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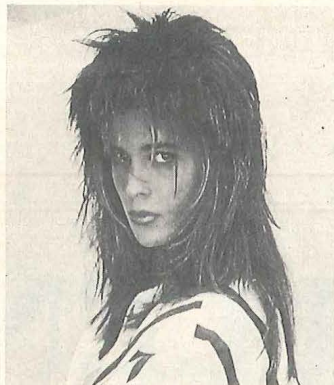
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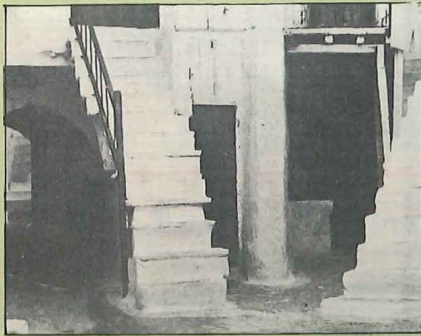
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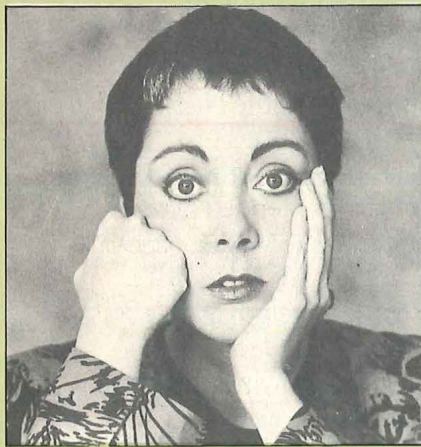
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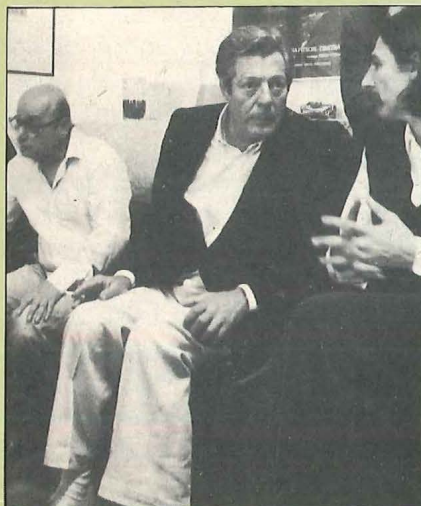
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FEATURES

18 A nuclear-free Balkans

Richard C. Carpenter examines the efforts, past and present, to establish a nuclear-free zone in the Balkans. Is the initiative, now spearheaded by Prime Minister Papandreou, a new idea? No, not really. Can it work? Well ...

26 In the halls of Dionysos

Naxos is the legendary home of the god Dionysos, which may help explain the caliber of the wine produced on the island. James Elliott trekked into the mountains and may have found the source of it all.

28 Dancing in the Greek spirit

The Greek Chorodrama is marking its 35th anniversary. Katerina Agrafioti talks with its founder, Rallou Manou, who reflects on past triumphs – and the company's need for a generous patron.

31 My godfather, Panayotis Kanellopoulos

It isn't easy growing up in the shadow of a celebrity, especially when that celebrity is one of the country's leading political figures. Thanos Veremis recalls his special relationship with Panayotis Kanellopoulos.

32 A secret society on Cyprus

Look out, here come the Hash House Harriers, galumphing over the Cypriot countryside. These merry Britons run for fun, much to the chagrin of the locals, as Trevor Evans observes.

34 The most wanted Nazi

With Josef Mengele believed dead, Alois Brunner tops the list of most wanted Nazi war criminals. J.M. Thursby writes that Brunner was responsible for the deaths of thousands of Greek Jews, and is reported now living in Syria.

40 The Kerameikos Cemetery

Susan Zannos visits this often overlooked archaeological site not far from the Ancient Agora. As the name implies, there was a close relationship between pottery and burial grounds.

57 Restoring the splendor: The French Embassy

Once a banker's home, the refurbished French Embassy across from parliament is a showplace of French taste and culture. As Katy Angelis points out, it's hard to say which is more attractive: the salmon-colored exterior or the treasures within.

60 Here we go again

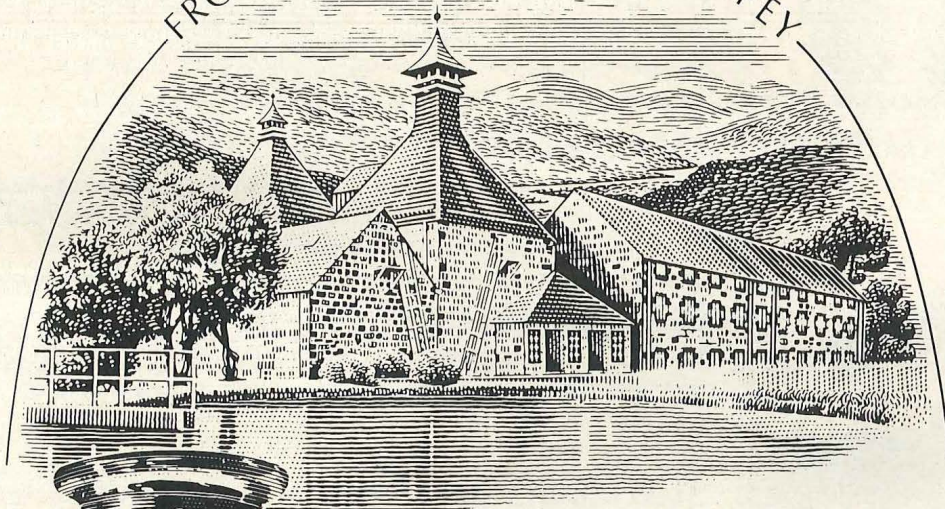
According to Heather Tyler, in 1987 we'll have political refugees, shopping sprees, economic crises – and the government's insistence that more tourists are coming than ever before. You know, business as usual.

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Cover by Kari Brayman

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In praise of humor

Whether or not Greeks have a sense of humor has been warmly debated for years. Some say that if they had one, the Greeks would have a word for it (which they don't); that they take themselves far too seriously ever to be able to exhibit self-mockery; that the pursuit and expression of *filotimo*, or sense of personal honor, is the antithesis of humor. On the other hand, others claim that the whole of Greek life is so suffused with humor that there has never been a need – or even a possibility – to define it precisely. It is true that Greek governments are woefully lacking in humor, but that is true of most governments, and when self-importance is often displayed publicly, Greeks are bound to laugh at it.

In any case, χιούμος, χιουμορο-
λοστας, χιουμοροστικός all appear in responsible dictionaries and are constantly used in speech. And never was the word humor more often heard than last month when the comedian Harry Klynn and the weekly magazine *Tachydromos* received court summonses for offending the president of the democracy and the Christian religion.

Last summer, on a visit to Mount Athos, the president posed for a photograph wearing the penitential collar and holding the staffs of St. Athanasios. Whether the president was well advised to be snapped in this particular manner is neither here nor there, but by all counts it was the most publicized picture since actress Zoe Lascari appeared sunning herself in the buff last year on the back of a Lion of Delos. Innumerable cartoons of the president were all published without legal consequences. Harry Klynn, however, is as familiar a figure as the president, and in this

case the offensive material was a photograph appearing on the cover of a popular, pro-government weekly.

After receiving judicial rebuke, the comedian made a statement. "If I am not mistaken," he said, "I have every right to satirize the person of the president, just as I have the right to applaud him. Satire is my job."

Constitutions, however, are by nature humorless documents, and it may be argued in favor of Greek humor that the constitution has had to have been revised so often in the last 150 years. Nevertheless, Article 14 of the document, ratified in 1975, states: "The Press is free. Censorship and all other preventive measures are prohibited except in the case of a) an offense against the Christian religion, b) an insult against the person of the President of the Republic." It seems then that the publisher and the comedian had few legal legs to stand on. Nevertheless, the press accused the government of lacking humor.

Now it happens that the president at this time was making an official visit to the islet of Castellorizo, whose 200 inhabitants have lived till now in relative isolation off the south coast of Turkey. The purpose of the visit was to inaugurate a 799-metre airstrip. To effect the trip properly – since the distance from airport to village is just under two miles – the transportation of the presidential bullet-proof Mercedes was required, as well as three police escort vehicles, two other private cars, a small pullman bus and motorcycles. As the 250 million drachma project was unable to handle this maneuver, the vehicles had to be flown to Rhodes and then sent by ship, accompanied by two aircraft and a helicopter. A further complication arose from the

fact that the island is not equipped to handle automobiles, and that air passengers are expected to travel from airstrip to village on foot or by donkey. At the inaugural ceremony the president said that the airport was an active expression of the country's devotion to carrying out peaceful, cultural projects as demanded by the times.

Whatever may have been the public reaction to this event in Greece, the one in Turkey was cause for surprise. "We are keeping a close watch over the purposes the airport will be used for," an official spokesman said. "Its construction can only be explained by the unlimited resources of the Greek government to encircle Turkey with a chain of airfields and bases."

Considering that the Castellorizo airstrip could not even accommodate the presidential entourage, the Turkish expression of fear of encirclement seemed to show that the lack of humor on the other side of Aegean is more pronounced than it is here.

Whether this series of events is seen as rich in humor or not may be a matter of personal taste, but it did arouse a great deal of amusement. For totalitarian regimes humor of course is deadly. But for those who proudly claim that it springs from popular sovereignty, it is a quality not to be despised. And for those pursuing multi-dimensional policies, surely one facet allowing for humor should be cultivated. For Greeks do have humor, and any government should beware of that fact. There are many who even insist – possibly a majority – that life in Greece is so incongruous to begin with that it is impossible to live – let alone operate – for any length of time here without humor.

Billboard blues

I have been visiting Athens fairly often for the past 20 years and have enjoyed your magazine for over 10 years.

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Sincerely,
Virginia R. Kraut

Macedonian Question

Dear Editor,

I refer to the article "The Macedonian Question" by Richard C. Carpenter, published in *The Athenian* of October 1986. Let me mention that:

- The colonies in Chalkidiki were Athenian and not Macedonian.
- Macedonia was a part of the Eastern Roman Empire (Byzantine) since the latter's foundation in 395, and not since 1014, as mentioned in the third column of the first page of the article.
- 1015 was the end of the victorious war of the Byzantine Emperor Vasileios II, the Killer of Bulgarians.
- The division of Macedonia between Greece, Serbia and Bulgaria has been in virtue of the Bucharest Treaty of 1913, respectively 4/7, 2/7 and 1/7.
- No Serbian Chetnik participated in the Macedonian struggle 1903-8, and there were practically no Serbian inhabitants in Macedonia, as proved by

Ottoman statistics and by the fact that when the Serbian viceroy, Alexander, entered Monastir he had to stay in a Greek house as no Serbian was available in the whole city.

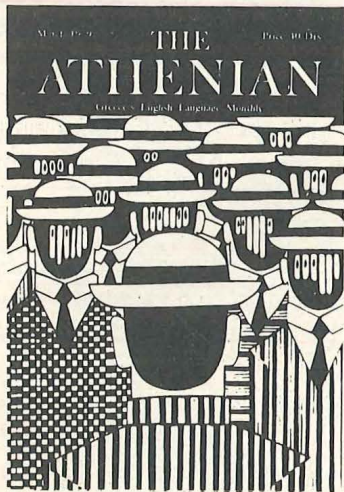
• The Yugoslavs tried and try to present Macedonia as an area belonging to them, which of course is nonsense but could be important in a Third World War if they were to belong to the victorious group and Greece to the defeated.

• Richard Carpenter is right about the contents of Bulgarian history books on Thrace and Macedonia, which of course could be of importance if the Bulgarians could ever defeat the Greeks with the support of the Soviet Union.

• There is no doubt that the Greek government and its embassies ought to better inform the world about the facts of Macedonia instead of trying to be agreeable to our enemies, as proved by the results of the excavations in Pella, Dion and Vergina showing that Macedonia has always been Greek since 2200 B.C.

Sincerely,
D.J. Delivanis

Richard C. Carpenter has read the above letter and responds that he stands by the facts in his story - Ed.



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THE ATHENIAN DIARY

by Sloane Elliott and David Lazarus

Pressuring for peace

A single red rose stood before the empty chair assigned to Winnie Mandela, who was forbidden by South African authorities from attending an international women's conference here on nuclear disarmament.

But some 60 other women representing 35 nations worldwide were able to be in Athens last month for the event, organized by a coalition of women's organizations called "Women for a Meaningful Summit".

The host for the conference was Margaret Papandreou, head of Greece's leading feminist group and wife of the prime minister. She said the purpose of the event was to pressure the leaders of the United States and Soviet Union to take greater steps towards nuclear disarmament at their next meeting.

"Women give life. Men make war," she said. "It is still men making the foreign policy decisions, choosing the weapons systems, dealing with conflict resolution – but womankind may play the role of directing traffic down the right road."

Mrs Papandreou said the momentum of the Reykjavik meeting between U.S. President Ronald Reagan and Soviet leader Mikhail Gorbachev must be maintained. She said the Iceland mini-summit "raised the remarkable possibility of a non-nuclear world".

Delegates to the conference adopted a joint resolution calling for a new summit date to be set as soon as possible. They called for negotiation of a comprehensive nuclear test ban treaty, and urged the U.S. to join the Soviet Union in its moratorium on nuclear arms testing.

The resolution also condemned the militarization of space, presumably Reagan's "Star Wars" missile defense project.

"Are we to be hostages to the obstinate insistence of one man to develop a hypothetical defense system which extends the ugliness of international conflict to outer space?" Mrs Papandreou asked the nearly 130 delegates and observers present.

"I say no. We women say no!"

Other delegates told of their countries' efforts to rid the world of nuclear

weapons. A New Zealand representative, Member of Parliament Helen Clark, called attention to the nuclear-free zone treaty of the South Pacific Forum.

"It has been criticized for not going far enough in banning undesirable nuclear-related activities in the region," she said. "Yet few other regions have managed to achieve even limited consensus on regional nuclear-free arrangements." Initiatives to establish a nuclear-free zone in the Balkans have been underway, on and off, for decades.

The three-day conference served not only as a platform for airing views on

the nuclear weapons issue, but also as a meeting place for representatives of countries with specific grievances. Over the course of the weekend, independent talks were held between delegates from America and Russia, Syria and other Mideast nations, and Britain and Argentina.

The Soviet group was headed by the vice president of the Presidium of the Supreme Soviet, Tatiana Georgevna. She called America's insistence on excluding Star Wars from disarmament talks "unacceptable and illogical".

"It is impossible to talk about slashing and eventually eliminating all nuclear weapons and at the same time sanction the development of new types of such weapons," Georgevna said.

A 'disappointing' cabinet reshuffle

Prime Minister Papandreou had a minor domestic problem on his hands last month in seemingly widespread disappointment over a mild government shake-up.

The apparent consensus of press and public: it wasn't enough.

Papandreou received a serious danger sign when a leading pro-government newspaper, *Ethnos*, ran an editorial challenging the sincerity of a cabinet reshuffle at the end of October. It said the Greek public had been anticipating "major changes in the government".

"The reshuffle came and, as we saw it, showed a lack of daring and backbone," wrote *Ethnos* in a rare departure from absolute loyalty to the government. "The new ministers are not new, three out of four of them have held cabinet positions before, and the whole formation of the new cabinet conflicts sharply with what we were led to expect."

"The public, especially supporters of PASOK, regard it as their duty to ask for an explanation."

Papandreou said in a statement that all those who criticized the reshuffle were "wrong". He said changes in the cabinet are "a privilege of the prime minister".

"This government will be judged by its ability to respond to the pressing problems of the people and by the way in which it implements its major targets," he said.

Key socialist losses in October's municipal elections were followed by two weeks of intense speculation about a pending government shake-up. Contrary to their usual deny-everything responses, officials took no pains to counter daily press projections.

It thus came as something of an anti-climax when Papandreou announced no changes in the National Economy, Foreign or Defense Ministries. The reshuffle amounted to a sacking of the ministers of labor, commerce, transport and communications, and industry and technology – none of whom wielded significant clout in policy-making

"The mountain roared and brought forth a mouse," jeered the opposition New Democracy Party, branding the reshuffle a "fiasco".

Papandreou later told reporters that he had no intention of making changes "either in foreign policy or domestic issues". He said the cabinet reshuffle represented "partial renewal", the significance of which "has been underestimated somewhat by the press".

New York mayor unwelcome in Greece

Remarks by the mayor of New York, Ed Koch, about the toppled statue of Harry Truman here have made him an unwelcome man in Greece.

"We won't receive him if he comes to Greece, and his presence won't be needed on any of our visits to the United States," the interior minister, Agamemnon Koutsogiorgas, told parliament last month.

The row concerns a column Koch wrote in September for the *New York Post* saying that repairs on the bronze statue of the former U.S. president were being deliberately delayed. The 3.6-metre statue was blown off its marble pedestal in a terrorist bombing in March.

The Athens City Council voted not to replace the statue at its central location because it would be a terrorist target and "a symbol of national dependence". The larger-than-life Harry Truman was donated by Greek-Americans to commemorate the Truman Doctrine of U.S. support for the Balkans.

"If the Greek government can't find it in its heart to repair and restore the statue of Harry Truman, the man who helped the Greek people from falling under Soviet control, then let it send the statue back to New York," wrote Koch.

The interior minister said the statue would be repaired by Christmas. But he did not say where Truman would stand this time.

"Of course it will go up somewhere," Koutsogiorgas said. "I don't know where, whether in a museum or elsewhere. It's the responsibility of the city council."

She noted that during the 14 months of her country's unilateral moratorium on nuclear tests, the U.S. has conducted at least 20 underground nuclear explosions.

At a news conference, Mrs Papan-dreou said a group representing each hemisphere of the world will seek personal meetings with Reagan and Gorbachev to discuss "our views as women on common security".

With another summit meeting still up in the air, she said the organization will now "have to play it a bit by ear. We don't know what will be the next move".

Gorbachev to visit

The Soviet leader, Mikhail Gorbachev, has assured the head of the Greek Communist Party that he will be visiting Greece in the near future.

A statement issued last month by the Greek communists said that Gorbachev told the party chief, Harilaos Florakis, that Greece was definitely on his itinerary for a coming trip abroad. The Soviet leader is also expected to visit India and Italy.

Gorbachev was invited to Greece by Prime Minister Papandreu, who visited Moscow earlier this year. Details of the visit have been negotiated through diplomatic channels.

The Soviet leader met for nearly three hours with Florakis, who was

heading a delegation of Greek communists invited to Moscow to attend the 69th anniversary of the 1917 revolution.

Gorbachev was quoted here as saying he supported Greece's efforts in a current international initiative for nuclear disarmament and in trying to create a nuclear-free zone in the Balkans. He also expressed hope for a "just settlement" of the Cyprus issue.

Slander suit

A Cuban poet who successfully sued a Greek publication for libel was sued by the Greek state last month for slander.

Perez Arman Valantarez ended a long drawn-out suit against the satirical weekly newspaper *Pontiki* when a court ruled that he had been libelled. *Pontiki* had reported last year that Valantarez was a CIA agent. The court decided that the newspaper did not check its facts when it lifted the allegation from a Latin American publication.

At a press conference after the verdict, Valantarez reportedly said that Greek courts were not free, and that the court that had tried his libel case reminded him of the Cuban judicial system.

The Athens public prosecutor later announced that Greece is suing Valantarez "for insulting the judicial authorities by alleging Greek courts were not free".

'Symbolic' sanctions

Greece joined its European Community partners in adopting a package of limited sanctions against Syria last month, but for Athens, which enjoys close ties to the Arab world, the move was purely "symbolic".

"We are not ready to say that the Syrian government is responsible for the Hindawi case," said the European affairs minister, Theodore Pangalos, after meeting with his counterparts in London.

"The sanctions are, for us, symbolic," he said.

The 12 EEC member-states adopted a four-point package of economic and diplomatic sanctions, including an arms embargo against Syria. The action followed a British court ruling that implicated Damascus in an attempted bombing of an Israeli airliner.

Pangalos said the arms ban "does not apply to Greece" because Athens does not currently sell weapons to Syria. He said the other sanctions "are not of great significance to Greece".

Greece also refused to sign a joint communique at the end of the London meeting, which required unanimity. A press release was issued instead by the other 11 participants.

The Arab League later thanked Greece for taking an "honorable stand" by distancing itself from European condemnation of Syria.

The League's diplomatic mission in Athens noted that Prime Minister Papandreu remained independent, "despite external pressures which have been and are being exerted on Greece". Syria also expressed gratitude for the government's "ethical" stand.

The Greek government spokesman, Antonis Kourtis, told reporters that "it's a matter of principle" not to condemn any nation for terrorism.

Papoulias to U.S.

Foreign Minister Karolos Papoulias travelled to Washington last month to discuss Greek-U.S. relations and the future of the American military bases in Greece.

Papoulias, after a visit to Norway, arrived in the U.S. capital at the invitation of Secretary of State George Shultz. Greek officials said the foreign minister would discuss "the whole range of Greek-U.S. relations" with Shultz.

THE ATHENIAN

The government later said that the bases were not on Papoulias' agenda, but observers here took that as a sign of the delicacy of the issue.

Prime Minister Papandreou has pledged to shut the bases down as soon as their leases expire in 1988. However, it is widely believed that the government privately seeks some sort of compromise with the Americans.

Shultz had declared the bases issue his number one concern when he visited Athens in March.

Papoulias called his visit to America "very important", and said he planned to brief U.S. officials on Greek-Turkish relations, the Cyprus problem and Greece's desire for nuclear disarmament. The government said he would not bring up the subject of international terrorism.

The foreign minister was also scheduled to hold talks with Defense Secretary Caspar Weinberger and possibly Vice President George Bush.

The government spokesman denied reports that a message was being carried from the prime minister to President Reagan. There was speculation that Papoulias may be doing some trailblazing for a much-rumored trip to Washington next year by Papandreou.

The prime minister has said he will not go to America unless personally invited.

Polytechnic March

The 13th anniversary of the Polytechnic uprising was observed last month with ceremonial wreath-laying and a march by approximately 100,000 people to the U.S. Embassy.

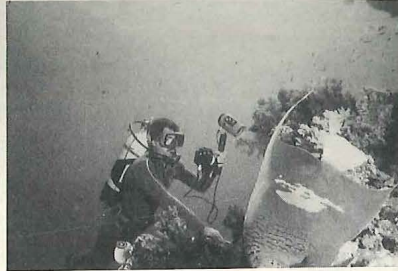
The march climaxed a weekend of events commemorating those who died on November 17, 1973, when soldiers and police took action to end a four-day occupation of the downtown Athens Polytechnic. Casualty figures were placed variously between 24 and 80.

The massacre focused popular sentiment against the junta leaders then ruling Greece, who fell from power eight months later following the Turkish invasion of northern Cyprus.

Most Greeks believe that America had a hand in bringing the junta to power, or at least gave the dictators international credibility through its tacit support.

Prime Minister Papandreou said that the Polytechnic uprising heralded a "new era" in Greek history. "In resist-

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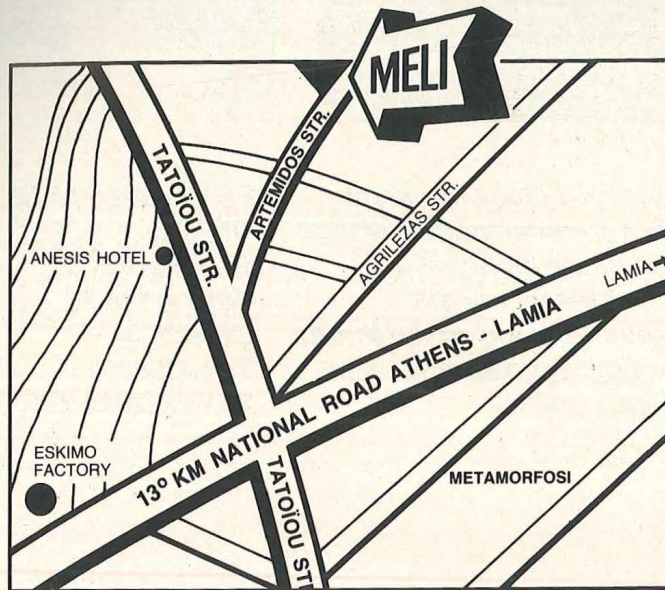
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ing the dictatorship, the youth of this country put an end to civil strife and paved the way for a unified nation," he said.

The annual march from the campus to the American Embassy stretched nearly three kilometres, with protesters shouting slogans such as "Out with the military bases, we want to live in peace" and "Out with the Americans".

Free radio

The government may loosen its stranglehold on the broadcast media by creating "free" radio stations for local municipalities and youth groups.

However, the government spokesman said last month that creation of private radio - or television - stations was still out of the question.

The spokesman, Antonis Kourtis, said that a long-awaited media bill was to come before parliament by the end of November. The bill was expected to provide for more public access to radio airwaves, but no significant changes in the government's television policy.

Greece's three state-run radio sta-

tions and two TV channels have remained exclusively under government control since broadcasting was introduced to this country - radio in 1936 and TV in 1967.

A number of pirate radio stations take to the air every night, playing rock music and taking requests from young listeners. Occasionally a pirate station will be raided by police, but for the most part they are accepted as an extension of the official stations' programs of mostly Greek music, classical and opera.

The culture undersecretary, George Papandreou, proposed last month that youth groups be given access to the air through state-approved "free" radio stations.

Kourtis said this may be possible through an amendment to the media bill. But he emphasized that there would be no consideration of privatizing radio.

Price freeze

The government eased the way for implementation of the Value Added

THE ATHENIAN

Tax (VAT) on January 1 by announcing a price freeze last month on all domestic and imported goods.

Officials said the move was to prevent profiteering as the new sales tax enters the market. Only fruits and vegetables were exempted from the price freeze, which lasts until February.

National Economy Minister Kostas Simitis told reporters that violators of the freeze will be sentenced to six months in jail or fined 500,000 drachmas, or both.

Beginning next month, the VAT will levy a 6 percent surcharge on all widely consumed goods, such as wine and dairy products. An 18 percent charge will be added to such common products as clothing and toothpaste, and a 36 percent tax on so-called luxury items, such as coffee and cigarettes.

'Smuggling' charge

Greece last month protested to Turkey over an alleged "smuggling operation" in which Iranian refugees pay thousands of dollars to cross illegally onto Greek soil.

A Turkish Foreign Ministry spokesman denied that his country was in any way involved with helping refugees enter Greece.

Greek Foreign Undersecretary Yanis Kapsis also told reporters of a second shooting incident along the Evros River border in the north. He said Turkish soldiers opened fire on Greek border guards who tried to prevent a group of Iranians from crossing into Greece.

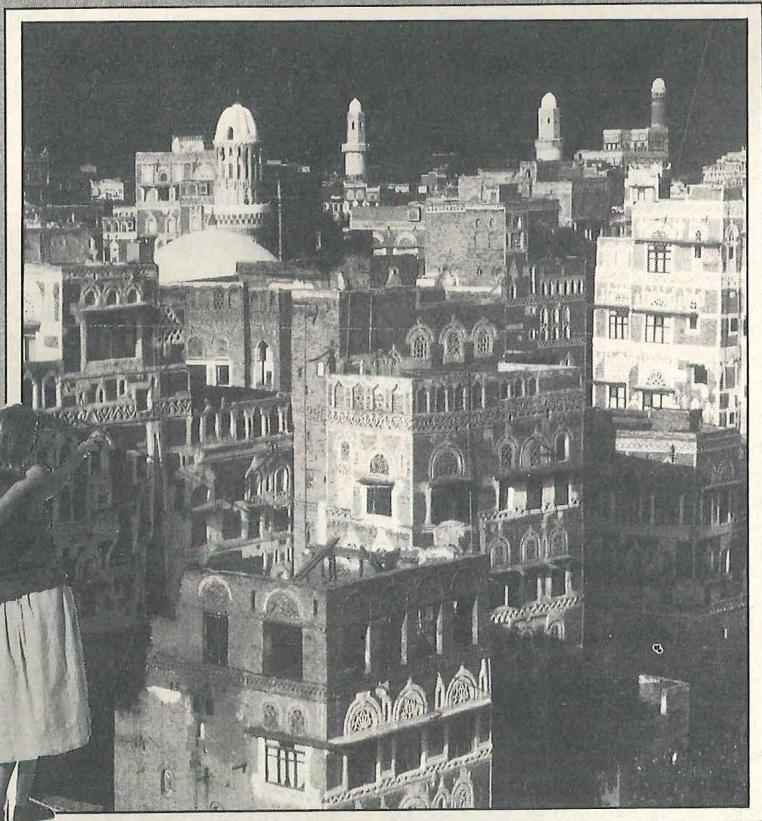
When the refugees turned back, Kapsis said, the Turks fired on them as well. He said there were no casualties.

The government news agency, ANA, quoting "reliable sources", said that up to 4000 Iranian refugees are now gathered in Istanbul and Andrianople waiting to cross illegally into Greece.

"It is a professionally organized smuggling operation since each Iranian pays around \$3000 to various smugglers in order to cross into a European country, from there perhaps to the U.S.," ANA quoted the sources as saying.

The report went on to say that the refugees were believed to have been "rather wealthy" in their homeland, but were reduced to a "miserable condition" by the smugglers, who "took away their personal jewelry, fur coats and overcoats, exposing them to the cold".

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business watch

Arms industry shooting for profits

Suddenly the arms business was in the news. The Defendory Exhibition in mid-October, a headline-grabbing U.S.-Greek arms cooperation pact signed last month, plus several parliamentary squabbles about the running of the industry all propelled armaments – or the “defense” industry, as governments prefer to call it – into the public eye.

Greece is not the only country whose defense industry has been boosted, despite its limited industrial muscle in other sectors, by the presence of a perceived threat on its doorstep. Pakistan is another notable case, and the Pakistanis have become fierce competitors for Greece as arms exporters, particularly to Third World countries.

In Greece's case, it has been the constant sparring with Turkey and Greece's role in NATO that have forced this economically pressed country into expensively modernizing its forces, and at the same time increasing the amount of weaponry built domestically.

Today the Greek defense budget is proportionately the highest in the alliance, accounting for some 7 percent of gross domestic product and over 18 percent of the national budget. At the same time, munitions is reputed to have become Greece's biggest industry, though an official silence on the details of many contracts makes assembling statistics difficult.

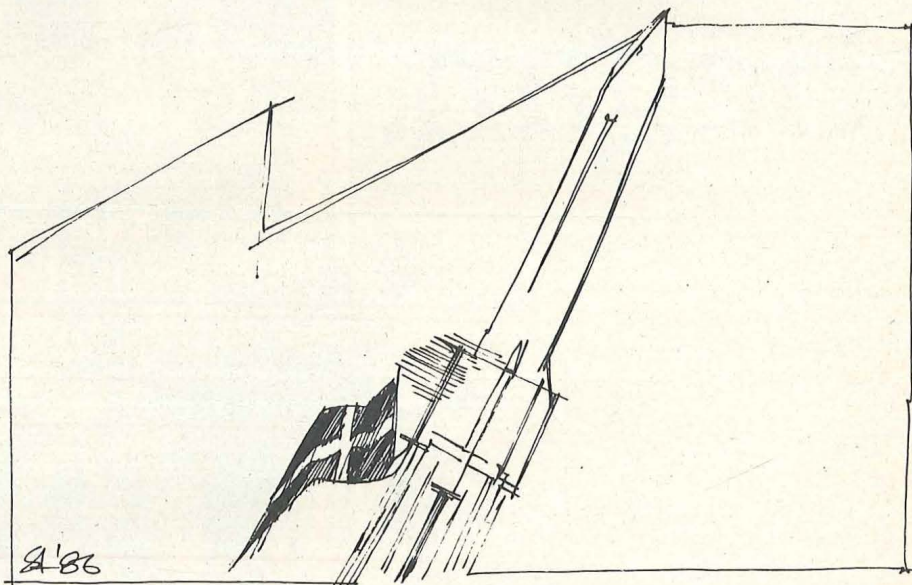
As Greece has continued its high expenditure for defense purposes, the government has attached more and more importance to offset deals. Though Prime Minister Papandreou said in a recent interview that the best kind of offset deal for the country was the transfer of sophisticated technology and know-how rather than purely commercial compensations, both kinds of agreements have been pursued. Recently, for example, the purchase of 40 French Mirage 2000 warplanes was tied in to an offset package, priced at 3 billion French francs, by which French manufacturing organizations will promote exports of Greek products to France, French-speaking Africa, South America, the Far East and Canada.

The Defendory Exhibition, held in Piraeus every two years, has become an

important date for Greek industry, both for exports and offsets against Greece's own purchases. The exhibition has also become a foreign exchange-spinner in its own right, with spending by visitors during Defendory week (not counting contracts) provisionally estimated at 13 billion drachmas.

Artemis 30 rocket and shell-firing anti-aircraft system, which it developed in cooperation with the French company Thomson-CSF. EBO was forcefully marketing the Artemis, along with a new mortar and hand-held anti-armor weapon, the Aris 4, at Defendory.

Arguments about the state's running of the arms industry have found at least



As well as the usual business of making contacts, foreign delegations were guided through Greek factories as part of the marketing process for Greek arms, and to help them appraise the industry's capacity to absorb offsets and technology transfers. Meanwhile, Greek exhibitors described the event as “of great value to us”, and both private and public sector manufacturers claimed to have concluded several important contracts at the show. One Greek arms executive explained that the country needed such an international showcase because, “though the first task of all the Greek manufacturers is to supply the Greek armed forces, it's because of exports that we're still in business”.

Of the major public sector manufacturers, the Hellenic Arms Industry SA (the EBO group of companies) has been the only one to escape full-blown rows in parliament during recent months. Since 1977, this producer of small arms, artillery rounds and metal parts for ammunition and fuses has been striving to expand, and now believes it has a potential “seller” in the

a temporary center in the performance of the Greek Powder and Cartridge Company SA (Pyrkal), the main domestic manufacturer of cartridges, artillery shells, mortar bombs and other ammunition. In a move to aid its policy of making Greece as self-sufficient as possible in this field, the government nationalized Pyrkal in 1983, and Defense Undersecretary Theodore Stathis recently said that new technology is being installed so Pyrkal will cover all of Greece's ammo requirements within two years' time.

