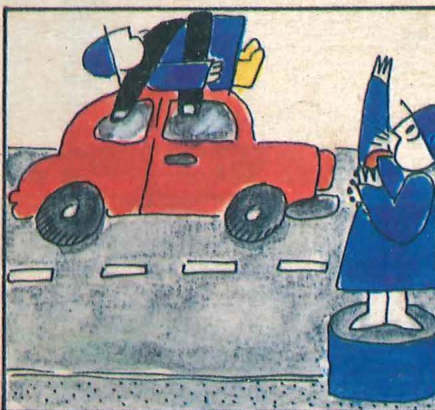
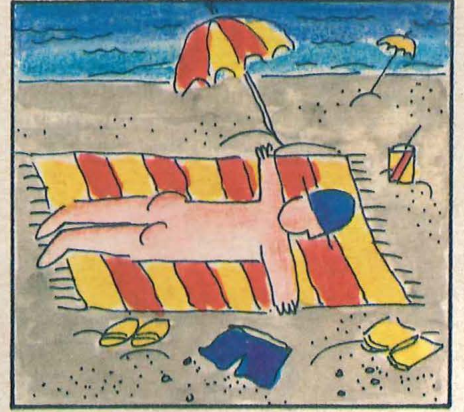
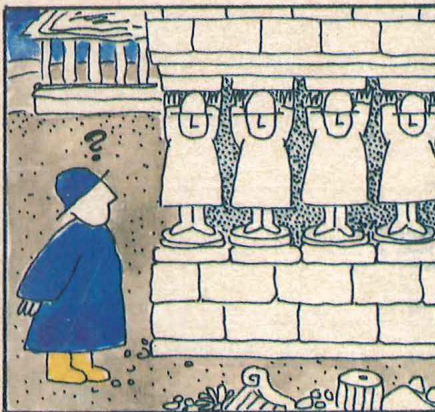
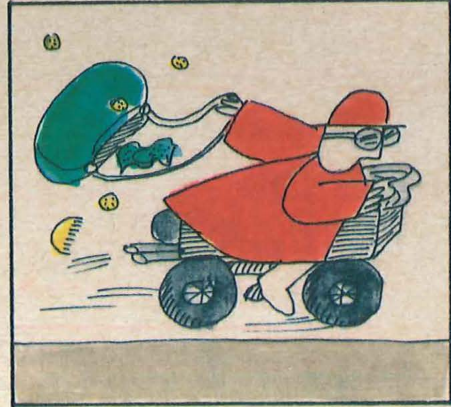
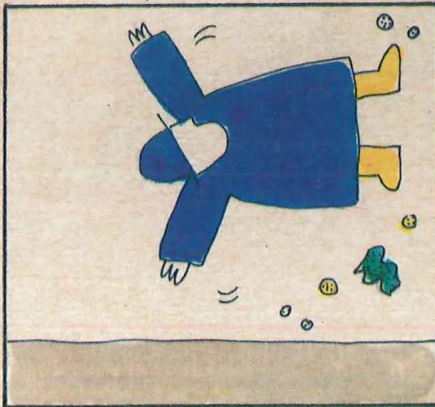


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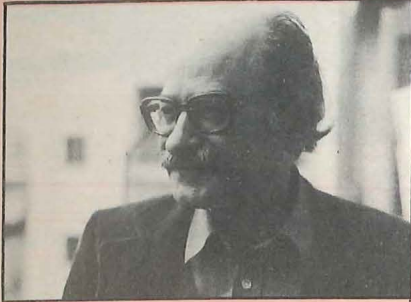
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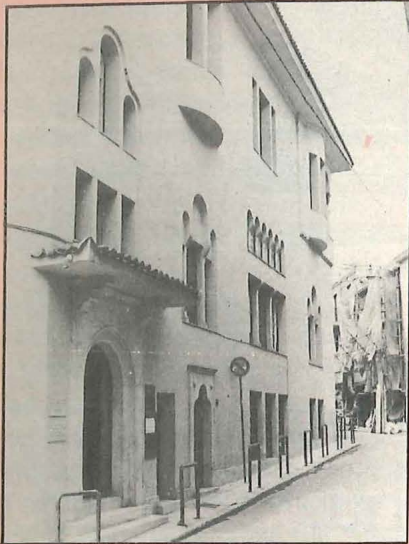


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Leonidas Kyrkos, secretary general of the Communist Party of the Interior, Greece's Eurocommunist party, talks with Richard C. Carpenter about his goals and the party's role in national politics.



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20 Angheliki Hadjimichali

Katerina Agrafioti recounts the experiences of the country's most prominent folklorist and visits her former Plaka home, site of the Center of Popular Art and Tradition.

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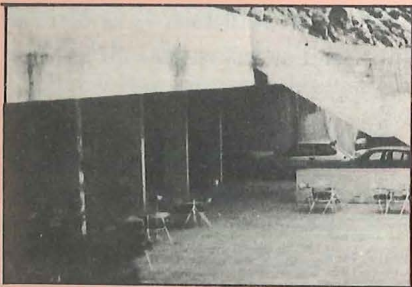
Too much sun? Perhaps you didn't know that Greece offers spectacular sightseeing under the ground, in vast caves and caverns. Join Susan Zannos on a trip to Middle Earth.

26 Unmuffling Greek tragedy

Nigel Lowry interviews director Minos Volanakis, whose theatre group performs the classics in two languages – a first for Greece.

30 For everyone, the play's the thing

Eskimos do it. The Chinese do it. And of course Greeks do it. Perform ancient tragedies, that is. Haris Livas attended two symposiums on the classics and reports that Greece can no longer claim a theatrical monopoly.



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32 The Carian and Lycian shores

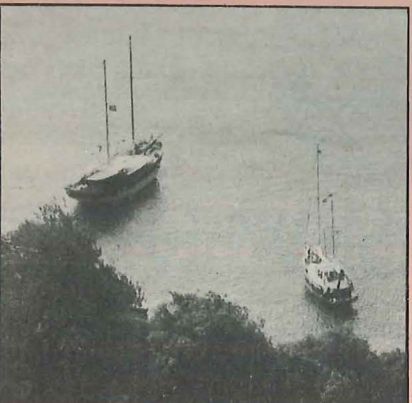
B. Samantha Stenzel visits these regions of the Turkish coast, among the most dramatic of the entire Mediterranean, and explores their very colorful past.



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42 A tradition of heavenly study

J.M. Thursby recalls the nation's long history of astronomical research and shows, in her visit to the National Observatory, that the tradition remains alive and well.



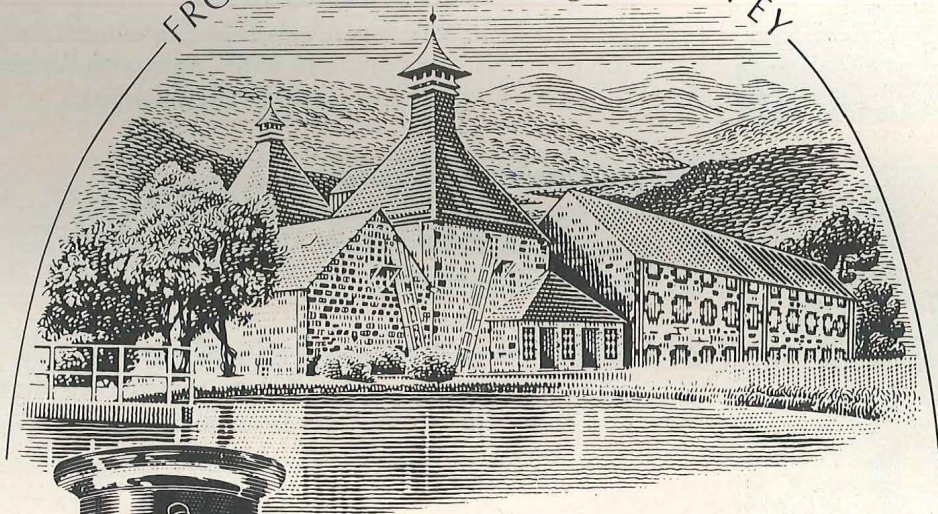
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our town

Aliki in wonderland

Nothing had been seen at Epidaurus by so many since superstar Callas sang Cherubini's *Medea* there a quarter of a century ago. The theatre, which has a capacity of a dozen West End theatres put together or five Metropolitan Opera houses and is out in the middle of nowhere, was filled to overflowing. *Toute Athènes* was present and the Peloponnesians were out in strength. Though Callas may have drawn local shepherds down from the hillside as well, that was a long time ago. Now, shepherds and shepherdesses, arriving in Hondas, think nothing of shelling out 2500 drachmas a ticket and mingling in the lower tiers with PASOK ministers who have done so much to rejuvenate the countryside with EEC money.

Yet for two previous weekends, plays had been performed to such an avalanche of empty limestone seats that there were rumors EOT might have to abandon the Epidaurus Festival altogether and turn it into a bauxite quarry. One of the reasons for this audience stay-away was the Mondiale on TV, and this may explain the stampede to Epidaurus afterwards. We live in a world devoted to super-luminaries, and international star Diego Armando Maradona was now replaced by national star Aliki Vouyouklaki.

Aliki isn't so much a performer as a cultural object of the screen and stage which, breaking into the most hallowed hall of ancient drama for the first time, turned herself into an ethnic event. Politicians, leaders of arts and literature, socialist plutocrats, jet-setters and, above all, "the people" were massed together in one mighty body social. It's on such an occasion that one is swept back into antiquity and feels the full brunt of what it was like to live in an ancient polis at the

time of some great festival.

The only thing that seemed lacking was any sense of religious cult, though Aliki is about as close as Greece can get nowadays to producing a goddess. In this age of scepticism, Aliki is a reassuringly living, throbbing thing. As close to immortal youth as one's ever likely to be, she is nowhere more properly worshipped than here at the sanctuary of Asklepios, god of homeopathy and slimnastics, for at 50-whatever, she still has the blush of youth, the figure of goddess-as-nymph, and a face as smooth as the Aegean during halcyon days.

Who is this creature and what are her attributes? She is a local deity whose sacred precincts are roughly defined by the borders of modern Greece and the transmission radius or ERT 1 and 2. Her worshippers number about 10 million and the only ritual she demands is applause. If only one among the 15,000 spectators the other night did not applaud, she would have noticed him, and already his fate will have been swift and terrible.

Within these precincts, she is as familiar, and therefore as difficult to describe vividly, as the Parthenon, which can be considered her only serious rival, though unlike the latter she is in no need of a crane to keep her joints together. To those who lie outside her cult-area - among the uninitiated, the agnostics, the barbarians - she is equally elusive and best described as a phenomenon caused by local atmospheric conditions. Comparisons are particularly clumsy when it comes to Aliki. Brigitte Bardot, Doris Day, Marilyn Monroe, Betty Grable, Rita Hayworth, like Aliki, may have achieved fame without learning how to act - may have achieved it because they *didn't* act - but otherwise there is little similarity. They aren't even Greek...

Aliki swept into the orchestra of Epidaurus in the guise of Lysistrata, the Aristophanic heroine of international peace and the women's movement, issues prominent in Greece's domestic and global affairs during these great green days. And she came on not like a mere queen, but like a queen *and* her steed, for there was a prance in her step which spelled triumph. She fairly snorted brimstone at the smell of victory.

Now, in this far from perfect world, it must be said there was a small number of embittered, twisted intellectuals in the audience who had come to see Aliki fail, who spread evil rumors that the holy stones of Epidaurus would go up in smoke; critics of unreadable journals sharpening their quills to dip into venom and expose the goddess in the nakedness of her acting skills. Then, like the legions of darkness, they were put to flight at the sound of Aliki's first cockcrow and the stones themselves (some say) were heard clapping their hands together. Poor fools! Of course, Aliki wasn't Lysistrata, any more than she was ever Queen Amalia or Mando Mavroyenous, among those strings of Greek heroines she's impersonated. She was simply Aliki herself playing *at* Lysistrata - Aliki the immortal - whom millions of Greek women would like to be and what millions of Greek men want their women to be like. Seriously? Well, maybe not exactly seriously, but not entirely unseriously, either.

Much of theatre is make-believe, and there's a metaphysical joke here (occasionally revealed by a wink) shared between Aliki and her millions of admirers. But remember, to your peril, that Aliki invented it and is sole owner of the patent. Great goddess, may you be next minister of culture!

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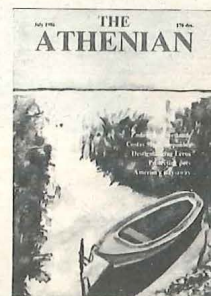
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Letters



Dear Editor:

A need certainly exists in your magazine for an article on the subject of "The first injury abroad" (July issue). But not this article. It is unhelpful, misleading, inaccurate and superficial.

A non-Greek-speaking foreigner in Athens who does not find himself surrounded by Greeks who can be helpful in English in an emergency must be mute in all languages, including sign.

Any man who asks a doctor how to take a shower without getting his forehead wet deserves the scornful non-reply he received.

As for the "helpful" bits of information:

If your hypothetical foreigner dials 166 and manages to give his address, he will in 2-3 minutes' time find an ambulance at his door (no charge), which will deliver him to the emergency hospital of the day (no charge). (What "public first aid" is meant to signify I don't know.) However, for a cut it would be a waste of ambulance service. He should get one of the English-speaking Greeks to write out for him "first aid" in Greek and show it to a taxi driver. There (no charge) he would find no need for Greek. A cut declares itself, and they get busy.

Charges are not "minimal" in outpatient clinics of public hospitals; they are non-existent except for special tests such as electro-cardiograms. Arrangements for these tests do not need to be made separately. Only private clinics such as Ygeia have fees for routine services.

If a cut cannot be stitched, how can it be sutured?

Most pharmacies give injections, as well as measuring blood pressure.

There are worse places to be sick or injured in than Greece, far worse, and far more expensive. If David Lazarus is as helpless as he makes out, perhaps he had better take the first plane home. His article is an insult to a generally helpful system of medical services.


Sincerely yours,
Grace Edwards

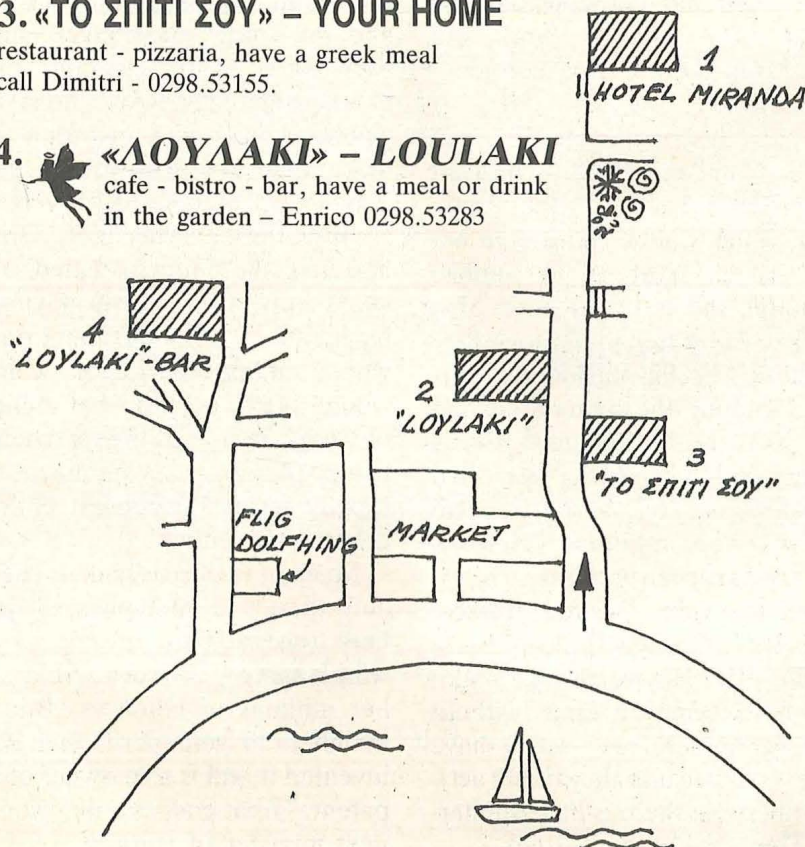
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THE ATHENIAN DIARY

by Sloane Elliott and David Lazarus

The 'Cyprus file'

The "Cyprus file" is open, but it will take more time before we know what's inside. A report had been due this month from the multi-party parliamentary committee investigating events leading up to the Turkish invasion of Cyprus in 1974. Last month, however, the committee's probe was given a six-month extension.

"It looks like it's meant to stay an issue through the summer," said one political observer, "at least through the elections in October."

PASOK pledged when it came to power in 1981 to open the Cyprus file and settle once and for all who was to blame for Turkey's continued occupation of the island. Previous governments said they were keeping the file closed for national security reasons.

What is known for sure is this: A coup engineered by the military junta then ruling Greece to overthrow Cypriot President Archbishop Makarios ended in failure. But Turkey, in the name of protecting Turkish nationals on the island, staged a massive invasion of northern Cyprus. Makarios believed the junta leaders had intended to bring about a conflict with Turkey to divert popular attention from domestic problems. But the speed and magnitude of the Turkish reaction – an invasion force eventually numbering 30,000 troops – was more than the junta had bargained for. After two days of skirmishes the military dictators called a ceasefire and delivered themselves to civilian authority.

Today, twelve years later, Turkish troops are still there and a self-proclaimed Turkish Republic of Northern Cyprus is struggling for international recognition.

Diplomats said the Cyprus file committee is attempting to lay at least partial blame for the invasion abroad – primarily on the Americans. The committee is exploring theories ranging from military incompetence to a double-dealing conspiracy between the junta leaders and the U.S. government.

The most common theory charges that the U.S. gave its tacit support for the invasion by refusing to offer assistance when alerted by Greece.

More conspiracy-minded theorists have alleged that a secret deal was worked out between the junta and then

U.S. Secretary of State Henry Kissinger. The story goes that America agreed to look the other way during the coup against Makarios and would then help ensure regional stability as Athens installed a friendlier government in Cyprus. But when the Turks invaded, the U.S. back-pedalled and held its distance.

Others believe that the speed with which the Turkish assault was unleashed implies a conspiracy between Washington and Ankara. Here the story goes that the Americans tipped off the Turks in advance of the intended coup, supposedly in return for Turkish favors down the road.

"The whole purpose of the Cyprus file is to reveal some foreign power was to blame," one diplomat said. Another noted that much of the case would be built almost entirely on personal testimonies with little documentary evidence.

Top figures in the armed forces – many having been junior officers at the time of the crisis – have been sub-

poenaed to testify in closed-door hearings. Press reports speculated that political testimonies would include former President Constantine Karamanlis, who restored the nation to democracy when the junta collapsed in the wake of the bungled coup.

Nobody is expecting a significant resurgence of anti-Americanism here, at a time when Greek-U.S. relations are their warmest in years. Diplomats say Prime Minister Papandreou is unlikely to press for any sort of American accountability for conclusions that may be drawn in the report. Rather, opening the Cyprus file now may be an attempt to placate hardliners in the government opposed to Papandreou's relatively new moderate stance concerning the U.S.

In any case, it is generally believed the overall effect of the Cyprus file probe will be positive.

"Greece loves junta-bashing and Turk-bashing," said one observer. "The Cyprus file report will provide a catharsis for all the unresolved anger that Greeks have been carrying around for the past 12 years. No matter what the committee decides it will be a relief."

Calm follows fire and brimstone

The shouting match between Greece and Turkey grew surprisingly quiet as July wore on, but it was all fire and brimstone at the beginning of the month.

At center stage was a reported shooting incident between a Turkish warship on maneuvers and a Cypriot cruise liner. Turkey denied the incident but Greek government officials branded the affair "barbarous and unacceptable". Protests were lodged with the United Nations, the European Community and the NATO alliance.

The Defense Ministry said a Turkish destroyer participating in a military exercise in the southern Aegean approached the 1,991-ton cruise ship, the City of Limassol, on the afternoon of June 30. The warship requested the City of Limassol to change course because live ammunition was being used in the vicinity.

The destroyer then fired warning shots across the ship's bow and stern, the ministry said. The salvos landed about one and a half kilometres away. According to the ship's Greek captain the City of Limassol, carrying 80 pas-

sengers, was not endangered at any time.

But a Greek government spokesman called the incident "unacceptable and unjustified". He said the ship's presence in the area "did not cause any problem to the Turkish exercise".

The Turkish Foreign Ministry said no shots had been fired and there had been no conflict. "We messaged the ship that it was very dangerous to sail in those waters and it left the area," the Turkish statement said, adding that the allegation was another example of what it called "Greece's tension policy".

The ship incident followed on the heels of Prime Minister Papandreou's return from an EEC summit meeting at the Hague, where he said he lobbied support in matters relating to Greek-Turkish relations and Cyprus.

Papandreou said his EEC partners "carefully listened to" and "fully understood" his presentation of Greece's perception of Turkish hostilities, "and I have every reason to believe that we shall have the support of Western Europe".

European Commission President



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THE ATHENIAN

Jacques Delors told a press conference after the meeting that "all who expressed views shared Greece's concern".

Papandreou's performance at the summit was marked by an unusually moderate tone and a departure from the often harsh rhetoric of previous international appearances. Diplomats here said the prime minister may be finding it more effective to toe a softer line if Greece is to be successful in its current bid to block the EEC from normalizing relations with Ankara.

Papandreou, who said during both the 1981 and '85 general elections that he would remove Greece from the European Community and NATO alliance, seemed to be acting more the team player. He told the Hague summit that an increase in Greek-Turkish hostilities "would dissolve the cohesion of the EEC and NATO".

In Cyprus, meanwhile, protests greeted Turkish Premier Turgut Ozal as he made his controversial visit to the self-proclaimed Turkish Republic of Northern Cyprus.

And when he left, Turkish Cypriot leader Rauf Denktash promptly slammed shut the border with Greek Cyprus in a play for international recognition of his mini-state's sovereignty. The move isolated U.N. peacekeeping troops on the northern side and cut off communication with Greek Cypriots living above the "green line" separating the two communities.

Denktash reopened the border about a week later saying the closure showed the world that Turkish Cyprus has achieved a new sense of international identity. As it stands, however, the Turkish Republic of Northern Cyprus is still recognized only by Turkey.

Calls for justice

Greece and Cyprus marked the 12th anniversary last month of the attempted coup and Turkish invasion of the island with calls for justice and praise for Greeks and Cypriots living abroad as "valuable allies".

The ruling PASOK Party pledged to find and punish "those responsible for the greatest betrayal in our modern history". It said "the foreign-motivated Athens junta, by trying to export tyranny to Cyprus, had given Turkish expansionism the opportunity to implement its threats".

But through international unity, the PASOK statement said, "we are certain that we will achieve final vindication".



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Cypriot President Spyros Kyprianou called Turkey's invasion and continued presence "a crime of international scale".

In a message to Cypriots abroad, Kyprianou promised that his government will never be "Turkey's accomplice in the realization of its designs against Cyprus. We do not have the right to betray the past and future of our country".

The self-proclaimed Turkish Republic of Northern Cyprus is recognized internationally only by the Turks.

"In our fight for survival," Kyprianou said, "we have you, the Cypriots living abroad, as valuable allies. With the support of Greece and Greeks throughout the world we will continue ... in the struggle for the salvation of our tortured land and the rights of our sorely tried people".

Libyans leave

The Libyans said they did it on their own. Greece said they did it on their own. But most observers were somewhat skeptical.

A Greek government spokesman was the first to break the news: the Libyan mission here would be reducing its diplomatic staff by between 15 and 20 people. He said the decision had been made solely by the Libyans and was not connected to steps taken against Libya by the European Community and United States.

The spokesman said there had been talks between the Foreign Ministry and Libyan mission on such a reduction, but he was unaware of any agreement reached beforehand with Tripoli.

A Libyan announcement the next day sharply denied that Greece had requested the diplomatic reduction. "The only source to take such decisions are the basic People's Congresses ruling the Arab Libyan Jamahiriya," the announcement said. It added that Libya maintained "friendly and prominent relations with the Greek people".

Perhaps too prominent. Athens has had more Libyan diplomats - as many as 50 - than any other European country since the EEC acted against Libya in May. Greece had maintained that American proof of alleged Libyan complicity in terrorist acts was inconclusive.

But diplomats said the government was growing anxious to see a reduction in Libya's presence as part of a fresh drive for EEC unity, especially if Greece is to block a warming of EEC-Turkish relations.

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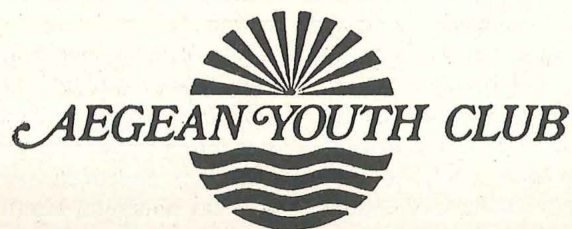


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Keeley under fire

American Ambassador Robert Keeley was criticized by Greek officials last year for statements made at his Senate confirmation hearing. Last month he again found himself in hot water for an interview given to a leading Greek newspaper.

The government found it necessary to issue a late-night statement countering opposition party charges that Keeley was intervening in Greece's internal affairs.

The Greek Communist Party called Keeley's remarks in the afternoon daily *Eleftherotypia* a "flagrant intervention" and said his words were "incompatible with his presence in Greece". The communists charged that Keeley spoke as if Greece was a U.S. colony.

The conservative New Democracy Party also called for Keeley to clarify statements regarding Greek dependence on the U.S. for economic aid.

The government later issued an announcement defending itself and the

U.S. envoy, saying Greece was following "a course based on a multi-dimensional foreign policy" and was acting in the country's national interests.

Referring to the Communist Party charges, the government statement said Keeley was expressing personal views "which under no circumstances amounted to intervention in domestic matters".

Keeley had touched on a wide range of topics in the interview, including U.S.-Greek relations, the American military bases here, the Cyprus problem, the fallen junta and Greece's relations with Turkey.

He had been asked specifically to comment on statements made prior to his posting that America and Greece had a "patron-client relationship".

Keeley told the newspaper that bilateral relations were now more balanced. "I do not think that a relationship on an equal basis can exist if one country depends on the other for aid," he said, "and this case does not apply now."

Visitor from China

Chinese Premier Zhao Ziyang paid a brief visit here last month, returning a trip to China in April by Prime Minister Papandreou.

Papandreou told reporters that Ziyang's visit was "most important" and that "Greek-Chinese friendship will be very productive in many sectors". He did not elaborate.

There had been speculation that Greece and China were keen to cultivate defense industry contacts. Officials on both sides emphasized a desire for increased economic relations and bilateral trade.

But in the end the only tangible result of Ziyang's visit was an agreement to establish an interministerial committee to coordinate "implementation of decisions taken for cooperation in various sectors".

Ziyang spiced up the otherwise routine ceremonial procedures by announcing at a state dinner that terrorism should not be used as a pretext for attacking a nation's territorial integrity - an apparent criticism of the American raid on Libya. "We are against every form of terrorism and the use of violence as a means of political struggle," the Chinese premier said.

Papandreou briefed Ziyang on Mediterranean issues, particularly Greek-Turkish relations and the Cyp-

rus situation. While Ziyang reportedly commented that he was in favor of United Nations efforts to resolve the Cyprus dispute, diplomats believed China would maintain its distance from the ongoing tension between feuding NATO members Greece and Turkey. China supports a strong NATO alliance to maintain pressure on the Soviets.

On the economic front, Papandreou called for overcoming "objective conditions" in seeking "common ground for cooperation".

Ziyang ended his visit with a two-day stay on Crete, where he visited the ancient palace at Knossos. Quoting a Chinese proverb, he commented that "it is better to see something once than to hear about it one hundred times".

Tourism up, sort of

Good news and bad news on the tourism front. The good news: tourism was up between January and May. The bad news: as expected, the Americans are staying home.

According to the National Tourist Organization, Greece saw a 4.1 percent increase in foreign visitors arriving during the first half of the year. Nearly 2 million tourists are said to have come during this period, as compared to 1.7 million for the same time last year.

Britons were heading the list (339,951), followed by West Germans (314,150), Yugoslavs (148,252), French

(121,068) and Dutch (80,822).

Where were the Americans? At home, says National Economy Undersecretary Panayiotis Roumeliotis. He announced last month that half of all Americans who had planned to visit this summer have postponed their trips. Overall, he said, the number of Americans visiting this year is down by as much as 60 percent.

Roumeliotis said fear of terrorism is not the only culprit in keeping U.S. tourists away but also the American government, which is making "efforts" to keep its countrymen at home. He said an estimated 93 million Americans will spend some \$280 billion within the U.S. this summer.

But there's a bright side: travel agents say the American stay-away has resulted in cheaper hotel rates for others.

Help for hostages

The sister of an American hostage in Lebanon arrived here last month at the invitation of Margaret Papandreou and bumped into someone at the airport: Nobel Peace Prize winner Mother Teresa, who was coming to Athens to inaugurate a home for the destitute.

Peggy Say, sister of abducted journalist Terry Anderson, said Mother Teresa told her she would do what she could to help seek Anderson's release. She also said she would pray for the release of all hostages in Lebanon.

Say had come for talks with Mrs Papandreou, wife of the prime minister, who recently returned from a meeting in Damascus with Syrian President Hafez Al Assad. Mrs Papandreou said Assad had promised to work with the Greek government in gaining freedom for the hostages.

Say told reporters she had brought letters from the families of all the American hostages "expressing their appreciation" for Mrs Papandreou's efforts.

She also said she was carrying letters to the captors of American William Buckley from his family and Briton Alec Collett from his American wife. In the letters, according to Say, the family members are requesting the captors to allow their loved ones to communicate with them, if still alive.

"I am hoping to get some guidance from Mrs Papandreou as to the best way to get in touch with somebody who would deliver the letters for me," Say said.

THE ATHENIAN

In Brief

The **Kyrenia 2** was one of the shorter of the tall ships to assemble for the centennial celebrations of the Statue of Liberty on July 4. Launched a year ago at Perama, Kyrenia 2 is a 20-metre replica of a 4th century B.C. wreck found off the north coast of Cyprus in 1967.

Painter **Nikos Hadzikyriakos-Ghikas**, who recently gave a large number of paintings to the National Gallery and will have a room there named after him, is donating his townhouse on Kriezou Street to the Benaki Museum.

As the walls surrounding the **Makriyiannis Barracks** were coming down last month to make way for a park around a new Acropolis museum, walls were rising before the U.S. ambassador's residence. The decision came from Washington which is taking further measures to protect American diplomats abroad.

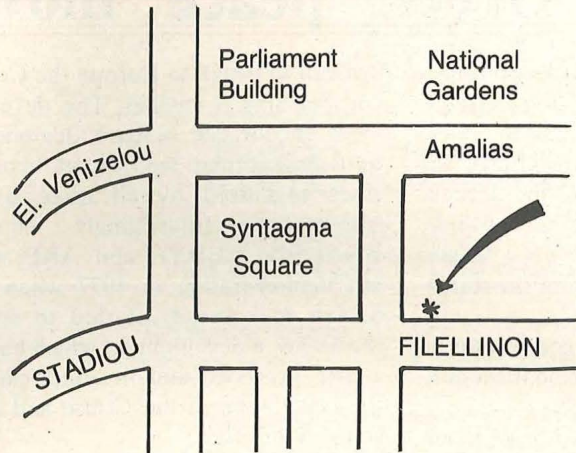
The **Guardian** has joined members of the Labor Party and university groups in calling for the return of the Elgin Marbles. There is a movement afoot to achieve this goal during the bicentennial year of Lord Byron's birth (1988).

Public benefactor **Lambros Eftaxias** is presenting his important collection of ancient bronzes to the Nikos Goulandris Museum of Cycladic Art. Eftaxias was among the private donors to contribute to the Friends of Music's unfinished concrete bulk standing next to the U.S. Embassy. Long delayed, funds from the public sector have now been promised by Culture Minister Mercouri.

By intervention of the public prosecutor, the first broadcast of **Channel 15, Free Radio** was cut off less than an hour after it began on June 30. The station, formed by 33 journalists, professors, artists and intellectuals, takes its name from Article 15 of the 1975 Constitution which excludes radio, television and other electronic media from the liberal provisions protecting the free press. The "33" claim that the article is "unconstitutional" because it violates basic rights guaranteed by the European Convention of Human Rights, to which Greece is a signatory, as well as to a similar U.N. declaration of free access to information.

