauce. Open daily from 10 am-2 am.

ERATO, Varnali 7, Halandri (Dourou Square), Restaurant, bar. Open nightly from 7 pm-2 am., except Sunday when it opens for lunch at noon. International cuisine (Greek and French).

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.

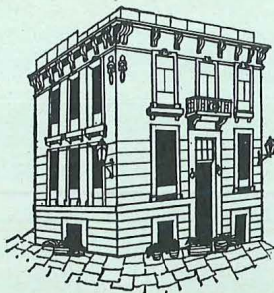
FONDANINA, 31 Vas. Georgiou. Tel 983-0738.

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 diabolio 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.



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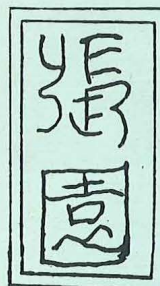
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restaurants and night life

LA TARTARUGA, 25th of March 38 and Palaiologlou Sts, Halandri. Tel 682-8924. Large portions of piquant entrees and pizza. Chilled glasses. Very reasonable prices. Quick service.

TOSCANA, 16 Thisseos, Vouliagmeni. Tel 896-2497-8. Open every evening. International and Italian cuisine (also Greek dishes). Specialties: escalope à la Toscana, escalope cordon bleu, filet with mushrooms, torta romantica (dessert).

CHINESE

CHANG'S HOUSE, Doiranis 15 and Atthidon, 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, Ilioussa (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 7-11 in the evening. Specialties include fried rice, baked duck and king shrimps.

LOON FUNG TIEN, Alkionidou 114, coastal road near EOT Beach B. Tel 895-8083. You can choose chop suey, spring rolls, Chinese noodles among other dishes. Peking duck must be ordered 24 hours in advance. Every Sunday Chinese buffet lunch at a fixed price.

PAGODA, Bousgou and 3 Leoforos Alexandras 3. Tel 643-1990, 644-6259. Chinese cooking, decor and service. Dining room for dinner parties. Specialties include soups, prawn, chicken and beef dishes, sweet and sour meat and fish, lobster Cantonese, Peking duck, steamed snake. Desserts include lichees, fresh mango in season and sweets.

THE PEKING CHINESE RESTAURANT, 6 Fedras and Karapanou. Tel 893-2628. We recommend anything sweet and sour. The chef adds chilli sauce making the sweet and sour slightly fiery. Open daily from 1 pm.

THE RED DRAGON, Zirini 12 and Kyriazi, Kifissia (near the Zirinon Sports Center), tel. 801-7034. Cantonese cuisine. Specialties: Malaysian noodles with shrimp, crab with 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-4 pm, 6:30 pm-1 am.

SEOUL, 8 Evritanias Ambelokipi (near President Hotel), 692-4669. Specialties: beef *boukooki* (prepared at the table), *yatse bokum* (hors d'oeuvre), *haimon gol* (seafood and vegetables prepared at the table), *tsapche* (Korean spaghetti with black mushrooms).

MEXICAN

AZTEC, Leoforos Kifissias 267 (near the trohonomo). The only Mexican restaurant in Greece. Menu includes a glossary of all dishes. Open Mon - Sat, 6-11:30 pm.

LEBANESE/ARABIC

ALI BABA 2, Poseidonos Ave. 13 Kalamaki. Tel 983-0435, 9832-984. Restaurant and Arabian music hall. Superb Oriental cuisine with Lebanese "meze" and a rich variety of sweets. Floor show with belly dancers. Every night from 10:30 pm.

BEYROUTH, Karapanou 13, Glyfada. Tel 893-1169. Lebanese "meze", specialties and sweets. Garden. Take out service, home deliveries. Open daily 8 pm-2 am, Sat and Sun also 1 pm-4 pm

KASBAH, (Caravel Hotel). Tel 729-0721. Entrees include chicken livers piquant and hommos (chickpeas with tahini). Closed Sunday.

MARALINAS, Vrassidas 11 (between Hilton and Caravel

Hotels). Tel 723-5425. Open for lunch and dinner. 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, Falirou Ave., Koukaki (opposite Inter-Continental Hotel) Tel 921-5285. Restaurant, taverna, bar. Traditional Greek, Cypriot, English and Continental cuisine. Piano and guitar music. Special offer; Cypriot meze (21 different dishes) for very reasonable fixed price. Open from 10:00 a.m. until after midnight

KIRKY, 1 Pendellis, 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 "moghol", "tandoori" curries.

PHILIPPINE

MANILA GARDEN, Peristratou 60, Tzitzifis. 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 (begining Ag. Sostis Church). Tel 932-3941. Spanish and French specialties, music and songs. Paella, Andalusian steak, little meat loaves, Sevilla sangria.