However, the company is in difficult financial straits. The press and opposition MPs have put a question mark over Pyrkal's failure to deliver products to the military, and have charged that several contracts dating back to 1973 have been held in limbo. It has even been discovered, according to Stathis, that former managers had signed contracts for ammunition which had not even gone through the drawing board stage.

But Pyrkal's troubles seem few compared to the peril opposition MPs have sketched for the Hellenic Aerospace

Industry (EAB). This high-technology company is purported to be some 88 billion drachmas in debt, and arrears may soar to as much as 600 billion following recent offset deals arranged in connection with the purchase of 40 American F-16 jets. The company is charged with having signed for the planes before finalizing its minimum requirements for offsets, and U.S. suppliers are reportedly driving a hard bargain in terms of compensation.

The uncertainty about the company's future is a genuine disappointment to all sides, as it has begun to make quite an impact in repair and manufacturing of aircraft, helicopters and jet engines. The state-owned giant is an authorized overhaul center for the popular Hercules transport plane, and its most recent contract won maintenance rights to U.S. Phantom F4s, a warplane used by several neighboring air forces. Among the higher-tech products it has recently brought to market are a video reconnaissance system, Telamon, and a microcomputer-based artillery computer, "Pythagoras".

The only major private munitions company in Greece, Elviemek, had government backing for its entrance into the ammunition field in 1978. Today it is going from strength to strength, according to management, and already this year has achieved a 30 percent increase in sales to Greek forces and doubled its exports.

Said general manager Kriton Tzavellas: "We believe our exports market will get bigger and bigger," and he rattled off a list of buyers for grenades and mines which included the U.K., Germany, Cyprus and a string of Middle East and African nations. The company's products have been certificated to European standard, and Elviemek is playing its part in the self-sufficiency drive by introducing a new range of ammo goods next year. The current grenades and mines were being manufactured under Austrian and Italian licences.

Though the health of Greece's arms industry is open to doubt, the manufacturers see almost limitless opportunities ahead. The future will be determined by an unpredictable brew of government wheeling and dealing, support, technology transfer, NATO pushing and hard-nosed marketing, particularly to the Third World.

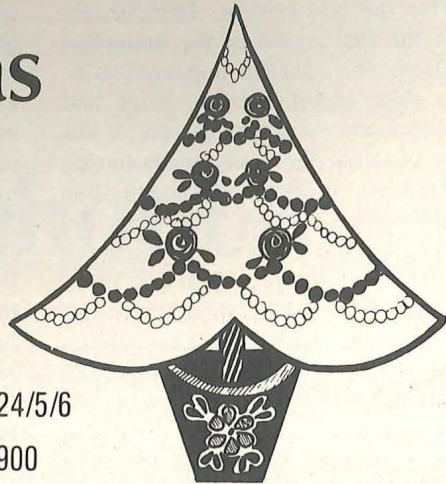
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The consequences of self-made panic

This has hardly been a good month for the government. Immediately after the first round of the municipal elections, the socialists appeared to be in a state of total shock, panic and despondency. As a consequence of this state of mind, the government started committing, in rapid succession, one blunder after another. This gave the impression that it had not only suffered an electoral disaster of major proportions, but that by responding to this development with a panic-stricken stampede, it indicated weakness, inability to control events and a *suave qui peut* approach.

PASOK initially pursued the most appropriate tactic in regards to the coming municipal elections. It refused to view them as having any more than local political significance, downplayed their importance as much as possible and fought the opposition on a platform of garbage-collection efficiency and the ability of mayors to create pedestrian walkways and "oases of green". Thus voters were urged to opt for Mr Beis in Athens not because he was a socialist and an exponent of some type of world view, but merely because "he worked".

The obvious rationale behind such an approach was that the governing party, in view of a possible protest vote against its candidates as a result of its economic austerity program, was cautiously attempting to soften the blow by deflecting it towards its mayoral candidates rather than against the government itself.

This hardly ingenious, but nonetheless sensible approach – coupled with the governing party's ability to demonstrate a detached indifference to the elections – was suddenly wiped out when PASOK, in a needless, panic-stricken response to the unfavorable first round results (which indicated much more of a protest vote against PASOK than a significant switch in favor of ND), adopted radically new tactics. Instead of receiving the results calmly and continuing to respond in a nonchalant way – and thereby projecting an impression of its own strength and lack of concern whether Mr Beis was to be chosen as garbage collector *supremo* or not – the governing party suddenly elevated the second round of the elections into nothing less than a confrontation between "two world views".

Furthermore, it raised the alarmist specter (which this time alarmed no one, and especially not the leftist voters) of an "evil right" that was about to invade the "fortresses of democracy"; namely, Athens, Piraeus and Thessaloniki. This loss of nerve, coupled with imprudence and a lack of imagination (by digging up again the worn-out right-wing bogeyman), not only failed to avert the fall of the three fortresses, but also, suddenly, made the political impact of the PASOK mayors' defeats much more dramatic and significant than they would have otherwise been had PASOK followed its initial low-key approach.

The defeat of Mr Beis was now no longer the mere discarding of an inefficient "garbage collector", but a rebuff to the government and a rejection of both its policies and its second-round tactics, which attempted to intimidate

The defeat of Mr Beis was now no longer the mere discarding of an inefficient 'garbage collector'

the left into supporting – in the name of "anti-rightism" – pro-government candidates.

If this were not enough, the government failed again to play it cool following the second round results. Instead of allowing this largely self-created storm to blow over, it indicated that it would respond to the results – whose importance had been already inflated – accordingly. Thus public opinion, and primarily the pro-government press, was allowed to create expectation of a massive government reshuffle which would "meet the challenge of the electoral returns" – a reshuffle which was never on the books.

As the government changes were finally marginal, a forlorn pro-government press projected an impression of despair and defeatism unheard of in PASOK's five-year rule. Suddenly, public opinion viewed Mr Papandreou

as a weak prime minister incapable of implementing drastic changes in his government in order to deal with "dramatic" challenges posed by the now all-important municipal elections.

From this moment onward the PASOK government appeared to be tottering. Losing its previous mettle and defiant approach, it immediately launched an effort to appease the KKE by sacking its own anti-KKE minister of labor, by indicating its desperate willingness to seek a solution that would satisfy the communists in the General Confederation of Greek Workers, and by putting forward, with newly found humility, a proposal for an ongoing dialogue with the left.

Furthermore, the socialists – who, in spite of their many errors, appeared determined to put through some tough, unpopular and necessary measures that possibly no other party would have dared to do – were now regressing into the usual cheap populism and left-wing sloganeering of their first term.

It is certain that increased public spending, the nationalization of one more private bank, new rent controls and price freezes – all announced or about to be announced – will only exacerbate existing economic difficulties in the long run, and boost the government's flagging popularity only on a very short-term basis. Could it be then that the government is reverting to a temporary populism in order to call suddenly for early elections? Or has it abruptly lost all its thinking power and now believes it can repeat the same errors of its first term while avoiding all their consequences?

If Mr Papandreou calls for early elections under the impact of an inflated mayoral election defeat, how sure is he that he can win them, even against a still not attractive ND? If he chooses to run his term, on the other hand, it should be clear to him that his government, after regaining its self-confidence and after eliminating its current state of panic, cannot afford the "soft" options it is now toying with. Mr Papandreou must choose between appeasing the left and boosting the private sector. It is, of course, the latter choice that will bring about an economic recovery, and it is solely this that can win Mr Papandreou the 1989 elections.

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A nuclear-free Balkans

Can it work?

by Richard C. Carpenter

Since this is supposedly the season when one's thoughts turn more toward themes of "peace on earth, good will to men" and so on, and since this month closes out the United Nations' International Year of Peace, it seems an appropriate time for reconsidering those proposals that envisage the transformation of the Balkans into a "zone of peace" – or, more specifically, a zone free of nuclear and chemical weapons.

Indeed, seasonal aspects aside, two of this month's planned events provide additional impetus for such re-examination: One is the "five continent" peace conference, to be held in Athens December 13 to 15, while the other is an inter-Balkan cooperation meeting to be held in Bucharest (although at press time it remained uncertain whether the latter would actually transpire). Both will doubtless aid the problematic and rather vaguely-enunciated Balkan NCWFZ (nuclear and chemical weapons-free zone) proposals to resurface, if only fleetingly, into the mini-headlines.

Now, at least in Greece, the Balkan NCWFZ scheme is frequently viewed, if not to say outrightly advertised, as the brainchild of Prime Minister Andreas Papandreou and his Panhellenic Socialist Movement (PASOK). And it is true that Papandreou and PASOK have reaped much political hay from support for sundry "peace initiatives": ranging from calls for a nuclear arms freeze and a halt to European deployment of NATO's Pershing II and ground-launched cruise missiles (GLCMs) to the higher-profile "Four Continent Peace Initiative" (a.k.a., "Initiative of the Six", "the Delhi-Six Plan" and the "Ixtapa-Six Proposals"), in which the heads of state or government from India, Mexico, Sweden, Argentina, Tanzania and Greece have joined their voices in broad-stroke appeals for disarmament. It is within this larger context, this "struggle for peace", that PASOK wishes one to view the Balkan NCWFZ plan.

Papandreou, though, is not the author of the Balkan NCWFZ proposal, but simply the Western resuscitator of a foredoomed East bloc scheme that had been repeatedly dismissed by his prede-

cessors as fatuous and unworkable.

Neither is Papandreou the "founder" of contemporary inter-Balkan cooperation, for the post-1974 talks on enhancing economic and technical cooperation among the Balkan states came about via the initiatives of Constantine Karamanlis, resulting in three productive meetings (May 1976 in Athens, November 1979 in Ankara and June 1981 in Sofia) prior to PASOK's late 1981 ascent to power. In contrast to which, of the four meetings held during Papandreou's watch (June 1981 in Bucharest, January and February 1984 in Athens, and June 1984 in Belgrade), only two have dealt with the nuke-free concept – one meeting of which was largely preparatory, and no real accord was reached at either – whereas the last did not touch upon the idea whatsoever. Indeed, several observers maintain that the injection of this political element hastened the floundering of the talks: the Bucharest meeting that might occur this month, for instance, was originally slated for late 1984. The initiative has appeared in a state of relative suspended animation.

Other aspects of the Greek socialists' efforts to promote a strengthening of detente verge on blustering histrionics. For example, Papandreou has claimed that his government "rejected the deployment of Pershing and cruise missiles on our country's territory". Suffice it to say that U.S. officials in Athens expressed surprise at this remark, noting that deployment sites were determined in conjunction with NATO's dual-track decision. "Neither then nor at any point during the Papandreou administration," said one American official, "has NATO proposed or requested to deploy GLCMs or Pershing II missiles on Greek territory."

At least one much-ballyhooed man-of-peace story boomeranged: the tale that Papandreou had been nominated in 1983 for the Nobel Peace Prize. The state-controlled media broadcast the report, hailing the move as overdue recognition. Then the story splintered: the purported nominators proved to be nonentities. Moreover, the secretary of the Nobel Committee in Oslo confirmed that not a single nomination of

Papandreou had been submitted. The field was thus cleared for Lech Walesa to score an easy win.

But perhaps the most noteworthy factor is that Papandreou has not always been a nuke-free champion. "If we are exposed to real danger," he told the *New York Times* in 1978, "we could and should arm ourselves with nuclear weapons. And I can assure you we can get them." That this was not a wholly aberrant remark is evidenced in his statements, of the same vintage, to PASOK's official party-organ, *Exormisi*: "It is essential that a nuclear umbrella exists which would be able to cover the country's defense needs," he said, contending that "if we do not acquire tactical nuclear weapons, we shall become a satellite of Turkey."

Apart from the anti-Turkish rhetorical flourishes, Papandreou's quasi-sabre-rattlings of that time bear little resemblance to his latter-day adaptation to, and adoption of, a voguish denuclearist patois. But don't allow this to perplex, for socialism *a la Grecque* is, after all, vicissitudinous stuff: "change" is PASOK's byword, and Papandreou's stated belief is that "in foreign policy one should give confusing signals." Still, the policy statement most relevant here comes from PASOK's 1981 government program: that owing to the "special sensitivity" of the Balkans, "it should be made into a peace zone in order that the Balkans should be denuclearized and freed from politico-military blocs." The chemical weapons-free concept was appended almost as an afterthought.

There is a lengthy, tortuous history of suggestions, proposals, objections and counter-proposals for the creation of demilitarized zones (DMZs), as well as for nuclear weapons-free zones (NWFZs), in various regions of the globe. But the primary focus has been Europe. And while it is not practical to detail their history here, a brief condensation of important proposals, set against their respective contexts, should be of interest.

Many accounts point back to former British Prime Minister Anthony Eden's loosely-defined idea, as stated in 1955, of establishing a "demilitarized zone between East and West" as the progenitor of the NWFZ concept. Not quite. In fact Eden, writing in his memoirs, denied that the so-called Eden Plan was ever a plan at all.

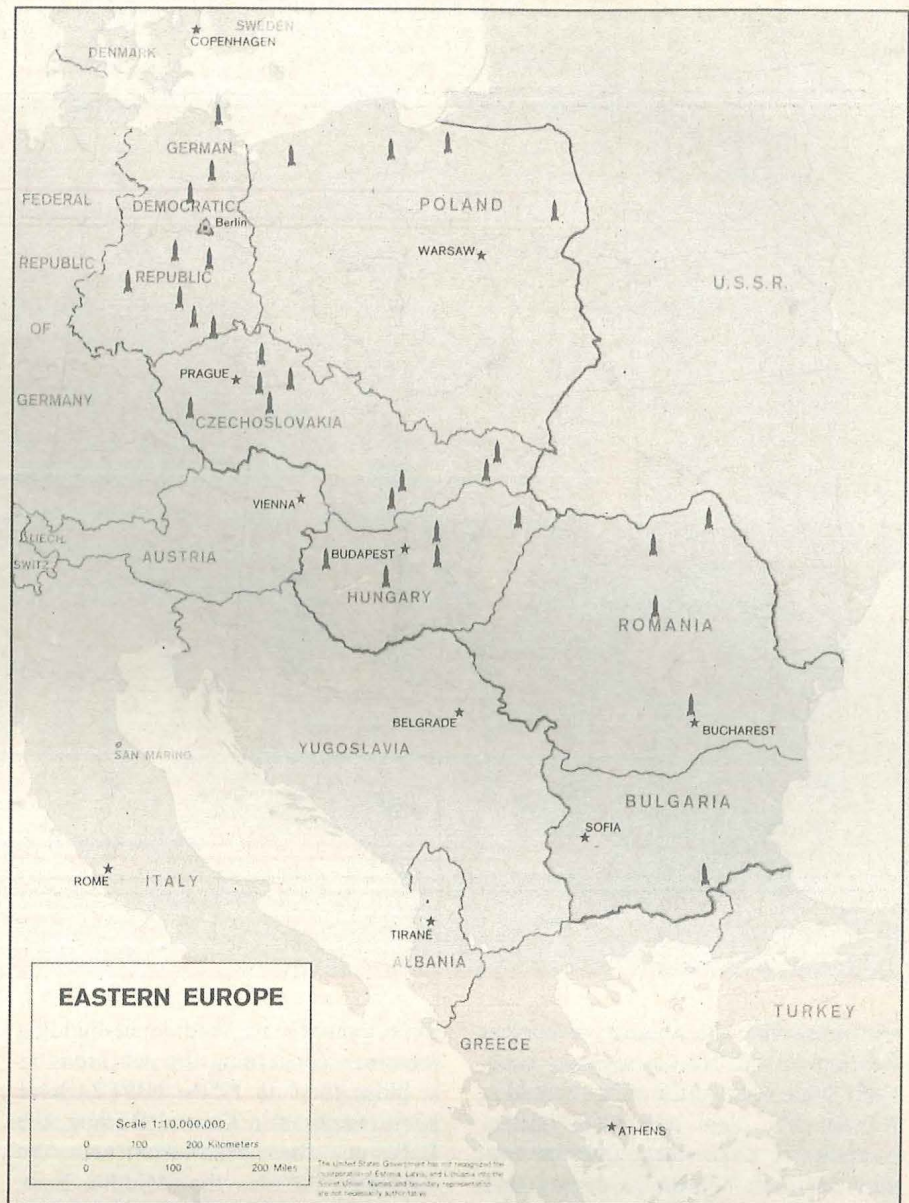
The real precursor came in 1956, when the Soviet Union, then under the premiership of Marshal Nikolai Bulga-

nin, submitted to the United Nations Disarmament Committee a proposal for creating a Central European zone where "deployment of nuclear military units and nuclear weapons of any kind" would be banned. The Soviet proposal also suggested that rearmament would be restricted and subject to inspection.

Note well, however, that it was also in '56 that the USSR began its deployment of nuclear-capable medium-range ballistic missiles (MRBMs) and nuclear-capable light and medium bombers. It is likewise significant that in 1955 the Soviets began deployment of the Tu-16 Badger medium-range (4800 km) nuclear-capable bomber (weapon load: 20,000 lbs). This was the same year that the USSR concluded the Warsaw Pact Treaty with Albania, Czechoslovakia, Bulgaria, Hungary, East Germany, Poland and Romania (May 1955) – interestingly, but not frequently recalled, one year after the USSR's bid to join NATO was rejected – and the same year that NATO decided to equip alliance forces with atomic weapons (December 1955). But Tu-16 Badger deployment can hardly be passed off as a response to NATO actions, especially inasmuch as it came three years prior to the first deployment (1958) of NATO's F-104 tactical-range (2400 km) nuclear-capable land-based strike aircraft (weapon load: 2500 lbs).

The 1956 Soviet proposal was then reformulated, elaborated and concretized in the plan presented to the U.N. in 1957 by Poland's foreign minister, Adam Rapacki. The Rapacki Plan, as it became called, provided for a Central European NWFZ comprising Poland, East Germany, Czechoslovakia and West Germany. Revised and resubmitted twice in 1958 and once in 1962, the Rapacki Plan ultimately failed, stumbling on inherent restrictions of military alliance security considerations and obligations, and, hence, general incompatibility regarding NWFZ participation.

Despite its failure, the Rapacki Plan remains significant for its scope. It contained elements of verification, inspection and linkage to conventional forces and armaments reductions, in addition to prohibitions on manufacture, deployment, transference and servicing of nuclear weapons or their delivery vehicles. Moreover, the plan envisaged a set of guarantees from the "nuclear powers" (Great Britain, France, the U.S., the USSR) not to use nuclear weapons against the NWFZ or any target situated therein. Another later modification was the possibility for other states to accede to the NWFZ



Chemical weapons storage sites in Warsaw Pact nations, according to U.S. intelligence

agreement. Since the Rapacki Plan, however, every other European NWFZ scheme has been far more modest in scope.

Besides the Rapacki Plan, 1957 also was when Chivu Stoica (later president of Romania's state council, 1965-67) presented, on Romania's behalf, the original Balkan NWFZ plan. In 1958, the chief of Bulgaria's Communist Party, Todor Zhivkov, also pointed out the possibilities of a Balkan NWFZ: curiously, a point that even found expression in a 1958 joint communique issued after talks between Bulgaria and East Germany

In May 1959, slightly more than one year after Nikita Khrushchev replaced Marshall Bulganin, the USSR, in a joint communique with Albania, put forward a proposal for transforming the Balkans and the Adriatic region into a NWFZ. Romania then reiterated the Stoica Plan, further proposing that Balkan leaders should convene, confer and

commit themselves to a NWFZ scheme. The Romanian proposal had many, but not all, of those features of the Rapacki Plan. Within less than a month of Romania's reiteration, the USSR again publicly supported its Balkan-Adriatic scheme. Later, in May 1963, the USSR expanded the scheme to comprise the entire Mediterranean region, proposing that it be declared a NWFZ.

A concise proposal for creating a NWFZ in Northern Europe was put forward in May 1963 by Finland's president, Urho Kekkonen. It was to include Finland, Sweden, Norway, Denmark and Iceland. The Nordic NWFZ plan was conceived in a period of high hopes: it followed the successful conclusion of the 1959 Treaty of Antarctica, which effectively and verifiably prevented, in any form, the continent's militarization. With Antarctica thus constituting the first true NWFZ, it seemed no great jump to consolidating



and preserving the absence of nuclear weapons in the Nordic region – especially since none of the states named in Kekkonen's plan possessed nuclear weapons of their own and had not allowed other nations to deploy such weapons on their territories.

The Nordic NWFZ scheme, despite its numerous attempted revivals, has failed to bring the desired result. None of the states have yet deployed nuclear weapons, but, by dint of NATO obligations, Norway, Denmark and Iceland would deploy nuclear weapons in time of war or if confronting the threat of war. Sweden and Finland exclude this possibility by their policies of neutrality.

However, the Nordic NWFZ plan is hobbled by another consideration: the USSR has refused to incorporate into the NWFZ the Kola Peninsula – where, according to U.S. Department of Defense information, there are at least two major ports for ballistic-missile nuclear submarines, plus substantial nuclear warhead stockpile concentrations, doubtless for the submarine-launched ballistic missiles. The Nordic NWFZ plan is, obviously, conceptually out of kilter. Indeed, the growth of the USSR's Northern Fleet has increasingly prompted a shift of focus towards the

development of confidence-building measures concerning the sea areas.

Since the late 1950s, NWFZs have been proposed in Central Europe, the Balkans, the Mediterranean, the Adriatic, Africa, the Middle East, South Asia, Latin America, the Indian Ocean and the South Pacific. So far, there is only one successful example: Antarctica. But even that singular success should be recalled as not simply a NWFZ but a total DMZ.

A partially successful attempt at establishing a NWFZ can be seen in Latin America; the pertinent accord being the 1967 Tlatelolco Treaty, prohibiting the manufacture, testing, use, acquisition or any form of possession of any nuclear weapons in Latin America. Of 29 Latin American countries, 22 are presently adherents to the accord. But there are peculiarities, such as Brazilian and Argentine insistence that peaceful nuclear explosions be permitted. And Cuba has refused to join because of U.S. military installations at Guantanamo Bay, and alleging that the U.S. illegally occupied territories in Panama and Puerto Rico.

For an in-progress NWFZ, cast a glance to the South Pacific, where the Australian government's "priority commitment" of creating a NWFZ – efforts

for which were undertaken beginning in 1983 – has resulted in the South Pacific Nuclear Free Zone Treaty, adopted at Rarotonga in August 1985. Of the 13 countries comprised by the treaty, eight must ratify it for it to come into effect; so far nine or 10 have signed the accord but only three have ratified it. The relevant legislation is, for instance, currently under review in New Zealand. If and when the South Pacific NWFZ becomes reality, a very large segment of the southern hemisphere will be nuke-free – Latin America, Antarctica and the South Pacific. Even so, there are some important complications: New Zealand does not want nuclear-armed warships in its ports, yet wants to remain allied to the U.S. through the 1951 ANZUS Security Treaty. Australia, however, does not press the issue, nor does the South Pacific NWFZ Treaty raise the matter. The U.S. policy is global: neither confirming nor denying whether or not its ships carry nuclear weapons. For the interim, at least, the U.S. and New Zealand appear to agree to disagree while keeping up relatively friendly relations.

But back to the Balkans. Just as with other European NWFZ plans, so also with the Balkan NWFZ scheme:

“Semeli”, just choose the glass.

Semeli

White dry wine in limited bottling



the idea has been kept alive since the late 1950s largely through nebulously-worded proposals of unilateral advocacy – the prime movers being Warsaw Pact members – and never with prior consensus of the superpowers. The chief proponents of the Balkan NWFZ plan are now Romanian President Nicolae Ceausescu, Bulgarian President Todor Zhivkov and Greek Prime Minister Andreas Papandreou.

In August 1981, at their meeting in the Crimea, Soviet leader Leonid Brezhnev and Zhivkov declared that establishing NWFZs in Europe, including the Balkan region, would contribute immensely toward detente. Then, in October 1981 – two days after PASOK won the general elections in Greece – Zhivkov enthusiastically repeated Bulgaria's support for the Balkan NWFZ, calling on the Balkan states' leaders to meet in Sofia at their earliest convenience to discuss the idea in depth. PASOK's government program, presented in November 1981, supported the Balkan NWFZ scheme, as mentioned earlier. Then Romania's Ceausescu expressed his view, in a December '81 interview with the Italian newspaper *Il Popolo*, that a summit meeting should be held to discuss the Balkan denuclearization plan. But de-

spite all the unilateral (and occasionally bilateral) urgings, no real progress followed until late '83. In the spring of that year, Papandreou sent out a series of letters to Balkan leaders, encouraging their governments' participation at an Athens meeting on inter-Balkan cooperation, with the additional twist of discussions pertaining to regional security considerations, i.e., the NWFZ pitch. By September he announced that “all Balkan states, with one exception, have agreed to meet in Athens and discuss the subject of the denuclearization of the Balkans”. On the whole this was accurate, but still a tad misleading: serious reservations had been aired concerning the NWFZ's inclusion, but the invitations had linked its discussion with broader multilateral cooperation talks.

The Athens confab was held in two phases, in January and February 1984. Delegations from Yugoslavia, Bulgaria, Romania and Greece were in attendance at both phases. Turkey attended the first phase under an observer status – after its bid for postponement for further preparation was rejected – but with a delegation at the second phase. Albania flatly refused to participate in any sense whatsoever.

The main emphasis of the talks con-

cerned multilateral economic and technical cooperation, with the NWFZ scheme as a final agenda item. Yugoslavia stressed its view that Balkan security could not truly be consolidated unless incorporated into a wider concept of European security, and not unless sources of Mediterranean and Middle East tension were eliminated. Turkey's view was expressed unequivocally: a regional NWFZ would be tantamount to a “regional security gap” since Balkan security is unattainable in isolation from global European security; hence, it would be “more realistic to concentrate on such proposals which could yield concrete results, rather than issues such as denuclearization of the Balkans”.

With the Balkan NWFZ thus rejected by Albania as impractical, questioned by Yugoslavia as inadequate and objected to by Turkey as unrealistic and ill-reasoned, the socialist governments of Greece, Bulgaria and Romania remained the scheme's only diehard proponents – a state of affairs that has not altered to this day.

But the lack of agreement has little dampened the Ceausescu-Zhivkov-Papandreou quest for the unrealizable. Indeed, a new wrinkle has appeared after Papandreou's Septem-

ber '86 trips to Romania and Bulgaria: the NWFZ scheme is now touted as a NCWFZ plan, adding in chemical weapons. This new twist is by and large a development stemming from the December '85 Zhivkov-Ceausescu meeting at Bucharest on eliminating chemical arms. Nevertheless, the other Balkan countries are not exactly knocking one another over in a mad dash to be the first to embrace the slightly modified cause.

In the past, particularly around late '83 and early '84, press accounts concerning the Balkan NWFZ proposal often incorporated remarks that "Greece and Turkey are the only regional powers known to possess nuclear arms", or words to that effect. Thus, casual readers might infer that no other Balkan country was or is outfitted with nuclear-capable weaponry.

Even a cursory examination of data published annually by the London-based International Institute for Strategic Studies shows that — apart from Greece and Turkey — Bulgaria, Romania and Yugoslavia all possess nuclear-capable delivery vehicles. And, if sufficient upgradings have been per-

formed, even some of Albania's aging artillery might be nuclear-capable.

A quick rundown: Bulgaria's army has three surface-to-surface missile (SSM) brigades equipped with Scud SSMs (range: 330 km; single nuclear warhead capable; yield: 1 kiloton, equal to 1000 tons of TNT). Their artillery, in addition to 27 Scud SSMs, has also 39 Frog-7 SSMs (range: 70 km; single nuclear warhead capable; yield: 200 kilotons). Of the six interceptor-fighter squadrons in Bulgaria's air force, one squadron includes some 20 MiG-23 Flogger aircraft (approx. range: 1400 km; maximum speed: Mach 1.2; weapon load: 9900 lbs; 2 bombs) that can serve as nuclear-strike aircraft. In addition, Bulgaria's older-model 152mm towed-gun/howitzers could be modified to be capable of delivering nuclear rounds.

Romania's army has two SSM brigades equipped with Scud SSMs. Their nuclear-capable artillery includes 30 Frog and 15 Scud SSMs. Also, their 50 or so M-55/D-20 152mm towed-gun/howitzers can fire rounds with nuclear warheads having a 2-kiloton yield. And, like Bulgaria, some of Romania's older-model 152mm artillery may be nuclear-capable.

Yugoslavia's nuclear-capable artillery includes 4 Frog-7 SSMs, and portions of its 152mm and 155mm artillery could be modified to be nuclear-capable. Albania, which has received little military aid from any source since 1978, may have modified its aging 152mm artillery for nuclear capability, but this is highly conjectural.

Before getting to Greece and Turkey, some additional information seems in order. As is true for all Warsaw Pact countries, nuclear warheads are held in Soviet control; hence, there is no certainty that nuclear-capable de-

livery vehicles in Bulgaria or Romania are or are not armed with nuclear warheads. Nonetheless, U.S. Defense Department information shows substantial nuclear warhead stockpile concentrations in Eastern Europe, the Balkan region being no exception.

Another relevant development is the trend of conversions from Frog to SS-21 and from Scud to SS-23 missiles. The SS-21 and SS-23 are longer-range than the Frog and Scud SSMs (range gains of 50 and 200 km respectively) and are far more accurate. Although the shorter-range Frog and SS-21 both deliver single nuclear warheads of 200-kiloton yield, the nuclear warhead yield of the Scud and SS-23 missiles are 1 and 100 kilotons respectively. The conversion to SS-21s and SS-23s is reportedly underway throughout the Warsaw Pact, and presently completed for Soviet divisions in East Germany, Poland, Hungary and Czechoslovakia.

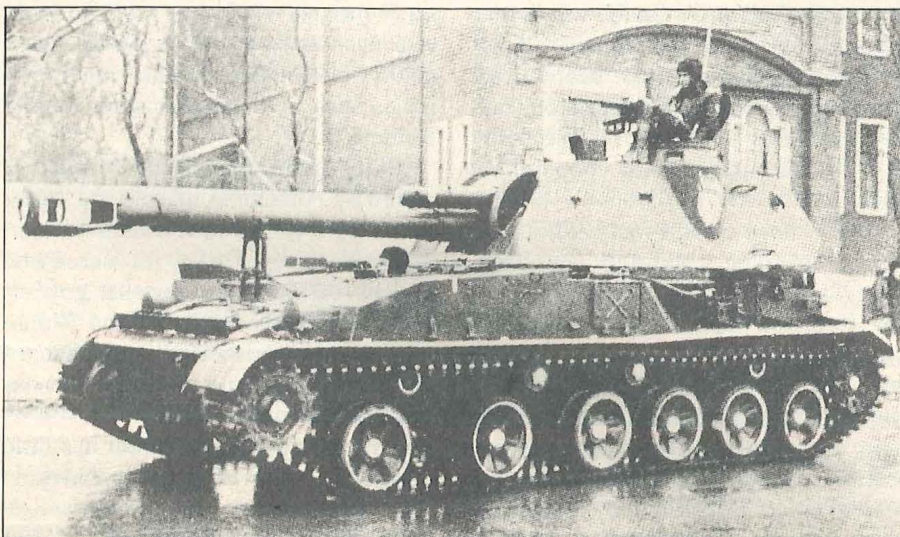
Still, perhaps the most curious aspect of the Balkan nuclear disengagement scheme has been the addition of the chemical weapons-free notion. That Zhivkov and Ceausescu support this concept is of particular interest, since information from the U.S. Defense Intelligence Agency indicates that Warsaw Pact chemical munitions forward storage facilities exist at one location in south-central Bulgaria and at four locations in Romania (in the south-central, central, north-central and northeastern regions).

To underscore the significance of such chemical munitions stores, note that a document prepared by the DIA Directorate for Scientific and Technical Intelligence states that "almost all Soviet conventional weapons systems, from mortars to long-range tactical missiles, have compatible chemical ammunition or warheads, and are available to their land, air and naval forces". As an indication of the Soviet (hence, Warsaw Pact) pursuance of enhanced capabilities of conducting offensive chemical operations, the same DIA document notes that "continuing activities include the development, testing and evaluation of new chemical agents and weapon systems, protective antidotes against chemical agent poisoning, new suits and gas masks, decontaminating solutions and new vehicles with filtration systems".

Now, what about NATO members Greece and Turkey? First, neither Greece nor Turkey have chemical agents/weapons deployed on their territories. Second, in deference to the U.S. "neither confirm nor deny" policy, note that nuclear warheads, if and when



The Soviet SS-21 short-range missile



The East bloc's 152mm self-propelled howitzer. Greece has 203mm and 155mm versions

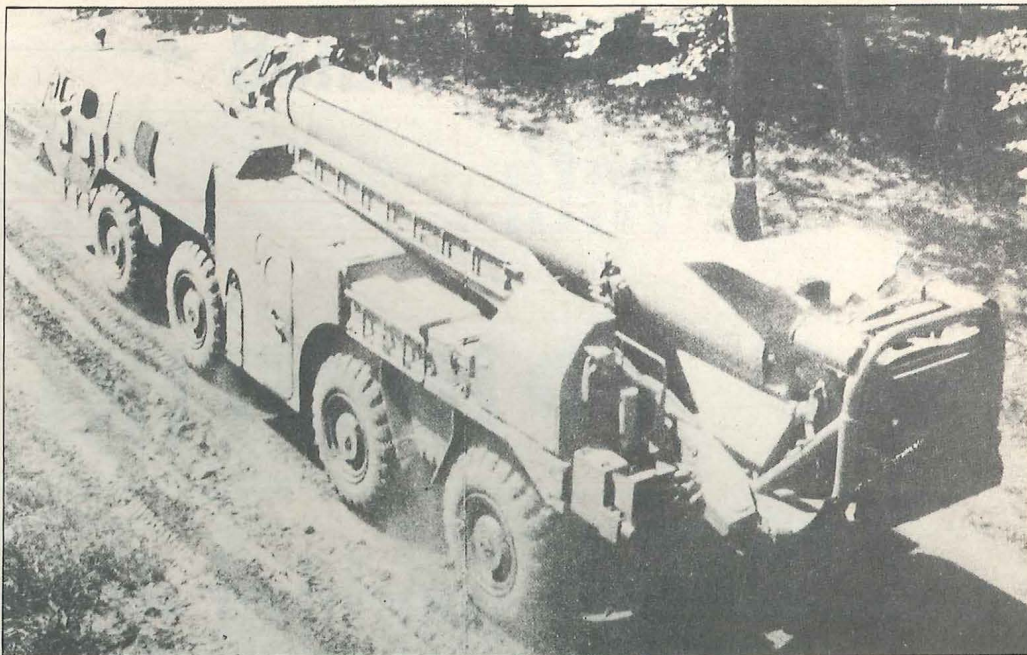
deployed, are held in American custody in all NATO countries except Britain and France; therefore, the operative distinction to bear in mind here is, as before, that of "nuclear-capable", which is not necessarily indicative of "nuclear-armed".

