

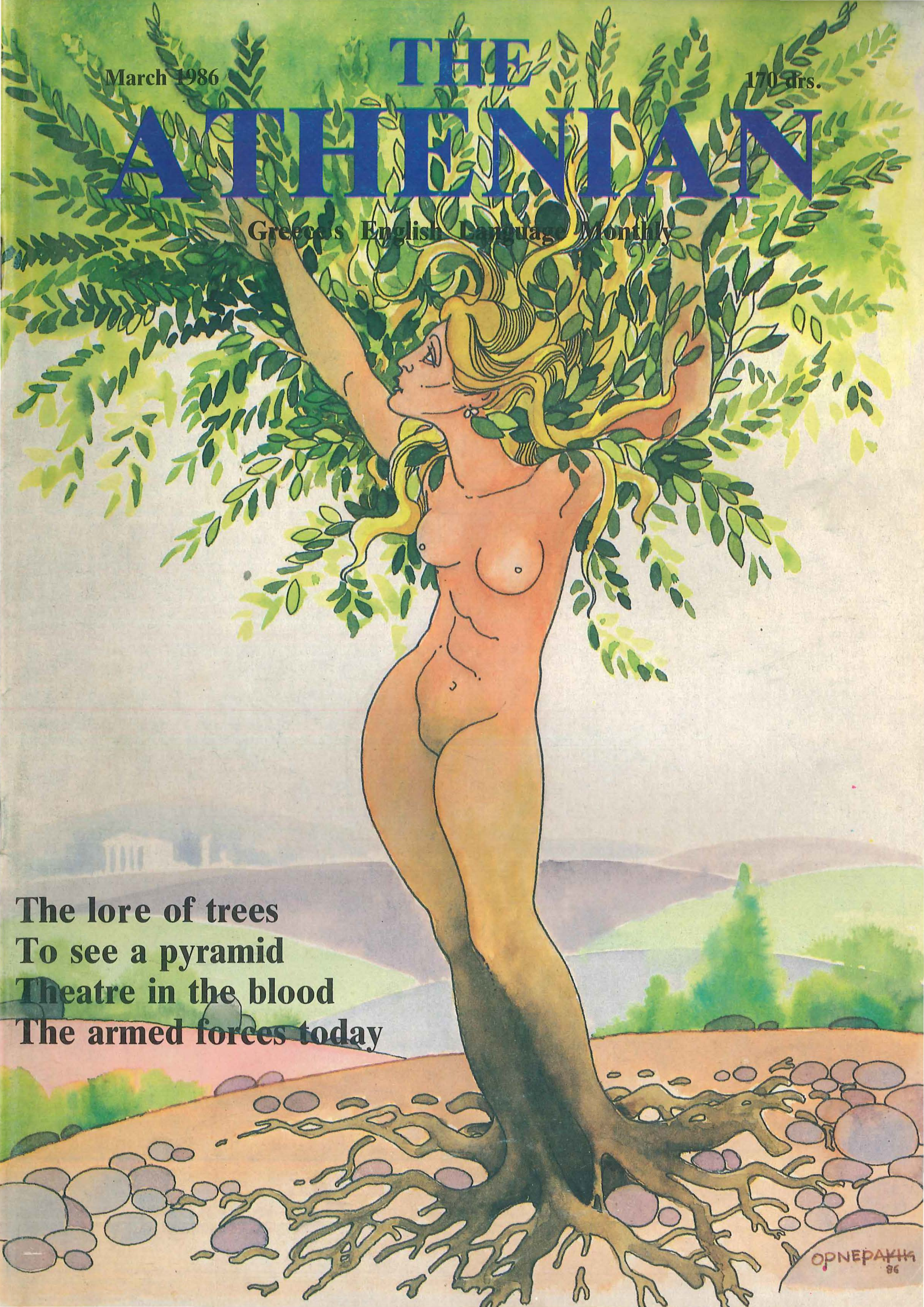
March 1986

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THE ATHENIAN

Greece's English Language Monthly

**The lore of trees
To see a pyramid
Theatre in the blood
The armed forces today**



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FEATURES

19 The armed forces under Papandreou

The socialist government, reports Lee Stokes, has successfully wooed officers with high salaries, rhetoric, nationalism and status. Serious concern, however, has been expressed over the long-term effectiveness of the Greek military

21 The lore of trees

To the ancient Greeks, trees were more than trunk, roots and branches. They were living creatures, benign and malevolent by turns. And the line dividing trees from gods and men was easily crossed, as Jeri Fischer discovered



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24 To see a pyramid

When Edward Fenton fastened his emotional seatbelt recently and flew back to Cairo after an absence of forty years, he had been warned that very much had been altered. Yet in spite of enormous changes, he encountered a deeper reality which does not change, in a country where the past is forever alive

31 Theatre in the blood

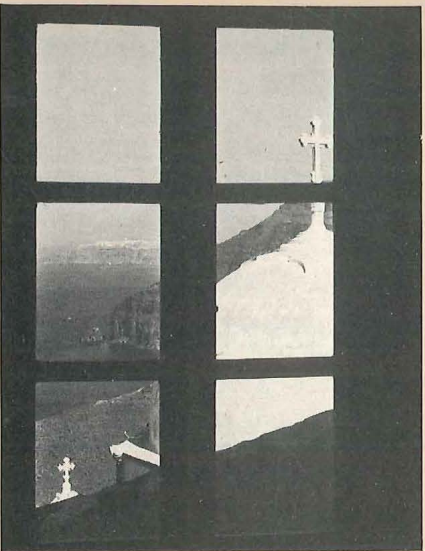
The world of the stage always seems to be in a critical state everywhere, and Athens is no exception. After interviewing three leading figures of the theatre, Nigel Lowry concludes that it will survive because dramatic expression runs in the Greek blood



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39 The vanishing kalderimi

The transhuman lifestyle is more constricted than it used to be, but it survives in a handful of regions. Marc Dubin, author of the forthcoming "Greece on Foot", recently visited some Sarakatsani communities in Epirus



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DEPARTMENTS

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The cover is by Spyros Ornerakis

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our town

A land on trial

The Greeks are among the most litigious people on earth. There are said to be more lawyers per capita gainfully employed here than in any other country in the EEC. Some believe this is due to an in-born, unquenchable thirst for drama, and it may be no coincidence that the only extant ancient trilogy ends with a thrilling court case in which even the gods participate. Thoughtful observers of the Greek phenomenon – C.M. Woodhouse prominent among them – point out the generally held belief that Greece thinks itself as being always at the center of the world's stage. Whatever happens, however remote, is done specifically with Greece in mind, for it, against it, because of it, in spite of it. This belief is strengthened by the prime minister's ability to arouse total audience participation. His many absences from the domestic scene may be excused for all those guest appearances abroad, in New Delhi, Belgrade and Davos, to mention only the most recent. With Mr Papandreou all the world's a Greek stage, at least on ERT 1 and 2. Those modest walk-on parts taken by former conservative leaders will no longer do.

Byron called it 'a passion for excitement', no doubt with approval, as he shared in it, too. This passion, however, is matched by a dread of *tedium vitae*, and one may attribute to February's midwinter doldrums – when the heating bill is highest and tourists fewest – the opening of 'the Cyprus' file to heat things up a bit. But, traditionally, when the weather's poor and the theatre season's slack, life is dramatized by taking someone to court. Like horse shows and basketball, litigation is above all a winter sport.

The moving of the central courts from Santaroza Street to the spacious quarters of the former Evel-

pidon (Cadet) School, far from dampening down the spirit of dispute, seems to have inspired it. The Santaroza site, in recent years decaying into Dickensian squalor, is giving way to a beautification project, a patch of greenery which leftists like to call a Park of Culture and Rest. But as Melina Mercouri often demonstrates, there is nothing restful about culture, any more than there is about Greek law, and she has 3000 years of restless civilization behind her to prove it.

The former Evelpidon School is a handsome complex of 13 neoclassical buildings designed by the German architect, Ernst Ziller. While the long backlog of legal cases is ready and waiting, the new site, where the rights of man are now being defended before the august presence of the law, is not. Most of the court rooms lack heating, and modern facilities such as photocopying machines and ashtrays are still missing. The parking area is a vast pile of rubble, though an appropriate one. It is the location of the former Passas Museum, itself a classic court tangle which began under the junta and lasted for ten years. Furthermore, there are lacking two of the most essential features of legal process. There is no cafeteria nor a proper kiosk where one can purchase those assortments of stamps which must decorate every paper and without which no case can even be introduced. Notwithstanding this state of affairs, the enthusiasm for legal hearing is undiminished.

Nearly everybody who is anybody has appeared in court in the last few weeks. In the cultural field, two leading figures appeared before the prosecutor, painter Yiannis Tsarouchis and the wealthy gallerist and art patron, Alexander Iolas. In the former case, Tsarouchis was acquitted of charges re-

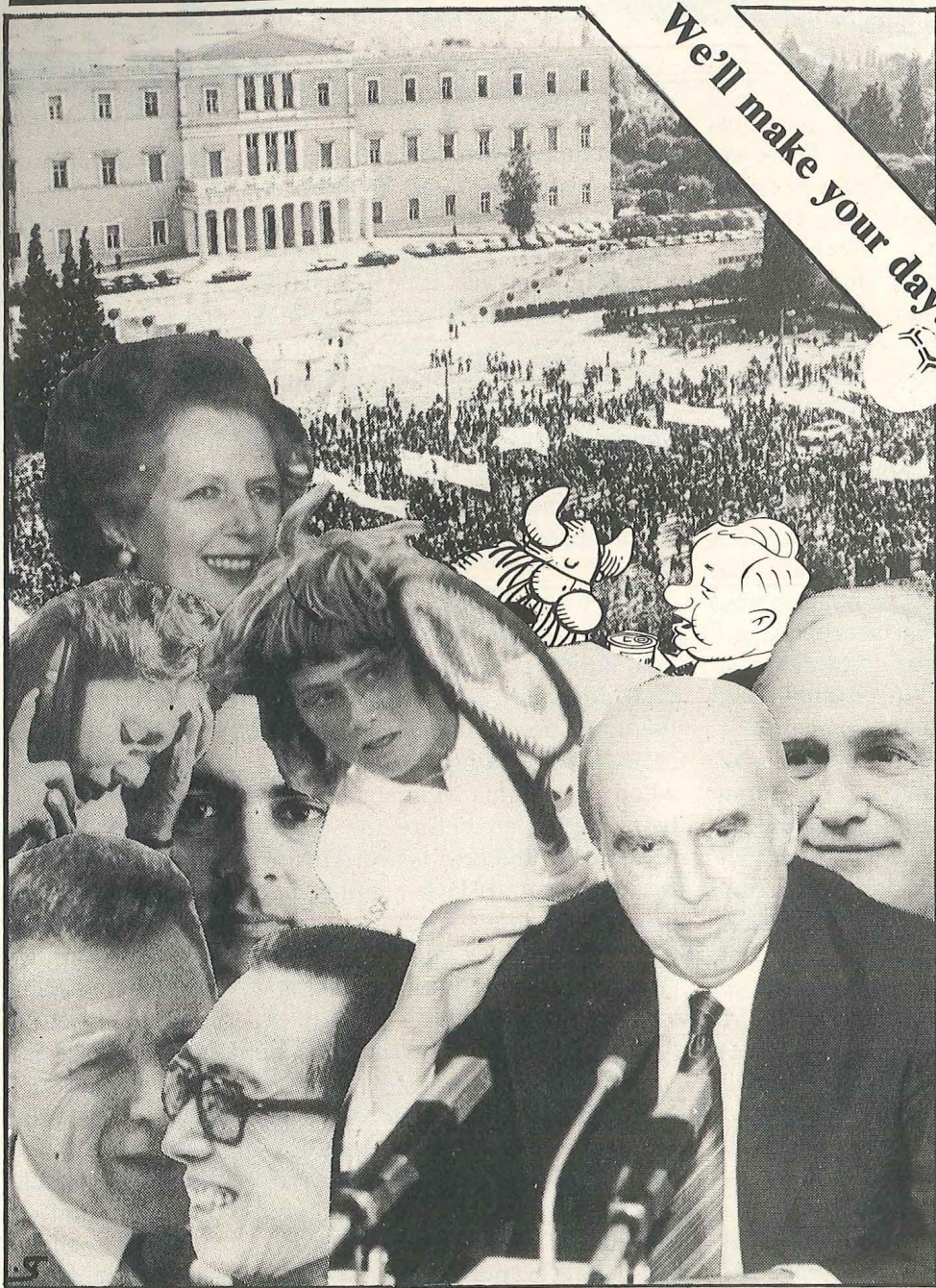
lating to thefts of icons from monasteries and churches. The latter case, rendered notorious by the testimony of transvestite 'Maria Callas' involved accusations of smuggling antiquities abroad and the selling of stolen works of art. Mr Iolas was freed on bail amounting to three million drachmas.

On the other hand, Danos Krystallis, a well-publicized former employee of the security forces, arrested for dabbling in terrorism and suspected of planting a bomb – defused at the last moment – near the podium where opposition leader Constantine Mitsotakis was about to speak, was freed on merely 50,000 drachmas' bail.

Most publicized were trials involving the press. Within a three-week span publishers of three afternoon dailies were given prison sentences. The publisher of *Avriani* was charged with libel against members of the judiciary. A number of journalists' unions applauded the sentence, accusing the newspaper of "vulgarity".

Two weeks later the publishers of *Vradyni* were given prison sentences for slandering the president. Although a public prosecutor had recommended an investigation into the salary and employment of Mrs Sartzetakis, the court ruled that the newspaper was indirectly attacking the president by mocking his wife. A few days later, *Eleftheros Typos* was charged on similar grounds. Having made much of the prime minister's being greeted with a volley of oranges in January, it went on at great length last month about a similar shower of brussels sprouts aimed at the president's wife. Mrs Papandreou blew up a storm last year by calling the Greek press "yellow" in an interview abroad. For someone known to be outspoken, she could now be accused (without slander) of understatement. □

The Athens Star



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THE ATHENIAN DIARY

by Sloane Elliott, Stefan Fatsis, Takis Georgiou, Kerin Hope, Lee Stokes

Probable Gorbachev visit makes KKE uneasy

Greek-American relations, strained since the socialists came to power in 1981 and still on uncertain ground over the bases issue, are "warming up". Most political observers agree that the scheduled visit here this month of US Secretary of State George Shultz is something of a coup for a government that has called Washington "the metropolis of imperialism" while continuing to accept its military and economic aid.

But that may be only one side of the story. The satirical weekly *To Pontiki* reported last month that Soviet leader Mikhail Gorbachev had accepted an invitation from Prime Minister Papandreou to visit Greece in May.

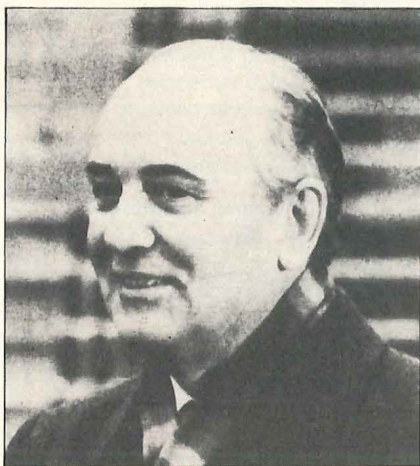
Government spokesman Miltiades Papaioannou claimed ignorance of Mr Gorbachev's visit, but an East-bloc diplomat confirmed in an interview that Gorbachev was preparing for a visit to the Mediterranean.

"Gorbachev will discuss Greek-Soviet relations, which have been improving steadily in all sectors, the Soviet Union's proposals for a solution to the Cyprus problem and wider questions of peace and disarmament," said the diplomat, who asked that his name be withheld.

A visit by Gorbachev would be the first to Greece by a Soviet head of state. The then Soviet prime minister, Nikolai Tikhonov, during a visit in 1983 signed a ten-year economic cooperation agreement which raised fears in the conservative opposition of "future Greek energy dependence on the USSR".

"The visit will ensure a more rapid improvement in relations between Greece and the Soviet Union," the diplomat said. Washington considers Greece the "friendliest" NATO member state to the Soviet Union and its allies, Western diplomats say. Some analysts believe Gorbachev's visit has not yet been officially announced in Athens for fear of upsetting sensitive Greek-American relations before Mr Shultz's visit.

But more wary observers believe the Soviet leader's visit is one of the cleverest cards Mr Papandreou will play during his second term in office. "By playing host to Gorbachev, Papan-



Mr Gorbachev

dreou will crush any opposition the pro-Moscow Communist Party (KKE) has to his policies," said one observer. "Papandreou will show himself to have better relations with the Kremlin than even Harilaos Florakis (the leader of the (KKE)). The Communists will never be able to lift their heads again, never mind criticize Papandreou's labor legislation."

But what of the effect of a visit by Gorbachev on relations with the United States? "Shultz's visit will continue the process of improving Greek-American relations, but the Greek side will make no public commitments on

the American bases, you can be sure of that," said another observer. "Mr Papandreou has to consider municipal elections in October. He need say nothing until the last day of 1988, when the bases agreement expires." Besides, under the socialists another US military base has been opened under a NATO label – the Airborne Warning and Control System (AWACS) base at Aktion, in northern central Greece.

Though it seems unlikely that Mr Papandreou will publicly reassure the Americans, even the pro-government press is starting to write that the American bases look like staying. "All the indications are that the American bases will stay in Greece, provided they are reduced in number and (we get) serious concessions in return," concluded columnist Spyros Karatzaferis in the daily *Eleftherotypia*.

Government officials have made it no secret that successful pressuring of Ankara on the Cyprus and Aegean issues "is the best way for America to make friends in Greece."

"Papandreou seems to be playing both superpowers off against one another," said one bemused diplomat from a non-aligned nation. "So far he has had success. But he's playing with fire."

Shipping fraud sentence

Captain Dimitris Georgoulis named names, cited dates and gave details he said exonerated him in what is reportedly the biggest case of marine fraud in history. But a five-member Piraeus court last month decided otherwise, sentencing the 50-year-old captain to 12 years in prison.

Georgoulis was convicted of scuttling the 92,228-ton *Salem* off the coast of Senegal in January 1980 and of being an accomplice to embezzlement in the illegal sale of the ship's 180,000-ton cargo of crude oil to South Africa. He is the sixth Greek to be convicted in the case.

According to the indictment a group of businessmen attempted to collect \$70 million worth of insurance on the ship and its cargo. They purchased the tanker in 1979, registered it in Liberia

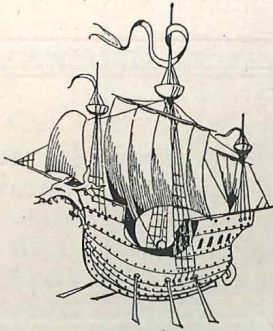
and agreed to transport a shipment of crude oil from Kuwait to Italy. The vessel instead sailed for Durban, South Africa, where the ship's name was changed and the cargo unloaded, breaking an Arab oil embargo against South Africa. The tanker was then sunk.

While admitting to scuttling the vessel, Georgoulis testified he did so only after the crew voted to go ahead with the shipwreck; he said they were promised more than \$7000 each by the ship's Piraeus-based agent. He also denied he was involved in planning the sale of the oil, which belonged to the Dutch Shell Oil Company and was sold to SEL, South Africa's state oil company.

Lawyers for Georgoulis said they would appeal against the ruling.

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THE ATHENIAN

F-16 sale takes off

The Greek government announced in January, with fanfare, that the United States Pentagon had approved Greek purchase of 40 F-16C fighter aircraft, following an agreement last October that prevents leakage of American technology to Soviet-bloc nations through Greece.

Even earlier the Greek government signed a framework accord with General Dynamics for the aircraft, worth \$900 million, stipulating that almost all of the cost could be covered by offsets. In an offset deal, a given cost is "offset" by the client (Greece) offering certain services to and getting certain concessions from the dealer (General Dynamics). Instead of payments, the F-16 transaction involves 60-percent offsets in the military sector comprising co-production of aircraft at Hellenic Aerospace Industry (EAV), 30 percent in the commercial sector, probably including industrial investments, and 10 percent in the tourism sector, offering gratis holidays in Greece to General Dynamics employees.

EAV executives headed for the US to settle co-production details with General Dynamics. By summer, a detailed offsets agreement is expected to be signed.

Rent increases

After a history of government-set restrictions on rent increases, landlords are now able to establish their own rent increases for new leases or leases less than two years old, said Commerce Minister Nikos Akritidis after a law to this effect was passed last month. While observers had said previously that the new rule would apply only to the lower end of the rent spectrum, the law as passed applies to all rents.

The Commerce Minister hopes the measure will stimulate landlords to put long-idle rental property back on the market, where it is hoped the laws of supply and demand will guard against profiteering.

Meanwhile, rent increases will be limited for houses and apartments rented to the same party for two years or more. Landlords are permitted a maximum 12 percent increase as of April 1, based on the rent paid in December, 1985.

THE ATHENIAN

Landlords must wait until January, 1987, before evicting anyone unwilling to meet new, higher rents. The only exception, said Akritides, is when the landlord himself will move into his premises after the tenant is evicted.

VAT is coming

Parliament is expected to pass a law sometime in March instituting Value Added Tax (VAT) in Greece, effective January 1, 1987. Greece's accession treaty with the European Community stipulated that VAT be introduced no later than January 1, 1986, or five years after admission. But little groundwork for such a change was laid in the 1985 election year. Later in 1985, the Greek government asked the EEC for, and was granted, a one-year extension to implement the community-wide tax.

After tabling the VAT bill in Parliament in January, Finance Minister Dimitris Tsovolas said VAT would replace ten indirect taxes, including turnover tax, stamp duty, turnover tax on tobacco, and consumer taxes on sugar and detergents. It is to be implemented on three scales for goods and services, still to be determined. The bill will also make cash registers mandatory in shops to minimize tax evasion. VAT is to be shown separately from prices on receipts.

Although the EEC predicts that VAT will aggravate inflation by about 3 to 4 percent in its first year, Tsovolas said VAT will not cause prices to increase next year, but admitted this is a "matter of adjustments".

Tsovolas estimated that VAT will bring in about 350 billion drachmas next year, about the equivalent of the income from the taxes it replaces. An advisor to the Finance Minister noted that about one percent of the total Greek tax base will go to the EEC as the Greek VAT-related contribution, but it is still not certain whether this will be transferred as payments, goods or in some other form. She denied that Greece would lose government income overall as a result of such transfers.

While businessmen want to see better controls on public spending in tandem with wholesale tax reform, the government hopes the VAT bill and a twin tax bill tabled a week earlier will make tax collection simpler and easier, and tax evasion harder.

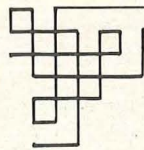
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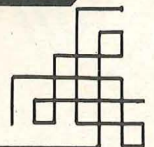
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THE ATHENIAN

Ridgway paves the way

If US Assistant Secretary of State for European Affairs Rozanne Ridgway's trip to Athens last month was another step on the road to better US-Greek relations, the government didn't let on. Ridgway met with Premier Andreas Papandreou and other government officials on a variety of bilateral and international issues in preparation for this month's visit from Secretary of State George Shultz. Among issues discussed: the future of four US military bases in Greece, the agreement to purchase 40 US-made F-16 warplanes, lingering Greek-Turkish disputes, and the Cyprus problem.

After two hours of talks with Ridgway at his home in Kastri, Papandreou said "The discussion was sincere and I think constructive." The meeting appeared to be one more piece of evidence that Greece, in its winter of economic discontent, was softening toward the US. But that opinion didn't last long, as Papandreou and the government later characteristically assumed a cool if not critical outlook on the meeting.

On the bases, Papandreou told parliament that he reiterated to Ridgway that the 1983 Greece-US Defense and Economic Cooperation Agreement (DECA) governing their status is "terminating" when the pact expires in 1988. "If the US feels it doesn't satisfy them," he said, "they can renounce it." On the F-16s Papandreou reportedly pressed Ridgway over concluding a deal that had seemed sealed after Greece signed a military-secrets security accord in January. And on Turkey and Cyprus, the government said there had been "exploratory talks" between Papandreou and Ridgway but that a "compromise solution" with the US acting as an intermediary had not been reached, as was reported in the Turkish daily *Hurriyet*. Government spokesman Miltiades Papaioannou said: "The Greek government's policy remains unchanged."

Whether the Shultz visit will lead to progress on resolving the 12-year division of Cyprus and conflicts between Greece and Turkey over militarization of the Aegean islands, particularly Lemnos, and other matters of bilateral interest remains unclear. Papandreou told reporters after meeting with Cypriot President Spyros Kyprianou "we will have something new from that

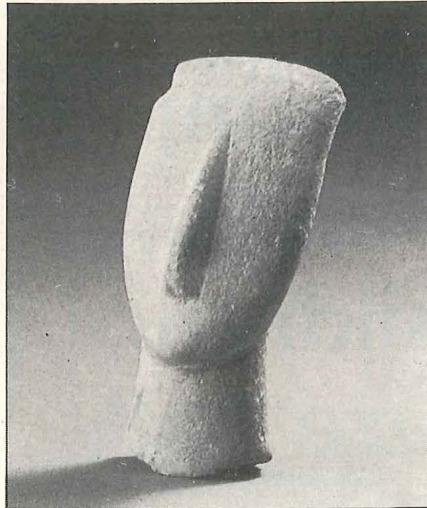
THE ATHENIAN

quarter within a few months." And clearly Shultz will address relations between Greece and its NATO ally Turkey, as well as the future of the bases, which the US would like to maintain and in exchange for which Greece would probably seek additional economic cooperation. □

New museum

Athens' newest museum, the Nicholas P. Goulandris Foundation Museum of Cycladic and Ancient Greek Art, offers a rare combination of pleasures: one of the world's biggest and best collections of ancient Cycladic marble figurines, and a classical art exhibit that includes both fine Attic vases and unique Hellenistic bronzes. In this model display, small enough to ensure that visitors won't suffer from cultural indigestion, the finds are beautifully lit and instructively labelled.

Mrs Dolly Goulandris built the museum to give her private collection, started more than 20 years ago, a permanent home in Greece. It is named in memory of her husband, a shipowner from Andros. She says the



Cycladic idol

Cycladic pieces are her favorites, "because you don't have to be an expert to appreciate them."

Made from coarse white local marble in the central Cycladic islands around 4500 years ago, the figurines are carved in a semi-abstract style which brings to mind work by Modigliani or Henry Moore. Most are small fertility figures of pregnant women with arms folded over a swelling belly. But there are also several lively musicians and one monumental figure 1.4 meters tall that has led scholars to rethink the history of classical Greek sculpture.

DIARY THE ATH

With a view to enhancing the classical collection for public display, Mrs Goulandris recently acquired several top-quality red-figure vases. One, a kylix by the Antiphon painter, shows a 5th-century-BC Athenian drinking party in progress. Also on show for the first time are 22 bronze Hellenistic vases from Lambros Eftaxias' collection – both plain kitchen utensils and elaborately worked luxury tableware.

On Saturday mornings, the museum runs activities for groups of up to 30 children aged between five and 12. There are special tours, painting sessions and a puppet show. (For bookings, telephone 724-9026.) The museum shop sells replicas from the collections, including marble figurines and silver jewellery based on the Cycladic pieces. Illustrated catalogues of the collections are available in Greek and English.

The Nicholas P. Goulandris Foundation Museum of Cycladic and Ancient Greek Art, 4 Neofytou Douka Street, Kolonaki, tel. 723-4931, is open Mondays, Tuesdays and Wednesdays from 10 am to 4 pm, and on Saturdays from 10 am to 1 pm.

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THE ATHENIAN

Acropolis renovations

Get used to it, because the monstrous crane poking its head out of the Parthenon will be there for at least 10 years. The 21-meter, 120-ton, French-made crane last month began lifting and moving marble blocks that will eventually be returned to their original home on the monument. The crane will also take down almost 350 blocks weighing up to 10 tons each so workers can replace rusting metal clamps that have eroded and cracked the monument's marble.

This isn't the first time a crane has been used at the Parthenon. Architect Ictinus and master builder Kallikrates are believed to have employed some form of block-and-tackle system in building the original in the fifth century BC. This time, though, the crane has an aesthetic as well as a functional value: its use means the view of the 2500-year-old temple won't be marred by layers of scaffolding. The retractable crane will be visible only during working hours. The rest of the time it will fold up neatly and sit on its special concrete floor in the crumbling monument.

The 12-part restoration project will return to the Parthenon about eight percent of the original monument. Ninety percent of that will be authentic Parthenon marble, more than 1500 pieces of which were gathered and pieced together last year; the rest will be new marble and some cement, including copies of some of Pheidias' missing sculptural friezes, pilfered by Lord Elgin in 1801.

The fate of the Parthenon's few remaining metopes continues to be debated. Scientists have yet to find a way to protect the marble sculptures from further decay due to atmospheric pollution. Possible solutions: moving the originals to the Acropolis Museum and replacing them with copies, as was done with the Erechtheum's Caryatids, or encasing the frieze itself in a nitrogen-filled glass enclosure.

Work on the Erechtheum, swathed in scaffolding since 1976, is due to end before summer, and studies are being carried out for the restoration of the Temple of Athena Nike and the Propylea. The government this year is spending about 180 million drachmas on Acropolis repairs. Greece last year received 50 million drachmas from its Common Market partners for the Parthenon project, and expects a second grant for the other monuments.

DIARY THE ATH

The first **Runciman Prize** was awarded on February 11 to Professor David Constantine of Queen's College, Oxford, for his book *The First Travellers to Greece and the Greek Ideal*. Published by Cambridge University Press, the volume is concerned with travels made between 1680 and 1785. Present at the ceremony were Sir Steven Runciman and Lord Jellicoe, president of the Anglo-Hellenic Union which founded the prize last year with the financial assistance of the Alexander S. Onassis Foundation.


As so often in its 110-year history, the **Hotel Grande Bretagne** was once again the host to Athenian society on January 27. The nostalgic evening centered about an exhibition of the venerable hostelry's past, including furnishings, table and glassware, mementos of the First Olympic Games, guestbooks, old menus and other memorabilia. The city has grown so large lately, however, that to accommodate *toute Athènes*, the soirée had to be given in two sections.

The celebrated painter **Yiannis Tsarouchis** was cleared of all charges at a court hearing which involved the theft of icons from churches and monasteries. Two men with whom he had been associated, however, received ten and seven year sentences, respectively, and the painter's secretary was given a four-year prison term.

New Democracy Eurodeputy **Dimitrios Evryennis**, 60, died suddenly in Stras-

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bourg on January 26 following a stroke. Born in Thessaloniki in 1925, Evryennis was an authority on international law. He served as ND deputy in parliament 1974-7 and briefly served as Undersecretary of Education. Recently, Evryennis had won wide recognition for his reports on the resurgence of racism and fascism in Europe.

Stone and stucco falling from the third storey of a derelict house in Aioulou Street on February 13, endangering passing pedestrians, brought attention to the sorry state of a neglected Athenian landmark. Built in 1800 and situated next to Ayia Irini, it has had

among its tenants **Lord Byron, General Makriyiannis and King Otto**. The first home of the Hadzikonsta Orphanage, it was later for many decades the Hotel Byron.

Despite austerity measures, complaints of poverty, and a four-drachma rise in the cost of a kilo of bread, videomania continues unabated. Video rental shops are proliferating in towns throughout the country, and with a rising wave of robberies, there is now a growing demand for **video-sitters**. With a million and a half videos in need of protection, this should help solve the unemployment situation.

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Ozal and Papandreou on magic mountain

As one newspaper put it, "... they succeeded in meeting without officially meeting. Nice diplomatic work."

Prime Ministers Andreas Papandreou and Turgut Ozal met for the first time in their lives on January 31 in the studiously neutral setting of a world economic forum held in Davos, Switzerland.

While the two men, heads of neighboring but opposing countries, apparently did not touch on bilateral issues during brief contacts, their informal meeting was widely regarded as a brilliant act of diplomatic engineering aimed at breaking the ice. As one foreign newspaper put it: "...they succeeded in meeting without officially meeting. Nice diplomatic work."

An official meeting would have been out of the question for Papandreou. He has refused a formal dialogue with Ozal, who proposed this very thing last March, on the grounds that the basic problems of Turkish troops in Cyprus and the so-called Turkish-Cypriot state had to be settled before formal talks could begin that might mend disputes over air rights, territorial delineation, and Aegean mineral rights.

Every effort was made, with obvious prior planning, to emphasize that the Davos meeting was informal: just a couple of world-class economists getting together with 600 other government officials, leading international businessmen and bankers to discuss a "crucial stage in the world economy following three years of expansion," according to Reuters. But each side's position was crystal clear. While Papandreou declined to attend a Friday night reception hosted by Ozal, the Turkish prime minister did attend a reception Saturday given in Papandreou's honor. Papandreou also turned down a proposal that he have a breakfast meeting and joint press conference with Ozal. Other motives were soft-pedalled, too. Ozal was "clearly here last year (as key speaker) to talk about his country's economic needs," says a London-based journalist who attended on both occasions. "But this year both Papandreou and Ozal played down this aspect."

Informal though they were, the two Papandreou-Ozal tête-à-têtes at receptions and their round-table discussion were "by far the biggest media events of

the week," the journalist said.

Their meeting at a wine-and-cheese-tasting reception was arranged by Davos Symposium organizer Klaus Schwab, head of the independent EMF European management consulting foundation. "Professor Schwab," the journalist recalls, "brought them together, introduced them, suggested a toast, and then they did toast one another. There was a stampede of reporters, some jumping on tables and knocking over glasses. Within three or four minutes, there was a mob



Mr Ozal

surrounding them. Later, they walked out together surrounded by security men, on their way to another official function." Their discussion was reported to have centered, naturally, on wine and cheese.

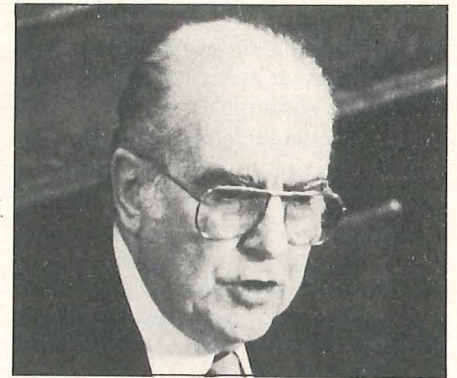
At the reception following the round-table discussion, their 15-minute conversation did not broach "Cyprus or bilateral issues," Greek and Turkish sources said. Ozal mentioned his 1953 visit to Greece, and Papandreou admitted he had never set foot in Turkey, expressing the hope that "one day it will be possible for us to exchange visits."