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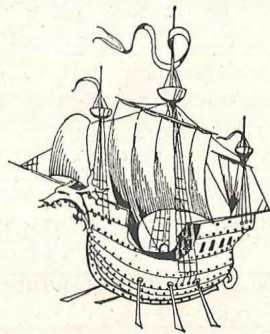
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by John C. Loulis

Greek peace movements

The recent Chernobyl disaster has brought the existing four Greek peace movements further into the public's attention. By their reactions, or even their non-reactions, the Greek peace movements have projected their political-ideological "profile" which also reflects to a great extent the status of current Greek politics.

But what are these peace movements and where do their political and ideological affiliations lie?

KEADEA (Movement for National Independence, International Peace and Disarmament) is a pro-government movement essentially under the total party control of PASOK. Its president, Mr Markopoulos, is a PASOK parliamentarian and all of KEADEA's executive committee members belong to PASOK. The main function of KEADEA is to provide a convenient forum for the prime minister's "peace profile", supporting and projecting his various "peace initiatives".

EEDYE (Greek Committee for International Detente and Peace) is in theory "independent" but in reality under the total control of the Greek Communist Party (KKE). EEDYE never criticizes the USSR and in effect does its best to propagate whatever "peace initiatives" emanate from the Kremlin.

KIPAEA (Movement for Multilateral Disarmament, Freedom and Security), though closer to the conservative New Democracy Party, is not dominated by it. In effect the KIPAEA executive committee, presided over by ND Member of Parliament Andreas Andrianopoulos, includes Democratic Renewal members and also independent libertarian intellectuals who are quite critical of ND policies.

AKE (Independent Movement for Peace) also is not dominated by a single party. Though it is closer to the KKE Interior (i.e. the Eurocommunists), it includes within its leadership various influences from what is known as the "innovative left". Its president briefly headed the governing board of ERT 1 and resigned following government interventions in the networks.

The three leftist peace movements became very active when NATO adopted its "dual track" position and

decided to install in Europe the Cruise and Pershing II missiles. This development encouraged massive demonstrations against their deployment, in many cases organized by all three peace movements. Interestingly enough KEADEA, EEDYE and AKE were not demonstrating in 1977 when the Soviets had already started to install the SS20s, a development which had of course preceded and in effect caused the installation of the Cruise and Pershing II missiles.

This blatantly double-standard approach was in effect the cause of the formation of KIPAEA in 1984, which openly accused the three leftist peace movements of distinguishing between "good" and "bad" missiles. KIPAEA representatives pressed this accusation unflinchingly in three TV debates with representatives of the other peace movements. Interestingly enough, the appearance of KIPAEA did not only succeed in challenging the left's monopoly of the concept of peace, but also – together with other factors – gradually forced the three leftist movements to diversify more clearly between each other their positions.

Thus, gradually both KEADEA and AKE started mentioning the SS20s, with the latter, at times, being even critical of the USSR. KEADEA, which initially was openly pro-Soviet, toned down its pro-Soviet bias, as PASOK and Mr Papandreou started moving away from anti-Westernism, though the organization, at least at its leadership level, has always been careful to appease the USSR. However, with KIPAEA's appearance a cosy alliance between EEDYE, KEADEA and AKE – with the former usually setting the overall tone – became more and more difficult.

This "alliance" becomes clear from one noteworthy incident: following the U.S. bases agreement there was a large peace rally organized by the three leftist peace movements, and EEDYE succeeded in banning from the rally's common slogans any reference to the SS20s, by "conceding" to KEADEA that it would drop the slogans against the presence of the U.S. bases. With KEADEA having entered the "bargain", AKE, which insisted on men-

tioning the SS20s, was isolated and forced to give in. Thus EEDYE succeeded in "shielding" the USSR from any criticism.

But KIPAEA brought another interesting dimension into the "peace debate", that of human rights, claiming that freedom is the precondition for peace. Totalitarian states therefore represent the biggest threat to peace. ("There can be no peace without freedom" is KIPAEA's main slogan). Following such an approach, KIPAEA has been able to argue that EEDYE and KEADEA above all are totally insensitive to the violation of human rights and to the use of violence by regimes, at least within their own borders, if not outside them.

Whenever peace conferences are held in Greece, usually organized by KEADEA with the close cooperation of EEDYE, KIPAEA has also raised the issue of repression of the true "peaceniks" of the Eastern bloc, and has also questioned why KEADEA insists on inviting the official communist peace movements, which of course hardly question the militaristic policies of their countries' regimes. This argument, interestingly enough, is being gradually endorsed by AKE, which is recently also speaking – though hesitantly – on the linkage between peace and human rights.

Along these lines KIPAEA this year organized an impressive international conference on the plight of Afghanistan, a case, as it argued, where one witnesses both the violation of a country's territorial integrity and its people's individual rights by a totalitarian invader.

But let us now come to the Chernobyl disaster, a case which served to diversify even further the reactions of the Greek peace movements, indicating at the same time that the EEDYE, KEADEA, AKE "block" is dead and buried.

Thus AKE, together with various leftist groups, organized a rally, criticizing the USSR's handling of the disaster. (Another rally was organized by KIPAEA together with independent environmentalists.) KEADEA chose to remain utterly silent, claiming that it

felt it had little to say on a "nuclear accident". This provoked the cutting remark "that KEADEA obviously feels that accidental radioactivity has different effects than a non-accidental one!" It's hardly a surprise that EEDYE in the end simply endorsed the Soviet ambassador to Greece's view that Greeks are more threatened by U.S. bases than by the Chernobyl radioactivity.

All the above point to a series of broader observations. Those peace movements which have maintained some independence from political parties, like AKE and KIPAEA, have been able, whatever their differing ideologies, to respond to various events without inhibitions and restraints that party expediency might impose on them.

On the other hand, KEADEA and EEDYE have reacted to all events on the basis of the respective expediency imposed on them by PASOK and the KKE. Urged by the governing party, KEADEA has pursued a policy of not offending the USSR at all costs, even to the extent of remaining mute after the Chernobyl disaster and the USSR's preposterous behavior. If anything, it is in regards to the concept of "peace" that PASOK still maintains some of its worn-out leftist rhetoric, long abandoned in domestic affairs, and even in relation to the EEC and NATO. On the other hand, being under the control of the KKE, EEDYE merely parrots the Kremlin's slogans.

The appearance of KIPAEA, as an alternative voice to that of the left, has forced a pronounced diversification within the leftist peace movements. Monopolies of any kind kill pluralism. Consequently what has been needed within the peace movement in Greece is competition. This has caused a feeling among open-minded leftists that they come up with less dogmatic views vis-a-vis open-minded rightists. It is this, in effect, which has forced AKE to adopt a new profile.

At a time when polarization is prevalent, of course, peace movements like KIPAEA and AKE will have to resist all sorts of pressures to preserve their independent voices and maintain their distance from the parties closer to them. As for KEADEA, it will carefully adapt to the government's wishes and EEDYE will keep on endorsing Mr Gorbachev's monthly "peace" proposals. As for the fragmented Greek peace movement in general, it will continue to reflect the pathology of Greek political life.

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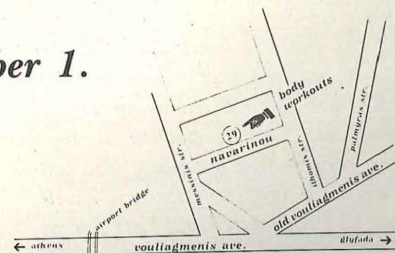
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An open-minded communist

A talk with Leonidas Kyrkos, secretary general of Greece's 'other' communist party

by Richard C. Carpenter

Leonidas M. Kyrkos was born in October 1924 at Heraklion, Crete. Though he studied medicine, he never obtained a diploma due to repeated expulsions. While at college he took part in the students' movement of the National Resistance, becoming a secretary of the students' Uniform Political Organization of Youth (EPON). In 1943, at age 19, he joined the Greek Communist Party.

During Greece's civil war (1946-49), Kyrkos was arrested and condemned to death. Though the sentence was later commuted to life, he remained imprisoned for 5 1/2 years. Following his release by special pardon in 1953 he engaged in journalism, serving as director of the newspaper *Avghi* from 1958-61.

In 1961, Kyrkos was first elected to the Greek parliament on the ticket of a short-lived leftist coalition known as the Pan-Democratic Agrarian Front of Greece (PAME). He later became an administrative council member of the United Democratic Left (EDA), which then functioned as the legal expression of leftist and outlawed communist movements. In the 1963 and 1964 general elections, he was returned to parliament under the EDA banner.

During the military coup of 1967, Kyrkos was among those apprehended in the initial mass arrests. Though imprisoned for five years and later exiled, he actively participated in clandestine resistance against the dictatorship.

In early 1968, intensified internal disputes split the Greek Communist Party into two main camps: the pro-Soviet, hard-line "exterior group" (KKE) and the more moderate, Eurocommunist "interior group" (KKE-Int). Rejecting the rigid dogmatism espoused by the KKE, Kyrkos aligned himself with KKE-Int, which had closer historical links with EDA.

With the first elections after the restoration of parliamentary democracy in 1974, Kyrkos was elected as an MP of KKE-Int. He was re-elected in 1977 when he represented the party in a left-wing electoral coalition known as the Alliance of Progressive and Left Forces.

In 1981 he was elected as the KKE-Int candidate to the European Parlia-

ment. He was re-elected as a Euro-MP in 1984, but resigned from that seat in mid-January 1985 to become president of KKE-Int and head the party's slate for the general elections of June 1985 – runoffs that returned him to the Greek parliament.

Since 1974, Kyrkos has served as a member of the Central Committee and Executive Office of KKE-Int. He was elected secretary general of the party at its fourth congress in May 1986. At that congress, the party voted to dissolve itself in 1987 and found a new political organization under a new (but still undetermined) name in an effort to attract broader support.

He is known for an unparalleled oratorical style: witnessing Kyrkos at the podium is to observe a skilled dramatist blending charismatic sincerity and political ideology with a verve often approaching revival meeting evangelism. And, to be sure, his talents are admired and envied by his opponents: More than a few right-wing politicians privately remark that they wish Kyrkos had changed sides long ago.

More important, however, is an asset easily overlooked because of its conspicuousity: Kyrkos believes what he says and says what he believes.

In the following interview with The Athenian, Greece's quintessential Eurocommunist discusses his interpretations of "renovation communism", some views on the Greek political scene and his vision of a rejuvenated and united leftist movement in Greece.

Q: In recent years West European communist parties have, in general, been on the decline. But here in Greece there still thrives not only your own party of the Eurocommunist variant, the KKE-Int, but also the pro-Soviet KKE, which remains the larger of the two. How would you account for the peculiarities of this phenomenon?

A: As this is a complex phenomenon, an in-depth examination would, accordingly, require much more time than we have at our disposal. Nevertheless, allow me to highlight some important elements.

First, as Greece is one of the less developed countries in Europe, social

antagonisms remain quite acute. Second, "democracy" in this country has been the interval between totalitarian systems – i.e. dictatorships, civil war and so forth. Hence, what is known as "civil society" had no time to mature. Third, the political culture, therefore, was one-sided – especially in that leftist ideas were banned in one way or another. Banning these leftist concepts means not only that they were not put to an open discussion, but also that they tended to "attract" as being something not quite legal.

In addition, there was no socialist background, since socialist ideas were linked from the very first moment with communist interpretations. Moreover, there is the element that Greek society has seen no real trend of anti-Sovietism. On the contrary, there is a pro-Russian sentiment because of historical reasons – but here I'm speaking mainly of the subconscious aspect.

Now, there was a time when we all worked together in what was then a unified Communist Party. But when we split in 1968, we (the KKE-Int) were confronted with the question of legitimacy. Although it was not true, we were accused of being responsible for the schism. Therefore, the argument of legitimacy worked for the others (the KKE).

We also proposed new concepts that the leftist culture could not easily accept. When we were united, we all worked together to promote a culture based on pro-Sovietism. But when we turned and became critical of that, we naturally came to a confrontation with the very things we had supported up to that point.

In working against the American domination of Greece, we opposed its policies. But to the subconscious of the large masses, this meant that if we were against one of the superpowers we ought to be with the other. Therefore, we continued to indirectly reproduce this pro-Soviet sentiment in spite of our criticisms of the Soviets.

There are, of course, other aspects in addition to those of a political and psychological character. The other Communist Party had abundant means – though I won't speak of the sources –

which we did not have. They received unlimited political and moral support from the Soviet Communist Party and from all the communist parties that were linked to the Soviet Union.

Our party maintained friendly but neutral enough relations with some other parties – either they wanted to share in our opinions, or we shared their own, or both – but they didn't want to break their relations with the Soviet Union because of our case. This meant we were completely alone, fighting desperately for ourselves, struggling to cultivate new ideas and to form a new political conscience – all without means or support. That's why the other Communist Party gained from the very first moment.

Q: Elsewhere in Western Europe, the decline of communist parties has doubtless been influenced by changes in the economic and political climates. But many analysts would argue that perhaps the most significant changes have occurred in the climate of opinion, especially in terms of disenchantment with Marxist-Leninist ideology. What are your views on this intellectual disenchantment?

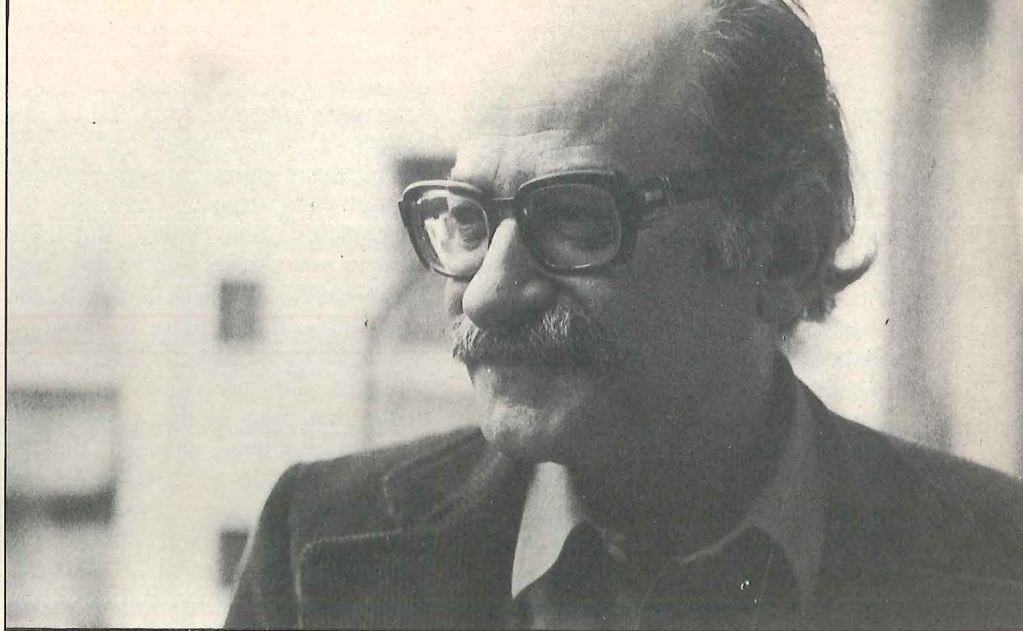
A: We must come to understand our era in a different way. Marxist analysis was based on the class struggle. We accept that concept. After all, the class struggle existed before Marx and continues to exist long after Marx. And it wasn't an original Marxist idea anyway, for pre-Marxist thinkers had raised the question.

The strategy of Lenin's trend in Marxism was based on the predominance of the dictatorship of the proletariat. This meant that power was gained via an armed uprising of the broad masses, and that power was kept and maintained by exercising a proletarian dictatorship in place of the bourgeois dictatorship.

In this doctrinal framework, war was inevitable because of the contradictions between imperial powers. So through this war, and changing this war to a civil war, power would be seized by a massive uprising. And this was applied. The theory gained proof that it was not simply an abstract opinion in the October Revolution of 1917.

Admittedly, Lenin was a great strategist and a great thinker, of another time. But times have changed since then. For today we are living in an era of social, national, scientific and technological revolutions. One of these is a revolution in the means of warfare: the revolution of nuclear weapons.

If we continue to reason with the



Leonidas Kyrkos

terms of the inevitable war, waiting to change the conflict in Europe to a civil war, that means we would transfer our level of hope to paradise or hell. Because after the new war each of us will go to either paradise or hell, for there will be no humanity.

But we prefer the continuance of humanity and to deal in present day terms and realities. Therefore, as the Leninist strategy concerning Europe has no valid and objective conditions to justify its existence, we must abandon it.

We must accept that we live in a world where, for the moment, there are two superpowers, and that in the next decades there will be three. As Helmut Schmidt observed, there are presently five or six major common markets, and the problem is whether they can work together in the framework of a global economy. The time is long past when one could speak and reason with the understandings current in the early decades of this century. That is why we want to reason as Marxists facing the new problem in the terms of our time.

Q: But has this been accepted here yet and begun to gain ground? Or do you find a rigidity of mindset, a clinging to past theories as static and ever-valid?

A: I'm not sure the people have begun to understand. I'm really not sure. But I am certain they *will* begin to understand.

Still, I must observe here that many of these ideas – which we were supporting years ago – are now gaining a far greater acceptance. They are being accepted not only by other analysts but by other parties as well. It has been a process of gradual absorption, but absorption nonetheless.

Q: Let's turn to a persistent problem: the purported climate of anti-American sentiment in Greece. What are your views on this?

A: Well, I believe we should approach the subject from a different angle – namely, who nourishes this anti-Americanism? Some would automatically say it is the communists. That's stupid. I would say it is the Americans. That's correct. But to understand why you must analyze it.

Consider this: My father was pro-American and my cultural upbringing was completely open. In fact, one of my heroes was Abraham Lincoln. Not only do I have two biographies of Lincoln in my library, but I continue to speak in his name at my communist rallies. How? I use his famous phrase "a government of the people, by the people, for the people." For this sums up a sentiment I hold dear. Nevertheless, I became what some would term anti-American.

Why? Because during the Greek civil war we fought against the American General James Van Fleet (under whose command American advisors assisted the National Army in combatting the communist guerrilla forces). Then there came the famous Truman Doctrine. Harry Truman may be a great figure for the Americans, but for Greece Truman gave the worst possible image of what was called at the time "the American humanitarian and idealistic approach" to the problems.

It is very clear that up to a certain moment the official policy of the United States did not cover Churchill's policy towards Greece. It was a terrible mistake that American policy became committed to the remnants of British policy in Greece. Since then, the United States has made one mistake after another.

Not so very long ago, our own prime minister, Andreas Papandreou, who once had American citizenship, gave a graphic example of what American domination in Greece meant. When his

father was minister of coordination his signature had no value unless counter-signed by an American official.

Then came the terrible things of the military junta and the tragedy in Cyprus. It is here that one can discover the roots of this anti-Americanism.

The Americans must question whether they prefer to have their military bases on hostile ground or to have a friendly people without the bases. That's one side of the question. To the other side, we hear the argument that as there are spheres of influence in Greece, the United States, being one of the two superpowers, is obliged to exercise a certain policy. Right. That's for them. But for me, as a Greek, there is another viewpoint, another perspective. And for our people, we will see things from our own viewpoint.

But what is this viewpoint? To get rid of the Americans? How? Well, you must understand that when I say here "the Americans" I mean American policy vis-a-vis Greece. That's very clear. Because with the people we have extremely friendly relations. One can observe how friendly the Greeks are with the Americans just by walking around in the streets of Athens. The American citizens, yes. But not the American policy.

And I come once again to my question: Who is nourishing this climate of anti-Americanism in Greece? You must think about it.

We (the KKE-Int) don't share in it because we know that we must deal with a superpower and we must be very careful. Once, while in Crete, I put it this way: Be careful, for the U.S. military bases are not like herbs that can be easily plucked from the ground. The United States attaches a great importance to the bases. So, if we want to get rid of the bases, we must convince the Americans that the loss they incur by continuing to have the bases implanted in Greece is far greater than the cost of the bases. No one paid heed then. No one. But now we'll see, because in the next months the subject of the bases will be raised again.

Q: On the domestic political scene, how would you evaluate the Papandreou administration so far?

A: Generally speaking, our stand is negative with regard to the results of Papandreou's governing. After all, what has been the striking characteristic of this government? A tremendous gap between words and deeds. He promised everything to everybody, although it was impossible to keep all those promises. It's like Hans Christian

Andersen's famous fairy tale, *The Emperor's New Clothes*. All of the courtiers and ministers were busying themselves by feigning admiration for the emperor's new clothes. But there were no new clothes and he was completely naked. And here it's exactly the same today: the emperor is naked.

Still, let's not be overly severe in our criticisms. They tried to do something. In the first years of this government, the political climate changed. But the best of the results were weak. An end was brought to the residual climatic effects of the civil war through the recognition of the National Resistance. To be honest, this had started in the second period of the Karamanlis government. But Papandreou completed it.

When George Rallis was prime minister, I once asked him why he didn't recognize the National Resistance. It would have been quite significant if he had, and truly symbolic – not simply as a gesture, but also because of who his father was. Rallis is an honest man, a conservative, but honest – and he told me frankly, "I would like to do it. But can you imagine what my supporters would then do against me?" He didn't dare.

By officially recognizing the National Resistance, Andreas brought an end to institutionalized bitterness that lingered from the civil war period. By abolishing laws that remained from that period, the last remnants of the police state disappeared. It was good, but it

Who nourishes anti-Americanism? I say it's the Americans

was not enough.

I think the Papandreou government's biggest faults are in the realm of what we call new relations between state and citizen – a major chapter of which is the enlargement of civil liberties, and primarily the right to be informed.

In this sense, if we speak of the policy on the mass media, it is a continuation of past policy. Not that nothing has changed. No. But what causes great concern is the government's absolute propaganda, wherein mass media access is denied to the other political parties and social organizations. This one-sidedness in the mass media means the citizen is misinformed, dis-informed. It's a manner of brainwashing by persistent indoctrination. To then ask, "Why doesn't the government

allow this access?" well, that's a big question. You see, to do otherwise requires democratic methodology, and they are against that. They speak frequently about democratization, but they prefer the citizen to remain in the corner. That's why we accuse them for this lack of democratization. The central point of this is citizen participation. And without this, nothing can be done in an underdeveloped or less-developed country such as ours.

The problem isn't the same, say, in the United States. There, if you don't want to listen to Reagan you can choose from numerous other channels offering privately owned and operated, or even network broadcasting. Here it's a two-channel state monopoly.

Q: Have the opposition parties performed well in providing a political spectrum? For example, do you believe their credibility ratings have improved in the average citizen's view?

A: Concerning the New Democracy Party ... well, it has its own set of problems. For one thing, whether they like it or not, they have a major difficulty in terms of leadership credibility. Thus, factional fights and centrifugal movements have resulted. All of this deprives them of the public's belief that they can really accomplish something. In the political battles waged near the last decade of our century, they still fight with weapons and tactics from the preceding century. They have no new ideas, no new approaches to the problems of our time. Certainly, it's nice that each one of them has a personal computer. But can that personal computer generate new ideas? And their leading, dominant class is occupied with ensuring the maintenance of its own privileged status. They cannot produce any new ideas, and in fact they reject all those who could truly lead that party forward instead of continually backwards.

Then there's Costas Stephanopoulos and his Democratic Renewal Party. He's an honest man. That's unquestionable. He is the personification if not the incarnation of those qualities demanded in a bourgeois conservative leader. He's a good father and a fine, upstanding, church-going family man. He rejects the rhetoric of sloganeering and the violence of harsh attacks that are so common in our time. He never mingles personal problems with his criticisms of other parties. But despite all of these positive things, or perhaps precisely because of them, I don't think he will succeed. Why? Because the average Greek voter wants, first, something for which he can become fanatic-

al. It's a very complex matter, but as we are a Mediterranean people – just as ready to shout “long live” as “down with” – we tend to be just as fanatical about politics as we are about football. And I just don't think he can stimulate that need.

Concerning the other opposition parties, there are principally two. That is, the two Communist Parties. One of them (the KKE) is well-organized, highly disciplined, but not well-adapted to the needs of our society or our time. It appears as though it belongs to a bygone epoch. Nevertheless, it is deeply rooted among the working people and has an effective apparatus at the professional level. So it plays an important role. And because of its high level of discipline, it can change its attitudinal stances from one moment to the next without losing the essential contacts with public opinion. Indeed, it can create and shape public opinion to a certain extent. But this corresponds to roughly 10 percent of the electorate, not more.

On the other hand, there is this peculiar and strange Communist Party (the KKE-Int) that wants to open eyes to the new times, the new epoch, the new horizons. It speaks a strange language, far from big words and preferring analysis to simple-minded sloganeering; convincing with solid argumentation and gaining, by its dedication to democracy and honesty, the hearts and minds of the people, but not their votes. That's the problem. But when these two shall one day meet, then a major political force will be created. Since I've been an optimist all my life, I believe that moment will come to pass. Perhaps it is so near that we cannot see it clearly. But I believe it will happen.

Q: Let's talk about your new party. Why, for instance, are you promoting its formation and the dissolution of your Communist Party? Is it really so very different, or is this simply a cosmetic name-change?

A: This is not a simple matter of idealism. Nor is it just being opportunistic. We aren't mere opportunists. Let's speak instead about realism.

Do you know how the term “communist party” was born? Well, without getting into a rather tedious retelling of the Bolshevik-Menshevik differences, let's say that Lenin was the leader of the left-wing of Russian social democracy, and that communist parties were born with the 1917 October Revolution and with the Third International (generally known as Comintern founded by Lenin in an attempt to gain the

leadership of world socialism, following his seizure of power in 1919). But does the October Revolution exist today? No. And does this Third International still exist? No. The children of the Third International exist and are in communist parties.

But we are not the children of the Third International. And there is a new face for the modern working class movement. That's why we want to change the name without changing our analyses, our views – analyses and views which are looking forward, not backwards. For us this means looking to the new technologies; looking after ecological problems; looking at the theory of the inevitability of war and understanding that it has no valid existence since in practice it means nuclear holocaust; looking forward to new international relations; working for European unity and an autonomous Europe; working against both NATO and the Warsaw Pact as military blocs and criticizing them both. That is what modern communism means.

Q: In your view, then, what differentiates a modern communist from, say, a modern socialist or a modern social democrat? And how does this all relate to your new political organization?

A: In short, my answer is that the modern communist believes what he says. When they are together in the opposition, the socialists, the social democrats and the communists speak nearly the same language. But, as history has shown us, when the socialists

I am a real democrat. That's why I am against the other Communist Party

or the social democrats are in power they tend to do nearly the same things as the previous conservative forces have done. But with modern communists, things *will* change.

We propose another political organization, founded on the firm belief that state power ought to move to the source of its control, the source from which that power is given. We are giving an absolute priority to civil liberties and individual rights, the chief of which is the right to information. As the slogan says, “a responsible citizen is an informed citizen,” and we want our citizens to be responsible.

We don't play upon the people's sentiments. That's why we clearly oppose all of the “down with this” and “long live that” mentality. We are against these oversimplifications.

Whether it's “in Europe” or “out of Europe” we're against it. We prefer the analysis instead. Of course, the end product of the analysis may be a slogan. Fine. But before the slogan must come the analysis. This avoids the common trap of sloganeering sheerly for the manipulation of sentiments.

Q: In closing, we have been given to understand that there was much debate over whether or not to include the term “communist” in the new party's title, and that you proposed to eliminate it. After more than four decades of political struggles as a communist, was this not a difficult personal decision? And does it not contradict, at least somewhat, your beliefs?

A: Correct, I proposed not to include it. Because, as I explained, the term “communist party” is linked to a certain period of our century, a period that has ended.

Communism as an ideology is part of the general Marxist trend, having historical roots in the Marxist-Leninist theoretical leviathan. But we need also to take into account the split with the socialists. For we want to unite both trends of the working people's movement – to reunite them as they were united before that great split.

So you see, for us, when we speak of “communism” we at the same time speak of “socialism”. Perhaps one day we will hit upon a new term. “Social-communists”, let's say.

Nevertheless, I am a communist and I will remain a communist. That is my culture, my tradition. I don't want to say false things. Nor do I wish to create any untrue impressions. I am and I will continue to be an open-minded communist. But I must add that one of the essential qualities of today's open-minded communists is to express the feeling and the necessity of uniting those forces that originate from different sources and which work together toward shared goals.

Because I am an open-minded communist, I respect those individuals who consider themselves, or believe themselves to be socialists. Likewise, I respect those who consider themselves to be progressives – that is, abstractly progressive.

What I'm interested in is uniting these forces. After all, our country is small. We have all suffered terribly from past internal conflicts. And we certainly have greater problems to solve, rather than just fighting among ourselves. Therefore, if we can meet, then so much the better. If we cannot meet, at least let us try. And if we fail, so much the worse. □

Angheliki Hadjimichali

The Center of Popular Art and Tradition, a museum located in her former home in Plaka, honors the passionate and tenacious career of the first and most prominent woman folklorist of modern Greece

by Katerina Agrafioti

“I was born and grew up in Plaka,” Angheliki Hadjimichali wrote in her memoirs, “at a time when its houses had paved courtyards with climbing vines, built-in benches and flowers blooming in ceramic pots. Inside, my father’s house was full of books, manuscripts, embroideries and Byzantine icons which hung on the walls up to the ceiling.”

It was a happy childhood, and the atmosphere, with its collections of precious objects surrounding her youth, played an important part in her later career as Greece’s first and foremost woman in the field of folklore.

Hadjimichali was born in 1895. Her father, Alexios Kolyvas, was a professor from the island of Zante. Many of the icons he collected are found today in the Byzantine Museum. Her maternal grandfather, Grigoris Bournias, a

numismatist from Skyros, acquired a fine collection of coins. This cultural atmosphere attracted many prominent members of Athenian society, and Hadjimichali might have become absorbed in dances and other social events had these surroundings of her youth not aroused a deep and lasting love for Greece and its heritage, which had survived and continued to live in its folklore.

In the first decades of this century, the arts did not flourish in Athens. Native work was scorned and anything foreign was admired and imitated. Furnishings were *belle époque* velvets and satins, imported crystal clutter and the fine arts languished, and painting in particular declined under the stultifying influence of “the School of Munich.” The great paintings of the 19th century naif – Panayiotis Zographos, for example – were still considered merely



Angheliki Hadjimichali

quaint, and though the tradition of demotic poetry flourished, in prose the battle between the artificial and vernacular languages was still being fought.

Even the memoirs of the revolutionary hero Makriyiannis, so admired and influential later, met with little interest at first among literary circles when finally published in 1907. Yet during these culturally dry years, Hadjimichali discovered, little by little, a living world of folk art, which has since become a central thread in the fabric of modern Greek cultural experience.

“I started and advanced without any special education,” she wrote, “but with a passion and an unshakable faith in modern, post-Byzantine Greece with which I had fallen in love, easily and naturally, without ever being aware of it, from the time that I was a very little girl.”

Today, her daughter Ersie, surrounded by precious memorabilia, lives in a small flat on the ground floor just under the museum bearing her mother’s name. “She was a great beauty,” Ersie recalls. “Our neighbors here in Plaka called her .F15divina and said that she stood out on Sunday mass like an archangel.”

Yet beneath an other-worldly and feminine appearance, Hadjimichali concealed an iron will and, more importantly, a pure artistic instinct. She alone, among her contemporaries, “heard” the unknown or rejected voices of popular artisans, and recognized in Greek peasant creations a continuity of the Byzantine spirit during



Bust of Hadjimichali in a garden at the Center

the bitter centuries of Ottoman domination.