According to data published by the International Institute for Strategic Studies, a quick rundown of nuclear-capable delivery vehicles present in Greece and Turkey consist of the following: of the 26 MGR-1B Honest John tactical SSMS deployed, Greece has 8 and Turkey 18. The Honest John can deliver a single nuclear warhead (of 2, 20 or 40-kiloton yield) at a maximum range of 38 km. The Honest John SSMS were originally deployed in 1960, are not highly accurate (it could strike somewhere within a 1850-metre radius circle around its target), are clearly outmoded and are being scrapped.

In terms of dual-capable (conventional/nuclear) artillery, both Greece and Turkey have the M-110 203mm self-propelled howitzer (Greece 20; Turkey 48) and the M-109 155mm self-propelled howitzer (Greece 108; Turkey 72), but the M-109 is not likely to have a nuclear role. Turkey also has 72 of the dual-capable MIM-14B Nike Hercules surface-to-air missiles (SAMs). But these are obsolete, and in April 1981 NATO ministers agreed to phase them out of service.

In terms of tactical-range land-based strike aircraft which could, but do not necessarily, have a nuclear role, both the Greek and Turkish air forces include the F-104 Starfighter (Greece 72; Turkey 97) and the F-4 Phantom (Greece 53; Turkey 60) aircraft. The F-104 Starfighter has a range of 2400 km, a maximum speed of Mach 2.2, a weapon load of 2500 lbs and can carry 1 bomb (a range of sub-kiloton to 20-kiloton yield bombs can be chosen). The F-4 Phantom has a 2200-km range, can attain Mach 2.4, has a weapon load of 16,000 lbs and can carry 1 bomb (yield range: 70 or 350 kiloton, or 1.1 megaton).

Apart from the foregoing, neither Greece nor Turkey have any other nuclear-capable delivery vehicles. But before someone else raises the subject of the 40 Mirage 2000 and 40 F-16 Fighting Falcon aircraft that Greece has on order, and the 160 F-16 Fighting Falcon aircraft that Turkey will be building, it is true that these multi-role aircraft could handle a nuclear-strike role. But it is likewise true that Mirage 2000s and F-16s will not be common sights in Greek and Turkish airspace until the late 1980s and early 1990s.



A Scud SSMS missile in the Eastern bloc

And even then they will be replacing the present, aging aircraft, such as the F-104s that went into service originally in 1958.

Although the preceding information has dealt only with nuclear-capable weaponry in the Balkans, it takes no strategic wizardry to observe that the main regional forces of potential conflict are the NATO and Warsaw Pact member-states. But this does not portray even a small fraction of the overall picture.

Consider briefly, for example, that Greek and Turkish forces combined consist of roughly 25 divisions, whereas they would face 33 Warsaw Pact divisions in the Balkans alone, and Turkey would confront another 15 divisions from the Transcaucasus. In terms of mechanized and armored capability, Warsaw Pact forces outnumber the combined Greek and Turkish forces by about three to one.

Equally disturbing facts could be cited for the Black Sea Fleet, the Soviet Fifth Escadra in the Mediterranean, the Crimean-based Tu-22 Backfire bombers armed with air-launched cruise missiles and guided by satellite, and the 600-odd attack and interceptor aircraft that would support Warsaw Pact ground forces.

This is not the stuff of hawkish danger-mongering, but the realities of East bloc military strength.

Is it not, therefore, an expression of utopianism to contend that a Balkan NCWFZ would "promote detente" and "constitute an essential step towards general nuclear and chemical disarmament"? Or could it actually work?

What of the argument that any step towards disarmament is a step in the right direction?

Hypothetically, even if all nuclear and chemical warheads and their respective delivery vehicles were eliminated from the Balkans, the Warsaw Pact states, simply by geographic proximity to the USSR, could re-arm and redeploy the majority of such systems within 12 to 15 hours. But how many days would the Balkan NATO members require to respond in kind? Even if a country were to participate in a NWFZ without renouncing its military alliance membership, that country could never convincingly insist on its right not to be bombed if, for instance, its superpower ally engaged in nuclear warfare. Where, then, lies the benefit?

Should Greece, for example, undertake a unilateral elimination of nuclear weaponry, such action would tip not only the Balkan but also the European military balances in favor of the USSR and Warsaw Pact. Therefore, inasmuch as NWFZ participation is intertwined with overall NATO security, and is clearly incompatible with membership in that political and military alliance, and since even the Papandreou government has apparently realized that Greek security and defense requirements cannot be practicably met and maintained outside of NATO participation, PASOK's ardent support for the creation of a Balkan NWFZ appears to be mere political eyewash: a proposal that appeals to the emotions of many, but which lacks serious feasibility.

In sum, the ostensibly noble goals of the Balkan NWFZ proposers seem, in this light, ostentatious at heart. □

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In the halls of Dionysos

A journey on the island of Naxos from the home of a god to the wines of the village

by James Elliott

The stone steps stretched right up into the clouds, which swirled around the mountain like damp smoke. Nicko turned to see if I was following and we started up the ancient slab path.

My fingers were still numb from piloting the Vespa up to the mountain village, Koronida, where my son and I set off on foot with only a faint notion of where we were going.

The mountainside, in mist, looked more like Scotland than Greece, and I wondered if we weren't being some-

what foolhardy. After all, an appointment to meet someone on a mountain-top at 9 a.m. is not an everyday occurrence. But that's what the man said.

We followed the rocky steps up to the ridge that runs right to the 997-metre peak of "Mavrovouno" (Black Mountain) and took the goat path that led south. Visibility was no more than a few metres in the clouds, but it was not cold and the wind carried a sweet, wild-mountain smell. Nicko is a curious six-year-old and kept up a barrage of questions, ranging from "where do clouds come from?" to the recurring "where are we going?"

"You know where we're going," I replied, ignoring what he really meant,

James Elliott is currently living on Naxos where he is writing a book

which was, did we know how to get there.

Why are we clambering about a foggy mountain on Naxos? Why, we are in search of Dionysos.

According to mythology, Dionysos, son of Zeus and the god of wine, was raised from childhood on Naxos. The *Homeric Hymn to Dionysos* relates how the young god was reared by three nymphs in a sweet-smelling cave in the Naxian mountains.

Local legend identifies one of the nymphs as Koronis, and places the cave high up in the Koronos Mountains. The locals call it "Kako Spileo" (Bad Cavern), and beyond the mountain shepherds few people know its whereabouts.

Looking for someone to guide us, we found the village policeman, George, who said he was going up the mountain just before dawn the next day and could meet us near the top at 9 a.m. From there he would take us to the cave.

At 8:30 all I could see was fog and the rocks under my feet. I tried to record landmarks for the return journey, and decided we'd walk until 9:15 and then turn around.

I wasn't sure our guide would be waiting, I wasn't sure we'd reach the rendezvous in time and I wasn't even entirely sure we were going in the right direction.

I had just about given it up as an interesting failure when a figure on a donkey materialized out of the fog and said our man was waiting 10 minutes along the path.

We walked another 15 minutes and came to a steeply terraced vinyard where George, in his grey rural policeman's uniform, stood beside a shepherd and a small fire.

After a few words of greeting and introduction we set off, with George and the shepherd climbing like a pair of goats. We followed no paths as we scrambled over a moonscape of grey rocks spotted with soft brown and green lichen. Presently, after a particularly steep climb, I could see our guides had reached the lip of something jutting out.

There it was: Kako Spileo.

It wasn't the sort of place to bowl you over at first glance.

There were two openings in the rock face, one leading into the other. We followed George and his flashlight on our hands and knees. Once inside, the passage opened onto a low cavern branching out in several directions. George said there were perhaps a dozen different caverns in all.



Steps in the village of Hora

As we moved deeper inside, the ground grew damp under my knees, and whenever the light shone away the darkness was as thick and complete as I imagine blindness might be. Panic could easily take over in a place like this. The beam isolated a couple of fruitbats hanging from the ceiling. There was no smell and no sounds other than the ones we made.

It was hard to imagine anyone living here, let alone a god, but then George pointed out places on the ceiling that showed definite signs of having been worked with some kind of tool, perhaps to increase headroom.

On the way out, George shined the light into a rock cleft and found a bottle of some liquid. And nearby, on the ground, two small, votive lamps.

The liquid turned out to be olive oil, and that, together with the lamps, made the whole trip more than worthwhile.

The evidence indicated the cave was still considered a sanctuary, where devotional lamps were lit and tended as they have been for millennia.

Such sanctuaries are legion in Greece, but the Orthodox Church has no shrine here on the black inside of Mavrovouno. Whatever deity was being worshiped here would have to pre-date the Christian saints. And who did that leave?

It was a tantalizing notion to imagine that Dionysos might still be evoked and honored in this remote and wild sanctuary, and I asked George about it after we had crawled back outside.

Yes, he had heard such a story from his grandmother (who doubtless heard it the same way in an unbroken line back through time).

And did he believe it now?

George thought for a moment, inclined his head and half-blinked his

eyes in that characteristically Greek mannerism that passes for a qualified yes.

Our guides saw us back to where the path began and left us, plunging down deep into the mountain valley.

The fog had cleared some as we walked back towards the village, thinking about the legend of Kako Spileo.

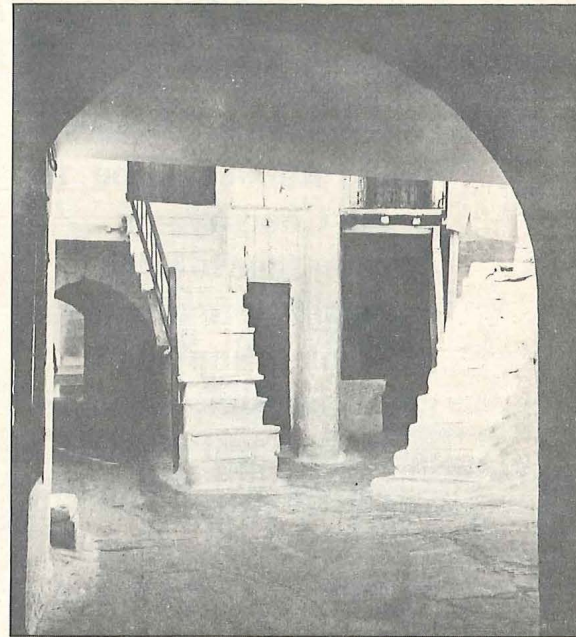
After all, Naxos is Dionysos' island, where he showed the Greeks how to grow grapes and make wine, married the beautiful Ariadne and lived happily ever after. Why shouldn't he still be remembered? He is at least as important to this island as the dozens of obscure and half-forgotten saints whose chapels litter the countryside.

Perhaps to validate the lineage, the first thing we saw on coming back to Koronida was two villagers making wine, a common sight all over the island this time of year. Dionysos' original recipe must have been set in stone because little or nothing appears to have changed.

In the village nearly every flat roof doubles as a wine press. The equipment is always the same: rubber boots to stomp the grapes, a shovel to clean up the pips and skins and a broom to hurry everything along to a waiting container. The juice is then transferred to 350- or 500-litre oak barrels and left, vented, to its own devices for 40 days and 40 nights. During that time the barrel bungs hiss and whistle an earthy, heady bouquet that tickles and teases the nose. After fermentation stops, resin may be added for retsina and the barrels are sealed with a dollop of plaster.

It's that simple. Observing the procedure is a remarkably effective way of demystifying the winemaking process.

The pips, skins, stems and whatever else got included in the pressing are mixed with water and then distilled into



A quiet Naxos street

strophilia or raki. By Christmas both wine and raki will be on the festive table.

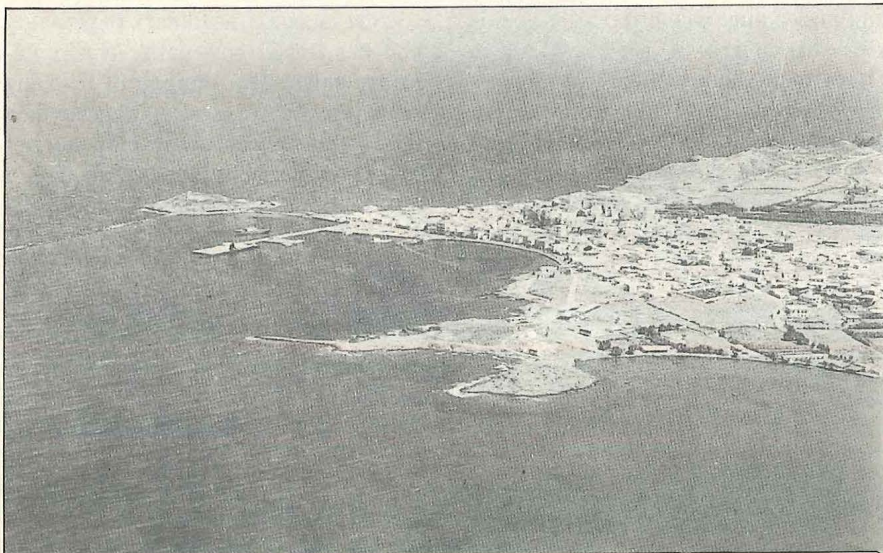
This annual blend of routine and ritual occurs in every village on the island. There are thousands of vineyards, ranging from the tiny-terraced strips that cling impossibly to the sides of mountains to larger *ambelia* in the valleys. Almost all are owned by individuals (there is only one small commercial winery on the island, Probonas), and every fall each family will make perhaps 1000 litres of wine to see them through the year.

The wine generally reflects the rather crude and basic processing method, and might traumatize more delicate palates. An appropriate characterization could be "rough and burly". Mountain villagers will routinely make red wine of 15 or even 16 percent alcohol. Retsina tends to be tamer, generally around 11 or 12 percent, but stronger in taste.

First-time visitors to Greece invariably wonder about the origin of retsina. There are dozens of explanations, ranging from the sublime to the ridiculous. The most probable is that the ancients used pine pitch to caulk their wine barrels and acquired a taste for the pine-inflected wine. Needless to say, it is a taste many non-Greeks have no intention of acquiring.

The sophisticated, wine-wise tourist will often sneer distastefully at Greek village wines, as though they were some sort of viticultural abomination. But the truth is, in some ways, no more appropriate than comparing the Parthenon with the World Trade Center.

On Dionysos' island the old ways endure. □



The island from above

Dancing in the Greek spirit

Founded just 35 years ago by Rallou Manou, the Greek Chorodrama remains true to its original and fundamental principle: to uphold a great choral tradition and adapt classical dance to Greek interpretation

by Katerina Agrafioti

The woman sitting before me with the archaic profile and Byzantine name – Rallou – says with a captivating smile, “I am proud of being Greek and I am not ashamed to say that I love my country deeply. It was my maternal grandmother, born Mavrocordatos, who inspired these feelings in me. It is also the way I was brought up.”

Though born in France, raised in Switzerland, broadly travelled and trilingual, Rallou Manou does not consider herself cosmopolitan. While still a girl, she turned down an offer to become a maid of honor to the royal family when her half-sister, Aspasia Manou, became the morganatic wife of young King Alexander.

“Though Aspasia was much older than I, and we did not see each other often, I loved and respected her. But I am spontaneous and independent. Court protocol would never suit me.”

At first, Rallou wanted to study painting at the School of Fine Arts, but she caught the experienced eye of Koula Pratsika, whose school of dance was the best in Athens at that time.

“That was how Greece lost a painter,” she adds, mockingly.

After graduating from the Pratsika School, and with a scholarship given by the Ministry of Education, she left for higher training in dance, first in Munich and then in Paris. Back in Athens, she became a teacher at the Pratsika School and began her career as a dancer and choreographer.

From the start, Rallou Manou had a precise and persistent opinion of her art. The guiding force behind her work was to communicate with her audience and arouse an immediate human response.

“I aim not only at movement, but to awaken in people through dance the feeling which they subconsciously carry in themselves. I don't limit myself to presenting a glamorous show. Most of all, I try to reveal an interior meaning, pose a problem to be solved, and express the restlessness of the human being. In this respect, my choreography has always been a means of intimate communication. The highest satisfaction for an artist is not only to touch the connoisseur or specialist, but to provoke an immediate response in everyone.”

Of the innumerable performance of the Greek Chorodrama here and

were hard, but young Rallou had to earn a living. She decided to open her own dance school. It was located at first next to the Athens Tennis Club, behind the Temple of Olympian Zeus. At its first commencement exercises, in 1941, at which 150 students participated, many aged three to five, the ceremony was interrupted by machine gun fire out in the streets. The Germans were entering Athens.

At this time, Rallou married the young architect Pavlos Mylonas, and when their elder son, Constantine, was born, they moved to New York, where Pavlos studied architecture at Columbia. Rallou herself attended dance



Performing at Lykabettus in 1979

abroad, she recalls the one that she keeps most dearly to heart:

“It was 1960. The performance took place out on the open in Edessa, near the famous cataracts. The natural setting under huge plane trees formed an ideal firmament of tenderest green. There were about 10,000 in the audience, coming not only from the city but from the nearby villages. When it was over, these ordinary country folk pushed forward to congratulate the dancers, saying how much they enjoyed the performance and expressing their happiness to be a part of something which was new to them. It's this spontaneous response which is the greatest reward for an artist.”

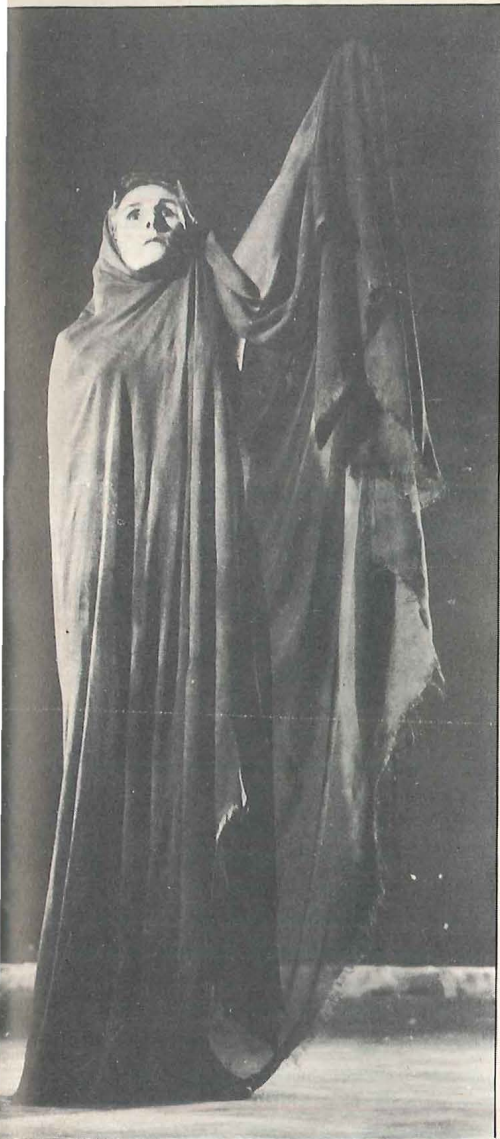
The years with Koula Pratsika came to an end. Though teacher and student felt mutual admiration and respect, their strong personalities brought them into inevitable conflict. This was on the eve of the Second World War. Times

classes at N.Y.U., working with dancers, stage designers, actors and choreographers. This is how she met Martha Graham and immediately enrolled in her school. The experience she acquired there was enormous.

“She is an extraordinary personality who has traced new paths in contemporary ballet. Her method of teaching is the only one in modern dance which allows the dancer to develop all her body qualifications and to acquire a very elaborate technique.”

“In Germany I had been taught systematic ways of dancing. In France I had learned a lot, combining painting with dance. But Graham's style was completely different from what I had learned in Europe. It was tough. There is no doubt that her imaginative creativity has influenced me.”

In 1950 a milestone performance took place which was destined to give birth to the idea of the Greek Chorodrama. The Greek Tourist Club had



Rallou Manou as Medea

organized a one-day excursion in July to the island of Aegina. This included a visit to the Temple of Afaia and concluded with a performance by the Rallou Manou Dance School on the beach at Agia Marina.

"The expanse of deep blue sea and the mountains gently sloping towards the stage, over which rustled the branches of pine trees, provided the most beautiful background imaginable. The audience sat waiting in this natural amphitheatre just as they might have done in the time of Homer. The spectators were to witness the performance of a purely Greek chorodrama entitled *Marsyas*, a dance based on the old legend.

"Intoxicated by the beauty of the place, the audience sat in complete silence. Then, suddenly, as the music was heard rising above the sound of the sea, on the shore gods, nymphs, muses, satyrs sprang up from behind the rocks and filled the scene."

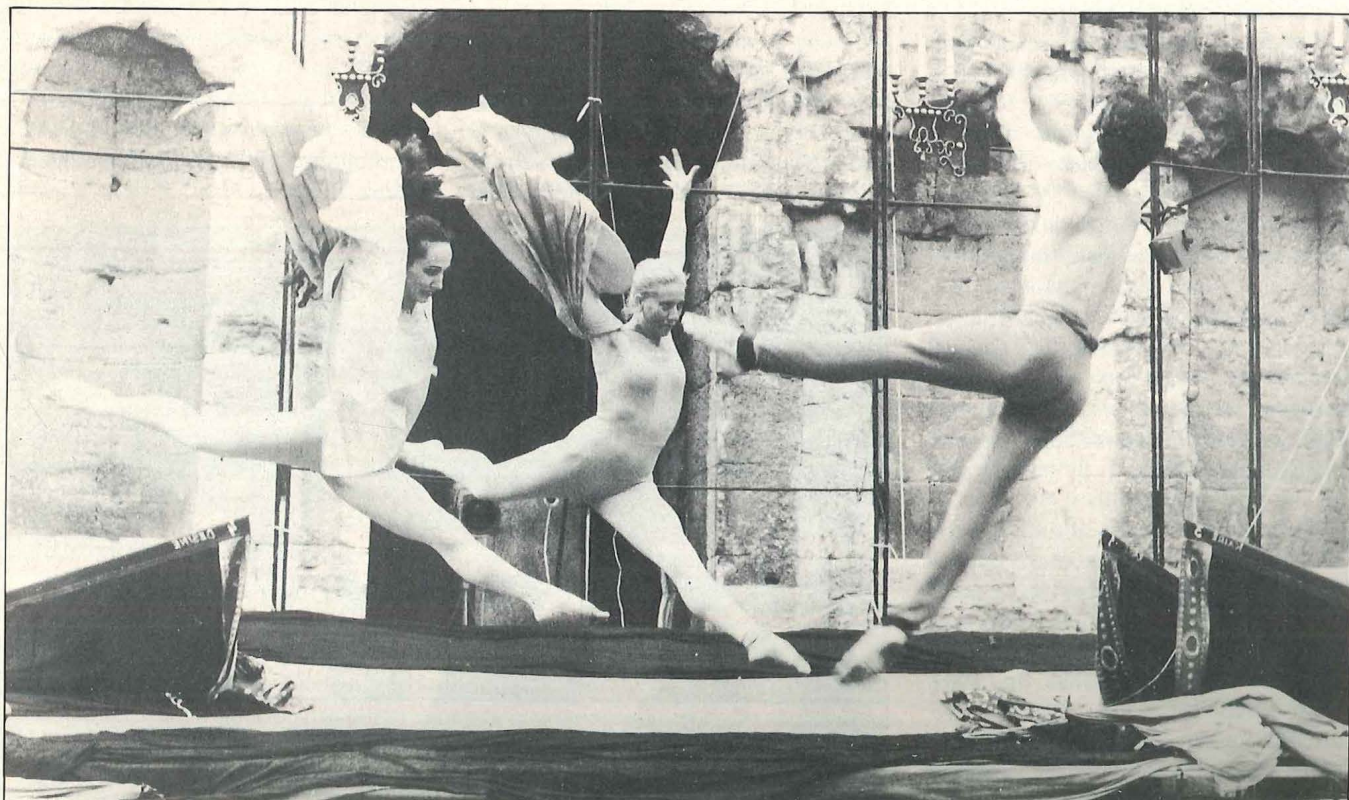
With Aleka Katseli and Rallou Manou as Apollo and Marsyas, music by Hadzidakis and sets and costumes by Tsarouchis, the performance was an enormous success, giving rise to the idea of creating not just another ballet, but a dance group whose main object would be to promote Greek theatrical dancing.

Involved in the launching of this new project were many of the best-known figures in contemporary theatre, music and art: Engonopoulos, Vassiliou, Hadzikyriakos-Ghika, Tsarouchis,



Rallou Manou dancing as a Karaghiozi

Nicholaou, Moralis, Mavroidis and Argyrakis among painters; Helen Tsoukalas, Dora Tstasou, Katerina Dima, Anghelos Grimanis and Andreas Peris among dancers; Argyris Kounadis, Yiorgos Tsangaris, Manos Hadzidakis, Yiannis Xenakis, Mikis Theodorakis and Yiorgos Kouroupos among composers; as well as the poets Odysseas Elytis and Nikos Gatsos. Amid such a brilliant group of collabor-



'Prometheus' at the Herod Atticus in 1982



With painter Spyros Vassiliou returning from a tour of Egypt in 1971



Rallou Manou receives an award from the Academy of Athens in 1984

ators, the talents of Rallou Manou found their best expression.

The first two ballets of the Greek Chorodrama, presented just 35 years ago and choreographed by Rallou, have become landmarks of modern Greek dance. *Six Popular Pictures*, based on rembetika songs by Tsitsanis and orchestrated by Hadzidakis, introduced into ballet the risky innovation of popular dance rhythms like the *tsamikos* and the *tsifteteli*. The costumes were designed by Moralis. *The Cursed Serpent*, a story taken from the Karaghiozi shadow theatre, had an original score by Hadzidakis and sets and costumes by Ghika.

With these works, Rallou Manou accomplished the most important objective of her career: to create a dance group that would adapt classical dance to the Greek spirit. She has never deviated from what the 1951 manifesto of the Greek Chorodrama states as its aim: "The use of choreographic, musical and designing elements from the Greek tradition for the creation of a characteristic and pioneering

theatrical art and for the promotion of Greece through them."

Following the dictum of Serge Diaghilev – "I want to create, not imitate" – Rallou adds, "This respect for everything Greek doesn't mean we will put on *tsarouchia* and wear the *fustanella*.

The word "chorodrama" merges the ancient words *choros*, originally meaning dance, and *drama*, meaning action. The bulk of her choreographic work is based on ancient Greek tragedy and comedy, Greek mythology and even modern Greek history and everyday life.

The repertoire is very large, and while it includes international works such as Mendelssohn's *Midsummer Night's Dream*, Saint-Saens' *Carnival of Animals* and Bartok's *The Miraculous Mandarin*, the Chorodrama doesn't deny its origins, but blends the classical style with native elements to produce unmistakably original results. With her long-time collaborator and close friend, the late painter Spyros Vassiliou, who designed the sets and costumes, the ballets carry a distinctly Greek stamp.

Three years after its founding, the Chorodrama started receiving invitations to travel abroad, and has performed in many European capitals, as well as the USSR, the U.S., Egypt, Cyprus and Iran.

Artistic success, however, has not solved the Chorodrama's difficulties, which are mainly financial. In 1960, on its tenth jubilee, Rallou wrote, "A hard struggle has been engaged: to create a company of dancers in a professional school whose expenses exceed its profits." This fact, unfortunately, still exists today. "Were it only possible to find a Maecenas, some wealthy Greek or other who could help. Whatever

happened to rich people?" she asks wistfully. "If someone turned up, we would write his name in letters of gold and raise him a statue."

The Greek Chorodrama first performed at the Epidaurus Festival in 1980. It has returned there since and appeared at the Athens Festival at Herod Atticus. Last year, when Athens was Cultural Capital of Europe, the company presented an ambitious work entitled *Athens, My City* with music by Nikos Kypourgos, Rallou's choreography and led by dancers Helen Gas-souka and Nana Thrasyvoulidis.

Opening with the legendary quarrel between Athena and Poseidon for possession of the Acropolis, the ballet presents vignettes from Athenian history, from classical, Roman and medieval times, through the period of Elgin (a brilliant *pas de deux* with a styrofoam Caryatid whom he abducts at the end), Byron and the War of Independence, down to today's era of rock and disco.

Every winter the Chorodrama performs in downtown Athens, and in the summer tours suburban theatres and the provinces.

Rallou follows the strict regimen of a professional every day. Rising at 6 a.m. she exercises for an hour before getting down to the endless administrative tasks of the group. At mid-day she spends several hours rehearsing with her dancers.

When Athenian life gets too tense, she escapes to Hydra with her family (she is Hydriot, too, through a Tombazi ancestor). There, in her home overlooking the harbor and the sea, she meditates and develops her vision of a future festival dedicated to the choreographic interpretation of ancient Greek drama. □



The Chorus from 'Oedipus'

My godfather, Panayotis Kanellopoulos

by Thanos Veremis

The privilege and plight of being the godson of a celebrity could serve as the title of this short account. For as long as I can recall, the visage of Panayotis Kanellopoulos marked the seasons of my life. His was the timeless presence of persons who do not appear to age, and whose mortality we fail to acknowledge until it's too late.

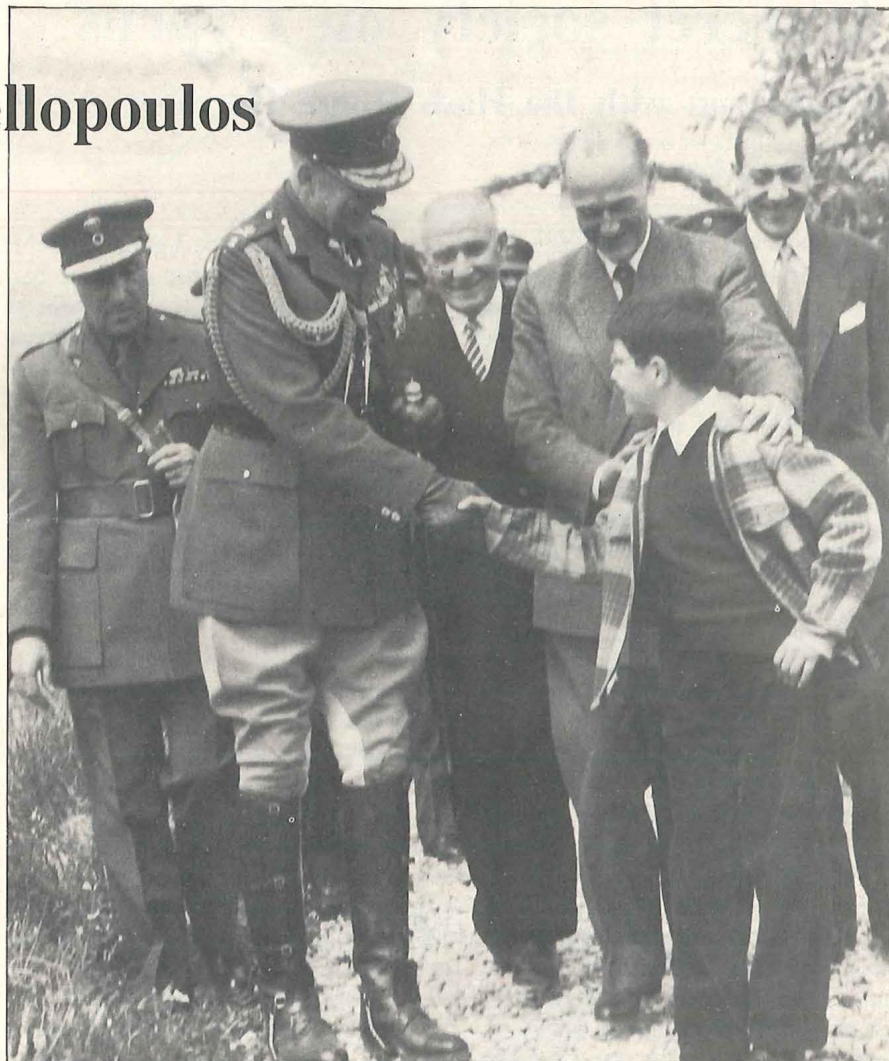
When I was still in grammar school, he explained to me the role of a godfather — entrusted with the religious upbringing of his godson and watching over the natural parents to make sure they performed this task properly. His description captured my imagination, and for years I thought of him as keeping vigilance over my development. Living in a family without intellectuals, who nevertheless revered the scholarly attributes of Kanellopoulos, I was convinced that our spiritual kinship transfused some of his own qualities into myself.

Every Christmas he would send me his new publications with warm inscriptions, and on New Year's Day we would visit him after his return from mass at the cathedral. I recall his radiance on those occasions, which I thought then was the possession of important men, especially those who master words and ideas. Later I realized that this radiance distinguished him from other grown-ups because of a certain adolescent quality, which re- and reassured his juniors that it was possible to escape the rigidity of aging.