Papandreou told the Greek press that he and Ozal had talked about general economic issues. He mentioned that Ozal was particularly interested in Greece's Automatic Wage Indexation (ATA) system, and in turn Ozal discussed the Turkish economy.

The Greek prime minister told journalists that he and Ozal had attended only to "discuss economic issues. It has been a wonderful opportunity for us to become acquainted, but not to discuss bilateral issues or the Cyprus question.

Isn't that right, Mr Ozal?" he asked pointedly. "That's exactly right," responded Ozal. When asked whether the conversations had been a "first step", Papandreou said to reporters, "This is for you to judge."

Ozal, at his own press conference the following day, said he hoped that his "getting acquainted with the Greek prime minister will prove auspicious for the two countries. The conditions and the situation we are in make rapprochement between the two countries logic-



Mr Papandreou

al... It is just that a beginning has been made between two people."

Even their joint participation in the Saturday morning round-table discussion was non-committal. "During the discussion, they addressed each other a couple of times," says the observing journalist. "But afterward, they studiously avoided each other. Everyone waited to see what they would do, but they walked away in separate directions."

The two prime ministers, along with former European Commission President Gaston Thorn, who chaired the symposium, and US Commerce Secretary Malcolm Baldrige, led a round-table discussion on the relevance of economics in managing international economic problems.

Papandreou concentrated on the drawbacks of conventional economic policies, normally applied by governments on a long-term basis. They normally do not result in automatic full-time employment, chiefly because prices and wages do not decline or rise along with market demand, which is artificially in-

THE ATHENIAN

duced. The model of the free-flowing market does not exist. Governments end up intervening in some regulatory way, from public spending and taxation to money supply, in order to balance out market forces and create higher employment. He proposed specifically that economic policy be made more specific to various time periods and sectors of the economy, that the state coordinate phases of economic activity using new technology and management techniques, that economic policy be centered on reorganizing economic activity to redistribute wealth equitably, and that national plans be coordinated among nations to address the have-have not disparities in the world. He also proposed the installation of more decentralized and participatory government systems so that people at the top handle strategy and coordination while people at lower levels implement their decisions.

After Papandreou spoke, Ozal took the floor. He stressed that 1986 would be a difficult year for developed and developing countries. Citing Turkey as an example of "how much can be achieved by implementing classical economic policies," he reviewed how under his tutelage Turkey had unpegged prices, foreign trade had been liberalized and there had been wholesale changes in the tax system, according to a Turkish statement.

Reuters reported that two questions dominated the Davos meetings in general: first, will the recent sharp fall in oil prices rekindle a fresh crisis for debt-laden producers such as Mexico that might shake the Western banking system again? Second, can trade issues that threaten sustained economic growth, particularly protectionism, be resolved?

Commerce Secretary Baldrige said 1986 is expected to be "a very critical year" and urged nations to adopt the plan of US Treasury Secretary James Baker calling for a major government shift from fighting inflation to stimulating economic growth. Baker says governments should recognize that austerity policies are not enough for large debtors, but that economic growth and development will pull poorer countries out of their morass of international over-indebtedness. Baldrige said smaller, healthy countries such as West Germany should begin stimulating their own economic growth, because the United States can not afford to provide alone the steam to power world economic growth.

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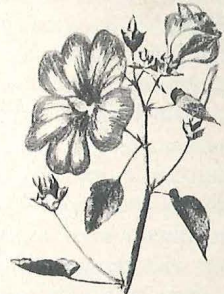
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by John C. Loulis

Political life debased?

At this moment, when the country is undergoing its most severe economic crisis since 1974, one would hope that at least some political stability – with the cooperation of all political forces – could be achieved. A series of alarming developments, however, seems to point in the opposite direction. Violent clashes between PASOK and ND, driving the country to greater polarization, are taking place in parliament just when Greece needs all the consensus it can get; divisiveness and controversy are unfortunately converging on Mr Sartzetakis when the President's role as a moderating and unifying force should be strengthened; and just when the country needs an effective but highly responsible opposition, pressures from its rank and file and its friendly press appear to be pushing it in the direction of an all-out confrontation with the government. Such a confrontation would seem to lead nowhere, let alone in the direction of its own, much needed, radical renovation.

Though this column has been unhesitatingly critical of all those of the government's policies which smack of statism, authoritarianism and populism, it has at the same time underscored a reality which all political forces should carefully consider: Greece has a newly and comfortably elected government, which, whatever its past errors, is facing with a newly found realism a serious economic crisis which could threaten the very fabric of Greek society. Consequently, opposition parties, though pinpointing the many weaknesses of the government's options and simultaneously putting forward their own alternative policies (and in this respect conservatives and communists have been particularly weak), should not behave as if they were aiming at toppling the socialist government. It is clear to most of those not blinded by narrow-minded party affiliations, that the overthrow – if that were possible – of the newly elected government would hardly solve the economic crisis and would, in effect, be piling on top of a cracked economic edifice the massive burden of a political crisis. The outcome of such a development, were it to take place, would certainly be disastrous.

It is thus both alarming and distress-

ing to witness the recent exchange of insults between the conservative leader and the PASOK MP, Mr Koutsoyiorgas, a politician who has frequently and systematically debased parliamentary proceedings these past years with his brusque behavior. This has triggered off a violent paroxysm of bitter wrangling amongst many members of parliament. Mr Mitsotakis may bear a number of justifiable grudges against Mr Papandreou – not least for the latter's venomous electoral tactics and his virulent reaction to Mr Mitsotakis' election



as ND leader – but to call the prime minister, who was absent during the debate, a liar constitutes a senseless *grossièreté* which triggers off a damaging polarization. Such an approach does little either to improve the conservative opposition's image among the electorally critical group of 'undecided' voters or to upgrade parliamentary proceedings and thereby render them a respected forum of debate and civilized discourse. It is dispiriting to observe that, at these difficult moments, Greece's main political forces are consciously opting for an approach that debases and degrades parliament and creates an atmosphere of acrimony, animosity and divisiveness.

The issue of the Presidency also appears to be encouraging polarization as Mr Sartzetakis' position is rapidly becoming a focal point not of consensus, but of more conflict. The well-known procedures leading to the elec-

tion of Mr Sartzetakis which PASOK adopted were, to say the least, debatable if not downright provocative. These procedures – for which Mr Sartzetakis himself was hardly responsible – alienated a considerable segment of the population and encouraged some opposition newspapers, both during and after the elections, to launch shameful attacks against the President and his immediate entourage (in particular, his wife).

It is unfortunate, as well, that since the 1985 elections, when the conservative opposition was forced to recognize the President's legitimacy, Mr Sartzetakis himself has committed one blunder after the other, acting with both arrogance and pettiness. He has even alienated his main supporters in the government. His recent indirect intervention in judicial matters – as in the now infamous "Papakaryas incident" – is but the tip of the iceberg. At a time when the President should be rising high above political parties and their squabbles and using his role to upgrade Greek political life, he appears to have shrunk in stature while being swept up in the whirlwind of petty Greek party politics.

As if all this were not enough, it appears that pressure from the largely irresponsible pro-ND press – with the notable exception of the always sane and statesman-like *Kathimerini* – and from the impatient and more vocal ND rank and file, is pushing New Democracy to opt for a more strident and coarser approach towards the government. Whether this will mean another series of shouting matches in parliament and/or mass mobilizations against the government remains to be seen. Whatever the case, as Mr Mitsotakis indicated at his party's congress, the "voice" of his party's rank and file calling for just such a "tough approach" will be listened to.

If all the trends noted above are not reversed and are instead strengthened, the country will have on its hands not simply a severe economic crisis but a dangerously polarized political environment as well. If this happens at this crucial juncture, all we can expect is a debasement of Greek political life, from which the country only stands to lose. □

The armed forces under Papandreou

by Lee Stokes

Under socialism, the generals are being kept happy with money, status and high-tech toys

Over eleven years have passed since the fall of the military dictatorship which had ruled Greece for seven years. The successful conspiracy of army colonels and brigadiers in April 1967 had begun the longest unconstitutional government in the country's history. The crisis that propelled its downfall – the junta-inspired coup against Archbishop Makarios, the resulting Turkish invasion of Cyprus, and the mobilization fiasco of a military demoralized by purges – had effects which still dominate Greek politics today.

The restoration of democracy with the return of Constantine Karamanlis was at first filled with anxiety. Although his demand before he would agree to take office that the Army return to its barracks was instantly granted, many in the Army remained at first loyal to the man who had promoted them, Dimitrios Ioannidis, the last of the junta strongmen. A full month passed before he was compulsorily retired and he remained at liberty until January, 1975. Even a trial for treason was not immediately decided upon, and a general amnesty was considered. During this uneasy period Karamanlis himself spent his nights on a yacht in Phaleron Bay in fear of assassination by fanatical army officers.

The highly publicized trial of the April 1967 conspirators at which Papadopoulos, Pattakos and Makarezos were given death sentences – commuted to life imprisonment – took place in the summer of 1975. But it was only when the government pledged that the process of 'dejustification', or purging of the army, would cease that it was securely felt the armed forces would keep to their duties and out of politics.

No Greek government has been able to ignore the armed forces as a potential power base, and the present socialist government is no exception. When Andreas Papandreou's PASOK party was elected in 1981 by a landslide victory it was vividly recalled that fear of a similarly liberal victory by his father,

George Papandreou, had led to the 1967 coup. Given the long and repetitive history of military intervention in civil affairs, it is a tribute to the previous Karamanlis and Rallis governments that the armed forces on this occasion kept a low profile.

Prime Minister Andreas Papandreou had become only too aware of the potential power of the army when he was appointed to his father's cabinet in



No Greek government has been able to ignore the armed forces as a potential power base

1964. As Minister to the Prime Minister he had the opportunity to study at first hand the workings of the country's security apparatus (KYP). It was in these examinations that he earned the enmity of such officers as George Papadopoulos. This knowledge strengthened his already long-established distaste for totalitarianism. As a young man 30 years earlier under the dictatorship of Metaxas, he had his jaw broken by right-wing thugs. When the 1967 coup took place he was imprisoned and kept under threat of death for a year. His release came only after pressure was mounted in an international campaign by American academics with whom he had been associated during his years as a professor in the US.

Many of Andreas' closest political

colleagues were also imprisoned by the junta, and some were tortured. Deputy Prime Minister Yiannis Haralambopoulos, a former army officer, still wears a metal corset from injuries he says he suffered under police brutality. In a mock execution, he was led to believe that soldiers were slitting his son's throat.

From 1974, the Karamanlis administration only managed to placate the army. His defence minister, Evangelos Averof, having acted as a bridge between Karamanlis and the former army leadership, had achieved the smooth transition to democracy at the cost of promising that no widespread purges would take place. Ironically, it has been Andreas Papandreou who has been able, in the words of a retired admiral, to "buy off the army, lock, stock and barrel".

At first, the traditionally conservative officer corps was naturally highly suspicious of Papandreou's pre-election pledges to withdraw from NATO and remove the four US naval and airforce bases from Greek soil. Of course, neither of those promises has yet been fulfilled, and the prime minister has managed to gain the support of a segment of these officers by appealing to their nationalism, granting large pay rises, placing orders for new, highly sophisticated Western military equipment and pointing to the need for unity in the face of a potential Turkish threat to Greek sovereignty.

The socialists continue to take what is described as a 'hard line' against Turkey over disputes in the Aegean Sea and Cyprus. Since he came to power, Papandreou has refused dialogue with Turkey "until the last Turkish soldier leaves Cyprus". At a conference in Davos last month he flatly turned down overtures for an official talk with Turkish Prime Minister Ozal.

The opposition New Democracy party disagrees with this policy. Its leader, Constantine Mitsotakis, believes dialogue is 'the only way' to achieve lasting peace.

Papandreou's emphasis on the Turkish threat has given the army a new importance and elevated its status in the eyes of the Greek public as 'protectors of the fatherland'. He has also refrained from participation in NATO naval exercises in the Aegean until a dispute with Turkey over the status of the Greek island of Limnos is resolved. Turkey claims that Greece has treaty obligations not to arm Limnos while Greece says that this is tantamount to questioning its sovereignty in the Aegean.

The socialists have increased defense spending to more than seven percent of the gross national product. Air force morale is being kept high with the purchase of 40 US-made F-16 fighter jets in a deal worth up to one billion drachmas. Another billion will be spent on French Mirage fighters. The navy will get four brand-new frigates with promises of more to come. Meanwhile the army has been beefed up with 5000 permanent, professional, non-commissioned officers who will help improve the quality and morale of the nation's land forces.

Officers' salaries in 1967 were relatively low, with a Greek general then



Papandreou's high defence spending has ironically earned him praise from the same allies he 'loves to hate'

earning about as much as an American sergeant. During their first term in office, the socialists dramatically increased these salaries by nearly 200 percent. Pension, housing and health benefits, along with incidental perks, have also been increased. Such improvements have slowed down since last year when the government, having won a second term, became more realistic in grappling with the growing economic crisis which confronts the nation.

Though his statements on NATO and its usefulness to Greece have often been negative, Papandreou's high defense spending has ironically earned him praise from the same Western allies he "loves to hate".

"We know you make big sacrifices to maintain a high defense budget and we appreciate this worthy contribution to the free world," Dutch Prime Minister Ruud Lubbers said during a visit here last year.

There are, however, several aspects of Papandreou's armed forces policy which worry both veteran officers and

Greece's allies. In an interview a Western diplomat said that the prime minister, who is also defense minister, has been systematically "replacing senior, experienced officers in the military and security apparatus with men loyal to him."

A columnist in the conservative daily *Eleftheros Typos* claimed, "they are changing generals like shirts, promoting officers solely on party political criteria and ignoring factors such as experience and ability."

In 1982 the chief of the navy resigned after holding the post for less than two months. Admiral Odysseas Kapetos had objected to "politically motivated appointments in senior staff" and had become involved in an argument with the then defense under-secretary (now alternate defense minister), Antonis Drossoyiannis.

A reorganization of the armed forces a year ago led to the early retirement of 300 officers, including more than 100 colonels, brigadiers, generals and two admirals. In January of this year, the government sacked five army generals, two rear admirals and an air-force general three months before the annual promotions in the three services were due to be discussed.

The conservative opposition says the socialists have successfully wooed the officer corps with "high salaries, rhetoric, nationalism and status", but has expressed serious concern over the long-term effectiveness of the Greek military.

"Young officers are being compelled to sit through propaganda films showing communist guerrillas in action in Latin America, while the role of the communist rebels in Greece's bitter bandit war is being praised by party ideologues," according to Dimitris Hondrokoukis. A retired general and author, he was elected a socialist MP in 1981. In 1985 he was again elected deputy, this time on a New Democracy platform.

In a similar vein, a Western diplomat adds, "The old type of officer who came from a rural background and respected certain national and religious values is being replaced by ambitious young men born and bred in the relative comfort and enlightened atmosphere of cities. The problem lies not in the fact that more democratic - or progressive - types of young officers are joining up, but that they are being indoctrinated not to defend the nation so much as the leftist forces of the nation."

The conservatives and Greece's allies are also concerned over Papandreou's

new military dogma, according to which the 'old' threat from Greece's northern, communist neighbors Albania, Yugoslavia and Bulgaria has been replaced with the 'new' threat from the east, Turkey. Although this shift is only a *de facto* recognition of the events of 1974, it has been elevated to doctrine. Critics point out that the government itself has objected to the Yugoslav Socialist Republic of Macedonia's insistence on discussing 'the Macedonian issue'. Since the government admits that Skopje is a potential foe, why in the same breath does it discount any danger from the north?

Victor Papacosmas, who often writes on Greek affairs, believes that the role of the military in Greek politics has at times produced 'positive gains' for parliamentary rule. "Disaffected politicians representing the ruling elites of the 1821 revolution conspired with high-ranking officers holding grievances against King Otto and the Bavarian clique which administered the army. Together they executed the first military coup in 1843. This led to the introduction of constitutional rule." Another military coup in 1909 paved the way for Eleftherios Venizelos, who became the country's greatest prime minister.



The 'old' threat from Greece's communist neighbors has been replaced with the 'new' threat from Turkey

By and large, however, military intervention has been the result of contentious partisan leaders who in the past have poisoned the political atmosphere, and rarely has any authoritarian regime provided a cure for the ills of the civil body. More often they have exacerbated them. At the end of the anticommunist Colonels' seven-year rule there were probably more self-styled Communists than there had been when they forcibly took over. □

The lore of trees



To the ancient Greeks a tree was more than just trunk, roots and branches. Trees were mysterious and magical, malevolent and benign by turns. And the line separating trees from men or gods was easily crossed.

by Jeri Fischer

Daphne had had enough. Amorous Apollo was panting at her heels, begging her for the hundredth time to submit to his charms. As a last resort, she cried to her river-god father for help and waited for his answer.

"Scarce had she thus prayed when a down-dragging numbness seized her limbs and her soft sides were begirt with bark," writes the ancient poet Ovid. "Her hair was changed to leaves, her arms to branches. Her feet... grew fast in sluggish roots, and her head was now but a tree's top." Apollo, still lovesick, didn't give up. He "embraced the branches and pressed his lips on the

wood," and claimed the laurel as his own. "Since thou canst not be my bride," he pronounced, "thou shalt at least be my tree."

Daphne's transformation must have been quite a sight, but such stories weren't rare in ancient Greece. Where legends turned ordinary landscapes into enchanted kingdoms, nature was personified, its bareness dressed in mythical fancy. Trees themselves were often regarded as magical and sacred. While naiads lived in springs and river gods in rivers, satyrs and nymphs inhabited the forests. Oak groves particularly, says the second-century AD travel writer Pausanias, were haunted

with bears, boars, tortoises and wanton dryads. Each tree had its lore: the olive symbolized wisdom, the cypress death, and myrtles, with their glossy evergreen leaves and fragrant perfume, love.

It was natural, then, for Greeks to form lasting links with the tree world. King Darius of Persia hung jewels on plane trees to honor their shade; lesser men hugged beech trees, groveled in their shadows and doused their roots with wine. "We have taught even our trees to be wine-bibbers," wrote Pliny.

Greece's most famous trees grew in sanctuaries, linked to the gods by some of the ancient world's most imaginative tales. Every major deity and many heroes had at least one sacred grove; Apollo held the most. After the god laid claim to his foliated Daphne, for example, the laurel became the hallowed tree in his sanctuary at Delphi. Its branches were used to sweep out the holy places, and its leaves, when chewed, helped Delphic priestesses prophesy. Winners of the Pythian Games received, of course, laurel-leaf crowns.

At Dodona in northern Greece, the site of the oldest oracle in the Hellenic world, Zeus spoke through the rustling of sacred oak leaves. Lofty oaks had always attracted lightning, which Greeks associated with the god, and Zeus himself was said to have camped among the roots of the Dodona tree. Walls, and later an Ionic colonnade, were built to surround the oak, which burned down in 219 BC.

The olive won immortality as the tree Athena planted to win Attica in the competition with Poseidon. During the contest, the goddess caused the first olive tree to spring up on the rocks where her temples were to stand. The god, on the other hand, struck the stony ground with his trident and a salt spring bubbled up. The judges decided that salt water could be found everywhere, but that the olive was unique. Athena's sacred Acropolis olive was one of the oldest trees standing "alive and hale" before the Persians burned it and sacked the hill in 480 BC. (A successor has since been planted near the Erechtheion.) Winners at the Panathenaic games received an olive crown together with 40 amphorae of olive oil — a hefty prize.

Another tree tale comes from the tiny Cycladic island of Delos, where ancient Greeks built a sanctuary to Apollo to celebrate his birth. As the story goes, when Apollo's mother, Leto, told Zeus she was carrying his

child, the god cast her off, fearing his wife's rage. Greece and its islands refused to accept the refugee, but Leto, searching desperately for a place to give birth, at last found Delos, a desolate, rocky island floating anchorless in the sea. Poseidon moored the island for her with a pillar. After nine days and nights of labor pains, Leto clung to a palm tree to deliver twins, first Artemis and then Apollo. Zeus watched it all from Mount Kynthos.

Some time later, the hero Theseus is said to have broken branches from the tree of Delos and given them to his cohorts to celebrate victory over the Minotaur. And in the middle of the Peloponnesian War the Athenian general Nicias feted his successes by dedicating a bronze palm tree at Delos, the base of which was found by French archaeologists. Palm branches had become symbols of victory for the Greeks – and are still used as such by Christians on Palm Sunday.

The Sun's daughters stood on the river bank, watching the horrible spectacle. Their brother Phaethon had just stolen their father's chariot and, after the horses bolted, Zeus had hurled the boy to earth with a thunderbolt. While the boy's lover mourned the calamity and changed into a swan, the grieving sisters were transformed into poplars. "Phaethusa complained that her feet had grown cold and stark," writes Ovid, "and when the fair Lampetia tried to come to her, she was held fast as by sudden roots. A third sister, making to tear her hair, found her hands plucking at foliage. One complained that her ankles were encased in wood, another that her arms were changing to long branches." Inch by inch, bark folded over their bodies. Their mother tried to peel the wood from their skin, but "bloody drops



Mosaic in a Delian house; palm celebrates victory in a chariot race (2nd c. BC)



Leto and Apollo under the palms of Delphi (amphora)

trickled forth as from a wound." The daughters cried, "Oh spare me, mother! Tis my body that you are tearing in the tree."

Bark could bruise, leaves ache and roots bleed – it must have given people second thoughts about entering a forest. "Deep-breasted" nymphs lived among the tree-trunks and roots. At the birth of a nymph, says the Homeric Hymn to Aphrodite, "pines or high-topped oaks spring up with them upon the fruitful earth, beautiful, flourishing trees, towering high upon the lofty mountains; but when the fate of death is at hand, first those lovely trees wither where they stand, and the bark shrivels away about them, and the twigs fall down, and at last the life of the nymph and of the tree leave the light of the sun together."

Huge old trees, like the hollow plane trees Pausanias said could accommodate picnickers and campers, were most likely to be haunted. Apollonius Rhodius tells the story of a man who faced a life of fruitless labor – a curse inherited from the day his arrogant father recklessly felled a dryad's pet oak. Such lore persisted even in the late 19th century, when Greek woodsmen avoided chopping down over-sized trees. "If they are obliged to cut down such a haunted tree," wrote Rennell Rodd in 1892, "they will watch carefully for the moment it is about to fall, and lie flat on the ground keeping religious silence in order to avoid the wrath...which will issue from the trunk at the moment of severance."

Another myth tells how a young mother absent-mindedly plucked red blossoms from a lotus tree as playthings for her toddler. Little did she know that the tree, which started to tremble and bleed, was none other than the nymph Lotis. The woman tried to escape, but found herself rooted to the earth and fast becoming a black poplar. She barely had time to hand her husband the baby and warn him to avoid picking tree blossoms.

Hardly less risky was taking a nap in the shade of such trees. Those who did so were prone to "seizures" – a term which referred variously to loss of faculties, deportation to some haunted spot or, in more serious cases, death. Socrates mentioned the possibility of "seizure" while sitting on the holy ground under a plane tree.

Such effects of dryads' mischief, however, weren't necessarily permanent. A cure in vogue during the 19th



Apollo beside the palm on Delos



Apollo beside his laurel with, from left, Leto, the sacred palm, Artemis and Aphrodite

century included spreading a white cloth under the tree and leaving on it a plate filled with bread, honey and other sweets, as well as a bottle of good wine, a knife, a fork, an empty glass, an unburnt candle and a censer. "These things must be brought by an old woman who utters mystic words and then goes away," says Rodd, "so that the nymph may eat in peace."

There was, they say, a poplar at Athens above the theatre, from which those who did not have a place watched the show, whence came the expression, 'the view from the poplar' – the view from the greatest distance. One paid less, they say, for 'the view from the poplar'."

In January 1954, King Paul and Queen Frederika planted an oak and a laurel beside the Altar of Zeus in Athens' ancient Agora. The trees were the first planted in a scheme to recreate an ancient landscape in modern Athens. More than 40 shrubs, 400 vines and wild flowers, and 554 trees – including 30 laurels and 35 oleander shrubs planted by the Girl Guides and Boy Scouts of Athens – followed.

In deciding which plants should go where, landscape designers searched ancient literature for references to the Agora's more notorious greenery.

"Wherever plants are known to have existed in antiquity, the same varieties are to be replanted as near as possible to their original locations," wrote Ralph Griswold, the landscape architect. Swindlers and thieves, we are told, gathered beneath a white poplar near the Poleterion. Ancient magistrates posted penalties against disorderly women on a neighboring plane tree. A sacred clump of laurels and olives surrounded the Altar of Pity, where runaway slaves and refugees sought asylum. The Greek community of Toledo, Ohio, contributed "the plane tree of no great size", which shaded the

ancient statue of Demosthenes, and the archaeological authorities of Epirus donated a Dodona oak tree for the stoa of Zeus.

Crews planted 100 more trees, 2800 shrubs and thousands of wildflower seeds the next year and more than 750 trees and shrubs in 1959. As teams completed fresh excavations, more flora took root. Box woods, buckthorn



Hemlock of the kind Socrates took

and even a few sprigs of hemlock – recalling Socrates' execution – now grow among the ruins of the ancient Agora.

Other renowned groves grew just outside Athens at three philosophical schools, including the Lyceum where Socrates, and later Aristotle, taught. Shady trees were said to help the philosophers ponder and athletes exercise. Aristophanes describes the scene at Plato's Academy, one kilometer northwest of Athens:

But you will below to the Academy go, and under the olives contend

With your chaplet of reed, in a contest of speed, with some excellent rival and friend;

All fragrant with woodbine and peaceful content, and the leaf which the lime-blossoms fling,

When the plane whispers love to the elm in the grove in the beautiful season of spring. □

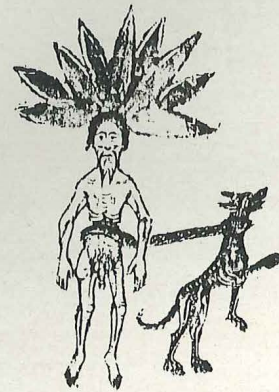
The Athenian gratefully acknowledges the generous help of the Canadian Archaeological Institute in finding illustrations for this article.

Healing and harmful plants

Ever since Aphrodite cured Hector's wounds with rose oil, the Greeks have turned to the plant world for healing brews. Ancient physicians catalogued hundreds of medicinal plants, from myrrh to mint, using them raw or pureed into concoctions. "There is no place where the holy mother of all things did not distribute remedies for the healing of mankind," writes Pliny in his *Natural History*, "so that the very desert was made a drugstore."

But plant medicine was tricky. The ancient naturalist Theophrastus, for example, describes the effects produced by different doses of the fickle thornapple plant: "If 3/20 of an ounce is given, the patient becomes sportive and thinks himself a fine fellow; twice this dose, the patient goes mad and has delusions; thrice this, for permanent insanity, and four times the dose he is killed."

The roots of the hellebore plant evoked anything from sneezing fits to asphyxiation. "The saving grace of hellebore," says Guido Majno in his book *The Healing Hand*, "was that it caused vomiting so fast the patient stood a chance of getting rid of it before absorbing a lethal dose." Herophilus the Alexandrian compared its behavior to that of a powerful general: "It sets up a great stir inside, and then gets out with the first." And while mandrake roots were useful for gout, sleeplessness and love potions, it was questionable whether harvesting them was worth the effort. "When cutting the mandrake root," Theophrastus says, "one should draw three circles



One way of harvesting mandrake root

around the root with a sword, and cut it with one's face toward the west; and at the cutting of the second piece one should dance round the plant and say as many things as possible about the mysteries of love."



To see a pyramid

by Edward Fenton

*I dare say, dear, you can't judge
Egypt by Aïda.*

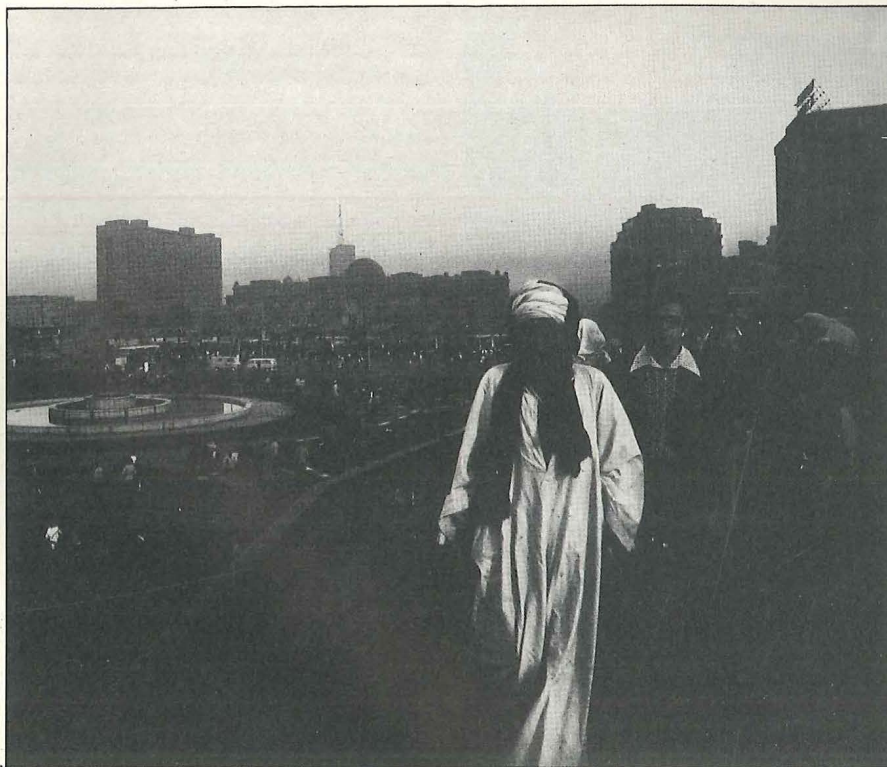
Ronald Firbank

“Once you’ve seen a pyramid, you’ve seen them all.” Members of the Allied Forces in the Middle East during World War II repeated it frequently. On leave from the Libyan Desert, I too did not fail to drive out from Shepherd’s Hotel in Cairo to Giza to see the pyramids and the Great Sphinx, trying without success to summon up appropriately portentous thoughts.

Cairo, a city of a million and a half in those days, was a veritable Eden of civilization after the shambles of El Alamein. There were wonderful things to buy in the bazaars. Beyond the hordes of Allied soldiers roaming the streets was the life of the country itself. There were touts, gharry drivers, *suf-fraghis* from the Sudan with gleaming black faces under their red tarbooshes, bootblacks as insistent as mosquitoes, shapeless bundles shuffling along containing black-veiled women, an occasional portly pasha in robes and slippers stepping out of a chauffeur-driven car. Everywhere beggars displayed their sores. Gaunt women squatted in the dust, each holding a child out of whose rags skinny hands extended imploring baksheesh. The first words of Arabic I learned were *ana miskine*: I am poor.

It was my first glimpse of the Mediterranean world. Cairo was an endless excitement. The poverty and the flies were part of it, as were the *fellaheen* who worked the fields along the Nile under conditions that had not changed since biblical times. My only regret was that I was just another young man in khaki on leave. There was no opportunity to enter the life of the country. It was an enticing door, but it was closed.

Egypt gave me my first taste of the Greek world. There was the splendid Cairo grocery store, Lappas, where I bought a bottle on which a group of us got gloriously drunk in the desert. We called the stuff *oyzo*. There was the shoemaker in Heliopolis who, for only four Egyptian pounds, made me a pair of desert boots that were as comfortable and elegant as gloves. Most of the shopkeepers were Greek. When I came to Greece after the war, I realized in retrospect that the Greeks had been everywhere, a substantial layer of Egypt’s life.



Cairo's crowded Midan Tahrir (Liberation Square)

And now, on a day in May, I am on a plane from Athens, going to Cairo once again courtesy of EgyptAir. It is a smooth flight, but I have to fasten my emotional seatbelt, remembering the city I knew 40 years ago, and wondering what I will find there now. I have been warned that it is very much altered, but my memories are so vivid that I feel as though this trip were a homecoming.

There are no pictures of Nasser or Sadat, the makers of modern Egypt, at Cairo airport. Nor do I see any all the time I am there – unlike Turkey where Kemal’s face is everywhere. As I am driven to my hotel I look around through the perilous traffic – Egyptians all seem to drive with both hands on the horn – searching for familiar landmarks. I have landed in a different city from the one of my memory – a flat urban shapelessness with clouds of dust over the torn-up streets. The population has leapt to over 14 million. Cairo is like a vast unmade bed, a city in a state of frantic revision. “Work on the Metro is in progress,” the taxi driver tells me.

In the late 1920s Evelyn Waugh wrote, “All the hotels in Egypt are bad, but they excuse themselves on two contrary principles. Some maintain, legitimately, that it does not matter how bad they are if they are cheap enough; the others, that it does not really matter how bad they are if they are expensive enough.”

The old Shepherd’s and the Con-

tinental I had known were truly great hotels. They are gone now, burnt to the ground during the troubles, along with the nearby opera house where Verdi’s *Aïda* had its premiere. The banks of the Nile are now lined with towers: a Hilton, a Sheraton, a Marriott. I have been told by friends to avoid anything but these luxurious international caravanseries. I feel, however, that they are too rich for my blood and my pocketbook, so I have arranged to stay at one of the government-run hotels. My room is clean, spacious, air-conditioned.

I spend the first day reorienting myself. The European center of the city is altered beyond recognition. There are no beggars, no hands stretch out for baksheesh. The old open trolleys are gone. The street signs are all in Arabic now. The numerals are not the same as ours, so that even though the shops all have fixed prices, you cannot be certain what the price is. I have dinner at Groppi’s. During the war it was *the* place, a nest of gossip and intrigue involving all languages and nationalities. Now it is nearly empty. A few tables are taken by tourists in shorts. The service is lackadaisical, the meal indifferent. I decide to give up looking for my old haunts.