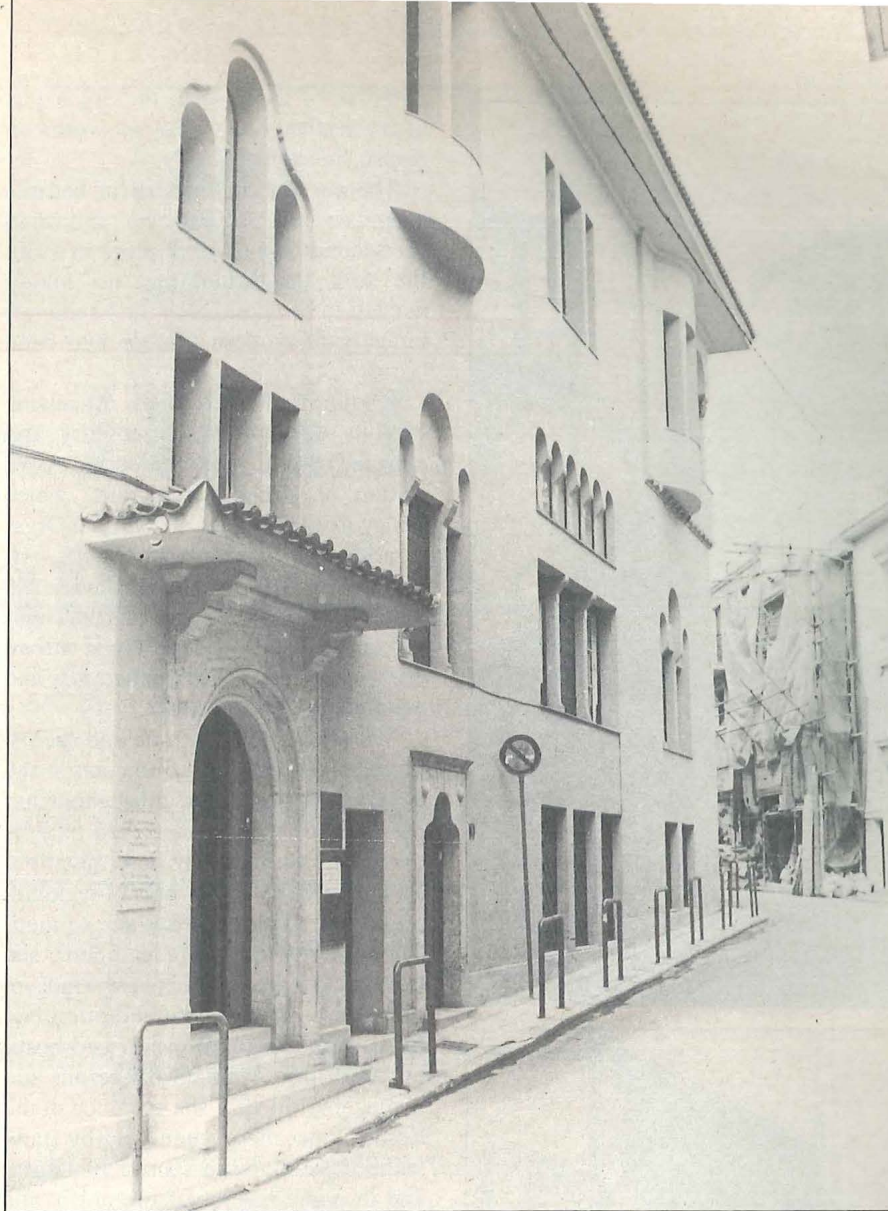
She was the first to discover the true value of folk art, to promote it and introduce a "return to the roots" movement.

This instinct was given a powerful impetus when she met the architect and city planner Aristotelis Zahos. Born in Macedonia, Zahos studied and practiced in Germany for seven years. Feeling deeply Greek, however, and stirred by a feeling of nationalism then sweeping the southern Balkans, he returned to his native land at the beginning of the century and began a long search for his cultural origins. Through the study of popular architecture during his many years of travel, he concluded that the only truly authentic Greek contemporary architecture must be based on Byzantine tradition. After the Balkan Wars, he was commissioned to create urban plans for Macedonian towns and, following the destructive fire which swept through Thessaloniki in 1917, he undertook the restoration of many buildings and churches. More than anyone else, Zahos was responsible for the Byzantine aspect which remains such a distinctive feature of Thessaloniki today. His search for traditional roots, however, did not stop with Byzantine origins; he argued that elements of popular domestic architecture could be traced back to the houses of ancient Delos.

Directly opposite her family's home, at number 6 on the street which today bears her name, is the house which Zahos designed for Hadjimichali. Unfortunately, it is the only surviving example of his domestic work. Several years ago, this unique example of Byzantine-Macedonian architecture became the Angheliki Hadjimichali Center of Popular Art and Tradition. Although the house is built with the solidity of a fortress, and its facade does not once repeat a single decorative design, its architectural elements create a harmony both inside and out, conveying an appearance of lightness.

To the left of the main entry is a marble plaque bearing the inscription: "Here lived, worked and died our great folklorist, Angheliki Hadjimichali."

The interior, in a mixture of popular styles, was large, decorated by Hadjimichali, who herself painted the windows of Skyriot design throughout the house. The folk art of Skyros – one of her specialties, which she did so much to promote and popularize – is found everywhere, in furniture, chests and engraved wooden panels. There are also woven pieces from Metsovo, uten-



Hadjimichali's former Plaka home, now a folklore center

sils from the Aegean islands and Sarakatsani work – another art on which she was an authority – is exemplified in an outstanding carved distaff topped with female heads standing in the main reception room. Many of the remarkable wood engravings are by the famous folk artist Thomopoulos. The fireplaces are framed with magnificent Kutahya tiles from Asia Minor which Zahos used extensively in his designs, both in exteriors and interiors. Again and again the motif of the double-headed eagle is represented: the symbol of the house's *genius loci*, the spirit of Byzantium.

In 1925 Hadjimichali published her first book: *Greek Popular Art – Skyros*, dedicated to her maternal grandfather who was born there. The publication caused a sensation, eliciting the comment, "It comes like an apocalypse, igniting the dry, imitative atmosphere of upper bourgeois society." For the first time it was recognized that Greek popular art was something not to be scorned or ashamed of. Four years later, her second book appeared: *Models of Greek Decoration*; and the fol-

lowing year a third: *Roumoulki, Trikeri and Ikaria*, three little known regions of very distinctive folk art in Macedonia, lower Pelion and the central Aegean. In all, she wrote over 100 books and monographs, each illustrated solely by herself. In the 1930s the two most comprehensive encyclopedias in Greek, published by Helios and Eleftherodakis, included many entries and articles on folklore and tradition by Hadjimichali.

Having already won fame with her book on Skyros, it was natural that Eva Palmer, the American-born wife of poet Angelos Sikelianos and herself a noted weaver, should approach Hadjimichali to organize all handicrafts exhibits at the First Delphic Festival in 1927. This first revival of the Delphic Idea since antiquity was dedicated to pursuit of international peace built on spiritual principles. The village streets of Delphi were transformed into pavilions exhibiting folk art from all over Greece. But because the artisans were totally ignorant of the commercial



Top and bottom: The interior of the folklore center. Hadjimichali planned much of the decorations herself.

potential of their work, the organizers of the festival had to buy all works on display beforehand.

The success of the festival became legendary before it was over, and when the second festival took place in 1930, the folk art exhibitions no longer needed to be subsidized: the handicraft industry of modern Greece had been born.

Hadjimichali continued organizing exhibits throughout the country and abroad. In 1937 she founded the Association of Greek Handicrafts, which has evolved into today's National Organization of Greek Arts and Crafts. After the war, she also established seven schools in different regions of the country where young women could attend classes in popular and applied arts and handicrafts.

Yet Hadjimichali's fame and successes must not be allowed to conceal the hardships she endured throughout her life, the obstacles which could only be overcome by her steely determination. To recreate the living cores of regional, traditional cultures which she so meticulously studied and recorded, she travelled in areas which, especially in those days, were remote and primitive, filled at first with suspicion and hostility, and, for a woman, dangerous and demeaning. In 1927 she travelled in the lesser Dodecanese, then held by Italy, without passport, in secret. In Ikaria, and in many regions of the north, she endured a subsistence life, a diet of bread, alone among strangers.

The single most important research of her career was done on the Sarakatsani. This transhumant society, settled from earliest times in the Pindus Mountains – and which still exists today in restricted areas – bred and reared their sheep and cattle in many parts of Epirus, Macedonia and Thrace. The richness of its traditional culture in dress and custom became the source, and passion, of her most creative work. Ersie Hadjimichali recalls vividly the awakening of this interest that absorbed her mother for so many decades.

"I remember it was 1925 and the beginning of summer. My mother and father, my brother and I, were driving up to the spa of Ypati in central Greece on holiday. Suddenly, while on the road, my mother cried, 'Stop, Platon! Here come some Sarakatsani! Leave me here and come back later.' When he returned, he found my mother with hair dishevelled and clothing torn. She explained that the Sarakatsani had harassed her at first, imagining that her husband had thrown her out of the car

and that she must be therefore an inconsiderate wife. But she made peace with them and was able to collect information which fascinated her. She was exhausted but exhilarated."

This incident was the beginning of a quest for the Sarakatsani which led her over the course of a third of a century to their scattered mountain settlements. It was only in 1959 that the first volume of her monumental work was at last published. In the preface to his well-known study on the Sarakatsani, *Honor, Family and Patronage* (1964), British anthropologist J.K. Campbell acknowledged his debt to this "fullest possible account of Sarakatsani folklore and material culture."

Hadjimichali's inability to publish the remainder of the work was a source of keen disappointment, and 20 years after death the manuscripts of the last two volumes, turned yellow with age, remain – still unpublished – in the possession of her daughter.

During the German occupation, severe privations did not prevent Hadjimichali from accomplishing feats of resistance, although she had difficulty feeding her family. In the post-war years economic problems continued to dog her. For many years after her death her house remained desolate since the financial burden of its upkeep was too great for her children to sustain. Yet Ersie, and her recently deceased brother Nikos, refused to give it up to real estate agents for demolition. At last they offered it to the municipality of Athens, and with the enlightened initiative of Mayor Dimitris Beis, the house in 1980 was inaugurated as the Angheliki Hadjimichali Center of Folk Art and Tradition.

Today the house is a research and study center for the conservation and creative development of cultural tradition. This is partly achieved through lessons presented free of charge in lace, embroidery, weaving, etc. The courses last about four months and are offered twice a year. There is also a permanent exhibition of handicrafts donated by the Greek Society of Folklore and Research. A current exhibition of woodcarving will continue until November.

The center is dedicated to the noble aim which Angheliki Hadjimichali herself has best expressed: "By studying the characteristics of our popular art, we will get to know ourselves and our country. In this way we will formulate a new Greek art which will help to create our civilization and from which will emerge the real powers of our nation." □



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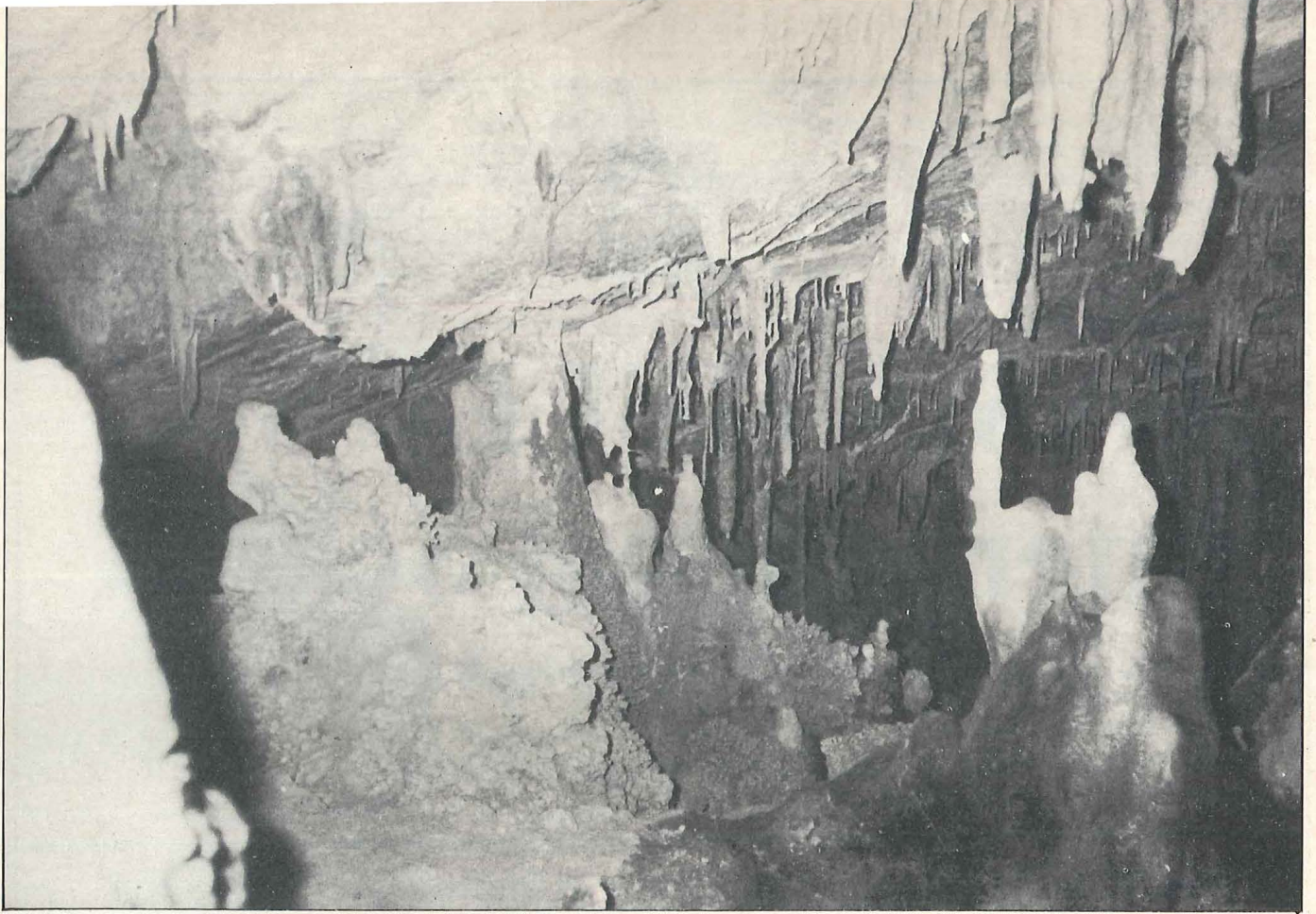
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The Koutouki cave

Underground fantasy kingdoms

By Susan Zannos

Nature seems to have run amok in Greece, and simply could not stop creating beauty. As if the mountains and islands, brilliant waters and curving beaches, and wild flowers growing from every crevice in the rocks were not enough, even under the earth she went on forming, shaping and coloring designs of astonishing beauty.

Greece has more caves than any other country. Most of them are the type called karst: caves formed by water erosion. Eons upon eons of water erosion are followed by the build-up of calcium carbonate deposits into stalactites and stalagmites. When even a drop of rainwater runs through fissures on the surface, parts of soluble rocks dissolve. The water drop clings to the ceiling of the cave until forced by the next drop to fall to the cavern floor. A small deposit of calcium remains at both top and bottom. The build-up of these deposits over millenia form the stalactites (from the top) and stalagmites (from the bottom) which sometimes join in the center to form columns.

Speleology, the scientific discipline devoted to the study of caves, is a relatively new science, only 150 years old. In the middle of the last century, foreign

scientists were the first to explore Greek caves. In 1950 the Hellenic Speleological Society was formed by John and Anna Petrocheilos, with the systematic exploration and study of Greek caves as its objective. By 1980 over 700 karst formations located all over Greece had been listed by members. Several thousand of these caves have been explored, mapped and studied; many are now open to visitors.

One of the world's most spectacularly beautiful littoral caves (caves formed by underground rivers) is at the head of Diros Bay in Mani. Getting there is part of the fun, since this is not an easily accessible location. I would recommend Gytheion on the northern tip of the Laconian Gulf as a delightful place to stay – it has a picturesque waterfront, good hotels and restaurants to fit any budget, and camping facilities. Further down into Mani there are very few places prepared to receive visitors.

There is good bus service from Sparta to Gytheion, and a bus leaves Gytheion every morning about 10 to go to the cave. Of course you can drive if you wish, but the mountain roads south of Sparta have crossed over the line between transport and blood sport (I pre-

fer something a little less thrilling – bow and arrow tiger hunting perhaps, or spear fishing for sharks). But however you get there – ferry service from Piraeus to Gytheion is another possibility – your trip through the cave will take you into another world entirely.

For convenience, an artificial entrance to the cave has been constructed west of the natural entrance. Close to the stairway into the first chamber is the landing stage where boats with guides wait to take the visitor on a dream-like journey into the underworld. Well over a mile of meandering waterways have been designated for the tourist circuit, which is only a small part of the entire extent of this cave. At places the space through which the boats pass is so small the passengers must crouch low, and both sides of the boat rub against the cavern walls. At other places the cave opens out into vast underground cathedrals, with mysterious corridors and passageways leading off in various directions.

The varied colors of the virtually infinite variety of formations are caused by the mineral content of the soils, through which the rain water percolates. Iron oxide creates beautiful blood red pat-

terns against the milky white of the calcium or pale green of oxidized copper. There are nearly transparent curtain-like formations, forms rising from the water like the masts and spars of sunken ships, fantastic chandeliers hanging from the ceilings. The wealth of magnificent decoration seems inexhaustible – nature's vast, slow, orgiastic excess of creativity defies description.

About half a mile from the cave exit, the visitor leaves the boat to proceed along a foot path wandering through the remaining caverns. A tunnel leading to the sea shore has been opened from one of the largest chambers, and a short road along the shoreline leads back to the entrance.

While many of the caves of Greece are, like Diros, in fairly wild and inaccessible locations, the Koutouki cave, one of the country's major caves, is within a half-hour's ride on a city bus from the center of Athens. The 310 bus to Paiania, which begins its run near the Acropolis, goes out Mesogeion Avenue and around the north end of Mount Hymettos. There it turns south until it reaches the square in Paiania, a clean and charming town with winding streets, old stone walls and lots of lemon trees.

The road to the cave, which is only four kilometres from the square, is well marked with signs. There are taxis waiting for those who prefer to ride up the mountain, but it is a pleasant hike. Those who travel by foot are rewarded, as the road switchbacks up toward the cave, with an incredible view.

The Mesogeion – Middle Earth – looks like Tolkien's benign kingdom of Hobbits and wizards as it stretches off into hazy distance. It is a patchwork of fertile farmland with tufts of olive trees in tidy rows, vineyards and bean fields stitched together by roads and patterned with dark needles of Cyprus groves. But it is inside the Koutouki cave that the true fantasy kingdom exists. Caverns and grottoes, magic chambers and enchanted forests of weirdly beautiful but unearthly forms might be the entrance to the land of Tolkien's Mordor. If Frodo lives, he must surely live here.

This cave was discovered in 1926 when a goat grazing on the eastern slope of Mount Hymettos fell through a small crevice – the cave's only natural entrance. It is an abyss cave, and the entry shaft is over 100 metres deep. The man who went after the goat found it dead, but returned with wonders to tell. The cave was explored, measured and mapped in 1963 by Anna Petrocheilou, president of the Hellenic Speleological Society.

Hymettos differs from the other mountains surrounding Athens not only in the curious lavender haze with which it glows in the setting sun, but also because of its many chasms, 78 in all. The technical term for such mountains is "hollow," which seems accurate enough. Within these chasms a strange and wonderful ancient world has formed. It takes about 100 years for a stalactite to grow one centimetre – the Koutouki cave is estimated to be over two million years old.

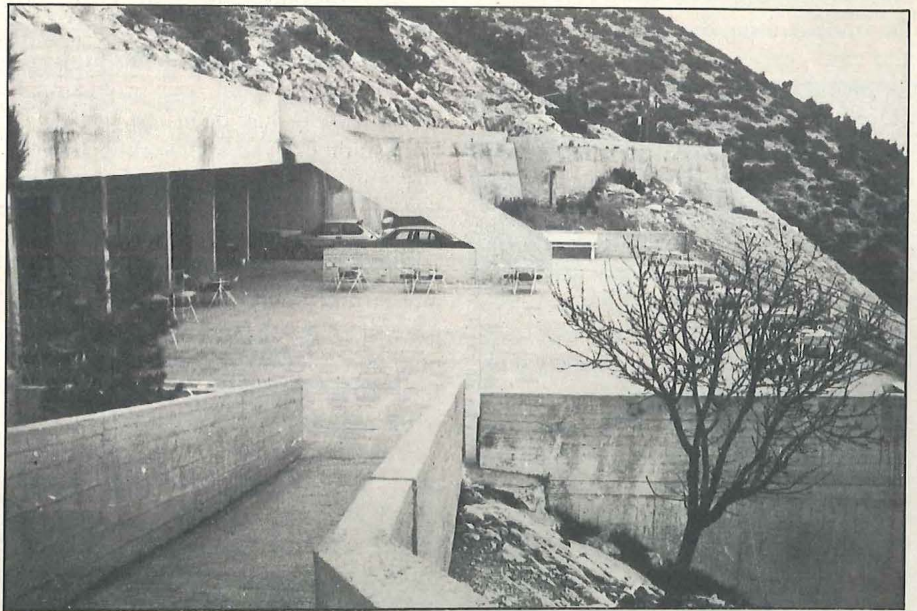
An artificial entrance and corridor have been constructed for the convenience of visitors (who certainly would not care to get in the way the goat did). Beginning at 10 a.m., the entrance is opened every half hour, and a tour is given to visitors accumulated at the modern structure, which includes a snackbar and ticket booth, where the admission price of 110 drachmas is collected. The guide is a young lady who will repeat her remarks in excellent English for those who do not understand Greek.

Although the end of the man-made tunnel into the cave opens onto a single enormous cavern 60 x 60 metres, the ornate and fantastic forms divide the

the entrance to the chamber of the original entrance. It can barely be seen far above as a small smudge of daylight leaking through rocks.

On the way back, the path leads to the "Central Square," where there is a panoramic view of all the chambers. Here the guide pauses, and all the concealed lights which have illuminated the cave are turned off. In the heavy darkness one senses the weight of the mountain above. After a few minutes of thick blackness, a subtly modulated light show simulates dawn and sunrise, bright mid-day sun, then sunset and moonlight. The tour ends and the visitors return to the more familiar reality of Middle Earth.

It is safe to say that wherever you travel in Greece, you will be near a cave. The Ionian and Aegean islands have hundreds of caves, many of them with evidence of early human occupancy back to 5,000 years ago, and some which were used during the first centuries of the Christian church as places of worship, or, like the Catacombs of Milos, places of burial. Many of the caves of Crete were regarded as cult places by the Minoans. The caves of northern Greece, such as the lake caves of Prespa on the



The entrance to Koutouki

cave into an underground palace. There are halls lined with polychromatic columns, and motionless ripples of calcium curtains define chambers named for the odd shapes they contain. Just as familiar forms appear in clouds, so do they seem sculpted in this underworld gallery. There is, for instance, a "Chamber of the Olympic Torch," and a "Chamber of the Rhinoceros." Frozen waterfalls cascade motionlessly down the walls while enormous organ pipes play unheard music.

The well-constructed paths and stairways lead deep, deep into the back of the cavern, where huge columns guard

Albanian-Yugoslavian border, were sometimes used as hermitages by anchorites during the Byzantine period, and in Chalkidike near the village of Petrolona a cave was found containing the remains of prehistoric animals which lived 600,000 years ago, and the skull of a Neanderthal man of 240,000 years ago.

No visitor to Greece should slight this third kingdom. Once one begins to explore the underground world, it seems quite equitable that the land, the sea and the underworld were considered domains of comparable splendors. The god Hades did not get such a bad deal. □

Unmuffling Greek tragedy

Director Minos Volanakis has formed a theatrical company that performs the classics, on alternating nights, in two languages

by Nigel Lowry

This month a craggy disused quarry at Petroupoli in north Athens stages the first sight of a project which is unique in Greek drama. The quarry is one of several such sites around the country which since 1980 have been converted into open-air theatres by an organization called *Yortes ton Vrahon* (The Stones and Rocks Festival), headed by well-known theatre director Minos Volanakis. From August 15 till the end of September the group plans to alternate Volanakis' production of Euripides'



Minos Volanakis

Medea there with an English version of the tragedy using the same sets, music and cast – except for the main roles of Jason and Medea, which will be played by guest stars from abroad.

The director's production of *Medea* is not new. He mounted it in Athens 10 years ago starring Melina Mercouri, again last year with Jeni Karezi and it has already opened this year with two nights at the renowned Epidaurus Festival in July. He has even directed the English text on Broadway with Irene Pappas in the title role.

But the formation of a dual-language company to mount productions in English and Greek is without precedent. Despite the disbelief of many theatre people who know of the scheme, Volanakis insists he is going ahead and already three plays have been chosen for a May-September season next year, with plans to tour and shoot the performances on video also well-advanced.

Winters are to be mainly devoted to training, with seminars on acting and language, as last winter was for some 30 Greek performers who have formed the core of the new company. The aim is for English-speaking visitors and residents in Greece to experience for the first time the masterpieces of ancient drama in the landscape and tradition that created them, without the language barrier which has so far blunted their impact on foreigners.

The Athenian talked to Volanakis the day after he made his plans public:

Q: Why have you taken on this project?

A: On the personal and professional levels my life has been cut in two. I have studied, lived and worked abroad and, in fact, I've directed more tragedies in London and New York than I have in Greece – three here and 11 abroad, I think. Outside Greece I met dozens of talented Greeks with an interest in the theatre as actors, designers and composers, and I thought a focal point should be created for us to work together.

Then when I turned back to Greece after the fall of the dictatorship I considered what the next development for Greek theatre should be. Nothing much had changed since the creation of the state theatres, the last of which was formed about 15 years before. I went to direct at Thessaloniki, which was the only one which hadn't already frozen solid, but I decided that these theatres weren't the answer to the Greeks' passion for theatre. The conversion of the quarries and dual presentations were ideas I had around 1977.

These ancient plays were written to have an immediate, engrossing, even terrifying impact on their audiences. But so far our productions have been muffled to non-Greeks because of the language, and visitors haven't been able to experience what Euripides, say, really had in mind. Now visitors have

the choice of seeing the play in Greek or in their own language and get nearer the experience of the original audience.

Also, there's been something lacking in the organization of tourism in this country. I think the kind of tourism where people just pack the beaches and roam over the monuments has been extremely harmful to Greece, as it has other countries. Whatever spiritual values Greece has to offer they are not the same as romantic ideas about ruins. Even if it's difficult to emphasize the

real purpose of some of our ancient buildings these days, it's not difficult to do so with ancient drama.

Q: Have other Greek directors ever tried to stage Greek dramas in English here?

A: No. It seems this will be a historic first, not only in Greece but maybe anywhere. I've heard of an English-speaking company in Japan that did revues for the American forces in the '50s, but nothing like this has been done here. It's natural, though, for the cultural life to be looking beyond the Greek language when it is spoken by comparatively so few people.

Q: Many theatre-goers in the UK and USA will have been exposed to Greek drama in one form or another. Productions do crop up now and again – you produced several yourself. What new experiences can people look forward to from your productions?

A: For a start, most people who come will have an interest in ancient Greece. Probably they will be particularly receptive to plays because they'll already have been confronted by other facets of Greekness, items in a museum, a particular slant of sunlight...

Q: But is it also an attempt to show an international audience how tragedies should be played? Some Greeks have been very snobbish about the shortcomings of foreign productions of their drama.

A: Looking at the productions I did in

Greece and the ones I directed abroad, it hasn't followed that the ones staged in Greece were better. Greeks don't have any stranglehold on the best productions. In fact, now that there's a revival of ancient Greek drama in this country and there has been so much research into it, I think it's our duty to hand over the tradition.

Of course, there is a distinct advantage speaking a language developed from the original Greek – you have a deeper emotional access to the text. Perhaps Greek choruses are easier to direct in a country where *choros* is still the word for dancing and *tragoudi* means song, and there is also an unbroken folk tradition with legends and ways of behaving under emotional stress.

This doesn't invalidate propositions made about Greek drama from abroad, but it's time for a real dialogue to begin. Ours is one way of breaking down the barriers. Another way would be to entice foreign directors here to direct Greek actors in Greek. Our bilingual company should at least be an instrument in the exchange of ideas and the creation of a tradition which isn't dependent on language and cuts through to the heart of the texts. By performing in English from season to season, we should liven up the market as far as ideas about producing the Greek classics are concerned.

The major mistake foreign directors have made when they've approached Greek drama is being emotionally embarrassed about it. It's a middle class, post-Victorian situation which also exists here, and I can point to a lot of modern Greek productions of tragedies where the embarrassed director has, for example, let undertones of comedy creep in at the wrong places. Another common mistake is the nostalgia for form, something Greek National Theatre productions have suffered from in recent times. With Balinese theatre, let's say, aesthetical appeal may be everything, but Greek classical theatre took form more for granted and tried to get direct access to the psyche. Sometimes we muffle its terrifying impact by exaggerating the forms we know the ancients were using and make them into a kind of curtain of style between the drama and the audience.

Q: How would you characterize the qualities of the ancient tragedies and what are the forms that generally distract from the drama?

A: It's raw nerves, it's the brightness of the writers' minds. Read a dozen translations of a play in English and then turn to the ancient Greek and you'll see

that most of the efforts simply disguise the sharpness of the original. Masks, dance, declamations and musical patterns of speech – melodrama, if you like – were of course used by the ancients and can be used again, but not just for decoration and not as an end in themselves.

In *Medea* Euripides brought the Chorus into the action as much as the convention allowed and then made a special dramatic point of its inactivity. They want to save Medea's children from their mother but hold back. So in our production the women have a second face above their foreheads so they can switch between being women in general, the suffering women of Corinth, as well as an objective poet's voice. But many productions I've seen have not used a Chorus at all, or used it just for decoration.

Q: Are the translations themselves a problem? Are there things that just don't retain their impact in contemporary English?

A: By and large no, but it depends on the play. My translations of Euripides work better in English than they do in Greek. But Sophocles is more comfortable in modern Greek because his direct, idiomatic style is in danger of sounding flat in modern English. I'm not satisfied with my efforts at him. In English if you try too hard it can then sound extravagant. Many translators don't have the opportunity to compare but I have translated more of these plays into English than I have into modern Greek – 11 English, six in Greek.

Q: Are all your actors capable of handling performances in both languages?

A: Yes. Not equally satisfactorily, not all of them, but the idea is to fuse them into a company that will be able to do that. I want to develop the English of our Greek actors but it must be a two-way enterprise, and as far it's possible Greeks and non-Greeks from abroad who have a passion for Greek drama will have the opportunity to come and perform.

By the way, we're not restricted to Greek and English. German is the next logical choice because we already have four German-Greek actors in the company, and at some point we will be mounting an evening of extracts in German. Again, the point is to create a bridge of immediacy for Germans in Greece, though in general English is understood by so many people it will give us access to an *international* audience.

Q: Part of the novelty of the company is

that it is going to be a year-round training camp for Greek drama.

A: Yes, but I should say that we're not restricting ourselves to Greek drama, though that is our main focus of interest to begin with. A few surprises are planned for next year and we have already commissioned something new from a well-known English writer.

Last winter most of our seminars were devoted to one side – getting actors whose English was at various stages to as near performance standard as possible. Of course we're also interested in Greek actors who were born abroad, or who've lived too long abroad and who can't speak Greek. We have courses for them and also hope to give them a grounding in the ancient language as well. But everyone worked on voice production and verse speaking too, both of which are currently problems in Greece and England. Verse speaking is a lost art, a special technique the actor has to learn, and it runs very deep in the rhythmic elements of the mind as well as of the language. We began by giving everyone poetry, especially indecent poetry by great poets – satirical verse, limericks, absolutely anything that had to be faultlessly pronounced and pointedly delivered.



'Medea' with Irene Pappas in 1973



'Medea' with Melina Mercouri in 1976

Q: Isn't it also a matter of getting the actors to perform less consciously and more spontaneously in a foreign language?

A: All the value of rehearsal is getting the lack of spontaneity out of the way so you can perform freely – no matter whether the language is your own or not. Though it's true in a foreign language the process is longer and more demanding.