I somehow caught up with him in my teens, and in 1961 we had a furious argument in his Kifissia retreat (in the presence of Tony Zachareas from Smith College) over who the greatest living Greek poet was. His choice was Takis Papatsonis, and I fought tooth and nail for George Seferis. He was not the least patronizing in his attitude, and presented his points with youthful zest not unlike my own.

There was an element of innocence in this man who had pursued action and had amassed experiences almost as avidly as he devoured books. The Greeks usually place their hopes on streetwise politicians, and Kanellopoulos was far from being that.

In spite of what is often said about his scholarly image being an impedi-



Kanellopoulos (center) with the author as a child

ment to electoral success, I suspect that an explanation for this gifted individual's failure at the polls must be sought elsewhere. Unlike American voters, who are consistently populist in their preferences, Greeks esteem intellectuals in every walk of life, including politics. But they expect their leaders to dominate and patronize them, either in the Karamanlis or the Papandreou fashion.

Kanellopoulos, on the contrary, was seen as a brilliant youth who still had to mature before he could secure the confidence of his constituency. The political polarization that prevailed during and after the civil war was hardly the climate that would allow Kanellopoulos' better attributes to flourish. He did not find his true political vocation until the years of the colonels' dictatorship, which he vehemently opposed.

I visited him at a friend's house in Kifissia shortly after his release from house arrest following the April 1967 coup. I had never seen him lose his courage, for he either did not know fear or did not betray it. On that occasion he appeared bewildered by the

unexpected development. The military guardians had turned against their masters.

Kanellopoulos' own road to Damascus was a solitary experience through the assessment of past errors. During the junta years he became the wise man of the resistance, and emerged after the dictators' demise as the champion of national unity and abolition of the civil war heritage.

In the meantime, our conversations were usually strained by the asymmetry of our relationship. It was not only age and position, but I suppose my own demanding claim on his attention. This was, inevitably, a constant distraction. It took me several years to come to terms with myself and my godfather. Communication with Kanellopoulos on terms of affection proved more effective than intellectual discourse, which anyhow disguised my effort to prove worthy of his esteem.

The final years were memorable. The youth trapped in its frail figure mellowed with a newfound wisdom. He was blessed with a peaceful death, and I with cherished memories. □

A secret society on Cyprus

On the run with the Hash House Harriers

by Trevor Evans

Unknown to most Cypriots, a secret society composed entirely of foreigners is operating on their island.

Cypriots are not permitted to join.

The gangs hold their meetings weekly, always in ritual costume and always in secluded parts of the island in the late afternoon, so that they can practice their strange rites undisturbed.

All society members are fanatics and guard their secret passwords jealously.

All you need to be a good Hasher is the inclination. Because age is no barrier to membership, Hashers come to the runs in various stages of physical decay and hyped-up devotion. At one extreme you'll find the pink-cheeked young lieutenant who thinks running through the wilds is a joy and whose ambition is to complete the course in 10 seconds flat and break the "jolly old pain-barrier". At the other end is the



'A scene of rare social significance'

Wait—before you grab the telephone to alert the National Guard, I'd better explain that we're talking about the Hash House Harriers. That ritual costume is a pair of cotton shorts, a singlet and a pair of durable sneakers. Get the idea?

The Hash House Harriers are no more than a motley group of British military officers and civilians from Episkopi and Dhekalia who set off every Monday afternoon on a dash round some rugged corner of the Cyprus countryside.

cool, red-faced brigadier sporting his Douglas Fairbanks Jr. mustache, who believes it's dashed good for morale for a senior citizen to be seen "getting on with the chaps". And as if to prove he's learned well from a lifetime directing maneuvers, the brigadier trots quietly along behind the pack, skilfully spying out the progress of the front runners from convenient hilltops to discover the best short cuts to bring him safely home.

No one cares. The Hash is not a competition or a race, just a pleasant muscle-wrenching slog through boulder-strewn ravines and canyons, or a hop-skip-and-jump across snake-infested gullies — especially behind Larnaca and Dhekalia — where the vipers

lie out in family groups on the hot stones as sunset approaches.

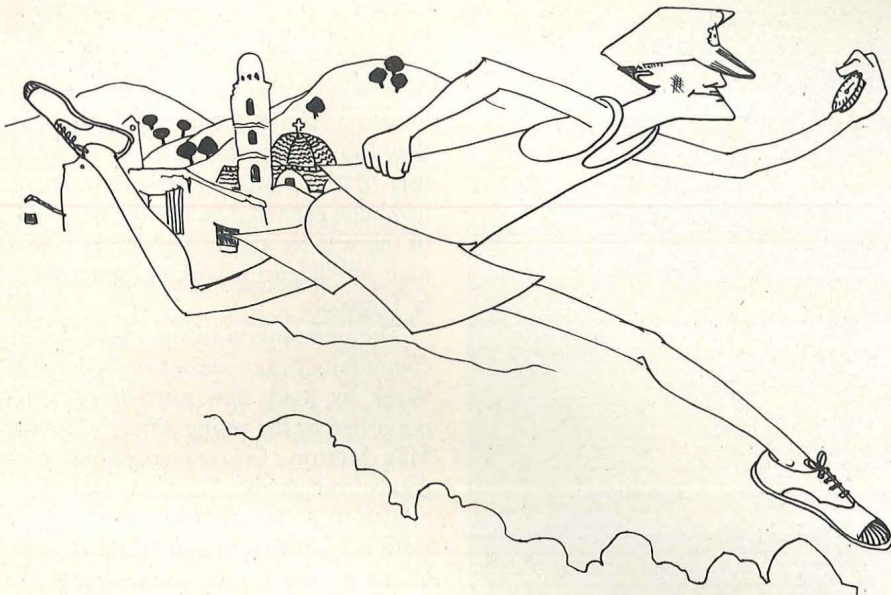
The origin of the Hashers is even stranger than you might imagine. It was founded 49 years ago in the Selangor Club, Malaya, by a group of drunken rubber planters who, having come to the end of their tethers living alone in the green hell which is a Malayan rubber plantation, decided they'd better do something pretty damn quick to preserve their sanity. To their everlasting credit the solution was to arrange weekly gatherings in the biggest plantation cookhouse — the "hash house" — whose simple purpose was to be a sharing of exercise, refreshment and good comradeship.

Ever since 1937, the founders of the Hashers have been recognized all over the world as the shining lights of Hashery. Among the stalwarts were the legendary "Torch" Bennett and "Horse" Thompson, both of whom used to swear blind that on taking to the Hash trail round the coconut and rubber trees they would be regularly dogged by a pair of magnificent golden tigers sporting pink stripes. In the original constitution of the Hash it was laid down that a Hasher's reputation was to be based not on his running prowess, but on the amount of liquid refreshment he could consume before and after the event. So Torch and Horse have ever since been held in the highest esteem.

Hashers in Cyprus are known to have had their lively moments too. Hash legend records the time when "Corky" Davidson, a captain in the Devons and Dorsets, ran into a group of EOKA chaps in the march of '58 who were apparently all primed to blow up a bridge. Needless to say, both parties fell into a state of shock and, while Corky's showed more plainly by the agile way he took off with a hail of bullets whistling past his ears, he at least had the satisfaction later on of learning his unexpected appearance had caused the bandits' nerves to crack, for the bridge never was blown up.

"Happy" Johnson also holds a special place in the hearts of Hashers. Happy was something of an amateur anthropologist, and regarded his runs round the Cyprus backwoods as an opportunity for impromptu cultural and social investigation. Coming one day upon a shepherd's hut with a donkey tethered outside, Happy decided to delve deeper. To his horror and delight he found himself spectator to a scene of rare social significance — a naked young woman was making her own anthropological investigations in the hot

Trevor Evans was a longtime resident of Cyprus and now lives in Wales



'There is a pink-cheeked young lieutenant whose ambition is to complete the course in 10 seconds flat'

embrace of an equally naked young man, who Happy correctly deduced not to be her husband.

Settling down – no doubt to take notes – Happy was, unhappily, discovered by the lover, who happened to have his trusty shotgun near at hand. Hours later, Happy arrived back at the start shaking like a leaf and babbling like a madman. Of course, after spilling his tale he was branded forever among honorable Hashers as an unreliable, sensationalist storyteller of worthless reputation.

There are numerous other, less lurid, tales to be told, but all of them seem to revolve around the reactions of local villagers to hordes of mad *Inglesoi* appearing out of nowhere and then disappearing in clouds of dust.

My own dearest memory is of getting lost one stinking hot summer's afternoon, only to blunder through the village square in Evdimou where, through a blinding haze of sweat, I saw all heads in the kafeneion turn in my direction. Among them was a portly priest in his chimney-top hat, cassock

and broad black beard. Suddenly he stood up and, with a full glass in his hand, shouted as I shambled by: "This is a bad omen! Drink deep to turn away the Evil Eye!" So saying he downed his tot, belched and reached for the bottle.

It was a good omen for me, though, because another half-mile brought me to the end of the run and the real reason why no true Hasher would miss the Monday afternoon flog round the rocks for anything. There, in the black shade of a spreading carob tree, the Hashers were gathered, their faces bearing smiles of pure relief as they bit into piping hot gravy pies washed down by cans of ice-cold beer. I joined them gratefully, like a desert traveller finding a well in the wilderness.

I found myself standing in a sweaty ring of smelly bodies listening to the usual tales of woe – of stumbles and tumbles; of bleeding legs ripped by thorns; of aches and pains and strains.

My first can was dead, the second already poised for action. I looked at my watch: 5:30 p.m. An hour or more still to sunset – the Hash wouldn't end before then.

Under the trees were stacked the insulated boxes full of hot pies and that oh-so-precious liquid refreshment. Torch and Horse and all those Hashers who had ever lived to curse a lung-bursting monster of a trail would have been happy here. At that moment I knew I was. □



'The brigadier spies out the most convenient short cuts home'

The most wanted Nazi

by J.M. Thursby



Alois Brunner today (courtesy of 'Bunte' Magazine) and (inset) as he looked just after the war

With last year's death of Josef Mengele, Alois Brunner has become the most wanted Nazi war criminal still alive. He was personally responsible for sending over 100,000 Jews to their deaths in concentration camps. And of that number, half were from Greece.

When it was reported last year that he was living in Damascus on a Syrian state pension, the Central Jewish Council of Greece petitioned the government to seek his extradition. Greek authorities, together with other "interested European governments", formally requested his arrest last December. Since then there have apparently been no further official developments.

In the furor created this spring over the election of Kurt Waldheim as president of Austria, however, the fate of Greek Jews in World War II again made headlines. Inevitably, Brunner's name was also in the spotlight.

He is wanted not only in his home-

land of Austria, but also in Germany, Poland, Czechoslovakia, Yugoslavia, Greece and France, where he has twice been condemned to death in absentia. In a recent interview with the German magazine *Bunte*, the only one granted so far, Brunner said he was "willing to be tried by an international court anywhere but Israel - I won't be a second Eichmann." The Greek Jewish Council would like him to stand trial in Thessaloniki.

He was born in Rohrbrunn in southern Austria, and from the time of its conception he was an enthusiastic member of the Nazi Party. After the *Anschluss* when Austria was forcibly annexed to Germany, Brunner joined the elite S.S. and worked in Vienna's Central Office for Jewish Emigration, as it was euphemistically called. His zeal, organisational ability and extreme anti-Semitism brought rapid promotion. In 1941 he joined a special unit, called B-112, under his fellow country-

man and friend Adolf Eichmann. Their unit was responsible for "The Final Solution of the Jewish Problem".

When the Germans entered Thessaloniki on April 9 during that same year, they came fully informed with detailed lists of the Jewish population. These had been prepared before the outbreak of the war by agents of Abwehr (German intelligence) working undercover in Greece.

The persecution of the large Jewish community began almost immediately. Week by week new restrictions were published by the acting officer, Captain Max Merton. Citizens could not buy goods from Jewish shops and were forbidden to do business with them. Jews were not allowed to gather in cafes, or to walk along the main streets or squares of the city. They had to wear a yellow star or write "JEW" on their clothes.

The following year, on June 11, an unusually hot day, 9000 Jews between the ages of 18 and 45 gathered together in Eleftheria Square. They were made to stand hatless for six hours and forced to do calisthenics until they dropped. They were then drafted for hard labor and sent to work on airfields, defense installations and quarries, and forced to leave their homes to live in ghettos. Even the Jewish cemetery was desecrated and made into a park so that the city could "breathe better".

Life was full of fear, torture and misery for Greece's Jewish population, but at least they still had hope for the future - until the day Alois Brunner arrived in Thessaloniki at the beginning of 1943. "The final solution" was quickly organised, and on March 15 the first of many Jewish groups was herded into closed wagons without food, clean water or toilet facilities. These nightmare journeys, many days long, took them mainly to the infamous Auschwitz camp in Poland. On arrival approximately 90 percent went straight to the gas chambers. Only the young and strong were kept for camp labor or medical experiments.

The situation is complicated as far as events in Thessaloniki are concerned. The S.S., the Wehrmacht (German army) and anti-Semitic "commandos" had all been active in the destruction of Greek Jews. But it was not until the few months Brunner was in the city that its 50,000 Jewish inhabitants and those of surrounding towns and villages simply vanished. He even packed wagons with 200 crippled and wounded soldiers from the Albanian front and sent them off as well for extermination. By the time Brunner left there was only

“routine mopping up” to be done. No wonder Eichmann called him his “best man”. He had also set in motion a plan for similar deportations in every village, island and town in Greece.

Most of the Christian population was horrified by these events, and many tried to help. Archbishop Damaskinos wrote a letter of protest to the occupation government, undersigned by leading members of Athenian society. He also personally “baptized” 500 Jews to save them from deportation, and the chief of police, Angelos Evert, issued as many as possible with Christian identity cards. Both later received the highest awards from the Yam-Beshem Foundation in Israel, along with many others less well known who risked their lives to help friends or neighbors. Even Aris Velochiotis, the leading *kapitanios* of the E.L.A.S. resistance movement, is said to have ordered each group to “adopt” one Jewish youth.

Nevertheless, 60,000 Greek Jews from the oldest Jewish community in Europe disappeared without trace.

Today Alois Brunner is believed to live at Number 7 Haddad Street in a fashionable district of Damascus under the name of “Dr. George Fischer”. At the age of 74 he is said to be a physical wreck. Two attempts have been made on his life by letter bomb. Both were thought to be the work of the Israeli secret service, which has long known who and where he was, although Syrian authorities have denied his residence. The first attack, in 1961, cost Brunner an eye. The second, in 1980, crippled his hands.

Brunner is, however, one of life’s survivors. After the war he was impris-



A photograph of Brunner (right) with Adolf Eichmann at their office in Vienna



Archbishop Damaskinos protested the oppression of Jews in Thessaloniki

oned three times – by the Czechs, the Americans and the British. Despite being on the wanted list, he was set free each time under the name of “Alois Schmaldienst”. Eventually, after 10 years as a fugitive, without contacting his wife and child in Vienna, he flew to Cairo. He then worked as a businessman in Damascus, and at regular intervals received checks from his wife from the fictitious address of the “Snow White” chemical factory in Vienna.

The constant flow of checks from this source attracted the attention of Syrian narcotics agents, and in 1960 Brunner was arrested. Under questioning by the head of the secret service, he gave his true name and explained who he was. According to Brunner, the agent then shook his hand and said, “The enemy of our enemy is our friend”, and recruited him into the Syrian secret service.

By all accounts he lives a spartan life. Guarded day and night by two armed soldiers, he takes early morning walks in a nearby park. There is no name plate under his bell and his telephone number is not in the phone book.

As far as his neighbors in surrounding villas are concerned, he is Dr. Fischer, the Austrian businessman, who has lived near them for 30 years. They are said to have no idea that an internationally wanted war criminal lives in their midst, the man Rabbi Michael Molcho of Thessaloniki once called “the personification of Teutonic sadism in all its frightfulness”. □



Thessaloniki Jews being herded together for deportation to Auschwitz

High fashion in...Ambelokipi?

Designer Harris Hourmouzis gears up for winter

by Heather Tyler

All that is Greek fashion chic does not necessarily belong in Kolonaki. In the up market suburbs of Kifissia and Glyfada, for example, minor designers attract their own eclectic clientele, but who would have thought that *pret a porter de luxe* would be alive and thriving in the modest northern district of Ambelokipi?

Enter Harris Hourmouzis, a former medical student who doodled fashion designs on his lecture notes for three years until he decided to tell his parents that clothing, not medicine, was his career aim. That was 12 years ago, and after training in design in Switzerland he returned and set up his boutique, Harris & A., deliberately steering clear of Kolonaki.

"At the time I was still unsure of my abilities," he says, "but gradually my clients began to come from all over Athens, so I stayed here." His personal style is somewhat more low-key than the sleek, classical influences of his collections. He is more than likely to be dressed in jeans and Timberland casuals, and prefers to deal with his clients personally.

Harris' ready-to-wear designs for this winter reflect the colors he prefers for Greek women – black, white, beige, sable or grey with strong additions such as emerald green, red, yellow and peacock blue, used sparingly. Strong points: pants, jacket with overcoat combinations, striking, oversized pull-overs with big shoulderpads. There is an absolute minimum of military brass, which is swamping the fashion world this winter, and most ensembles include mandarin-style shirts with safari pockets and/or discreetly pleated and tucked. There's also an occasional foray into colorful plaids for pants and jackets.

While designers such as Loukia freely use metallic printed fabrics, Harris waves the shiny look aside, using them sparingly in accessory scarves only. In fact, there's nothing about his clothes that scream of excess. They have a timeless quality, with excellent finishing, top-quality fabrics and very simple cuts.

"Fussy clothes are not nice for Greek women, they do not suit a lot of material around their bodies. Softer



Chocolate-toned three-quarter-length wool flannel coat (41,000 drachmas) with trousers (15,000); double-breasted black jacket (29,000) and cream mandarin collar shirt (18,000)

fabrics give them better ease of movement, and simple cuts give them more poise," Harris says.

He favors classic half belts with a deeply slashed back pleat and a double-breasted look for overcoats, which this season are either knee-length or a flow-



Fanciful mauve and pastel green oversized pullover with exaggerated shoulderpads (17,000 drachmas); green knit mini-skirt (7,000); and trailing scarf (6,000)



Classic red and black dresses with brass and fabric buttons (30,000 drachmas each)



Peacock blue and green pullover with slashes of white and black (32,000 drachmas), with slim black flannel skirt (18,000) and emerald green mandarin collar shirt (17,000)

ing three-quarter-length – a look he achieves with wide use of flannel wool. He uses a heavier herringbone tweed for sportier blouson jackets, looking very snappy with black cotton velvet trims.

Harris' forte is trouser combina-



Herringbone tweed blouson jacket with velvet trim (58,000 drachmas); black wool flannel trousers (15,000)



Granite grey herringbone tweed double-breasted coat (35,000 drachmas); trousers (17,000); off-white shirt with high mandarin collar (18,000)

tions; his day dresses are less distinctive, though his white silk evening ensembles drew cheers from the crowd at a recent winter preview.

"My clients want their clothes to be carefully selected investments. What is *de rigueur* today is *passé* tomorrow, so I do not go for the high fashion style. My best advertisement is garments which reflect the needs of contemporary women, and that means versatility," he says.

That seems to be the recurring theme in the rapidly expanding, increasingly competitive Greek ready-to-wear industry. The emergence of the professional class has opened up the market. Pricey imports no longer enjoy their previous superlative status as standards of clothing improve here, and young ambitious designers are keeping pace with market demands.

Greece is not a large country, and designers, aware that their market is limited (which also limits the size of their collections), are gearing themselves up for export. Harris and his partner, Angelos Tassis, plan an assault on the Swiss market in 1987, and while maintaining their Ambelokipi showroom they will also be opening an outlet in the city center.

But not in Kolonaki. They say that the expansion in business, particularly over the past three years, proves that women no longer consider Kolonaki the sole doyen in top quality clothing. □

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Epiphany

My relatives may imagine that all these salty torrents at the last hurdle of airport security stem from my sadness at leaving them. Wrong. This is fear; abject and total. Terrorists, even now, are planning to hijack KLM Flight 622. Subsequently, it will crash, after sunset in mid-ocean, *de rigueur*, and I am going to die, either by simply drowning (in my tears, probably) or, alternatively, by being ingested by *car-charias glaucas* – a fairly suitable fate for someone named Herring.

Whatever form it takes, every time I fly I know it's – the end. Which is why I always take my Bible along. If my 747's going to dive nosefirst into the sharkful sea, I for one am not going to be reading the Italian *Vogue* or *Fortune* on the way down. If I have only one choice remaining, it's going to be "literary".

But it seems I'm the *only* one on this jet with teleological concerns. A third of my fellow passengers look like professional hitmen: no luggage and bound for the Middle East. Another third seem to be going on safari – a la Papa Hemingway, as conceived by Coco Chanel: they're dressed to the chin by Abercrombie & Fitch; to the hairline by Revlon. Another third are sailing around, prior to boarding, morose infants adhering to them like barnacles and tiny overnight cases on wheels in tow. (These latter are surely the silliest artifacts in the history of luggage, resembling, as they do, extremely simple-minded pets which, on occasion, try to execute tricks like rolling over and playing dead.)

So, here I am at last in an aisle seat, with my puce knuckles wrapped around a gilt-edged King James. No way I can pretend I'm toting the latest Saul Bellow: Bibles look like nothing else. Add to this image my ultra-short coiffure. Justin, formerly of London (he was probably run out of town in tar and feathers by his clientele) got more than a little carried away with his scissors this past week, and has given me a sort of '80s crewcut, though I can't imagine what crew would ever wear it. The woman on my right – an American matron en route to an airbase in Germany – is looking at me askance, and I don't blame her.

The wheels turn audibly in her permed head as she works up enough

nerve to address me. Throat cleared, seat adjusted, she leans forward, even then unsure of whether to ask if I am some sort of performance artist or, conversely, a member of some lesser-known holy order, e.g. The Sisters of the Skies, a.k.a. The Flying Nuns. "Are you," she plunges, "a *religious* person?"

I'm almost beyond sentient thought at this point – we're taxiing – and am trying to focus on the Dutch steward, who's busy doing his number with the oxygen masks. (I've seen it maybe 60 times before, this routine, but maybe I missed something.) "Only on

CLOSE TO HOME



ELIZABETH HERRING

planes...terrified of air travel...can't talk now...taking notes," I explain. I have, even now, one finger marking a helpful spot in *Ephesians* which once got me off the ground in Beirut, and yet another in *Timothy*. Glancing down briefly, I notice for the first time that my neighbor is engrossed in an issue of *Soap Opera Digest*, for heaven's sake. In fact, she has a lapful of these little magazines: it is going to be a very long flight, and more frightening than I'd imagined possible.

"Would it help you to talk about something else?" she says brightly, Joan Collins peeking out from under her thumb.

I think not, if it involves rehashing the last 63 episodes of *Dallas* or figuring out the familial relationships on *As*

The World Turns.

Instead, I close my eyes as the steward exhorts us to "slip zah mask over zee nose and mouse and breeze normally." Right. Hysteria gooses me and I start giggling, normally breezing mice gamboling in my spinning head, along with Timothy and the Ephesians. I think I may black out. Where *is* that card with all the exits marked in red? What if my seatbelt malfunctions? Heavens!

Which is, of course, where we are at this point: quite undramatically airborne. Plunk. The Bible promptly goes under the seat – till we hit the first invisible berg of clear air turbulence – and I settle back. Don't imagine I'm going to tempt fate, however, by unfastening my seatbelt. Oh no. In fact, when I *have* to get up, I keep an eye on every handhold en route to the drinking fountain and lavatory. If KLM supplied pitons and belaying rope, I'd probably secure myself to every third seat up the aisle, and rappel back. When they wrote that little paragraph on the safety features card – the one that reads, "Even our pilots recommend that you keep your belt loosely fastened at all times, just as they do on the flight deck" – they needn't have worried about at least one passenger. My seatbelt is always as snug as Calvin Klein's jeans, and I'm convinced the Fates hear that buckle snap the instant I get up: "Right, Herring's up. Start chucking that turbulence at 622."

But it's when I stand, finally, that I see her – and I never did learn her name, or the two boys' – and *know* this particular 747's going to make it.

The woman to my left, one row back in the center section, is looking up at me with an expression I really can't describe, remarkable eyes floating in an otherwise nondescript countenance. A walrus-like German businessman is rising away from her in disgust at this moment, motioning a stewardess to find him another seat, and this tiny woman, a soiled diaper in hand, is left sitting, stock-still; serene, loving, infinitely patient – and veritably *inundated* in babies.

She now has three seats to herself – the Dutch youth on one aisle holds his ground, nose stuck in *The Black Book* (of thoroughbred horses). She is trying manfully – make that womanfully – to cuddle both her nine-month-old and her 1 1/2-year-old sons as they wail and sputter and kick. A stewardess, mercifully, removes the diaper.

She looks up at me again – this surely no more than 100-pound woman

– and I am ashamed, to my toes, of my fear of flying. There is a courage and trust in her face that I find, *mirabile dictu*, contagious: Just looking at her soothes my jangling nerves.

I can't help her. The two little boys – I'll call them "Just Walking" and "Not" – won't let anyone else near them. Over the course of the next eight hours, they both have diapers changed, again, right there in Row 20; they both turn various wet things in glasses and on plates over on themselves, their mother and, once, the Dutch youth who, bless him, doesn't seem to mind, pricey race-horse book notwithstanding.

Finally, after a particularly inane film, during which Just Walking plays a tattoo for two trays, all three of them, mother and sons, fall asleep in a tangle – a cat and her kittens napping in a coil of Greek fishnet. Not is slung across his mother's chest like a beauty queen's banner. Just Walking is out cold across her knees, one hand gripping his brother's ankle; the other knotted in his mother's rumpled shirt.

We don't exchange a word, this woman and I, but we share glances for the duration. Hers say, "It is a terrible ordeal, flying with these two, but they are beautiful, aren't they?" Mine, in return, assure her they're *all* managing splendidly, and yes, they *are* beautiful.

As we deplane, I finally have a chance to speak to her. The boys, dehydrated, cold, cranky, resist waking in the harsh light of an Amsterdam morning.

"You really ought to receive a medal for valor," I whisper. She replies so softly I can't even be sure if it's English or Dutch she's speaking, trying not to wake the infant on her shoulder.

I retrieve my Bible and it falls open to my favorite chapter and verse in *Ephesians*, where Paul – not always my favorite apostle – is encouraging the saints in Ephesus to "stand firm then, with the belt of truth buckled around your waist..." etc. I like this passage because all the saints, and I by extension, are expected to do is *stand* or sit tight, in our armor; i.e., buckle our seatbelts and just sort of grimace and bear it: endure. Which is about all I *can* do in mid-air.

Of course, it wasn't really *Ephesians* that got me through this last trip back to Greece. It was, instead, the certain knowledge that it could not be in anyone's master plan to send Not and Just Walking and their mother into the hands of terrorists or the depths of the wine-dark sea. □

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The Kerameikos Cemetery

Burial grounds and pottery are often closely connected. In ancient Athens even the words for each were related

by Susan Zannos

There are other kinds of Greek islands than those surrounded by water. The ancient Kerameikos Cemetery is a peaceful island of the past lying in the teeming sea of modern Athens.

Located only two blocks from the Theseion metro station, close to the Acropolis and the Agora with their throngs of tourists, the Kerameikos is usually silent and nearly deserted. It seems more like viewing a time warp of centuries when you look through the fence.

The Kerameikos has something for everyone. History buffs, families on an outing who have no car by which to escape the city, nature lovers, art lovers, young lovers – all will find something special.

A necropolis existed in this area from the 12th century BC, but when a wider circuit of city walls was built after the Battle of Salamis, later burials were placed outside them. Immediately inside the walls was the potters' district. The association of pottery with this area extends back in time before the advent of writing, so the words for pot

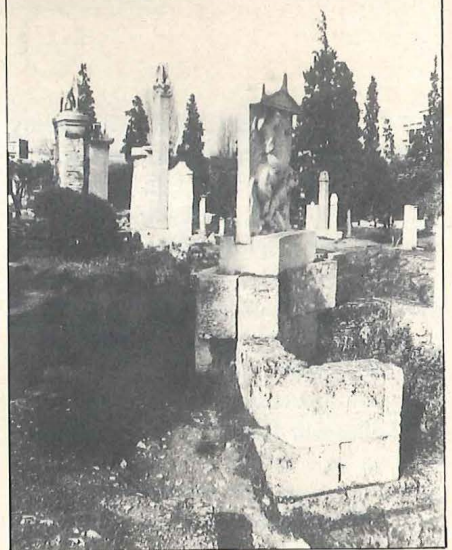
and for the location are inextricably joined. Linguists will probably never be sure which meaning of "ceramic" came first.

From the entrance to the Kerameikos at 148 Ermou, the double line of city walls can easily be seen – the inner wall built hurriedly under Themistocles in 479 BC and the outer wall, with a moat, which was constructed at a later date. These barriers are interrupted by the great Dipylon Gate, through which most of the visitors to ancient Athens entered and left the city, and the Sacred Gate which was used for the religious processions of the Great Eleusinian and Panathenaic ceremonies. These processions followed the Sacred Way which connected the Acropolis with the Sanctuary of Eleusis 22 kilometres to the west.

Between the two gates and immediately inside the walls stood the Pompeion, a sort of classical storage garage where the preparations for the great processions took place and where the vehicles were kept between festivals. The fourth-century structure was destroyed in Sulla's siege in the first century BC (the great stone balls from his catapults can still be seen), and a much larger Roman structure was completed in Hadrian's time. It is difficult to figure out which stones belong to which period while walking among them. If one looks down on the excavated area from higher ground, however, one can see the plans of both buildings.

Amid the natural beauty of the setting one nearly forgets that this spot is in the center of a huge city. On warm days the old olive trees in the Grove of Tritopatreion provide welcome shade. A beautiful profusion of water lilies blooms in the Eridanos brook running along the Sacred Way, and many varieties of wild flowers grow in the moist earth. Children may try to catch the spry little frogs by the stream, or wait for a slow, wary tortoise to poke his head and feet out from his protective shell and amble off.

For the art lover there are many treasures. Branching off from the Sacred Way is the Street of Tombs, constructed in the fourth century BC as a funerary avenue to commemorate the



Rows of ruined city walls

heroes who died in the Peloponnesian War. Here were unearthed many of the magnificent grave steles that have so moved and inspired artists for over 2000 years. Rilke wrote of them in the second of his *Duino Elegies*:

*On Attic steles,
did not the circumspection
of human gestures amaze you?
Were not love and farewell
so lightly laid upon shoulders
they seemed to be made
of other stuff than us?*

Although many of the steles and other monuments and sculptures have been moved to the National Museum for protection, replicas stand in their places, so the original impression is preserved.

Some of the sculptures are in the Oberlaender Museum, located to the left of the entrance to the Kerameikos. Many of these monuments have been recovered from the fortifications of the city walls and the Dipylon Gate, which were hastily raised by men, women and children while Themistocles was pretending to be negotiating a mutual disarmament treaty with Sparta.

The most impressive part of the museum's collection is the magnificent display of vases dating back to the late Mycenaean age. They include superb examples from the Proto-geometric and Geometric periods of vase painting as well as fine black-figured and red-figured ware from the Archaic, Classical and Hellenistic periods.

Whatever the purpose of one's visit to the Kerameikos – study, solitude or enjoying pleasant companionship from the present or the past – the visitor comes away refreshed in mind, body and spirit. Beauty and peace reign on this island of the past. □

The Kerameikos is open weekdays, except Tuesdays, from 9:00 to 3:00 and Sundays from 9:30 to 2:30.