I have letters to people in the press and tourist ministries who can help me get a picture of present-day Egyptian life and culture. I spend my mornings waiting to see officials. I arrive punctually, by appointment, but either the



A woman bears a load of fodder on her head



'Pompey's pillar' near Alexandria

person I am to see has not arrived or his secretary thinks he may have a cold. Meanwhile, I watch the activity in the office. The men sit at their desks sipping tea while they read their newspapers. Colleagues drift in, many of their women. There are handshakes, kisses, discussions of the previous evening's entertainment. It is like an extended morning-tea party. The typewriters are silent. Only the *suffraghi* works. He keeps bringing glasses of tea. I keep trying to gather information about the Egyptian film which had such success at the Venice Festival. No one is sure. Someone who happens not to be here now would know. The same applies to the painters, musicians and theatrical productions I want to learn about. The person with whom I had an appointment will not come in today after all. Will I come back tomorrow, at eleven?

Between appointments I go to the Egyptian Museum. It is dusty, poorly lit, overcrowded, overwhelming. It is also one of the great museums of the world, best seen in many small doses and preferably without the buzzing of a guide in your ears. The exhibits are all well labelled. The treasures from the tomb of Tutankhamen are beyond my expectation. I realize that the ancient Egyptian obsession with death was actually an exhilarating celebration of life.

I think of Dutch landscape painting, which I could not appreciate until I had seen the special light of Holland. Seeing Egyptian art in New York, London or Paris is not the same as experiencing it *in situ*, where the ancient figures survive not only in the tombs and the museums. The pharaohs, their families, their gods, their priests, their slaves and their scribes are to be seen wherever you turn. In the streets I see the faces of the tomb figures, the Fayyum portraits, the bas-reliefs, the paintings. When I told a secretary in the Office of Press Information that I had seen her that morning in the archaeological museum, she stared at me. "I wasn't there!" But she had been there, behind glass, her beautiful painted face looking out of a gold mummy case.

The true life of Cairo is in the streets. It is not only a matter of poverty, but also of climate. The shabby and the luxurious exist side by side: orange rinds and turquoise-studded sandals in the omnipresent dust. As I walk along people smile and call out in English, "Welcome!" Sometimes the greeting is a prelude to my being led to

"my shop, only a step away," where I am offered a glass of tea and pressured to buy all the scents of Cleopatra or a miniature sphinx in alabaster. I am not interested but the only way to cope is by smiling. Losing my temper means losing the game. Later, in the Valley of the Kings, I watch while a German tourist is offered an object from one of the tombs. "But it would be a shame," he says, "for something of such value to leave the country where it belongs." The ragged vendor is stumped only briefly. "Ah, sir, to tell the truth, it is not a true antiquity. But it is an excellent imitation." On another occasion I am given a sly wink by a fellow American in Madras shorts who seems to be about to corner the market in late 20th-century scarabs and who has got the price down to only six times their actual worth.

Mostly, however, the smiles and the cries of "Welcome!" are spontaneous expressions of goodwill and the desire to show off a little English. The urchins want only a smile of recognition before they scamper off, grinning at each other.

One expects to be 'gypped' in Egypt, but I find cheating is rare. One evening I buy a kilo of oranges to take back to my hotel. I am short-changed, a matter of ten piastres – about 10 drachmas. The vendor has vanished, so I help myself to an extra orange to make up for it. Halfway down the block, there he is again, to give me my change.

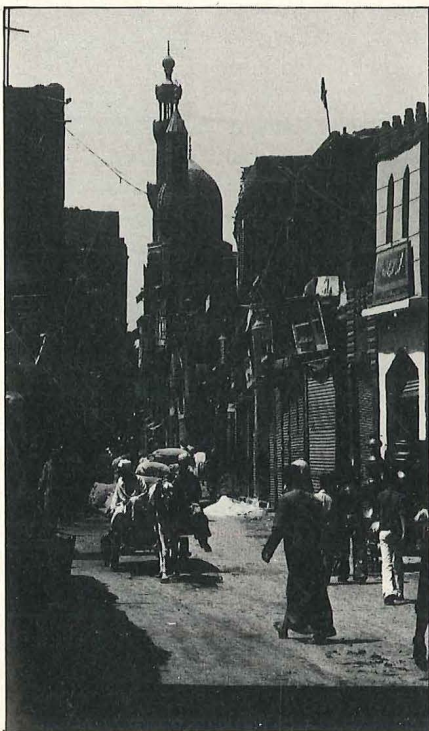
I have been warned to avoid buses and trains and take only taxis. Instead, I ask the concierge at the hotel to write in Arabic the name of wherever it is I want to go, then cross the Kasr el-Nil Bridge to the chaos of Tahrir Square. Almost any man in European dress to whom I show my card will lead me by the hand to the right bus stop and wait with me until the bus comes. Sometimes we wait for a long time, but he seems not to mind. When the vehicle arrives I find the scramble to get aboard exhilarating and almost invariably someone grabs me to pull me inside and steady me. The taking of hands is natural here. Soldiers or policemen on duty walk along with their fingers linked. I recall a booklet of local information put out by the Armed Services during the war. "If you see two young men walking along holding hands, it does not mean that they are 'queer'. They are merely close relatives or friends." In all the confusion I am never really lost. There is always someone to take me by the hand to where I want to go.

I listen for the sound of Greek and

look for Greek names on shops, with no success except one sign which reads "SOCRATE - COIFFURE". The Greek world of Cairo is gone forever. One evening at the Hilton I watch a group of Cairenes, all well-dressed, greeting each other effusively in French, but they are not even Levantine. They are modern Egyptians, probably Copts.

I stop trying to see officials. Everyone seems perplexed at my interest in Egyptian films and painters. I finally find out, on my own, that there is little contemporary Egyptian art worth the trouble of tracking down. An Egyptian who had spent years studying abroad tells me that when he returned his friends invited him out. He didn't want the usual popular singers and belly dancers. Wasn't there a concert on, or an interesting play? In the end he was taken to an elaborate new cabaret featuring the usual Arabic music and belly dancers.

I do spend an hour at the Ministry of Tourism with an official who has a guardsman's moustache and an impeccable Oxford accent. We discuss Durrell and the *Alexandria Quartet*. In the end he asks how he can help me. Among other things, I mention the City of the Dead. I have been told it is inadvisable for a foreigner to go there unaccompanied. An eyebrow goes up. Since I am writing for a Greek-oriented publication, the best he can do is to provide a morning's return flight to the monastery of St Catherine in Sinai. He rises. He hopes I will enjoy my visit to Egypt.



Street in the medieval district of Cairo



The Mohammad Ali mosque

I have a letter of introduction from the Varvias Agency in Athens to the manager of the centrally-located Misr Travel on Taalat Harb Street. He is efficient and courteous. EgyptAir in Athens has already generously provided my passage to Upper Egypt. He takes care of my hotel bookings and tells me his offices in Luxor and Aswan will meet my flight and include me in their local tours. Meanwhile, I can join a half-day excursion to Giza and to Sakkara, the Memphis of antiquity.

The tour is well organized. The guide is a university professor whose subject is hieroglyphics. My fellow tourists, mostly American, photograph each other riding camels with the great pyramid of Cheops in the background. The camels regard the cameras with infinite disdain as they stalk about with their riders clinging desperately to their tasselled saddles. After lunch we are taken to the usual souvenir shop where everything is machine-made and stereotyped, and to one of the ubiquitous papyrus factories.

The following day I fly to Luxor, where the Nile is lined with luxury cruise boats. I stay at one of the older hotels, a Victorian relic of the heyday of Thomas Cook.

Luxor is on the site of ancient Thebes. The temperature is 100° F in the shade, and it does not cool off in the evening as it does in Lower Egypt. It is a marvellous climate for people with arthritis, but I am constantly parched. The heat is aggravated by my hearing a cassette on a Coca-Cola stand playing *Jingle Bells*. During the day, the horse-drawn gharries filled with foreign tourists in Arab head-dresses trot up and down the Corniche el-Nil, plastic bottles of water in hand,

while the Egyptians sprawl on the grassy banks of the river.

The sound and light show at the Temple of Karnak is the most impressive I have seen anywhere. As we move along the ruins are illuminated, revealing details with a vividness that daylight cannot provide. The excursion to the Valley of the Kings on the river's opposite bank, though exhausting, is also a revelation. Luxor has a small museum, modern and perfect, air-conditioned and open at night. Its collection is extraordinary, each object worthy of attention.

Aswan is so enchanting I stay an extra day. I marvel at the High Dam, but neglect to visit the temples of Philae and Edfu. A tiny ferry takes me across to Elephantine Island where there is a modest museum whose mummies and sarcophagi are especially interesting because they are not those of great personages. In the town I explore the market where there are attractive woven baskets, beautiful Bedouin dresses priced according to the amount of embroidery on them, and fragile Nubian glass. There are booths clattering with the noise of sugar-cane presses. The juice, which is delicious, is sold by the glass. I hire a felucca and cross the Nile to visit the Agha Khan's mausoleum and the ruins of the 6th-century Coptic monastery of St Simon. I have learned that the correct fare is eight Egyptian pounds. "Captain" Abdul, black and sleek as a seal, starts at 15, finally freezes at nine. The monastery does not seem far from the landing, but the desert sand is so difficult to slog through that I jolt up on camel-back. The mausoleum is like something out of a movie. The monastery is interesting, but the chief excitement seems to have been the getting

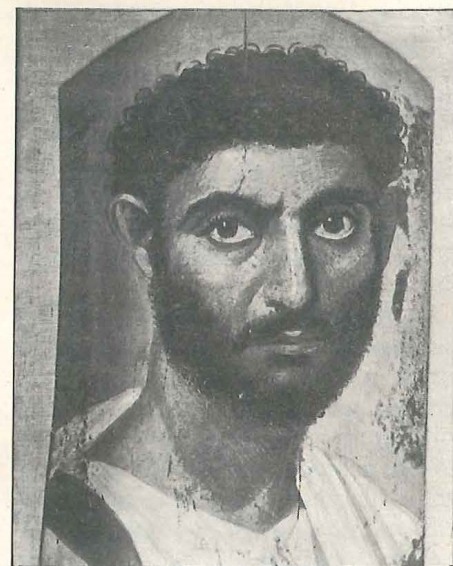
there. Abdul does not mind waiting. He enjoys a swim.

I fly to Abu Simbel, 280 kilometres south of Aswan, to see the temples built 3000 years ago by Ramses II. They are as incredible as the feat of engineering that hoisted them to their safe new site above the waters of Lake Nasser, created by the High Dam.

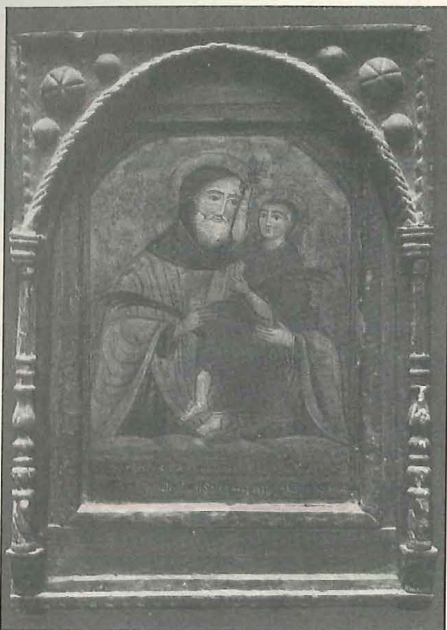
Back in Cairo I concentrate on the Islamic monuments. Although Arabic architecture is to be seen at its subtlest and most spectacular in Cairo, it is often neglected by tourists because of the emphasis on pharaonic antiquity. The mosques are countless. The greatest of them, that of Ibn Tulun, is one of the oldest, built in 879 AD. I also make a special pilgrimage to the



Isis (right) with the mummy of the god Re



A Fayyum portrait



Coptic icon of Joseph and the infant Jesus

Beit Al-Kretliya, "the house of the Cretan woman" who was its owner before an eccentric Englishman named Gayer-Anderson bought it and spent the rest of his life turning it into a superb *mélange* of the various styles of oriental domestic architecture. When I had first visited it, the house was still private. Now it is a museum. Today the courtyard is filled with actors and make-up men. A movie is being made there. Even so, Mrs Wafaa el-Wardany, the dedicated curator, sends someone to take any pictures I might want. I am particularly happy to see once more the ancient bronze cat that sits in the library, a slender, elegant creature with thin gold earrings and a nose ring.

I go up to the Citadel, where the Mohammad Ali mosque dominates the city. This is the Radio City Music Hall of Cairo's mosques, 19th-century Turkish rococo, large, expensive, spectacular, its silhouette a brilliant feature of

the skyline but of limited architectural interest in comparison to the austere magnificence of Ibn Tulun or the delicate Mameluke mosques. Signs in Arabic and English are planted in the grass outside: "I am life's pulsation. Don't ruin me." "Egypt is a meadow, freedom is its scent, I am part of it. If you don't ruin me I will please you."

In the teeming Khan el-Khalili, the bazaar of Cairo, there is nothing to buy but the usual souvenirs. But I find an oasis off the Midan Hussein: the Feshawi Coffeehouse, Cairo's Café Greco, with its flaking Edwardian decor. For a few piastres I sit for an hour drinking my tea and watching the locals and the tourists go by. The other patrons sit with serious faces as they puff on their elaborate water pipes. The bootblack has a small raised wooden board on which his customers rest their stockinged feet while their shoes are being shined.



A Coptic monk with an ancient missal

An envelope arrives at my hotel with my Air Sinai ticket for the 6th-century Orthodox monastery of St Catherine. I leave Cairo at 7 a.m. The return flight is at noon. To get there by bus takes six and a half hours. From the plane I look down on a forbidding, daunting wasteland. The earth looks crumpled and the few signs of humanity are startling. The roads are unexpected ribbons across the wilderness.

The site is well organized for tourism. There is a cottage-compound for overnight visitors. I have been told that, coming from Greece, I would be given special treatment, as "one of us", but this morning what looks like a complete synod of higher Orthodox ecclesiastics has just arrived. Their robes and their air of importance set them apart from the rest of us. The monks are in a flap. Even though I speak Greek, and one of the monks urges me to go ahead with the group of prelates, I am barred from the higher presence. I see what I can of the superb collection of ikons, but the door of the famous library is shut in my face. I make my way around the monastery in the wake of the bishops and archbishops, but there is no time to climb the mountain before catching the plane back to Cairo.

I spend two intense mornings exploring the run-down area known as Old Cairo, or Babylon, about a mile up the Nile from the big hotels. This is where Joseph and Mary are said to have rested during their flight into Egypt. It was a Jewish colony at the time. Today it has a large population of Copts. (Copt is a European derivative of the Arabic word *Qibt*, which itself derives from the Greek *Αίγυπτος*.) The Copts were the earliest Christians. They are a strong minority in Egypt today; when a shopkeeper's sleeve is lifted you often

see the blue cross tattooed on his wrist. Here, in Babylon, there is a complex of five Christian churches, an ancient synagogue, and the oldest of the city's mosques. I visit the Orthodox church of St George and the Coptic Basilica of Abu Serga (St Sergius), built over the cave where the Holy Family is said to have stayed.

Even more interesting than the churches, however, is the Coptic Museum, built in 1910 by Marcus Simaika, a pasha who collected the native Christian art that had been scattered among the monasteries, the palaces and the Egyptian Museum. It looks more like an imposing oriental residence than a historic repository. The Coptic sculpture and painting is of a heartbreaking hieratic naïvety, based on the Greco-Roman style. Here are the beginnings of Christian art; Christ the Good Shepherd bearing a lamb on his shoulders like the *moschophoros*, embroideries from which the animal and human faces stare out with the fervent freshness of peasant art. I am transported back to a time when Christian

art was still new, free of its subsequent layers of history, dogma, power and wealth.

The day before I had left Athens, I had met briefly a visiting Egyptian. "I will be back in Cairo after ten days," he had told me. "Call me then." I find his card and phone him. "What are you doing tonight, dear friend? I will pick you up at your hotel at 9 p.m., after breakfast." Breakfast? "Yes. Today is the first day of Ramadan, when we fast from sunrise to sunset."

Everything has been quiet all day. The sound of the sunset gun is followed by an almost audible sigh of relief that seems to rise from the entire city.

My friend drives me to Giza, near the pyramids, now a heavily built-up area. The apartment is full of books and records and relatives. His daughter has been to the US on an AFS fellowship. Suddenly the picture changes. I am no longer on my own.

My friend's wife works at the American University in Cairo. She invites

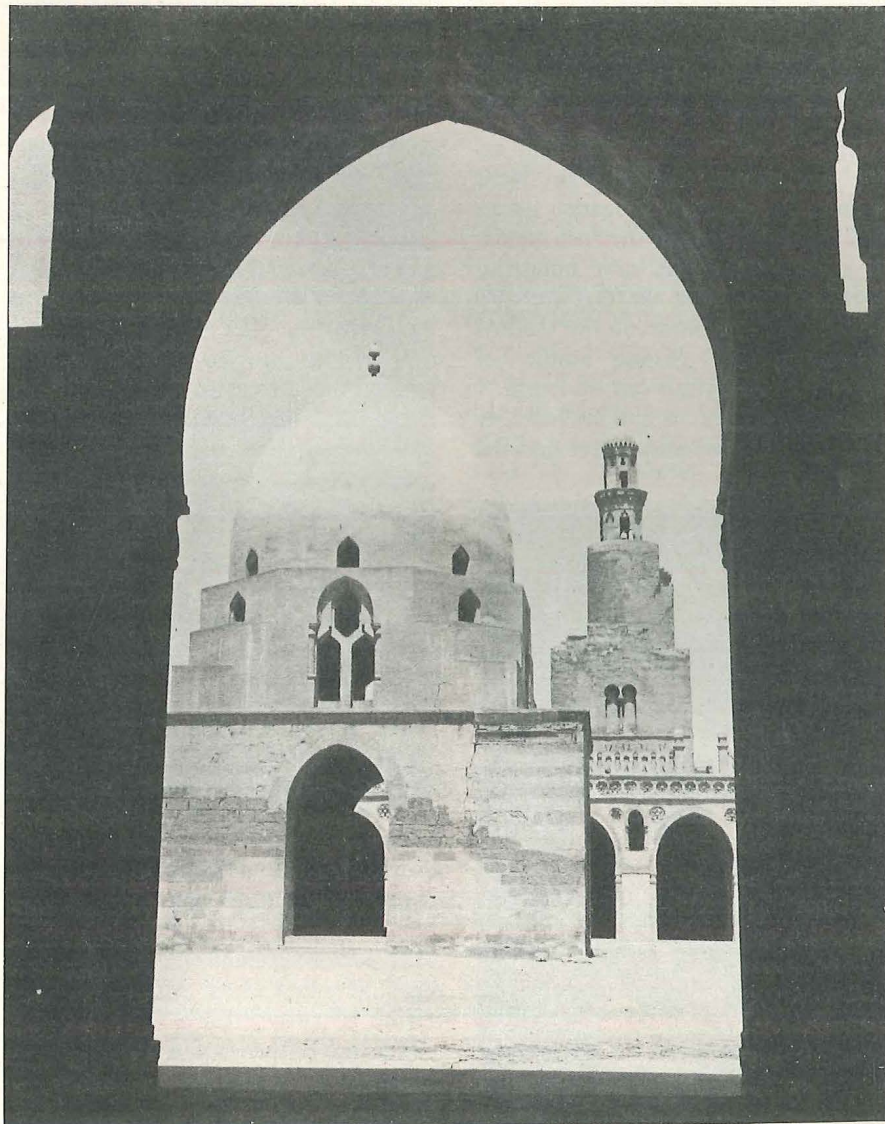


The livestock market at Luxor

me there for lunch. Although it is in the very heart of the city, it has the air of an American middle-western state college, teeming with students in jeans and alive with extra-curricular activity. The university press, which I visit, publishes an impressive list of books in English dealing with Egypt.

The homes I am taken to are all equipped with the latest high-tech gadgets. Everyone seems to speak English, although they tend to address each other in Arabic. My friend's brother-in-law, recently returned from years of working in Canada, finds it hard to readjust to Egyptian ways. Unlike the Greeks, Egyptians seem reluctant to discuss politics. Islam, however, is very much alive for them. Some of the women wear long sleeves and a kind of elaborate wimple which completely covers the hair. My hostess, in European dress, talks to me with emotion about her trip to Mecca. We discuss the current wave of Muslim militance, of which they disapprove. I am told that Islam is not a violent religion, although it justifies resistance against repression. If there is no threat to Islam, they say, there is no religious justification for a *jihad*, or holy war. The Koran is quoted: "And if they incline towards peace, incline yourself also towards it."

The month of Ramadan is a movable feast. It has come early this year. During the day a kind of tense lethargy reigns, lashed by the heat. The cool of night brings everyone out, eating, drinking. The restaurants are crowded. We go to the Midan Hussein in Khan el-Khalili to see the fun. There is noise all around us: laughter, children, ex-



The mosque of Ibn Tulun

citement, glaring lights. Peddlers pass, offering *gallabiyehs*, leather shoehorns, cigarettes. In the middle of the square stands a chinless old man with popping eyes, obviously the last of the gully-gully men who used to come to your table and divert you by pulling a chicken out of your sleeve and finding coins in unlikely places. He balances a glass filled with water on the end of a long pole. Afterwards, he shuffles along the tables, collecting baksheesh. After midnight the shops begin to close although people are still eating and milling about. When we finally leave, the streets in all directions are filled with cars.

I am finally taken to the City of the Dead. My friend's wife has never seen it. It is the eastern cemetery of Cairo, spreading northwards into the



Egyptian singer Oum "Mother" Kouloum.

was even more an aspect of the great era of the Muslims, for whom, as Lord Kinross wrote, "the past was never far from the present and only a slender margin divided life from death, and life on earth from life in heaven."

One of my last evenings in Cairo crystallizes my Egyptian experience. I have visited a family in one of the rich agricultural villages of the Delta. At night I return to Cairo in a group taxi. My friend waits with me for half an hour before it leaves. The local minarets are outlined in garish green neon in the middle of the lush fields. We pass through the new industrial suburb of Cairo and the taxi ends up near the railway station, in the shadow of the gigantic granite statue of Ramses. No local cab can be found. I do not mind going back to my hotel by bus, so two fellow passengers find the

right one and put me on it. A cassette with Arabic music has been turned up to the point of explosion. Everyone is waiting patiently, as though for a party to begin. I admire the gaudy decals of roses and pretty girls on the glass partitions. A young Nubian in a dirty *gallabiyeh* insists that I take his seat and acknowledges my thanks with a princely gesture. There is laughter and chatter. A boy boards the bus selling newspapers. Another bears a tray of roasted corn. The cobs are thrown on the already littered floor. When the bus is full to bursting the driver appears. He makes a special stop to let me off a few yards from my hotel. I regret leaving the party.

Some time after my return to Athens I receive a letter from the Egyptian friend who had taken great pains in arranging for my trip. He has since been posted back to Cairo. He writes how much he misses Greece. "As for Egypt, I realize the social change which is immense and gigantic. No one knows how the future of Egypt will be in ten years' time. The problems are challenging. The bureaucracy is infuriating. Something drastic must be done to break down and solve the problems... God bless our President. He is an honest man who is trying his best to achieve this impossible task."

Dearest friend, I want to reply, how do you close in one lifetime the gap between ancient times and modern technology? Egypt is a country where the dead past is alive and where today's living are interlocked with the dead. Cairo is noisy, dusty, overcrowded, confusing. But when you have seen one pyramid, it is only the beginning of something infinitely rich, endlessly rewarding. □



Buses in Cairo are always packed

desert at the foot of the Mokattan Hills. There, Barkuk, Kait Bey and other sultans of the Circassian Mameluke line rest with their courtiers and families in a group of tombs and mosques designed with incredible delicacy. Once this actually was a city, with a population of caretakers who lived among the dead, looking after the tombs and mosques. The various mortuary buildings had rooms set aside for feasting and for entertaining mourners. As the great families died off, the caretakers began to rent out the unused rooms. With the swelling of Cairo's population, the living took over where the dead once reigned. Far from being depressing or threatening, the City of the Dead throbs with activity, full of new cars and small grocery stores with Coca-Cola signs. The living and the dead in Egypt, since the times of the Pharaohs, have always dwelt together in neighborly harmony. This



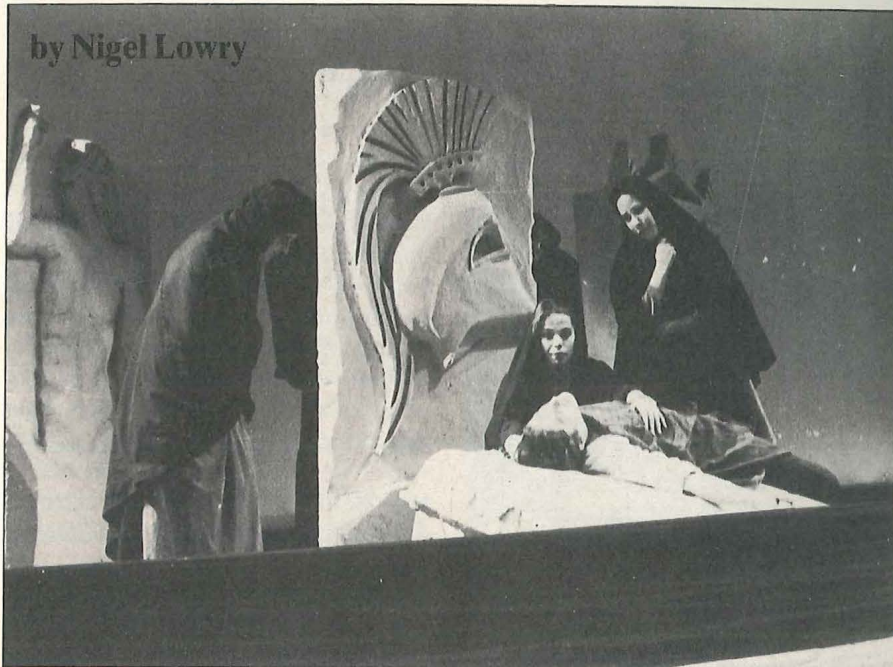
TV actress Nagawe Ibrahim

There are times when the heritage of ancient Greek drama seems to weigh heavily on theatre in Greece. Frequently questions are asked in parliament about some non-scandal, as when a furore developed over Giorgos Remoundos' 1984 production of *Antigone* which put Sophocles into 19th-century costume. The appearance of well-preserved actress Zoe Laskari astride one of the lions of Delos in a set of photographs for the Greek edition of *Playboy* also struck a strange chord within the profession and led to another round of questions initiated by actress-MP Anna Synodinou. Stories filtering through from the National Theatre of actors wanting to phase out the time-honored term 'chorus' because they find it belittling also appear to contrast glorious antiquity with present day buffoonery in the theatre.

However, dramatic expression still runs in the Greek blood. Open-air revivals of the ancient tragedies and comedies at theatres such as Epidaurus and Herod Atticus Odeon at the foot of the Acropolis are fascinating reminders of the power of theatre as a major public event, frequently drawing crowds and participation which in other countries

Theatre in the blood

Despite economic uncertainty, industrial trouble, the advent of home video and heavy smoking by anxious actors, theatre in Athens is soldiering on.



by Nigel Lowry

Peristerakis' "Agis" – a modern Greek play

months leading up to Christmas, following the government's announcement of its austerity measures. Even in some famous venues there were at times more people up on the stage than in the stalls. Although they appear to have weathered the storm and audiences are back, the theatres are watching the situation anxiously as Greek habits are shifting perceptibly away from the traditional preference for going out for entertainment and a meal to more homebound recreation. Spiralling prices are playing their part, together with new factors, such as the introduction of video.

There are some 100 theatres working in Athens, more than in just about any 'great' theatre city in the world. This is far too many, according to many theatre people who see the theatres cutting each other's throats, and is attributable, in the view of one well-known producer, to the desire of all Greek actors "to open their own theatre and be a leading light". Not only has the rash of ambitious actors who have rented theatres in Athens and led their own casts been partly responsible for the explosion in the number of theatres here, it has created a breed of in-between producers who lease the buildings from their actual owners and oversee some parts of the

business, making theatre finance and politics even more precarious than they naturally should be.

While there is no shortage of theatres – lately garages, warehouses and factories have been converted into new performance spaces – there have been some question marks about the quality of many of the venues. Meanwhile, six big purpose-built theatres have been torn down in as many years and were joined by the Rex when it was gutted by fire. There is now a dearth of big stages in the capital, with the couple that still exist given over to musicals and opera.

Similarly, the quantity of productions is not in doubt, but it seems everyone likes to criticize the standard of Greek theatre. The actor-producers, including several husband-and-wife partnerships, have been taken to task for limiting repertoires to suit their own acting capabilities. Greek actors, says one director who has worked overseas, are terribly slow in rehearsal. In a recent interview in the daily newspaper *Ta Nea*, actor-producer Kostas Kazakos blasted directors for being "dictators"; a fault which he claimed was proof of the decadent values of theatre today.

A ground swell of support for all these views is detectable within the



Vassilis Kolovos (l) in Arthur Miller's "A View from the Bridge"

are seen only at football matches.

The winter theatre season in Athens, now into its last few weeks, also commands respect because of the sheer number of theatres and variety of plays which have soldiered on even through economic uncertainty. Almost without exception, the theatres went through a very rocky period during the two

theatre community. Nevertheless, audiences must feel lucky to be able to choose from such a wide range of performances running the gamut from the classics to *boulevard*, musicals and revues. This winter, for example, there have been productions of three Arthur Miller plays. Last year there were three Eugene O'Neills. For years, Karolos Koun's Art Theatre has included the likes of Beckett, Ionesco and Pinter in its repertoire. The number of good, punchy modern plays done in Athens looks to be increasing. This year they have included *Rape*, a success in London the year before last, and *Face To Face*, a Russian two-hander played by Karezi and Kazakos, who have imported a director from the USSR.

Two questions on which most actors and directors agree are the poverty of writing for the Greek theatre, though everyone can name a few exceptions such as the Mitropoulos sisters and Dimitri Kehaidis, and the dearth of experimentation. Homegrown plays are crucial if modern Greek theatre is to mature, while for experiments it's natural for commercial operations to look to state theatre for a lead. Unfortunately, the Greek National Theatre has earned widespread scorn within the industry.

Vassilis Kolovos, the embattled representative of the actors' union on the council of the National, explains that the theatre's faults are deep-rooted. "It's still run on the basis of laws framed in 1936 under the Metaxas regime," he says. After the Occupation and the civil war of 1946-49, the laws were tightened again and the National became a kind of McCarthyite purgatory for actors. "To work there you had to avow that you despised Communism. The alternatives were prison or touring the provinces," says Kolovos.

"Since then successive conservative governments used the National as a place to put their protégés or other friends. In 1981, the new PASOK government promised a breath of fresh air but so far there has only been one change... they threw out 40 conservative actors and installed 40 PASOK actors."

At present, administration and technical staff outnumber the NT's complement of artists by a ratio of 5:2 and administration soaks up 80 percent of the budget. In Kolovos' view this year's budget of 650 million drs, although it fell 200 million drs short of the National's hopes, was sufficient for good-quality productions if the burden of administration was not so high.

Dimitri Mirat: actor - producer

Strict wage agreements foisted on them by the actors' union have hit theatres hard, according to Dimitri Mirat, one of Greek theatre's stalwarts with more than 50 years of experience behind him.

The play with which Mirat opened the Theatre Athinon, located a few metres from Syntagma Square and which he still runs today with his wife and on-stage partner Voula Zoumboulaki, was Pirandello's *Tonight We Improvise*. In 1961 he took the 27-strong cast to Portugal, where the production carried off first prize in the Lisbon Festival. Today, however, such big productions are impossible, says Mirat, because of rising minimum pay and rehearsal entitlements for all actors, however small their parts. "Now I can afford a cast of no more than eight or nine," he says, revealing that his talents in translating English, French and German plays give him the flexibility to prune cast-lists for austere Greek reality. The theatre's current English comedy, *Aren't We All?*, had 12 characters in the original but it was not difficult to whittle them down to Mirat's line-up of nine.

On the other hand, theatre income has been squeezed by a sharp drop – from 12 to the present eight – in the



Mirat and Zoumboulaki

number of performances allowed each week in line with union agreements, says Mirat. As well as the usual competitors, the Greek stage also has to contend with the plethora of name-days during the winter season.

However, theatre in this country hasn't really had a golden age within living memory to compare its current state with. Before the war, Mirat recalls, Athenians didn't flock to the theatre in the numbers they do now, but during the Occupation they were driven to it because the cinemas were filled with German and Italian troops, while restaurants were spoiled by war-

time – and they had to cater for foreign tastes, such as the Italians' love of cat-meat.

During the forties and fifties, Mirat says, at least Greece could look to some solid homegrown playwrights, such as Terzakis, Psathas, Horn and Xenopoulos, but the new crop of writers are turning out material which is too offensive or just too bad to support good-quality mainstream theatre.

Mirat criticizes the government for giving cash not to encourage talent but simply to its supporters, for left-wing plays and, in the National Theatre, giving jobs according to political allegiances. "Not even under Metaxas or the Colonels were actors and stage managers quizzed about their political opinions," he claims. Mirat appears not to have any particular axe to grind. He's not in favor of state subsidies to theatres in any case and around 20 years ago he himself produced a French play with a pro-Communist message. "The left-wing press gave it very good reviews", he remembers, "and they urged people to see it. But most nights we only filled two or three rows, so I replaced it with a thriller and made a lot of money. Above all," he adds, "people want to be entertained at the theatre."

Mirat is surprised at what he sees as political tampering with art, he says, because he has a lot of respect for Melina Mercouri, the Minister for Culture. Mercouri played Anne Boleyn to his Henry VIII in Mirat's production of *Anne of A Thousand Days* in the 1950s.

Another disheartening factor has been the apparent lack of interest in theatre among many people on whom the business depends, thinks Mirat. Few companies or producers own their own theatres – a common situation around the world – but in Athens theatre landlords and managers, the middle-men, appear to care little about theatre, even from a business angle. "That's surely unhealthy. In more than 20 years at this theatre I've never seen the owner or the manager come to a performance..."

Emilia Ipsilandi: actors' union president

Actors in Greece are worse off than their counterparts in many other countries for a number of reasons, says the union's president, Emilia Ipsilandi. "Unemployment among our 2200 members is running at about 70 percent, and because of the poor state of

television and radio in this country few actors are able to get interim or supplementary work from these sources.