Voice production is also very interesting. It's uniquely important here because of the outdoor acoustics, but it's also linked with the animal side of acting. When you have to cry or moan on stage you're plumbing animal depths independent of language, but then these actors are going to have to resurface again and remember which language the evening's performance is in. But I don't believe in "the animal actor" per se, because I also believe in the spiritual side of drama. Dionysus was god of spirits and the grossest of animal forms at the same time. That's why he is the god of the theatre too, and that's what we're aiming at.

Q: How much are you relying on importing stars from abroad?

A: We're importing stars but we're not going to gear a production to a star. There are going to be three or four *Medeas* in the next few years so there's no question of making it a vanity production in that sense. One of our aims

is to nurture Greeks coming up through the group to eventually take on such roles in English and Greek, but stars are not usually stars in vain – not usually in the theatre at least – and should be welcomed. These roles demand a special power and appetite and it will be a good thing to see what such charismatic players can do – good for the company, good for the public and maybe even for tourism, though it's not necessarily good sense commercially because some of these characters are very expensive.

Q: Many well-known actors have said their dream is to play Greek tragedy.

A: If there are any that don't have that dream they have kept it quiet from me. Usually, they also know which play they want, the role, and begin telling you exactly how they're going to play it!

Q: What position has the Greek actors' union taken on importing players?

A: We haven't had any specific disagreements or hammered out a special arrangement. You're supposed to have 80 percent of your actors members of the union, and we seem to have achieved a balance in the company which should be okay. It just presents an organizational problem and casts will have to be decided earlier.

Q: As translator and a director are you the best man for the job in the sense that

you interpret the texts in a more cosmopolitan way than other Greek directors? One reviewer attacked your *Medea* last year because you oversimplified it as a story of jealous love.

A: I never take any notice of reviewers. I did it precisely because I think it's a political play. In fact I refused to do it for a long time when Greece's leading ladies – Maria Callas, Irene Pappas, Melina Mercouri – were all encouraging me to do it, exactly because I thought it was a love story. But then I came to understand Jason was a civilized colonizer-exploiter, an accomplished product of the Athenian empire of Euripides' time. Then, the city was full of non-citizens – slaves, immigrants and women – and as well as being a childkiller Medea is all three. Anyway, the Athenians must have understood it well enough because it came last in their drama competition, and within weeks of the first production the Peloponnesian War broke out, which would destroy Athens.

Q: Will the company be open to other directors?

A: Sure. In fact, discussions have started with four or five leading Greek directors. Pride of place goes to people like Professor John Chioles who have also worked on the texts. We have called him to direct one of his own translations next year. At the moment he's teaching at the University of New York and his language of choice is English.

Q: How has the company been financed?

A: The Greek performances are paid for by the National Tourist Organization, but when I approached them for help for the English, which I wanted to open at the Lycabettus Theatre – which would have had the advantage of being visible from just about any point in Athens so tourists could find it easily – they didn't see the tourist value of it. Incidentally, I opened the Lycabettus Theatre 20 years ago with a production of the play which, earlier this year, I was offering the tourist organization. What is going to be held in that theatre this year of more interest to tourists? Thinking like that is another international first.

So, there have since been other offers, but I'm the investor as far as the English version goes. It's better to start poor – well, not poor necessarily, but not to oversell what we're doing before we've achieved something. However, my opinion is that a lot of tourists will come and it will be a success from that point of view as well. □

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For everyone, the play's the thing

International symposiums on the ancient tragedies offer new and exotic perspectives, as well as a chance to make new friends

by Haris Livas

What is it that Greeks do that the Chinese, Japanese, Germans, Malaysians, Africans, Indians, Eskimos – and, in fact, most everybody – also do?

Answer: they perform ancient Greek tragedy. There has never been another literature that has inspired more people or served as such a continuous font of inspiration.

However, a question at two interna-

logue. And silence can be equal to, if not more important than the word.

Those invited to the symposium were distinguished professors and directors from throughout the world. They joined other invited guests to debate points raised in symposium lectures. Directors talked about their work and each evening a different performance showed how the ancient tragedies are performed today. Last



The Chinese performing Sophocles

tional symposiums on ancient Greek tragedy (June '85 and June '86) was whether modern, and often extremely avant-garde versions of these tragedies, should bear the names of Aeschylus, Sophocles and Euripides, as they depart so wildly from the originals. The opinion of directors is that the matter is of interest only to scholars. They tip their hats to Aeschylus and Co., paying them their respect as starting points at least. But if these tragedies can serve as modern metaphors as well as repositories of myth, so much the better.

Another burning issue for symposium scholars was the purity of the word – the *logos*. Ancient tragedies move along by virtue of their poetry. Many modern directors do not agree that this makes for the most vital performances. For them the intensity of the action is more important than dia-

logue. And silence can be equal to, if not more important than the word. Those invited to the symposium were distinguished professors and directors from throughout the world. They joined other invited guests to debate points raised in symposium lectures. Directors talked about their work and each evening a different performance showed how the ancient tragedies are performed today. Last

year's performances included Indian, Eskimo and German companies. This year there were the Japanese and Chinese. And, of course, Greek performances too, usually much less interesting than the foreigners, as was the case this year with Theodore Terzopoulos' *Bacchae*, which substituted curious jerks and twists for what should have been uncontrolled ecstasy. But this year's Japanese version of Aeschylus by "Skot" Theatre was equally unsatisfactory. Director Tadashi Suzuki stitched together portions of six plays, each having something to say about the House of Atreus. In the result, Orestes speaks English, kills his mother early on and is haunted by her ghost, which kills him while he's engaged in incest with his sister. Obviously this version stresses psychology, but it's not the kind of psychology that the ancient Greek tragedians

would have understood. Their characters were heroes, not psychopaths.

The Chinese played ancient Greek tragedy as it was written. With a few extra touches to make *Oedipus Rex* more accessible to a Chinese audience, and with a bow to the Chinese love for bright colors and patterns, they gave us an *Oedipus* which Sophocles likely would not have found objectionable. They did put in some strictly Chinese symbols – for example, to suggest Oedipus blinding himself, he ties a black scarf over his eyes and the chorus moves around him like an enveloping cloak – but their version certainly was more faithful to the original than others shown.

Chinese director Luo Jinlin pointed out that a burning issue in China today concerns the classic approach (respect for the past) as opposed to a new creative approach (interpretation and updating). "With *Oedipus Rex*," he says, "we entered the argument on the side of tradition."

There were 52 scheduled speeches or demonstrations at the symposium this year. Nigeria, Italy, India, Austria, France, Britain, both Germanies, Spain, Hungary, Ethiopia, the U.S., Japan, Iceland and Greece were all represented. The most provocative talks were usually those of the foreigners, although listeners benefitted if they could understand the speeches in their original language, as the simultaneous translations were almost as chaotic this year as last. There were also some inexplicable speeches, such as composer Yiorgos Kouropos "meditating" on ancient Greek drama in modern Greece when he should have been asked to discuss his music and why he composes for ancient tragedies.

It would also be appropriate if there were a specific theme for each year's symposium, or at least a theme for each day's proceedings. The differing subjects of the speakers forced listeners to shift attention from costumes to linguistics to the role of the chorus to an African exegesis of ancient Greek tragedy.

Yet the great fascination of this symposium, as indeed of all symposiums, is much less the *content* of the speeches as the opportunity to meet people with like interests, to exchange ideas both in meetings and at late-night tavernas over bottles of wine.

Particularly memorable this year was the night the Chinese started singing and then, in the absence of any Greeks bold enough to take the floor, an Icelandic author stood and belted out two songs in perfect Greek. □

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The Carian and Lycian shores

This region of Turkey, among the most spectacular of the whole Mediterranean, offers an opportunity to explore a colorful past

by B. Samantha Stenzel

The coasts of southwestern Turkey are two of the most spectacular regions of the whole Mediterranean. Still remarkably unspoiled, they are easily reached from the islands of Rhodes and Kos.

The major sites of the Lycian shore, for instance – from Marmaris just across from Rhodes town to Kash – can be visited by sailboat or chartered yacht during a leisurely week. Here mountains 10,000 feet high plunge to a coastline defined by long strands of sandy beach, rocky coves and inlets like small fjords. Caria and Lycia also offer panoramas of mythology and history, which spring to life before the traveller's eye among isolated ruins.

Bodrum, ancient Halicarnassus, is situated on a peninsula just a short ferry ride from Kos. It is a good starting point for a journey along the Carian coast.

Not long ago a small fishing village known for its sponge divers, today it is the yachting center of Turkey. Though notable too for its free-wheeling nightlife, it is still dominated by the major survivor of its past: the towers and battlements of the Crusader castle of St. Peter – the Petreion, from which the

name Bodrum derives. In its museum today, among an impressive collection of antiquities, are artifacts from the pioneering underwater excavations of George Bass and his Institute of Nautical Archaeology.

Standing on a promontory by the harbor, which is bathed in surrealistic silver and gold floodlights at night, the castle was built in the 15th century by the Knights of Saint John, who plundered the remains of the nearby Mausoleum.

The Mausoleum was one of the Seven Wonders of the World, and for those who take a melancholy pleasure in the ravages of time a walk to the site is recommended, for the remains are pitiful to the extreme. Consecrated to the memory of the ambitious Mausolus, who ruled over Halicarnassus and was awarded the Persian title of satrap, it was built by his widow (who was also his sister), Artemesia II, a model of uxorious (and sororal) devotion. She drank wine mixed with his ashes until her death two years later. Her mother, Artemesia I, joined Xerxes against Athens and under her command her ships utterly destroyed the Rhodesian fleet. This victory caused the Great King

to say that he wished all his admirals were women.

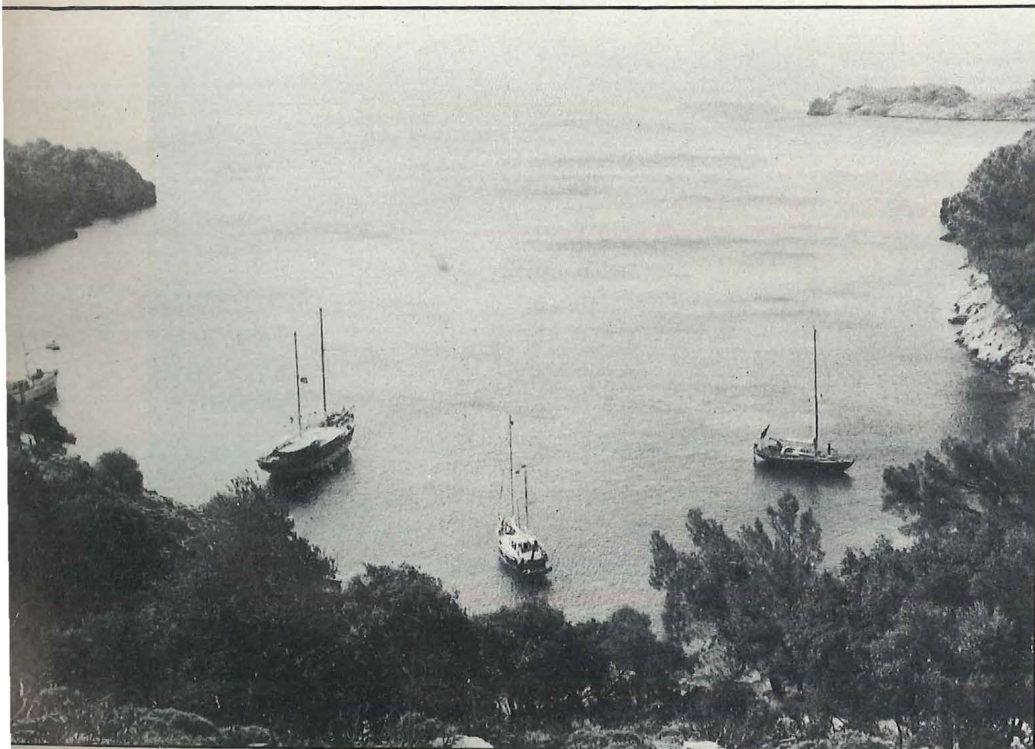
Cnidus, at the end of the long Datcha peninsula, is a short day trip by boat from Bodrum or a longer excursion by land. Here, beside Apollo, Aphrodite was worshipped, most famously in the form given her by Praxiteles. This statue was the most renowned of female nudes. Turned down by Kos, which prudishly preferred a clothed version, it was eagerly accepted by the voluptuous Cnidians, who combined commercial industriousness with viticulture and tourism. Tradition says that a back door was installed in Aphrodite's shrine which allowed a more intimate look at the statue's posterior.

Today, unfortunately, the statue can only be enjoyed in copies. Nevertheless, substantial portions of an acropolis, two theatres, two temples, houses and agora remain. In a ravine nearby is a necropolis with a tomb similar to that of Mausolus.

At the end of the Bodrum peninsula at Gumüshlük is ancient Myndos. A Roman basilica and a thick fortification wall with watchtowers still stand while other ruins are submerged in the sea. There is a beach here with several restaurants offering excellent fish. Hidden in pines, ancient Pedesa, north of Bodrum at Gökceler, has well-preserved ruins lying within walls enclosing a citadel. Several tombs date back to the 8th century B.C.

East of Marmaris, another yachting and tourist center, lies ancient Caunus between the south end of Lake Köycegiz and the sea. It is easily reached from the villages of Köycegiz or Dalyan. Boating through the overgrown, marshy channels, it is easy to understand why the Caunians became wealthy from fishing and had unhealthy, green complexions – probably malaria. A 20,000-seat amphitheatre, an acropolis and rock tombs distinguish the site.

Caunus is the last of the Carian towns before entering Lycia, a harsh and mountainous region which may be roughly defined as the country lying south of a line drawn from Köycegiz to Antalya. The Lycians were a fiercely independent people with customs and a



Boats in a cove on the Blue Voyage

Photos by B. Samantha Stenzel

language of their own. Greek legend traces their name from *lykos* because wolves led the goddess Leto, mother of Artemis and Apollo, to the river Xanthus where she could assuage her thirst, fleeing from the jealous wrath of Hera. Hittite records, however, refer to *lukka* and Egyptians mention *lukki* as sea-raiders. Herodotus, on the other hand, says they came from Crete, expelled by Minos.

Though conquered by the Persians and later by Alexander the Great, Lycia only became Hellenized under the Ptolemies who ruled over them from Egypt for a century. Continuing resistance against outside domination, Lycia was the last province in Asia Minor to be incorporated by the Roman Empire. Down to the end of the classical period Lycia preserved its own language, coinage, customs and confederated union. It is interesting to note that a woman was allowed to preside over the assembly of the Lycian Federation, and Herodotus writes, "They reckon their lineage not by their father's but by their mother's side." The vestiges of matriarchy are as clear in Lycia as they are in Caria and Ionia.

Lycia may be approached from the interior by car or public minibus – a jovial if hair-raising experience – but as all the major sites are on the coast or easily accessible from the sea in the valley of Xanthus, the most convenient and rewarding way to view its superb natural scenery is by sailboat or chartered yacht.

These charters – often by traditional wooden-hulled Turkish gulettes – afford leisure for swimming, snorkeling and windsurfing in water of the most dazzling turquoise. This has earned the trip along the Lycian coast a tourist trade label of the Blue Voyage.

The first major stop in Lycia is Fetiye, ancient Telmessus. The town itself was mostly destroyed in 1956-7 earthquakes and the newer buildings are not attractive, but the ancient rock tombs just behind the town have survived. Imitating the structure of wooden dwellings, they are carved in the cliffsides. The finest of these is the Ionic temple Tomb of Amyntas, and an inscription on a pillar supporting a sun disc dates the building as 4th century B.C.

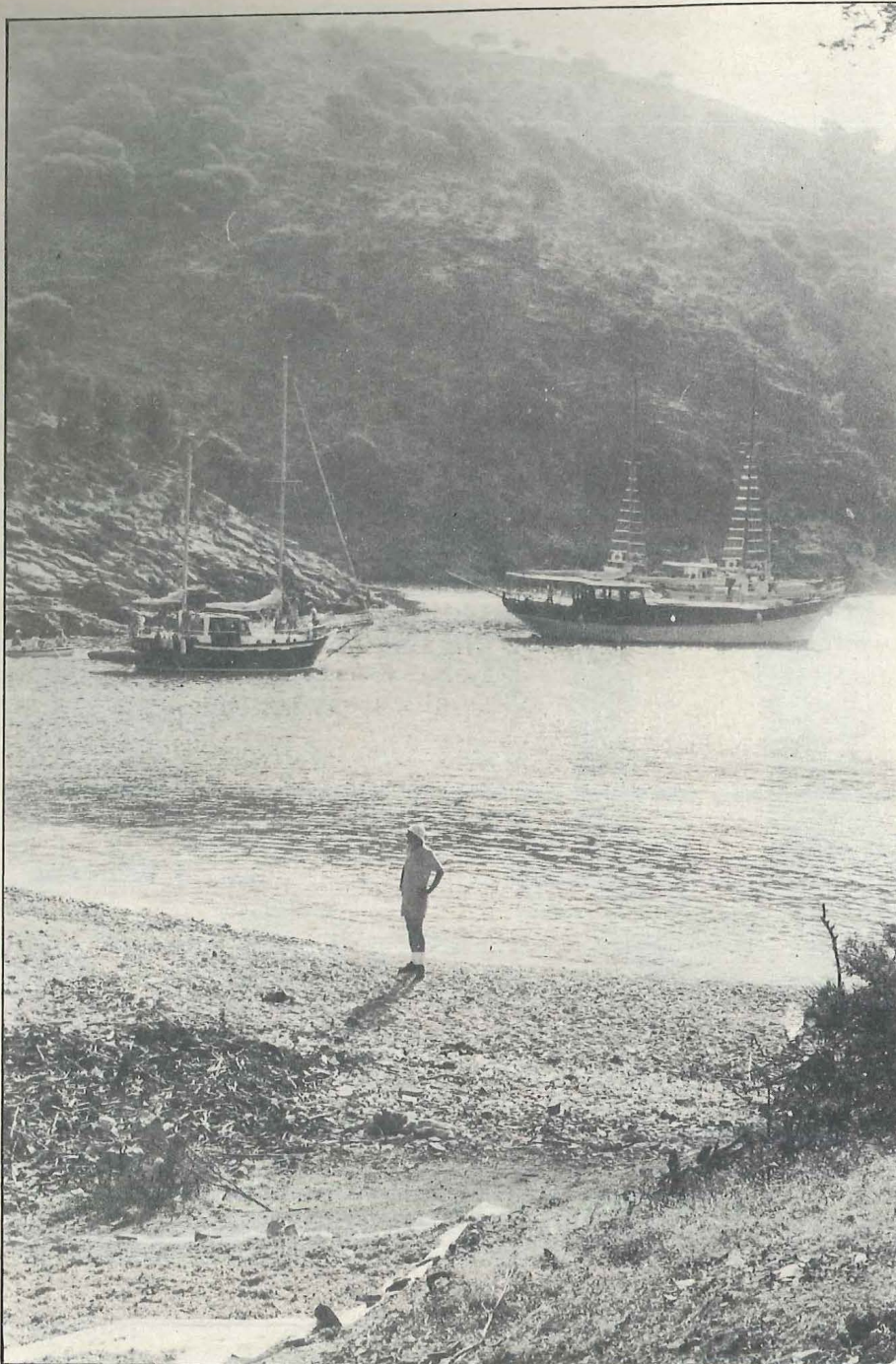
The ancient fortress, rebuilt by the Knights of St. John, was seized from the Persians by Nearchus, Alexander's admiral, in the following way: Disguising his soldiers as female musicians, he begged the local ruler to let him leave them in his care. This granted, they



The Tomb of Amyntas in Fetiye



Ruins of a Roman theatre



A modern explorer sets foot on shore

were taken for safe-keeping to the acropolis, where they drew daggers from their flute cases, shields from their baskets, and overpowered the town.

Kash, ancient Antiphellus, encircles a crescent bay which backs up on mountains. A beautifully preserved Hellenistic theatre commands a wonderful view over the sea to the Greek island of Kastellorizo, ancient Megiste, which the Turks call Meis. In and about the town sarcophagi lie scattered. There are rock-cut tombs here as well.

Kash is a fine place from which to take excursions. Small craft head to the island of Kekova and to Simena, ancient Kale, where one civilization is layered on another. A medieval fortress, set on ancient foundations, in-

corporates a little theatre. Lycian and Roman sarcophagi dot the hillside. The ruins of the old harbor lie just beneath the surface of the water and one can swim among the remains of ancient walls.

About an hour by car from Kash brings one into the valley of Xanthus, a region unrivalled in the Mediterranean, where 10,000-foot Ak Dagi looms over the poplar-lined Xanthus as it wanders down to the sea. Here lies Patara, birthplace of St. Nicholas and site of a sanctuary of Apollo, rival to Delphi. It only operated in winter when the god was in residence; he summered on Delos.

Patara remained a flourishing port down to Roman times, when it was gradually silted up by the Xanthus. Today it lies some distance from the sea

and there is a long ribbon of golden sand. There is a triumphal arch, baths and granary built under Hadrian, and a theatre overgrown with trees.

In marshy farmland a short distance from Patara is the Letoum, the sanctuary of Leto. It was locally believed that she gave birth to Artemis and Apollo in the Xanthus Valley, not on Delos, and that she first bathed her children here at a spring and turned bothersome shepherds into frogs. Recent excavations have turned up the remains of three temples, a Hellenistic theatre, a Roman nymphaeum and a Byzantine church decorated with mosaics.

Not far distant is the site of the city of Xanthus, once a powerful center dominating the whole of the Lycian coast. Most of the remains of its two most famous monuments, the Harpy frieze and the Nereid monument, are buried in that greatest of all present-day mausoleums, the British Museum. The acropolis here contains finds dating back to the 8th century B.C., but it may have already existed in the Bronze Age.

Xanthus saw the final extermination of independent Lycia at the hands of a Roman army under Brutus in 42 B.C. Possessed of "a strange and incredible desperation," the Xanthians set fire to their own battlements which spread to the houses nearby. In the words of that masterful travel writer Freya Stark, quoting Plutarch, Brutus got on horseback and rode round the walls "stretching forth his hands to the Xanthians and begged them that they would spare themselves and save the town." But none listened to him and "not only men and women, but even boys and little children with a hideous outcry, leaped into the fire, others from the walls, others fell upon their parents' swords, baring their throats and desiring to be struck... It was so tragical a sight that Brutus could not endure to see it, but wept, proclaiming a reward to any soldier that could save a Xanthian. And it is said only 150 were found, to have their lives saved against their wills."

As if still evoking that final conflagration, the Xanthus Valley is most haunting from this acropolis at sunset, when the snows of looming Ak Dagi turn to red, when the shadows of plane trees lengthen across the river meandering towards the sea. Then, if the moon is full, rising over the eastern heights it fills the river's pools with surfaces of silver light, affording the traveller what Lycia, at least in history books, always lacked: a sense of serenity and peace. □



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The Athenian organizer

The Athenian Magazine, Daedalou 20, 105 58, Athens Tel. 322-2802, 322-3052

Useful numbers

Police

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City police	100
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US military first aid	981-2740
US citizens emergency aid	721-2951

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Automobile and Touring Club (ELPA)	779-1615
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Tourism

EOT information, Kar. Servias 2	322-2545
EOT office, Amerikis 11	322-3111

Aliens' Bureau	362-2601
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Athens Mayor's office	324-7056
Lost property	770-5771
For items in buses or taxis	523-0111
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Utilities

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

Main post offices

(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
Psychico	671-2701

Parcels should not be wrapped until after inspection

Travel and transport

Flight information

Olympic Airways	981-1201
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International flights except Olympic	969-9466/67

Airlines

Aeroflot (USSR), Xenofondos 14	322-0986
Aerolineas Argentinas, Voukourestiou 36	360-7936
Air Canada, Othonos 10	323-5143
Air France, Karageorgi Servias 4	323-0501
Air India, Omirou 15	360-2457
Air Tanzania, Syngrou 233	933-2951
Air Zaire, Nikis 16	323-5738
Air Zimbabwe, Panepistimiou 39	323-9101

Alia (Jordan), Filellinon 4	324-1377
Alitalia, Panepistimiou 9b	?cc-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
Interflug (GDR), Panepistimiou 20	362-4808
Iranair, Panepistimiou 16	360-7611
Iraqi Airways, Syngrou 23	922-9573
Japan Airlines, Amalias 4	324-8211
JAT (Yugoslav), Voukourestiou 4	323-6429
Kenya Airways, Stadiou 5	324-7000
KLM (Dutch), Voulis 22	324-2991
Kuwait Airways, Amalias 32	323-4506
Korean Airways, Voukourestiou 4	322-4784
Libyan Arab Airlines, Mitropoleos 3	324-4816
LOT (Polish), Amalias 4	322-1121
Lufthansa, Karageorgi Servias 4	32944
Luxair, Kriezotou 6	360-3134
Malev (Hungarian), Panepistimiou 15	324-1116
Middle East Airlines, Filellinon 10	322-6911
Northwestern Orient, Voukourestiou 36	360-4166
Olympic Airways, Panepistimiou 15	324-1116
Pan Am, Othonos 4	323-5242
PIA (Pakistan), Panepistimiou 15	323-1931
Qantas (Australia), Filellinon and Nikis	325-0521
Royal Air Maroc, Mitropoleos 5	324-4302
Sabena (Belgian) Othonos 8	323-6821
SAS (Scandinavian), Sina 6, Vissarionos	363-4444
Saudia, Filellinon 17	324-4671
Singapore Airlines, Filellinon 22	323-9111
South African Airways, Kara. Servias 4	322-9007
Sudan Airways, Amalias 44	324-4716
Swissair, Othonos 4	323-1871
Syrianair, Panepistimiou 39	323-8711
Tarom (Romania), Panepistimiou 20	362-4808
Thai International, Lekka 3-5	324-3241
Turkish Airlines, Filellinon 19	322-1035
Tunis Air, Filellinon 19	322-0104
TWA, Xenofondos 8	323-6831
Varig (Brazil), Othonos 10	322-6743
World Airways, Voulis 36	322-7338
Yemenia, Patission 9	524-5912
Zambia Air, Akti Miaouli 79	413-3244

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Marinas

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

Embassies and consulates

Albania, Karachristou 1	724-2607
Argentina, Vas. Constantinou 14	751-3560
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, Stratigou 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, Stisihorou 11	721-7948
Malta, Filellinon 7	323-0068
Mexico, Vas. Konstantinou 5-7	723-0754
Morocco, Moushon 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
Piraeus, Akti Miaouli 13	411-9497
Philippines, Kanari 5-7, Piraeus	452-3015
Poland, Chrissanthemon 22, P. Psychico	671-6917
Portugal, Loukifianou 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. Konstantinou 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, Sokratous 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 Sq.	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

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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,	
Papariopoulou 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	
Sekeri 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
Chrisospiiotissa, Aeolou 60	321-6357
Mitropolis (Cathedral), Mitropoleos	322-1308
Sotiros, Kidathineon	322-4633

Other denominations:

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

Church of Jesus Christ of Latter-	
Day Saints, 15 Meandrou, Iliissia	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: TESIS 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 organisations and archaeological institutes

American School of Classical Studies	
Soudias 54	723-6314
British Council, Kolonaki Sq. 17	363-3211
British School of Archaeology, Soudias 52	721-0974
Canadian Archaeol. Inst,	
Gennadiou 2B, Kolonaki	722-3201
French School of Archaeology, Didotou 6	361-2518
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
Italian Archaeol Inst, Parthenonos 14	923-9613
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 Archaeol Inst, Mitseon 9	923-2102

Educational Institutions

American Community Schools	639-3200
Athens Center	701-2268
Athens College (Psychico)	671-4621
Athens College (Kantza)	665-9991
Campion School	813-2013
College Year in Athens	721-8746
Deree College (Agia Paraskevi)	639-3250
Deree College (Athens Tower)	779-2247
Dorpfeld Gymnasium	682-0921
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 Centre for Recognition of	
Foreign Degrees, Syngrou 112	923-7835
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
Canadian Women's Club	671-1150
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
Hash House Harriers jogging club	807-5237, 807-7663
Hippodrome, Faliron	941-7761
International Club	801-2587
New Yorkers Society	
Chiou 4	672-5485
Overeaters Anonymous	346-2360
Republicans Abroad (Greece)	681-5747
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 Kapodistriou 36	514-7311
Propeller Club	522-0623
Rotary Club, Kriezotou 3	362-3150
Thessaloniki International Fair, Hellexpo	
Egnatious 154, Thessaloniki	(031)23-9221

Chambers of Commerce

Greek

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

Foreign

American Hellenic Chamber of Commerce	
Valaoritou 17	361-8385
British Hellenic Chamber of Commerce	
Valaoritou 4	362-0168
French Chamber of Commerce	
Vas. Sophias 7a	362-5516, 362-5545
German Hellenic Chamber of Commerce	
Dorilaou 10-12	644-4546
Hong-Kong Development Council	
Kerasoundos St. 6	779-3560
Italian, Chamber of Commerce	
Mitropoleos St. 25	323-4551
Japan External Trade Organization,	
Akadimias 17	363-0820
Yugoslav Chamber of Commerce	
Valaoritou 17	361-8420
Athens Association of Commercial Agents	
Voylis St. 15	323-2622

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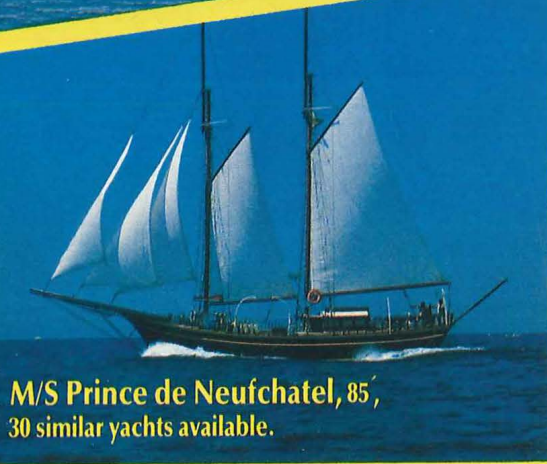
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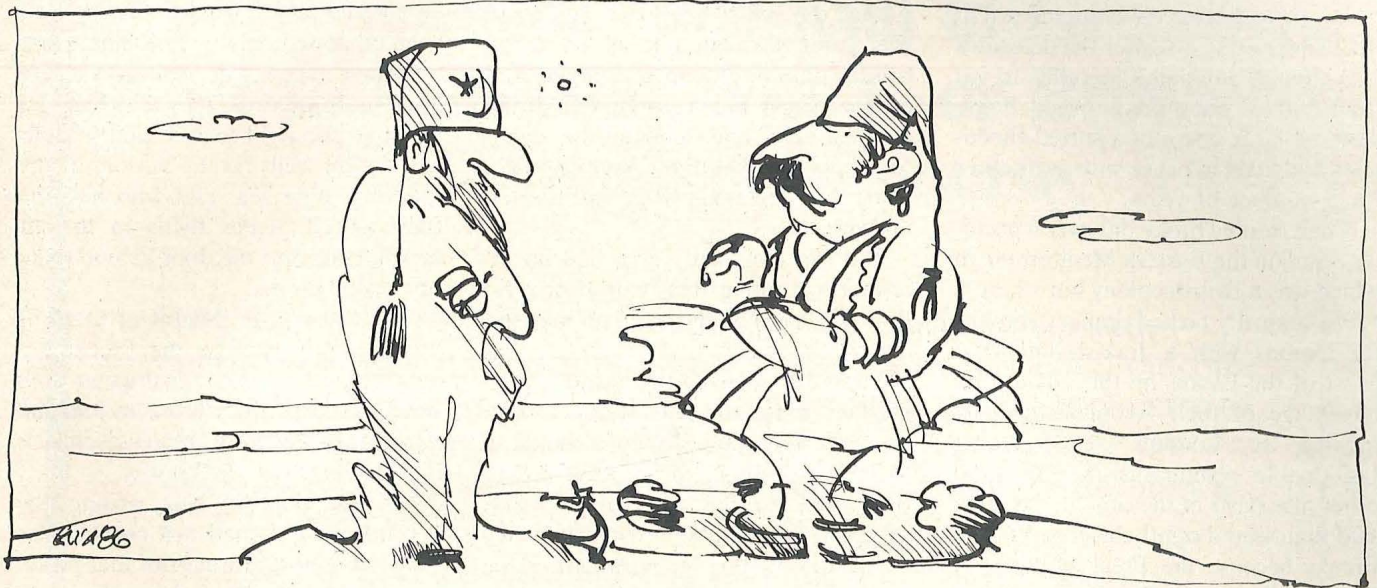
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The Freaks and the Jerks

The ongoing saga of the Freaks and the Jerks is entirely fictitious and any resemblance between characters and countries herein and live persons or actual countries should be deemed nothing more than a very remarkable coincidence.