A marble lion watches over the grounds

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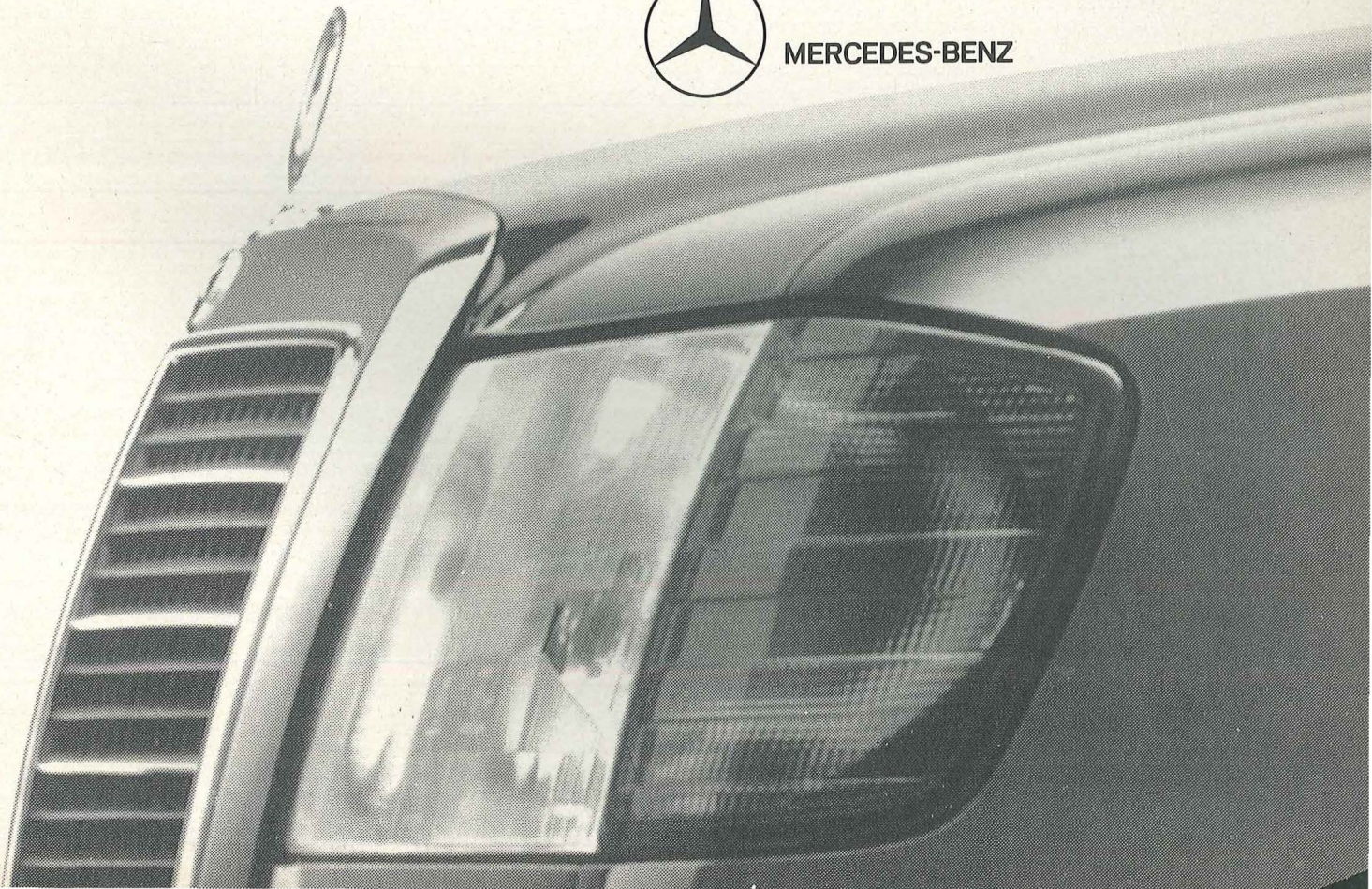
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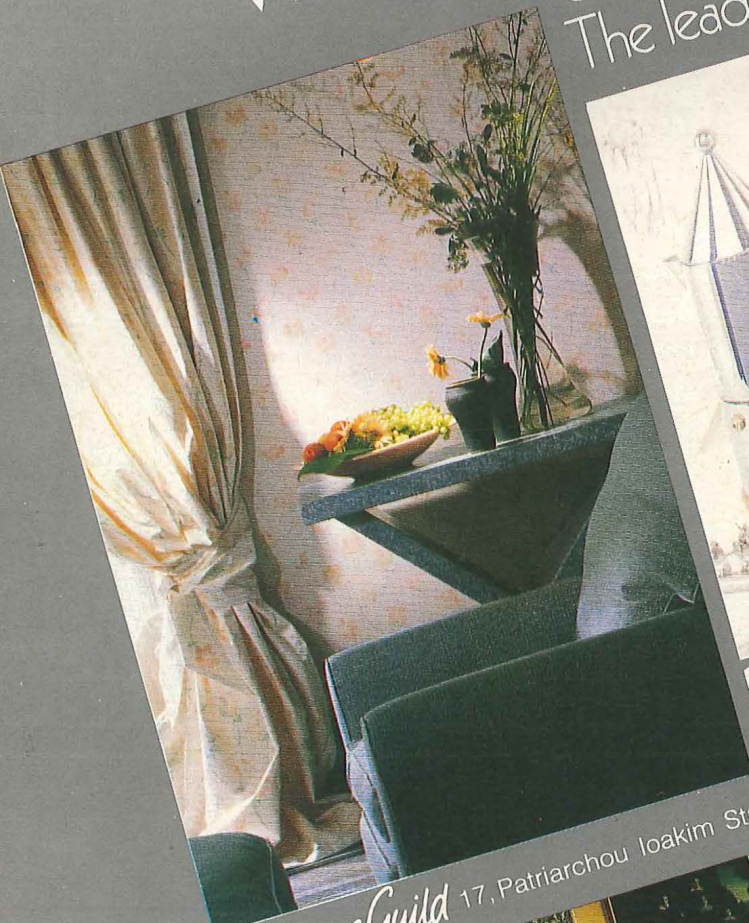
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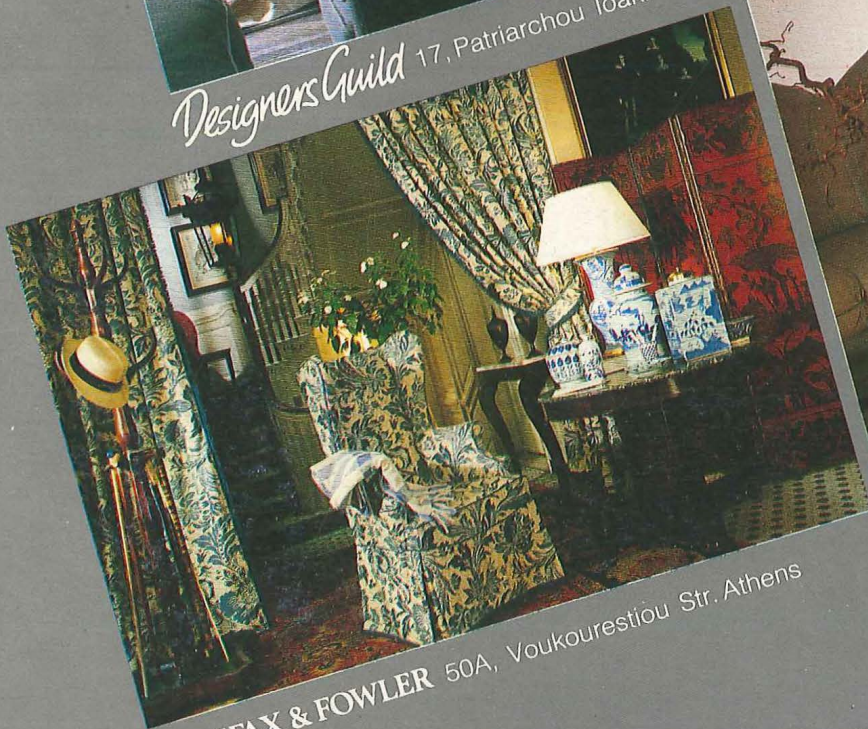
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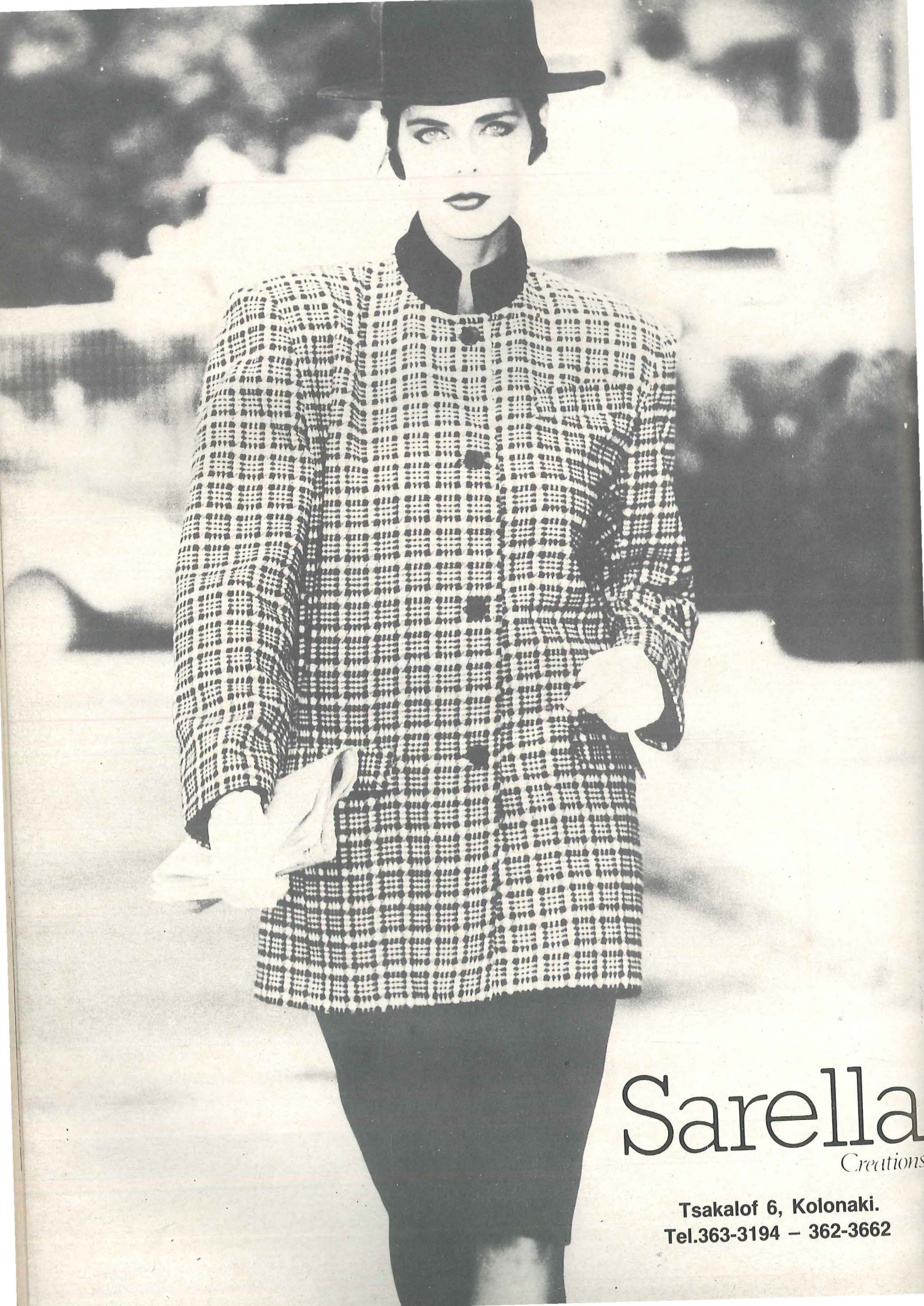
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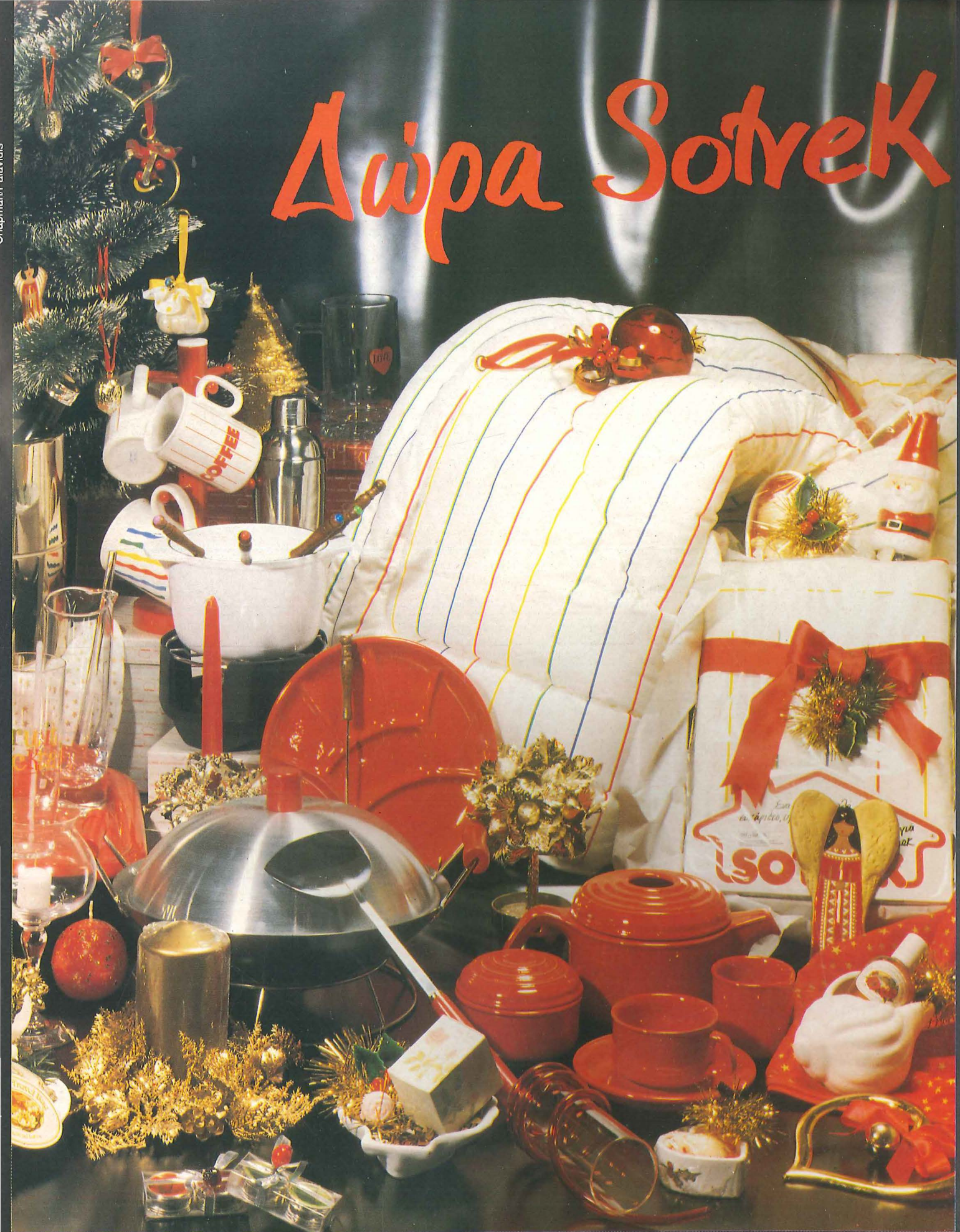
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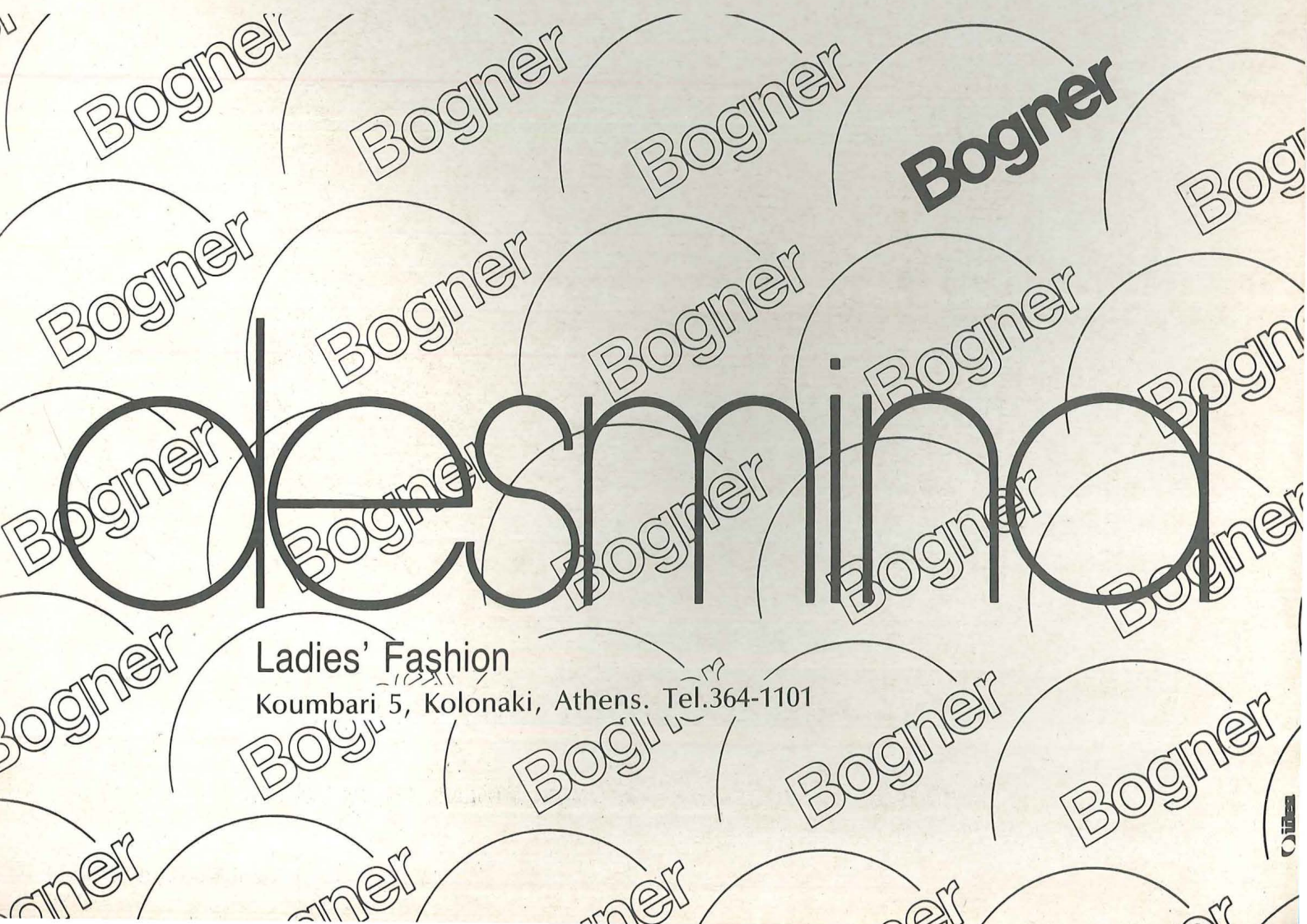


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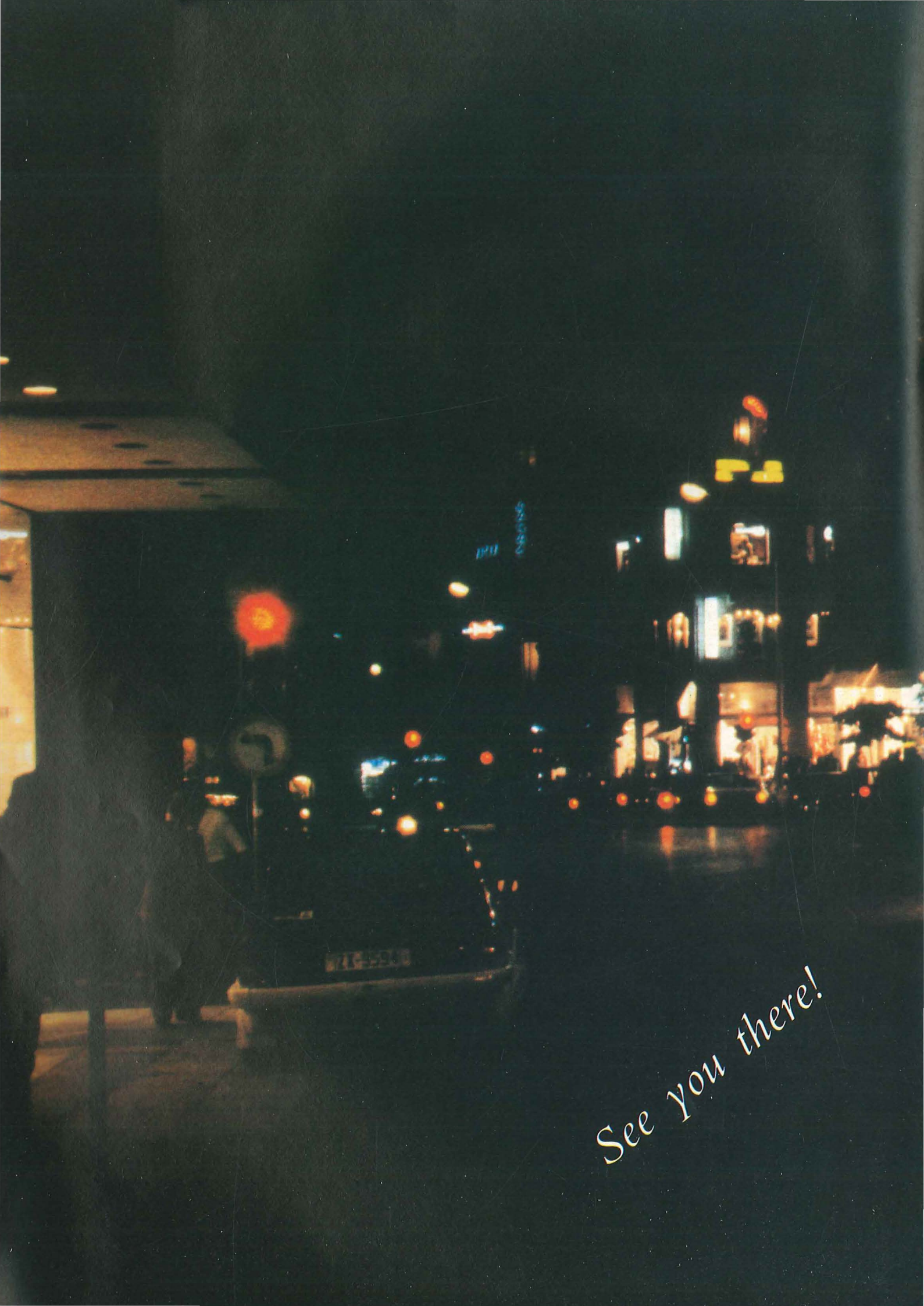
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Public Works, Har. Trikoupi 182	361-8311
Research & Technology, Syntagma Sq	325-1310
Social Security, Stadiou 21	323-9010

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 8am to 2pm, Monday to Thursday, Friday 8am to 1.30pm.

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-8 pm 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

Algemene Bank Nederland, Paparigopoulou 3, Klafthmonos Sq	324-3973
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	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, Sakeri 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
The Royal Bank of Scotland PLC, Akti Miaouli 61	452-7483

Churches and Synagogues

Greek Orthodox Churches of special interest:

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

Other denominations:

Agios Grigorios (Armenian), Kriezti 10	325-2149
Beth Shalom Synagogue, Melidoni 5	325-2823
Church of Jesus Christ of Latter- Day Saints, 15 Meandrou, Ilissia	723-7183
Christos Kirche (German Evangelical), Sina 66	361-2713
Crossroads International Christian Center, Kessarias 30, Ambelokipi	770-5829
First Church of Christ, Scientist, Vissarionos 7A	721-1520
Roman Catholic Chapel, Kokkinaki 4, Kifissia	801-2516
Skandinaviska Sjomanskyrkan, Akti Themistokleous 282, Piraeus	451-6564
St. Denis (Catholic), Venizelou 24	362-3603
St. Andrew's Protestant Church, Frangogianni 47, Papagou (offices)	652-2209
Services: TASSIS School, Kifissias 9 am 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, Vouliagmeni 58, Ano Hellenikon	895-1023
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 Archaeological Institute Gennadion 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
Dropfeld 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	661-1851
Tassis Hellenic International School	808-1426
The Ionic Center, Strat. Syntagma 12	360-4448
The Old Mill (remedial)	801-2558
University Center for Recognition of Foreign Degrees, Syngrou 112	923-7835
Vrilissia Elementary	681-4753

Social/Sports Clubs

Alcoholics Anonymous	894-3737
American Legion (Athens Post) Tzirion 9 (near Temple of Zeus)	922-0067
A.C.S. Tennis Club, 129 Ag. Paraskevi, Halandri	639-3200
AOK Tennis Club, Kifissia	801-3100
Athenian Hockey Club	813-2853
Athens Tennis Club, Vas. Olgas 2	923-2872
Attica 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	346-2800
Republicans Abroad (Greece)	681-5747

Riding Club of Greece, Paradissos	682-6128
Riding Club of Athens, Gerakas	661-1088
Sports Center, Agios Kosmas	981-5572
The Players	681-6963, 682-9200, 692-4853
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 Center (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, Kapodistrias 36	514-7311
Propeller Club	778-3698
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
Far East Trade Centre (Republic of China), 54 Vas. Sofias Ave	724-3107
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
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Yugoslav Chamber of Commerce, Valaoritou 17	361-8420
Athens Association of Commercial Agents, Voulis St. 15	323-2622

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Restoring the splendor:

The French Embassy

Acquired by the French government in 1914, the former 'Villa Douai' was once the home of a banker

by Katey Angelis

Located on the corner of Academias and Vass. Sofias, the recently restored French Embassy was originally built in 1880 by the architect Anastasios Metaxas for Charles Louis William Merlin. The house was first known as "Villa Douai", for Charles' great grandfather, Philippe-Antoine, had received the Bonapartist title Count Merlin de Douai. He settled in England after the Restoration.

Charles married the Scottish heiress Isabella Green, daughter of a Levan-

King Alexander in 1919.

The document also records that the notaries were Messrs Economopoulos and Minisopoulos, and that the interpreter was Othon Festropoulos. The purchase price was 450,000 gold drachmas, cash. It must have made a hefty bag to carry to the signing ceremony.

The current French ambassador, Pierre Louic Blanc, explains that most French Embassy residences have two distinct areas: official and private. The official apartments are elegantly decorated, furnished and maintained by a cadre of experts in the Protocol Department of the Foreign Ministry.

Every item is photographed, inven-



Ambassador Blanc in front of Japanese screen



A Korean screen, likely 17th century

tin trader whose business brought his son-in-law to Greece. Growing immensely wealthy, Merlin became British consul in Piraeus and a director of the Ionian and Popular Bank. In 1890 he returned to England to head the bank's London office.

Originally the house had more extensive gardens reaching to what is now Merlin Street. The family also owned the avenue frontage on the next block up to Sekeri Street, where the Stounari-Merlin house stood until 1962.

The original document of sale of the Villa Douai, dated August 1914, fortunately still exists. It states that the French Legation (elevated to "embassy" status in 1945 under Ambassador De Vaux Saint-Cyr) purchased the house from Charles Merlin's granddaughter, Henrietta Prior Manou, the aunt of Aspasia Manou, who contracted a morganatic marriage with

toried and must be maintained exactly as it is. For instance, there are two identical sets of curtains for the official rooms; when one set is cleaned, the other is immediately hung in its place. If something is broken, it must be returned to Paris for repair.

Special care is taken of antiques and precious works of art. These are not only inventoried, but are the special province of the Mobilier National. This system enables the French government to maintain elegant embassies around the world that reflect French taste and culture. One example of this in the Athens residence is a wall tapestry



The exterior: A reflection of French taste

woven from 'an original work by Raphael. It depicts the Emperor Constantine crossing the Milvian Bridge, where a vision converted him to Christianity.

In the private apartments, the ambassador and his family can arrange their personal effects so that an official residence can also be a home.

In the case of Ambassador Blanc, mementoes from previous assignments in Sweden, England, Spain, Japan, Switzerland and Morocco, as well as Paris, are evident. An exquisite portrait of the ambassador's late wife as a girl hangs in the salon. There is also a photograph of his grandfather in uniform as a guard of the Empress Eugénie, and a portrait of Cecilio Medanas, a close friend who is now director of the National Theatre in Argentina. A Japanese screen is 19th century, and a Koren screen is most probably from the 17th century.

Except for restoration, the building has remained relatively unchanged through the years. Alternations, however, have been made on the upper floors, allowing for additional guests. The current restoration work, begun in September 1985 and completed in June 1986, was meticulously carried out to maintain every architectural feature according to the original plan. □



The salon, with a 1910 Erard piano



Christmas books

The books listed below are all recent publications which should be of particular interest to residents of Greece. You won't find them in any bookshop, but a few days before Christmas I shall be setting up a small open-air stand in Kastri so that those of you who will be visiting the prime minister to pay your respects and wish him season's greetings will perhaps stop by and take one of these books along as a gift.

Portraits of a Premier

By Harry Hasselblad

Medusa Books, Athens, Drs.4,200

Harry Hasselblad was a keen amateur photographer who came to Athens in 1981 as a tourist. He strayed into Syntagma one evening when Andreas Papandreou was making a campaign speech just before the October elections which swept his PASOK Party into power. He was so spellbound by the performance, even though he couldn't understand a word being said, that he decided to stay on in Greece and spend all his time taking pictures of Papandreou. He managed to get a press card from the Press Ministry and thereafter followed the premier everywhere, taking thousands of pictures during all his public appearances and even managing to tag along on his frequent trips abroad.

The book, published posthumously, is a superb collection of the best of Hasselblad's photographs, in which he has caught the many expressions that fleet across Papandreou's face when he meets various people, such as the "sincere" look with petitioners, the "cagey"

look with foreign correspondents, the "don't look so happy you're in for a surprise" look with his closest collaborators, the "I'm as good as any of you lot if not better" look with fellow premiers at EEC meetings, the "I'm sorry for you but I'm sure glad I don't live in Kalamata" look with earthquake victims and the "oh no not again" look with the President of the Republic.

Hasselblad was accidentally run over and killed by a motorcycle cop when he dashed into the road to get a shot of Papandreou speeding down Kifissias Avenue in his limousine. He was trying to catch the "getting caught in a traffic jam is for suckers" look. Another unique feature of the book is a photograph of the premier at one of his rare appearances in parliament, with the "what a bore all this is, I think it's time I became president" look.

Clouds Over the Aegean

By Siphis Synefakias

Science Library, Athens, Drs.750

This book has nothing to do with the Greek-Turkish dispute in the Aegean, as one might assume from the title, but is actually a book on clouds over the Aegean. Siphis Synefakias, the author and a founding member of the Nea Smyrni Society of Amateur Meteorologists, has spent a total of five years crisscrossing the Aegean in a weather balloon. His observations are meticulously listed in this book in such a way that the reader can tell whether he is likely to encounter cumulo nimbus clouds over Naxos in November or cirrostratus clouds over Syros in September.

The pictures of thunderhead clouds are impressive, and there is one shot of a cumulus cloud looking so much like the figure of Mae West that the author has entitled it "Cumulus cloud looking like the figure of Mae West". Synefakias relates that during the summer months he used to bring the weather balloon down close over yachts anchored in secluded coves and catch couples sunbathing on deck by surprise. But he says he soon gave that up when an irate yachtsman fired at him with a flare gun, the flare passing so close that it scorched the pizza he was eating to a crisp.

After putting all his data and observations into a computer, Synefakias comes to the conclusion that the winds and weather in the Aegean are, like the politics, invariably unpredictable.

The Kolonaki Scene

By Aiki Alimonomas

Tiropitta Press, Athens, Drs.350

Aiki Alimonomas is a conscientious sociologist who has made a thorough study of Greek youth in the Kolonaki area by wandering around the square and the surrounding streets at all hours of the day and night, notebook in hand and with two tape recorders - one concealed in the bun in her hair and the other in a half-eaten bun in her hand.

She has found that youths ranging from the ages of 12 to 19 use the expression *re malaka* (ask a Greek friend if you don't know what it means) an average of 125 times per hour and, by extrapolation, 750 times in an average of six hours of conversation per day with their friends. They consume five cheese, sausage, meat or chicken pies or cream *boghatsas* per day in the winter, plus a similar number of ice creams in the summer. Of the 5000

young girls observed during a six-month period, only three did not at any time chew gum.

The conversation among male youths revolved 40 percent on girls and sex in general, 40 percent on motorcycles and cars, 10 percent on movies and pop stars and 10 percent on how to screw money out of their parents. The conversation of the girls centered 80 percent on boys and sex in general, and 20 percent on clothes and cosmetics.

At the end of her study, Alimonomas expresses dismay over her findings and bewails the fact that not at any time did she hear any young boy or girl make any mention of George Seferis or Ludwig van Beethoven.

Classical Limericks

By William McGonagall

The Scottish Masterpiece Library, Balmoral, 30p.

This collection of classical limericks by William ("keep throwing the rotten vegetables - I'm hungry") McGonagall, Spike Milligan's protege and the acknowledged worst poet in the world, were discovered in an abandoned sporran in the back yard of a defunct game-keeper's cottage on the grounds of Balmoral Castle. How they got there nobody will ever know, but this slim volume will make an excellent Christmas gift, as the following sampling of its contents will confirm:

*There once was a king called Ulysses
Who went to Troy and abandoned his missus*

*Her maid cried out "Shoo!
It's not yours but his kisses she misses."*

*The goddess of love's Aphrodite
Who's not at all high and mighty
In fact she's a sport
And a thorough good sort
Although at times she can also be flighty*

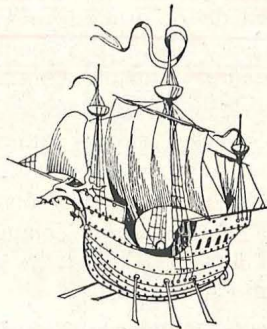
*Paris stole Helen of Sparta
Causing a war for a starter
He took her to Troy
The inconsiderate boy
They'd have enjoyed it much more in Jakarta*

*One lunchtime a scholar named Longbridge
Took his torn pants to a Greek tailor in Tonbridge*

*The Greek said "Euripides?"
And the don asked "Eumenides?"
"Sure," laughed the tailor, "but first let me finish my sondwidge".* □

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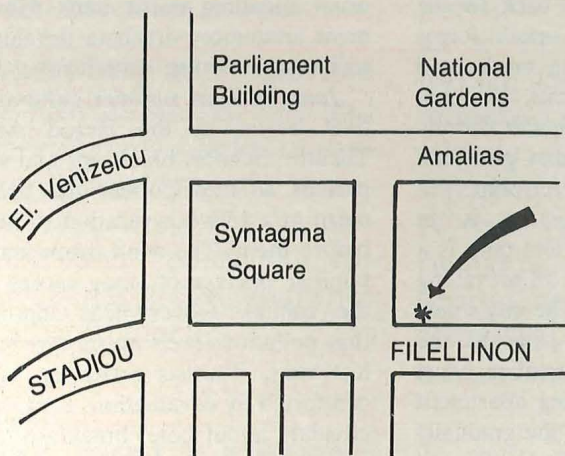
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Here we go again

It will be business as usual in 1987

by Heather Tyler

Unlike any other time of year, Christmas has a way of awakening our desire for a little tradition, and creates a sentimental space in which to reflect on the year which has just hurtled past, and the new year to come.