"Training for actors has always been deficient in Greece. Apart from the two schools linked to the National Theatre and the State Theatre of Northern Greece in Thessaloniki, supplemented by a few postgraduate seminars, education has been left in the hands of an assortment of private teachers, many of whom like to turn out actors in their own mold." For many years an acting academy to pull the strings of this mixed bag together has been among the union's demands but so far nothing has materialized and the private schools have violently resisted attempts to impose controls on them.

In terms of quality, the lack of shared technique among Greek actors has resulted in many performances being uneven and, she adds, the lack of work has meant many actors have been denied the prolonged spells of experience they need to mature.

Despite such difficulties few actors quit the profession for good, according to the union, though some reappear on the stage after a break of five or even 10 years. "Meanwhile half the bars in Athens are owned by actors," claims Ipsilandi, "and others have boutiques or are even public employees to survive." Closed shops are illegal in Greece but the unemployment problem, combined with the union's 70-year tradition, ensures that actors want to join the union, she says, "because one way of feeling like an actor when you're out of work is to be a member of the actors' union." Apart from heading the union, Ipsilandi is currently in rehearsal for a new play and is a member of parliament for the KKE.

A major battle won by the union just before Christmas was the go-ahead for a government-sponsored collecting society to which it is proposed theatres will pay actors' wages, ensuring they get their money. According to many actors a lot of problems have crept in over the years, particularly regarding prompt payment and bonuses, and they have been aggravated by actors' reluctance to insist on their rights for fear of falling out with employers who generally pick their casts from ready contacts rather than by auditioning.

Following an emergency meeting which assembled at midnight, disrupting the closing moments of *Death of A Salesman* which had run overtime at the Alambra Theatre, and went on almost until dawn in a cloud of cigarette smoke which numbed even

the actors – surely the hardest-smoking of all Greek unionists – strike action went ahead. However, two days of lost box-office income saw the employers agree to the principle of a collecting society and a department for this purpose is currently being set up inside the Labor House, a public company controlled by the Ministry of Labor for distributing housing loans, vacations, theatre tickets and so on to workers.

Minos Volonakis: director

Theatre space has been the self-assumed mission of Minos Volonakis, one of Greece's top directors, for the last 20 years. Just back from a weather-dogged trip to look at theatres in eastern Macedonia, Volonakis explains that theatre outside Athens, where there are few cities large enough to support a theatre living entirely off ticket sales, has been a daunting problem.

With Volonakis as one of the anchor-men, a repertory system has finally got off the ground and today there are 10 municipal theatres around the country which are funded partly through the box office, partly by the municipalities and partly underwritten by the government, reportedly to the tune of 20 million drs a year each. Of these Larissa, Ioannina and Varia are doing well, reckons Volonakis, though some of the others haven't yet found their feet and have been rocked by leadership squabbles.

Some of the new theatre houses are "lamentable" in Volonakis' opinion and were built against his advice, but generally the situation shows a marked improvement. Previous Ministry of Culture policy had been to nostalgically, and expensively, restore miniature Italian theatres from the 19th century. "Perfect for string quartets or lieder recitals, but they had no theatrical value for today. We want places which can hold thousands."

It was partly the quest for theatre spaces which could take good-sized audiences, as well as economics, aesthetics, historical overtones and other reasons, which led Volonakis to pursue what he calls "this quarries business" – the establishment of a handful of open-air theatres in unused quarries around greater Athens and a further four so far in other parts of the country.

The venture has stoked up a good deal of enthusiasm. Theatre trailblazers Peter Brook and Peter Stein were excited by one of the 'stone theatres' on the outskirts of Athens



Jeni Karezi and Kostas Kazakos in "Face to face"

when they mounted their visiting productions there last summer. Volonakis also recounted the tale of a group of young people in Nea Karvali who read about the quarry theatres and turned an overgrown site with their own hands into a 600-seat stone theatre. Volonakis opened it in 1983 with *Oedipus* and since then the site has tripled in size and, along with Philippi and Thassos, formed a triangle of theatres in that part of northeastern Greece. According to Volonakis, the area has become an important rallying point for theatre in the north during summer and has won generous government backing.

However, when asked about Greece's National Theatre, Volonakis, whose directorship of the Theatre of Northern Greece in Thessaloniki was widely approved and who was said to have been in a position to spurn the job of directing the National, adopts the pained, watery-eyed expression that Greek theatre people reserve exclusively for questions about the National. "There's a historical need for big, state-supported theatres, just as there's a time for them to be phased out... I think we need to sit down and see where we're at with the National Theatre," he says. "Look, the avowed purpose of a national theatre is to produce the best spaghetti in town and raise the tastes of the whole spaghetti market. At the moment the best spaghetti in Athens is being dished up by the free market, without subsidies."

Guiding light

Quite by chance the other day I came across a 403-page guide for Greek Americans published in 1908 by a lawyer called Seraphim G. Canoutas. It is written in impeccable *katharevousa* and it contains, as the title page says, 'Information for immigrants or those intending to emigrate; a short history and geography of America; a description of all Greek communities in America; a list of addresses of Greek stores, etc.'

How many of those Greeks who emigrated or intended to emigrate to America in the early part of the century could read or understand Mr Canoutas's erudite *katharevousa* is a moot point, but since the copy I saw (it can be found in the library of the Greek Parliament) is a third edition dated 1910, the guide must have sold like hot *tiropites*.

The book has everything a Greek in America or a prospective emigrant in Greece might need to know in the way of formalities, legal and health requirements for entry, the ocean voyage, procedures on landing and what the newcomer could expect to find in the New World.

It is here that Mr Canoutas comes into his own as a guiding light of such wisdom and sound advice that nobody who followed his precepts word by word could possibly have gone astray.

What he has to say in the chapter devoted to "American Habits and Customs" may sound amusing in this day and age, but one can imagine a young immigrant taking it all in as part of the wonderment of the great adventure on which he had embarked. Unfortunately there is not enough space to repeat this chapter in its entirety, but here are some gems from it that are typical of the author's style:

"*Restaurants.* Americans eat in silence and at great speed, particularly at breakfast or lunch, in order to save as much time as possible... As soon as a customer sits down at a table the waiter, or waitress, brings him a glass of water with a lump of ice in it. There is ice in the water in the winter as well as in summertime and it is impossible for anyone to conceive the amount of ice Americans consume throughout the year.

"*Clubs and associations.* Clubs and

associations of all kinds and for both sexes flourish in America. They are not formed with the object of creating titles of office and then engaging in noisy quarrels, as is the case with our own associations, but for the cultivation of social relations among members, for educational purposes, for recreation, mutual assistance, etc.

"*Protection of animals.* Americans are great animal-lovers. The ill-treatment of animals is punished severely by law. There are societies which watch vigilantly over the application of the law ...and employ agents to denounce violations. The slightest ill-treatment of a puppy, a cat or a horse carries a heavier penalty than an assault on a human being.

"*American women.* In America women occupy a position that makes them completely equal, if not superior, to men. You will find women at work in all branches of business, in all the arts and professions, in all offices and in all public and municipal posts. It may be thought that since they work, these women are dirty and unkempt. On the contrary, they are so clean and well-dressed that one might mistake them for ladies of the aristocracy. They are so emancipated and so well-protected by law that they can walk alone in the streets up to midnight, or even later, and go to a theatre or a club or anywhere else by themselves with nothing to fear.

"*Sports.* People who engage in sports in America throw themselves so wholeheartedly into them that they often court danger and even death itself. Wrestling, boxing and baseball are the most popular spectator sports and draw the largest crowds. Accidents and deaths in competitor sports occur in great numbers every year.

"*Baths.* Americans are very fond of taking baths. All houses, hotels, clubs and other establishments are fitted with several bathrooms with hot and cold running water. At the sea baths, men, women, boys and girls all bathe and swim together, not in covered bathing booths but on the open shore and, emerging from the sea, lie down or romp together on the beach.

"*Candy stores.* In no other country in the world are as many sweets consumed as in America. ... This excessive indulgence, especially among women, results in the ruin of their teeth. Dentists, therefore, have become plentiful and make more money than the candy-

store owners... Nobody can imagine the amount of ice cream that is consumed in America in the summer months.

"*Department stores.* The number of people of both sexes employed in such stores can be three, four, five and sometimes more than six thousand! In order to have a clearer idea of this number imagine the entire population of a town such as Amphissa, or Lamia, or Corinth or Nafplion inside a store!"

In another section of the guide entitled "The Greek Worker in America", Canoutas bewails the lack of hygiene displayed by his countrymen. He writes:

"Greeks do not like taking a bath. Among 500 (Greek) workers at McGill, Nevada, almost none of them visited the company baths... Fearing the cold, they wear two or three woolen undervests and, after the first few movements at work, sweat profusely and then catch cold, develop pneumonia, sciatica and bronchial coughs, ending up with TB."

Under "Diseases", he writes:

"Most of our workers, like all Greeks (in America), suffer from venereal diseases. Our youths waste their substance and ruin their health in the worship of that dreadful goddess, Venus, ending up as her pitiful victims..."

Under "Behavior" he says:

"Sometimes in displaying the mores of our homeland we become ridiculous and are perceived as savages... Our songs sound like howls and laments, our dances seem to them (the Americans) like the prancing of savages and our flutes and tambourines provoke laughter. Our lively and rapid speech, our shouting, seems bizarre and unpleasant to foreign ears ...while our habit of standing and chatting in groups on the sidewalk is not only annoying but illegal..."

In order to overcome these shortcomings, Canoutas urges his immigrant countrymen to "behave politely towards all, avoiding lies, blasphemy, calumny and swearing. To be as clean as possible in body and dress, particularly when not at work, in order not to provoke disgust and repulsion at his uncleanness. He must, finally, avoid shouting, singing and dancing in the streets or in his place of residence, if foreigners also live there, because such things are not pleasing to the Americans." □

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Fire	199
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(open 7.30 am to 8.30 pm)	
Aiolou 100	321-6023
Syntagma Square	323-7573

Parcel post offices

(for parcels over 1 kg going abroad)	
Koumoundourou 29	524-9568
Stadiou 4, in arcade	322-8940
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Air France, Karageorgi Servias 4	323-0501
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Air Tanzania, Syngrou 233	933-2951
Air Zaire, Nikis 16	323-5738
Air Zimbabwe, Panepistimiou 39	323-9101

Alia (Jordan), Filellinon 4	324-1377
Allitalia, Panepistimiou 9b	799-9414
Austrian Airlines, Filellinon 4	323-0844
Balkan-Bulgarian Airlines, Nikis 23	322-6684
Biman (Bangladesh), Panepistimiou 15	322-8089
Braniff, Voulis 36	322-7338
British Airways, Othonos 10	322-2521
Canadian Pacific, Voukourestiou 36	360-9492
CSA (Czechoslovakia), Panepistimiou 15	323-2303
Cyprus Airways, Filellinon 10	324-6965
Egyptair, Othonos 10	322-2521
El Al (Israel), Othonos 8	323-0116
Ethiopian Airlines, Filellinon 25	323-4275
Finnair, Nikis 16	325-5234
Gulf Air, Nikis 23	322-1228
Iberia, Xenofondos 8	324-5514
Icelandair, Kriezotou 4	363-2572
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Iranair, Panepistimiou 16	360-7611
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Korean Airways, Voukourestiou 4	322-4784
Libyan Arab Airlines, Mitropoleos 3	324-4816
LOT (Polish), Amalias 4	322-1121
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Luxair, Kriezotou 6	360-3134
Malev (Hungarian), Panepistimiou 15	324-1116
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Northwestern Orient, Voukourestiou 36	360-4166
Olympic Airways, Panepistimiou 15	324-1116
Pan Am, Othonos 4	323-5242
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Sabena (Belgian) Othonos 8	323-6821
SAS (Scandinavian), Sina 6, Vissarionos	363-4444
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Syrianair, Panepistimiou 39	323-8711
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Thai International, Lekka 3-5	324-3241
Turkish Airlines, Filellinon 19	322-1035
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TWA, Xenofondos 8	323-6831
Varig (Brazil), Othonos 10	322-6743
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Zea	452-5315

Embassies and consulates

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

Cuba, Kehagia 48, Filothei	681-3042
Cyprus, Herodotou 16	723-7883
Czechoslovakia, Georgiou Seferi 6, P. Psychico	671-0675
Denmark, Kolonaki Sq. 15	724-9315
Egypt, Vas. Sophias 3	361-8612
Ethiopia, Davaki 10	692-0565
EEC Vas. Sophias 2	724-3982
Finland, Eratosthenous 1	751-9795
France, Vas. Sofias 7	361-1663
German Democratic Republic, Vas. Pavlou 7	672-5160
German Federal Republic, Dimitriou 3	369-4111
Honduras, Vas. Sophias 86	777-5802
Hungary, Kalvou 16, P. Psychico	671-4889
Iceland, Paraschou 5, P. Psychico	672-6154
India, Meleagrou 4	721-6227
Iran, Stratiou Kallari 16, P. Psychico	647-1436
Iraq, Mazarki 4, P. Psychico	671-9530
Ireland, Vas. Constantinou 7	723-2771
Israel, Marathonodromou 1, P. Psychico	671-9530
Italy, Sekeri 2	361-1723
Japan, Mesogeion 2-4	775-8101
Jordan, Pan. Zervou 30, P. Psychico	647-4161
Korea, Eratosthenous 1	701-2122
Kuwait, Papanastasiou 55, Psychico	647-3593
Lebanon, Kifissias 26	778-5158
Libya, Vyronas 13, P. Psychico	647-2120
Luxemburg, Stisihoru 11	721-7948
Malta, Filellinon 7	323-0068
Mexico, Vas. Constantinou 5-7	723-0754
Morocco, Mousson 14, Psychico	647-4209
Netherlands, Vas. Constantinou 7	723-9701
New Zealand, An. Tsoha 15-17	641-0311
Nigeria, Eratosthenous 1	751-3737
Norway, Vas. Constantinou 7	724-6173
Pakistan, Loukianou 6	729-0214
PLO Vas. Sophias 25	721-7146
Panama, Vas. Sophias 21	360-2992
Philippines, Kanari 5-7, Piraeus	452-3015
Poland, Chrissanthemon 22, P. Psychico	671-6917
Portugal, Loukianou 19	729-0096
Romania, Em. Benaki 7, P. Psychico	671-8020
Saudi Arabia, Marathonodromou 71, Psychico	671-6911
South Africa, Kifissias 124	692-2125
South Korea, Eratosthenous 1	701-2122
Spain, Vas. Sophias 29	721-4885
Sudan, Victor Hugo 5, P. Psychico	671-4131
Sweden, Vas. Constantinou 7	722-4504
Switzerland, Iassiou 2	723-0364
Syria, Marathonodromou 79, Psychico	671-1604
Thailand, Taigetou 23, Pal. Psychico	671-7969
Tunisia, Ermou 8	323-1739
Turkey, Vas. Georgiou B 8	724-5915
United Kingdom, Ploutarchou 1	723-6211
United States, Vas. Sophias 91	721-2951
USSR, Nikiforou Lytra 28, P. Psychico	672-5235
Vatican, Mavilis 2, Psychico	647-3598
Venezuela, Vas. Sophias 112	770-8769
Yemen (North Yemen), Patission 9	524-6324
Yugoslavia, Vas. Sophias 106	777-4344
Zaire, Deigeni Griva 3, Filothei	681-8925

UN Representatives

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

Ministries

Agriculture, Aharnon 2	524-8555
Commerce, Kaningos Sq. 15	361-6241
Communications, Xenofondos 13	325-3015
Culture and Sciences, Aristidou 14	324-3015
Education, Mitropoleos 15	323-0461
Energy and Natural Resources, Mihalakopoulou 80	770-8615
Finance, Karageorgi Servias 10	322-4071
Foreign Affairs, Vas. Sophias 5	361-0581
Health and Welfare, Aristotelous 17	523-2821
Interior, Stadiou and Dragatsaniou	322-3521
Justice, Socratous and Xenonos	522-5903
Labor, Pireus 4	523-3110
Merchant Marine, Vas. Sofias 150, Piraeus	412-1211
National Defense, Holargos Sq.	646-5201
National Economy, Syntagma Aq.	323-0931
Northern Greece, Thessaloniki	(031)264321
Planning, Housing & Environment, Ambelokipi	643-1461
Presidency, Zalokosta 3	363-0031
Press and Information, Zalokosta 10	363-0911

The Athenian organizer

Prime Minister's Office, Zalokosta 3.....	323-1506
Public Order, Katehaki 1.....	692-9210
Public Works, Har. Trikoupi 182.....	361-8311
Research & Technology, Syntagma Sq.....	325-1310
Social Security, Stadiou 21.....	323-9010

Banks

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

National Bank of Greece, Aeolou 86.....	321-0411
Commercial Bank of Greece, Sophokleous 11.....	321-0911
Ionian and Popular Bank, Panepistimiou 45.....	322-5501
Bank of Attica, Panepistimiou 19.....	324-7415
Bank of Greece, Panepistimiou 21.....	320-1111
Credit Bank, Stadiou 40.....	324-5111

The following exchange centers are open extra hours:

8 am-9pm, Mon-Fri, 8 am-8pm Sat, Sun:	
National Bank, Kar. Servias & Stadiou.....	322-2738
Mon-Fri 8.30 am. - 1.30 pm., 3.30 - 7.30 pm.	
Hilton Hotel, Vas. Sophias.....	722-0201

Foreign Banks

Algemeine Bank Nederland, Paparigopoulou 3, Klafthmonos Sq.....	323-8192
American Express, Panepistimiou 17.....	323-4781
Arab Bank, Stadiou 10.....	325-5401
Arab-Hellenic Bank, Panepistimiou 43.....	325-0823
Bank of America, Panepistimiou 39.....	325-1906
Bank of Nova Scotia, Panepistimiou 37.....	324-3891
Bank Saderat (Iran), Panepistimiou 25.....	324-9531
Bankers Trust, Stadiou 3.....	322-9835
Banque Nationale de Paris, 5 Koumbari 5.....	364-3713
Barclays Bank, Voukourestiou 15.....	361-9222
Chase Manhattan, Korai 3.....	323-7711
Citibank, Othonos 8.....	322-7471
Kolonaki Square.....	361-8619
Akti Miaouli 47-49, Piraeus.....	452-3511
Continental Illinois of Chicago, Stadiou 24.....	324-1562
Credit Banque Commercial de France, Filellinon 8.....	324-1831
First National Bank of Chicago, Syngrou 9.....	981-8904
Grindlays Bank Merlin 7.....	362-4601
Akti Miaouli 15, Piraeus.....	411-1753
Midland Bank Seker 1A, Kolonaki.....	364-7410
Akti Miaouli 93, Piraeus.....	413-6403
Morgan Grenfell, 19-20 Kolonaki Sq.....	360-6456
National Westminster Bank, Filonos 137-139, Piraeus.....	452-9215
William & Glyn's, Akti Miaouli 61.....	451-7483

Churches and Synagogues

Greek Orthodox Churches of special interest:

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

Other denominations:

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

Church of Jesus Christ of Latter- Day Saints, 15 Meandrou, Ilissia.....	723-7183
Christos Kirche (German Evangelical), Sina 66.....	361-2713
Crossroads International Christian Center, Kessarias 30, Ambelokipi.....	770-5829
First Church of Christ, Scientist, Vissarionos 7A.....	721-1520
Roman Catholic Chapel Kokkinaki 4, Kifissia.....	801-2526
Skandinaviska Sjomanskyrkan, Akti Themistokleous 282, Piraeus.....	451-6564
St. Denis (Catholic), Venizelou 24.....	362-3603
St. Andrew's Protestant Church, Frangogianni 47, Papagou (offices).....	652-2209
Services: TASSIS School, Kifissia, 9a Christos Kirche, Sina 66, 11:15 am	

St. Paul's (Anglican), Filellinon 29.....	721-4906
St. Nikodimos (Russian Orthodox), Filellinon 21.....	323-1090
Trinity Baptist Church, Vouliagmenis 58, Ano Hellenikon.....	894-8635
Church of 7th Day Adventists, Keramikou 18.....	522-4962

Cultural Organizations

British Council, Kolonaki Sq. 17.....	363-3211
Goethe Institute, Omirou 14-16.....	360-8111
Hellenic American Union, Massalias 22.....	362-9886
Institut Francais, Sina 29.....	362-4301
Branch: Massalias 18.....	361-0013
Instituto Italiano, Patission 47.....	522-9294
Jewish Community Centre, Melidoni 8.....	325-2823
Lyceum of Greek Women, Dimokritou 14.....	361-1042
Parnassos Hall, Karytsi Sq. 8.....	721-8746
Society for the Study of Modern Greek Culture, Sina 46.....	363-9872
Swedish Institute, Mitseon 9.....	923-2102

Educational Institutions

American Community Schools.....	639-3200
American Sch. Class. Studies.....	723-6313
Athens Center.....	701-2268
Athens College (Psychico).....	671-4621
Athens College (Kantzta).....	665-9991
Campion School.....	813-2013
College Year in Athens.....	721-8746
Deree College (Agia Paraskevi).....	639-3250
Deree College (Athens Tower).....	779-2247
Dorpfeld Gymnasium.....	682-0921
Greek lang. schl. Alexander.....	364-0514
Italian School.....	228-0338
Italian Archaeol. School.....	923-9163
Kifissia Montessori School.....	808-0322
LaVerne University.....	801-0111
Lycee Francais.....	362-4301
Pooh Corner Kindergarten/Nursery.....	801-1827
St. Catherine's British Embassy.....	282-9750
St. Lawrence College.....	682-2100
Tasis/Hellenic International School.....	808-1426
The Ionic Center, Strat. Syndesmou 12.....	360-4448
The Old Mill (remedial).....	801-2558
University Center for Recognition of Foreign Degrees, Syngrou 12.....	922-9065
Vrilissia Elementary.....	681-4753

Social/Sports Clubs

Alcoholics Anonymous.....	933-7524
American Legion (Athens Post) Tziraion 9 (near Temple of Zeus).....	922-0067
A.C.S. Tennis Club, 129 Ag. Paraskevis, Halandri.....	639-3200
AOK Tennis Club, Kifissia.....	801-3100
Athenian Hockey Club.....	813-2853
Athens Tennis Club, Vas. Olgas 2.....	923-2872
Attika Tennis Club, Filothei.....	681-2557
Cross-Cultural Association.....	804-1212
Ekali Club, Lofou 15, Ekali.....	813-2685
Fed. of Bridge Clubs, Evripidou 6.....	321-0490
Fed. of Greek Excursion Clubs Dragatsaniou 4.....	323-4107
Golf Club, Glyfada.....	894-6820
Greek Alpine Club, Aeolou 68.....	321-2429
Greek Girl Guides Association Xenofondos 10.....	323-5794
Greek Scout Association, Ptolemeo 1.....	724-4437
Greek Touring Club, Polytechniou 12.....	524-8600
Hippodrome, Faliron.....	941-7761
International Club.....	801-2587
New Yorkers Society Chiou 4.....	672-5485
Overeaters Anonymous.....	346-2360
Republicans Abroad (Greece).....	881-5747
Riding Club of Greece, Paradissos.....	682-6128

Riding Club of Athens, Gerakas.....	661-1088
Sports Centre, Agios Kosmas.....	981-5572
The Players.....	681-6963, 682-9200, 692-4853
The Hash House Harriers, jogging club.....	723-6211
Multi-National Women's Liberation Group Romanou Melodou 4.....	281-4823
Paradissos Tennis Club, Maroussi.....	681-1458
Politia Club, Aristotelous 8.....	801-1566
Yacht Club of Greece, Microlimano.....	417-9730
YMCA(XAN), Omirou 28.....	362-6970
YWCA(XEN), Amerikis 11.....	362-4291

Business Associations

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

Chambers of Commerce

Greek

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

Foreign

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

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The vanishing kalderimi

Seasonal migrations in Greece

by Marc Dubin

Most people carry within them a romanticized mental image of the nomadic life, complete with painted gypsy caravans and centered on the notion of an endless search for a good camp which, however, will never be called home. The transhumant lifestyle, in which flocks are driven between summer and winter pastures, is less familiar, but still survives in a handful of Greek provinces.

The Sarakatsani of Zagoria were the subject of *Honor, Family and Patronage*, an exhaustive and now classic study by John Campbell, researched in the mid-1950s and published a decade later. It is still almost impossible to visit Zagoria without meeting the Sarakatsani and their flocks, though various details of their lives have changed significantly since the era of Campbell's research.

The Sarakatsanos in the photograph, one of two I met driving their goats over a *kalderimi* (cobble path) near Kipi, spends only four months of the year in Zagoria compared with the former six. He winters near the Thesprotian village of Mazaraki, south of Igoumenitsa, where the government has induced him and his neighbors to dwell in permanent houses on land to which they have formal title; prolonged residence in the fabled *barangas* (hutches) or *konakia* (reed tepees) is fast dying out. Many Sarakatsani have begun to cultivate olives and other crops in the lowlands from Messolonghi to the Albanian border, to sustain them during winter and spring.

The goatherd and his friend are only registered on the electoral rolls of their winter villages, and have no political rights in Zagoria, as was the rule 30 years ago. Also, their summer pastures change yearly, in a deviation from the orthodox transhumant pattern, since many villages now auction off grazing rights, for goats only, to bidding families. The keepers of a flock of 500 goats could expect to pay 60,000 drachmas for four months' grazing rights on the common land of the village in question. This substantial sum must be defrayed by income from the sale of cheese, winter crops and the occasional butchered animal.

In some Zagorian communities, however, Sarakatsani have managed to

preserve their place on the electoral rolls and thus their local representation, and only pay a per-animal (sheep or goat) fee for the period from May to October. For a flock of 500 animals, this would come to 20,000 drachmas.

The settled Zagorians make no secret of their dislike for the Sarakatsani, characterizing them as *poniri* (cunning). This stigma does not adhere to the Koutsovlachs (Romansch-speaking transhumants), presumably because they are respectable enough to have long-established mountain villages of their own (Vovoussa, Perivoli, Avdella, Elefthero, Distrato, Samarina, Fourka, Ayia Paraskevi) on the north-east bank of the Aaos River, and also because Romansch-speaking individuals form a large minority in the east Zagorian villages of Laista, Vrissohori, and Iliohori. The Koutsovlachs' winter movements carry them away from the Sarakatsani, to Argos Orestiko, Velestino, and other places on the plain of Thessaly.

The seasonal oscillations between Mount Parnon on the Peloponnisos and the Evrotas River plain to the south, do not exactly fit the textbook definition of transhumance because livestock is not involved; people are instead attending to a range of crops tilled at different altitudes.

Kosmas, the southernmost of the Parnon villages, straddles an exposed pass at 1200 metres. It's a peaceful if chilly place, where tufts of firs form a backdrop to extensive cherry orchards and chestnut groves. Sixteen kilometres of horrendous road parallels an old *kalderimi* linking Kosmas to Yeraki, an important town at the southwest foot of Mount Parnon.

One spring a few years ago I hitchhiked this road in the company of Vangelis and his wife, natives of Yeraki. They had just put in a seven-hour shift – non-stop from 7 to 2 – weeding and planting potatoes on some of their holdings in Kosmas. Neither had eaten all day and they had just enough time to change out of their work clothes before catching our ride.

Others in Kosmas and Yeraki confirmed that the pair were following a well-established local custom. Kosmas in the summer has some 600 residents, mostly from Vlahiotis and Vrondomas,



MARC DUBIN

Sarakatsan goatherd and his flock

below Yeraki. Vangelis' family is unusual in that, of four children, only one daughter has moved to Athens; the other three live in or near Yeraki or Vrondomas. The Evrotas plain-dwellers are also distinguished by an almost complete lack of leisure in their calendar, in contrast to the seasonal idleness imposed by climate – or temperament – in other parts of Greece. By June Vangelis and his wife would move up to their farm in Kosmas for the summer. No sooner would potato planting be finished than it would be cherry-picking time. There would be a slight slacking-off in mid-summer, when they would concentrate on tomatoes, squash and corn. September and October would ripen the apples, chestnuts and walnuts of Kosmas. Most of the potatoes would be dug up before the return to Yeraki around the first of November, the start of the olive harvest from their numerous plots. Citrus fruits would occupy them the first three months of the following year.

Vangelis and his wife are 79 and 78 respectively but look 15 years younger. They could afford a tractor or *trikiklo*, or possibly even a car, but because of their age – or perhaps some past misdemeanor not revealed to me – the authorities refuse to grant them driver's licenses. So they continue to hitch rides up and down between the plains and the mountains until the weather forces them to stay in one home or the other. Gone are the days when they would saddle up their donkey before dawn for the five-hour trek up to Kosmas via the old cobble path. □

Animated International Festival

by B. Samantha Stenzel

One of the most exciting cinematic 'happenings' in Athens in recent years was the Animation '85 Festival held December 3-8 in the Pallas Theatre. The First International Week on Animated Film was co-sponsored by the Ministry of Culture as part of the celebrations of Athens as Cultural Capital of Europe 1985, and by the Multi-Media and Music Society. The huge sampling of animated films from 19 countries was historical in focus and included examples of virtually all known techniques and styles. A mind-boggling kaleidoscope of images continued for about six hours every evening while the upper foyer of the cinema was devoted to an exhibition of original "cels" (drawings on celluloid) and memorabilia. A round-table discussion among leading animators who had been invited for the event focused on mutual problems and trends. Their reaction to the festival was enthusiastic and highly complimentary of the discriminating selection of films and efficient organization and dissemination of information to the audiences.

Members of the audience received copies of a historical survey of animation by John Vassiliadis, who is an author of a book on animation and helped select the films. In it, he defines and traces the different trends and techniques used in animation, which began humbly with Emil Reynaud's 1876 invention, the Praxinoscope. According to Vassiliadis, it produced "cartoon strips that came to life with strategically placed mirrors - combinations of poetry and delicacy, the burlesque and the clever gag."

Innovative modern techniques such as computerized animation would have seemed incredible to the unfortunate Reynaud, who after initial success was reduced to poverty when his invention became obsolete. He threw his apparatus and most of his films into the Seine and died in an institution.

"The essence of cartoon cinematography and of animation in general," Vassiliadis writes, "is not to observe closely, to record faithfully life around us, but to refute it, then recreate it using its own peculiar and characteristic

means. It is both a radical remaking of the known world and the conquest of another magical world whose language and symbols the viewer is asked to decode." The animated-film devotees who attended the festival experienced this process. For many a whole new art form was revealed, exciting, stimulating and sometimes disturbing. Organizers

of the festival are already planning the Second Annual Animation Festival to be held late next year, and there is more animation afoot. The Athens Centre will present an evening of animated films on Friday, April 4. Plans are also being laid for an American animated film festival, sponsored by the US embassy, in early autumn. □

Raoul Servais: compact expression



A 'cel' from "Chromophobia" by Raoul Servais (inset)

"I feel the necessity to make a social statement and to convey a message, either political or psychological," declares Raoul Servais, one of Belgium's outstanding animators. This commitment was evident in the festival's extensive retrospective of his 25-year career. Each of his films has won awards at major festivals. In *Chromophobia*, *Sirène* and *To Speak or Not to Speak*, he uses an imaginative and dynamic graphic form to decry social suppression and to assert the ultimate victory of the free spirit.

Servais is the president of ASIFA, the International Animated Film Society, an affiliated member of UNESCO, which was formed in 1960 to further the art of animation and to promote international understanding through it. Its members, professional filmmakers and technicians, students and devotees, support the art of animation and sponsor major animated-film festivals such as those at Annecy, Zagreb, Varna,

Toronto and Hiroshima.

Servais says the scarcity of funding is a major problem facing filmmakers. In Belgium, the government covers up to 50 percent of the cost of a film, which must be repaid if the film shows a profit. A major concern of ASIFA is to develop markets for animated films. Television holds some promise but Servais feels program directors must be persuaded to show better quality films. Video cassettes, not yet so popular in Europe, provide an enormous market in the US and Japan. But, he says, a film's impact is lessened when it is viewed on a small screen. "This is sad but must be accepted."

With characteristic passion for and dedication to his craft, he has no inclination to abandon it. "I wouldn't say animated films are the best form of expression but they are the most compact. In ten minutes you can say what takes an hour and a half in live-action film."

Stratos Stassinis: moving puppets



A scene from "The Swimmer's Tale"

"I wanted to breathe life into dolls," is how Stratos Stassinis explains his decision to make his fourth animated film, *The Swimmer's Tale* – the first Greek film starring animated puppets. "There's magic inside them." Stassinis, co-director Nassos Mirmiridis and assistant Yorgios Nikoloulias worked for three and a half years, beginning with Stassinis' creation of the puppets, to complete the 15-minute film. It won the Grand Prix at the Thessaloniki and Drama Festivals and was acclaimed by critics and audiences. A hauntingly lyrical enactment of a traditional Greek folksong, which is sung throughout the film, *The Swimmer's Tale* is about a brave lad who is deceived by a beautiful maiden with Rapunzel-length golden tresses. She lowers him into a well and turns into a terrifying dragon.

The Czechoslovakian Jiri Trnka perfected the art of animating puppets, which entails setting a movie camera



'Cel' from "Ego", an Italian animated film

on a tripod and exposing frames while the subject is moved away or has its pose altered slightly. In the final cut, the puppet appears to be moving. Acknowledging his skill, Stassinis stressed that while Trnka strove for realism, he and his co-worker believe atmosphere is a more important goal.

Both Stassinis and Mirmiridis started as designers and later studied animation, Stassinis in Paris and Mirmiridis in Athens. Stassinis complains of the lack of interest in animated films in Greece which makes it difficult for animators to survive here. "Animation is an art that takes many years of study and animated films cost three or four times more than live action films." *The Swimmer's Tale* cost four million drachmas plus labor. It was partly funded by the Greek Film Centre.

In most Balkan countries, Stassinis says, the government encourages the creation of animated films through specialized departments in educational institutions and financial aid to animators. Eventually, it is hoped, a national school for animation will be opened in Greece. A more immediate project for Stassinis and his colleagues is the establishment of a studio for both commercial and experimental films, which would be operated by professionals who would train young apprentices. "This will give young people the experience they need and will significantly advance the art of animation in Greece."