Some years ago I wrote about two fair countries in the Eastern Mediterranean inhabited by the Freaks and the Jerks and separated by a sparkling blue sea. At that time, various problems had created a crisis between the two which, sad to say, is still simmering, with occasional outbursts of anger from each side but, fortunately, no fisticuffs as yet.

The main characters have changed. The Freaks are no longer ruled by the dynamic Caramel Cream but by a dream boy called Andy Papandy, who has headed the charts solidly since October 1981 and will probably get his fourth golden disc this coming October. The Jerks have put their own dynamic Itchy Feet in cold storage for the moment and are ruled by an economic genius called the Wizard of Ozzle, who is doing wonders with the Jerkish economy although he occasionally gets bopped on the head by his president, an army general, if he steps out of line. Andy Papandy does not have to worry about his own president because he also has a show business background, having acted in a French film called Z

back in 1968.

With such talented leaders on both sides of the sparkling blue sea, you may well wonder why relations between the two countries are so strained and why the friendship and *entente cordiale* that was compacted by that great Freak South American statesman Eleftherios Venezuelos and his Jerkish counterpart has fallen by the wayside.

The roots of the trouble go a very long way back, to a time when the Jerks were ruled by a sultan who sat on an ottoman and conquered everything in sight. That is why his empire became known as the Ottoman Empire. He consumed large quantities of sultanas and this made him so strong he was able to march right up to the gates of Vienna. When he was told that there were no sultanas in the city but only Sacher-torte and a fat lady called Maria Theresa, he decided to go back to Constantinople and continue being beastly to the Freaks and other conquered peoples, depriving them of the great historical milestones that marked the progress of Western Europe, such as the Hundred Years' War, the Renaissance, the Black Death, the Reformation and the French Revolution. But the Freaks managed to maintain their identity throughout four centuries of Jerkish beastliness. They set up secret schools where the children were taught how to play the bouzouki and smash plates on the dance floor, and

anyone caught calling Freak coffee Jerkish coffee was rapped smartly on the knuckles.

Then some people gave a little friendly advice to the Freaks. Appropriately enough, they called themselves the Friendly Society and were registered in Odessa as a tax deductible charity. They told the Freaks that if they started a revolution they could rid themselves of the Jerks and live happily ever after on foreign aid. So they rose up as one man against their oppressors and, with the help of David Niven and Anthony Quinn, who fired the big guns at the decisive Battle of Navarone, the Freaks sent the Jerks packing and set up a nice, respectable republic. Then they quickly caught up with the rest of Europe by assassinating their first president and, not quite making up their minds whether they wanted a monarchy, a republic or a dictatorship, trying them all in turn, again and again.

But all this time they were winning wars against the Jerks and grabbing back bits of land. This was because the sultan had finally succumbed to a surfeit of sultanas and was so ill that he became known as the Sick Man of Europe. The Freaks became so bold that they even tried to grab part of the Jerkish mainland until a dynamic Jerkish general called Attaboy, or "Father of the Jerks", regrouped the Jerkish Army and packed all the Freaks off on the midnight express.

A solemn treaty was signed in Switzerland setting the boundaries of the two nations and, after the delegates had opened numbered accounts in various banks, they all returned home carrying large boxes of assorted chocolates and lived in peace with each other for a number of years.

Then trouble broke out over a peculiar island in the Eastern Mediterranean which was a British colony but where a Freak majority picked oranges and bitter lemons with a Jerkish minority. Most of the Freaks on the island took advantage of their colonial status by moving to London and opening fashionable restaurants in Soho and other nice parts of the capital. But they said their island rightly belonged to the Freaks because the Freak goddess of love had been born there, rising out of the foamy sea on a half-shell like a *Coquille Saint-Jacques*. And because they wanted to inject themselves into Greek society, they called their movement *Enesis*, which is the Freak word for injection. But *Enesis* was not a success and all they got was independence, which was boring, except when they could be beastly to the Jerks on

the island.

One day, when the Freak mainland was going through one of its dictatorship phases, a coup was engineered on the island in an attempt to bring about *Enesis* and redeem the dictatorship in the eyes of the Freak people, who were beginning to get a little fed up with it.

But the mainland Jerks had no intention of taking this lying down. So they got up – and mounted an invasion across the narrow strip of sea that separated them from the island, claiming they were doing this simply to preserve the peace and sinking a couple of their own ships in the process just to prove how fair they were being. Again, to prove how fair they could be, they occupied only the northern part of the island and allowed the Freaks to use the south, make protests to the United Nations and conduct extensive business dealings with the Lebanese.

The mainland Freaks, meanwhile, alarmed at these developments and fearing for the safety of their islands that lay close to the Jerkish coast, began fortifying them for all they were worth. The Jerks protested the pre-

sence of troops on islands that, according to the Swiss treaty, should have been inhabited only by Lesbians. And, as always happens in such cases, there were more quarrels on such things as who had the right to pick pretty shells and dig oil wells on the bottom of the sparkling blue sea, and who had the right to tell planes flying in the air corridors to shut the door behind them to prevent drafts.

Right now, the Wizard of Ozzle is hopping mad because the Freaks belong to an exclusive European club which he desperately wants to join and Andy Papandy, with immense glee, is blackballing him all the way.

At the time of this writing the Wizard of Ozzle had just concluded a visit to the northern part of that peculiar island where the Jerks in the north have declared themselves an independent state, one that is so unfamiliar nobody but the Jerks can recognize it. Right now they have closed the border with the south so they can give their part of the island a complete facelift, and make it at least semi-recognizable, because the Wizard of Ozzle told them it would have to last forever. □

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Campion School Athens

A tradition of heavenly study

The National Observatory is now 150 years old, but Greece has a long and illustrious history of astronomical research

by J.M. Thursby

Exactly 150 years have passed since the National Observatory of Greece opened its door to professors and students of astronomy. Normally a quiet haven of scientific study, it is fitting that this year, due to the coming and going of Halley's Comet, it has been the center of renewed attention.

The building and equipment were donated by Baron George Sinas, who also donated the money to build the neo-classic "Hellenic Academy" in Athens. He was the son of a wealthy North Epirus family who became Greek consul general in Vienna. As an ardent patriot and amateur astronomer, he was justifiably proud of the long and illustrious Hellenic tradition in the field of astronomy. Ancient Athens, Trebizond, Constantinople and Alexandria had all been renowned for their schools and distinguished professors. Aristarchus of Samos announced a heliocentric theory of the universe over 1,500 years before Copernicus astounded the world with his. And Ptolemy's *Almagast* was the "sine qua non" of the scientific world for centuries.

It was Baron Sinas' dream that modern Greece should maintain its place as scientific equal among European nations, and that Athens should once again become a famous intellectual center.

Perched on the Hill of Nymphs, the distinctive domed building of the observatory dominates the westward view from the Acropolis. The site, once outside the city, was chosen because its studies would benefit from the formerly clear skies of Attica. Today it stands as a landmark, an island in a sea of housing, and, sadly, *nefos* now reigns. This problem is not new. As long ago as 1937 the main observation work had to be transferred to the pine-clad slopes of Mount Pendeli away from the city lights. The selection of a wooded area was important, as open ground is much more heated by the sun during the day, creating ascending currents which impair the quality of telescopic vision.

The National Observatory of Asteroskopeion, to give it its Greek title, functions as a co-ordinating center for four state institutes:

- The Astronomical, which studies the natural phenomena of the skies and

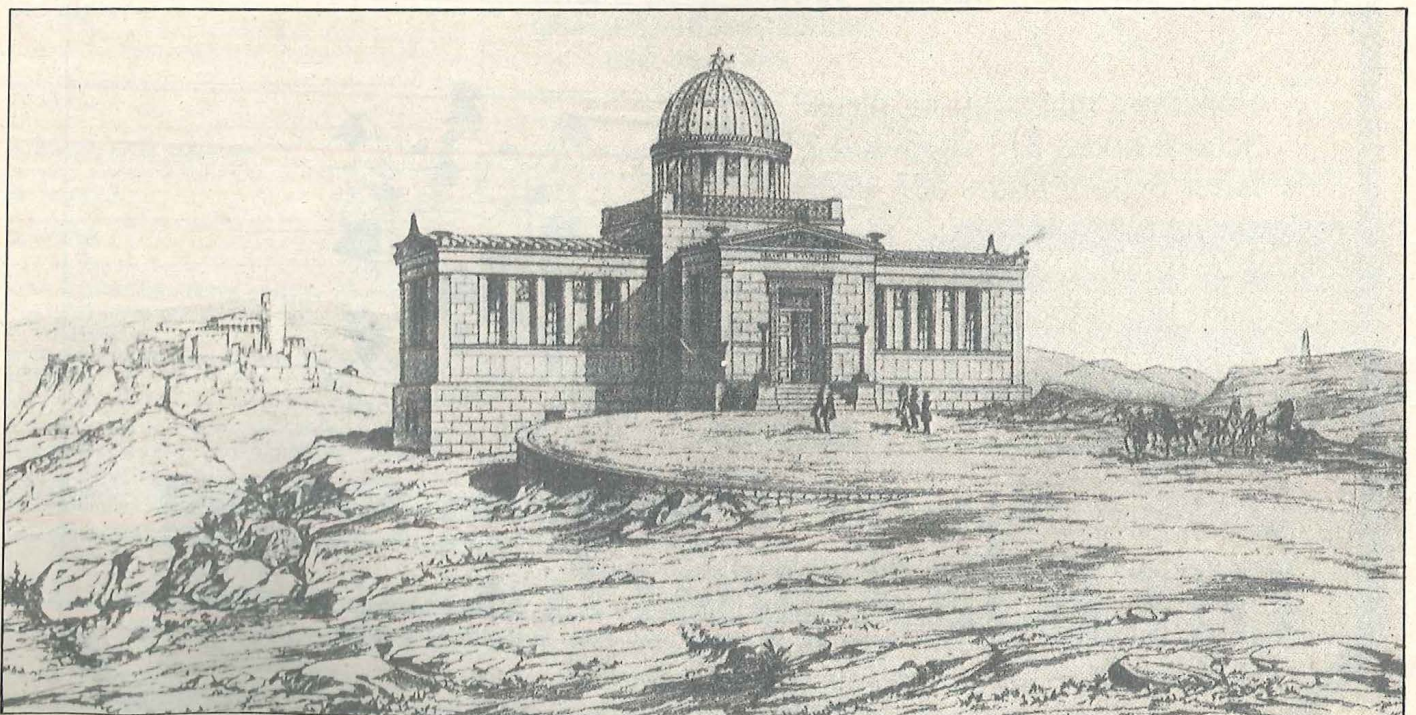
movements of artificial satellites with the aid of its "Newall" telescope. This was a gift from the University of Cambridge 50 years ago and was shipped to Athens by several London-based Greek shipowners. A special building was erected at Pendeli to house it, made of local marble. The largest telescope in Greece, however, is situated at Corinth, where there are more stable atmospheric conditions. There is a branch too at Thessaloniki. The institute has strong ties with other European countries, especially Britain and France.

- The Meteorological, which studies climatical changes and monitors pollution. It does not, however, provide the state media with weather forecasts. That is done by E.M.I., the meteorological service attached to the military at Hellenicon.

- The Seismological department, which carries out research and records the relatively minor earthquakes that constantly shake this part of the world. It has 12 branches throughout the country, four of which are linked electronically for instant contact with Athens.

- The fourth institute to share peaceful if crowded accommodation on the Hill of Nymphs is relatively new. The Ionospherical department studies the upper strata of the Earth's atmosphere.

There are plans to re-house these institutes and perhaps make each more independent. The observatory will then be renovated and both the building and library of Baron Sinas will be opened to the public as a museum dedicated to early modern Greek astronomy. □



The observatory atop the Hill of Nymphs

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A professional in her own right

Dr Alba McCann, a 39-year-old Puerto Rican, came to Greece last August after a year as visiting scientist at the Massachusetts Institute of Technology. She has published two books in her field (psycholinguistics) in addition to poetry and a novel in Spanish. But she says one of the hardest adjustments in her move here has been being known as "Mrs McCann".

"I've never been that before, I was always Alba Ambert", she says. "I'd like to be known as a professional in my own right rather than as the wife of the president of Athens College."

Her husband of two years, Walter McCann, took over the presidency of Athens College last year, after a stint as business school dean at the University of Hartford (Connecticut) and professor of law and education at Harvard University, where Alba took one of his courses.

She left Puerto Rico 12 years ago for a doctorate in psycholinguistics at Harvard and then taught at Hartford. McCann describes psycholinguistics as a relatively new science, its main thrust being language acquisition by children.

"How is it that children can acquire a complex, varied system of symbols so effortlessly compared to other skills which take them years and years to learn? By the age of six, when they enter school, children have a vocabulary of 13,000 words and are acquiring eight new words a day without anyone having taught them."

Until about 30 years ago it was thought that children learned language through imitation and reinforcement of verbal behavior - i.e. their parents taught them. But behaviorists' theories did not explain how children acquire meaning - parents don't give their children definitions of each new word - nor did the theories explain children's utterances like "two foots" or "I comed", phrases they have not heard adults produce, yet common in children's early speech.

It was Professor Noam Chomsky's research at M.I.T. which suggested that children are born knowing language. "Language is acquired, not learned, because the human brain has imbedded within it a Language Acquisition Device (LAD), according to Chomsky, which when triggered by the stimulation of spoken language deduces all the

fundamental rules of that language regardless of external reinforcement or training," McCann says.

Her speciality is children's bilingualism, second language acquisition, and she maintains that one of the most important principles in bringing up a bilingual child is one person, one language. "It's important for the child to establish boundaries between the two languages and not see them as one. If the parents switch from one language to another, the child gets confused."

While in Greece (the average tenure at Athens College is six years) she is evaluating the results of a research project with Spanish-speaking children in the U.S. "There's so much data I could be working for 10 years on it." She may also study language acquisition in Greek or bicultural children.

"My work has always been with Spanish children in monocultural households. The biculturalism came from the world around them. I've heard there are some very specific difficulties experienced by children who are in bilingual, bicultural households. It would be an interesting field to explore here."



Dr Alba Ambert McCann

But McCann plans to concentrate mainly on her fiction. Her first novel, now in Barcelona being reviewed, will eventually be translated into English and she's working on a second, this time in English.

"Being in Greece has been very stimulating and I'm enjoying the chance to write more. In the States there's never much time, what with teaching, research and the pressure to publish." □

Lady of the loggerheads

Lily Venizelos, governing council member of the Hellenic Society for the Protection of Nature and spearhead of a movement to save the giant sea turtles of Zakynthos, claims a lifelong attachment to nature.



Lily Venizelos

At eight she was following her father birdhunting just to try and save the birds. At 13 she began skindiving off the island of Hydra ("I spent four or five months a year underwater") amassing a collection of over a thousand shells that have since been donated to the Goulandris Museum of Natural History and will be part of the museum's new annex on Corfu.

At 25, when chronic ear trouble curtailed her underwater activity, she took up the study of geology and began collecting fossils and stones, several of which are being studied by the Smithsonian Institution in Washington, D.C.

It was during one of these collecting expeditions over 20 years ago that she first visited the Laganas Gulf on Zakynthos. "It was a wordly paradise then, quiet and clean, with exceptional birds and rare stones unique throughout Europe."

It was also an undisturbed breeding ground for the loggerhead sea turtle, which ancient Greeks considered the sacred animal of Poseidon and Aphro-

by Pat Hamilton

dite, and which is one of only two known reptiles on the planet that survived the disappearance of the dinosaur some 180 million years ago.

Every summer evening hundreds of female turtles once arrived in Laganas, some having swum over 2000 km because their eggs would only hatch in the hot sand of certain beaches. Old Zakynthotes remember them, waiting for nightfall in the shallow water like hundreds of massive, slowly moving stones.

After dark they would drag themselves out of the water – they can weigh up to 500 pounds – and slowly made their way up to the scrub line, where they dug holes. Each lay about 10 eggs the size of ping-pong balls, covered the holes and returned to the sea.

“It’s probably one of the most breathtaking sights in the natural world, and one that we, as Greeks, should try to save before it’s too late,” Venizelos says.

Tourist development in the area has upset the ecological balance and the sea turtles’ habitat to such a degree that its numbers are diminishing, and they have been added to the EEC’s endangered species list.

Although admittedly not a scientist (“my knowledge is mostly amateurish”), Venizelos has worked tirelessly and often thanklessly on the sea turtles’ behalf, calling on a wide circle of friends and acquaintances (she is married to the grandson of Eleftheros Venizelos) when necessary.

In addition to local lobbying efforts, she writes to hundreds of environmental organizations and individuals around the world requesting support. Greenpeace and the World Wildlife Fund have in turn encouraged their members to write the Greek government pressing for environmental protection legislation for what studies show to be the turtles’ principal breeding ground in all of Europe and the Mediterranean.

And just in case people forget where Venizelos’ sentiments lie, she often wears a string of turtle jewelry, the result of an idea she worked out with Ilias Lalaounis.

“One of the first Greek coins, the *Statel* of Aegina, has a sea turtle on one side. Lalaounis used the design for his 1986 New Year charm, in gold, silver or crystal. Within a month and a half, in Athens alone, he sold over 8,500 turtles and then gave us a big donation.” □



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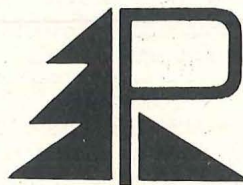
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Ambitious works by a young company

It was a shame the Sydney Dance Company was not better publicized. It is so rare that Athenians get a chance to see dancing this good.

I only became aware of the company's visit through a vague embassy connection about two weeks before their arrival. The audience was much smaller than the company deserved.

The Sydney Dance Company has emerged as a promising force. Its dancers are technically strong and athletic, if lacking sometimes in sensitivity of interpretation.

The company's artistic director, Graeme Murphy, choreographed a full-length work, *After Venice*, presented on opening night. Music was a combination of the *Turangalila Symphony* by Olivier Messiaen and the wonderful Adagio from Mahler's *Symphony No.5*. Costume and set designs were by Kristian Fredrikson. The stage was impressive with a large sculpted head at the back and a series of huge blocks in

dark grey, which could be moved to create a Venetian street atmosphere, a trapped feeling or the idea of steamy baths. The costumes were less imaginative (I was surprised to see they were by the same designer). The Edwardian styles were hampering and peasant costumes looked out of place.

The first three sections of the ballet were important for setting an atmosphere of Venice – and they were the least satisfactory. Aschenbach's arrival in a gondola is too reminiscent of *Swan Lake* and borders on the ridiculous. The Edwardian ladies' dances have not been developed enough and were unoriginal. The dances for the men in the scene were energetically performed, but again the steps were unimaginative.

I must say also the ballet does suffer in comparison with the film, where the imagery is so stunningly beautiful. Sydney's Tadzio, the young object of Aschenbach's passion, is a rough copy of the film's version. Aschenbach is a pale imitation without the depth of passion, longing and suffering that the character demands.

The choreography improves with the scene in which Tadzio tries to block his friend Jashu's affection for a girl. The girl is sensitively and fluidly danced by Francoise Philipbert, who showed an intensity which set her apart from the other female members of the company. Kim Walker, who danced Jashu, also displayed potential (he was even better in *Black and Blue*).

Murphy claims *After Venice* examines sexuality, especially homosexuality, and this is why some people may not be comfortable seeing it. I disagree: One could be critical because the work is not dramatic enough or well defined. Murphy touches on incest with the mother, danced by Janet Vernon, but does not make it threatening or obsessive. He touches on vanity in Aschenbach's solo in the barber shop, using reflections, but does not make the sequence sufficiently pathetic. He displays homosexuality without maintaining the atmosphere of the age, seemingly taking us abruptly into a New York bath house – with some very self-indulgent dancing by Paul Mercurio (Tadzio).

It is not enough for a performer to display "lust" in the middle of the



Garth Welch and Bill Pengelly as Aschenbach young and old in 'After Venice'

stage. Mercurio must transcend his own personality to make the audience feel the danger of this pretty boy, this object of lust who is devoid of love.

After Venice is ambitious. It is long and there are many characters, most of which need to be better defined. Occasionally the choreography is theatrically effective, daring but hesitant at the same time. The dancers are technically strong. But Murphy needs to search the depths of his soul a bit more and keep reworking this piece until it comes into maturity.

The second program was a mixed bill. The evening began with *Wilderness* (choreographed by Murphy, music by Bela Bartok). Murphy says of the work: "Often I feel overpowered, submerged by the music. It's a piece of such monumental force, it has its own drive. It drives the ballet on, pushing everything before it." It is a very beautiful musical piece, and the choreography leaves you with an impression of having seen sculptural images, Greek friezes of dancers. There is a feeling of energy which builds in pace until you feel as if you are flying.

Some Rooms (choreography by Murphy, music by Joseph Canteloube, sung by Kiri Te Kanawa) is overpo-



Paul Mercurio and Janet Vernon in 'After Venice'

by Jenny Colebourne

wered by the music. Once again Murphy shows his predilection for ancient Greek images, but fails to develop the work into anything auspicious.

Shimmering (again choreographed by Murphy with music by Karol Szymanowski) is sunny, shimmering and erotic. It is technically well performed by Andrea Toy but Alfred Williams was non-descript (I hear he had broken his nose shortly before arriving here and had very little time to rehearse).

Louis Falco is one of my favorite New York choreographers, so I looked forward to *Black and Blue* like a kid going to the circus. It's a complicated work, with music by Harry Nilsson and Randy Newman. Falco reduces the world to a boxing ring and tries to display all ranges of physical and manipulative aggression. Kim Walker dances exceptionally.

On the whole this piece is very enjoyable, but again the *style* of the work has not been developed by the company, and individual characters do not shine through as I imagine they would in Falco's own company.

I don't mean to be over critical of the Sydney Dance Company. They are technically and energetically superior than what we see in Athens most of the year; but are also a young company and need to forge ahead to new heights, mostly in style rather than technique. □



Kim Walker and Shane Carroll in 'Black and Blue'

Sydney's dancers are hot

by Heather Tyler

On a hot summer's morning at the Herod Atticus Theatre, some of the dancers from the Sydney Dance Company are stripped to the waist, their bodies sweat-shiny as they work in the blinding sunlight.

The company's choreographer, Graeme Murphy, is amused as he watches the dancers rehearse his ballet *After Venice*, trying to pirouette as they clutch at sunglasses, and T-shirts tied round their heads to stop the perspiration from running into their eyes.

"They should go through until 1 pm, but in this heat and glare, I think we'll have to call it a day," he decides.

At 36, Murphy is still considered young to be artistic director of a major company. He is the hottest property in

Australian dance, with accolades from even hard-bitten New York critics. On the international contemporary dance scene, he is acknowledged as a star with a very bright future.

Murphy joined the Sydney Dance Company as artistic director when he was only 26 years old, and since then has built a repertoire of 40 works, eight of which are full evening pieces. As Australia's leading choreographer, he is in demand by companies throughout the vast South Pacific continent, and in addition he began choreographing for world champion ice skaters Jayne Torvill and Christopher Dean in 1984 when they turned professional.

He flew to Athens from Bavaria, where he had been working with Tor-

vill and Dean on a one-hour television special, to be with his company for their Athens debut in mid-June.

Murphy trained with the Australian Ballet School, then immediately went through a period of questioning his place in classical repertoire.

"Obviously I was never meant to be a prince," he says with a laugh. "Wrong eye color, wrong height, wrong attitude ... I was always very conscious that no one was creating roles that suited my particular dance style. I thought it was important to create ballets for people's personalities. If a dancer has idiosyncrasies, then why not harness them to good use?"

"So many dancers strive to be the classical stereotype. As the principal dancer, one is called upon to recreate roles from ballerinas who have been dead for 100 years."

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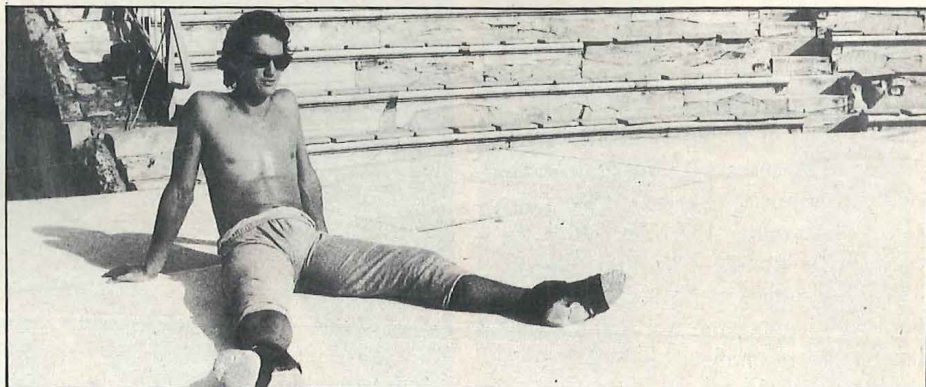
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mind, Murphy created *After Venice* – which is loosely based on the book *Death in Venice* by Thomas Mann. It was first performed in Sydney in December 1984, and has formed the major part of the company's current repertoire since then.

"Take the character of Death, for example," says Murphy, pointing to dancer Alfred Williams sitting on stage wearing Rayban sunglasses and looking

lian life and the modern human condition.

In 1985, the company was the first contemporary dance group to be invited to tour the People's Republic of China. It gave performances in Beijing, Shanghai and Suzhov, offering audiences a selection from American choreographer Louis Falco (which Athenian audiences also saw) mixed with Murphy's own works.



Dancer Alfred Williams sweats it out at the Herod Atticus Theatre

less than impressed with working out in 32-degree heat. "He has a martial arts background so I incorporated that type of movement into the role."

In 1980, the company became the first Australian contemporary dance group to tour overseas. It was an arduous tour of one-night-stands throughout Italy, and an important test for the whole company, performing for audiences who didn't give a damn if they were "local kids made good." The tour was a success, and the following year Murphy took the company to the New York City Center, home of American modern dance.

"We went to New York preparing to be sliced down to the ground. We were lucky enough to come away smiling. New York reviewers are an important key in the door," he says.

"We returned to New York last year and again the reviewers commented on the freshness and vibrance of our work. The British critics were not so kind. Perhaps we didn't fit the mold." I suppose there are aspects about *After Venice* that aren't comfortable for some people," he admits. "It does deal very openly with sexuality and homosexuality. There are aspects about our works in general which are questioning. We don't devise light entertainment for people so they can leave their brains at home."

Murphy believes dance can be as strong a political weapon as journalism, and he uses his work to reflect Austra-

The company's dancers range from 17 to 50 years old. Murphy says he needs the variety and mixed nationalities to cover the wide spectrum of personalities he creates, which rarely contain any European or American influences.

Neither does he draw from native aboriginal dance forms – as a Dutch choreographer has recently done – because he feels he cannot do justice to the richness of the form.

"Aboriginal dance represents a very complex culture, and the dance form has evolved over thousands of years. We can't just walk in and expect to recreate it just like that," he says. "But I do draw inspiration from the Australian landscape, as the aboriginals have. What we are giving our audiences is a contemporary Australian point of view. Interest in Australia is growing internationally, which helps European and American audiences relate more easily to us."

Dance means different things to different cultures, he continues. For some it is merely an expression of physical prowess and technical ability. For young Australians it is a form of communication with theatre, playing an active part in getting one's message across.

"I like to think each dancer is an artist too. They are not just clever tools. This company consciously puts its own stamp on things." □

On the right track

Greece on Foot: Mountain treks, Island trails by Marc S. Dubin. The Mountaineers, 306 2nd Avenue West, Seattle, Washington 98119, 1986, pp 240

The Mountains of Greece: A walker's guide by Tim Salmon. Cicerone Press, Harmony Hall, Milnthorpe, Cumbria, England, 1986, pp 174

If the state of the nation in the eyes of travellers can be measured by the quality of its travel books, Greece must be in a period of stagnation. The great days of Lawrence Durrell, Theodore Stephanides, Osbert Lancaster, Sidney Loch and Patrick Leigh Fermor are a generation passed, and little has come along to fill the gap but the annual updating of disco prices appended to already predigested material encapsulated in guides to nowhere in particular.

There seem to be only two kinds of serious travellers left: international executives in search of gold and backpackers in search of adventure. With its ever increasing number of conference rooms and its already existent numbers of mountains, Greece should be ready

for a new kind of traveller's renaissance.

The two books under review here may be harbingers of this, for they are the only serious guidebooks to come out of Greece in many years, having no resemblance to *Fodor's* at all, but much in common with 19th century *Murrays* and the 1909 *Baedeker*, compiled back in the days when Greece was thought to be thrilling. Of course, it still is thrilling, and, with 6 million tourists, it remains one of the most unexplored countries in Europe.

An hour from Omonia Square lies the trailhead leading to the Goura Ravine. "Should you come on it," writes Salmon, "as I did once, on a hot summer's day, to find an old weather-beaten shepherd watering his flock, it's a truly bucolic spot. This particular old man had been born on Parnitha. His mother was out working in some poor stony fields ... when she felt her time come, and simply dropped her son on the path." Imagine an hour out of London today stumbling upon Hardy's Wessex!

These books are not "literature", nor are they by *hommes de lettres*, desperately in search of a topography which can rise to the majesty of their already acquired lofty prose style. They are survival manuals filled, like the old guides, with such matters as "turn L just after the chapel and then R after the third plane tree. If you see mule dung, proceed, but ignore sheep and goat droppings, as bipeds may not pass that way."

It's interesting that these two thoroughly researched books on the backcountry should be published at the same time. Both claim to be the first comprehensive guides of their kind and, in a sense, they are right, for though their paths sometimes cross, Dubin and Salmon rarely "walk together". If they do, as on Mts Olympus, Parnassus, Pelion and Oiti, for instance, they pick out their own sightings and their own paths, giving a sense not of redundancy but of reassurance. That they meet so rarely is just another proof of the vastness of this land's undiscovered country.

Over half of Salmon's book is devoted to an epic odyssey, a 30-day trek from the Gulf of Corinth near Delphi

to the Albanian border. This is divided into three sections: Amphissa to Karpnisi, Karpnisi to Metsovo and on to Mount Grammos. Of course, the trail can be picked up or dropped at any of these points. Combining exposition and narrative, it makes a marvellous story just in the reading.

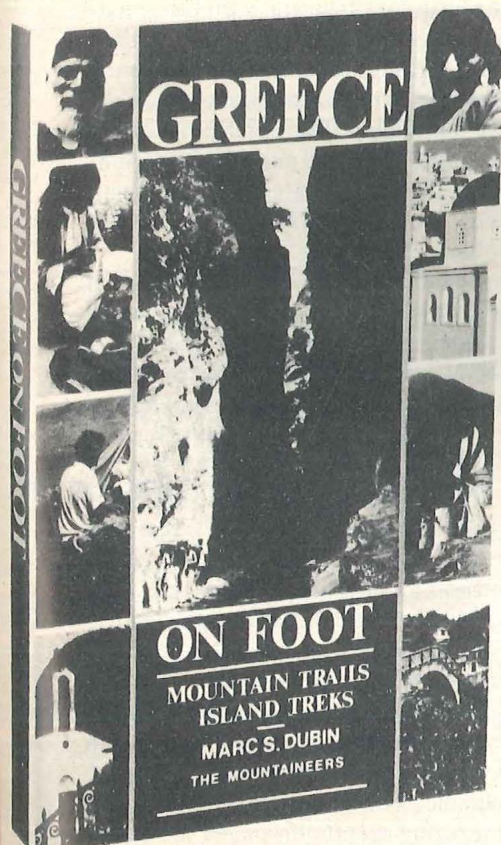
Shorter walks fill out the book, including, among those already mentioned, Athos, the Vikos Gorge, Pelion, Dirfi on Evia and Taygetos in the Peloponnese. On Mt Ochi in Evia "are the ruins of a sheepfold and right behind an almost perfectly preserved 6th century B.C. temple dedicated to Hera". And on Cape Matapan at the end of a trek through Mani, "if the lighthouse keeper is awake, you will probably be rewarded with an ouzo."