Visitors to Greece are inexorably impressed by the colorful traditions, seasonal rituals and religious customs maintained despite the rapid pace of contemporary life. And yet, modernization has brought with it traditions of its own. The advent of tourism over the past 20 years also affects the way we observe the passing of the seasons. Therefore, 1987 could go something like this:

January: Early winter sales threaten. Winter gales and storms descend in full fury. Central heating fuel prices skyrocket and tanker drivers go on strike. Garbage truck drivers also consider work stoppages following the mass dumping of Christmas trees after the Twelfth night. Government diverts attention by announcing that more tourists than ever are expected this year. The first Turkish refugees of the year emerge shivering from the icy flow of the River Evros.

February: Winter sales begin. Tourist hotels revamp their menus to squelch rumors that British tourists might cancel their reservations because of the breakfasts. Cruise ship executives stock up on tranquilizers and launch lavish advertising campaigns to lure gun-shy Americans back to the Mediterranean. Carnival season forces parents to buy gruesome masks and gaudy overpriced costumes for children's endless parties. Popular Carnival theme for the Athenian glitterati: "Come as your favorite terrorist."

March: Almond blossom is in abundance - the candy floss pink is a stark contrast against the all-prevailing shades of Athens grey. The city's new parks, constructed just prior to the municipal elections last October, boast flowers and grass, drawing apartment dwellers out of doors on the gradually lengthening days. The first influx of back-packers sporting early suntans are seen in Syntagma Square, asking the way to the Magic Bus office.

April: Major fashion designers present summer collections and jostle unpleasantly for publicity. At Easter, the prime minister cracks endless numbers

of red eggs with The People, shown repeatedly on prime time TV on both channels, taking up 50 percent of the allotted news time. An untimely hijack somewhere in the Eastern Mediterranean causes anxiety attacks among cruise ship executives, and the inevitable flood of cancellations. Government immediately announces that Athens airport security is among the tightest in the world.

May: National Greek soccer championship final is played, with the usual propensity for violence. Tour guides stage a go-slow, which forces the National Tourist Organization to declare that archaeological sites will only be open from 10 am to 11 am. Tourists are advised to wear running shoes to ensure a rapid glimpse of everything.

Government is delighted that 'Dynasty' has at last slipped in the ratings

Those with heart conditions should stay aboard the bus and read the guide book instead. The Sunday exodus of Athenians to local beaches begins with the usual appalling traffic jams. Government announces drachma devaluation to tempt back the Americans.

June: Athens summer cultural festival begins at the Herod Atticus Theatre. Schools break up, and so do parents as they ponder the dubious merit of a 13-week vacation stretching before them. The wind drops and the familiar blanket of smog settles over the capital. Government announces that pollution levels are not as bad as last year. Tourists arrive en masse, comforted by devaluation. First stories circulate about hotel breakfasts.

July: Athens is stifling and residents leave in droves. Banks go on strike and tourists form snake-like queues at the only open exchange center. The smog lifts, briefly. Government diverts attention by asking the British, again, to return the Elgin Marbles. Doctors announce fee increases because most

people are away. Summer sales begin.

August: Inter-island ferry dispute strands thousands of tourists and returning Athenians. Government diverts attention by announcing that Turkey has violated Greek airspace, thereby giving it the excuse to opt out of another NATO exercise. Annual forest fires rage. Greek soccer clubs show off expensive new talent at exhibition matches.

September: Summer sales definitely finish. School begins around September 10 and teachers go on strike several days later. Traffic restrictions in the central Athens traffic ring recommence, alleviating the congestion a fraction. Other strikes cease because tourists are going home. Soccer season warms up.

October: Major fashion designers compete for publicity with their winter collections. It rains in Athens. Weekends see small cars carrying large barrels on roof racks from Athens to various villages for the annual wine making. The TV channels present their winter line-ups, including the end of *Miami Vice* and Eastern bloc melodramas, and the beginning of *Hill Street Blues* and *The Bill Cosby Show*. Government is delighted that *Dynasty* has at last slipped in the ratings, proving that the lives of the corrupt, degenerate bourgeoisie are really of no interest to modern, egalitarian Greeks.

November: Most island hotels and pensions have closed. The last tourists bask in the sun along with local all-winter suntan addicts. The PLO announces it is stepping up its diplomatic staff. Government diverts attention with the Cyprus issue. Embassies and charitable organizations hold their annual Christmas bazaars. Cruise ship executives book themselves into health spas to recover from another precarious year.

December: Greece belongs to the Greeks again. The usual national campaign urges shoppers to buy Greek-made products this Christmas, and as usual the most-wanted gifts are Rolex watches, VCRs, imported computer software, Bibi Bo doll ski accessories, Tzhon Tzhon dolls complete with valet service, Italian faux bijoux and, as a major concession, 100,000-drachma designer dresses from Loukia. The lobbies of the luxury hotels in Athens are mournfully empty, enlivened only by visiting businessmen, security guards, airline crews and wealthy resident eccentrics. Government announces more tourists than ever visited the country this year. The last refugee of 1987 makes it across the Evros. □

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She brings us ballet – and more

Pia Hadjinikou-Angelini is the impresario who brought, among other things, Ballet Rambert to the Herod Atticus Theatre this summer (probably the dance highlight of the year) and the Ballet of Vienna to Crete.

She grew up in an artistic environment. Her mother was a musician and artist, and she herself studied music, although she admits it was no preparation for her eventual calling. She says she was like a soldier going into war with no idea what the battle would be like.

Hadjinikou-Angelini travelled a lot, and during her journeying she learned to love and appreciate her home. She believes that Greeks, in spite of a relative lack of cultural stimuli and educa-

tion as compared to other Western countries, instinctively appreciate good theatre.

She tries to bring artists who project the soul of their home country. It is not enough, she says, to go to England just to visit Mark's and Spencer's. There's much more, of course, to English culture. Hadjinikou-Angelini has an extraordinary talent for spotting exactly what does represent the soul of any given country.

She started down the path of the promoter purely by chance, 25 years ago in Belgium. The Belgians had wanted to bring a tapestry exhibition to Greece. They were thwarted because local tapestry makers were afraid of competition, and asked Hadjinikou-

Angelini to help.

Without any prior experience, she managed to persuade Greek authorities to not only accept the exhibition (on condition that nothing was to be sold), but to also provide the Zappeion as a venue. Now on a roll, she demanded flowers and music from the Belgians. To her amazement, they complied by flying in fresh flowers every week. It's a pity, she says, that there were no videos then to record the event.

Hadjinikou-Angelini says it was a great shock to find that she was not praised by government officials for her efforts. Everywhere she turned to organize new events, she found doors firmly closed in her face. She began to realize the disadvantage of being a woman in



Pia Hadjinikou-Angelini

Classical theatre by the seaside

A seminar organized by Pia Hadjinikos-Angelini

At the beginning of September, in the small seaside village of Chortos in southern Pelion, the curtain was raised on a seven-day seminar dedicated to ancient and Shakespearean theatre.

Forty students from the Guildhall School of Music and Drama in London were joined by members of the School of the National Theatre at Athens, the National School of Dance, the Theatre Club of Volos and about 300 villagers, whose participation was vital to the success of the project.

The seminar was the idea of Pia Hadjinikos-Angelini. Her "George Angelinis Foundation" has now entered its fourth year of presenting musical and theatrical groups from Greece and abroad, as well as international seminars on ecology and musical education. With the protection of the Pelion landscape and tradition as its main goal, the foundation has presented a series of events designed to embrace Greek and foreign cultures in a permanent setting.

The venue for lectures and performances this year was the foundation's 350-seat open-air theatre, which lies in its own garden enshrouded by tall evergreens. Adjoining facilities are housed in a bungalow, and this proved well able to house the trappings of three companies at once.

The Guildhall School performed two plays. The first, Shakespeare's early comedy *Love's Labours Lost* was played midweek, and the second, the tragedy of *Romeo and Juliet*, was performed on the penultimate night. Both plays benefitted from the splendor of period costumes and the presence of an all-female quintet, the Brass Belles.

The National Theatre School donned ancient masks for their performance of excerpts from Euripides' *Electra* and the *Phoenician Women*, given in both ancient and modern Greek. They also presented segments from the Romantic Cretan drama of *Erotokritos*, and finished off the evening with a demonstration of theatrical swordplay.

The 15 members of the Theatre Club of Volos, who had just returned from an Italian tour, performed the Byzantine chant version of Sophocles' *Antigone*. Their interpretation was of particular interest to the British students, who were able to learn how the Greeks overcome problems of presentation associated



The village of Chortos in Pelio, site of the new theatre

with ancient tragedy.

On the last night, the National School of Dance from Athens performed the lament from Aristophanes' *The Suppliants* and the famous "Dance of the Birds", putting the audience in the right frame of mind for the following village feast in local restaurants.

The performances were, however, not least among the week's events, and perhaps the greatest opportunity for the students to learn from each other came from the many lectures and classes that took place in the theatre's early evening shade.

Travelling with the company from London was the Guildhall School's director of drama, Tony Church, together with the school's head of voice, Patsy Rodenburg. Both work with the Royal Shakespeare Company, with which the school is closely affiliated, and their contributions to the seminar were invaluable.

Church gave two lectures. The first concerned Shakespeare's major tragic roles, and the second explored the relations between Shakespeare and Homer, with special reference to *Troilus and Cressida* and *Hamlet*. The actors performed the chief roles.

Rodenburg presented what proved to be the week's most successful workshop, with the participation of the entire company, most of the Greek students and members of the local audience. Hers was a practical exercise in the use of voice, with particular attention to the demands imposed by classical texts. This was a unique opportunity for the Greek actors to learn something new.

For their part, Tassos Lignadis, director of the School of National Theatre, gave an introductory lecture to Sophocles' *Antigone*, particularly to Spiros Vrachoritis' version as performed by the Theatre Club of Volos. This was followed by an open rehearsal for the benefit of the Britons.

Ion Zottos, a noted Renaissance scholar, gave an in-depth lecture on the problems he faces in researching the role of ancient tragedy and chorus during the Renaissance.

Not only did the event provide a rich forum for ideas, set in the enchanting surroundings of an idyllic village, it also kindled the necessary impetus for the best sort of regional development to begin.

It only remains to thank the British Council in Athens for their generous support and to mention that next year's plans include a visit to Chortos by a British youth orchestra.

Nick Hadjinikos

the business world, not to mention working outside the aegis of the Culture Ministry; she could find no cooperation.

Against all odds she continued alone (even today she has no help), and over the years has brought to Greece many artistic treasures. She brought the Ballet de Marquis de Cuevas, the Noh Theatre of Japan, Marcel Marceau and the Living Theatre.

Hadjinikou-Angelini's efforts were not confined to Athens and the Herod Atticus. Her father had some land in Pelio, and with small amounts of funding from the EEC, the National Tourist Organization and the British Council she set up a theatre there with 350 seats. She has presented a chamber music series demonstrating the history of music, as well as performances of Greek dances and shadow theatre.

Passionately interested in educating children about the arts, she has organized many educational programs for youngsters, including those from rural backgrounds with almost no previous exposure to classical music and the like.

Hadjinikou-Angelini thinks it would be nice if, instead of bringing in famous orchestras all the time, Greece presented smaller, high quality chamber groups throughout the year.

She says she's already making plans for next year's Festival, but prefers not to discuss them.

"The Ministry of Culture," she says with a twinkle in her eye, "can make things difficult when they know what I'm doing." □

'Hope and illusions are good things'

Conversations with Greece's leading directors

"I am a maniac on the subject of the diaspora," says Lefteris Xanthopoulos, director of *Happy Homecoming Comrade*, which won a special award at the Locarno Festival and best first feature and best music honors at the Thessaloniki Festival. "Greeks living abroad – those who live in a place in which they don't belong – has been the subject of the short films I have made for the last 10 years."

Happy Homecoming Comrade was made in the village of Beloiannis, Hungary, which became a symbol of the Greek resistance, but, as Xanthopoulos points out, the film places the political aspect in the background. Founded by members of the leftist Democratic Army of Northern Greece, and with a population of 2000, it was the only foreign community in which Greeks remained isolated rather than living among other nationalities. In 1982, the government granted permission for the refugees to return to Greece, and *Happy Homecoming Comrade* is a moving fictional account of the effects this had on the villagers.

"I guess you could say I was a hobo

of sorts for nine years, living in England, France, Germany and Holland," says Xanthopoulos. "I was *gastarbeiter* in Germany, working here and there, to make money to go to the London Film School."

He is a large, unassuming fellow who usually dresses casually in a work-shirt and jeans. In the 1960s he was a law student, and later a poet and film critic. "I returned to Greece in 1979 and even now I feel as though I live in a town with which I can't identify," Xanthopoulos says.

These experiences helped him in the development of his scenario for *Happy Homecoming Comrade*, written with George Aramos and Thanassis Scroumbelos. When Xanthopoulos visited the village, he says he felt as though "time had stood still there", and this flavor is imparted by the muted cinematography of the film. The villagers' staunch ethnic customs, morality, dress and speech remained that of the '50s, and the atmosphere "was gentle, but of course the people were closed and suspicious of outsiders."

Xanthopoulos overcame this by liv-

ing with them for several months before the shooting began and sharing in their daily life. Little by little they began to open up. "Then they would talk for hours, wanting to reveal all they had kept pent up inside them for years." Many rued the lack of a written history of their village, but felt the film might help to compensate. By the time shooting began, the villagers had lost their inhibitions and were seldom aware of the camera's presence. "With amateurs, the first take is usually the best," says Xanthopoulos.

The most memorable character is fictional, a wizened old shepherd who is ecstatic about going back to his village, loudly proclaiming his intentions to all. But just as the formalities have been completed he collapses and dies. His solemn comrades drape his coffin with a Greek flag and place it on a train for the trip home.

Yet his is not the real tragedy. "My heart bleeds for those who have returned," says Xanthopoulos. Through correspondence with former villagers and meetings in Greece he has heard many sad stories, including suicides among



'Bee Keeper' crew: (left to right) Nadia Mourouzi, director Theo Angelopoulos and Marcello Mastroianni

The Bee Keeper

The rainy outdoor scenes with misty lighting, slow pace and sparsity of dialogue that characterize the style of Theo Angelopoulos, the most prominent of Greece's new generation of filmmakers, are evident in his latest release, *The Bee Keeper*. It is a poetic portrait of an unresponsive teacher and bee keeper (Marcello Mastroianni) living in a northern Greek village. His unhappy marriage and the departure from home of his two grown children contribute to a growing disillusionment with life.

When his wife goes on a trip, he picks up an attractive young hitch-hiker (newcomer Nadia Mourouzi). In one of the most memorable sequences, they make love in front of the screen of an empty cinema. However, this passionate release does not alter the bee keeper's self-destructive course.

Angelopoulos, 50, began his feature

film career in 1970 with *Reconstruction*, followed by four other films, each almost four hours long. Although he says that he does not cater to the tastes of the general audience, aiming instead "to discover a new kind of viewer", his last film, *Journey to Kythera*, and *The Bee Keeper* are both a more tolerable two hours in length.

Italian star Marcello Mastroianni, 63, the protagonist in *The Bee Keeper* was asked at a press conference in October why he ventured from his homeland to star in a Greek film. "I always want to try new things," he replied.

He found it a challenge to speak Greek in the film and was pleased that most viewers at the Venice Festival "believed that I was fluent in it". Mastroianni carries an ageless charm, his dark hair tinged with silver and his face lined, a world-weary sadness tugging at the corners of his eyes.

He entered films in 1947 but did not come to international attention until *La*

by B. Samantha Stenzel

old people, such as the true story in the film of the man who drowned himself and his wife in a well. As revealed in the film, many of the younger villagers are not fluent in Greek.

"After 35 years of waiting, they have returned to a country that doesn't exist anymore and they have few relatives and usually no houses," says Xanthopoulos. Although the government gives them money, there are no specific programs to help them to re-integrate into Greek society. "There they are, their hope gone and their illusions destroyed. Hope and illusions are good things sometimes."



Lefteris Xanthopoulos, director of 'Happy Homecoming Comrade'

Dolce Vita (1959), after which he became the prototype of the contemporary urban European male. On working with Angelopoulos, who is known as a strict perfectionist, Mastroianni said: "Angelopoulos gets one good take but will take five more, always striving for a better one." But he added, "All great European directors, including Fellini and Scola, also operate in this way."

Angelopoulos usually works with well-known Greek actors rather than stars of an international caliber. He says, "This is not the first time I have worked with a foreigner, but it was the best time because of the cooperation and humor of Mastroianni."

Mastroianni compared himself as an actor to a dog: "I open my eyes or move my arm on command." His only intervention in Angelopoulos' planning occurred when he suggested that he wear a jacket in a scene in which Angelopoulos asked him to wear a shirt. "But," Mastroianni confessed, "that was only because I was cold."



Frieda Liappa, director of 'A Quiet Death'

A Quiet Death

"I always said to myself while filming, 'Frieda, don't go too far,'" says director Frieda Liappa, adjusting her horn-rimmed glasses. She is talking the day after the premiere of her second feature film, *A Quiet Death* at the Thessaloniki Festival. "I was scared because it is a risk to make this kind of movie, especially in Greece, where the audience is used to a traditional form of narration."

Did the risk pay off? *A Quiet Death*, an intense examination of a crisis in the life of a young writer, Martha (Eleanora Stathopoulou), who can no longer write, was given respectful attention by the often rowdy festival audience. After the screening, Liappa recalls, "Many of my colleagues came up and kissed me, saying, 'Bravo to you for meeting the challenge.'"

However, most critics panned the film, describing it, as Liappa says with a bitter laugh, "as bullshit". Yet it collected five awards, including best actress for Stathopoulou, and best cinematography, sound and editing.

Almost all scenes in *A Quiet Death* are in night settings, mostly in Martha's cluttered flat, where she sits drinking and smoking while being scolded by her husband Markos (Takis Moschos) and her psychiatrist (Pemi Zouni). Interspersed flashbacks to Martha's childhood are bathed in sunlight, which Liappa says are reminiscent of a line from Seferis: "A little light as in our childhood years".

The stark, stylized settings and prominent symbolism show the influences of Bergman and Tarkovsky, "but not imitation," says Liappa. The key image of the dead grandfather, representing the death of myth, and a preoccupation with liquids - rain, tears and liquor - lend themselves to psychoanaly-

tic interpretation.

"This was done by instinct rather than conception, and I realized it later," says Liappa. On a simpler level, the director, who has written a book of poetry and is writing a novel, wryly claims, "Every artist drinks; that's the most autobiographical element of the film."

Liappa notes that in recent years many of her contemporaries have turned to tranquilizers and psychiatrists "because they feel alienated, and to fill a void created by the lack of sincere friends". This is reflected in Martha's dilemma in *A Quiet Death*.

In one of the flashbacks, a little girl casually lifts her dress over her waist while playing in front of a boy. "Children are natural, but as you grow up you become ashamed of your body and your desires," says Liappa.

Martha breaks out of her stifling intellectual environment and takes a ride with a truckdriver, and the soundtrack reflects the change with stately Handel being replaced by an earthy urban folk song by Tsitsanis. Martha relates to the driver in a visceral way. She tells him a story about her grandfather while in a roadside tavern, and afterwards they go to a hotel and make love. For the first time, the characters in the movie smile.

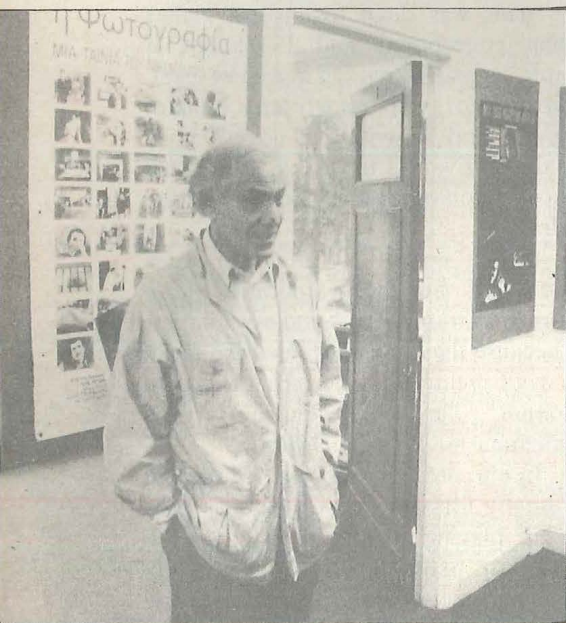
"We all want to stop the separation between the sexes and the fragmentation of the body and the mind," says Liappa.

One tendency she shares with other female directors ("There are only four of us making features in Greece") is to lavish complex characterizations on the women in her films, leaving the males as shallow, weak-willed secondaries. Perhaps this will be remedied in her next film, in which Liappa plans to have a male protagonist and "lots of light".

The Photograph

"Most of my life has been solitary," says Nicos Papatakis, director of *The Photograph*. "Nationalistically speaking, I don't identify with anyone."

A knowledge of Papatakis' background makes it easier to understand why this is so. Born in Ethiopia with a Greek father and Ethiopian mother, he went to a Greek school in Addis Ababa until he was 14, when his father discovered that his son was discriminated against by his Greek classmates for being "Ethiopian". Papatakis was then



Nikos Papatakis, director of *'The Photograph'*

enrolled in a French school in Lebanon. In 1937 he came to Athens, and in 1939 went to France, where he has since remained.

Papatakis was married to the stunning actress Anouk Aimee (*A Man and A Woman*) for four years in the '50s, and ran a popular Left Bank club in Paris before making his memorable directorial debut with *Les Abysses* (1963). It is a vivid dramatization of a true event in which two maids engage in a hysterical bloodbath against their employer, also the inspiration for Jean Genet's *The Maids*. The film contained references to the Algerian War, and screenings had to be stopped after three days when bombs exploded in the cinema; near-riots occurred when it was shown at the 1963 Cannes Festival.

Discouraged, Papatakis made only two more films, the latter being *Gloria Mundi* in 1975. He considered making another, but hesitated because of the

difficult and often humiliating process of raising money. "Then, like a dream," he recalls, "I was in Spetses two years ago and met the (former) French minister of culture, Jack Lang." Lang asked why he didn't make a film based on his short story about immigration between Greece and France, and promised financing if he did. The rest of the funding followed quickly from the French and Greek Film Centers.

The Photograph is described by Papatakis as "a love story between two men - without any homosexual feelings - and a woman who doesn't exist". Ilias (Aris Retsos) leaves Kastoria in 1971 to live with Gerasimos (Christos Tsangos), a distant relative who helps him find work as a furrier. A photograph he has picked up in the street causes a misunderstanding and a growing tension between the two, culminating in drastic action by Ilias.

"There's no political motivation in this film," says Papatakis. "I set it in this period (the junta era) because I wanted to relate it to the Greek emigration at that time." Papatakis says he can only make a film with a social or

philosophical comment, but wants it to be entertaining as well.

In *The Photograph* he shows the exploitation of young Greek workers by the Greek furriers who controlled the industry in Paris after World War II. Gerasimos, representative of many migrants, has lived out of his native country for years but still wants to go back to his village to show off his fine clothes and new Mercedes Benz.

Although *The Photograph* was the Thessaloniki Festival and critical favorite, it received only the Pan Hellenic Critic's Union award for best film and honors for best scenario. No stranger to controversy, Papatakis was enraged and refused the scenario award in protest.

"It seems so monstrous and incredible," he says. "I had been told by reliable sources that I would get the prize for best film, but it seems political pressure by the Communist Party caused a change in jury voting."

Papatakis had planned to make another film in Greece, but admits, "This was a good lesson for me, and I now hesitate to do so."

The Perfect Crime

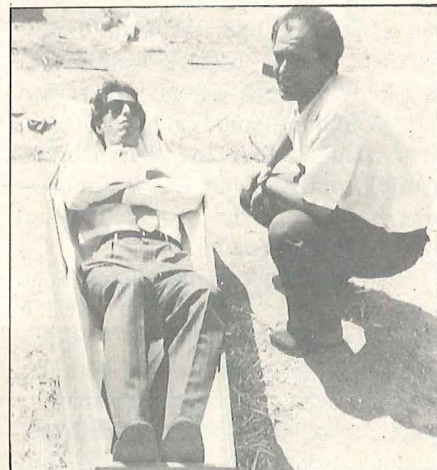
"We Greeks were brought up with comedy and the great actors were comedians; it's a rejection of our cinematic roots that we have so little humor in the cinema today. There's a lot of French influence in the new Greek cinema - but without the humor, verve or eroticism. That's strange because as a nation we're quite nervous, funny and erotic."

The speaker is Evris Papanikolas, the funny, nervous and erotic director of *The Perfect Crime*, one of the three co-winners of best short film honors in Thessaloniki and the only one without Greek Film Center funding. *A Perfect Crime* is a clever blend of technical finesse and black humor as the driver of a hearse (Pavlos Kontoyiannidis) becomes highly agitated when his corpse (Kostas Tzoumas) comes to life on the way to the cemetery.

Papanikolas has plans to go to the States in February to drum up money for an American-Greek co-production to be made in English and distributed abroad; it is impossible to make a profit on domestic distribution only. His philosophy is that it should be enjoyable both to make films and to watch them. He compares Greek films to "shiny silverwork with no soul". Most Greek

films make him feel that the director had a gun put to his head forcing him to make it.

Many funny incidents occurred during the shooting of *The Perfect Crime*, such as shocked passengers gaping from windows as Tzoumas lay in the coffin swigging a soft drink. "Some cars stopped and drivers approached while crossing themselves," recalls Papanikolas with a chuckle. "They thought our hearse had broken down and they asked if they could help us by taking the body to the cemetery for the funeral." □



Director Evris Papanikolas, kneeling beside *'Perfect Crime'* corpse Kostas Tzoumas

The return of Yannis Spyropoulos

The Gallery Néés Morphés is currently fulfilling a long-time ambition – to reintroduce to the younger Greek public the works of artist Yannis Spyropoulos, who hasn't exhibited in Athens since 1950.

The gallery's exhibit is small, consisting of five engravings and eight silk-screens, which are part of a portfolio, yet it is a rich insight into the characteristics of the artist's work. The prints, made especially for this showing, are beautifully executed and are typical of the artist's oil paintings.

It is difficult to fully describe Spyropoulos' work, for it is neither figurative nor narrative. There are no clear images, but rather impressions or sensations expressed in color and texture. Art critic Michel Ragon compares the structure of the compositions to old leather, coarse fabric or rusted iron. Spyropoulos often paints over paper collage, adding yet another dimension to his varied textures.

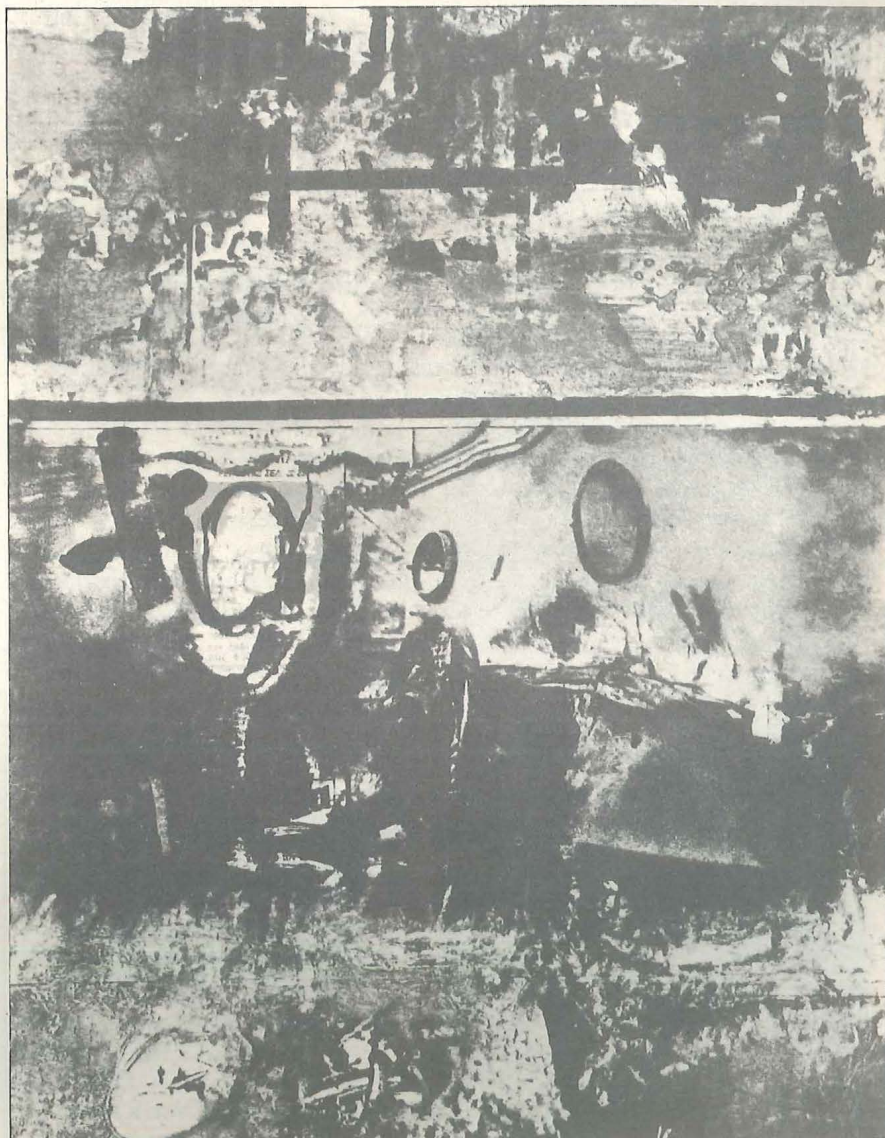
The canvas resembles a vast landscape on which the artist creates new surface illusions. Forms and shapes have no definite delineations. Layered and woven into one another, they are overlapped by a plethora of abstract symbols and scripture, while the rhythm of quick brushstrokes leaves an erratic trail of abstract marks.

The compositions come alive with an extraordinary play of chiaroscuro as the vivid glow of brilliant tonality leaps out from a dense blackness to inspire awe and mystery. Gradations of a rich black and grey sweep the canvas in perfect harmony with subtle earth colors, frequently accented with bright touches of red, blue or yellow, and the many intricate images springing from within the painted surface.

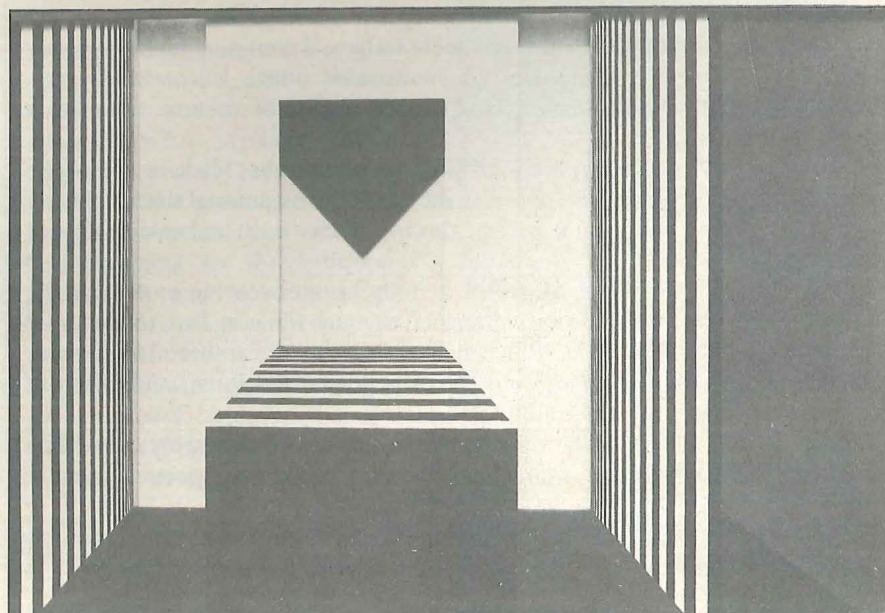
Spyropoulos was born in Pylos in 1912, studied in Paris and was one of the first Greek artists to win the UNESCO Prize (at the Venice Biennial of 1960). He has participated in the most prestigious exhibits of Europe and the United States, and his work hangs in major museums and galleries throughout the world.

Constantly working, he now lives quietly in one of Athens' northern suburbs.

*Gallery Néés Morphés
Valaoritou 9, Syntagma
Dec.4 – Jan.3*



Yannis Spyropoulos, silk-screen



Opy Zouni, 'Altar'

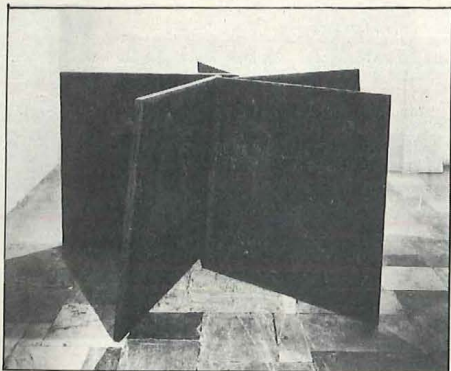
Two phenomenal shows of shapes

Two internationally known sculptors, American Richard Serra and Greek-born Sophia Vari, passed through Athens recently with phenomenal one-person shows.

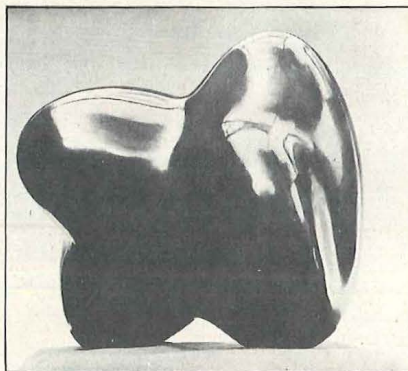
Serra presented his works at the Bernier Gallery. In this introduction to the Greek public, only three floor pieces were shown, but they reflected the essence of his minimalist art. Made especially for the gallery's space, and eloquent in their sense of strength and balance, the sculptures are meant to "reshape the viewer's perception of the space they occupy", says the artist. This is an essential element in all of Serra's sculptures.