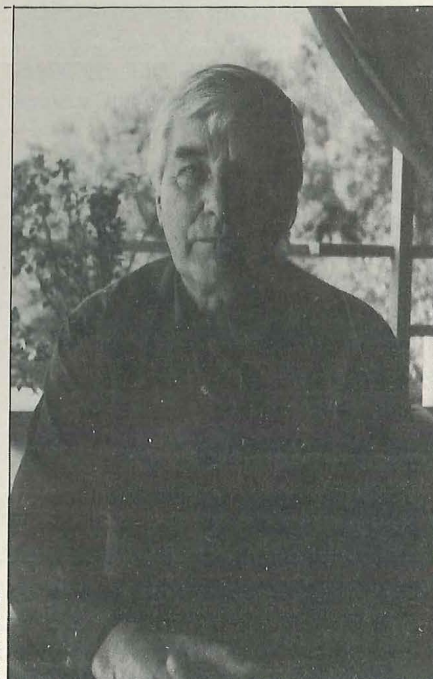
"It pays the rent?"

"You can make the most outrageous statements in animated films," says John Wilson, one of the leading animators in the United States. "We're not Bugs Bunny; that's why we call our company Fine Arts." Wilson began his career as an art director with David Rank and then joined Gaumont British Animation Studio. When it folded in 1950, he got on a plane to Los Angeles and presented himself to Disney Studios. "I was hired immediately."

Wilson worked for Disney until he began the Fine Arts Company in 1965. A milestone in his career was working on *Petrouchka* (1956), the first animated film shown on prime-time television. He also singles out *Archie and Mehitabel* in *Shinbone Alley*, based on Don Marquis's story of the whimsical pairing of a cockroach and a cat, as one of his favorites.

Ideally, the sound track for an animated film is recorded early in production, unlike a live-action film in which the sound track is recorded simultaneously with the action or sometimes synchronized later. Scenes from the filming of *Archie and Mehitabel*, featuring the throaty voice of Carol Channing, were included in Wilson's short about the making of animated films which was screened at the festival.

As for the direction animated films



John Wilson

might take in the future, Wilson says, "We have to be entertaining and able to compete with commercial successes such as *Raiders of the Lost Ark*." He sees great prospects in the video market. There are an estimated 30 million video sets in the United States and at least a million and a half in Greece. Wilson believes VCRs can promote cultural exchange between nations and provide the exposure for animated films that has been lacking. "We have had to rely on the festivals. There's a lot of crap in the cinemas today and we haven't had a commercial market there for 20 years." He admits TV and video aren't lucrative but "it pays the rent."

He was particularly impressed with the dedication of Greek cineastes and sees great potential for growth in the art of animation here. His advice to



Wilson's animation in "Irma La Douce"

struggling animators is to get a camera and start experimenting: "Any thought process worth following up can be put into a visual statement." Co-productions can open up markets and help provide an exchange of ideas and mutual support systems. "Animators have to spend many solitary hours so it is important that they know they are not alone." □

Alison deVere: woman's viewpoint

"I like to work without dialogue because then the films can cut across cultural barriers," explains Alison deVere, a British writer and artist who has also been working in cinema for 30 years, mainly in the technical field. Her gentle manner and sly sense of humor are reflected in her first animated film, *Cafe Bar*, made in 1975. According to deVere, the setting is based on a cheap cafe in Soho, London, which many cineastes frequent, particularly when unemployed. "There were so many hard films made at that time with a male outlook about the sexual war, especially in the Balkans and Japan. I wanted to make one about the funny and sad games that men and women play."

In *Cafe Bar*, a couple meet at the cafe and sit facing each other across a table that seems to become an insurmountable barrier as their private fantasies are enacted in short sequences. "My films are personal statements and I wanted to explore a relationship from a woman's point of view."

The totally different, award-winning short, *Mr Pascal*, made in 1979, was inspired by a large crucifix that hung outside a church near deVere's home. "As a child I was always horrified by the image of the tortured Christ and wanted to set the figure free." Mr Pascal (the name is a reference to the resurrection) does just this, and thereby brings about new life. "Although Mr Pascal is a lonely old man, it's a very



Alison deVere

optimistic film" explained deVere. "At the end, a tree has blossomed and for me it is the tree of life."

DeVere is working on a new film which has funding from Britain's Channel Four. She finds the increased sources of financial assistance encouraging but says the adult audience for animated films is small. Animated films from Great Britain screened at the festival included Geoff Dunbar's *Ubu*, an adaptation of Alfred Jarry's bitter, often brutal, Macbeth-like story, a far cry from deVere's subtle jabs at society. DeVere acknowledges there is no "school" of British animation because the films are so subjective and the animators work separately. "Any similarities in our work come out of national characteristics." □

Petkov and Donev: without words

"Balkan people are emotional. They have an earthy mentality and psychology," says Bulgarian Donio Donev. His compatriot Roumen Petkov adds, "We have a national character which allows us to laugh first thing in the morning, be serious in the afternoon and joke once again in the evening. True humor is born when you can unite laughter and sadness."

A retrospective of their vivacious films, often characterized by striking colors and exhilarating folk music, demonstrated why Bulgaria has become one of the leading countries in animation. Donev, who came to animation "by accident" 32 years ago, played the accordion and danced in a folklore troupe. This helps explain the humorous dances performed by many of his characters.

Donev and Petkov both graduated from fine-arts schools and, alongside their film projects, draw comics and do sketches for newspapers and magazines.

Because Bulgarian animators receive considerable funding from the state they have had an easier road than many colleagues from other countries. "Animated films are popular in Bulgaria and are screened in the cinema, on TV and in schools," says Donev. There are many regional festivals as well as the annual international festival in Varna. "The studio where we make our films is state-owned", Petkov says, "so we can work without being pressured by financial problems."

Both directors favor traditional cartoon forms, but in Petkov's *Archipelago*, a more subdued form of coloring suitable to a serious theme was achieved by drawing under the camera with oil paints.

In order to produce a cohesive film, they collaborate closely during all phases of the production with their musical composers and art directors. Both directors feel that movement is dialogue and that their messages are conveyed more effectively without words. They have no desire to work in traditional films.

Petkov sums up the satisfactions of their craft by saying, "Animation is the only film mode in which you can join many forms of art — music, literature, poetry and drawing."

Two piano recitals

The famous and exceptionally mature German pianist, Sontraud Speidel, has a stylistic perfection which astonishes, and no tendency to show off. She played Haydn's Sonata, op. 32, with articulate and classical restraint and Bach's Partita No. 1, BWV 825, with an almost elemental simplicity. Fine as she was in Beethoven's Sonata, op. 109, she did not offer the additional excitement one hoped for, but it was careful and the playing perfect. Another facet of her talent appeared in Studies Nos. 10 and 12 from Scriabin's op. 8. The rendering of the second piece was emotionally and technically breathtaking. In Weber's Sonata No. 1 in C Major, op. 24, she combined the classical and romantic elements of this stylistically difficult work of transition to perfection.

Françoise Thinat is of a different temperament. Her extracts from Rameau's Suite in A Minor had insufficient clarity and in the "Sarabande" she was heavy. In "A Trois Mains" I missed the opposing dynamics which the baroque style seems to call for, while in "Gavotte et Double" I would have liked a more decisive beat, appropriate for a dance.

Thinat improved as she moved closer to the present. Schumann's "Fantasia", op. 17, was clear and studious while in De Severac's pieces from *Cerdana* and Ravel's "Gaspard de la Nuit", one encountered playing of the highest order, limpid, dreamy, precise: perfect impressionism. It is on works of this period that Françoise Thinat should, I think, concentrate her efforts.

Uneven concert

Two of the three selections which conductor Dimitris Chorafas chose for his appearance with the State Orchestra on January 27 were unfortunate: Bach's "Fantasia and Fugue" in the heavy Mitropoulos orchestration and Beethoven's Violin Concerto, which had been heard only shortly before at the Pallas Theatre. Both were decently conducted, and in the latter, the young violinist, George Demertzis, made a good impression. His playing was clear, exact and expressive and – what's more – showed great promise for the future.

The conductor's unsuitable choices were totally forgotten with his reading of Dvorak's Symphony No. 7 in D Minor (the favorite tonality of the month). It

was a romantic rendering full of substance and pathos, especially in the second and final movements where emotion and power were equally well understood and expressed.

Rare merits

At the British Council, tenor Constantine Paliatsaras presented a program which, as always, revealed his vast knowledge of different sorts of music. The songs he selected ranged from Caccini to Rachmaninov via Paisiello, Wolf and the lesser known Quilter, Grainger and Moeran. He also sang works by Debussy and Strauss. Although his command of English is excellent, his rendering of the language in song is curiously faulty. French suits him much better, as the Debussy songs showed.

Paliatsaras' voice gains in volume and expressiveness with each recital and he sings with pathos. His vocal range is not great and he should not try to strain its limits. He has the rare merits of style and knowledge and, even rarer, a profound understanding of words. He should exploit these talents even further.

Yiannis Papadopoulos, the pianist, was a great help with his careful and mindful playing. He is one of the less self-advertising pillars of talent in Athens, with his long record of accompanying so many of them over the years.

Brilliance vs. co-operation

Erik Friedman is an extremely talented violinist already well known in the concert hall and from records. The able young pianist, Dimitris Sgouros, is in no need of introduction. The interesting problem is that the two artists in their recital on January 10 seemed to be competing rather than co-operating with each other.

This led to the virtual destruction of Fauré's delicate Sonata No. 1 in A Major, op. 13, as Friedman's subtleties did not deter the pianist from treating the work as a piano sonata. In Brahms' Sonata No. 3 in D Minor, op. 108, a masterpiece of the genre, these conflicting attitudes aroused a strange, unidentifiable interest, and clarity was not absent. Finally, with Saint-Saëns' Sonata No. 1, again in D Minor, op. 75, in a kind of counterpoint of temperaments, brilliance was achieved. In all, it was a strange experience. The public appeared to treat Sgouros as the sole

celebrity, and the best of manners were lacking on stage.

Things went better on January 13. The conductor, Andreas Paridis, was at his finest, and to have Friedman play with the State Orchestra, especially in winter, is an honor. The soloist played Mendelssohn's Violin Concerto, and this time the situation was reversed. Co-operation was perfect, but brilliance was not achieved. Though the violin playing was subtle, careful and consistent, and the orchestra offered a fine, well-studied background, the total effect was uninspired.

Andreas Makris' "Variations and Song", which opened the concert, benefited from Paridis' conducting. The piece was 'serious', compact, contrapuntal and concluded by freely using Greek melodic and rhythmic patterns. Makris is a Greek-American composer of merit. A work of his performed at a Rostropovich concert last summer was noted in these columns.

Best of all was Paridis' superb rendering of Tchaikovsky's Symphony No. 5. With lyricism and emotion in the slow movements and tempestuous tempi at the beginning and the close, it showed the conductor and the orchestra at their best.

Sharps and flats

After three postponements Puccini's *La Fanciulla del West* had its premiere on February 16.

Performances are scheduled in March. Its stage director, **Mario Corradi**, is enthusiastic about the Lyriki's technical department, saying it equals any in the world.

Incidentally, the opera is Puccini's most **difficult** score... **Bulgaria** considers 'Western' music, including *rebetika* (!), **demoralizing** and has banned many songs. A serious **blow** to local communist bouzouki fans...

Alkis Baltas has revolutionized the Thessaloniki concerts. Unlike Athens, the orchestra there does not **snub** schools, factories and even stores on the harbor... Only 100 million of the 300 million drachmas **promised** by the **Ministry of Culture** for the great Athens Concert Hall will be forthcoming this year. Far more than that has been spent on **trivial** folk and pop concerts in Thessaloniki alone.

More than jazz: Praxis '86



Steve Lacy

This month Athens will host the Praxis Festival for the sixth consecutive year. Praxis is a festival of jazz and contemporary music which, according to its organizers, aims at "presenting some of the most creative trends in the area of contemporary music and promoting Greek musicians who investigate this area."

Praxis is part of a wider movement that includes Praxis Records and the now-defunct Jazz magazine. Kostas Yiannopoulos, the driving force behind all these activities, regards them as "a compact whole movement, my radio and TV programs included; they propagate one view, one general idea."

Participants in past festivals include the Sun Ra Arkestra, Sun Rivers, Dave Holland, John Tchicai, George Adams, Anthony Braxton, Don Pullen and Leo Smith. Praxis has been praised as one of the leading jazz festivals in Europe. Last year it ran for two weeks, surpassing in volume even the world-famous Montreux Festival.

One would imagine that state and private support for such a well known musical event would be generous. Last

year, when Praxis took place under the auspices of Athens: Cultural Capital of Europe, it was. But this year, says Mr Yiannopoulos, "we have returned to the same old plight (as before). Once we have secured support for one year, we haven't the slightest idea what is to happen the following year. Therefore we can't make any long-term commit-

ments. And as support is announced only at the last minute, we can't even make short-term commitments. This year, for example, we still had no official pledges from the government one month before the festival, so we couldn't compile the program till the eleventh hour." The program was announced on February 16 for a festi-



Savina Yiannatou

al that opens on March 3. "We didn't even know," continues Mr Yiannacopoulos, "whether we were going to be given a hall to put the groups in."

So how does it all finally come together? At least there is a venue this year, the Pallas Theatre, obtained from the Ministry of Culture through the support of Yiannis Ioannidis, head of the State Symphony Orchestra, and Kostas Manioudakis, Ministry decision-maker. Money comes from ticket sales (with tickets at only 500 drs for numbered seats and 400 drs for balcony seats, this source is not a large one), from the first and third programs of ERT 1 (Greek Radio and Television) and from sponsors such as the Goethe Institute, the cultural department of the US Embassy and the British Council. Some Greek agents offer support for isolated activities within the festival.

Part of the cost is covered by the sales of Praxis records. Some of the concerts of previous years, as well as music by Greek and foreign artists, are available on the Praxis label. A series of recordings of traditional Greek improvised music has also been launched



Nikos Yioroussis

with an album by Vassilis Sonkas on the Greek clarinet.

This year the festival's lineup emphasizes 'domestic' musicians, both groups and soloists, all of whom, with the exception of Vangelis Katsoulis, will be participating in Praxis for the first time. According to Mr Yiannacopoulos, "Praxis feels a responsibility [to local

artists] because the public of this music exists mainly on account of us. This time, we felt that we should make known the fact that Greeks do search a lot. Their models are often foreign, which is not bad, incidentally. A new generation is being formed. I think they will use jazz not as a model but as a starting-point for their own styles". □

Monday, March 3

An exhibition of Mail Art organised by Dimitris Arvanitis at Gallery "F", Fokilidou 12, Kolonaki: an international exhibition of works by 20 artists on the theme of communication.

Tuesday, March 4

Leading Greek jazz musicians: Yiorgos Trantalidis, drums; Nikos Politis, bass; Takis Paterelis, saxophone.

Rainer Bruninghaus, piano and keyboards; Hugo Read, saxophone and flute; To Töenner, percussion.

Wednesday, March 5

Nikos Yioroussis, who is also a classical pianist and composer, will improvise at the piano.

A multi-media spectacle with Peter Nu, piano; Tony Uter and Sam Kelly, percussion, and dancers Irene Rachel Siegel and Margo Lane.

Saturday, March 8

Mihalis Gregoriou, keyboards. (Mr Gregoriou is a composer-pianist who specialises in one-man shows.)

Dimitris Marangopoulos, synthesizers, electronic percussion; Savina Yiannatou, voice, percussion; Yiannis Ekmetsoglou, electric guitar; Christos Tsiamoulis, voice, sitar, folk and Asian flutes, percussion.

Yiorgos Hatzimichelakis, voice.

Vangelis Katsoulis, synthesizers; Thymios Papadopoulos, saxophone, electric guitar; Apostolos Anthimos, electric bass, percussion; Nikos Touliatos, drums, percussion.

Sunday, March 9

The Steve Lacy Quartet: Steve Lacy, soprano saxophone; Steve Potts, alto soprano and alto saxophones, Bobby Few, piano; Irene Aebi, voice, violin, cello; Jean-Jacques Avenel, bass; Oliver Johnson, drums.

All events start at 8.30 pm and all but the first will take place at the Pallas Theatre, Voukourestiou 1, just off Stadiou Street near Syntagma. For more information call Praxis Records at 362-3397.

Ecclesiastical art of Western Europe



"Scene from the life of St. Nicholas" (no. 47), silver relief

A rare exhibition of Western ecclesiastical art is on show at the Benaki Museum. It features the religious treasures of the Cathedral of St Nicholas in Fribourg, Switzerland, now part of the permanent collection of the Fribourg Museum of History and Art.

The cathedral was built in 1182, soon after the founding of the city, and rebuilt in late-Gothic style toward the end of the 13th century. Most of its treasures were donated by titled or well-to-do citizens between the 16th and 18th centuries. Many were later sold to help finance the French Revolutionary Wars.

The selection on display includes outstanding examples of religious objects in silver and gold, ecclesiastical vestments and manuscripts, reflecting the influences of Switzerland's German-French-Italian heritage. Augsburg, Lyon and Milan, the great silver and textile centers, inspired many of these beautiful works of art.

Exhibit no. 1 is a chalice executed in silver by François Werro in 1598. Scenes and figures are embossed in low relief on the heavy hexagonal base. No. 14, a monstrance (used to display the consecrated Host), is shaped like a three-storeyed castle with rising spires and statuettes of saints on each level. An intricate example of silver engraving, it was executed by Samuel Muoser in 1645 and combines late Gothic, Renaissance and early Baroque influences. A larger monstrance (no. 15)

shows all the elaborate ornamentation of the Louis XV period. It is heavily decorated with scenes painted on enamel, gilded cherubs, and blood-red rubies and garnets.

The reliquaries are most interesting for the variety of their shapes. Some are metal chests heavily embossed in silver plate, some are set in elaborately carved frames of gilt or plain wood, while others duplicate monstrance designs. Unusual are the two-armed reliquaries of St Nicholas (no. 32 and 33) and the reliquary of St Sebastian (no. 34), an ornate baroque chest topped by a small silver statuette of the saint, his graceful body pierced by tiny arrows.

Two reliefs in silver (no. 47), made by Silvester Nathan in 1518, illustrate incidents in the life of St Nicholas. One shows a shipwrecked crew asking the saint's help in calming the sea; the other recounts the miracle of the blessing of the grain. A statuette of the Virgin (no. 51) is encircled by a halo of pointed rays. This halo recurs in many other works.

The ecclesiastical vestments are made from rich fabrics – damask, silk and velvet – and embroidered with silver and gold thread. Most of the garments date back to the 16th or 18th century and have frequently been restored.

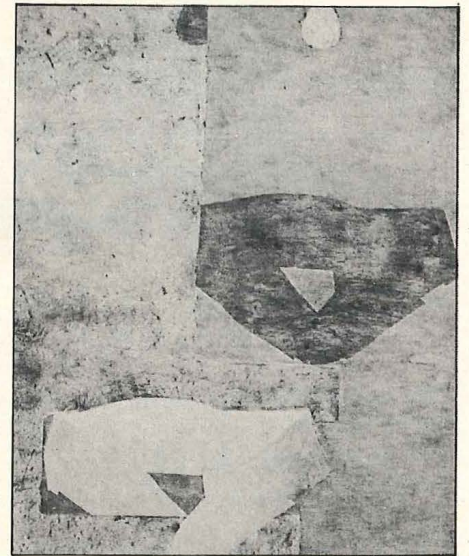
The exhibition of Western ecclesiastical art at the Benaki Museum, Vas. Sophias Ave., Syntagma, ends in April.

Young British artists

A cross-section of new young European artists has recently visited Athens. In London they are called 'lively', in West Berlin their label is 'violent' or 'wild'. However known, they are all making a strong impression on the current art scene. In February the Epipeda Gallery, with the collaboration of the British Council, featured the work of three British artists, while this month, the Goethe Institute is presenting 12 young German artists.

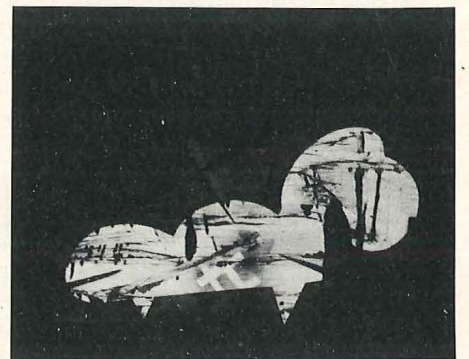
Chris Baker, Alan Miller and Michael Ward, all Londoners, share the landscape as their theme, each describing it in his own particular way.

Chris Baker paints the urban landscape and is concerned, as he states, with "the ambiguities of close layered space." He walks about the city viewing the crowded buildings unfolding along the way and sees them as close-



Chris Baker

ups of flat, layered surfaces lined up one behind the other. These become on canvas abstract cityscapes in which he depicts the interplay between vertical and horizontal shapes. Color and



Michael Ward

form are minimal, as the focus is on harmony of line and composition. The muted color, mainly shades of grey, tends to emphasize the atmosphere and the textures of the layered spaces.

Alan Miller's paintings are mainly variations on a bizarre imaginary landscape in which he juxtaposes elements of traditional and expressionistic styles. Rich color tones highlight objects with dramatic light and shadow, conveying a dreamy, romantic, almost theatrical quality. The illusion of distance is created with receding backgrounds leading the eye through luscious, thick foliage and tunnels of misty light. As in most



Alan Miller

expressionist paintings, the forms are almost sculpted out of thickly applied paint, and the illusion of movement is created by strong bold brushstrokes that make the compositions seem to quiver with explosive energy. Most interesting are the charcoals, small studies of the same themes in which the chiaroscuro makes a far more commanding statement than color.

Michael Ward's landscapes are more complex. His pictures – oil paintings and monoprints – abound with motifs of abstract patterns, imaginary animals and collages. Symbols recur in all his work, but not always with the same meanings. Ward usually suggests a story but its enigmatic message is not always easily discerned; most often it is left to the viewer's interpretation. The well-executed monoprints are distinctive for their variously textured surfaces, subdued play of color, and close arrangement of patterns.

The young 'wilds' of West Berlin

The exhibition on show this month at the Goethe Institute is a travelling group show of the new young 'wilds', 12 German artists from West Berlin whose work is alive with aggressive and energetic imagery and vibrating color. Their abstract and figurative paintings present a variety of mixed styles, revealing a rebellion against the conventional avant-garde.

The central theme of the exhibition is Berlin itself, a divided city where one lives with "the schizophrenia of a split world", as the catalogue tells us. The artists are all West Berliners and their art is prompted by a private desperation, a discontentment with everyday conditions. Their imaginations run wild, baring hidden desires and distorting the normal.

Salomé, Rainer Feting and Helmut Middendorf have been labelled 'violent' because of the aggressiveness their work reflects. Known here from previous group shows, they illustrate various aspects of city life. Salomé portrays kinkiness and decadence through the figures of male punks made up like women in highly sensual poses. Feting, who frequently paints the low-life of pick-up bars and the streets, opens up to the brilliant color and magic of the circus world in his watercolor "The Circus". Middendorf depicts the loneliness and anonymity of city crowds and night-life.

Peter Chevalier's themes are the inner city, factories and quiet streets, their apparent serenity disrupted by dark fumes from the smoking stacks or by an airplane sweeping over the city. Gard Rohling's triptych of a large moonlike figure towering over the sky-



Thomas Wachweger, "Ohne Titel"



Salomé: "Boy Androgyne"

line is most intriguing. Elvira Bach paints in a vigorous manner, depicting very stylish sophisticated women and often repeating the same symbols: long-stemmed carnations, a glass, fruit, a small table. Thomas Lange plays a mental game with the viewer. He asks in one painting "Where is Cairo?" and follows with the answer in the next, showing an imaginary head filled with hieroglyphics and surrounded by pyramids.

Ina Barfuss and Thomas Wachweger, a husband-and-wife team, seem to favor the grotesque and fantastic. Barfuss reflects a nightmarish quality in a painting in which dark silhouettes of varying size bear water-jugs on their heads – the largest figure carrying a skull whose enormous teeth are clamped on the figure's hand. Wachweger's "Long Farewell" is less menacing and enigmatic: two intertwined bodies enveloped in the grey sadness of their farewell.

Reinhard Pods' abstract expressionist pictures burst with drips and splashes of flaming color, while Ter Hel's abstracts are sprayed with jittery lines and linear markings. Olaf Metz's works are the only ones with a political theme. From the middle ground of West Berlin he depicts the East with a drawing in charcoal of Stalin, and the West with the Pop-Art symbol of the Coca-Cola bottle.

The 'Young Wilds' exhibition at the Goethe Institute, Omirou 12-14, runs from March 6 to 21.

photography

Four exhibitions

This month gives photography lovers a chance to visit four interesting exhibitions which differ so widely in every respect that the only thing they have in common is photographs.

Although the frequency of photography exhibitions seems to be increasing as more and more institutes, schools and art galleries open their doors to play host to Photography, there are still only three main establishments devoted to presenting creative photography in Athens.

Gallery "F" in Fokilidou Street, Fotohoros in Tsakalof Street and the Photographic Center in Sina Street are located close to one another. Their proximity, however, belies fundamental differences in the attitudes and goals which determine the way these enterprises function. In many ways the exhibitions reviewed here reflect the different conceptions of creative photography which underlie each organization's activities.

The work of the Mexican artist Marianna Yampolsky will be on display in the Photographic Centre until March 7. Her exceptionally fine black-and-



Marianna Yampolsky



Athanassopoulos

white photographs of Mexico combine the elements of documentary with those of personal style. They are images of tenderness and moderation, detail and poetry, a lesson in balance between the personal view of the artist and a way of presenting the world without distorting it.

At the same gallery, from March 10 to 28, a black-and-white, surrealistic modern Greek society is portrayed in the work of Pericles Alcidis.

His pictures remind you of the wonder of a child in the strange world of adults. On Sundays and holidays, at Monastiraki, the Zappeion and Lycabettus, he keeps his camera unnoticeable at chest level and catches Athenians off guard. He snaps them carrying their "booty" (Monastiraki), grimacing at moments of supposed pleasure (Zappeion), pointing out their apartment buildings in the lunar landscape of Athens to their parents from the village (Lycabettus).

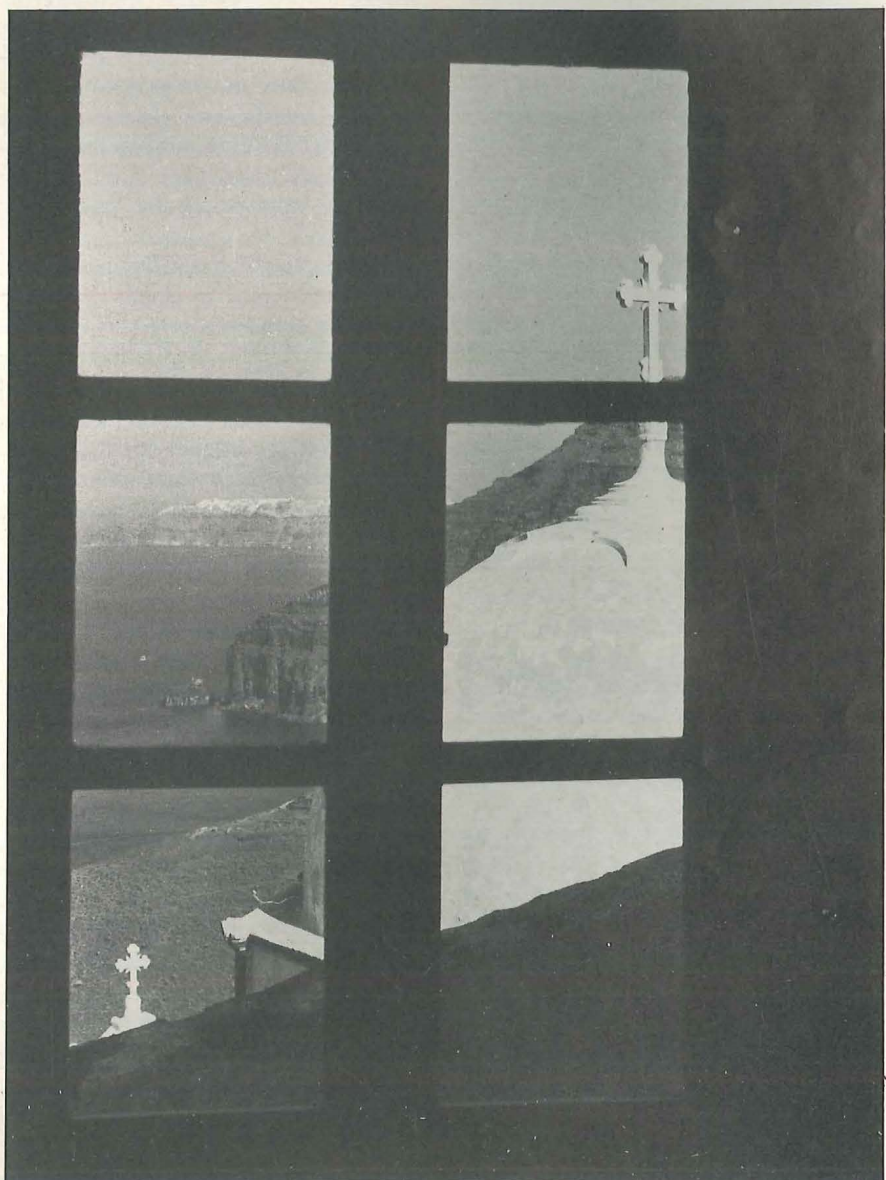
At Fotohoros, the architect and photographer Yagos Athanassopoulos will present his recent work from March 4 to 29. In this, as in his previous work, the most salient feature is his personal vision. With careful composition, concern for the right degree of abstraction and skilful calculation of the moment when all will be immobilized, he recreates Athenian environments in such a way that the conventional functions of spaces are overturned. His images expand our awareness and understanding of everyday reality.

Three women, Liza Evert, Dora Minaididis and Maria Fakidis will present the first exhibition of their work at Gallery "F" from March 31 to April 12. Here, too, we have black-and-white photographs, the majority of which cover small thematic units such as portraits, snapshots, abstractions, pictures of archaeological sites and scenery from the islands. There are also photographs from a trip to Istanbul. Most of the subjects dealt with are characteristic of the first stages of creative development in almost all photographers. Their work gives the impression that they are more in search of an image of a world than the world of an image. For this reason their work lacks a critical attitude towards reality. They provide images which offer an optimistic and aesthetic acceptance of the world around us.

Translated by Angela Zerbe



Pericles Alcidis



Liza Evert

Greek basketball bounces high

The head coach sells insurance, the star player grew up in New Jersey, and a teammate attends college in North Carolina. The sport is basketball, the team is Greece and the two right now are gaining success and popularity in this traditionally soccer-mad country.

The Greek national team is coached by 43-year-old Pangrati insurance salesman Costas Politis, who has recorded 27 wins in 50 international matches since he was hired in mid-1982. His latest accomplishment, though, is his greatest: steering Greece into the final round of the World Cup tournament to be held in Spain in July.

While the World Cup of basketball doesn't carry the prestige of the soccer World Cup (more nations play soccer than basketball and the basketball Cup tournament was only established in 1950), Greece's advance to the final 24 in the world ranks as one of the country's greatest sporting achievements. In fact, Greece has had far more international success in basketball — which has been played here for only about 30 years — than in soccer. The national team finished 11th in the Pan-European Championships in 1983, tied for fourth in Europe's 24-team Olympic qualifying tournament in 1984, and capped that with the World Cup berth. In addition, teams from Greece's 14-team first division have finished among the final six in Europe twice in the last four years.

Greece's progress in basketball owes much to a troupe of Greek-Americans who have helped to raise playing standards and generate interest among fans. The country's top player is 28-year-old Nick Galis, an American-born Greek from Union City, New Jersey, who has led the Greek league in scoring every year since arriving in 1979. Galis became a Greek citizen so he could play for the national team; other Greek-Americans — like 29-year-old David Stergakos Nelson of Panathinaikos, a popular forward who has also coached Greek youth teams — can play in the league but not for the national squad.

Government funding has helped the sport's development. The Greek Basketball Federation (EOK) this year received 200 million drachmas from the General Secretariat for Sport, seven

times more than in 1980, to develop coaching and playing talent. Recruiters are combing Greek villages in search of tall, athletic Greek youths, and since 1981 more than 7000 Greeks aged 10 and over have signed with club teams. Attendance at first-division games has increased by 25 percent in the last two years and state-run television last year began broadcasting one game a week.

"I think basketball is starting to compete with soccer in Greece," Galis said in a recent interview. "It compares well [with soccer] for the Greek people. It's a fast, exciting game. It's got dramatics. It's got theatre. The Greeks love that."

But Greek-league play remains relatively unsophisticated by American standards, and even by those of Italy, France, and Spain. Games in height-starved Greece are dominated by free-shooting guards, and big men play a secondary role. The transplanted Americans complain that some Greek players just don't understand the concept of team play.

The league also has its financial problems. Teams play in small, cavernous arenas on cement courts covered with green plastic, but managements say they can't afford to build new stadiums that would attract more fans and help turn a profit. Even the league's top team, Aris of Salonika, which draws about 5000 fans a game in the northern Greek city's modern Palais de Sport, loses money, partly because of the generous salaries it has agreed to pay players like Galis, who reportedly makes about a million drachmas a month. One league official estimated that Aris will lose 80 million drachmas this season.

As is the case in Greek soccer, players say they constantly find themselves at odds with team managements. Galis and teammate Panayiotis Yiannakis, a 26-year-old forward who is considered Greece's second-best player, were suspended in December after boycotting practice because they said they hadn't been paid in three months. Said Stergakos of Panathinaikos, who has also squabbled with his team's owners: "You never know whether you'll get paid or not. You've always got problems with the team. Today they tell you A, tomorrow it's B, and the next day it's C."

But the national team's success has let



most officials and players momentarily forget the problems facing this still-developing sport. Greece qualified for the World Cup by finishing first in a group with France, Bulgaria, and Poland. After the Greek league cup championship ends on April 23, the team will begin an ambitious training program for the World Cup in July. Greece will play in tournaments in Bulgaria, Czechoslovakia and Turkey, travel to Italy for two friendly matches, and host a four-team tourney in Athens June 18-20 that will include Italy, Yugoslavia, and a fourth team Politis hopes will be from the United States.

The American connection has been a profitable one for the national team coach. Politis has developed contacts with coaches in the US, who send him videocassettes of American college games. But more importantly, Politis last year took Greece overseas for the first time ever for games against top college teams from Duke, North Carolina, and North Carolina State, where Panayiotis Fasoulas, a 22-year-old center who is expected to boost the national team in Spain, now plays.