Dubin's more extended volume presents his overview in a longish introduction while the hikes themselves are more precisely expository. A third of them are given over to Crete and the Aegean Islands. Thrace, Thessaly and the Peloponnese are well covered, too.

But the real heartland of the Greek backcountry for Dubin and Salmon is the central Sterea, Agrapha and the Pindos. The experiences to be found there are both exhilarating and inexhaustibly sad. Pinned into archaeological sites, the average traveller may (or may not) imagine a long lost world in comparative safety, but here is a living world in the very act of dying. Salmon and Dubin say it is unique in Europe, but one wonders if they know the Balkans farther north so well. Perhaps it doesn't matter; it is still the most accessible.

For instance, if one follows Dubin north of Agrapha, one comes to Sirako, "much the most beautiful settlement in the South Pindos... The well-preserved mansions, archways and churches lie in a barren, almost fortress-like setting." A bit beyond, "the scenery is riveting and the cool depths of the gorge are balm on a summer's day."

Following Salmon, on a parallel route, we come to Katafito, "a Vlach village, consisting of a few stone houses on either side of a stream. It is remote and primitive... It was a windy, snowy night in April. Vangeli's (my host's) cottage was squat and sturdy with thick stone walls and stone slabs on the low-pitched roof... Born in Katafito, he had spent his life there. He spoke with the usual mountain man's bitterness about



neglect by successive governments. But it hardly mattered anymore; it was too late...

"Vangeli had seen his world, a world that had existed for one thousand, two thousand years, destroyed in his own lifetime. Right or wrong, it is a loss as great or greater than the extinction of a species of flower or animal."

Both writers are sharply aware of a human way of life being reclaimed by nature. Of Chrisso, Salmon writes, "Its once neatly cobbled surface is all broken up. The walls that border it have collapsed and the once solid houses that stood behind them have crumbled to heaps of rubble overgrown with nettles and brambles... Despite the beauty of its setting, Chrisso is one of the saddest and most desolate villages I have seen." The consequences of a 10 years' mountain war in the 1940s are always present. Dubin describes a bloody ambush: "A company of 33 Italian soldiers had been ordered to march... A shepherd sped up the mountain (Ghiona) to tip off the *andartes* (rebels), who fell on the Italians at dawn while they were still asleep. In reprisal the Italian command ordered the burning of Segditsa ... thus accordingly it has the dubious distinction of being one of the first of several hundred Greek villages to be vengefully destroyed during World War II."

These sagas of the Pindos end logically at the Albanian border on the grim slopes of Mt Grammos, where the last stronghold of the *andartes* was overwhelmed (1949) "when U.S. Hell-drivers tested the adhesive qualities of napalm on human flesh for the first time" (Salmon). "Only recently has the turf on the highest ridges regenerated" (Dubin).

Writers of survival manuals are likely to notice such things. "No formal rescue service exists and almost every year imprudent and unprepared hikers suffer fatal consequences," writes Dubin. Salmon wryly adds, "If you have an accident, pray for a speedy end on the mountainside. It will be less uncomfortable than the fate that awaits you in most clinics."

Not exactly the picture-book gloss that tourist guides like to paint, but perhaps a new sort of philhellenism is afoot: aware of wild flowers and animals, full of reality, conscious of the kindnesses of strangers, lovers of the violent Greek earth. □

An exaggerated 'Tosca'

Three striking features of the Athens Festival this year are: there are no Western orchestras, only one opera – and no money. The third determines the other two, for opera is expensive and Eastern European orchestras – at least those appearing here – are not.

Even the single opera presented, the Lyriki Skini's *Tosca*, was not mounted especially for the Herod Atticus Theatre, but adopted with minor alterations in sets and costumes from a production of the mid-seventies.

In the heated atmosphere following the fall of the junta, director Spyros Evangelatos was anxious to present *Tosca* in a strongly revolutionary light. For example, this is his own view of the first act finale: "The crowd attending the religious ceremony, which it has been wrongly led to believe celebrates Napoleon's defeat at Marengo, is not a group of aristocrats collaborating with an oppressive regime, but simple folk who have been dragged into church by force. On seeing Scarpia, the chief of police, the crowd abuses him throughout the *Te Deum* and finally breaks out into revolutionary demonstrations."

This is all very well and not unsuitable for a work whose tenor-hero Cavadarossi is a freedom fighter tortured by the police in the second act. Puccini, however, as a *verismo* composer makes very clear how much politics he wants. The surplus is Greek mock-revolutionariness of the seventies, an "accentuated realism" which in operatic terms is a euphemism for exaggeration.

Best in the cast was the American-based Giuliano Cianella, an Italian tenor of merit. He sings evenly; lower, middle and upper registers are smoothly integrated into an agreeable whole. His acting was deplorable, though not so bad as that of Marina Krilovici-Pascalis. Her singing, however, was powerful, her phrasing clear, though she had difficulty bridging registers and her high notes were too sharp and insecure. Nevertheless, she is a true musician and her loud voice is suitable for open-air performances.

Her husband, baritone Kostas Pascalis, made a comeback after six years offstage. This abstinence caused problems. Lower notes were spoken rather than sung and his legato lacked stability. Still, he is a distinguished, well-balanced artist of great vocal and dramatic expression, and his portrayal

of Scarpia brought power to the performance.

Under Loukas Karytinis, the much enlarged orchestra was expressive, smooth and dynamic when necessary. The minor characters were well played and the chorus sang effectively. Patsas' sets were very successfully adapted to the Herod Atticus' problematic stage. But one gaffe was carried over from the original production: tenor Cavadarossi is clearly a forger, for his unfinished portrait of *La Madalena* looks very suspiciously like Raphael's *Madonna of the Goldfinch*.

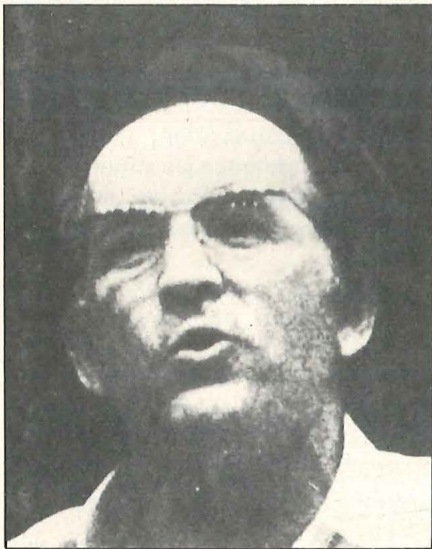
Hungarian visitors

The highly coherent Budapest Symphony Orchestra is an excellent ensemble, lacking only that "touch of divinity" to make it great. Dimitris Agrafiotis is a talented, conscientious conductor with a fine academic background, but he is not great either.

The concert on July 7 at the Herod Atticus opened with Theodore Antoniou's *Scholion*, specifically commissioned by the orchestra and conductor. The title derives from the way a song in antiquity was continued by the next singer who did not stand next to the previous one. The work is essentially a concerto for orchestra, with the gravity passing from one group to another, harmonically organized in scales of eight rather than the seven of traditional harmony. The orchestration is masterful. Melodic material is carefully divided yet interrelated within sections, and the conception of orchestral volume is dynamic.

Schumann's *Piano Concerto* followed, decently played by Domna Evnouchidou with a clear and limpid sound. Cooperation in the orchestra was good, but the pianist and conductor lacked excitement. Frankly, it was a bit dull.

Not so Prokofiev's *Symphony No. 5, op. 100*, composed in 1944. This colossal "classical" work has incredible musical architecture. Few examples of such clear layout exist in this century. The composer's structure, his rejection of 19th century emotion, go well with Agrafiotis' temperament. The performance was thrilling, the dynamics careful yet surprising. There was excellent, metallic woodwind playing, and the fine string section displayed incredible



Dimitris Agrafiotis

swiftness and synchronization. Berlioz' *Hungarian March* provided a breath-taking encore.

The following evening's concert was more evenly spread but lacked the excitement provoked by Prokofiev.

Zoltan Kodaly's *Galanta Dances* were masterfully performed but Bartok's *Viola Concerto* came out rather flat. Soloist Zoltan Toth was more preoccupied with tempo and precision than with dynamic alternation and expressiveness.

Brahms' *Second Symphony* was a great improvement. Agrafiotis knows the work well and conducted it with that particular sense of division and combination which he has, delighting in each part which makes up the whole. This is an architectural approach which may indicate his moving along the path

of great conductors. But he does not yet possess the drive necessary to overcome attention to structure and achieve the greatness which structure simply serves.

Music on Pendeli

The Greek Music Cycle played a series of chamber events last month in the courtyard of the Rhododaphne Palace, the summer residence of the Duchess of Plaisance on the slopes of Pendeli. I attended three of these in the course of a week.

The first was a program for trumpet (Nikos Xanthoulis) and trombone (Spyros Gantzias) with Lenia Erodiadou accompanying at the piano. Works presented were by Purcell, Handel, Torelli, Gordon, Saint-Saens and Boris Blacher.

Gantzias' sound is sophisticated. The dynamic crescendo-diminuendo in one and the same note, the power in the fortis and the smooth, controlled legato in the slow movements were marvellous, and in Saint-Saens' *The Swan* this singing legato was especially remarkable.

Nikos Xanthoulis was less satisfactory. His cruder playing lacked the wide diversity of sonorities produced by his colleague. His tempo, sometimes faulty, improved when playing with others. This is due no doubt to his playing almost exclusively with the Kratiki Orchestra, which allows him little opportunity to perfect himself as a soloist.

Everything went better during the

second half of the program in Blacker's *Divertimento*, a work not quite as rewarding as it is extensive.

The second program was more amateurish but promising. Pianist Irene Lalioti is a young artist who played Franck's elegaic *Prelude, Chorale and Fugue* with exceptional maturity. That she studies composition is betrayed by the compactness, inevitability and structuralism of her playing. The same qualities emerged in Prokofiev's *Sonata No.3*, but luster and brilliance were lacking. In two short pieces, by Fauré and Cassado, she was accompanied by her brother George, who is still a student. He seems capable, with time, of becoming a truly fine cellist.

The third event was more professional. Yiannis Georgiadis is an excellent violinist. He was the first Greek to be selected for the European Community's Youth Orchestra. Still, he needs maturing to face such an immense work as Franck's masterpiece, the *Sonata in A Major*. Lenia Erodiadou, one of the few pianists trained especially as an accompanist, was discreet and helpful. Inevitably, she was weaker in the Franck work, where the composer demands two musicians of equal stature and maturity for his highly condensed counterpoint.

Things improved with the Corelli-Leonard *La Follia*, which was technically impeccable and in Sarasate's *Romance Andalouse*, a rather boring work. Dvorak's smoothly flowing *Sonata in G Major, op.100*, was the best balanced performance of the evening. □

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The background of osteopathy

Those who've done their Greek homework will know that *osteo* means bone and *pathos* means disease. But this is misleading on two counts: first, osteopathy is by no means concerned only with bone problems; second, the word was only coined about a hundred years ago in the United States, although spinal manipulation has been used for thousands of years elsewhere.

Andrew Taylor Still, a Virginian, received no formal medical training, but had a good knowledge of human

the artery," which stated that normal blood circulation prevents disease because blood provides everything the immune system needs to keep us in the pink.

He was a skilled healer and diagnostician, and could judge the speed, quality and heat of a patient's blood merely by touch. The son of a Methodist preacher, Still was deeply devout, and this led him to his concept of "total lesion," which includes the spiritual dimension (lesion is a rather vague medical term from the Latin for

evolutionary terms that only happened fairly recently, and our skeleton has not yet adjusted sufficiently to an upright position: discs between vertebrae have become weight-bearing, joints are placed under unintended strain and the abnormal downward thrust of our inwards causes constipation and varicose veins.

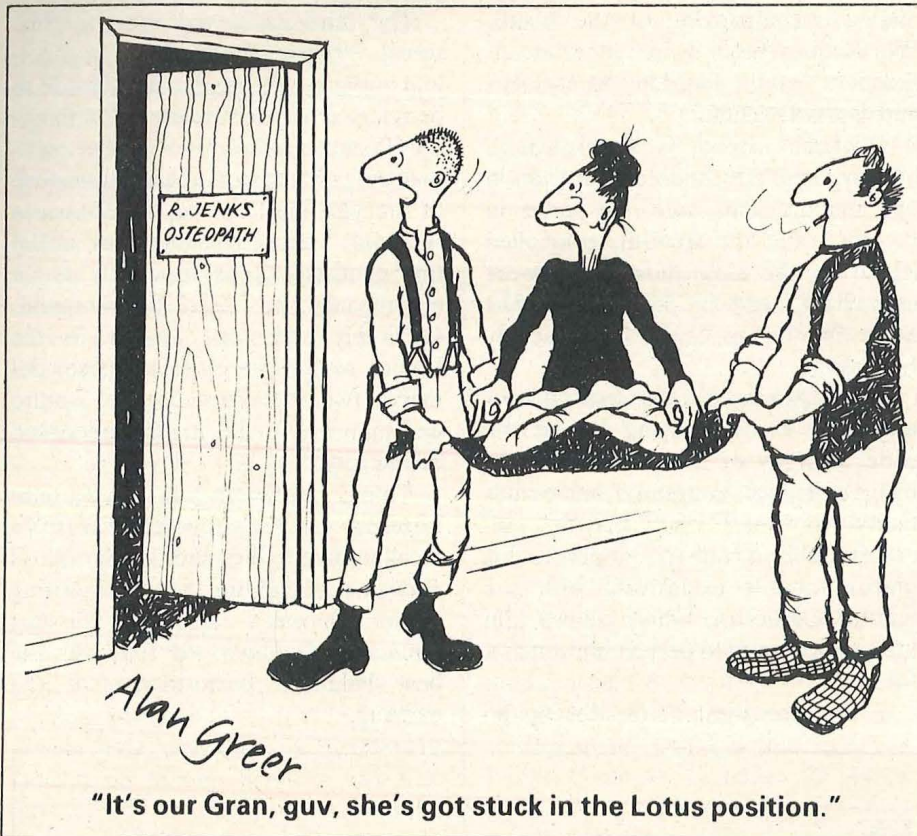
Osteopathy deals with three types of cases: the acute, the chronic and the preventive. The first often makes the most spectacular recovery, even after one or two visits, as this case usually concerns a misaligned joint. The second obviously takes longer – months – dealing as it does with longstanding problems such as respiratory and rheumatic disorders, cystitis, menstrual irregularities and even infertility and impotence. Preventive osteopathy can be an occasional treatment to keep us fit by rebalancing the "automatic" nervous system which controls blood pressure, heart rate, breathing, etc. It can stop physiological disorders such as ulcers from causing osteopathic lesions. Conversely, it can prevent osteopathic lesions from causing such problems as digestive trouble.

A recent development from spinal manipulation is cranial osteopathy. It was found that instead of becoming immobile after babyhood, as commonly believed, the bones of the head are constantly making small rhythmic movements involving the whole spine, and affecting blood and cerebro-spinal fluid circulation. The treatment is extremely gentle, and can ease such tension-related conditions as headaches and migraines, as well as reversible eye conditions.

Take great care in choosing a properly trained practitioner, preferably recommended by someone you know – in England, for example, anyone can set up shop as an osteopath – and be sure to mention any injuries or illnesses you've had. A visit to an osteopath is not a matter of just having your bones thrown around. A detailed case history will be taken and general problems discussed.

Treatment lasts about half an hour and begins with soft tissue manipulation to calm and relax. An occasional short, sharp thrust of adjustment may take you by surprise, but don't resist: you'll feel much relaxed, relieved and revitalized at the end of the session.

D. Remoundos



anatomy, physiology and chemistry, and he also knew about engineering and relationships between function and structure. He served as a surgeon in the Civil War, and the death of his three children from meningitis convinced him that drug treatment was useless. So Still set out to formulate his own system of medicine. He reasoned that if a faulty part could throw a machine off balance, the same held true for the mortal frame. This led to his maxim "structure determines function."

Still's system was based on three principles: the body heals itself, health depends on structural integrity and perverted structure is a root cause of disease. In 1870 he formulated his "rule of

"hurt"). He realized that a person can be psychologically as well as biochemically and structurally off beam, and a full cure will only result from harmonizing all three aspects. Not all osteopaths take such a holistic approach, some relying on manipulation alone.

Osteopathy caught on rapidly in America, and in 1892 Still founded his American School of Osteopathy, which exists to this day in Missouri. By the time of his death on 1917 there were over 5,000 osteopaths in the U.S, and that year also saw the founding of the British School of Osteopathy.

Osteopaths explain that man's back problems began when he made his far-reaching move to his back legs. In

— Keeping fit —

Toning your legs

Toning your legs is often a problem to be faced each summer. Here are some more exercises to beat the flab. *Please note, however, if you have any history of back or knee problems do the exercises without weights on your ankles.*

Exercise 1

Preparation:

Lie on your back, arms straight by your sides, shoulders open and down, abdomen pulled in and up, the spine is in contact with the floor at all times, hips kept even.

- Bend right leg up to chest.
- Extend leg towards ceiling. Hips stay level. As you extend your leg turn it out, ballet dancer style.
- Flex and point the foot.
- Bring leg almost down to the floor, still rotated in the hip socket.
- Point toes, elongating your leg as you do so in order to streamline the muscles.
- Swing leg up to the highest point (without shifting the hips) and bring it down again almost to the mat.



- Repeat 10 times with each leg.
- Make sure you turn your leg right out, otherwise you will tend to overdevelop the front of the thighs rather than streamlining the entire limb.

Exercise 2

This exercise is good for back sufferers. Preparation:

Lie on your back, arms by your side, shoulders down, chest open, abdomen in.

- Bend knees so your thighs form a right angle to your body
- Keep your toes together and open

your knees as wide as possible. It is very important to keep your hips absolutely even.

- Extend your right leg to the side.
- Flex and point the foot.
- As you bend your knee in again turn it right back.
- Repeat with left leg.
- Extend both legs to sides.
- Flex and point feet.
- Bend both knees and turn out as much as possible.
- Repeat 5 times.

Make sure your middle back is on the floor.

HAVE YOU TRIED.....

CUCUMBER

Now that the big sweat is upon us, cucumbers, with their cooling properties, come into their own. Although low in fiber, they contain vitamins A, B and C, plus chlorophyll and many minerals. The juice is particularly recommended for those trying to whittle their waistlines. It has diuretic properties and is good for flushing out the system after eating salty food. The cucumber's generous potassium content means it is a blood pressure regulator, and it can alleviate rheumatism by expelling uric acid. Baldies note: the high silicon and sulphur contents are said to promote hair growth!

If you're bored with the ubiquitous tomato and cucumber salad, cut a cucumber in half or quarters, then slice finely lengthways and serve with just lemon juice and fresh chopped mint. An interesting salad combination is sliced cucumber with peeled, sliced orange, thin, mild onion rings and crunchy lettuce, dressed with vinaigrette. Although cucumbers are more digestible unpeeled, if you are still skin-

ning everything post-Chernobyl, remember that this vegetable has long been used in complexion milks, so keep the outside to slap on your fevered brow when you have your mid-day nap, and put a few slices on your eyelids too.

Cold Cucumber Soup: Dice a cucumber finely. Crush 100 g of walnut pieces plus 1-2 peeled garlic cloves and 1 tbsp. olive oil in a pestle and mortar. Blending spoils the texture. Add 15 ml. sour cream and dilute with 450 ml. buttermilk (xinogala). Spike with lemon juice and black pepper. Chopped green pepper can be included.

Cucumber Dip: Grate one small cucumber and drain off juice. Mix with 3/4 cup yoghurt, a little lemon juice or vinegar, 1 tbsp. minced onion, 1 tsp. honey and one minced garlic clove. Add fresh mint or chopped fresh dill/fennel, or their seeds. This complements a curry well and avocado cubes can be added in season.

Cucumber Boats: Slice peeled cucumbers lengthways and scoop out seeds. Fill the hollow with low-fat



Cucumbers, eaten or juiced, are rich in vitamins and are said to even fight baldness

cheese mixed with diced, boiled potato and minced onion. Flavor with herbs or a little curry powder. Serve on lettuce.

D. Remoundos

Paragons of good taste and refinement

Interior designers are traditionally a snobbish lot. It's part of their profession really, paragons of good taste and refinement that they are. It's their task to pale visibly at your overstuffed Turko-Baroque living room, imitation Louis XV chairs, padded vinyl bar with matching mahogany veneer stools, biblical epics in wildly ornate gilt frames, brown velvet drapes heavy with gold tassels, anything plastic pretending hard not to be, more than three china ducks flying up the wall, imitation Oriental carpets, cheap brocade and fake leopard skin rugs, to name just a few foibles.

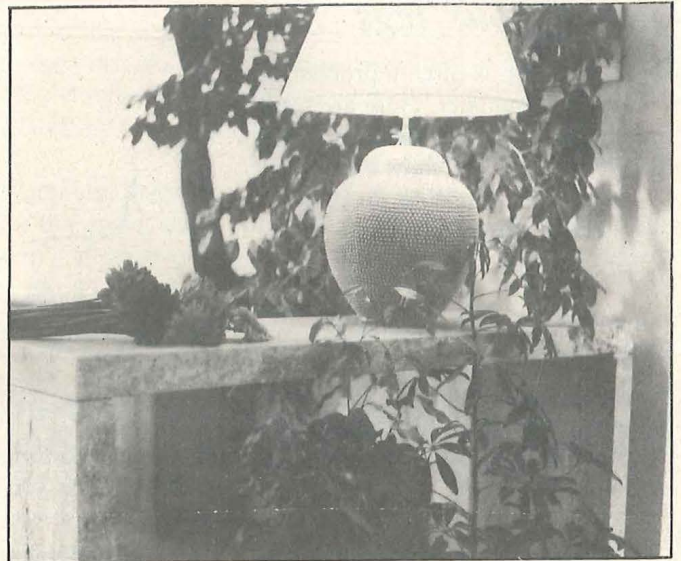
It's their unenviable mission to coordinate the souvenirs from your African safari with Danish modern, work miracles with the unbelievably uncomfortable Greek rustic look or gently talk you out of that terribly expensive yet totally tasteless antique as a focal point for your new apartment.

And this they do with all the panache, tact and perception of your psychiatrist and the sympathy and delicacy

usually assigned to one's hairdresser. They are confidants. They need to get to know the real you so they can create the best possible interior with your total complicity, so that in the end you feel you have almost done it all yourself.

"My best work is no good if the client is not at home with it," declares designer **Niko Tzelepi**. "I don't like to convince people into something which may not suit them, even if I think it looks terrific. It is my job to draw my client out, and then we can get down to work."

Stepping down into Niko's tiny, elegant basement studio on Iraklitou is like entering a friend's private salon. There's a brightly striped length of Indian silk thrown casually over a tasteful Louis XV chair, luminous ostrich eggs nestling among folds of exotic, richly varied fabrics and lots of interesting *objets d'art* cluttering the mirrored coffee table in a most artistic way. Everything reflects the fascination of a man who travels east to China and India and then back again as far as Paris in search of beautiful



French terra cotta lamp (49,000 drachmas) atop Italian marble (92,000) at Fili



Hand-blown glass vases from Egyptian and Greek museum designs, from 7,000 drachmas at Fili



A Chinese vase with lilies, Napoleon mirror and candlesticks against grey-green wallpaper at Niko Tzelepi's

things. The atmosphere is intimate, yet spacious.

And space is a luxury in contemporary life, says another designer, **Helen Noakes**. There's just no space nor reason for people to overstuffed their houses anymore, she says. We should pay more careful attention to the architecture of a space and use it carefully.

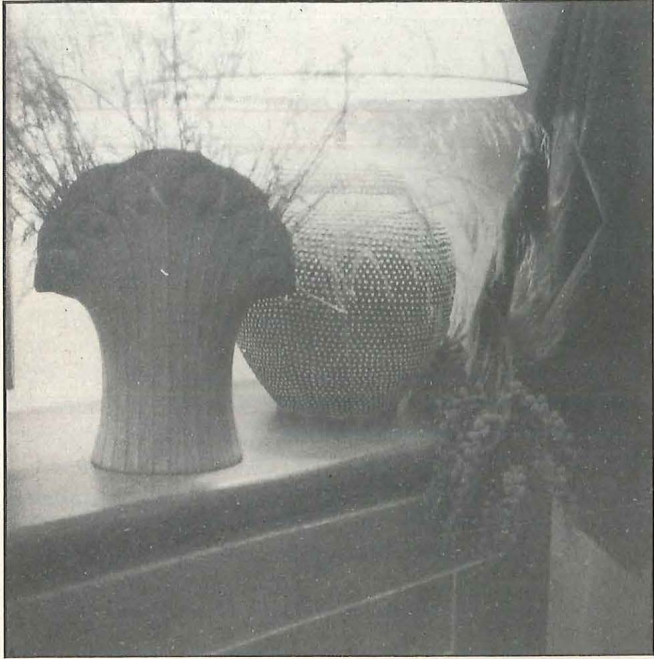
"In Greece now there is a stronger trend towards lighter colors and using beautiful objects and furniture sparingly. There is still room for

more traditional looks if everything is carefully placed.

Some European designers still fill rooms to overflowing, but I think that way of thinking is dying a natural death."

Olive green and gold is her most deplored color combination, and she will try to avoid using any furniture along the designs of Frank Lloyd Wright and his contemporaries.

"Such designs are badly scaled, hard on the eye and they have a total disregard for the human body's need



French terra cotta vase (17,000 drachmas) and terra cotta lamp (42,000) at Fili

for comfort and support," Noakes says.

The hated green and gold is also becoming a thing of the past in Greece with the best American, French, Italian and new Greek designs available throughout Athens.

"The look of the 1980s is certainly softer, more boldly individual," says **Phillip Kolaros**, owner of Fili in Glyfada. His "coups de theatre", as he calls it, (interior designers regard the word "shop" with disdain) opened three years ago in an area then bereft of specialty businesses, and he says trade is extremely brisk.

Fili makes furniture to order, bed linen to measure, cushions, drapes and table linen, and also offers a re-covering service. Beautiful hand-blown vases, terra cotta vases and lamp bases from the French company Chaumette are featured at Fili, along with honey-toned slabs of the best Italian marble. There is also a wide selection of imported fabrics and wallpapers.

When I dropped in to see **Angela Marriki**, owner of **John Stefanides** on Patriarchou Ioakeim, she was doing

about 10 things at once and wondering aloud at the volume of business at a time of year when Athenians are usually outdoors or on holiday.

She had just reopened after one month's closure to rearrange space for introducing Stefanides' complete new designer package, which includes furniture making and all interior accessories. The shop (I knew I couldn't avoid



The newly redecorated interior of John Stefanides, with lacquered rosewood table in foreground (85,000 drachmas)

that word entirely) offers an exclusive fabric range from Stefanides, a Greek-born, London-based designer, and also offers a selection of imported fabrics.

Designers Guild, just two minutes further up the street, has a vast range of beautiful pastels with an exclusively imported range of English products of the same name.

At **Valentino Piu** you can really indulge your fantasies with the best in Italian linens and wallpapers – all at a price of course: royal blue cottons printed with gold and silver moons and stars, exotic parrots and lush tropical flowers posing as curtain drops, Oriental themes and traditional brocades, formal stripes and fanciful florals.

Veta Stefanidou-Tsoukala has been in business just one year, using **David Hicks** fabrics, lamps and tables and her own flair for art deco, and combining influences from the Greek, Egyptian and Assyrian civilizations. She likes to combine traditional and classical with modern styles.

"Greece did not have a renaissance – we were under the Turks then and the mainstream Greek attitude to-

wards interiors is still Turkish influenced. Gaudy, heavy and all the furniture much too big. Very, very slowly we are changing," she says.

Veta studied literature and archaeology at the University of Athens and studied interior design in London in 1982, returning home brimming with new ideas and a determination to introduce a more spacious uncluttered style to Athenians.

"I stress less grandeur, more class. Less is more. That's not easy for Greeks to comprehend."



Chic linen curtain fabric from Valentino: 32,400 drachmas for two-metre height and 57,250 for three-metre

Veta Stefanidou-Tsoukala, corner of Haritos and Loukianou, Kolonaki 105 75, tel 723-1841.

John Stefanides, Patriarchou Ioakeim 6, Kolonaki, tel 724-1966.

Nikos Tzelepis, Iraklitou 19, Kolonaki 106 73, tel 361-3723.

Fili, I. Metaxa 20, Glyfada, tel 894-2238.

Designers Guild, Patriarchou Ioakeim 17, Kolonaki 106 75 tel 723-0933.

Valentino Piu, Anagnostopoulou 4, Kolonaki 106 75, tel 722-9907, 722-9753.

Heather Tyler

katey's corner



☆ Even though the greater portion of our lovely long summers is generally on the far side of the summer solstice, I always feel an illogical moment of sadness when the season arrives. I am bitter that even a few moments are being stolen from me each day, and before too long I note that the sun is entering my front window each day at a different angle. It is not too long before I seem to detect a different flavor in the air and say to friends that it is beginning to have an autumnal bite. This summer, however, has been very gracious with her stay. Does anyone remember a year when she settled in so early?

☆ Plans for **Spartathlon '86** got off to a rousing start at a luncheon given onboard the MTS Oceanos by Epiroti-

ki Lines. President Nick Kouyoufas and the rest of the organizing group were very grateful for this event as many new members and sponsors signed up on the spot. Commemorating the run of Pheidippides in 490 B.C., many international ultra-distance runners will be in Greece September 19 and 20 for the challenging 247-kilometer race between Athens and Sparta. More sponsors are needed and lots of volunteers. Just telephone Irene at 729-1573 or Sacha at 701-2268 to get in on the ground floor.

☆ The families and friends of the over 170 graduating seniors from the **American Community Schools** filled the Terpsichore Room of the Athens Hilton to overflowing as they gathered for the awarding of diplomas. The girls wore light blue robes while the boys had a darker hue, and there was a feeling of repressed enthusiasm about them all as they somberly marched in and exuberantly marched out – diploma in hand! Presiding over the ceremony were Dr. John Dorbis, superintendent, and Gerald Craig, high school



It certainly was lucky that the summer rains held off on the occasion of the opening of the Athens Hilton swimming pool, as these outstanding gowns – worn by (from left) actress Nora Valsami, actress Mrs. Messala and French model Alice – were especially designed by Lukia for the evening out of paper, tulle and silk. Everybody had a marvelous time dining, dancing, enjoying the atmosphere and planning to utilize that tempting pool as soon as possible. Remember: pool memberships are available – which is a real boon for traffic haters who are reluctant to head for the sea on summer Sundays. Just telephone 722-0201.

principal. The guest speaker was Dr. John Bailey, president of The American College of Greece. Senior Class Salutatorian was Vanessa Tsourides and Valedictorian was Leonidas Tsibouris. The Parent-Teacher-Student Association presented awards for subject excellence as follows: Arabic, Rola Khalil; Art, Kaori Wakabayashi

and Dino Lambridis; Band, Christo Preveziotis; Business, Khawla Shahwan; English, Iman Khodaei; French, Katrina Andreadis; German, Angela Thomaidis; Greek, Cynthia Davis and Tonia Makripodis; Mathematics, Leonidas Tsibouris; Photography, Georgia Kalkanis; Physical Education, Vicki Cunningham and Ken



Rosemary Donnelly and John Zervos, director of the Athens Centre, greeted their many students and friends at the patio entrance on the occasion of the school's 16th anniversary celebration. Beginning with a relatively modest program, the Centre now offers comprehensive modern Greek language seminars on a year-round basis. In addition, cooperation with the Greek Tourist Organization, the cultural sections of various embassies and accredited colleges and universities enables the Centre to offer numerous cultural events and university-affiliated sessions for overseas participants. Judging by the camaraderi evident at the anniversary party, the Centre must have lots of happy members.