He always works with large plates of hot-rolled steel. The compositions for the Bernier exhibit are a study in balance, pressure and structure. Most interesting is *Counter Clockwise Pentagon*, a sculpture consisting of five square plates, each an inch thick, balanced at point of intersection to form a pentagon. The steel is tinted by a rich surface texture of rust and has a highly sensual quality. *Corner Diamond* is a large square plate balanced on its corner edge against the wall, while *T With Two* was a tall perpendicular topped by a horizontal, a study in weight and balance.

The California-born artist has exhibited in most of the major art centers of the world and recently held a retrospective show at New York's Museum of Modern Art. Serra is best known for his large-scale sculptures for public spaces. Soaring upward, they offer a formidable architectural presence; on a horizontal plane they cut dramatic sweeps through space. Among his most well-known works is *Tilted Arc*, a 20 foot-long curved steel arc which sparked a controversy when first installed at a public plaza in Lower Manhattan.



Richard Serra, 'Counter Clockwise Pentagon'



Sophia Vari, 'Phoebe'

In contrast to Serra's precise, large-scale sculptures, Sophia Vari's works at the Athens Art Gallery were small and sensual. Her theme centered on figures from mythology and were represented in torso-like shapes rich in voluptuous, fleshy curves.

These marvelously rounded forms seem to have a continual motion as they coil around and into themselves. A multi-sided image is created by this uninterrupted flow, reflecting a special beauty, a sense of mystery, as well as a feeling of repose.

Vari has produced amazing colors in her bronze works. Made at one of the world's leading foundries, Pietrasanta, she has achieved unusual shades of deep burgundy, burnt sienna and a rich glowing black, each enhancing all her sculptures.

The Rape of the Sabine Women is a study in interweaving motion as the sensual curves twist in and out in a frenzied rhythm; while in *The Abduction of Ganymede*, enfolding curves truly reflect the feeling of capture. *The Centaur* flooded by the rich burgundy color, evokes power and force, and *Helen of Troy*, one of Vari's few tall sculptures, spirals proudly upward. *Phoebe*, a black bronze, is different from the other sculptures as it lacks the play of swirling motion. The curves spring from within the shiny black torso, portraying more than any of the others a sense of female sexuality.

Vari divides her time between Europe and South America, and has exhibited extensively on both continents. This was her second solo show in Greece since 1978. □

Opy Zouni

Opy Zouni is one of a group of young, innovative artists who go beyond that "inner necessity" from which abstract-expressionism springs to seek inspiration in external factors – the environment and technology.

On show this month at the Trito Mati Gallery are her painted wall constructions offering the artist's remarkable perception of the landscape.

A keen observer of nature, Zouni breaks up the landscape into geometric shapes to create optical illusions of vast spaces, with three-dimensional images on a flat surface. The illusion acts like a magnet upon viewers, drawing you into the imaginary space and into the wondrous complexities of its perspective.

Space, perspective, light, shade, color and material are the essential elements of her work. Perspective is perhaps the most significant as it defines the basic compositional structure – an interior space of immense distance and depth.

The depth is emphasized by black and white converging perpendicular stripes. Following a logarithmic pattern of progression, they create the illusion of an imaginary curve on a flat surface as the stripes thin out in the distance. When set horizontally, the effect is that of rolling steps.

Depth and distance are further defined by relief surfaces and window-like openings cutting right into the construction. These are filled in with a painterly image, or with mirrors reflecting the immediate surroundings, or left empty to reflect a tinted shadow against the wall. The small constructions with these elements are striking for their simplicity of form as well as their intricate perspective.

Zouni uses the primary colors choosing, as she says, "the chromatic possibilities which best serve the illusion of size". Light and shadow are created with color or with black and white, while collage material, such as cork, stainless steel or paper, is another source of tint.

The clarity of form, balance and simplicity of the constructions are as remarkable as the optical illusions they create. Amazing effects are projected by works showing rows of black and white, or colored perpendiculars sweeping a flat surface with an illusory curve. In *Homage to de Chirico*, the streets and arcades of his paintings are

gallery rounds

described in geometric patterns and illusion; while the *Altar*, a more complex work, includes multiple space corridors, surface relief and the unusual effect of the raised altar.

Zouni was born in Egypt and has been living and working in Greece since 1963. She has had numerous exhibits both here and abroad, and early this year was invited by the Belgian Ministry of Culture to present her work in a one-person show at the International Cultural Center (ICC) in Antwerp.

Trito Mati Gallery
Xenokratous 33, Kolonaki
Dec.2 - Jan.10

rivers, ravines, brushwood and trees are translated into an imagery dominated by linear patterns: multiple corrugated lines snaking across the canvas, rounded curves and vigorous marks. She describes an affinity between the earth's rugged surface and the intricate draping of a classical garment through a stream of corrugated lines, while soft curved lines evoke the voluptuousness of a female figure.

Tzanni-Ginnerup combines these elements in a remarkable white three-panel revolving relief. Each side has a different image, and with every swing of the panel an exciting and new composition is created, as well as a drama-



Hara Tzanni-Ginnerup, landscape

Tzanni-Ginnerup

Hara Tzanni-Ginnerup is currently presenting an extensive showing of paintings, reliefs and constructions at the Aithousa Technis Psychico. Her theme is the Greek landscape and its relation with the human figure and creativity.

The work, depicted in a variety of materials, is divided into categories which explore the relationship of landscape to the human figure, to Arabic scripture and Byzantine music, to wood and relief construction, and bronze masks.

Tzanni-Ginnerup depicts the landscape in abstract forms and shapes whose irregular patterns convey a particular rhythmic flow, not unlike music, poetry, dance or scripture. Mountains,

tic play of shadow and light.

The terrain's rippling surface patterns also relate to the gentle swerves of Arabic scripture or the flow of Byzantine musical symbols. These paintings are especially lovely for their color as the tender gradations of misty tones evoke a romantic quality.

Most interesting are the anthropomorphic reliefs and wood constructions. One relief depicts two inter-twining shapes resembling a human figure and an island, with painted scenery within their relief borders. The constructions are tall stele-type structures with painted surfaces topped with facelss masks of glowing bronze, evoking a classical warrior or a Greek priest.

Aithousa Technis Psychico
Vas.Pavlou, Pal. Psychico
Nov.20 - Dec.20

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In honor of Liszt

The "Greek Music Cycle" chose to honor the memory of Liszt with a series of piano recitals given between October 3 and October 31. Of the five performances, we attended three: by Dimitris Vassilakis, Evangelos Sarafianos and Christodoulos Georgiades. The recitals were given in the splendidly renovated Parnassus Hall, home of Athens' most historic literary club.

Vassilakis was the least well-equipped of the three to cope with Liszt; he presented 14 generally small works from the composer's last decade. These, under various titles, are among Liszt's "esoteric" and "troubled" creations. Unlike earlier works, relatively little virtuosity is demanded here. What is needed instead is an interpretation of the composer's inner thoughts – of his sensitivity. Unfortunately, Vassilakis seemed curiously unconcerned. His playing, perhaps influenced by the generally held ideas about Liszt, was cool and accurate – in a word, uninspired.

Technically, he seems unequal. He tends to overuse the pedals, and his flowing passing notes seem ill-measured.

Once out of Liszt he was better; he played Scriabin's "Three Poems" op.34, 32 No.1 and 32 No.2, and an "Etude" op.42 by the same composer. The performance was best in its clear intonation and well-measured fingering.

But Vassilakis really came into his own with Prokofiev's Sonata No.7. Here he showed his inherent qualities of strength, occasional brilliance and understanding of the composer. My advice would be for Vassilakis to stay away from romanticism and concentrate more on 20th century works.

Sarafianos was stronger exactly where Vassilakis was weak; his "Nuages gris", "Prelude and March" and "Resignation" were all poignantly rendered. These works belong to Liszt's final output, when he was no more in need to impress, but simply to express. Stylistically, as the Cycle's speaker, Mr Papaioannou, correctly observed, they belong to a genre which is almost pre-expressionistic.

Sarafianos started his program with Beethoven's Sonata in A flat major, which he performed breathtakingly; an even, well-measured sound with the classicist's sense of contrasting, echo-

like dynamics, but with an almost romantic sense of drama.

His major achievement was the crushingly difficult Liszt Sonata of 1852 (or 1853), which sounded almost like one of the composer's transcribed symphonies.

Georgiades gave an almost equally impressive recital.

He started with Robert Schumann's "Kinderszenen" op.15, which he played in a highly personal, fascinating way, giving each piece a totally different emotional character as, indeed, the composer intended. The only thing missing was a sense of freshness required for these pieces.

Next he played Malcolm Singer's "For young ears only" – "A sketch pad for the young at heart", as the composer calls his small, even miniscule, pieces, similar to Schumann's. These are occasionally very demanding, though brief. They are atonal and technically preconceived.

In one, the fingers are used in contrasting motion; another is designed to highlight the difficulties of the jazz style; and so on.

Then we had Schumann again, the "Gesange der Fruhe" op.133, just as well played, and without a need for freshness. Late Liszt is pre-echoed in these five mature Schumann pieces of inner life, and indeed it was a good idea to have them before "Nuages gris" and "Schlaflos".

Georgiades was excellent here, but not as profound as his counterpart, Sarafianos. I was not particularly moved by his "Liebestod" (Liszt's transcription of the *Tristan and Isolde*), finale for it was curiously lifeless.

The program was concluded with the "Ungarischer Sturmmarsch", a march, as the title implies, of incredible difficulty, which showed to the full Georgiades' technical mastery and power.

Controlled duet

At the Pallas Theatre was violinist Leonidas Kavakos and his Hungarian friend, pianist Peter Nagy. Kavakos showed his best self in this recital. He was inspired *and* controlled, without the lifelessness of his summertime performance of Sibelius.

He played Bach's "Partita No.1" in B minor superbly. The contrapuntal

details were clearly audible. His drive and arching were fabulous. I am happy he didn't, after all, see this piece as a study.

The Debussy Sonata for violin and piano in G minor, which he played with Nagy, was of almost equal merit, but it betrayed a little too much thorough study in its curious lack of abandon and sensuality, which are characteristics of other interpretations of this work.

César Franck's masterful Sonata for violin and piano in A major, which followed, was played well in every sense; technically, and with the necessary knowledge of Franck's personal, passionate style. The two performers had an excellent cooperation. But, somehow, I was left unmoved.

Note that the Pallas stage renovation and enlarging of the proscenium helps the chamber music sound.

Unlucky evening

The Athens State Orchestra commenced their annual concert season on November 3. Alexandros Symeonides conducted works by Wagner, Constantinides and Tchaikovsky.

First the "Rienzi" overture. This was Wagner's last opera in the old style, before he started discovering himself with the *Flying Dutchman*. Unfortunately, with the exception of the last section, the work was virtually massacred. Successive wind chords were unsynchronized, the strings were inexpressive and their entries were often faulty.

Marina Crilovici sung Elisabeth's aria from *Tannhauser* very well, with studious control of her tendency to scream. A big bravo! Even better (given her Italian style of voice production – from the chest) was her *Liebestod*, which she sang against a frenetically loud orchestra.

Of Constantinides' Three Greek Dances, little can be said. They sound, unlike his "Dodecanesian Suite" we heard last summer, typical Greek "national" school stuff. "Tsakonikos" was very heavily orchestrated; "Tsakonikos", more transparent, was best, while "Syrtos" was commonplace.

Finally, in Tchaikovsky's "Romeo and Juliet" and "Fantasia", Symeonides recovered his best self. Excitement, expressiveness and good measuring came back. A good end to an otherwise unlucky evening for both the orchestra and its conductor. □

The life of loukoumades

The small balls bounce in the hot oil, are drained and scooped onto plates and drizzled with honey and cinnamon. Balancing the plates on his arms, the waiter instantly sets them before guests at the marble-top tables. A child, her mother and an aunt pounce on the crispy puffs till they disappear. So it goes in the life of loukoumades – easy come, easy go.

A familiar sight hundreds of times a day, day after day, all year long in the loukoumades shops of Athens and throughout Greece. The passionate appetite for these hearty treats flourished through the centuries. But unlike moussaka and pastitsio, gyro and souvlakia, spanakopita, feta and baklava (now familiar dishes in many countries), loukoumades remain the best-kept secret of Greek cuisine.

Though the prefix of the word loukoumades derives from the Turkish *lokom* (meaning *mpoukia* or mouthful), loukoumades may be the original fast food of ancient Greece. They were called *enkrides*, according to Athenaeus, and could have been renamed during the Ottoman period along with many other Greek dishes. The famous author mentions *enkrides* with scores of other specialties in the longest passage on cakes in his classic study of ancient foods. Another dish, *tagenites*, now called *tiganites*, are fried in oil. Writes Athenaeus: "Have you ever watched to see them steaming when you pour honey upon them?" He also mentions street snacks that also sound like loukoumades: "Having all this, let him match oil and honey cakes in the streets." Snacking hasn't changed in Greece.

"People rush in – fast. Fast to eat, fast to leave. Everyone has *anhos* (anxiety) now and they rush to do everything," says Ioannis Papanikolaos, cashier at an Athenian loukoumades shop. He should know. He has been watching loukoumades fans rush in and out at the same spot for 14 years.

But even in the mid-1950s, during my first visit to Athens, I remember the same quick service and snacking. My sister-in-law treated me to Loukoumades at Krinos (Aiolou 87) in the heart of the soft-goods market and still one of the Athenian loukoumades hubs. It wasn't the leisurely ambience of the cafenion and taverna at all. But it

isn't supposed to be. Loukoumades, after all, to be superb, have to be made on the spot, served hot and eaten hot. These features make loukoumades a unique fast food.

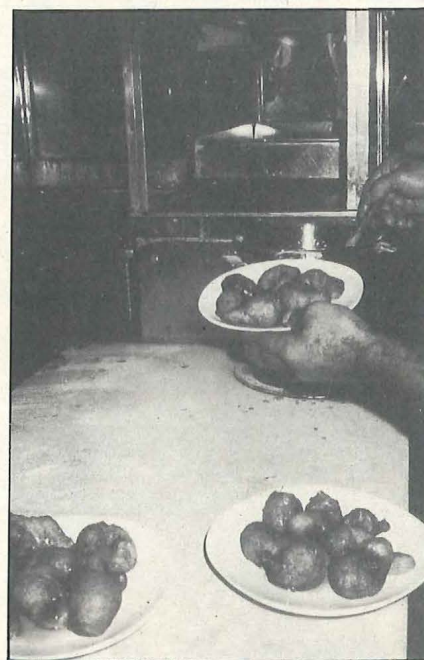
At Krinos has changed little since M. Kasamati opened the spacious shop full of small tables and traditional chairs. It has been run since 1975 by his widow and two daughters. The cafeteria-style service is the only concession to change in the shop.

Loukoumades are still made by hand. You can watch Antonis Toulas, a Corinth-born loukoumades specialist, rapidly squeezing the dough from his fist into the vat of hot oil. As he works, he gathers the soft yeast batter (it's much softer than bread dough) in his left hand. With his right he pulls the balls that pop out from the opening between his left thumb and forefinger as he squeezes. Eight to 10 balls are in the oil before you can blink. The yeast in the batter makes them puff in the hot oil. Many of his loukoumades have a hole – doughnut style. While working, he wets his hands regularly with water and often flips the batter with a wooden stick. The loukoumades we tasted were light and crisp (6 for 70 dr.), doused with honey and sprinkled with cinnamon.

Another Athenian loukoumades shop is Loukoumades Aigaion (Panepistimiou 46). Since it opened in 1926 it has been owned by Evgenio Fyllas, who was born in Chios. Ironically, the only change here is the stainless steel machine that makes loukoumades five or six at a time, dropping them right into the oil. Until about a year ago, you could see the specialist making them through the window. The service is still the old-fashion kind; the chairs and small tables, terrazo floor and pictures of sailing ships on the walls haven't changed.

When you are on excursions, be sure to find the local shop for a quick snack (anyone who lives there will know where to send you). In Mytilini, the lines begin forming about 4:30, after the siesta, for the most delicious loukoumades ever, made by hand in a tiny shop.

No matter what other inevitable changes occur around you, if loukoumades makers are still here, all is well.



Homemade loukoumades

To make them at home, first taste and see them made in loukoumades shops to take the fear away (they're much easier to make than homemade filo). You'll also gain confidence by asking your local *fournos* baker to recommend the right flour and proportions.

If you're shy, estimate 1 cup to 1-1/2 cups flour per person (enough for seconds). For every four cups of flour, you'll need 1 package of yeast, a pinch of salt and 1-1/4 cups warm water, maybe more.

Dissolve the yeast and a teaspoon sugar in a half cup of warm water.

Meanwhile, measure your flour and salt in a very large warm bowl. Make a well in the flour. When the yeast proofs and swells, pour it into the well with the water you've measured. Mix it quickly and add more water if you need to. It should be sticky.

Cover and let it rest a few hours.

Get everything ready, including the guests and family, before you begin to fry. Use a saucepan that will comfortably hold vegetable oil to a depth of 5 inches.

When the oil is very hot (350 deg.F or 175 deg.C), squeeze the dough from your wet hands or drop it with a wet spoon; fry five at a time. Keep the oil at the same temperature. Turn the balls until they're ready.

Drain and serve on warm plates, drizzled with warm honey and sprinkled with cinnamon or toasted sesame seeds. □

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Lost and found

A Foreign Wife by Gillian Bouras, McPhee Gribble/ Penguin Books, Australia, 1986

Gillian Bouras, an Australian-born wife of a Peloponnesian Greek and mother of three cross-cultural sons, describes her book as a "collection of thoughts, diary, journal"; a "bittersweet indulgence" with "survival as its subject": her own survival in George's village; *his* in Melbourne; the survival of the immigrant in general.

It is an account of one woman's endurance of change, the coming to terms of one particular stranger married to one particularly – for her – strange land. She is cut off from her country and family of origin, her culture, her economic class, her language and even, finally, from her own children; her very self. Gillian, by simply marrying George Bouras, set herself adrift, not realizing back in 1980 that her marriage and her identity might not survive the voyage out.

Both, however, *have* survived, and hers is a story of success – primarily, one feels, because she has succeeded in articulating it. (She could either explode or speak, and she has chosen the latter.) Half a decade in a small Peloponnesian village outside Kalamata, pop. 1200, has made a writer of the former Melbourne schoolteacher, a vocation she admits she was not brave enough to try back in Australia during those seemingly halcyon years before her fate was sealed in 1965.

It was December 3, to be precise. ("Why is it," Bouras asks, "that women, and not men, remember these dates?") She had taken a job as a sorter at the Spencer Street Mail Exchange and found herself seated next to George, a quite handsome, newly arrived Greek immigrant. "I was shy and hoped to discourage George by stipulating that he would have to meet my father before we could go to the pictures. He immediately thought I was a very well brought-up girl."

Four years later, truly important communication having won out over the trivial, they were organizing two weddings: the first, Greek Orthodox; the second, Presbyterian. And in 1980, Gillian, George and two sons, Dimitrios and Nikolaos, arrived in Patras on an Ancona ferry named the Kangaroo.

For better and for worse, George was home, and Gillian had become a foreign wife.

Soon she would be haunted by her earlier insensitivity to her husband's season in Hell as an immigrant. She had once remarked to him that he would have to get "this Greek thing out of (his) system one way or another". In 1986, after the ordeal-cum-blessing of son Alexander's difficult birth in Athens, after participating in the time-honored seasonal round of village life – its "risen Christs", olive harvests and death bells – Gillian admits: "Now I, too, have the 'Greek thing' in my system, and I know I'll never be free of it, not even if I leave Greece tomorrow and stay away 50 years."

But she also has "the Australian thing" in her system, and just admitting to being a victim of the Greek contagion is never for this immigrant – for us all – an assurance of a hopeful prognosis. To leave one's home, even if one can never go back to it, really, is always to invite pain. One senses in this book, Bouras' first, that the author, like all foreign wives, is facing even in the settledness of middle age a stiff uphill battle for the duration of her stay here. She is as uncomfortable as an oyster housing a particularly large pearl; a princess on a pea. There is, and will always be, much in her adopted culture to make her angry, fearful, chilled. She is still full of longing for the Never-

Never Land of her Australian girlhood, the other destiny that, at 41, she feels has been forfeited. Tapping in vain at the window of her past, she quotes Philip Larkin: "I try the door of where I used to live. Locked."

Her parents – educated, bourgeois, "progressive", Anglo-Saxon, piercingly perceptive – visit her in the village, and she must view her chosen life through their eyes, if briefly. " 'It wasn't the life we envisaged for you,' says Mother, quietly."

No less quietly and surely does the daughter, upon reflection, respond: "Slowly, I became acquainted with people who have nothing by the standards of the West, but who have much in terms of moral and spiritual values." She concludes, quoting Henry Miller: "Life can be lived magnificently on any scale, in any clime, under any conditions." Bouras' own life bears this out, though one feels there may well be no one in her village who appreciates her particular voice, her singular courage.

Dedicated, as her book is, "For George", this meditation is as well a sort of love letter, from one immigrant to another. And though Bouras laments the fact – disputable – that her sons "will never be able to discuss Shakespeare or the rise of the English novel", one feels that she *may* be content when, some day, they read this book of hers and begin to know, for the first time, their mother. □





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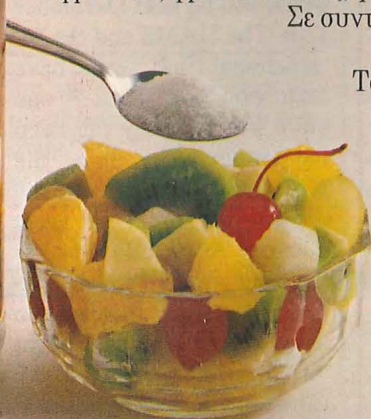
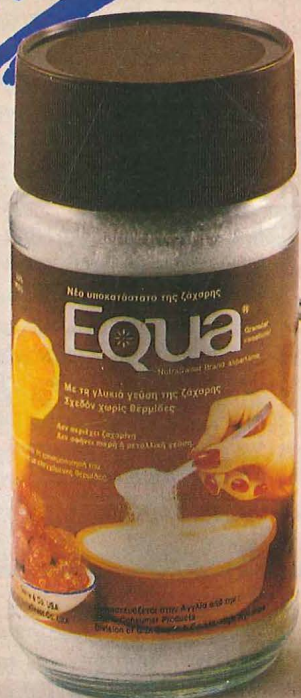
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Katey's corner



☆ It is time once again for the eagerly awaited **Consular Corps Ball!** This sparkling event – a true highlight of the winter season – is making its seventh annual appearance on Friday, December 12th at the Athens Hilton Hotel, beginning at 8:30 p.m. As always, the president of the Consular Corps and chair-

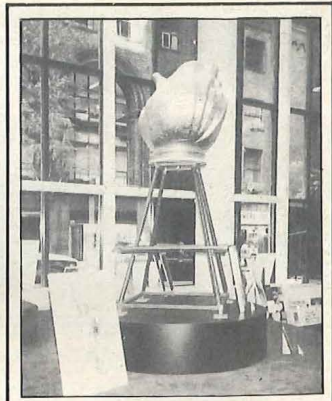
man for the gala, George Besi, promises a delightful evening. Sophisticated music, a delicious dinner, dancing and door prizes donated by TWA and Royal Air Maroc ensure a special occasion. All are welcome, but *hurry*, as tickets and table reservations are going fast. Call Mrs Constantakis at 360-2992 to be sure you don't miss this opportunity to trip the light fantastic in pleasurable surroundings with pleasurable company. ☆ George Huxley, the new director of the Gennadeion Library, was rather surprised that his **lecture** on "Why did the Byzantine Empire not Fall to the Arabs?" produced a standing-room-only crowd.

Further, a series of seminars on "Historical Problems in Byzantine Texts" was very well attended – not only by scholars, but by many with a more casual interest in Byzantium. In light of the response, you can look forward to future get-togethers. Stay tuned.

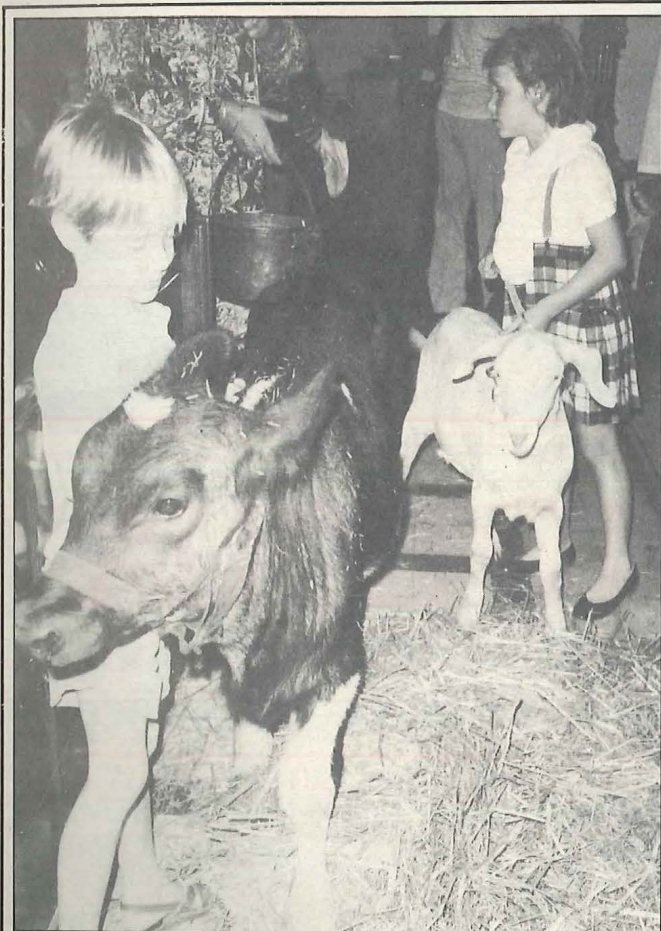
☆ Since a recent accident, Marietta Ioannou, president of the Women's International Club, is an even stronger supporter of the need for buckling **seat belts**. She reminds everyone that the old advertising slogan of seat belt advocates remains true – "The life you save may be your own!"

☆ The **Goethe Institute**, located at Omirou 14-16 (Telephone 360-8111) is providing an activity-filled program this year. If you speak German – or even if you don't, for music and art require no language for enjoyment – be sure to stop by and pick up one of their programs. Jazz, lectures, a constantly updated library, chamber music, photographic exhibits – they have it all.

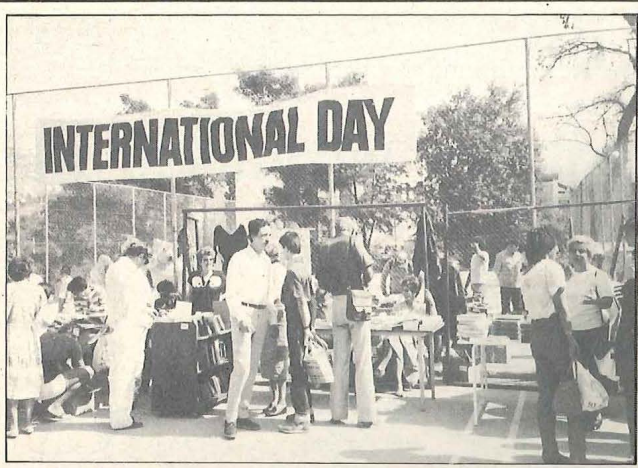
☆ The **Quiz Evenings** being held at the International Club continue to be very popular and very stimulating. The latest was organized by the American Community Schools and included extremely challenging questions. When it was all over, the winning team was from the International Club itself and included Bill Coczycki, Larry Connaghan, Jane Vergo and Mike Harwood. The winning team organizes the questions for the next quiz – which will be held December 12th. The HAMS and the International Club Teams have each won two times – one more win and they can keep the trophy. Therefore, the plot thickens – so try to be present for the next great quiz-off. Also, call Grethe at the club at 801-7553 for information on the Latin American/Colombian Night on December 5th and the Christmas festivities planned for the 19th.



Because The Athenian organized a fundraising drive to help refurbish the Statue of Liberty for her second 100 years, it seems only fitting that we lend our support to the Paris Liberty Flame Appeal, which is being launched to inaugurate the centennial year of the International Herald Tribune. In the late 1870s and early 1880s, over 100,000 subscribers from 181 towns and cities throughout France made voluntary contributions to send the Statue of Liberty to the United States. In 1885, a group of Americans then living in Europe gave to the French people a reduced-size replica of the statue, which stands today in Paris. Bartholdi's original designs for the flame that Lady Liberty holds high were used as nearly as possible on the recent restoration. Now the Herald Tribune proposes – with the blessing of the United States government – to have a second flame constructed by Les Metalliers Champenois to stand in Paris at a permanent, prominent site. A non-profit corporation, France-America Fund, Inc., has been established to which tax-deductible contributions can be made. The Athenian proposes to help them – and we hope you will, too. Your check in either drachmas or dollars can be forwarded c/o The Athenian, P.O. Box 17017, GR 10024, Athens, and contributions in any amount are welcome.



People and their pets crowded into – or stood around the door inside – St. Paul's Anglican Church recently for the annual Blessing of the Animals. Whereas most pets were dogs and cats – the former coming in every possible size and shape and the latter in a multitude of breeds – there were also birds, and hamsters, a pig (unhappy), a goat and a calf. Reverend Jeremy Peake blessed each and every one individually following a service which included many Bible passages giving spirit and dignity to the animals on this earth. The service was translated for the benefit of the many Greek pet owners who attended. Now a tradition in Athens, some of the owners travelled a considerable distance to be present.



The International Day festivities at TASIS-Hellenic International School were lots of fun, as usual. The crowd could eat a lot (internationally) participate (internationally) be entertained (internationally) and enjoy themselves (personally). This group poking through the stalls will soon move around to where the souvlaki was sizzling – the wafting aroma was irresistible.



Our picture is from the Players' last production, in order to advertise their next one. On stage the actors were frozen in these positions as the lights went down on the final act of Absurd Person Singular, and all of those smiling folks seated on the edge of the stage were necessary to make it the success that it was. What is missing from our picture is the audience – and that is you – so come along to Moraitis School for the performance of Tom Stoppard's The Real Thing when it plays December 3rd, 4th, 5th and 6th at 8:00 p.m. To arrive at Moraitis, just turn in at the Psychico A-B and continue past the first roundabout to Aghiou Dimitriou, where you turn right a couple of blocks and are there, with plenty of parking.

☆ It is not too early to be thinking about attending the annual Propeller Club Benefit Ball, to be held in the spring. Ball Chairman Sherrill Fischer and his committee promise a roaring good time at their Roaring Twenties Speakeasy. Practice up on your charleston, prime the tub for some gin and begin talking to friends about mak-

ing up a table. Watch for reservation information soon.

☆ This is a quick update on the **Greek National Trust** for the Preservation of the Environment and the Cultural Heritage project that was launched with such fanfare this past year. Nadia Potamianos reports that lots of happy people went off on ex-

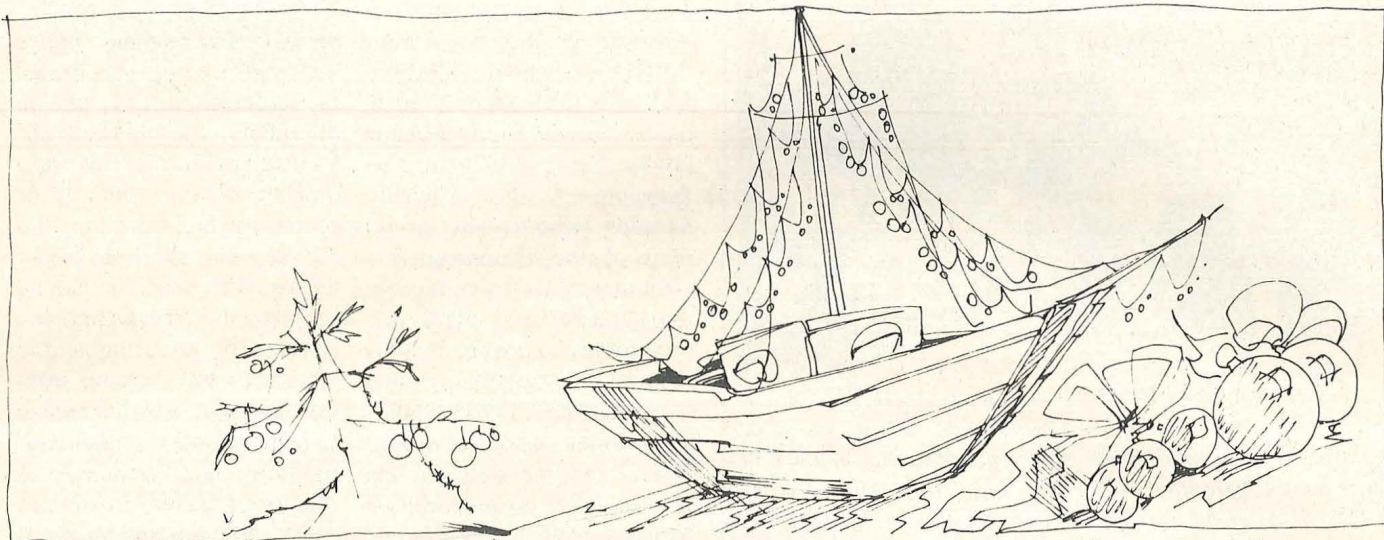
penses-paid vacations this past summer thanks to the major contributions from Epirotiki Lines, Olympic Airways, Air France, TWA, SAA and Singapore Airlines, and with the cooperation of many Greek and foreign hotels. The president of the association, Dr Michalis Skoulos (who is also president of the European Environmental Bureau), reports that architectural plans are now totally approved for the restoration of the future headquarters in the Plaka. Therefore – as soon as spring comes and the weather improves – the project will go forward. When completed, the first exhibition planned is in honor of all of the painters who donated their work to make the art auction in April the success that it was.