CZECHOSLOVAKIAN

SVEJK, Roybesi 8 (Neos Kosmos). Tel 901-8389. Specialties: *sbitkova*, *knedlik*, *palatzinka* etc. Closed Tuesday.

GERMAN

ALT BERLIN, Kolokotroni 35, Kefalari. Tel 808-1324. Restaurant, sweets, ice cream. Open 9 pm-2 am.

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; Ekmekek, 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 baklavadakia 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 wee hours; fried eggs, yogurt with honey, hot milk and cognac.

DE PROFUNDIS, 1 Angelikis Mihalis 1, Plaka. Tel 721-4959. Pleasant, antique-filled environment. Quiches, pies and pastries. English teas and a variety of coffees and spirits. Classical music on the stereo. Open every day from noon to 1 am.

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.

LOTUS, Glafkou 14 and D. Vasiliou, Neo Psychiko. Tel 671-7461. Aromatic teas, pastries and fruit juices. Also sandwiches and crêpes. Wonderful selection of music. Garden in summer. Unusual decor. Mostly a young crowd.

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, Santarozza 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.

MONT-PARNASSE, 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.

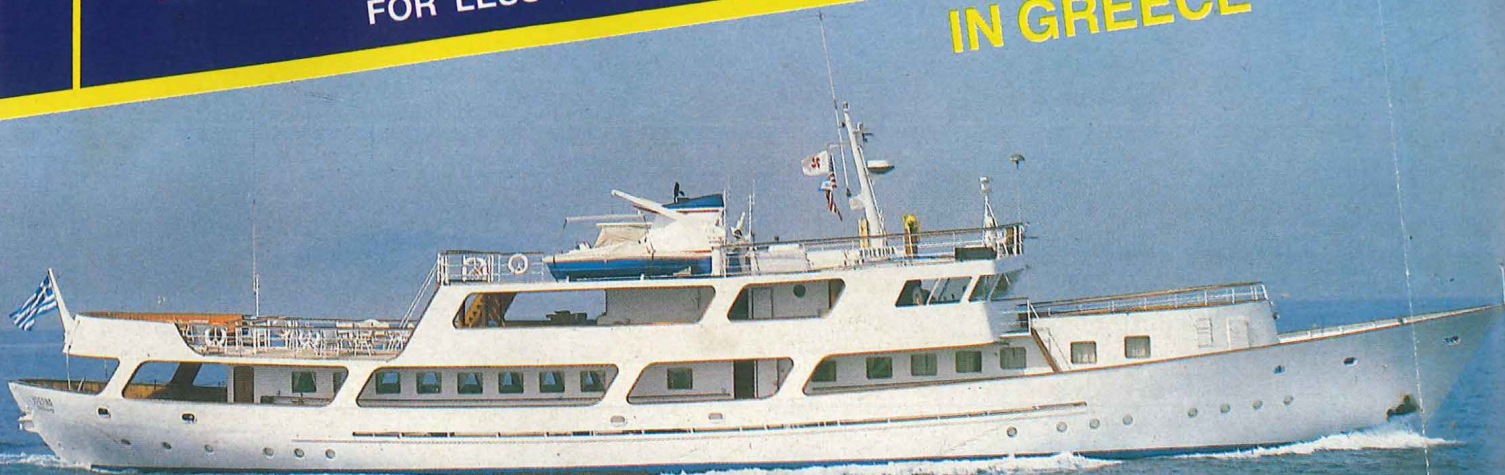
TO GERANI (O KOUKLIS), Tel. 324-7605. Tripodon 14, Plaka. Superb and substantial 'mezes' make more than a meal. Try the sausages and tasty salads. Accompany your meal with wine (hyma) or ouzo.

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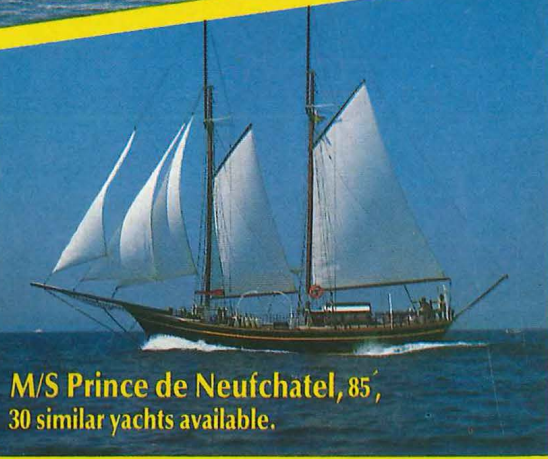
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