Politis is realistic but ever-hopeful about the national team's prospects in the World Cup tournament. Why shouldn't he be? He is largely responsible for Greece's current love affair with the game known in Greek simply as *basket*. "If we can finish among the top 12 teams in the world, well, I think that would be a major achievement for Greek basketball," Politis says. "And if you make it to the final 12, who knows? You could finish 12th — or you could finish first." □

Oh, what a lovely war!



John Osborne's *Look Back in Anger* and Joan Littlewood's production of Brendan Behan's *The Quare Fellow* both opened in May of that theatrical *anno mirabile*, 1956. Thirty years on, 'anger' seems to have faded, but the Joan Littlewood approach, though altering, keeps renewing itself, as in the NT's recent productions of *The Mysteries*. From the looks of The Players' production directed by Peter Rose last month in *Psychiko*, *Oh, What a Lovely War!* (1963), Joan Littlewood's greatest success, is still fresh as a daisy or, to put it more appropriately, still pushing up the daisies.

The balance needed to bring off this World War I panorama of song and slaughter is tricky. No two productions, no two performances of the same production, are alike. It has to look improvised but *be* disciplined. The 'story' is appalling but the theatrical 'experience' is an entertainment. In detail, it is realistic; overall, it is epic. In the midst of death it has to be exhilaratingly alive.

It is to the great credit of this amateur group, and of Mr Rose in particular, that for all its moments of unevenness in a venue far from perfect, it packed and delivered that accumulated whizzbang wallop which makes *Oh, What a Lovely War!* the stunning theatrical experience it is. This is not always the case, as in the overblown film version which caught the epic and lost the rest. The Players' production was the reverse. Yet if the reportage on the Battle of the Somme was somewhat lost on the low-browed proscenium of the Moraitis Theatre, it was no more serious than losing the total effect of the Battle of Agincourt on the stage of the Globe.

There is nothing random in this supposedly *commedia dell' arte* script with its Pierrots dancing about, exchanging

caps for helmets and ruffs for ammunition belts, though, correctly, great attention was paid to the costuming and props. Solid invention is needed on stage; the audience supplies the imagination. The sequence of scenes, the play on emotions, the contrast of tempo and mood, are deceptively simple, for each short section must convince and at the same time build quickly to the next. As the news on the front gets grimmer, things behind the lines have to get funnier, or more modulated. In the two hours that elapse from the sunny pre-war "Row, row, row" to the shattering "Chanson de Craonne" at the end, there is an arduous task to perform.

The topography of the play is strewn with mines. Anger, resentment, bitterness, cynicism, righteousness and, above all, despair, must not tread on this string of popular soldiers' songs which, joined together, raise a hymn to the human spirit in its greatest distress. The big cast, by and large working closely together with dedication – and in The Theatre Workshop's sense of giving it your all and then some – accomplished this task. Some scenes worked better than others; some players played better than others. The important thing is that it came off all together. In *Oh, What a Lovely War!* the whole is far greater than the sum of its parts.

The cast must be mentioned, and cenotaph-wise, alphabetically: Avril Alexander, George Bonanos, Lawrence Brown, Fred Clough, Anne Everett, Emma Goldsmith, Frank Groves, Vannina Groves, Eva Kesselring, Dave King, Diana Nash, Kathleen O'Donnell-Kassamatis, Colin Quinney, Graham Rogers, Joyce Simmonds, Phil Simmonds, Jeffrey Stansfield, Lynn Stavrou, Jane Vergo, Yiannis Zacharof.

ΕΛΕΦΘΕΡΟΥΔΑΚΗΣ

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ATHENS TOWERS
Building A

Books, gift items,
office supplies, paper
goods and greeting cards

ΕΛΕΦΘΕΡΟΥΔΑΚΗΣ

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BOOK CENTRE

SYNTAGMA
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4 Nikis Street

Over 150,000 titles
for every reading
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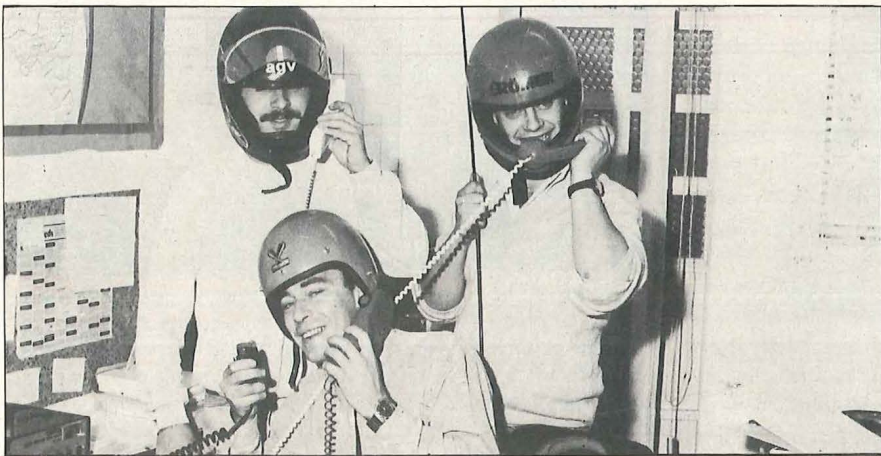
ΕΛΕΦΘΕΡΟΥΔΑΚΗΣ

MUSIC CENTRE

ATHENS TOWERS
Building A

Records, cassettes,
guitar and pop music
song books, posters,
and gift items

Three men and a courier service



Radmail partners (1 to r): Chris Petropoulos, David Marinos, Richard Striebel

For David Marinos, one of three partners in the newly formed Radmail Couriers, fast, reliable motorbike riders are the key to success.

"It's a cut-throat business and everything depends on your riders. People don't mind what they pay, they want their job done and when they say now, they mean it."

30-year-old Marinos, whose mother is English, was brought up in Greece and Ethiopia, went to university in England and after a stint in the Greek Navy started a tourist business on his father's native Zakynthos. One of his customers on Zakynthos ran a large courier service in London and after visiting his offices, Marinos decided such a service would do well in Athens.

At the time of the first market survey there were only two other couriers in town but by December 1985, when Radmail opened, eight or nine courier services were competing for business. This doesn't greatly worry the three partners, however.

"Our competition had the difficult job of educating the market. Couriers were virtually unknown in Greece until the last few years. We're now getting clients who've already used the others and know all the mistakes."

Marinos distinguishes between express couriers and courier-cum-delivery services which depend on bulk jobs such as magazine and newspaper distribution. "We'll never take on a job that involves mass deliveries and we won't accept any ride we can't do in an hour. If we don't deliver in one hour there's no charge, that's our policy."

Chris Petropoulos, a Greek Canadian brought up in Canada, is in charge of the riders, who are linked by CB radio

and electronic pagers and are paid on a commission basis for each run they do and not at all if delivery time exceeds the company's one-hour limit. "A young courier with his own bike can make a lot of money. In fact he can end up making more than us. The riders run the business."

The third partner, Richard Striebel, 24, is Anglo-German. Brought up in Beirut and Athens, he was educated in Germany and worked in Iraq for the last three years. His job is to bring in the clients, most of which are advertising companies ("for them time is money"). The latest addition to the growing list is the Commercial Bank of Greece and its 33 branches.

In business barely three months, they have got big plans for the future. "First we've got to get Athens operating really well, open three or four branches and then try to expand internationally so we'll be able to deliver all over the world."

Woman in business

Irene Watson, 37, came to Greece 13 years ago as an executive secretary for a shipping company. Today she is co-owner of International Business Services (IBS), providing office space, secretarial services and translations for both local and travelling business people.

A graduate of business college in her native northern England, Irene worked as a secretary in a variety of local offices before starting IBS with partners Sally Brown and Sotiris Veremis. "We decided to gamble, to have a shot at a business we thought there was a need for here."

They began with one floor in 1980 and after two years had doubled their office space and increased their staff to five. Many IBS clients travel constantly and need an answering service, an office, or a mailing address. Others are just passing through and want a contract typed or translated. "Business travellers can't always depend on the office they're visiting to have secretaries available; they may not want to impose or the work may be too confidential. Then they come to us."

While Irene admits some businesswomen have faced problems, she says their numbers have grown in recent years due to better education, more opportunities and hard work. "The more women are seen in business, the



Irene Watson

more incentive it is for others to regard it as a real possibility. I personally haven't had any problems being a woman in business here. I think it's a case of working hard, getting on with the job and not trying to prove you're anything special."

In her case, getting on with the job has meant placing strict emphasis on quality. "In a service industry, which is what we are, everything depends on the product. It doesn't matter how many times you get things right, if there's one little thing wrong that is what people remember. We don't believe in doing an average job. It's better to say no if you can't do the job properly and on time. This is a policy we started off with and have continued."

As to whether she's here permanently, the answer is, "Who knows? I visit my family in England once a year, they come here once a year, but I love Greece and feel very much at home here. Once you get *retsina* in the veins..." □

Katey's corner



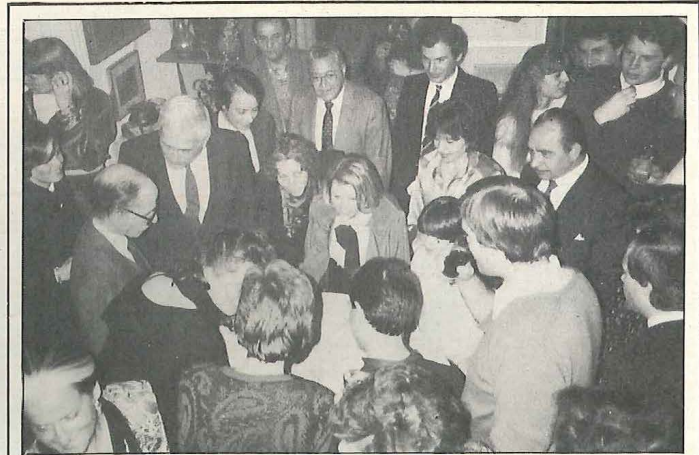
☆ We can always pretend that March is 'marching' us toward summer and warmer days. Let's hope so, for what most foreigners say they like best about Greece is the weather. Assuming they mean the summer weather, I have only this to say: if March is here, can June be far behind?

☆ We welcome two new ambassadors to Greece this month. From Zaire comes **Ambassador Bomolo Kakoka Ikulele** and his wife. Of their eight children, only one will be accompanying them to Athens. Ambassador Kakoka's most recent assignment was as director of the

private cabinet of Zaire's Ministry of Foreign Affairs. The second new arrival is that of Yugoslavian **Ambassador Vladimir Sultanovic** and his wife, whose four children will be remaining at home... Welcoming is more fun than saying good-bye! Recently departed are the Chilean **Charge d'Affaires, Manuel Attria** and his charming wife Clelia, who have returned to Santiago. The Athens golfing world has lost a great supporter.

☆ **The British Council** has come up with a spiffy new format for its monthly listing of planned events. There is always something interesting going on - exhibitions, lectures, concerts and films - and the council is conveniently located on Kolonaki Square. Why not drop in? They will be happy to add your name to their mailing list.

☆ Congratulations to **Connie Soloyannis** for winning a



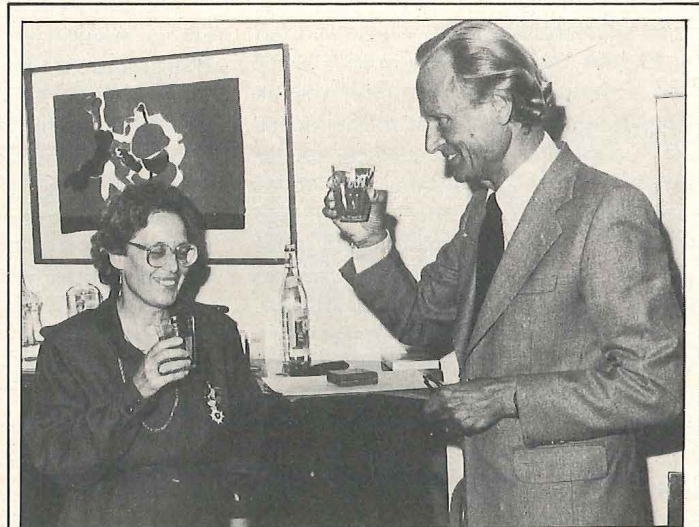
Once a year The Athenian becomes highly chauvinistic. In January, as tradition has it here in Greece, organizations gather their employees together to cut the New Year's pita, and we are no exception. Together with spouses and friends, the 'family' members are gathered here with Sloane and Drossoula Elliott at the pita-cutting party.

special award at last year's American Society of Travel Agents (ASTA) Annual Convention held in Rome. Presented by the American Academy of Tourism, the award was for "Creative and outstanding public relations for Aegean cruising for over two decades."

☆ English-speaking Duplicate **Bridge** enthusiasts are reminded that the game is played regularly at the International Club in Kefalari. Telephone Grethe Germanos, Club Manager, at 801-3396 or 801-7231 for information on how you might join in, whether you're an



Marina Lykiardopoulou (seated), conservator for the Numismatic Museum, was on hand for Champion School's Community Activities Day at the Benaki Museum. Whole families and groups of all ages came to learn how the experts conserve and restore valuable artifacts.



Swedish Ambassador Hans Coliander travelled to the Swedish Cultural Center in Kavala to award the Royal Order of the Polar Star to Consul Marika Simeon in appreciation of services rendered to the Swedish Government since 1972. Many Swedish and Greek guests were present at the ceremony.

☆ Are you a current or former student or a graduate of the **Open University** in Milton Keynes, England? If so, you might like to know that you are not alone in Greece and that others are looking for you. The group

old hand at bridge or would like to learn. Beginners are especially encouraged, for in a city such as Athens, whose English-speaking population is largely transient, replacements are constantly needed.

☆ **The Athens College Theatre** spring program is now in print and you can obtain your copy by telephoning 671-7523 or 647-

4676. Subscription supporters are always welcome and receive a 25 percent discount on ticket prices. Elia Kazan will be here in April to lecture about some of his movies, TASIC International School will be presenting *The Sound of Music* and Athens College will be celebrating its long history with a marvelous extravaganza called *Around the World in 60 Years*.

☆ At the end of March a group of students from the **American Farm School** in Thessaloniki will be in Athens to present a program of traditional dances at the Hellenic-American Union. The enthusiasm of these young people is really infectious. Let's give them a warm welcome by filling the hall! In the meantime, we have here in Athens the **TASIC Ambassadors**, foreign youngsters who perform Greek dances they have learned in school. They are happy to dance for any special occasion - just give Dorothy Filis a call at 808-1426 or 801-2362 to make arrangements.

☆ To judge by newspaper reports, the Greek government does not *always* find the American government totally cooperative. So it was nice to read that when newly-arrived **American Ambassador Robert Keeley** made his courtesy call to Rhodes he was able to release 20

stremmata of land, leased by Voice of America and adjacent to the site of the VOA transmitter, to the provincial government and the Koskinou Community Agricultural Cooperative.

☆ On April 4 the **Propeller Club** of the United States, Port of Piraeus, celebrates 50 years in Greece. The Golden Anniversary Ball is now being planned by a committee under the chairmanship of Costas Papayianacopoulos. It promises to be a super evening at the Hilton Hotel. It is not too early to start making up a table and calling for reservations. Telephone Lorraine Batler at 779-2727 for further information.

☆ *The Athenian* and I would like to thank all those who responded to the fund-gathering campaign for the restoration of the **Statue of Liberty**. Individual certificates are being prepared and all your names will be recorded in the National Registry of Contributors which will be kept in the base of The Lady. If you have not sent along your contribution, but have been planning to, please do so right away as the campaign in Greece will close at the end of March.

☆ May we wish a joyous **Easter** to all those celebrating on March 30. Times of special services at the church of your choice can be found in the *focus* section. □



British Ambassador Jeremy Thomas CMG presented Mrs Guiyot Marc, British honorary vice-consul in Samos, with an MBE (Member of the British Empire). Mrs Marc has served as honorary vice-consul on Samos for 19 years, continuing a family tradition of representing British interests which dates back to 1812.



To celebrate the tenth anniversary of Royal Air Maroc in Greece, the Athenaeum Inter-Continental teamed up with Hotel Safir of Casablanca to offer an exotic Moroccan food festival and an exhibition of handicrafts from Marrakesh. Shown greeting guests on the opening night of the festival are (from left) Mr Perdios, district manager of Royal Air Maroc, Mr Benazouz, general manager of Royal Air Maroc in Greece, Mr Maheritsas, special advisor to the Moroccan prime minister, and Mr and Mrs Benaki, Charge d'Affaires of the Moroccan Embassy.



Bill Shepard, formerly with the American Embassy here in Athens, is busy fashioning a new career for himself after retiring from the Foreign Service. Bill is running for Congress from Maryland's 8th District, and if you would like further information, drop him a line at 8602 Hidden Hill Lane, Potomac, MD 20854.



Mr and Mrs Apostolos Doxiadis (right) greeted a constant stream of guests who gathered recently to wish a happy 112th birthday to the world-famous Grande Bretagne Hotel. On Mr Doxiadis' right is Mrs Charles Politis, wife of the president of the Hellenic-American Chamber of Commerce.

Plants for not-so-green thumbs

For a business that is slightly less than two years old, Rent-A-Plant has chalked up some impressive clients. Owner George Papaioannou began as an "amateur enthusiast" of indoor plants, and developed the plant leasing and maintenance service with the Athens Hilton Hotel as his first client. He now has contracts with OTE, the Ministry of Foreign Affairs, the Stanley Hotel, the National Insurance Group, 3M Hellas Ltd, and many smaller companies.

"More people now want aesthetic environments in which to work, and beautiful, healthy plants contribute greatly to a pleasant working or recreational environment," George says.

Diffenbachia and syngoniums tolerate office life particularly well.

Rent-A-Plant offers prospective clients a suitability study of their working space, which tells them what plants would look best and grow well according to the amount of natural light

available. Artificial lighting can be installed if necessary.

All plants are planted in fibreglass containers which include a self-watering system. This regulates the amount of moisture fed to



the plants, and tells the serviceman exactly when the plants next require watering, so there's no danger of the soil being flooded or drying up. The fibreglass planters, which are produced to carry one or many plants, come in a variety of attractive designs. Clients may also select ceramic urns, cane baskets, and copper pots.

"Other firms do service work, but as far as I know, my business is the only one in Greece offering complete lease and maintenance contracts," says George. "My best advertisement is top quality, healthy plants which continue to thrive despite a limited natural light, cigarette smoke, Athens smog, central heating and air conditioning!"

"I think the presence of plants gives an elegant, restful atmosphere in a harried work situation."

The lease service is inexpensive, it is completely tax deductible, and it assumes all responsibility for maintenance and replacement of the plants.

Rent-A-Plant: Iroskonstantopoulou 154, Ilioupoli, tel. 992-9264, 962-3629.



Top: The tall, elegant kentia in the corner is complemented by the colorful diffenbachia on the coffee table. Above: Beautiful hanging baskets containing kentias and cissus in the newly redecorated luxury suites at the Athens Hilton.

STOP here for safety wear

When Petros Pantazis bought STOP Ltd in 1981, it was a shop selling protective gloves and a limited number of personal safety products, with one person cutting and sewing the gloves in a back room. Just five years later STOP is the leading safety-wear company in Greece, with export orders to Cyprus, an eye on the European market, and 15 very busy people employed in a large factory space.

protective clothing. He concluded that good protection allowed workers to perform more efficiently, and that it made good sense for better business.

"I saw how strict safety standards were in the United States and in Europe, while Greeks considered protection to be sissy," he said.

When Greece entered the EEC in 1981, it adopted European industrial safety standards, and STOP's ex-

periments, fire blankets, safety spectacles, ear muffs, safety belts, face visors and breathing apparatus.

"This is just the beginning for us," Petros says. "The future looks bright."

STOP Ltd,
Ag. Dimitriou 29,
Drapetsona, Piraeus,
tel. 4617062, 462-6800.

Start a trend with a top-toe aluminized glass fibre fire-protection suit.



Petros has extended the company's product range to include aluminized glass fibre firesuits, welders' gauntlets, flame-proof overalls, welders' masks, aluminized glass fibre aprons, cool-store overalls, respirators, and a wide range of protective gloves.

A refrigeration engineer and electrician by profession, Petros saw during his work just how vulnerable to accident and injury men were when not wearing pro-



pansion began. It is strictly a family business, with Petros's sister Anthi supervising factory production, niece Roula and nephew George helping in the shop, and Petros's wife, New Zealander Janet Harley, looking after the leather imports.

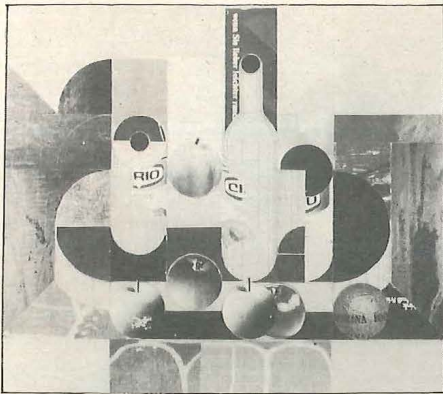
STOP also stocks heavy duty rainwear, visors, full-face respirators with a full range of filters for working with dangerous chemicals, steel-capped boots, hel-



Left: STOP's full range of personal safety products on display at a recent trade exhibition in Piraeus.


Pointers

 Yiorgos and Ann Kokotou threw a party to introduce their new wine last month. **Chateau Semeli** is made from the famous grapes of Bordeaux, *cabernet sauvignon* and *merlot*, transplanted to Stamata. Judging from the enthusiastic reception the Kokotos' first red wine received, it won't be their last. 




"Poly-still life" by Dimos Flessas

Spot-Thomson believes in improving the quality of communication. The advertising firm has undertaken to sponsor exhibitions by new young artists every two months in order to broaden the public's appreciation of art

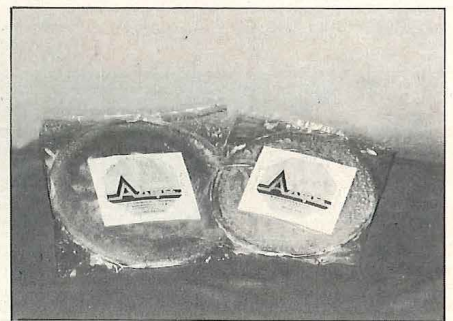
within the framework of advertising. Last month it hosted the first show in the series, an exhibition of collages by architect Dimos Flessas.  Maria Papastamou, of **Chrysothèque Zolotas**, gave a lecture at Campion School in February entitled "Mythology and the Art of Gold". The talk traced the evolution of jewellery from the Minoan civilization to the Hellenistic period.



Maria Papastamou

Ms Papastamou concluded that even in our age, with its emphasis on high technology and satellites, the ancient myths and symbols retain their value and can be transmitted through the traditional medium of jewellery.  Cut down on the amount of time you spend in the kitchen by trying **ALFA'S** ready-to-eat **crêpes**. They take only ten minutes to heat up, are made from natural ingredients and come with a variety of fillings. **ALFA** also produces crêpes ready to be filled with the mixture of your choice. For further details, contact Mr Karabatos at Alkiviadou 76, telephone 882-2345.

Dimitra Vassiliou Fotopoulou



ALFA crêpes

classifieds

Cost 1000 drs all inclusive for a minimum 15 words; 15 drs each additional word. All ads must be prepaid by cash, cheque or money order. Deadline is the 15th of each month for the following issue. If you wish you may call the ad in (tel. 322-2802, 322-3052) but payment must be made before the deadline or the ad will not appear.

NOTES

AMERICAN CITIZENS plan to vote November 4. For information on candidates in YOUR state telephone 722-2829 or 681-5747. No state income-tax liability for voting in federal elections. Republicans Abroad (Greece).

UNIQUE OPPORTUNITY to meet Republicans Abroad chairman Robert Carter, from Washington D.C. Luncheon - Wednesday, March 19. All Americans and their friends welcome. For information and reservations telephone 722-2829, 681-5747 or 722-5767.

TRAVEL

LYCABETTUS TRAVEL offers you all travel arrangements: hotel reservations, airline-boat tickets, fast, courteous service. Tel: 362-9949.

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Residence telephone for
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THE ATHENIAN guide

Where to go... what to do

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

focus

film

The midnight-movie phenomenon, relatively new in Greece, began internationally with screenings of the kinky rock musical, **The Rocky Horror Picture Show**. This 1975 parody of Hollywood horror flicks stars Susan Sarandon, now a well-respected actress, as the innocent fiancée of the even straighter Brad Majors. One night during a storm, the couple's car has a flat tire and they find refuge from the rain in an ominous Gothic castle. This is the home of Dr Frank N. Furter (Tim Curry), an outrageously flamboyant bisexual transvestite from another galaxy. Garbed in a black lace corset and silver high-heeled pumps, and wearing black lipstick, he provides the unsuspecting couple with an unforgettable night of thrills and chills.

Spentzos Films is bringing this camp classic to Athens for its first run during Carnival in March. Spentzos has promised exciting publicity stunts, including a costume contest with prizes. Audience participation, which is encouraged, usually takes the form of shouting lines of dialogue, trilling choruses of songs, and prancing about to such scintillating tunes as *I'm Just a Sweet Transvestite from Transsexual Transylvania*. Check the daily papers for details on dates and locations of the late-night screenings.

B. Samantha Stenzel

carnival

This year's **carnival parade**, sponsored by the mayor of Athens, will take place on March 9. Details about the parade route should be published in the local press, so keep an eye out.

balls

March heralds spring, and what better way to celebrate than with a ball? So dust off your dancing shoes, take in a couple of Fred Astaire-Ginger Rogers movies and choose your gala.

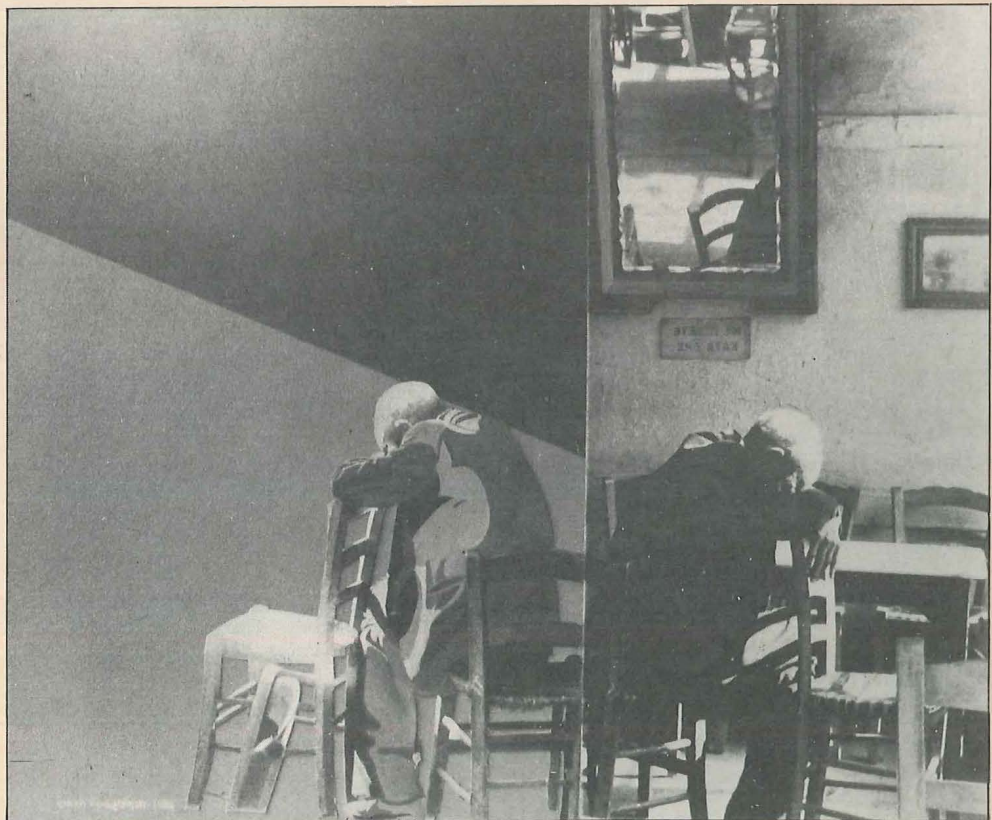
The recently-organized Welsh Society is sponsoring

a **St. David's Day dinner-dance** at the Caravel Hotel's Horizon Roof Garden on March 1. Entertainment will be provided by The Players' own Macbeth of Llanfairfechan. For details telephone 656-7164.

A **champagne ball**, under the patronage of the British ambassador, Jeremy Thomas, is being organized by the British-Hellenic Chamber of Commerce at the Athenaeum Inter-Continental on March 14. In addition to music and dancing, there will be a cabaret show featuring American singer Julie Massino, who has performed with Eartha Kitt in Las Vegas, the dancing duo of Bobby and

Georges, a chorus line under the direction of choreographer Marilyn Alexander and a few more surprises. The 4000-drachma admission price includes a 45-minute champagne reception, dinner, wine and after-dinner drinks. Telephone the chamber at 362-0168 for further information.

If waltzing is more your style, the Greek chapter of the European Waltz Club is preparing **An Evening of Waltz** at the Terpsichore Ballroom of the Athens Hilton on March 5. The black-tie affair begins with dinner at 9:30 pm. Two dance floors will be available for the dance competi-



Eleni Dragoumi (photography)

focus

tions and guests. Tickets are 2500 drs, dinner included, and 1000 drs if you only have drinks at the bar. They can be purchased at the club, Iraklitou 6, Kolonaki, between the hours of 7 and 8:30 pm. Call 361-5445 for details.

art

Twentieth Century: Yesterday, Today is the title of a



"Karpathos: The Undiscovered Island"

major group exhibition at Hydrohoos. The works of Spyropoulos, Gounaropoulos, Engonopoulos, Vassiliou, Tsingos, Tsarouhis, Vourloumis, Zervos, Zografos, Sikeliotis, Fasianos, Christoforou, Vangelis Fainos, Christos Santamouris, Kostas Haralambidis and Yiorgos Bournazakis will be displayed until March 7.

Thanasis Androutsis will follow with an exhibition of 20 collages and constructions from March 10 to 28. Born in Lamia, Androutsis studied architecture in Turin. He has exhibited in Italy, West Germany and Greece, and his work has won several prizes in Italy.

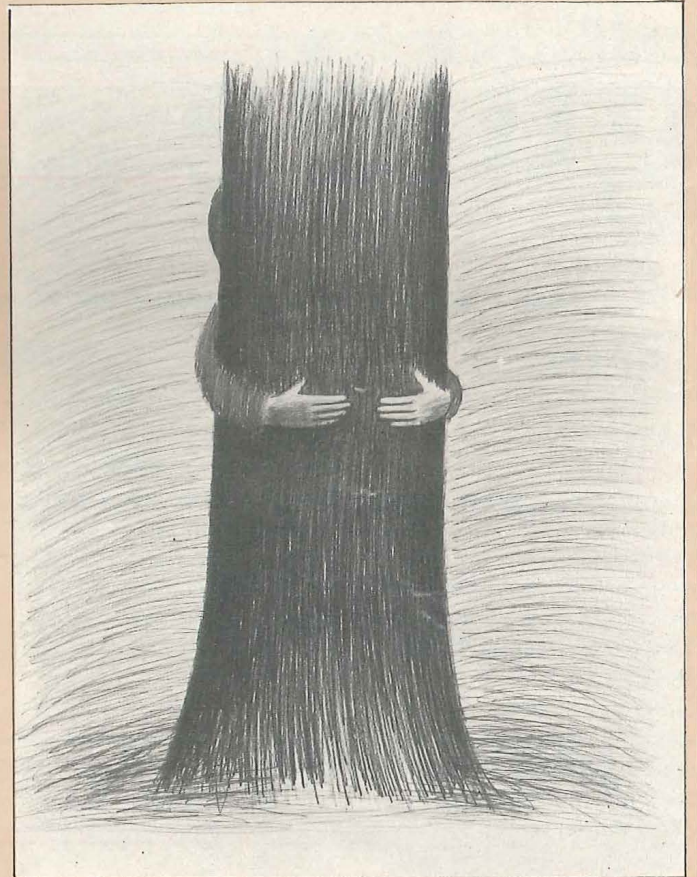
Born in Thessaloniki in 1951, **Lydia Dambasina** moved to France when she was 15 years old. She discovered painting after graduating from school. For seven years Dambasina lived in Switzerland, where she sculpted in wood

and painted. Later she studied at the School of Fine Arts in Grenoble and at ADAC in Paris. The artist participated in many group exhibitions in Paris before coming to Athens to work as an assistant set designer for the Aenao Dance Theatre. Her exhibition at Aithousa Tehnis Psychicou, on display until March 14, is her first one-woman show in Athens.



Vicki Stamatopoulou, Aithousa Tehnis Psychicou

Trends in Post-War Art in Greece covers the numerous paths 110 Greek artists took after World War II. Prime examples of the minimalist, expressionist, post-minimalist and surrealistic schools, as well as works in the myth-of-Hellenism vein, will be displayed at the Dimotiki Pinakothiki from March 11 to May 31. A series of lec-



Nikos Baikas, Gallery 3

tures, seminars and video screenings will be held in conjunction with the exhibition.

The first seminar, presented by Eleni Vakalo, takes place before the official opening of the group show, on March 5, 6, 7 and 8 at 6 pm. Vakalo is the author of several books on Greek post-war art.

Kyriakos Mortarakos will be exhibiting oils and constructions at Zygos until March 13, in his second show at the gallery in two

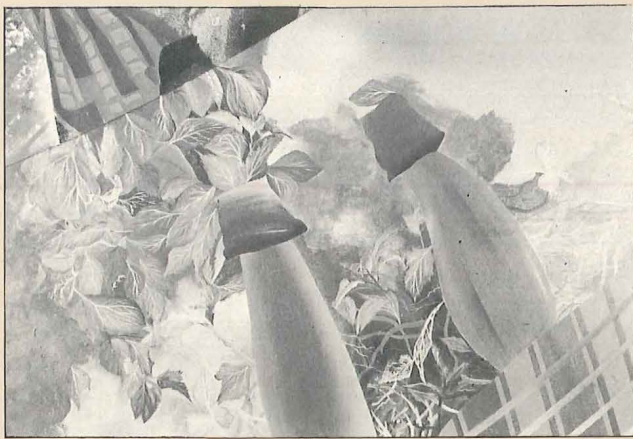
years. Born in Athens in 1948, Mortarakos is of Maniot descent. He studied painting with Yiannis Moralis at the School of Fine Arts from 1970 to 1976, as well as set design with V. Vasiliades and hagiography with K. Xinoupolous. In addition to several one-man shows, the artist has participated in important group shows at the Pinakothiki and the Pierides Gallery last summer. This summer he plans to show his work in Washington, DC.