There have been many ongoing activities in connection with the 100th Anniversary of the British School of Archeology. We amateurs have had a rare opportunity to obtain special insights through participating in an archeological lecture tour to Olympia – and a stimulating time as well. Dr. H.W. Catling (right), director of the school, and his wife accompanied the tour, and participants were further privileged to hear Dr. Ulrich Sinn, a member of the German Archeological School who is currently working in ancient Olympia. British Ambassador Jeremy Thomas and Ian Vorres then hosted some 500 guests at a fundraising event held at the Vorres Museum in Peania on a beautiful evening in early summer.



In line with a policy of community outreach, the Ekali Club recently honored Mrs. Niki Goulandris with a reception, at which she had an opportunity to speak about environmental problems in Greece. Mrs. Goulandris, as vice president of the Goulandris Natural History Museum, with the encouragement and support of the World Wildlife Fund, has prepared a travelling exhibition to develop public awareness of wetlands in Greece. A slide show was presented which had been inaugurated on World Environment Day and which, after a stay at the museum, will travel to increase understanding of the importance of these dwindling natural resources. At the reception, Mrs. Goulandris (right) chats with Marianna Lola (left) and Maria Psatha.



The 100th anniversary of the incorporation of the Board of Trustees of the American School of Classical Studies at Athens coincided with the 60th anniversary of the opening of its Gennadius Library, and was therefore the cause for extra celebration. The fact that the events also coincided with thunderstorms that hit Athens recently dampened nobody's enthusiasm for the occasion. These events provided a most opportune time for the dedication of the Basil Room in the library, which opened with the exhibition "John Gennadius and His Collection". Karen Basil Mavrides spoke for the entire Frank Basil family in her remarks prior to the ribbon cutting of the new exhibit. The many guests were impressed with the eclectic interests of Gennadius, as beautifully organized and displayed by the staff of the library. Greeting guests are (from left) Karen Basil Mavrides, Doreen Spitzer, chairman of the Board of Trustees of the school, Beata Panagopoulou, director of the Gennadius Library, and Stephen Miller, director of the school.

Hill; Science, Theo Christoforatos; Social Science, Iman Khodaei; and Spanish, Aliko Costopanagiotis. Members of the National Honor Society are Ziad Malik, president, Cyril Malak, vice president, Vanessa Tsourides, treasurer, Alexandra Parissis, secretary, Katrina Andreadis, Samer Khalidi, Kyriacos Spentzos, Leonidas Tsiouris, Velis Vourkoutiotis and Paris Yeros, who was additionally awarded the NHS scholarship.

☆ A warm welcome is extended to **new diplomatic arrivals** who recently presented their credentials: Ambassador Carlos Maria Romero of Uruguay comes to Athens following service as ambassador to the Vatican in Italy and in Belgium; Ambassador Larbi Mouline of Morocco has arrived with his wife, and their daughter will be joining them later. He recently served in India.

☆ **TASIS-Hellenic International School** also enjoyed an emotion-filled graduation exercise in the Terpsichore Room of the Hilton. The joyous cheer that went up with the caps following the ceremony belied the breakup of what has obviously been a

close and happy association for the students. Special music was provided by pianist Sarah Colyer, with graduates Karen Seagrave, Katerina Bravos and Tina Hill. Prefatory remarks were delivered by Director and Headmaster George Salimbene, Senior Class President Katerina Papas gave an address, the Salutatorian was Gregory Aristotelis Maniatis and the Valedictorian was Betty Alexander. The principal address to the graduates was given by Harriet Elam, cultural attache at the United States Embassy. Awards for excellence in class subject matter were given out by Assistant Headmaster and Principal Karl Christiansen as follows: Athletics, Claus Johan Westberg; English, Gregory Aristotelis Maniatis; History, Patricia P. Letsos; Mathematics, Marula Christenson; French, Sophia Martha Maria Angelis; Art, Dekea Tina Litzendorf; Drama, Gregory Aristotelis Maniatis; and Music, Katerina Bravos. The E.C.I.S. Award for International Understanding went to Gregory Aristotelis Maniatis and the H. Miller Crist Award was won by Patricia Letsos. It was surely a day they will all remember.



Bring-your-champagne-supper-and-eat-on-the-ground occasions might not be your cup of tea, but they certainly are a popular form of fundraising. For several years in a row, members and friends of St. Paul's Anglican Church have put on their best bib and tucker, packed a hearty dinner complete with bubbly and headed off to a lovely garden to sit upon a spread blanket or lawn chairs enjoying the company, the evening, the dining and program. On the latest occasion, performances on various instruments were provided by Mariana Franco, Susan Johnson, Josephine Turner, Dimitris Fotopoulos, Kaliopi Germanou, Robert Cocovinis and Graham Rogers. Tenor Paul Saint Pierre was accompanied by Angela Papageorgopoulou, The Athens Singers performed under the direction of Roger Tilley and a barbershop quartet composed of Graham Rogers, Nicholas Armour, Michael and Tim Cullen topped the evening off in a lighter vein. Our picture illustrates the success of the whole idea with (from left) Celia Bersi-Mengakis, Donna Sloan, Capt. Colin MacGregor and Claire Anglias.

The specialities of Andros

The boat docked at Port Gavriou under a silvery sky. It was our first sunset in Andros. My Athenian cousin, who has many relatives living on the island, had raved about the *mille-feuilles* and other pastry specialities, especially *amygdalota*. But I was ravenously hungry and hot, and at that moment wished only to swim and fill my stomach with plain food. When my husband and I finally dined, we had crossed that subtle time zone into the purer, elemental life of the island.

The specialities of Andros appeared on our table within minutes: piping-hot stuffed zucchini with thick avgolemono sauce; cool, sweet *kopanisto* (fresh cow's milk cheese), hearty homemade bread; ripe tomato salad with crisp violet onions. Delicious – memorable as a Greek mother's meal.

In other villages, the Andriotes were equally generous sharing their rich knowledge of cookery and food. In Andros (also called Hora), under flowering acacias on the village square, restaurateur Ioannis Konstantinou served the tasty summer vegetables, fish and veal specialities you'll find almost everywhere in Greece. His stuffed tomatoes were fragrant with fresh mint (more rice than meat in the mixture), his feta imported from France, wine served only in bottles (no glassful from the barrel here).

We were lucky to visit a well-known zaharoplasteion, O Galanos, when *mastora* Apostolos Psaros made pastries, and I was allowed to watch. He graciously described how he makes *amygdalota*. He also specializes in chocolates with walnuts.

Visit this big northernmost island in the Cyclades when you can. Try the specialities. When you find really fresh fish, make hearty *kakavia*, fisherman's soup. For brunch, whip up *fourtalia* (also called *froulalia*), probably a Venetian *frittata* (made as a round pie rather than folded as an omelet). For very special days, mix some *amygdalota*. And if you ever catch up with *mille-feuilles*, please let me know (they were sold out before 10 a.m. without a flake left for us to sample).

Kakavia Andriotiki

Fishermen cook this soup on their boats, says Kati Voulgari, a native of

Andros who runs a souvenir shop in the town. She should know. Kati gave us a recipe to make at home with more vegetables.

Fish soup versions pop up everywhere in Greece. To be authentic, the fish in the *kakavia* have to be very fresh.

2 kilos whole fresh fish, cleaned

2-3 potatoes, peeled

2-3 onions, cleaned

1-2 carrots, scraped and cut

1 stalk celery, scraped and cut

1 wine glass olive oil

salt ground pepper

1 water glass full of fresh lemon juice

1/3 -1/2 cup samaki, rice, or tiny pasta

3 eggs and 2 lemons for avgolemono

In large soup pot, combine fish, potatoes, onions, carrots, olive oil and just enough water to cook the fish and potatoes. Simmer gently for 20 minutes or until fish is tender but still whole.

Lift carefully with a slotted spoon and arrange on a platter.

Continue cooking until vegetables are tender and arrange them around the fish with very little broth. Pour lemon juice over all (the broth will turn milky). Bring broth to a boil and stir in pasta. When almost tender, make avgolemono by beating the eggs, gradually adding the juice of 2 lemons.

Very slowly add hot broth to the avgolemono and stir into the soup. Be sure heat has been turned off and the soup does not boil. Serve warm as the first course. Serves 4-5.

Fourtalia

As made by Andros-born Mari Petropoulou, a refined woman who with her husband runs the Perrakis Hotel on the island, this is a light, airy dish, perfect for a brunch or lunch.

3 long spicy loukanika (preferably local sausages)

1-1/2 kilos potatoes

2 tablespoons of the loukanika drippings

5 eggs, lightly beaten

1/2 water glass milk

3 tablespoons grated cheese

salt and freshly ground pepper

fresh mint, chopped, for garnish

In a large skillet (preferably with 30-cm diameter), fry loukanika until browned and thoroughly cooked. Pour

off and reserve the drippings.

Cut the loukanika into serving pieces and keep warm. Peel potatoes and cut thinly across into 2-mm rounds "as thin as chips".

Heat 2 tablespoons of the fat drippings in the skillet. Fry potatoes thoroughly until soft (this can be done in stages). When all are soft, stir in eggs and milk, cheese, some salt and pepper. Cook gently until the bottom has a nice color. Flip over and cook the other side to make an *afrato* (light) pie, about 1-1/2 inches thick.

Turn out on a warm serving platter, garnish with fresh mint and the loukanika around the sides. Serve hot. Serves 4.

Amygdalota (Almond Candy)

Dimitrios Galanos opened his pastry shop in Andros in 1929. He learned candy and pastry-making in Alexandria and worked for a while in the United States. His shop, a striking white building opposite the Goulandris' Museum on the main square in Andros, is now run by his daughter Eleni and her husband, Apostolos Psaros, who learned the trade from his father-in-law.

To buy his almond candy, we were warned, you have to arrive early. We were lucky to get the last box. And the confectioner was busy in his kitchen piping out pastry cream on baking sheets for more pastries.

This is his recipe; you'll have to use your own measurements. They're not difficult to mix, but watch carefully when baking.

almonds, blanched and finely ground

granulated sugar

egg white

butter, softened, for your fingers

rose water

powdered (icing) sugar

In a bowl, mix almonds, sugar and egg white to make an almond paste. Butter your fingers and roll paste into oval shapes (Kyrios Psaros makes his 3 cm wide and 6 cm long, but my mother makes them much smaller into dainty ovals with tapered points – they go farther.)

Place on a baking sheet. Bake at 200 deg.C (400 deg.F) for 15 minutes or until toasted.

Remove and cool on racks. When cool, dip quickly in rose water and roll in powdered sugar. When thoroughly cool, store in covered containers. □

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

art

The Loulaki Gallery on the island of Hydra will be holding two exhibitions during the month of August. The work of **Patrick Koutouzis** will be shown until August 8. His colorful and sophisticated, yet sometimes bizarre, sculptures are presented according to Japanese concepts of space and time. Koutouzis was born in North Africa and has lived and worked in Greece as a painter and craftsman for over 20 years. He has exhibited his work several times in Greece and has represented his country in exhibitions in Ireland, Spain and currently Japan.

Manolis Charos will exhibit his work at Loulaki Gallery from August 9 until August 29. His work has been widely shown over the world and has been honored

with the 1984 Prix des Fondations (France) for his lithographs. For further details about the location of the gallery and its opening times call Hydra (0298) 52292.

music

The **Greek Radio Television Orchestra** will be performing during the month of August at the Herod Atticus Theatre. On August 4, in a concert conducted by **Dimitris Chorafas**, with soprano **Jeannette Pilou** and tenor **Thanos Petrakis**, the orchestra will perform Kydoniatis' *Te Deum*, Strauss' *Concerto in D for oboe and small orchestra* and Schmitt's *Psalm no 47, op. 38*. During the 44 years of the orchestra's existence, it has provided Greeks with the chance to acquaint themselves with important Greek and foreign composers, conductors and soloists,



Pavel Smok



Domino Mime & Dance

either through frequent broadcasts or through concerts in Athens and the provinces. The Choir, which is the first permanent radio choir in Greece, was founded by Manos Hatzidakis in 1977.

The British pop group, the **Flying Pickets** will also be appearing at the Patras Festival on August 1. They are comprised of six people whose backgrounds are as varied as

their hairstyles.

theatre

On August 9, 10 the **Amphi-Theatre of Spyros Evangelatos** will be performing Aeschylus' *Eumenides* at the Herod Atticus Theatre. This theatrical group was created in 1975 by its present director, Spyros Evangelatos, with the cooperation of new theatrical talent. The basic aim of the Amphi-Theatre is the production

of Renaissance or even earlier plays to modern Greek adaptations, in order to explore the Greek theatrical tradition. The music for the performance at the Herod Atticus is composed by Mikis Theodorakis.

Following performances of Euripides' *Medea* in Greek at the Epidaurus Festival in July by the Athinaion Theatre, **Minos Volanakis'** theatrical company moves back to Athens. From August 15 until the end of September they will perform the play in both Greek and English, the first presentation of its kind. Performances in the two languages will alternate twice a week. The only difference in the shows will be the language and the actors playing Jason and Medea. The play will be performed in Petroupoli, at a disused quarry.

Stadium in Pireaus. This summer's program is titled *Paris/Swan Lake*. The performances at London's Wembley stadium and also the Palais de Sport in Paris received tumultuous responses.

dance

The **Ballet of the SSR Bellorussia (Minsk)** will perform *The Creation of the World*, by Petrov on August 2 and 3. The **Alvin Ailey American Dance Theatre** will perform pieces accompanied to music by Earth, Wind and Fire, Grover Washington and Otis Reading on August 27,30 and on August 28, 29, works of traditional spiritual music.

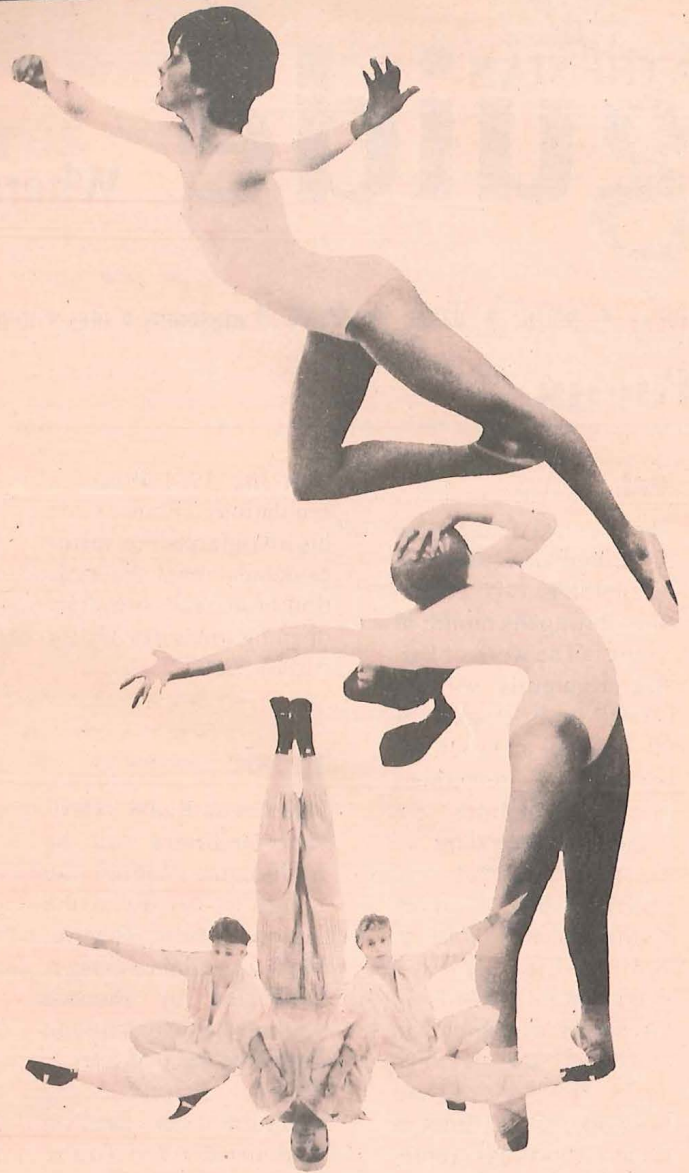
The modern ballet troupe of **Pavel Smok** and a selected gymnastic team, **Gyor**, from Czechoslovakia, two of the most famous modern dance groups from East



Hanns Eisler

Athenians are in for a treat this August. The **Holiday on Ice** extravaganza will be returning to Athens at the beginning of August, for three weeks, following a six-year absence. This time the world famous ice skating dance group, which has been invited by the General Athletics Office, will perform at the Peace and Friendship

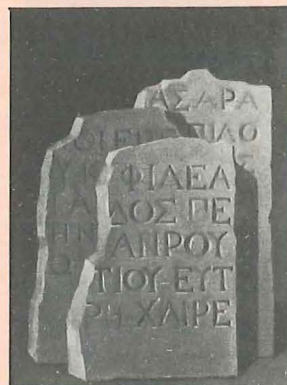
bloc countries, will be appearing at various venues all over Athens and the suburbs from August 3 until 31. They have travelled all over the world and have gained a worldwide reputation. The group is comprised of 16 dancers - and is one of the most travelled modern ballet troupes in the world. This will be their first



visit to Greece. Smok's choreographic subjects are taken from every day life and presented with sensitivity and humor. They appeal to both young and old.

The **Gyor** group of gymnasts consists of 12 champions who usually participate in national events and represent Czechoslovakia at international events. Their perform-

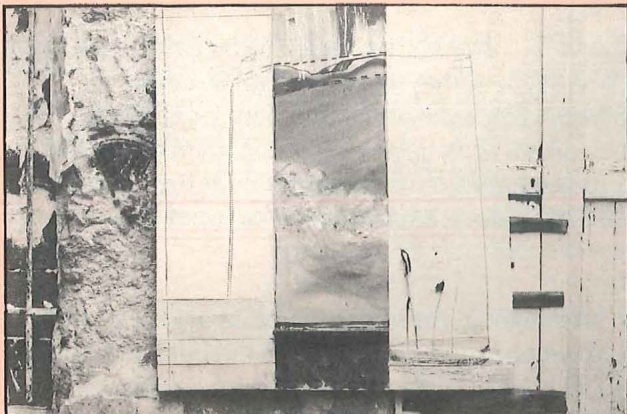
ances will be interspersed with clown acts by two groups of former professional gymnasts, the **Hop Trop** and **Rheumatic**. Czechoslovakian music star **Nina Novak** will provide the musical accompaniment to the gymnastic performances. Venues of performances by Pavel Smok and Gyor are to be announced in the local press.



Gallery Iakinthos



Nina Novak



Manolis Charos

children

The **Domino and Dance Company** will be performing the *Night of the Witches*, a mimeshow for children, at the Patras International Festival on August 6,7. The play is a mime adaptation of the wonderful fairy tale world of the Grimm

brothers. The performance will be in an unusual, exciting, ironic and humorous presentation. All the favorite fairy tale characters will come to life onstage, including Little Red Riding Hood, Snow White, Pinocchio, dragons, foxes and wolves.



Holiday on Ice



Choir of the Commercial Bank of Greece

Santorini International Music Festival

The Eighth Annual Santorini Music Festival, sponsored by the Friends of Santorini and organised by Greek pianist, Athena Capodistria, will be held from August 24 until September 14 at the Estia Hall, Fira. The festival was one of the first organised efforts to bring classical and chamber music to the Greek islands. Performers from all over the world come every year to participate in the festival. This year there will be participants from Sweden, Japan, Spain, France, Bulgarian and Greece. All shows begin at 9 p.m. Tickets can be bought in Santorini.

The **Choir of the Commercial Bank of Greece** will open the festival, on August 24, with religious, renaissance and baroque choral works. They will also perform works by Schubert and Weber, and Greek and International folk songs.

The **Epos Trio** from Sweden will perform works by Brahms, Shostakovitch and Tchaikovsky. This will

be their third year at the Santorini Music Festival.

On August 31, guitarist **Ichiro Suzuki** from Japan and **Costas Cotsiolis** will perform duets by Vivaldi, Brahms, Albeniz, Falla and Sor.

The **Paris String Trio** (violin, viola and cello), will perform on September 5 works by Beethoven, Schubert, and Maurice Ohana.

On September 7 **Giorgos Demertzis** and **Perfecto Garcia Chornet** from Spain will perform sonatas by Mozart, Beethoven, Ravel, Brahms and Prokofieff.

The organiser of the festival, **Athena Capodistria**, will perform together with **Koitcho Atanassov** from France and the "**Sliven**" **String Quartet of Bulgaria**, on September 12. They will perform works by Rossini, Spohr, Saint Saens and Brahms' *Clarinet Quintet Op. 115*.

The final performance of the festival will be on September 14 by the "**Sliven**" **String Quartet of Bulgaria** together with **Athena Capodistria**. They will perform works by Handel, Mozart and Franck.

Festival Guide

Tickets to performances at the **Herod Atticus Theatre** can be bought at the **Athens Festival box office**, Stadiou 4 (in the arcade), Tel. 322-1459, 322-3111. The office is open weekdays and Saturdays 8.30 pm - 1.30 pm and 6 pm - 8.30 pm, and on Sundays 9 am till noon. You can also buy tickets at the theatre itself on the day of the performance from 6.30 pm. For **National Theatre** events, tickets are also on sale at the theatre box office, Aghiou Constantinou and Menandrou Sts., Tel. 522-3242 8 am-1.30 pm and 6-8 pm weekdays and Saturdays, and 9 am - 1 pm Sundays.

For shows at the **Ancient Theatre of Epidaurus**, tickets can be bought at the above locations as well as at the theatre box office every Saturday, four hours before the performance and on Sundays 9 am-1 pm and from 5 pm up the start of the show. For Epidaurus, tickets can also be bought at the **Olympic Airways Office** in Nafplion, on Bouboulinas Ave., on the eve and day of the performance.

Tickets for each festival performance usually go on sale two weeks prior to performances. All events are subject to alterations.

Athens Festival

Herod Atticus

All performances begin at 9 pm.

Aug 2,3 Aug 4	The Minsk Ballet of Russia: Petrov's <i>Creation of the World</i> Tickets 800-2800 drs. ERT Symphony Orchestra and choir, by Dimitris Chorafas with soloist Jeanette Pilou, Thanos Petrakis, Vangelis Christopoulos and Zeke Lajos: works by Schmitt, Strauss and Kydoniatis.
Aug 9,10 Aug 16,17 Aug 23,24 Aug 27-30 Sept 1	Amphi-Theatro: Aeschylles' <i>Eumenides</i> . Tickets 400-1200 drs. State Theatre of Northern Greece: Euripides' <i>The Suppliants</i> . Tickets 400-800 drs. Greek National Theatre: Euripides' <i>Electra</i> . Tickets 400-800 drs. Alvin Ailey American Dance Theatre. Tickets 800- 2800 drs. Thessaloniki State Orchestra, conducted by A. Baltas: works by Janacek, Bela Bartok and Constantinidis. Tickets 400-800 drs.
Sept 3	The Academy State Symphony Orchestra of Moscow, conducted by Dimitri Kitayenko, with soloist Igor Oistrakh: works by Ravel, Brahms and Shostakovitch. Tickets 500-1500 drs.
Sept 4	The Academy State symphony Orchestra of Moscow conducted by Dimitri Kitayenko: works by Tchaikovsky. Tickets 500-1500 drs.
Sept 6,7 Sept 8 Sept 9	Aspasia Papatthanasiou's Teatro Desmi: Euripides' <i>Medea</i> . Tickets 400-1200 drs. Bulgarian Radio-TV Symphony Orchestra and Choir, conducted by Byron Fidedgis Bulgarian Radio-TV Symphony Orchestra and Choir, soloists George Pappas (tenor) and Yolanda di Tasso (mezzo) and Aris Garoufalis (piano); works by Sissilianos, Beethoven and Weber. Tickets 400-1200 drs.
Sept 11,13 Sept 12,14	Ballet Rambert from Great Britain: works by George Crumb. Tickets 700-2500 drs, Ballet Rambert: works by Schubert, Irish and American folk songs. Tickets 700-2500 drs.

Ancient Theatre of Epidaurus

All theatre tickets are priced between 700-1200 drs.

Aug 1,2 Aug 8,9 Aug 15,16 Aug 22,23 Aug 29,30 Sept 5,6	Theatro Technis: Aristophanes' <i>Birds</i> , directed by Karlos Koun Theatro Technis: Aristophanes' <i>Acharnians</i> , directed by Karlos Koun The Greek National Theatre: Euripides' <i>Electra</i> , directed by George Michaelidis State Theatre of Northern Greece: Aristophanes' <i>Clouds</i> , directed by Ersi Vassilikioti Greek National Theatre: Aristophanes' <i>Frogs</i> , directed by C. Bakas Greek National Theatre, Aristophanes' <i>Plutus</i> , directed by Luca Ronkoni
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Rhodes Cultural Festival

The Rhodes Cultural Festival will run until the end of September. For information telephone the Rhodes Cultural Office at (0241) 27427.

Aug 2 Aug 9 Aug 17 Aug 23	Harry Madafouni's Modern Dance Company at the National Theatre of Rhodes Guitar recital with Liza Zoe and Evangelos Asimakopoulos at the National Theatre of Rhodes Children's Choir from the Rhodes municipality Concert with Tasos Kakatsanis, Vasilis Lekkas, Maria Dimitriadi, and Michali Tranoudaki at the National Theatre of Rhodes
Aug 27 Sept 27	Piano recital with Mina Dana at the National Theatre of Rhodes The Schubert German Men's Choir at the National Theatre of Rhodes

Patras International Festival

The Patras International Festival will run until the middle of August. For information telephone the Patras Cultural Office at (061) 226 796

Aug 1	Concert by the British Rock Group The Flying Pickets at the Ancient Theatre
Aug 1	Musical Cabaret by Sakis Boulas at Patras Castle
Aug 2	Portrait of the artist Saltimbanque at the Ancient Theatre
Aug 3	Piano Recital by Roger Woodward: works by Beethoven at the Ancient Theatre
Aug 3	Electronic Music concert with Patachich, Xanthoudakis, Riziotis, Hiller and Lorrain at Patras Castle
Aug 4	Concert by Thanasis Nikopoulos and Costas Thomaidis: songs of poetry by Seferis, Ritsos, Embirikos, Sachtouris, Lontakis and Rea Galanaki commissioned by the Patras Festival, at Patras Castle
Aug 5	Flute and Guitar Recital by Marc Grauwels and Guy Lukowski at Patras Castle
Aug 5	Carlo Siliotto and his group in concert at the Steps
Aug 6,7	Domino Mime and Dance Company from Hungary at the Ancient Theatre and Non Stop Circus of Eric Satie at Patras Castle
Aug 8	Recital for two pianos with Meropi Kollarou and Reima Raijas at Patras Castle, also a concert by Andreas Mikroutsikos at the Steps
Aug 9	Haroula Alexiou in concert at the Ancient Theatre
Aug 10	Kiriakos Sfetsas, music for two pianos
Aug 10	Lena Platonos in concert at Patras Castle
Aug 11	Concert with works by Zobl (world premier commissioned for the Patras Festival)
Aug 12	Concert with works by Grigoriou, Ortega and Rzewski, with soloist Gladys De Bellida at Patras Castle
Aug 12,13	The Spring Theatre in "Luminagico", special production for the Patras Festival
Aug 14	Concert with the Hanns Eisler group at Patras Castle
Aug 15,16	Concert with Vassilis Papaconstantinou at the Ancient Theatre
Aug 17	Yiannis Yiokarinis, Sakis Boulas and the Termites in concert at the Ancient Theatre
Aug 18	Poetry and Music – a musical presentation of works by poets from Patra at the Patras Castle.

Θάλασσα & Γιώτικη

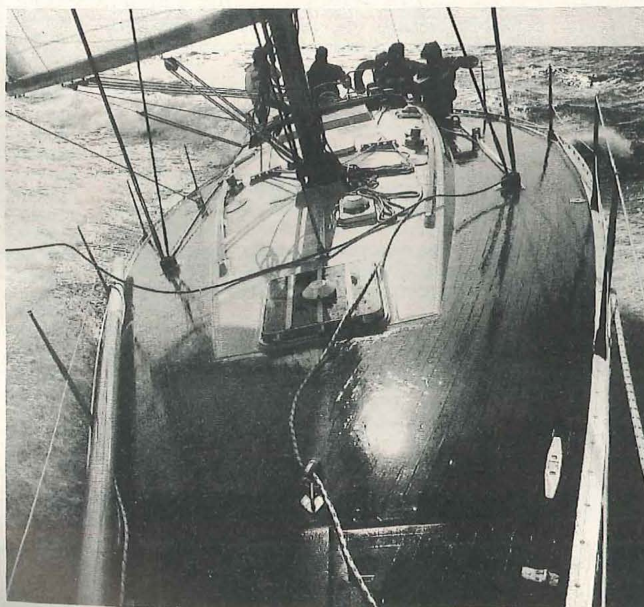
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- Ρεπορτάζ και άλλα πολλά.

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NAME DAYS

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 *chronia polla* (many happy returns).

August 6	Sotiris, Sotiria
August 15	Panayiotis, Panayiota, Despina, Marios, Maria, Mary
August 30	Alexandros, Alexandra

DATES TO REMEMBER

August 6	Hiroshima Day
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PUBLIC HOLIDAYS

August 15	Assumption of the Virgin Mary
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GALLERIES

There is little activity at the galleries over the summer months, and some close altogether in August. Those that remain open usually have permanent exhibits of their artists. Call before setting out.

AIHOUSA TECHNIS IAKINTHOS, Zirini 23, Group show of 45 known artists until September 30. See focus.

AIHOUSA TECHNIS PLAKA, Nikodimou 29, tel 323-4498. Group show titled "Summer Salon" until August 15. **ATHE-NAEUM ART GALLERY**, Leoforos Syngrou 89-93. Tel 902-3666. Group show by artists Gaili, Ikelioti, Georgiadi, Kalogeropoulou, Moralis, Amarados and Medakis.

ATHENS ART GALLERY, Glykonos 4, Kolonaki, Tel 721-3938. Group show of artists who have exhibited over the winter. All summer.

DIOGENES, Thespidos 14, Tel 323-1978. Group show all summer.

DRACOS ART CENTRE, Herodotou 2, Kolonaki. Tel 721-7103. Sculpture and paintings by Diohandi, until Sept 10 (The gallery remains closed for the month of August).

LOULAKI ART GALLERY Miaouli 22, Hydra. Tel (0298) 52292. The exhibition of wooden objects by Patrick Koutouzis continues until August 8. See Focus. Exhibition of oil paintings by Manolis Xaros, August 9-August 29. See focus.

SKOUFA, Skoufa 4, Tel 360-3541. Group show of silk paintings.

EXHIBITIONS

GREEK FOLK WOODENGRAVING, at the Center of Folk Art Hadjimichali 6, Plaka, over the summer period.

DAY AND NIGHT Exhibition by artist Kostas Paniaras, at the Goulandris Museum, Andros.

SUMMER COURSES

ATHENS CENTRE, 48 Archimidou St., Pangrati, Tel 701-5242. The centre offers intensive Greek lessons at all levels. The courses meet five times per week, three hours per day. The centre is also offering an advanced Greek course and a Greek grammar review course. For further details phone the centre.

HELLENIC-AMERICAN UNION, 22 Masalias st., Tel 360-7305 ext 53, offers intensive three-week courses, three hours per day. Phone the union for more information.

HELLENIC LANGUAGE SCHOOL "ALEXANDER THE GREAT", Zalongou 4, tel 362-7560. The school offers 2-4 week intensive Greek courses all summer long in Athens. For further details call the school.

IONIC CENTRE, Strat. Syndesmou 12, Kolonaki, Tel 360-4448, offers courses all summer on the island of Chios.

MUSIC, DANCE, THEATRE

ALVIN AILEY AMERICAN DANCE THEATRE - Herod Atticus Theatre, August 27-30.

AMPHI-THEATRE (SPYROS EVANGELATOS) - Herod Atticus Theatre, Aeschylus' *Eumenides* August 9, 10.

BALLET OF BELLORUSSIA (MINSK) - Herod Atticus Theatre, August 2, 3.

GREEK FOLK DANCES by Dora Stratou Theatre on Philopapou Hill until the end of September. Performances take place at 10:15 pm on weekdays and at 8:15pm on Wednesdays and Sundays. For information telephone 324-4395 or 921-4650 after 6 pm.