Th. Papadoperakis, Aithousa Tehnis Iakinthos

independence day

The Hellenic American Union is celebrating Greek Independence Day with two events, both entitled **The Islands in the Struggle of 1821**. An exhibition of photographs, tapestries, paintings, ship models and rare artifacts compiled from the collections of the Naval Museum of Greece, the Association of Greek Literature and Historical Archives and the Museum



Lydia Dambasina, Aithousa Tehnis Psychicou

of the City of Athens will be on display from March 18 to 21. In addition, Retired Admiral Makris, president of the Naval Museum of Greece, will discuss on March 21 the islands' role in the fight for independence.

theatre

Theatre-goers have two treats in store this month at the British Council. **The English Chamber Theatre**, featuring Nigel Stock, who starred in the television series *Sherlock Holmes* and in the film *Cromwell*, and Jan Waters will give performances of *The Grand Tour* on March 11 and 12 at 8 pm. Both actors have worked with the Old Vic Company. The production is compiled from witty excerpts of letters, diaries

and journals of famous travellers, including Byron, Boswell, Gibbon and Sterne, who explored Europe in the 18th and 19th centuries.

A one-woman play, *The Famous Miss Burney*, based on the delightful diaries of Fanny Burney and adapted by English actress **Karin Fernald**, will be performed by Fernald on March 20 at 8 pm. Burney was a famous novelist in her day, much admired by the young Jane Austen.

A festival of Czech **pantomime** will be taking place at the Athineon Theatre, Akadimias 30, this month and in April beginning with performances by the world-renowned Theatre GAG, March 4 to 15. Founded by the Czech pantomime artist Boris Hubner over 20 years ago, the troupe will act out the daily problems of modern individuals.

A one-man show, entitled *The Loneliness of the Goalkeeper* and featuring actor Pavel Zednicek, will follow from March 18 to 30. More theatre than pantomime, this production focuses on an individual's alienation from society and family.

photography

Yiorgos Athanassopoulos will be exhibiting photographs of Greek landscapes and glimpses of everyday life at Fotohoros from



Gounaropoulos Retrospective, Athenaeum Art Gallery

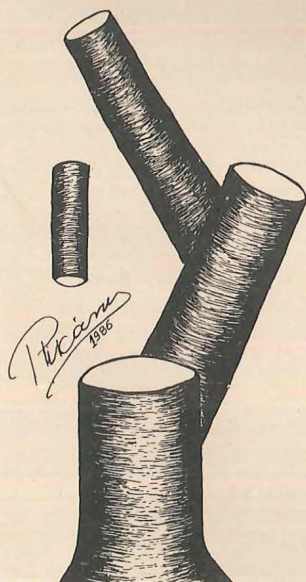
March 4 to 29. Athanassopoulos studied architecture at the University of Florence, now teaches interior design at the School of Graphic and Artistic Studies. He has exhibited his work throughout Europe and has had his photographs published in the magazines *Fotografia*, *Themata Tehnis*, *KAI*, *Horo* and *Eikastika*. (See *Photography*).

Eleni Dragoumi is having her first exhibition this month at Gallery "F", March 10 to 23. The photographer has experimented

with the arts of collage and photography, combining the two to create some truly unusual and delightful effects.

taxes

As a service to American taxpayers residing in Greece, the United States embassy and the Internal Revenue Service will provide assistance with **taxation** enquiries. An IRS tax assistor will answer questions (but will not fill out tax-return forms) at the American embassy on weekdays from March 14 to 28, 9 am to



Petros Pikanis, Tholos



Mia Perivola, Nees Morphes



Theatre GAG (theatre)

1 am and 2 to 4 pm. (The embassy will be closed on March 25.) Seminars will also be held at the embassy annex, for retirees on March 17, 1.30 to 4.30 pm and for employed persons on March 19, 1.30 to 4.30 pm; and at the American Community Schools, Halandri, for teachers on March 18, 4 to 6 pm. For further information telephone 721-8561, extension 421 or 423.

publications

A new biannual journal called **The Mediterranean** was launched in New York in October. It aims, in the publisher's words, to "embrace on an equal basis: nations and cultures (ancient and modern), spiritual issues, and wordly (sic) affairs." The Fall/Winter 1985 issue features articles on "The Superpowers in North Africa", "Atlantis: New Light on an Old Mystery", "The Vatican without Curtain", "Arab Impact on the West" and "Cosmic, Solar and the Paranormal". The next issue will be published in April.

For more information contact Kostas Adamopoulos at the magazine's Hellenic Bureau, Ippolytou 54, telephone 202-2964 and 323-0771.

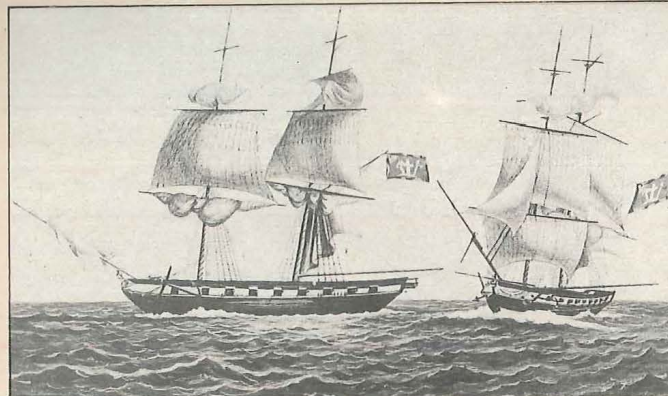
timely note

Please remember to move your clocks back an hour

on the 29th/30th of March, when we switch to **summer time**.

sports

The third annual **Running Corporate Challenge**, organized by Mondial Sport, began last month with a three kilometer race through Ekali. Additional races will be run in Rafina (five kilometers) on March 8, Rhodes (10 kilometers) on March 30 and Psychico (relays) on April 13. A team running event, the 1986 Running Corporate Challenge is open to employees of all corporations, organizations and institutions. A team is made up



The brig Leonidas, one of the most important ships in the Greek War of Independence.

of between four and six members. Companies may enter more than one team if they wish. Entry rosters should be submitted no later than two weeks before the races. For information, call Dinos Deris or George Courmouzis at Mondial Sport, telephone 325-4086.

education

A wine and cheese get-together is being sponsored by the Kifissia Montessori School, Ethnikou Stratou 5, Ano Kifissia, on Friday, March 7, 7 pm, for **Montessori teachers** and student teachers, as well as for those who are interested in undergoing Montessori training. Dolores Poulis, director of the school -

which, by the way, is the only authentic English-language Montessori school in Greece - and a holder of the international Montessori diploma, will address the gathering. For further information telephone 808-0322.

For those interested in pursuing **post-graduate studies in Italy**, the Italian Ministry of Foreign Affairs is offering scholarships, amounting to 600,000 lira a month, to candidates who speak Italian well and who are under 35. Applications should be accompanied by a c.v., a plan of study, two references, photocopies of diplomas and a medical re-

port. They must be submitted to the Italian Cultural Institute of Athens, Patisision 47, no later than March 21.

food news

The Athens Hilton is offering a complete menu of **fresh seafood** specialties at the Taverna Ta Nissia every day now. Included in the menu are such hard-to-find delicacies as halibut. Diners can choose from an à la carte menu or table d'hôte. The latter features an entrée, which doesn't necessarily have to be seafood, a buffet of hors d'oeuvres and salads, dessert and coffee for 1850 drachmas per person.

exhibitions

This year's **Mihanorganosis** exhibition, at the Stadium of Peace and Friendship in Neo Faliro from March 3 to 9, features a symposium entitled "Information Systems and the Greek Economy", to be held March 4 to 7. Specialists from Greece and the European Economic Community will discuss all aspects of the Greek economy and discuss how advances in technology could improve productivity and stabilize the economy.

Mihanorganosis '86, sponsored by the Center for Business Intercommunication (KEN-EP), will display the latest in office technology and equipment. For details, telephone 682-7582/8 or write to Halandriou 39, 151 25 Maroussi.

competitions

The National Tourist Agency of Greece (EOT) is sponsoring a nation-wide **photographic competition** for tourist pictures of Greece, in either color or black-and-white. Prizes range from 15,000 to 100,000 drachmas for the winning pictures, which will be displayed at the Filoxenia tourism exhibition in Thessaloniki from April 23 to 27. Both amateur and professional photographers must submit their entries to the EOT office, Amerikis 2B, by March 10.

The 17th Alessandro Casagrande International **Piano Competition**, dedicated to Schumann, will take place in Terni, Italy, from June 5 to 15. It is open to pianists born after January 1, 1954. To enter, contact the Italian Cultural Institute, Patisision 47, tel. 522-9294 before the end of this month.

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16	17	18	19	20	21	22
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30	31					

NAME DAYS IN MARCH

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).

March 25 Evangelos, Vangelis, Vangos,
Evangelia, Vangelia, Litsa

DATES TO REMEMBER

March 6 *Tsiknopempsi*
March 17 Clean Monday
St. Patrick's Day
March 23 Palm Sunday (Western Church)
March 25 Greek Independence Day
The Annunciation
March 28 Good Friday (Western Church)
March 31 Easter Sunday (Western Church)
April 1 April Fools' Day

PUBLIC HOLIDAYS

March 17 Clean Monday
March 25 Greek Independence Day

RELIGIOUS SERVICES

ST. ANDREW'S PROTESTANT CHURCH, tel 652-2209. Palm Sun, Mar 23, Tasis School Auditorium, corner of Zinias and Artemidou in Kifissia, 9 am, and Christos Kirche, Sina 66, 11:15 am; Maundy Thurs, Mar 27, Tasis School Auditorium, 7:30 pm; Good Fri, Mar 28, Christos Kirche, 2-3 pm; Easter Sun, Mar 30, Tasis School Auditorium, 9 am, and Christos Kirche, 11:15 am.

ST. PAUL'S ANGLICAN CHURCH, Filieillon 29. Tel 721-4906. Palm Sun, Mar 23, Procession of the Palms and family Eucharist, 9 am and morning prayer, 10:30 am; Maundy Thurs, Mar 27, sung Eucharist and Ceremony of the Maundy, 7 pm; Good Fri, Mar 28, Liturgy of Good Friday and Preaching of the Cross, 12-3 pm; Holy Sat, Mar 29, Easter Vigil and Midnight Mass, 11:30 pm; and Easter Sun, Mar 30, Holy Communion, 8 am, and family Eucharist and retaking of baptismal promises, 9 am, morning prayer, 10:30 am and Holy Communion, 11:45 am.

CHRISTOS KIRCHE (German Evangelical Church), Sina 66. Tel 361-2713. Maundy Thurs, Mar 27, Holy Communion, 7 pm; Good Fri, Mar 28, Holy Communion, 9:30 am; and Easter Sun, Mar 30, Easter service, 6:15 am, and Easter service and Holy Communion, 9:30 am.

SCREENINGS

BRITISH COUNCIL

EDWARD II (1977) stars Ian McKellen as King Edward. Christopher Marlowe's classic play focuses on the intrigues of the 14th-century English court and Edward's wife. Mar 3, 8 pm.

HEAT AND DUST (1983) is based on the eponymous novel by prize-winning author Ruth Praver Jhabvala. Starring Julie Christie, the film traces the stories of Anne and her granddaughter Olivia, who both journey from England to India where, in separate eras, they find emotional and personal adventure. Mar 6 and 24, 8 pm.

LOCAL HERO is set in a remote Scottish coastal village. The film takes a humorous look at events that follow a petrochemical firm's decision to site an oil refinery there. The cast is led by Burt Lancaster. Mar 10, 8 pm.

FRENCH INSTITUTE, ATHENS

PIONEERS OF THE FRENCH CINEMA, Mar 3, 4, 10, 11, 18 and 24, 5:30 and 8:30 pm.

VIDEO: APOSTROPHES, Mar 5, 6 pm.

CHILDREN'S FILMS, Mar 7, 6 pm.

VIDEO: CURRENT EVENTS, Mar 12, 6 pm.

VIDEO: LEONARDO CREMONINI, Mar 19, 6 pm.

CHILDREN'S FILMS: *La princesse insensible, L'invité and Il était une fois l'espace*, Mar 21, 6 pm.

LE ROI SE MEURT by Eugene Ionesco, Mar 26, 6 pm.

HELLENIC AMERICAN UNION

ATLANTIC CITY (1981) directed by Louis Malle and featuring Susan Sarandon, Burt Lancaster and Robert Joy. A riveting film distinguished by bilingually clever dialogue and focusing on the relationship between an aging small-time hood and a sensuous card dealer. They try to forget their disappointment with the seediness of this contemporary seaside cit by retreating into their own private fantasies. Mar 3, 8 p.m.

LOVE OF ULYSSES (1984) directed by Vassilis Vafeas and starring Costas Voutsas and Caterina Rodiou. A bumbling Ulysses in Wonderland pursues an elusive enchantress from the bouzouki clubs of Athens to swinging Hydra, encountering jugglers, priests, fire-eaters and a variety of eccentrics along the way. Mar 10, 8 p.m.

MUSIC, DANCE, THEATRE

PRAXIS JAZZ FESTIVAL. *Special report* on page tk.

JAZZ CONCERT with the Rainer-Brüninghaus Group, sponsored by the Goethe Institute and Praxis Records, at the Pallas Theatre, Voukourestiou 1, Mar. 4. The concert takes place within the context of the Praxis Jazz Festival. **THE SOUND OF MUSIC** will be presented by the Tasis Hellenic Musical Club under the direction of Peter Rose at Athens College on Mar 7 and 8, 8 pm.

PIANIST CYPRIEN KATSARIS will present a program of Liszt, Beethoven and Ravel at the French Institute, Mar 7, 9 pm.

PIANO RECITAL with Magda Casoli, sponsored by the French-Hellenic League, at Parnassos Hall, Mar 5, 7 pm.

CHAMBER MUSIC sponsored by the French-Hellenic League at Parnassos Hall, Mar 19, 7 pm.

A MUSICAL EVENING with composer C. Kydoniatis at Parnassos Hall, hosted by the French-Hellenic League, Mar 26, 7 pm.

POLISH PATRIOTIC SONGS will be performed by singer Arianna Bednarska and guitarist Janus Polka at the Hellenic American Union, Mar 4.

CHAMBER MUSIC with flutist Nick Alexopoulos and pianist Yolanda Severi at the Hellenic American Union, Mar 13. Their program includes works by Bach, Copland, Hristos Alexopoulos and Loillet.

AMERICAN FOLK MUSIC with Allan Fieldman at the Hellenic American Union, Mar 26.

MODERN EXPERIMENTAL DANCE by the Movement, Rhythm and Expression Workshop under the direction of Effie Caloutsis, at the Hellenic American Union, Mar 14.

TRADITIONAL GREEK DANCES from all over Greece will be performed by two students from the American Farm School of Thessaloniki at the Hellenic American Union, Mar 28.

THE GRAND TOUR, see focus.

MARKHAM AND NETTLE, one of the leading piano duos in Britain, will perform at the British Council in Athens on Mar 13, 8 pm, as well as in Hania, Rethymnon, Lamia and Salonica.

THE FAMOUS MISS BURNEY, see focus.

ORCHESTRAL CONCERT in honor of Stelios Kafantaris, with the participation of violinists George Demertzis and Leonidas Kavakos, at the Athens College Theatre, Mar 12, 8:30 pm.

PIANO CONCERT by Nikos Haralambis, a member of the Athens College faculty, at Athens College, Mar 31, 9 pm.

PANTOMIME FESTIVAL, see focus.

EXHIBITIONS

SQUARES AND MONUMENTS, a photographic exhibition of 47 of the most beautiful squares in the world by Maurice Culot at the French Institute, Thessaloniki, until Mar 14.

ANTONIOS THE SANTORINIAN will show paintings on glass at the Pnevmatiko Kentro of Athens until Mar 21.

GROUP SHOW by graduates of the Architecture Department of the Salonica Polytechnic at the Vafopoulou Cultural Center in Thessaloniki until Mar 8.

WORK ON PAPER: TWELVE ARTISTS FROM BERLIN, a group show at the Goethe Institute featuring the work of Elvira Bach, Ina Barfuss, Peter Chevalier, Rainer Fetting, Peter Hell, Thomas Lange, Olaf Metzler, Helmut Middelndorf, Reinhard Pods, Gerd Rohling, Salomé and Thomas Wachweger, Mar 6-21 (see *Gallery Rounds*).

NOTEWORTHY ARCHITECTURAL PLANS OF PARIS, an exhibition, co-sponsored by the French Institute, at the Pinakothiki beginning Mar 13.

MIHANORGANOSIS '86, see focus.

LEONARDO CREMONINI'S exhibition at the French Institute, beginning Mar 20, is being co-sponsored by the Italian Cultural Center. In addition to the exhibition, there will be a video entitled *Leonardo Cremonini* by Michel Lancelot on Mar 19 and a talk by the painter on the same day at 9 pm.

CYPRIOI ARTIST EMILE TZIROS at the French-Hellenic League's gallery, Kolonaki Square 2, Mar 18-27.

RETROSPECTIVE OF SET DESIGNER YIORGOS ANEMOYIANNIS, sponsored by the Rotary Club of Glyfada, at the Hellenic American Union, Mar 3-14.

CONCEPTUALIZATION is the name of painter Kostas Evangelatos' show at the Hellenic American Union, Mar 8-28.

PHOTOGRAPHIC EXHIBITION of the Hellenic Photographic Society's 1985 contest winners at the Hellenic American Union, Mar 31-Apr 11. Winning films will be screened on Apr 11.

WESTERN CHURCH ART FROM THE TREASURES OF THE ST NICHOLAS CATHEDRAL IN FRIBOURG will continue to be displayed at the Benaki Museum until May 10 (see *Gallery Rounds*).

IDEAL HOME, an exhibition of furniture and home items at the Kifissia Exhibition Center, Leoforos Kifissias 124, Mar 15-23.

TRENDS IN POST-WAR ART IN GREECE, see focus.

BRITISH ARTIST GUY VAESSEN will exhibit his work at the British Council, Mar 4-14. The artist will also be making prints in the gallery throughout the exhibition.

YOUNG CHILDREN'S ART by students of St Catherine's British Embassy School will be displayed at the British Council, Mar 20-26. The contributors are between 4½ and 12 years old.

DAVID HOCKNEY etchings, the *Blue Guitar* series, will be exhibited at Christie's Contemporary Art, Irodotou 19, beginning Apr 4.

KARPATOS: THE UNDISCOVERED ISLAND, an exhibition by painter Christina Eliopoulou at the Glyfada Club of Music and Arts, Botsari 9, Glyfada, Mar 3-10. Viewing hours: 10 am - 12 pm and 5-8 pm.

DANCE IN BRITAIN, a photographic display illustrating the history of costume and dance in Britain, with a special section on the London Contemporary Dance Theatre, at the British Council some time this month.

RETROSPECTIVE OF NIKOS SANTORINEOS' work during the period 1930-66 to commemorate the 20th anniversary of his death, at the Pnevmatiko Kentro of Athens, until Mar 21.

SPANISH ARCHITECT ANTONIO GAUDI, an exhibition at the Pnevmatiko Kentro of Athens co-sponsored by the Spanish Embassy and the Spanish Cultural Institute, until Mar 8.

PAINTER GEORGE MAVROIDIS at the Ethniki Pinakothiki until early Mar. His exhibition will be followed by that of sculptor *Aglaia Liberaki*, until Mar 29.

OLD AND NEW PAINTINGS by Kostas Malamos will be exhibited at the Athens College Theatre beginning Mar 31.

PHOTOGRAPHY AND SLIDE PRESENTATION by A.E. Karmiri at the Kentro Ekdiloseon-Omilion (KEO), Mihail Voda 28, Mar 8-17.

CLUBS AND ORGANIZATIONS

CROSS-CULTURAL ASSOCIATION. Regular meetings will be held on the third Wed of every month, 8:30 pm, at the Swiss Foyer, Skaramanga 4B, off Patission at the level of the National Archaeological Museum. Members of the Board will be available from 7 pm for informal talks.

COPING: WHAT HELPS, discussion, Mar 19. The support group for foreign women bringing up children in Greece will hold its meetings at Amariyilidos 17, Palaio Psychico on Mar 6 and 20, 9:30-11:45 am. For information telephone Angela at 804-1212 between 1:30 and 3 pm.

CANADIAN WOMEN'S CLUB OF ATHENS, tel 894-8755, 865-2780 or 683-4519. The annual dinner-dance will take place at the Athens Hilton on Mar 1.

REPUBLICANS ABROAD, tel 722-2829, 681-5747 or 722-5767. For election information about your state telephone 722-2829 or 681-5747. Luncheon with guest speaker Robert Carter, the chairman of Republicans Abroad. Please call one of the above numbers to reserve a seat.

PROPELLER CLUB, tel 639-3250. Theodoros Papalexopoulos, president of SEB, the Union of Greek Industries, will give a luncheon-talk on Mar 3 at the Hilton.

INTERNATIONAL CLUB, tel 801-3396. Carnival Party at the Disco Mar 7 - music, dancing and snacks, most original costume competition. Members - 900 drs, non-members - 1300 drs. Payments and booking by Mar 3.

WELSH SOCIETY. See focus.

FOOD NEWS

ITALIAN HAUTE CUISINE at the Athenaeum Inter-Continental, Mar 28 - Apr 4.

SCANDINAVIAN FOOD FESTIVAL at the Ledra Mariotti, co-sponsored by SAS, until Mar 9. Authentic Scandinavian recipes and entertainment.

LECTURES, SEMINARS, WORKSHOPS

JUDGE AND SOCIETY: THE INDEPENDENCE OF JUSTICE, a symposium at the Goethe Institute, sponsored by the Athens University Law School and the Legal Studies Research Institute, Mar 4. In Greek and German.

THE PROBLEMS OF A MULTI-PARTY DEMOCRACY, a seminar co-sponsored by the Goethe Institute and the Panteion School of Political Studies, at the Goethe Institute, Mar 26 and 27, 7 pm. In Greek and German.

SEARCHING FOR ROMAN SHIPWRECKS, a lecture by archaeologist André Tchernaia at the French Institute, Mar 12, 9 pm.

GREEK AND FRENCH ARCHITECTS will discuss architecture at the French Institute, Mar 13, 8:30 pm.

DRAMA WORKSHOP focusing on Eugene Ionesco's work will be directed by K. Papaikavos at the French Institute, Mar 18-28.

AN ENCOUNTER WITH PAINTER LEONARDO CREMONINI at the French Institute, Mar 19, 9 pm.

EUGENE IONESCO will give a talk at the French Institute, Mar 27, 9 pm.

PALEOLITHIC RELIGION: AN ENQUIRY, a lecture by John Phillipson at the Canadian Archaeological Institute, Gennadius 2B, Kolonaki, on Mar 5, 6 pm.

COMETS: THE VISIT BY HALLEY'S COMET, a talk by Professor Pavlos Laskaridis of Athens University in cooperation with the Fulbright Association, at the Hellenic American Union, Mar 20.

CO-FOUNDER OF HULL HOUSE JANE ADDAMS AND GREEK IMMIGRANTS, a talk with slides on the American settlement worker, by Professor Stamatina Kokkina, sponsored by the Greek Alumni of American Universities, at the Hellenic-American Union, Mar 27.

CHRISTEL WALLING of the London Contemporary Dance Theatre will give a talk at the British Council on April 2.

BILL MCALISTER from London's Institute of Contemporary Art will give a lecture at the British Council on Mar 7.

FREEDOM IN AFGHANISTAN, a symposium sponsored by the Movement for Multilateral Disarmament, Freedom and Security at the Commercial and Industrial Research Center of Athens, Mar 7 and 8. Speakers include professors, journalists, political scientists and members of the Afghani Mujahedin.

WINTER COURSES

ACCELERATED GREEK I, II, AND III, 4-week courses meeting Mon-Fri, 12:30-3:30 pm, Mar 10 - Apr 8 at the Athens Centre, tel 701-2268 or 701-5242.

MANAGERIAL ACCOUNTING seminar at the Center for Continuing Education, Deree College, Mar 4-20. Tel 861-2821 or 779-2247 for information.

EVALUATING CAPITAL INVESTMENT PROJECTS seminar, at the Center for Continuing Education, is addressed to executives who participate or plan to participate in their company's decision-making process, Mar 10-17.

GROUP DYNAMICS AND ORGANIZATIONAL CHANGE seminar at the Center for Continuing Education, Mar 28-Apr 7.

ADVANCED BASIC LANGUAGE PROGRAMMING, Workshop II, at the Center for Continuing Education, Mar 3-14.

FRENCH COOKING LESSONS with Eric Lange, head chef at the French embassy, at the French Institute, Mar 6 and 20, 5 pm.

ADULT COMPUTER WORKSHOP will instruct participants in the use of the Apple IIe computer at the Computer Center, ACS Halandri Campus. Classes meet on Mon and Wed beginning Mar 24 and ending Apr 16. For registration information telephone 639-3200, extension 243.

STUDIO ART CLASSES with Lou Efstathiou at the Hellenic American Union beginning Mar 4. Efstathiou, a graduate of the Philadelphia College of Art and the Boston Museum School, will teach painting and drawing to beginning and experienced students.

INTRODUCTION TO GEMMOLOGY is being taught by Zoe Triantaphyllides, M.A., F.G.A. and Fellow of the Gemmological Association of Great Britain, at the Hellenic American Union until May 29. Students will be instructed on the identification and description of organic and inorganic gems such as ivory, pearls, diamonds and rubies.

TAPESTRY WEAVING at the Hellenic American Union with Cathy van Steen.

PHOTOGRAPHY LESSONS with Omar I. Metaweh at the Hellenic American Union.

CONTEMPORARY AMERICAN POETRY will be taught by James N. Stone at the Hellenic American Union from Mar 3 - May 28.

AMERICAN AND GREEK FILM APPRECIATION course will be taught by B. Samantha Stenzel, *The Athenian* cinema critic and freelance film journalist and scholar, at the Hellenic American Union, Mar 24 - Apr 10, Mon and Wed., 7-10 pm. An introduction, with accompanying printed information, will be presented before the screenings and will focus on the historical and aesthetic aspects of the films and on their sociological context, with comparisons between Greek and American films. Emphasis will also be placed on the movies' musical scores. Discussions will follow the films, which may include guest appearances by directors, actors and technicians. The course presents a rare opportunity to see subtitled Greek films.

GALLERIES

AITHOUSA TEHNIS IAKINTHOS, Zirini 23, Kifissia. Tel 801-1730. Group show featuring paintings, character sketches and figurines by Glinos, Daskalakis, Zoumboulakis, Theofilaktopoulos, Katzourakis, Mavroidis, Botsoglou, Mytaras, Pantaleon, Papadoperakis, Papanellopoulos, Tetsis, Tsarouhis, Fokas and Psychopedis, Mar 10 - Apr 11.

ARGO, Merlin 8, Kolonaki. Tel 362-2662. Oils and aquarelles by Elizabetta Markoutsis, until Mar 11, and Theodoros Manolidis, Mar 13 - Apr 1.

APOPSI, Dinokratous 35, Athens. Tel 721-9720, 722-7009. *Set Design in Today's Modern Greek Theatre*, featuring the work of Dionysios Fotopoulos, Vassilis Fotopoulos, Savvas Haratsidis, Yannis Miyadis, Dimitris Mytaras, Petros Zoumboulakis, Vassilis Vassiliadis, and others, continues until Mar 29.

ATHENAEUM ART GALLERY, Hotel Athenaeum Inter-Continental, Leoforos Syngrou 89-93. Tel 902-3666. Retrospective of Yiorgos Gounaropoulos until Mar 4, then sculptor Apostolos Petridis, Mar 6-26.

ATHENS ART GALLERY, Glykonos 4. Tel 721-3938. Paintings and sculpture by Liana Vassalou, Mar 4-30.

DADA, Antinoros 31. Tel 724-2377. Aiki Tombrou until Mar 14, followed by a group show featuring German artists, Mar 17-28. Panayotopoulos-Kominis, Mar 31-April 14.

DRACOS ART CENTER, Herodotou 2, Kolonaki. Tel 721-7103. Painter Liva Papakonstantinou until Mar 1. Sculpture and painting by Kostas Varotsos, from the beginning of Mar until mid-April.

EIKASTIKOS HOROS, Dimokritou 21. Tel 361-1749. Nudes by Antonis Politakis, until Mar 18, followed by painter Tina, Mar 24 - Apr 24.

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

GALLERY 3, Fokilidou 3, Kolonaki. Tel 362-8230. Nikos Baikas, Mar 5-28.

HYDROHOOS, Anapirou Polemou 16, Kolonaki. Tel 722-3684. See focus.

KOURD, Vas. Sofias 16. Tel 361-311. Group show featuring painters Maleas, Romanidis, Germentis, Hristofis, Potamianos, Fotopoulos, Lytras, Markoulakis, Sikeliotis, Aivasoski, Pappas, Tsarouhis and Lembesis, until Mar 10. Icons from the 14th to 19th centuries are still on display.

KREONIDES, Iperidou 7. Tel 322-4261. German painter Ingrid Smik, Mar 6-22, ceramics by Maro Economidou and jewellery by Marilena Lyriti, Mar 26 - Apr 12.

MEDUSA, Xenokratous 7. Tel 724-4552. Engraver and painter Martinos Gavathas Mar 27 - Apr 26.

NEES MORPHEUS, Valoritou 9a. Tel 361-6165. Engravings and aquarelles by Mia Perivola until Mar 12, followed by

painter Yiannis Adamakis, Mar 13-29.

ORA, Xenofondos 7. Tel 323-0698. Painters Aleks Leviadis, until Mar 14, and Mihalis Manoussakis, Mar 19 - Apr 7.

SKOUFA, Skoufa 4, Kolonaki. Tel 360-3541. Painter Iris Harami until Mar 3 followed by Gerassimos Sklavos' exhibition of sculpture and designs, Mar 10-31.

TO TRITO MATI, Xenokratous 33. Tel 722-9733. Painter Litsa Haralambous until Mar 15.

ZALOKOSTA 7, Zalokosta and Kriezotou Sts. Tel 361-2277. Painters Dimitris Sevastakis, until Mar 7, Fani Mihailidou, Mar 12-28, and Manolis Hatzithakis, Mar 31 - Apr 15.

ZOUMBOULAKIS, Kolonaki Square. Tel 360-8278. Sculptor Kostas Koulentianos until Mar 25.

EPOHES, Leoforos Kifissias 263, Kifissia. Tel 808-3645. Painter Alexandra Papadopoulou, until Mar 15.

ARTIO, Dinokratous 57. Tel 723-0455. *Myths* by Stathis Hrisikopoulou, until Mar 1.

ZYGOS, Iofondos 33. Tel 722-9272. See focus. Painter Tasos Kouris and still-lifes by Nikos Kourouniotis, Mar 18 - Apr 1.

EKLOGI, Limnou 47 off Plateia Amerikis. Tel 865-7979. Artists Antonis Lakidis, Alexandros Pagonis and Roula Akalestou until Mar 11.

JILL YAKAS GALLERY, Spartis 16, Kifissia. Tel 801-2773. Permanent exhibition of etchings, watercolors, etc. Telephone to view by appointment.

AITHOUSA TEHNIS PSYCHICOU, Vasileos Pavlou 30, Palaio Psychico. Tel 671-7266. See focus. Painter Vicki Stamatopoulou, Mar 19 - Apr 11.

THOLOS, Filellinon 20. Tel 323-7950. Painter Petros Pikanis will exhibit starting Mar 4. His show is entitled *Tree Trunks for Shipbuilding*.

GALLERY "F", Fokilidou 12, Kolonaki. Tel 360-1365. See focus.

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, Levaidou 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.

KANELLOPOULOS MUSEUM, Theorias and Panos Str, Plaka, tel. 321-2313. Art and artifacts from prehistoric times to post-Byzantine period. Open Mon.-Sat. 9 a.m.-3 p.m., Sun. 9.30 a.m. - 2.30 p.m. Closed Tues.

KERAMIKOS MUSEUM AND SITE, Ermou 148, tel. 346-3552. The site includes the ruins of the Dipylon and the Sacred Gate and the cemetery which stood outside the

city walls of ancient Athens. Most interesting is the Street of Tombs, a funerary avenue containing the graves and monuments of famous Athenians. The museum houses many finds from the cemetery. Open 9 a.m.-3 p.m. every day except Tues.

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 CYCLADIC AND ANCIENT GREEK ART, Neophytou Douka 4, Kolonaki. Open daily, except Thurs and Fri, from 10 a.m. - 4 p.m., and on Sat, 10 a.m. - 1 p.m. The museum was built to house the private collection of the Nicholas P. Goulandris Foundation. Two hundred and thirty unique examples of Cycladic art are housed on the first floor while the second is devoted to small and monumental works representing a span of over two thousand years of Greek civilization, from 2000 BC to the 4th century AD.

MUSEUM OF GREEK FOLK ART, Kydathinaion 17, Plaka, (near Nikis St). Tel. 321-3018. Open 10 a.m.-2 p.m. Closed Monday. Free admission. Art and artifacts mainly from 18th and 19th centuries.

NATIONAL ARCHAEOLOGICAL MUSEUM, Patission & Tossitsa Sts. Tel. 821-7717 for information in Greek, 821-7724 for information in English. One of the world's finest and most comprehensive collections of ancient Greek art. Open weekdays (except Monday) 8 a.m.-6:00 p.m. and Sunday 8 a.m.-5 p.m. 150 drs entrance, 70 drs for students.

NATIONAL HISTORICAL MUSEUM, Stadiou, Kolokotroni Square. Tel. 323-7617. Open 9 a.m.-2 p.m. weekdays (except Monday) and 9 a.m.-1 p.m. weekends. 50 drs entrance, 20 drs for students, free Thursday.

NATIONAL GALLERY OF ART, (Ethniki Pinakothiki), Vass. Konstantinos, opposite the Hilton Hotel. Tel. 721-1010. Permanent collection includes works of Greek painters from 16th century to present, as well as a few European masters. Open Tuesday-Saturday from 9 a.m.-3 p.m. and Sunday from 10 a.m.-2 p.m. Closed Monday.

ROMAN AGORA, end of Aiouli St., tel. 321-0185. The agora dates from around the beginning of the Roman period. Open daily 9-3.

MUSEUMS/SITES OUTSIDE ATHENS

Peloponnese

ANCIENT CORINTH, museum and site. Tel. (0741) 31207. Ruins of one of most important cities in ancient Greece; what is visible now dates mostly from Roman period. Excellent museum with finds from prehistoric through late Roman period. Open weekdays and Saturday from 8 am - 7 pm and Sunday from 9 am - 7 pm.

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

EPIDAUROS, museum and Sanctuary of Asklepeios. Tel. (0753) 22009. Major ruins of the sanctuary, dedicated to healer god Asklepeios, date from the late classical period. Well preserved ancient theatre seats 15,000 people; used throughout summer for festival events, is famous for excellent acoustics. Museum contains finds from the site, including interesting examples of reconstructed architectural fragments. Open daily 8 am - 7 pm, Sunday and holidays 9 am 7 pm. Closed Tuesday.

MYSTRAS, fascinating ruins of a Byzantine city located in the foothills of Mt. Taygetos, near Sparta. It is said that Constantine XI Palaeologos, the last Byzantine emperor, was crowned in the cathedral here. Museum is located in one of the cathedral's buildings and contains mostly architectural fragments. Open 8 am - 7 pm weekdays, 9 am - 7 pm Sunday and holidays.

OLYMPIA, the "Sacred Grove of Altis", dedicated to Zeus, was considered the most important sanctuary in Greece. Olympic games were held here every four years. Museum contains outstanding works of ancient sculpture, including the pediment sculptures from the Temple of Zeus, the statue of Hermes reputedly by the sculptor Praxiteles, and a 5th century Nike (winged victory) by Paionios. Weekdays 8 am - 7 pm, Sunday and holidays 9 am - 7 pm.

Central Greece

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

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

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, Souidias 61, tel 721-0536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon, Wed, Fri, 9 am-5 pm, Tues, Thurs, 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.

SPORTS

ARCHERY

Arion club, Glyfada, tel 894-0514: the **Panathinalkos Club**, tel 770-9582.

ATHLETICS AND GYMNASTICS

SEGAS, Syngrou Ave 137, tel. 958-9414
Panellinios Athletic Assn, Evelpidou and Mavromateon, tel. 832-3700.

Glyfada Athletics Club, Diadohou Pavlou, Glyfada, tel. 894-6579.

Kifissia Athletics Club, Tatou 45, Strophydi, Kifissia, tel. 801-3100.

Hash House Harriers, tel. 723-6211 ext. 239.

BADMINTON

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

BASKETBALL

For information call the **Basketball Federation**, N. Sarpolou 11, tel. 824-4125 or 822-4131.

Panellinios Athletics Association, Evelpidou and Mav-

romateon Sts., after 3 p.m. tel. 823-3720 or 823-3733.

BOWLING

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

Bianos Bowling, Vas. Yiorgiou 81 and Dousmani 3, Glyfada, tel. 893-2322; open 10 a.m. to 2 a.m. Also Vouliagmeni 239, Glyfada, tel. 971-4036, open 6 p.m. to 2 a.m.
Bowling Center Piraeus, top of Kastella, Proftis 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.

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.

CAVING

Hellenic Speleological Society, Mantzarou St, Athens, tel. 361-7824.

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.

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

FENCING

General information from **Greek Organization of Fencing**, 57 Akadimias St, 6th floor, tel. 720-9582.

Athens Club, Panepistimiou St, tel. 324-2611.

Athens Fencing Club, Doxapatr 11, tel. 363-3777

Athens Club of Fencers, Poulou 13, Ambelokipi, tel. 642-7548.

FIELD & TRACK

Information on events, participation etc. from **SEGAS**, Syngrou Ave 137, tel. 958-9414.

FISHING

Amateur Anglers and Maritime Sports Club, Akti Mout-soupoulou, Piraeus, 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 Syngrou Ave 137, tel. 958-9414.

HANG GLIDING

Aeroleschi, tel. 361-7242, offers a one-month course in hang-gliding.

HIKING

Ipehrios Zoi (Outdoor Life), 9 Vass. Sophias, tel. 361-5779 is a non-profitmaking mountaineering and hiking club open to all. Organizes outings every weekend at minimal cost. No special equipment needed except good walking shoes, rucksack.

HOCKEY

Field Hockey Club of Athens, ACS, Halandri. 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, Aghia Paraskevi, tel. 661-1088.

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

Tatou Riding Club, Tatou and Dekeria Sts., near airport, tel. 801-4513 and 806-1844.

HUNTING

The Hunting Confederation, Korai 2, Athens, tel. 323-1212.

ICE SKATING

Athens Skating Club, Sokratous 200, Vari, tel. 895-9356. Offers lessons. Open daily from 10 a.m.-2 p.m. and 5 p.m.-12 and weekends from 10-2 a.m.

SKIING

The **Hellenic Mountaineering and Sking Federation**, Karageorgi Servias 7, tel. 323-4555.

Athens Ski Club, tel. 643-3368.

Greek Alpine Club, Kapnikareas Square, tel. 321-2429.

Ski resorts

Parnassos, tel. (0267)-31692 (Arachova) and (0234) 22693 (Fterolaka). A range of slopes, skiing lessons and equipment rentals.

Pellon, tel. (0241) 99136 (NTOG) and (0421) 25696 (Alpine Refuge). Good skiing conditions, skiing lessons. Call to check on availability of accommodation.

restaurants and night life

a matter of taste Sunken Mezedes Elaine Priovolos

I Tripia Varka is a cozy and comfortable ouzerie recently opened by a Greek-American couple. Blue and white tablecloths brighten up an unpretentious interior, but the main attraction is a small boat prominently displayed overhead.

The menu offers a good selection of *mezedes*, including charcoal-broiled crayfish, two types of *suzukakia* and shrimp *sayanaki*, as well as ouzo,

Greek wines and soft drinks. We chose the octopus done over charcoal, *suzukakia Smyrneika*, *tzatziki*, french-fried potatoes, salad, *sayanaki* and toasted bread. I especially recommend the *sayanaki*, fried *kefalotyri* cheese served in its own pan and the *suzukakia Smyrneika*, deliciously spicy like all recipes from Smyrna. Our snack, including a small bottle of ouzo, cost a very reasonable 914 drachmas.

A little hard to find, **I Tripia Varka**, telephone 970-0230, is located at Filias ton Laon 29, between Plateia Ethnikis Antistaseos and Plateia Kanaria in Ilioupolis and is open every day, except Tuesday, from 6 pm on.

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, dis-

DIOSCURI restaurant



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Cooked specialties

DIMITRIOU VASSILIOU 16 - N. PSYCHIKO
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cret 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 Athenaeum Palace Hotel. Tel 323-2482. Ful taverna fare including beef sofrito, beef in earthenware pot, Roumeli lamb, stuffed cabbage leaves and lentil soup.

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

LENGO, Nikis 29. Tel 323-1127 Charming bistro restaurant with good Greek cuisine; a little expensive. Open daily 12 pm-1 am.

THE THREE BROTHERS, Elpidos 7 Victoria Square. Tel 822-9322, 883-1928. Open after 8:00 p.m. Closed Sundays. Specialties include swordfish souvlaki, shrimp with bacon, shrimp salad, eggplant with cheese in tomato sauce. Extensive menu.

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.

Pianist: Manolis Mikelis

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Hilton area

Garden - Piano
Bar - Restaurant

HILTON/U.S. EMBASSY AREA

BALTHAZAR, Tsoha 27 and Vournazou. Tel 644-1215. Renovated mansion not far from the U.S. Embassy. Restaurant and attractive bar, menu includes scaloppine with cream, spaghetti and a different curry daily, fresh salads.

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.

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 nightly. Open 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. Seats 50 max, reservations necessary. (922-9773/7417). Serves dinner from 6 p.m. to midnight.

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

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

FIVE BROTHERS, Aiouliou 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). Delightful 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 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.

SOCRATES' PRISON, Mitseon 20 Makriyianni. Tel 922-3434. Charcoal grilled chicken and swordfish, rolled pork with carrots and celery in lemon sauce, roast lamb with mushrooms, meatball casserole. Pikermi wine laced with wine from Santorini (barrelled).

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.

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

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.

the flame

STEAK HOUSE

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

THEMISTOKLES, Vas. Georgiou 31, Pagrati. Tel 721-9553. Extensive taverna fare, charcoal grills but the specialty is meat in lemon sauce. Delicious fried meatballs.

HOTELS

ATHENS HILTON, Tel 722-0201.

Supper Club, fresh gourmet food plus nouvelle cuisine items at reasonable prices. Music. Open daily from 8:30 pm-1 am (last order taken at 12:30 am) Dinner and buffet lunch.

restaurants and night life

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 Heelenic 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. Teppanyaki, Japanese exhibition cooking, food prepared at special tables of 8; cook is part of the party, special arrangements and reservations necessary.

Zephyros Coffee Shop, open daily from 6.30 am-1.30 am; breakfast from 6.30 am, served à la carte or buffet, specialty eggs à la minute; all day menu 11 am-11 pm; salad bar, geared to business lunches, wide selection of international local dishes; late night menu, 11 pm-1.30 am; Sunday brunch, 11 am-3.30 pm, buffet serving hot and cold dishes; wine on the house, guitar music.

MERIDIEN HOTEL. Tel 325-5301-9.

Brasserie des Arts, French cuisine, superb chef, tasteful portions, unique waiter service. Open for lunch, 1-3.30 pm, and dinner, 8 pm-1.30 am. Last order taken at 12.45 am.

The Athenian Bistro, snacks and buffet with Greek specialties, daily from 7-2 am. Great for business conferences.

CHANDRIS HOTEL, Tel 941-4825.

The Four Seasons, Greek and international cuisine, à la carte, drinks, live music 9 pm.-1 am.

KOLONAKI

ACTI, Akademias 18. Tel 360-2492. International and Greek Cuisine.

BOJAZZO, Ploutarhou and Dinokratous, Kolonaki. Tel 729-1420. The name means "Theatrical clown" in German. Lunchtime salad "fountain," champagne brunches. Dinner specialties include Bouzouki Frivolité (calamari stuffed with pine nuts and rice), vine leaves stuffed with sea bass mousse, aubergine (eggplant) with ouzo-flavored mince meat and yogurt.

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.

DEKAKTO, Soudias 51, Kolonaki. Tel 723-561, 723-7878. Small restaurant with pleasant atmosphere, a small number of well-prepared dishes. Good bar (with snacks). Daily 12 pm-2 am. Sunday 6.30 pm-2 am.

FAIYUM, 44 Kleomenous, Kolonaki, Tel 724-9861. Open every evening. Speciality: crêpes and desserts. A few



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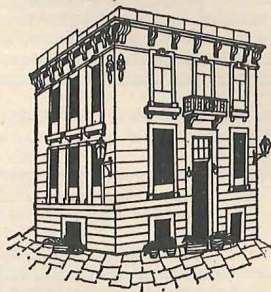
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Fully air-conditioned.

Daily lunch 12:00 to 15:30 pm. Dinner 7:30 pm to 12:30 am.
(No lunch served on Sunday)

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15 DOIRANIS & 11 ATTHIDON ST., KALLITHEA

Opposite Aghios Sostis Church 4th street down from Damon Hotel.
(parallel to Leof. Syngrou Ave. 190-192, turn right)





CHINA restaurant

Superb Chinese cooking in a luxurious Oriental atmosphere

Open 12 to 3:30 p.m. and 7:30 to 1 a.m.

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restaurants and night life

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.

LA RIOGA, 50 Kleomenous St. Kolonaki. Tel 724-8609. Piano music accompanies your meal. Among the entrées are steak with Café de Paris sauce, baked potatoes, paella, schnitzel, liver, and steaks with various sauces. For dessert try the crêpes Suzette flambées, chocolate crêpe, and finish your meal with Irish coffee.

NOUFARA, Kolonaki Sq. 21, Tel. 362-7426. Restaurant, snack bar, spaghettiaria.

REMEZZO, Haritos 6 Kolonaki, Tel. 3627-426. Mainly French cuisine. Piano music.

ROUGA, Kapsali 7, Kolonaki Square. Tel 722-7934. Set off in a small cul-de-sac (*rouga* means lane). Open nightly from 8 pm-2 am.

VLADIMIROU, Aristodimou 12, Kolonaki. Tel 724-1034, 721-7407. Twenty years old this year and still going strong. Specialty entrées are pepper steak and spetsofai (sausages and green peppers in tomato sauce) from the Pelion area. Piano music and songs. Bar.

KIFISSIA/NORTHERN SUBURBS

APOSTOLIS, 11 Gortinias, Kifissia. Tel. 801-1989. Spinach and cheese pies, sweetbread pies, filet of beef, over-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. Snails bourguignonne, crêpes with fresh spinach, the best Chateaubriand in Athens. Home-made desserts. Barbara welcomes all guests personally. Italian pianist sings in many languages.

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 801-4888. International cuisine with Greek specialties. Piano and songs.

KATSARINA, 43 P. Tsaldari, Kifissia. Tel 801-5953. Specialties: fried cod with garlic sauce, snails, savory pies and stuffed vine leaves.

KENTIA, on the corner of D. Petriti and Arhiepiskopou Hrisanthou, right off the main plateia in Drosia. Tel 813-4080. Specializes in French cuisine with a few Greek dishes. Personalized service.

LOTOFAGOS (Lotus Eater), 4 Aghias Lavras, Kifissia, behind the station. Tel 801-3201. Closed Tuesdays and Wednesdays. A buffet of unique international recipes created by the charming hostess. The buffet includes a choice of soup or one of two or three *hors d'oeuvres*, one of two special main dishes with vegetables, salad and wine. This restaurant is praised all over Europe. Limited seating. Reservations a must.

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

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

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

HALANDRI/MAROUSI PSYCHICO/ENVIRONS

ALATOPIPERO, Konstantileos/Tsavella, Maroussi. Tel 802-0636. *Youvassii* (pork with garlic cooked in ladoharti) and chicken *sti gastru*. Daily, except Monday, from 8.15 pm-2 am and Saturday from 8.15 pm-3 am.

CHRISTOS, Serron and Ethnikis Antistaseous Sts, Halandri. Tel 671-6879, 647-2569. Grills, unusually delicious zucchini chips, "bifteki special" smothered in chopped fresh tomato, tasty *hors d'oeuvres*.

DIOSKOURI, 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 Atikou 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, Vrillissia. Tel 659-3515. Closed Fridays, pork with olives, beef *au gratin*, *gardoumba* (casserole liver, heart, etc.)

STEKI TOU ANDREA, Messinias/Kithaironos, Frangoklissia. Tel 682-5041. Fried *bakaliaros*, *bifteki* special, snails, baked fish (*gavros*). Open nightly from 8 pm-2 am and for lunch on Sundays, 12-5 pm.

THE VILLAGE II, Moraitou 82 and Vrana (Neo Psychico). Tel 671-7775. Pleasant "village" atmosphere, good service. Specialties: lamb cooked over grapevines, *frigandeli*, charcoal-broiled quail.

TO PRASINO, Plateia Drosopoulou, Filothei. Tel 681-5158. The taverna with (perhaps) the fastest service in Athens! The 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.

TO SPITI, Frankopoulos 56, New Psychico. Tel 672-1757. Private home converted into cozy taverna. Menu offers grills.



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

tel. 801-4198

Open Mon-Sat 6:30 - 12 pm

meatballs, pork in wine sauce with cheese, fava, salads, retsina.

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 di diablo, Italian and Capriccioso salads, chocolate mousse, creme caramel and "cake of the day."

GASKON TOMA, 20 Posidonos, Paleo Faliron. Tel 982-1114. Open every evening. Appetizers, short orders, *plaki*

(fish and vegetables cooked in wine). Ouzo and wine free.

KAPRI, Posidonos, Paleo Faliron. Tel 981-6379. Open for lunch and dinner, 12-4.30 pm and 7.30 pm-1 am.

MOURIA, 101 Ahilleos, Paleo Faliron. Tel 981-3347. Specialty: squab in season. Retsina from the barrel.

PAPAGALO, Leoforos Posidonos 73, Eden. Tel 983-3728. Menu which will accommodate all moods and tastes. Snack and salad bars, charcoal grills, ice cream and crêpes.

PANDELIS, 96 Naiadon, Paleo Faliron. Tel 982-5512. Constantinopolitan cuisine, with various specialties. Daily from 12 pm-2 am and Sunday from 12-5 pm.

PANORAIA, Seirinou/Terpisihoris Sts, Paleo Faliron. Tel 981-3792. On Sundays open only for lunch. Short orders for fish and meat; shrimps.

SEIRINES, 76 Seirinou, 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.

O VLACHOS, Vari. Tel 895-2485. Unpretentious Greek food including fresh, tender *paidakia* (lambchops). Standard tis horas fare. Plenty of parking. Great to visit on *Tsilk-nopempti*. Open seven days a week.

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EL GRECO, Cnr. Kyprou & Feves Strs., Glyfada. Tel 899-4249. Various fish dishes, baked and grilled.

EVOI-EVAN, behind the Zeus boat factory, Ano Glyfada. Tel 893-2689. International cuisine. Music.

FRUTALIA, Kelsou 5 (from Athens, turn left at Vouliagmenis 63). Tel 921-8775. Nostalgic songs in a rustic setting. Nightly from 8 pm.

IMBROS, Selinis/Iliou, Kavouri. Tel 895-1139. Open for lunch and dinner. Fish, meat, Constantinopolitan cuisine.

KANATAKIA, I. Metaxa/Pendoras Sts, Glyfada. Tel 895-1843. Short orders, specialty *hilopittes*. Wine from the barrel.

KASTRO BARBA THOMA, Vlahika, Vary. Tel 895-9454, open from 11 pm. Baby lamb, contrefilet, suckling pig, souvlaki, *kokkoretsi* (innards cooked on the spit), spleen, choice of appetizers.

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.

TO SMARAGDI On the coastal road, Kato Voula. Tel 895-8207. Shellfish, fresh fish, various *hors d'oeuvres*.

PIRAEUS

DOGA, 45 Deliyiorgi, Evangelistria. Tel 411-2149. Specialties: snails, kebabs, innards on spit (*kokkoretsi*), pureed yellow peas with onions (*fava*).

KALYVA, Vassilis Pavlou 60. Tel 412-2149. Colorful cartoon murals, dining balcony overlooking the sea and Microlimano; established reputation for excellent quality of their

restaurants and night life

meats. Daily from 8 pm-2 am.

LANDFALL CLUB, Makriyianni 3, Zea Marina. Tel 452-5074. 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 Koletty, Freates. Tel 451-3432. *Bakaliaros*, *bifteki* done over charcoal; start with *retsina*. Known as the Garage locally for its big front doors opening onto a large courtyard. Open daily from 8 pm-2 am.

ZILLER'S, Akti Koundouriotou 1. Tel 411-2013. Tastefully decorated and popular with a floor-to-ceiling wall of liquors and a complete and reasonably-priced menu. Overlooks the sea and Votsalaki Beach. Daily from 12 pm-2 am.

SEAFOOD

MICROLIMANO, (or *Turkolimano*, as it is still called) in Piraeus now hosts 22 seafood restaurants, all offering a good meal with excellent service at a table by the sea. Every taxidriver knows where it is, but if you want to use local transportation, take the metro to Faliron station, one stop before the Piraeus terminal, and walk towards the Castella hill, following the sea around to the tiny port (a five-minute walk). If you use the green bus in Syntagma, again get off at Faliron train station. A few of the more popular tavernas:

ZORBA, Tel 412-5501; specialty is the tray of *mazedes* 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.

BOULLABAISSE, Zisimopoulou 28, Amfithea (behind the Planetarium, Syngrou Ave). Tel 941-9082. Bouillabaisse, fresh fish and a variety of shellfish. Nightly 7.30 pm-12 m.

LAMBROS, on the shore road, Posidonos 20, Voula. Tel 896-0144. Variety of appetizers and usually a good assortment of fish. Moderately expensive. Daily 10 am-1 am Closed Mon.

PSAROPOULOS, Kalamon 2, Glyfada. Tel 894-5677. One of the oldest seafood restaurants, on the marina, open year round, tasteful service, tasty dishes, tasteful prices.

STEAKHOUSES

BEEFEATER STEAK HOUSE, 9 K. Varnali, Halandri. Tel 883-2539. A Canadian corner in Athens; American and national specialties. Air-conditioned. Open from 2 pm-2 am.

FLAME STEAK HOUSE, Hadziyianni Mexi 9 (near the Hilton). Tel 723-8540. Specializes in good charcoal broiled steaks and chops. Bar open for cocktails. Nightly from 7 pm-1 am.

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.

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

BAGATELLE, Ventiri 9. Tel 721-8893. Piano bar-restaurant. French cuisine. Open from 6:30 pm.

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 mediterraneé*, seafood, seasonal salads. Piano.

LE ROYANNA, Leoforos Kifissias 208, Halandri. Tel. 647-4683. Traditional French cuisine with daily specials. Greek and French wines. Open daily for lunch and dinner. Unusual decor.

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 diavolo* and "Triptiho à la Boussola" (three kinds of pasta with special sauces and cheese) are among the specialties.

LA FIAMMA, Plateia Dimokratias 5, Hologos. Tel 651-7355. Large variety of Italian dishes and oven-baked pizza. Take-out service. Open daily from 7 pm-2 am and on Sunday and holidays from noon-2 am.

LA TARTARUGA, 25th of March 38 and Palaioiologou Sts, Halandri. Tel 682-8924. Large portions of piquant entrees and pizza, also Italian main dishes. Chilled glasses. Very reasonable prices.

TOSCANA, 16 Thisseos, Voullagmeni. 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).

KOREAN

GO RYEO JEONG, Alimou 33, Argypolis. Tel 991-5913. Authentic Korean, Chinese and Japanese cuisine. Parking. Open daily 10:30 am-4pm, 6:30 pm-1 am.

SEOUL, 8 Evritanias Ambelokipi (near President Hotel), 692-4669. Specialties: beef *boukouki* (prepared at the table), *yatse bokum* (hors d'oeuvre), *haimon gol* (seafood and vegetables prepared at the table), *isapche* (Korean spaghetti with black mushrooms).

MEXICAN

AZTEC, Leoforos Kifissias 267 (near the trohonomo). The first 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. 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.

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restaurants and night life

MIRAMARO, Aristotelous 5 and Syngrou (opp. Ledra Marriott Hotel). Tel 922-3290. Egyptian club with floor show. The oriental menu includes hommos, lentils, stuffed grape leaves, marinated lamb's tongues, mixed grill. Sweets: baklava and kataifi. Egyptian ouzo.
SAHARA, Possidonos 15 and Davaki, Kalamaki. Tel 983-7731. Arabic food, floor show.
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.

CYPRIOT

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. Open from 10:00 a.m. until after midnight
KIRKY, 1 Pendelis, Kefalari. Tel 808-0338. Specialties: *haloum* (fried Cypriot cheese); *seftalia* (tasty village sausage). Fireplace.
BELLA PAIS, Plastira 77 and Meletos 7, taverna/music, Nea Smyrni. Cypriot and Greek specialties, *seftalia*.

INDIAN

TAJ MAHAL, Syngrou Ave. 5. Tel 922-2278. Over 40 meat dishes and over 20 vegetable dishes. One of the specialties is lamb cooked in yogurt with herbs. Desserts include "Gulab Jaman" (moist pastry ball).

PHILIPPINE

MANILA GARDEN, Peristratou 60, Tzitzifias. Tel 942-5912. Philippine, Chinese, Japanese specialties.

SPANISH

CASA MADRID, Akti Koundourioti 4, Kastella, Piraeus. Tel. 412-3032. 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, Polyta 39, Ano Patissia. Tel 201-0592. Unusual appetizers, very tasty paella, and sangria. Specialties: Sepias con Olivas (cuttlefish with green olives), pork mandarin (baked pork filet with pineapple and orange). Spanish and Latin American music. Nightly from 8 pm. Closed Monday.

RINCÓN, Prinkippos Petros 33, Glyfada. Dishes include mushrooms vinaigrette, *asado* (barbecued pork), lasagne, *lomo* (beef tenderloin), *Milanese* (breaded beef). Cambas wine by the carafe.

SEVILLA, Theognidos 11-13 (beginning Ag. Sostis Church). Tel 932-3941. Spanish and French specialties, music and songs. Paella, Andalusian steak, little meat loaves Sevilla, sangria.

CZECHOSLOVAKIAN

SVEJK, Roybesi 8 (Neos Kosmos). Tel 901-8389. Specialties: *sbitkova*, *knedlik*, *palatzinka* etc. Closed Tuesday.

GERMAN

ALT BERLIN, Kolokotroni 35, Kefalari. Tel 808-1324. Restaurant, sweets, ice cream. Open 9 pm-2 am.
RITTENBOURG, Formionos 11, Pangrati. Tel 723-8421. Boiled and grilled sausages, pork with sauerkraut.

AUSTRIAN

VIENEZIKI GONIA, Ventouri and Ouranias 13, Hologoros. Tel 652-0275. Viennese and Greek specialties, soft music, fireplace.

CHINESE

CHANG'S HOUSE, Doiranis 15 and Athidon, Kallithea. Tel 959-5191, 959-5179. Under same management as The Chi-

na. Open daily from 12-3.30 pm and 7.30 pm-12.30 am. Closed Sun lunch.

CHINA, Efroniou 72, Ilissia (between Caravel Hotel and University Campus). Tel 723-3200. Oriental atmosphere. Daily 12-3 pm, 7.30 pm-2 am. Closed Sun lunch.

GOLDEN DRAGON, 122 Syngrou Ave. and G. Olympiou 27-29. Tel 923-2315, 923-2316. A variety of Taiwanese dishes. For reservations call 923-2315, 923-2316. Reasonable prices. Open daily for 12.30-3.30 pm and from 7.30 pm-12 am.

KOWLOON, Kyprou 78, Glyfada. Open daily 12-3 for lunch and 7-1 in the evening. Specialties include fried rice, baked duck and king shrimps.

LOON FUNG TIEN, Alkionidou 114, coastal road near EOT Beach B. Tel 895-8083. You can choose chop suey, spring rolls, Chinese noodles among other dishes. Peking duck must be ordered 24 hours in advance. Every Sunday Chinese buffet lunch at a fixed price.

PAGODA, Bousgou and 3 Leoforos Alexandras 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 chili, beef with fresh ginger root.

JAPANESE

KYOTO, Garibaldi 5 (on Philopappou Hill). Tel 923-2047. Japanese delicacies in a comfortable setting. Daily 12-3 pm and 7.30 pm-12 m. Closed Sun.

MICHIKO, Kydathinaion 27, Plaka. Tel 322-0980. A 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.

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; Ekmeke, 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 baklavadaquia with walnut and pistachio fillings. Near the President Hotel. Open daily from 8:30 am-9 pm.

COFFEE SHOPS, TEA ROOMS

AITHRON COFFEE CORNER, Atrium Shopping Center, Harilaos Trikoupi Street, between Akadimias and Panepistimiou. An uptown coffee shop/ouzerie. Fresh ingredients and quick, courteous and efficient service.

BRETANNIA, Omonia Square, open before sunrise to wee hours; fried eggs, yogurt with honey, hot milk and cognac.

DE PROFUNDIS, 1 Angelikis Mihalas 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.

ERMIS: ALL ABOUT COFFEE, Ermou 56. Sandwiches made with French bread, cakes and *mezedes*. Beverage include juices, coffees and spirits. Nice atmosphere.

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. Vassiliou, Neo Psychico. Tel 671-7461. Aromatic teas, pastries and fruit juices. Also sandwiches and crêpes. Wonderful selection of music. 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, Santarozia 8 (near Omonia Sq.) Tel 322-0118. Small and simple, at this address since 1937. Offers a limited but delicious selection of snacks that include sweet breads, fried mussels, meatballs and shrimps. Daily 11:30 am-5 pm and 7:30-11:30 pm. Closed Sun.

ORFANIDES, Panepistimiou 7, in the same block as the Grande Bretagne Hotel. Tel. 323-0184. In operation since 1916, it has long been a gathering place of lawyers, politicians and intellectuals. Open daily 8 am-3 pm and 6-11 pm. Sunday from 10:30 am-2 pm.

GENOVEFA, 17th of November Ave 71, "Vlahou" bus stop, Hologoros. Tel. 653-2613. Large selection of appetizing appetizers to accompany wine, beer or ouzo. Choose from shrimps with feta cheese, eggplant, potato salad, lamb tongue with oregano, codfish balls, fried cheese etc. Closed Sunday.

I TRIPIA VARKA, Filias ton Laon 29, Ilioupolis. Tel 970-0230. Nice variety of *mezedes* including specials like shrimp *sayanaki*, octopus done over charcoal and *suzukakia Smyrneika*. Open everyday, except Tues, from 6 pm.

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.

MONTPARNASSE, Haritos 32, Kolonaki, tel. 729-0746. Better known as Ratka's, named after the owner. A three-level bar-restaurant decorated with plants, stained-glass lamps, and a huge stuffed parrot at the bar; favorite spot for theater crowd; offers snacks, special salads, spaghetti carbonara, and omelettes for your drink-provoked appetite. Open nightly, 7 pm-2 am.

17, Voukourestiou 17 (in the arcade). Down a few steps into a cozy "all friends" atmosphere. If you've missed your date, or just want to buy an absent friend a drink, pay the bartender, sign a raincheck for the bulletin board and he or she will be treated. Open daily from 11 am-2 am.

SCORPIOS, Evrou 1 and Lampsakou, (across from the American Embassy). Tel 771-1206. Foreign and Greek music and songs. International cuisine, mostly French. Special dishes include chopped filet in cream sauce with curry, filet with bacon and Bercy sauce, salad "Scorpios" and "Imperial" salad (avocado, onion, egg, tuna with special dressing). Desserts include chocolate soufflé, baked apples "Marianne" with whipped cream and Bavarian cream pastry. Open from 9:00-2:00 pm except Sundays.

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.

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 Askliopiu St. Tel. 644-4013-4. The first Fast Food restaurant in Athens. Hamburgers, Jolly's burger, fried chicken, milk shakes. Open until 2 am.

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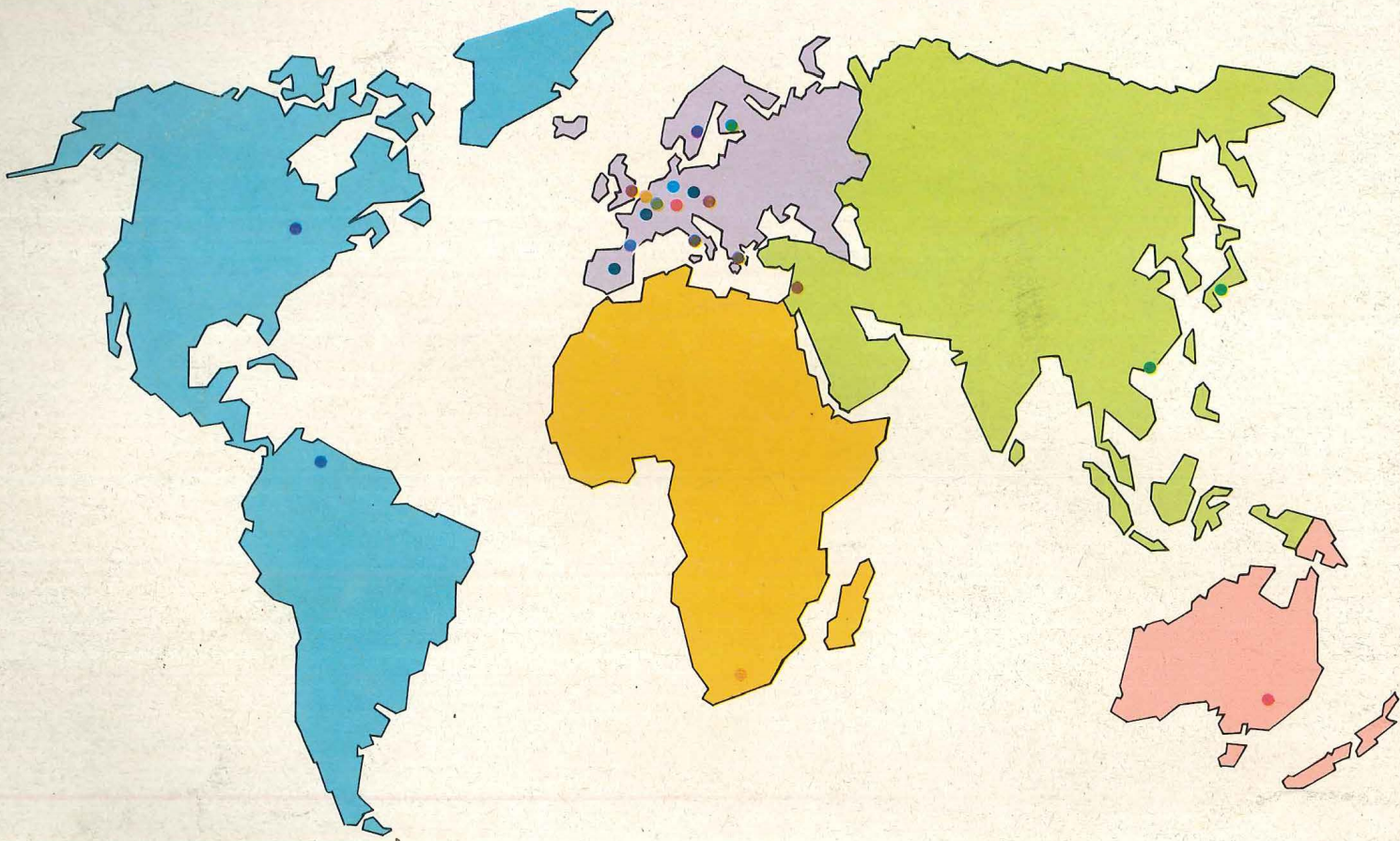
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- **Athens** 6, Lykourgou & Eolou str.
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- **Piraeus** 10, Tsamadou & Vas. Constantinou str.