KARAGHIOZI PUPPET THEATRE - Lysicratus Square, Plaka, tel 322-4845.

NATIONAL THEATRE - Herod Atticus Theatre, Euripides *Electra* August 23, 24.

NELLY DIMOGLU GREEK DANCES until October at the Old the show begins at 9:15 pm daily, except Saturday. Tel (00241) 20157.

STATE THEATRE OF NORTHERN GREECE - Herod Atticus, Euripides *The Suppliants*, August 15-17.

SYMPHONY ORCHESTRA OF GREEK RADIO AND TV - Herod Atticus Theatre, August 4

THEATRON TON VRAHON - Euripides' *Medea* in both Greek and English, directed by Minos Volanakis, at Petra Theatre, Petroupolis, August 20, 21 at 9 pm. August 26, 28 at the Dimotiko Theatre, Nikaia. See focus.

CLUBS AND ORGANISATIONS

INTERNATIONAL CLUB, Tel 801-3396. Barbecue evening round the pool every Friday evening during August. Informal quiz and darts evening, date to be set. Call the club for further details.

THE ATHENS COSMOPOLITAN LION'S CLUB, tel 360-1311. Dinner meetings on August 11 and 25. Call the club for further information.

WINE FESTIVALS

DAPHNI. The festival is open daily from 7 pm until 12.30 am. Admission is 200 drs. Tickets are purchased at the gate.

ALEXANDROUPOLIS. This wine festival lasts until August 10. Tickets can be purchased at the gate. Open daily from 7 pm until 12:30 am.

RETHYMNON. At the Rethymnon Municipal Garden daily, 9 pm to 2 am.

FESTIVALS THROUGHOUT GREECE

EPIRUS - During August theatre, concert, Greek and foreign dance events take place at the open air theatre of the Society of Epirotic Studies. For more information call (0651) 26442.

HERAKLION - Until September, the municipality sponsors an extensive program of artistic events. For further details call (061) 226795.

RETHYMNON - The municipality of Rethymnon is once again organising a program of cultural events, theatre, concerts and dance to take place over the summer. For more information call (0831) 25360.

SOUND AND LIGHT

ATHENS: ACROPOLIS-PNYX. The show is performed in Greek, English, French and German every evening. For information and tickets drop by the Athens Festival box office, Stadiou 4, telephone 322-1459 or 322-3111 (ext 240), or at the entrance gate at Ayios Dimitrios Lombardiaris, telephone 922-6210, on the day of the performance.

RHODES: MUNICIPAL GARDEN - PALACE OF THE

GRAND MASTER. Information can be obtained by telephoning the Palace at (0241) 21922, the EOT office at (0241) 23255 or the Town Hall at (0241) 25515 and 27679. Performances in Greek, English, French, German and Swedish

CORFU: OLD FORTRESS. Call the EOT office at (0661) 30520 and 30360 for tickets and information. The program is in Greek, English, French and Italian, and includes Greek folk dances.

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 traditon. 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.

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.

A Matter Of Taste: Taverna I Strofi Turn into this taverna

I Strofi ("The Turn") offers an ideal place to go when the show lets out this summer at the Herod Atticus. Located just one block from the theatre – and the Acropolis, for that matter – this upscale taverna features quality Greek fare and a rooftop view that's like dining in a postcard.

We went fairly mainstream during our visit: a Greek salad, tasty tarama and beans for openers, veal with pasta and lamb chops as main courses. One look at the salad reveals the quality of food here – no partially green tomatoes, plenty of cool cucumbers and feta that tastes like feta, not saltwater taffy or cottage cheese. The veal was fine but its tomato sauce lacked zip. I'd recommend staying closer to the grill; the lamb was perfect, slightly charred outside, just the far side of red within.

But the caliber of food is not I Strofi's main attraction. Words like atmosphere and ambience seem insufficient in describing a meal in the shadow of the Acropolis, the stars twinkling overhead and lighting kept tastefully at a minimum with small lamps and candles. Anybody who has ever seen the sound and light show here knows the light half far surpasses the sound. We dined to a backdrop of the Parthenon's changing hues and a flickering interplay of lights round the rock.

The food – and prices – is a step up from, say, Plaka taverna fare, and the crowd reflects this. I Strofi is popular with foreign visitors, locals and even an occasional celebrity or two.

(Observation: As the evening wore on, Reserved signs started appearing on tables. Perhaps one would be wise on Athens Festival nights to come early or call in advance).

Our meal ended with a satisfyingly sweet ice cream cake – "A specialty of the house", according to our waiter. And, unlike many popular tavernas, there's no apparent hurry to clear you from the table when you finish eating. We kept chatting and watched the no-sound and light show through one more time before leaving.

A filling meal for two (not including wine or beer) will run between 2,000 and 3,000 drachmas.

Taverna I Strofi, 25 Rovertou Galli, corner of Rovertou Galli and Propileon, tel 921-4130. Closed Sundays.

David Lazarus

All restaurants are reviewed without prior knowledge of the establishment.

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 Panepistimioi 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, Panepistimioi 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, Panepistimioi Ave 46. Tel 361-4604, 361-3596. "The Restaurant of Athens" founded in 1922. Pleasant atmosphere in a succession of well decorated rooms, discreet stereo music, attentive service, extensive menu. Open for lunch at noon. "Ideal" for late diners. Don't let the unobtrusive entrance put you off.

KENTRIKON, Kolokotroni 3, in arcade next to the Athenée Palace Hotel. Tel 323-2482. Fut 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), Panepistimioi 10, (in the arcade). Tel 362-9718. Lunch and cocktails in a personalized environment. Nikos and Gail offer high quality and savory mezes accompanied by their own popular Santorini wine. Open daily, except Sun, from 12:30-5:30.

SYNTRIVANI, Fillenion 5, near Syntagma Square, Tel 323-8662. Greek cuisine, extensive variety of dishes including souvlaki and moussaka (specialties). This restaurant also serves fresh fish.

HILTON/U.S. EMBASSY AREA

BALTHAZAR, Tsoha 27 and Vournazou. Tel 644-1215. Renovated mansion not far from the U.S. Embassy. 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.

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

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

PAPAKIA, Iridanou 5 (behind the Hilton). Tel 721-2421. The specialty, as the name suggests, is duck (steamed in cream sauce). Other entrées are lasagna, chicken Kiev, vegetable

«pies» and daily specials. Daily from 8 pm-2 am.
ROUMELI, Panormou 107, Ambelokipi (across the park from the Apollon Towers), Tel 692-2852. At lunchtime, a wide selection of Greek dishes; evening specialties are charcoal broils. Daily from 12 pm until late. *Bakaliaros*, *bifteki* special, snails, baked fish (*gavros*).

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

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

TABULA, Pondou 40 (parallel to Mihalakopoulou, behind the Riva Hotel). Tel 779-3072. A varied menu of Greek and international specialties plus a well stocked bar. Fresh fish 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 bakaliaro with skordalia; extremely reasonable, friendly service.

FIVE BROTHERS, Aiolou St off the square behind the Library of Hadrian. Open daily from 8-1 am.

HERMION cafe and restaurant, in a little alley off Kapnikareas (near the Adrianou St. cafeteria square). 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 Hatzimihaili 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 Makryianni. 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).

THESPIAS, taverna on Thespiou 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, fulls meals, sweets and ice cream. Specialties include lemon pie and an unusual sauerkraut. Open all day for coffee and cake. It also sells pies and pastries to take out.

MYRTIA, Markou Mousouri 35, Metz. Tel 701-2276. Greek cuisine, large variety of hors d'oeuvres. The specialties include lamb in lemon sauce. Closed Sunday.

ROUMBA, Damareos 130. Tel 701-4910. Specialties include filet à la crème with mushrooms and "Roumbosalata". Closed Tuesdays.

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

HOTELS

ATHENS HILTON, Tel 722-0201.

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

Ta Niesla, taverna, downstairs. Music. International cuisine. **ATHENAEUM INTERCONTINENTAL**, Tel 902-3666.

La Rotisserie, fine French food prepared under the direction of Chef Alain Desrichard. 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.

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. 9347-711.

Summer Starlight Buffet starting June 14. Poolside, evening dining with music and dance. Sumptuous buffet serving refined Hellenic specialties, spectacular view of the Acropolis, the city and the sea. Daily except Monday, from 8 pm. **Kona Kai**, Polynesian food complete with waterfall, recessed pools. Open Monday through Saturday from 7 pm-12.30 am. Expensive but well worth it. Tepannyaki, 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.

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, Ploutarchou 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, and bacon and mushrooms served with a baked potato and a special sour cream-like sauce, tiny skewered meat balls, a special sour cream-like sauce, tiny skewered meat balls, a special sour cream-like sauce. Desserts include home-"plat du jour" which changes daily. Desserts include home-made chocolate cake and lemon pie on alternate days, baked apples and yogurt with sour cherry sauce.

DIONISSOS, Mt Lykavittos (accessible by the funicular)

which starts at the top of Ploutarchou St, Kolonaki). Tel 722-6374. Atop one of Athen's landmarks with a view of the entire city. Daily 9 am-11.45 pm.

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

FAIYUM, 44 Kleomenous, Kolonaki, Tel 724-9861. Open every evening. Specialty: crêpes and desserts. A few Chinese and Arabic main dishes.

GEROFINIKAS, Pindarou 10. Tel. 362-2719, 363-6710. Fine Greek and oriental cuisine, fresh fish, out-of-season fruits and vegetables, rich sweets. Specialties include lamb with artichokes and eggplant puree. Cosmopolitan atmosphere.

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, spaghettaria.

MAXIM, Kanari and Milioni 4, Kolonaki Square. Tel 361-5803, 363-7073. Piano bar-restaurant. Piano music nightly. Roof garden. Open for dinner every night except Sun.

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, oven-baked cutlets. Open on Sunday for lunch.

AUBERGE, Odos Tatoiou. Tel 801-3803. International and Greek cuisine.

BARBARA'S, Ionas St, Kifissia. Tel 801-4260. First class restaurant with a welcoming atmosphere. Snails bourguignonne, crêpes with fresh spinach, the best Chateaubriand in Athens. Home-made desserts. Barbara welcomes all guests personally.

BLUE PINE, Tsaldari 27, Kifissia. Tel 901-2969. Country club atmosphere. Renowned for its fine assortment of *hors d'oeuvres*, also favored for charcoal broils. Piano. Closed Sun.

CAPRICCIOSA, Pizza Restaurant, Kassaveti and Levidou 2, Kifissia. Tel 801-8960. Open daily from 10 am-1.30 am.

EKALI GRILL, (part of the Ekali Club), Lofou 15, Ekali. Tel 813-2685. A posh yet hospitable restaurant with selection of some 20 wines mainly from small vineyards, the Ekali Grill will really provide a treat. Tantalizing salad bar, tournedos, Chateaubriand filet of sole. Cream pies, cakes, fruit salad or crêpes Suzette. Soft piano music.

EMBATI, at the 18th kilometer of the National Road, Lamias. Tel 807-1468. Turn off at Varimbombi. International cuisine, special dishes and grills. Music begins at 10.30 pm. Closed on Sunday.

EPESTREFE, Nea Kifissia (west of the National Road: follow the signs at the turn-off for Kifissia). Tel. 246-8166. A charming taverna atop a hill. Rustic and cozy. Dinner from 10 pm. Closed Sunday. Music, piano and songs.

HATAKOU, 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 mezes* (meat cooked in wine).

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

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

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

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

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

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

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

HALANDRI/MAROUSI PSYCHICO/ENVIRONS

ALATOPIPERO, Konstantileos/Tsavella, Maroussi. Tel 802-0636. *Youvassi* (pork with garlic cooked in ladoharti) and chicken *sti gastras*. 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).

HATAKOS, Irodou Attikou 41, Maroussi (just below the

CHANG'S HOUSE CHINESE RESTAURANT

The most wonderful, comfortable and tasteful Chinese restaurant in the world, and the prices are reasonable.

Fully air-conditioned.

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CHINA restaurant

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(Between Caravel Hotel & University Campus)

restaurants and night life

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

DIOSCURI
restaurant



Charcoal grill - Fish
Cooked specialties

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




cuisine, music. Daily from 6 pm-2 am, closed Sundays.
O MORIAS, Vas. Konstantinou 108 and Peloponissou, Aghia Paraskevi. Tel 6599-409. Family taverna with very reasonable prices. Specialties include lamb in tomato sauce with pasta, grills (unusually good meatballs) salads. Wine from the barrel.
ROUMBOS, Aghiou Antoniou, Vriliassa. Tel 659-3515. Closed Fridays, pork with olives, beef *au gratin*, *gardoumba* (casserole liver, heart, etc.)
STEKI TOU ANDREA, Messinias/Kithaironos, Frangoklissia. Tel 682-5041. Fried bakaliaros, *bifteki* special, snails, baked fish (*gavros*). Open nightly from 8 pm-2 am and for lunch on Sundays, 12-5 pm.
THE VILLAGE II, Moraitou 82 and Vrana (Neo Psychiko). 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 Psychiko. Tel 672-1757. Private home converted into cozy taverna. Menu offers grills, 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 diabolò, 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 Athileos, Paleo Faliron. Tel 981-3347. Specialty: squab in season. Retsina from the barrel.
PAPAGALO, Leoforos Posidonos 73, Eden. Tel 983-3728. Menu which will accommodate all moods and tastes. Snack and salad bars, charcoal grills, ice cream and crêpes.
PANDELIS, 96 Naiadon, Paleo Faliron. Tel 982-5512. Constantinopolitan cuisine, with various specialties. Daily from 12 pm-2 am and Sunday from 12-5 pm.
PANORAIA, Seiriron/Terpsihoriss Sts, Paleo Faliron. Tel 981-3792. On Sundays open only for lunch. Short orders for fish and meat; shrimps.
SEIRINES, 76 Seiriron, Paleo Faliron. Tel 981-1427. On Sundays also open for lunch. Short orders, rabbit in red wine, *bakaliaros* (cod).
STA KAVOURAKIA, 17 Vas. Georgiou, Kalamaki. Tel 981-0093, open only at night 6 pm-2 am. Crabs (*kavouria*), charcoal-broiled octopus, various fish.

GLYFADA/VOULIAGMENI SEASIDE

ANDONIS, 22 Armenidos, Glyfada. Tel 894-7423. Open for lunch and dinner. Shrimp ragout, charcoal grilled octopus.

BARBA PETROS, 26 N. Zerva, Glyfada, (Aghios Konstantinos). Tel 891-4937. On Sundays also open for lunch. Special cheese pies, kid, chicken, short orders.
CHURRASCO, 16 Pandoras St, Glyfada, Slick dining, outdoor terrace dining and bar; specialty, steak tartare, fixed at table. Elaborate, fairly expensive, elite Athenian crowd.
DOVINOS, 2 Plateia Fleming, 2nd stop in Glyfada. Tel 894-4249. Various fish dishes, baked and grilled.
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/liou, Kavouri. Tel 895-1139. Open for lunch and dinner. Fish, meat, Constantinopolitan cuisine.
KANATAKIA, I. Metaxa/Pendoras Sts, Glyfada. Tel 895-1843. Short orders, specialty *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.



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. 8015-335
Open Mon-Sat 6:30 - 12 pm
We are closed Aug 15 - Aug 31

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 Pavliou 60. Tel 412-2149. Colorful cartoon murals, dining balcony overlooking the sea and Microlimano; established reputation for excellent quality of their meats. Daily from 8 pm-2 am.
LANDFALL CLUB, Makriyianni 3, Zea Marina. Tel 452-5074. Seafood and Greek cuisine.
VASILENA, Etolliou 72. Tel 461-2457. A long-established taverna situated in a renovated grocery store. The owner provides a parade a parade of 16 different dishes (in the order that he chooses) for a fixed price. Soup is usually served last! Be sure to have an empty stomach to do honor to this delicious food.
VLAHOS, 28 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 *mezedes* offering stuffed mussels, shrimp, octopus and much more. 26 Akti Koumoundourou.
THE BLACK GOAT, at No 6, an old favorite, and one of the first tavernas in the marina, choice of fresh lobster, crayfish and clams. Yachtsman's hangout.
 Another less well-known and less expensive seafood row in Piraeus is at **Freates** around the coast from the Zea Marina yacht harbor. Several restaurants offering fresh fish and a cliffside view of the sea. Also for seafood:
ANDONOPOULOS, Frederikis 1, Glyfada. Tel 894-5636; an old and comfortable restaurant with an extensive seafood menu. Daily noon-midnight.
BOUILLABAISSE, Zisimopoulou 28, Amfithea (behind the Planetarium, Syngrou Ave). Tel 941-9082. Bouillabaisse, fresh fish and a variety of shellfish. Nightly 7.30 pm-12 m.
LAMBROS, on the shore road, Posidonos 20, Voula. Tel 896-0144. Variety of appetizers and usually a good assortment of fish. Moderately expensive. Daily 10 am-1 am Closed Mon.
PSAROPOULOS, Kalamon 2, Glyfada. Tel 894-5677. One of the oldest seafood restaurants, on the marina, open year round, tasteful service, tasty dishes, tasteful prices.

STEAKHOUSES

BEEFEATER STEAK HOUSE, 9 K. Varnali, Halandri. Tel 883-2539. A Canadian corner in Athens; American and national specialties. Air-conditioned. Open from 2 pm-2 am.
FLAME STEAK HOUSE, Hadzigianni Mexi 9 (near the Hilton). Tel 723-8540. Specializes in good charcoal broiled steaks and chops. Bar open for cocktails. Nightly from 7 pm-1 am.
PRINCE OF WALES, steakhouse and pub, 14 Sinopes St. Tel 777-8008. Open every day from 12 pm-2 am. Closed Sundays, businessmen's lunch menu (main dish, beer or wine, and dessert).
STAGECOACH, Voukourestiou 14, Tel 363-5145. Specializes in steaks and salads, with an extensive bar. Reservations advisable. Daily 12 am - 4 pm and 7 pm-1 am Closed Sunday.
STEAK ROOM, Eginitou 6, (between Hilton and US Embassy). Tel 721-7445. Full menu featuring charcoal broils. Includes a bar. Reservations advisable.

CREPERIES

MARIONETTA, 40 Ippokratous St and Diditou St. (corner). Old, neoclassical house with magnificent marionettes on the walls and hanging from the roof. Specialties: Shrimp crêpe, "Marionetta" crêpe, cold pork salad, wine barrel, beer, fruit juices.
PHAIDRA, Metsovou 14. Tel 883-5711. Neoclassic house decorated by young Greek artists. Large variety of unusual crêpes. Closed Tuesday.
RUMOR'S, 35 Dimokritou St Kolonaki. Tel 364-1977. Spe-

Yes - it exists!
Romantic Candle-lit gardens



Aperitifs on the lawn
Excellent International cuisine
and first class informal service

37, IONIAS Str. KIFISSIA, TEL. 80 14 260

cialties: Tuna crêpe, spinach and cheese crêpe, salads (also restaurant).
TO ROLOI, (The Clock), Aristotelous St, Victoria Square. Crêpes with chocolate, ice cream, honey and walnuts, dinner crêpes.

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 crepe 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).

BAGATELLE, Ventiri 9 and Hadziyianni Mexi (near the Hilton). Tel 721-8893. Piano. Open daily from 7 pm-1 am. Specialties: frogs' legs, snails, filet of sole stuffed with lobster, *duck à l'orange*, baby lamb in wine sauce with vegetables. Homemade desserts, crêpes stuffed with almonds, ice cream, hot cake with almond and *crème anglaise*.

JE REVIENS, Xenokratous 49, Kolonaki. Tel 721-1174. Specialty French and Greek cuisine. Open for lunch and dinner.

LE CALVADOS, Alkmanos 5 (near Athens Hilton) Tel 722-6291. A touch of Paris with a comprehensive menu from house pâté to "Mousse au chocolat" including a variety of steaks with original sauces, shrimps with curried rice, and cheese fondue. House wine. Specialties from Normandy and fine Calvados of course.

L'ORANGERIE, 55 Efroniou, (opposite the Caravel). Tel 724-2735, 724-2736. Nice atmosphere. Specialties: filet au poivre vert (filet with green pepper), risotto mediterrannée, seafood, seasonal salads. Piano.

PRUNIER, Ipsilantou 63, Kolonaki (across from the Hilton). Tel 722-7379. International cuisine. Full range of seafood.

ITALIAN

AL CONVENTO, Anapiron Polemou 4-6, Kolonaki. Tel 723-9163. Gourmet specialties: pasta and scalloppine. Nightly from 8 pm-1 am. Closed Sunday.

AL TARTUFO, Posidonos 65, Paleo Faliro. Tel 982-6560. Specialties: spaghetti, pizzas, scalloppine, filet à la Tartufo, carbonara, tortellini à la crème. Nightly from 7.30 pm-2 am. Lunch Saturday and Sunday.

ARCOBALENO, 14 Nap. Zerva, Glyfada Square. Tel 894-2564. Specialty: shrimp provençale.

DA WALTER, Evzonon and Anapiron Polemou, Kolonaki. Tel 724-8726. Spacious bar. Specialties: rigatoni with four cheeses, fileto Piedmontaise, sauce madeira, profiteroles. Nightly 8 pm-1 am.

FONDANINA, 31 Vas. Georgiou. Tel 983-0738.

IL FUNGO, Posidonos 68, Paleo Faliron. Tel 981-6765. Specialties: filetta, 22 kinds of pasta, 20 varieties of pizza, 16 different scalloppine. Nightly from 8 pm-2 am, Sundays and holidays from 12.30-3.30 pm.

LA BOUSSOLA, Vas. Georgiou and Grigori Lambraki, Glyfada. Tel 894-2605. Italian cuisine and steak dishes. Daily from 12.30 pm-2 am. Saturday 12.30 pm-2.30 am. Closed Wednesday for lunch.

LA BOUSSOLA, near metro station Kifissia. Tel 808-3912. Formerly "Da Bruno". Under same management as "La Boussole" in Glyfada. Filet à la diabololo and "Triptiolo à la Boussole" (three kinds of pasta with special sauces and cheese) are among the specialties.

LA FIAMMA, Plateia Dimokratias 5, Holargos. Tel 651-7355. Large variety of Italian dishes and oven-baked pizza. Take-out service. Open daily from 7 pm-2 am and on Sunday and holidays from noon-2 am.

LA TARTARUGA, 25th of March 38 and Palaologlou Sts, Halandri. Tel 682-8924. Large portions of piquant entrees and pizza, also Italian main dishes. Chilled glasses. Very reasonable prices.

TOSCANA, 16 Thisseos, Vouliagmeni. Tel 896-2497-8. Open every evening. International and Italian cuisine (also Greek dishes). Specialties: escalope à la Toscana, escalope cordon bleu, filet with mushrooms, torta romantica (dessert).

KOREAN

GO RYEO JEONG, Alimou 33, Argyroupolis. 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 *boukoui* (prepared at the table), *yatsé bokum* (hors d'oeuvre), *halimon gol* (seafood and vegetables prepared at the table), *tsapche* (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



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KOWLOON CHINESE RESTAURANT

GLYFADA
KYPROU 78

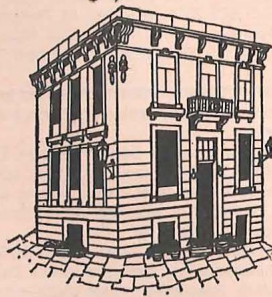
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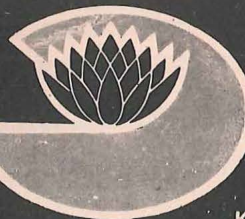


Red Dragon

Kifissia's Chinese Restaurant
Authentic Cantonese Cuisine
Kyriazi & Zirini 12 Tel: 801-7034
(near the Zirinio Sports Centre)

Open every evening including Sunday from 7 p.m. to 1 a.m.
Dinner in the garden
Take-away service with delivery within the area

ΝΟΥΦΑΡΑ



Restaurant
Snack Bar
Sphagettaria

Dine indoors or out in pleasant Kolonaki Square.

Kolonaki Sq. 21 Tel. 361-4508

restaurants and night life

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.

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); *seftalias* (tasty village sausage). Fireplace.

BELLA PAIS, Plastiara 77 and Meletos 7, taverna/music, Nea Smyrni. Cypriot and Greek specialties, *seftalias*.

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, Polyia 39, Ano Patissia. Tel 201-0592. Unusual appetizers, very tasty paella, and sangria. Specialties: Sepias con Olivas (cuttlefish with green olives), pork mandarin (baked pork filet with pineapple and orange). Spanish and Latin American music. Nightly from 8 pm. Closed Monday.

RINCON, Prinkippos Petros 33, Glyfada. Dishes include mushrooms vinaigrette, *asado* (barbecued pork), lasagne, *lomo* (beef tenderloin), *Milanesa* (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.

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 por-

tions are generous and quality of produce excellent. Open Monday through Sat, 11 am to 2 am, and Sun, 6 pm to 2 am.

AUSTRIAN

VIENEZIKI GONIA, Ventouri and Ouranias 13, Holargos. Tel 652-0275. Viennese and Greek specialties, soft music, fireplace.

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.

CHINESE

CHANG'S HOUSE, Douranis 15 and Athidon, Kallithea. Tel 959-5191, 959-5179. Under same management as The China. Open daily from 12-3:30 pm and 7:30 pm-12:30 am. Closed Sun lunch.

CHINA, Efroniou 72, Ilissia (between Caravel Hotel and University Campus). Tel 723-3200. Oriental atmosphere. Daily 12-3 pm, 7:30 pm-2 am. Closed Sun lunch.

GOLDEN DRAGON, 122 Syngrou Ave. and G. Olympiou 27-29. Tel 923-2315, 923-2316. A variety of Taiwanese dishes. For reservations call 923-2315, 923-2316. Reasonable prices. Open daily for 12:30-3:30 pm and from 7:30 pm-12 am.

KOWLOON, Kyprou 78, Glyfada. Open daily 12-3. for lunch and 7-1 in the evening. Specialties include fried rice, baked duck and king shrimps.

LOON FUNG TIEN, Alkionidou 114, coastal road near EOT Beach B. Tel 895-8083. You can choose chop suey, spring rolls, Chinese noodles among other dishes. Peking duck must be ordered 24 hours in advance. Every Sunday Chinese buffet lunch at a fixed price.

PAGODA, Bousgou and 3 Leoforos Alexandras 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.

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 baklavada with walnut and pistachio fillings. Near the President Hotel. Open daily from 8:30 am-9 pm.

COFFEE SHOPS, TEA ROOMS

AITHRION 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, Giakou 14 and D. Vasillou, Neo Psychiko. Tel 671-7461. Aromatic teas, pastries and fruit juices. Also sandwiches and crêpes. Wonderful selection of music. Urusual decor. Mostly a young crowd.

STOFES, 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.

ATHINAICON, cnr. Panepistimiou and Themistokleous. 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.

GENOVEFA, 17th of November Ave 71, "Vlahou" bus stop, Holargos. Tel. 653-2613. Large selection of appetizing appetizers to accompany wine, beer or ouzo. Choose from shrimps with feta cheese, eggplant, potato salad, lamb tongue with oregano, codfish balls, fried cheese etc. Closed Sunday.

BARS

KAROLOU DIL, Loukianou and Achaiou, Kolonaki. Tel 721-2642. Refined atmosphere, soft music (often "retro") Student and younger crowd mainly but suitable for all. Very "in". Drinks, snacks and food. Open 8:30-2:00 am.

MONT-PARNASSE, Haritos 32, Kolonaki, tel. 729-0746. Better known as Ratka's, named after the owner. A three-level bar-restaurant decorated with plants, stained-glass lamps, and a huge stuffed parrot at the bar; favorite spot for theater crowd; offers snacks, special salads, spaghetti carbonara, and omelettes for your drink-provoked appetite. Open nightly, 7 pm-2 am.

17, Voukourestiou 17 (in the arcade). Down a few steps into a cozy "all friends" atmosphere. If you've missed your date, or just want to buy an absent friend a drink, pay the bartender, sign a raincheck for the bulletin board and he or she will be treated. Open daily from 11 am-2 am.

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 "Mariette" 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. Accompany your meal with wine (hyma) or ouzo.

FAST FOODS

GALLERIA TITANIA, (Titania Hotel, street level) Panepistimiou 52. Fresh fruit salad and fruit drinks, ice cream, sandwiches, pitta, sweets and coffee. Small bar. Open 7 am-2 am.

*Le temps Piaget
ne se mesure,
qu'en Or*



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Pola

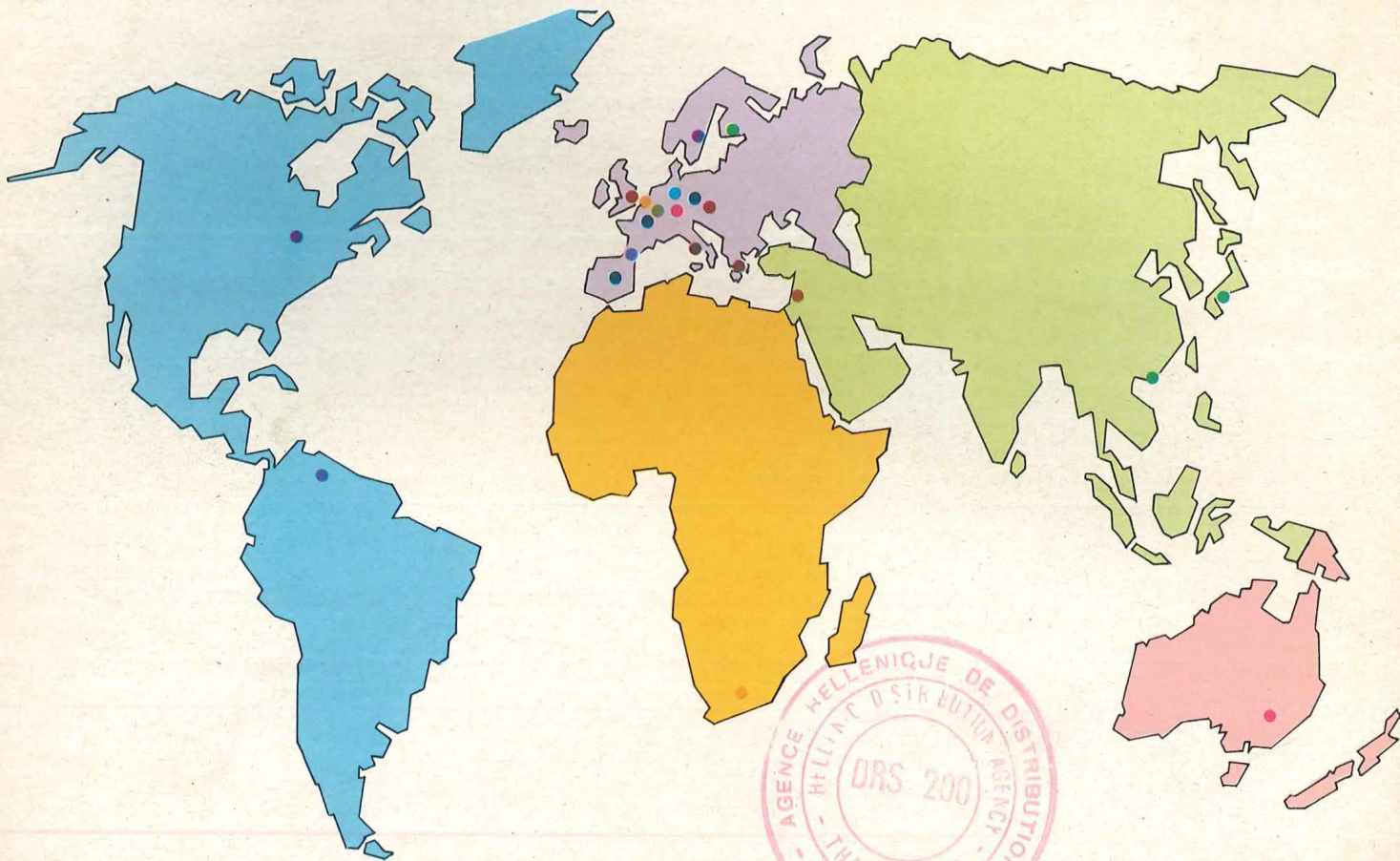
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