☆ A year in Greece just seems to whiz by in a big blur. So it is sometimes with a small start that we awaken to the approach of the **Christmas season**. Something trig-

gers this awareness – plastic Santa Claus figures beginning to appear at the neighborhood *periptero*, the row of lighted Christmas trees appearing overnight at Flocas in Ambelokipi, or maybe attending a plethora of Christmas Bazaars. But then, quickly, we feel the joy of preparing for travel or the arrival of children from abroad, the need for baking to stock the freezer and the anticipation of bringing the Christmas tree box up from the basement, which combine to focus attention on this happy time. If Christmas is a religious season for you, check the times and locations of special church services and music events in the *This Month* section here in *The Athenian*. Regardless of how you celebrate this joyous season, may it be filled with family and friends just as your homes and hearts are filled with a companionable reflected warmth. Best wishes to all!



The Finnish Institute and the Finnish Society for the History of Medicine recently organized a symposium on ancient medicine, which opened in the Festivity Hall of the University of Athens with many distinguished academicians attending. Dr Paavo Castren, director of the institute, mentioned in his welcoming remarks that the purpose of the symposium was to bring together experts in medicine with classical scholars to discuss methods of therapy practiced in the ancient medical centers. The Finnish participants also had an opportunity to visit Epidaurus and study some of the originals of documents recording miraculous cures there. In our photo are (from left): Dr Castren; Finnish Ambassador to Greece Paul Jyrkankallio; Finnish Ambassador to Denmark Eva-Christina Makelainen (former ambassador to Greece); and the former archbishop (Lutheran) of Finland, Prof. Mikko Juva.



Tis the season...

Almost every square in Athens will have them. The two major department stores are devoting entire floors to them, and other small specialty stores around town will join in too.

So if the spirit moves you, you won't have to venture far to find those seasonal necessities - Christmas decorations. From Christmas trees to tinsel to holiday tablecloths, you can find everything you need to dress up your home in style.

Live trees, lights and other decorations are now appearing in the city's large squares, as well as in the main squares of most neighborhoods.

Lambropoulos Brothers and Minion department stores, taking a jump on small business owners, stocked their shelves with holiday items last month.

"It's our busiest time of the year," says Mika Brachami, public relations director at Minion. "Everybody buys gifts and decorations at Christmas time."

Minion's eighth floor is devoted entirely to Christmas, with half serving as a space exhibit for children. The other half is rife with artificial trees, tinsel, lights and other home decorations. Live trees are not sold at Minion.

Though it's not a Greek tradition, Brachami says the Christmas tree has become the most popular home decoration, and almost every living room will sport some version.

"Greeks never used to put trees in their homes," she says. "But some years ago, we took the tradition from the Europeans and started doing it ourselves."

In addition to the basic green artificial tree, Minion offers silver trees as

well as those decked with artificial snow. All sizes are available, as well as all types of lights, both for the tree and for decorating the home.

These are some average prices at Minion this year: 700 drachmas for decorations like candles or nativity scenes; around 1100 drachmas for small Christmas trees and about 3900 drachmas for the larger ones.

And while shopping for decorations, parents can let their children roam around Minion's Christmas display. This year's theme is outer space and no admission is charged for the exhibit. Santa Claus is also on hand for picture-taking.

At Lambropoulos Bros., decorations of all kinds are available on the sixth floor. Yannis Liberis, public relations manager at Lambropoulos, says all decorations are Greek-made and are in large supply, in addition to the greater selection of toys and other gift items offered at Christmas time.

"The entire store will be decorated for Christmas," Liberis says. "There is something for everybody here, from home decorations to everything you can imagine for the children."

A Christmas display for the kids is also featured, and this year's theme is the Pink Panther. Lambropoulos will not have a Santa this year.

If the department stores don't have what you're looking for, or you simply want to do your shopping elsewhere, you may only have to look as far as a few blocks from home as most main squares now offer live trees, all kinds of decorations and a more intimate, colorful shopping experience.

Katerina Mavromati at Athens City

Hall says thousands of licenses are given out each year to small merchants seeking to peddle their wares on the streets. They sell everything from ornaments to gifts, and often at better prices than those in the department stores.

The live fir trees are brought down every year from the mountains. They are grown especially for the Christmas season, a practice in line with a 1979 law placing stiffer regulations on felling trees.

For those who might want to put some Greek tradition in their decorating this year, many versions of the *karavakia* - small boats - are available throughout Athens. The tradition dates back to the 1800s, when children would carry small wooden boats from door to door while singing carols, hoping residents would drop coins in the small vessels.

Today, children no longer use the boats but many Greeks still honor the tradition by decorating replicas with tinsel and lights and putting them on prominent display in their homes.

Both paper and wooden versions of the *karavakia* will likely be sold by street vendors. Other places to find them are local toy shops.

Politropo, a toy and hobby shop at 7 Kanaris Street in Kolonaki, sells a version made of both paper and wood, which the customer has to assemble. The body of the boat is made of paper and the mast is wood for hanging decorations upon.

So whether you want to go all-out with decorating, or put just a touch of Christmas in your home, rest assured that somewhere in Athens you'll find what you're looking for.

Just take a look around the corner.

Susan Pappas

She organized a living museum

As legend has it, it was around the Pelion village of Milies that ship builders felled timber for the Argo, which carried Jason and his Argonauts in search of the Golden Fleece. But until recently most people had never heard of the place, and visitors to the area stopped instead at some of the better known of Pelion's 24 villages.

All that is changing now due in large part to the efforts of Helen Fay Stamati, an Alexandrian and Swiss-educated Athenian whose family comes from Milies. In the past five years Stamati has put Milies and its 1200 inhabitants back on the map.

After completing a 17-year career as a Greek tour guide, and eager to find some equally satisfying occupation, she began researching the history and culture of Milies, where she and her architect husband were restoring the old family house. She found that there was a library with 3000 volumes, some dating to the 16th century; there had been a famous school set up in 1815 by three of the greatest scholars of pre-independence Greece; there were remains of a 5th century BC temple and paintings by the artist Theophilos, who lived in Milies.

"But what intrigued me the most was the way people live," she says. "The village is a little museum of traditional crafts."

To her burgeoning files of notes and tapes she added a photo archive – the local pack saddler at work, women making trachana (pasta) and filo, examples of Pelion architecture, and so on. She considered putting it all together in a book, but decided on a museum instead ("It sounds silly to call it a 'museum', it's really just one room").

Notwithstanding square footage (or lack thereof), the Milies Local Museum opened its doors in September 1982, housed in an old farrier's smithy, with the local librarian's wife as custodian. There is a very informative guide booklet available in French, English and Greek (Stamati is trilingual) and a village map she designed with all the points of interest, including about a dozen workshops and local craftspeople willing to be visited by the public.

"Now, with the help of the map, the visitor can explore the whole area by himself. We want the village to func-

tion as an open, living museum," she says.

One of the craftsmen who became Stamati's special friend was saddler Vangelis Katardzis, who still makes traditional Pelion leather and wood pack saddles. In 1984 Stamati published a book (available in English and French at Eleftheroudakis) on this craft. She's now collecting material for two more volumes – on the work of the



Helen Fay Stamati

local icon painter and farrier.

Her next step in the Milies promotion campaign was to assemble a touring exhibition, including an audio-visual program to illustrate the history and everyday life of the area, plus a lavish collection of objects – old tools, weavings and embroideries, costumes – most on loan from local workshops and hope chests.

Over the past two years this exhibition has travelled to the Foreign Press Association in Athens, the French Institute in Volos, the Peloponnesian Folklore Foundation in Nafplion and the Cultural Center in Nicosia, Cyprus. But its triumph was an invitation from the Ethnographic Museum of Geneva, where the exhibit remained for three months.

"There was a wonderful young curator in Geneva who taught me a lot and was very encouraging about the whole village becoming a living museum," Stamati says.

The town decided to experiment with an "open day" this past summer and over 2000 people came. Stamati made simple posters (in Greek and English) for each of the 20 workshops

explaining the crafts; women opened their homes and offered traditional sweets; there were games to occupy the children and ERT arrived to film it all.

There is still little commercialism evident in the village – no Ye Olde Shoppes sprouting up. In fact it's difficult to find anything to buy. According to Stamati, the workshops provide for their own needs and for those of their neighbors.

"The saddler Vangelis has made a living for himself and his family because, other than the main road through Milies, there are only cobbled mountain paths; mules and donkeys are the only means of transport."

But there is a little hotel now which sleeps 15 and one double that size due next year. The local cultural center has become very active, and several months ago the Friends of the Geneva Ethnographic Museum group arrived for a work-study holiday. The town-folk gave handicraft demonstrations every morning, with Stamati operating as interpreter, and received a special letter of commendation which now hangs framed in many of the local workshops and homes.

Their ostensible promotions manager is pleased. "I've been telling them for years," Stamati says, "but these people have finally realized that they are important, that what they do is special." □

The Milies Museum will be open December 23 to January 6 and Good Thursday to Easter, 11-1 and 3-5 every day.



A Milies farrier at work

Θάλασσα & Γιώτικ

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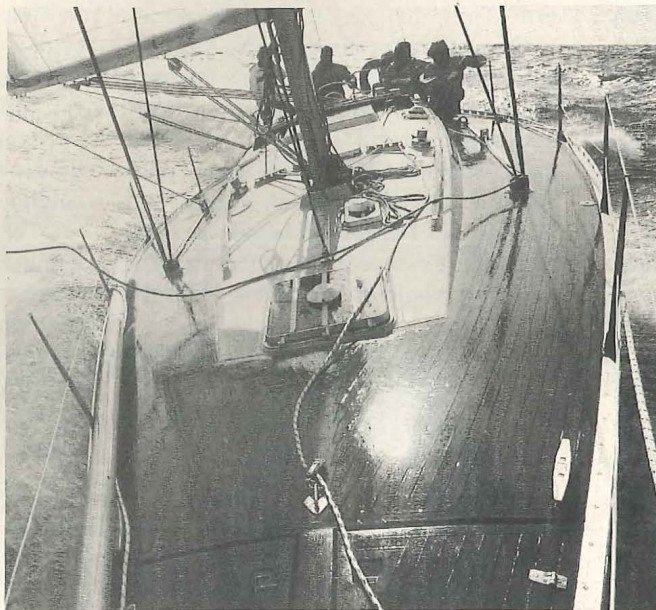
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A. Feb 16 - Feb 28 and B. March 9 - March 21 1987. Details to be mailed on request. Tel 942-6378 (8-11 am).

22 Plutarchou Street, Athens 106 76 greece. Telex 218269 SPA ext no 143.

36 YEAR OLD ARTIST seeks intelligent youthful woman for friendship, going out to parties, etc. I am divorced and,

besides English, I speak good French. Call now! Psychiko 671-9219.

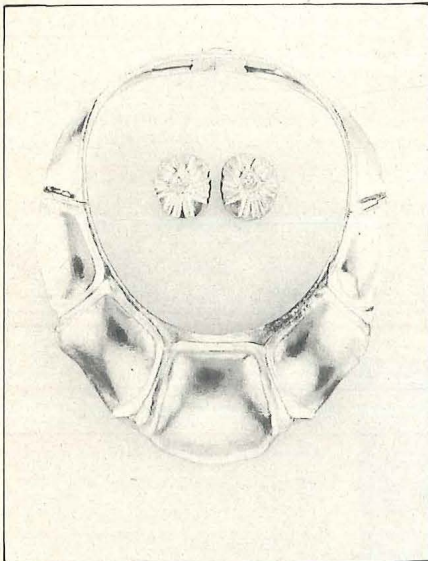
Pointers

☞ Mesopotamia, heartland of the Tigris and the Euphrates, has been the source of inspiration for **Ilias Lalaounis** in creating his latest collection. Drawing from the years 4000-2000 BC and using modern techniques, he has created a collection of necklaces, earrings and brooches, in some cases also bracelets and rings. He did not choose to copy ancient jewels, but isolated characteristic elements, not only from works of jewelry but also from textile patterns, as reproduced in clay or stone, and also from other decorative sources.



Constantina Agapitos

United States. ☞ Greek fashion designer **Polatof** displayed his 1987 summer collection at the Olympia Hotel in London, attended by, among others, Prime Minister Margaret Thatcher. She re-
☞ **Boutari** is offering new wine gift selections. Now available is a luxurious metal box containing four bottles of quality wine; a soft bag containing four bottles of rose and demi sec; and a wooden case containing four specially selected wines. ☞ A new art gallery has opened in the Plaka at Vironos 6. It is named **Selena**, after the moon goddess, and is exhibiting ceramic works by Vasilopoulos, Lycos and Vaziriandziki, jewelry by Gerochristos and mirrors by Bakogiorgos. □



by Ilias Lalaounis



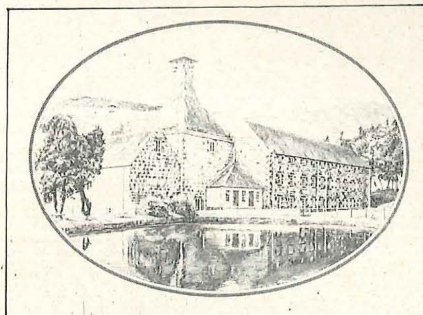
Thatcher inspects Polatof creations



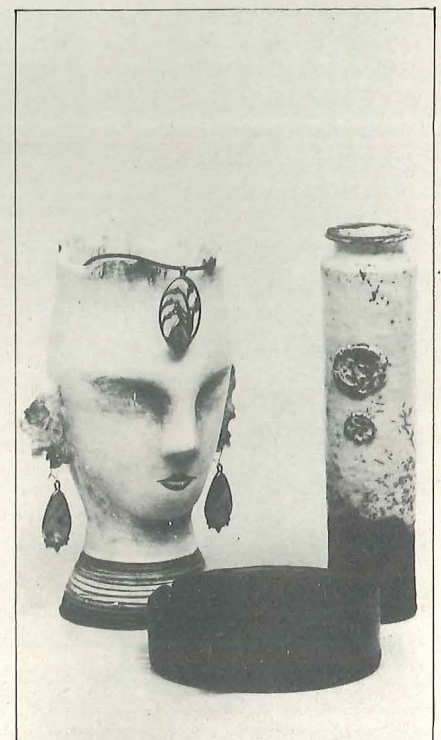
'Be-Bop-Baloo-La'

☞ For the third year in a row a commercial created by **Adel-Compton** gained international recognition at the New York Film and TV Festival. The "Be-Bop-Baloo-La" spot for Baloo Candies, produced by ION, was written by Katerina Tsemberlidou, who also supervised production. ☞ **Constantina Agapitos** has been named the new Advertising and Promotions Manager for the Hotel Athenaeum Inter-Continental. She replaces Catherine Vanderpool, who has returned to the portedly told the designer: "Your col-

lection is only high class in the conception of the idea and the execution. But allow me to say that I consider them to be life-long pieces for the wardrobe of all women with good taste." Polatof's "Sculpture" line enjoyed immense success with buyers and the press. ☞ Johnnie Walker has introduced a new Highland malt whiskey, **Cardhu**, which is one of the key elements in distilling Johnnie Walker Red and Black label Scotches. Cardhu whiskey is best straight, without ice, water or mixers.



Cardhu distillery



Works at Selena

THE ATHENIAN guide

Where to go... what to do

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

focus

art

Opi Zouni will exhibit her work of the last two years at the Trito Mati Gallery from December 2 until January 10. It is the continuation of 20 years art work, of geometrical shapes and objects, like mirrors, which are inserted in the art work. During the exhibition a folio of the artist's silk screen engravings will be on display.

Yiannis Spyropoulos is the leading abstract art artist in Greece - according to Eleni Vakalo, the Greek art critic. An exhibition of silk screens and cooper engravings by Spyropoulos will be on display at Nees Morphes Gallery from December 4 to January 5. Spyropoulos was born in Pylos in 1912. He studied at the School of Fine Arts in Athens and then in Paris at the Ecole des Beaux Arts. His first and only individual exhibition in Athens was in 1950 at Parnassos Hall. He participated in the most important Modern Greek art exhibitions here and abroad. A folio with 8 silk screenings, chosen from his



Benaki Museum's
Christmas Cards

latest work of the 1984-86 period, and a text by Eleni Vakalo with the title "Yiannis Spyropoulos, a classical abstract artist", will be on sale at the gallery.

Alekos Fassianos will be exhibiting his work at Zoumboulakis Gallery through December. "Birds in Flight" is a new element in my work", says Fassianos.

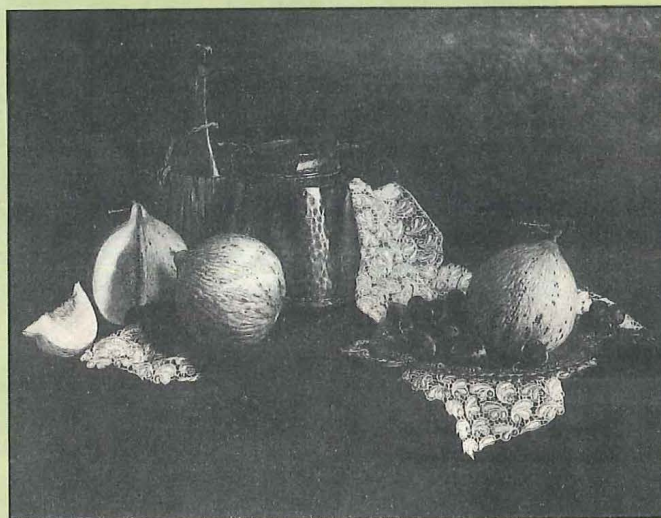
Three new posters, a series of engravings and multiples will also be on display.

Eight designers-jewelers will be exhibiting their work at the **AFI Crafts Centre** from December 10 until January 8. Newcomers in the field of jewelery design will also exhibit their work. The exhibition will also deal with the various approaches of techniques,

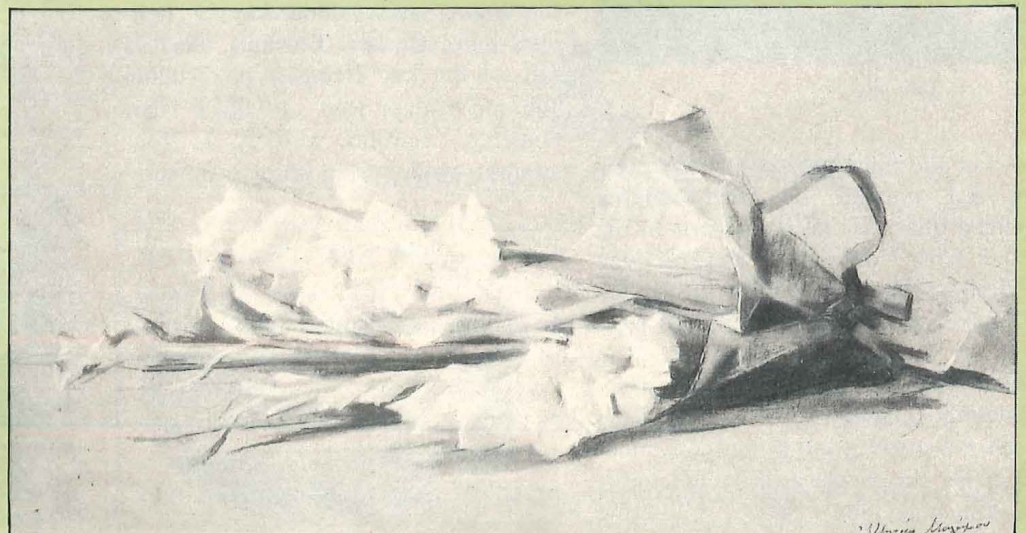
materials and their application.

The members of **AFI Crafts Guild** will present their latest work at Ora gallery. The exhibition opens on December 15 and will last until January 9. AFI Crafts Guild was formed in the spring of 1979 by eleven artist-craftmen of different fields. Eleven points of view but the same approach to the field of contemporary crafts. The aim of the group was to achieve good design, excellent craftsmanship, and objects that reveal the nature of the artists as well as the nature of the material. AFI seeks a new vitality in the use of traditional techniques.

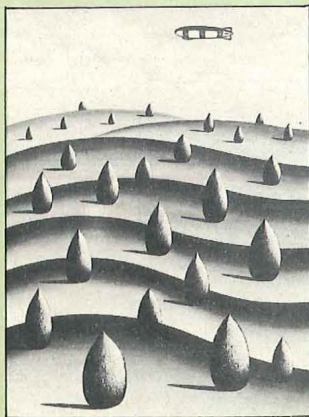
A retrospective exhibition of **Fotis Kontoglou**, with 130 paintings, will take place in the Archaeological Museum in Thessaloniki until December 31. Drawings, oils, and religious paintings will be on show as



Valia Nelavitsky at Eikastikos Horos



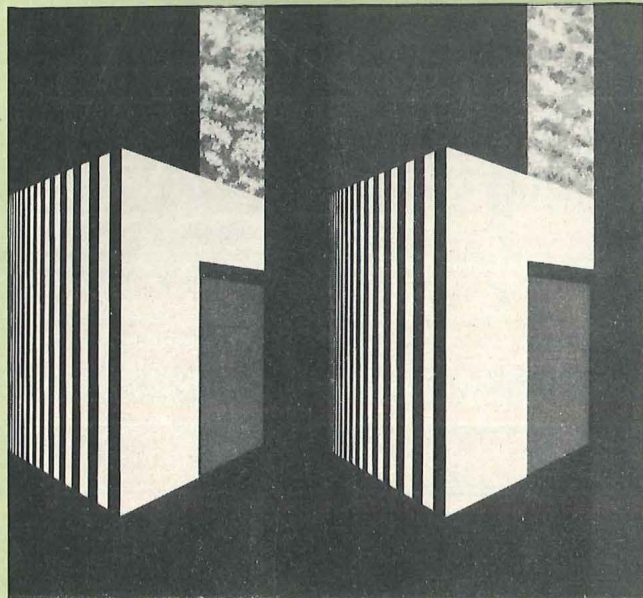
Ioanna Mitsea-Malamou at Argo Gallery



Dimitris Yeros at Skoufa Gallery

well as a part of his literary work. Kontoglou was born in Asia Minor and then came to Athens to study art. During his lifetime he made several visits to Mount Athos where he drew much of his inspiration for his paintings. He worked as a restorer in the Byzantine Museum in Thessaloniki.

"Materials used in paintings" is the title of the two part exhibition at Aposi. The first one, which is currently on show, presents the traditional materials used in painting. It will last until the end of January. The second part will present the revolutionary methods used in art with new technology such as computers. There will be demonstrations of the new techniques. About 50 painters are participating in the first part of the exhibition.

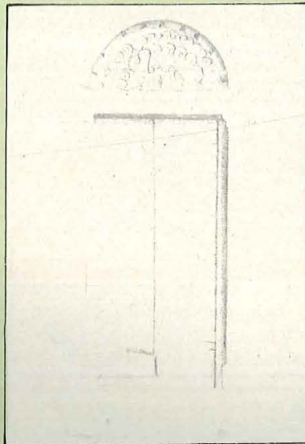


Opi Zouni at Trito Mati Gallery

Christos Santamouris, a well known engraver from Tinos island, who lives and works in Paris, will exhibit 30 of his latest engravings and drawings at Hydrohoos Gallery from December 1 to 18.

music

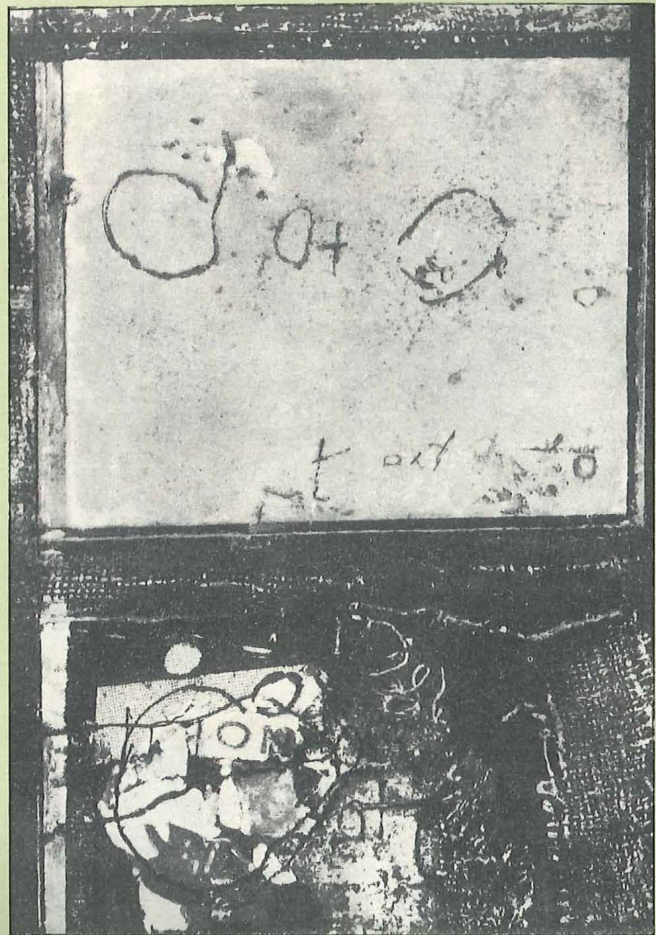
George Moustakis will give two concerts on behalf of Unicef on December 11 and 12 in the Athens Colle-



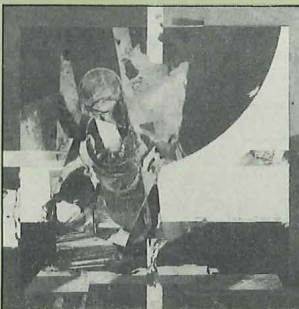
Maggie Hardy at Jill Yakas Gallery

ge Theatre (Psychiko). Tickets are on sale at the theatre and the offices of Unicef, Xenias 1. For further information call 778-4223.

Blue Box is one of the most original German jazz groups of the post war period. The group has successfully combined various jazz elements, as similar to tho-



Yiannis Spyropoulos at Nees Morphes



Yiannis Michaelidis at Nees Morphes

se developed by Stan Kenton, together with the conception of the improvised soloist that predominates in free jazz. The jazz concert will be performed at the Goethe Institute on December 5 at 8:30 in the evening.

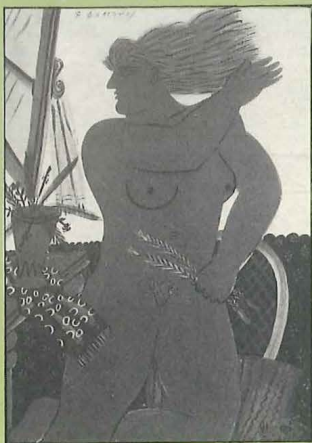
Jazz will also be on offer at the British Council. The **Westbrook Trio** will present a jazz cabaret at the council on December 16 at 8 pm. The trio will present a program of original songs set to European poetry by William Blake, Lorca with arrangements by Brecht and Cole Porter.

films

The British Council, British School at Athens and the Athens College will be organising a showing of the John Cleese comedy **"Clock Wise"** as part of the British School's Centenary Appeal on December 16 at 9 pm. Tickets are available from the British School, Soudias 52, tel 721-0974, the British Council, or the Athens College.

notes

For those of you who haven't bought any Christmas cards yet and are not sure what to get. The **Benaki Museum** has circulated as a new series of greeting cards with a variety of subjects, such as Christmas and other festive seasons. The themes on the cards have been taken from the exhibits of the museum's collection. There is also a large selection of good quality gifts, also inspired from the



Alekos Fassianos at Zoumboulakis

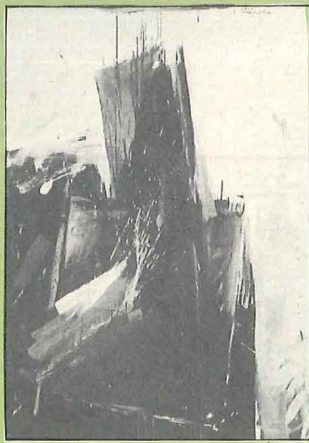
exhibits which will be on display for the public in the museum's shop. The shop is open week-days and Sundays from 8:30 am to 2 pm (except Tuesdays).

poetry

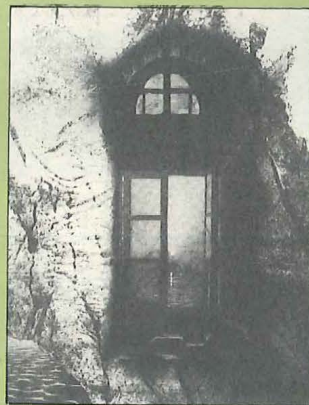
Tony Harrison, a distinguished British poet and translator of the *Oresteia*, performed by the British National Theatre at Epidavros in 1983, is returning to Greece. He will read and talk about his own poetry at the British Council on December 8 at 8 pm.

theatre

Deree College Drama Club is presenting Jean Anouilh's *Antigone* which is a modernised version of the ancient Greek drama. The play is directed by Helen Scotte who is the new drama club adviser and performed by the Deree students, who have also made sets and



Eleni Nikodimou at Gallery 3



Christos Santamouris at Hydrohoos

costumes in modern style. The play will be performed place at the Pierce College Theatre, on December 5 at 8:30pm. Admission is free.

Charlotte is an actress who has been appearing in a play about marriage, which has been written by her husband, Henry. Max is her leading man and he is also married to an actress, Annie. Both marriages are falling apart because Henry and Annie have fallen in

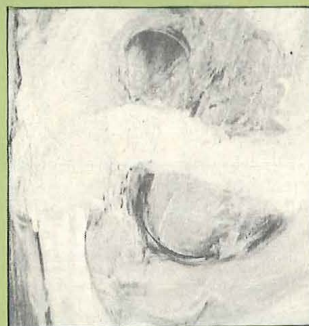


Nikos Ventouras at Iakinthos

love. But ... is it **The Real Thing?** The play by Tom Stoppard will be the Player's second production of the season. It will be performed at the Moraitis School, Psychiko from December 3 to December 6 a 8:00 pm.

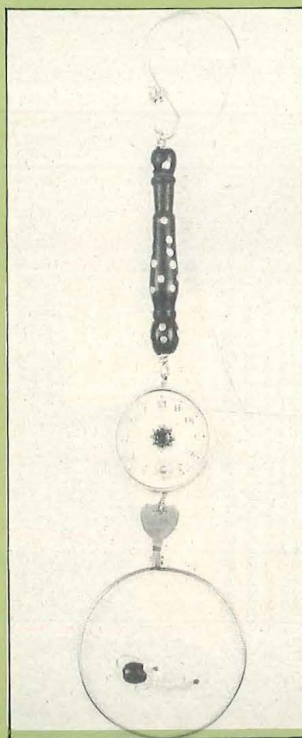
educational

During October, classes of the **Campion School** visited the Museum of Cycladic Art and Ancient Greek Art. Following a guided tour the students made sketches and clay models of



Petros Filippou at Zalokosta Gallery

the artifacts they saw. The results of their work are going to be exhibited in the museum, 4 Neophytou Douka st. Athens, from Saturday December 6 to December 12 during museum visiting hours.



Lily Fragaki at Afi

bazaars

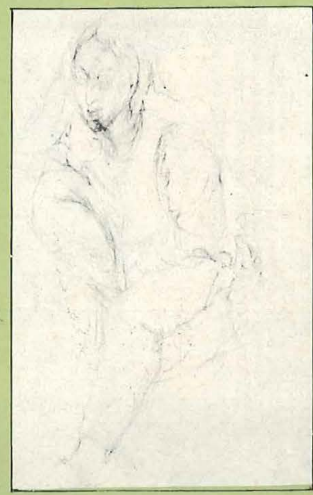
December is not only the Christmas festive season but also time for bazaars. Some of those you shouldn't miss are the **Hellenic Society for the Disabled** Christmas Bazaar on December 12 and 13 at Kononos 16, Pangrati from 10 am to 7 pm. Exciting raffles, Christmas items, gifts, food, clothes will be offer. All proceeds are to go to the society.

The Pierce College Bazaar at Aghia Paraskevi on December 13 from 11 am - 8 pm. All the proceeds are for the Kalamatan earthquake victims and for scholarships at the college.

The American Women's Organisation will hold its annual Christmas Bazaar on December 6 from 9 am to 2 pm. There will be a visit by Santa Claus, tree ornaments on offer, toys, ginger bread houses, home made goods, raffles and hundreds of exciting prizes. The Organisation will also have a kid's corner to provide our younger friends with movies and games.

Italian Bazaar at the Italian Institute, Patission 47, on December 13 from 10 am to 2 pm.

Athens College will hold its bazaar on December 6,7 from 9 am to 6 pm.



Deborah Kersh at Gallery Syn

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

NAME DAYS IN DECEMBER

In traditional Greek circles one's name day (the feast day of the saint whose name one bears) is more significant than one's birthday: an open house policy is adopted and refreshments are served to well-wishers who stop by with gifts and the traditional greeting of *chronia polla* (many happy returns).

December 4	Barbara
December 5	Savvas
December 6	Nikos, Nicoletta
December 9	Anna
December 10	Minas
December 12	Spyridon, Spyros
December 13	Efstathios, Stratos, Efstathia
December 15	Eleftherios, Eleftheria
December 17	Dionysios, Denis, Daniel, Denise, Dionysia
December 18	Sebastian
December 24	Evyenios, Eugene, Evyenia
December 25	Christos, Christian, Christine, Chrissoula, Chrisanthi
December 26	Emmanuel, Manolis, Emmanuela
December 27	Stefanos, Stephen, Stephanie
January 1	Vassiliis, Basil, Vassiliki, Vasso

DATES TO REMEMBER

December 8	Chanukah begins
December 24	Christmas Eve
December 25	Christmas Day
December 26	Convalescence of the Virgin Boxing Day (England, Canada)
December 31	New Year's Eve
January 1	New Year's Day

PUBLIC HOLIDAYS

December 24	Shops are open but most offices close around noon
December 25	Christmas Day
December 31	Shops are open but most offices close around noon
January 1	New Years Day

GALLERIES

AFI, Tripodon 25, Plaka, tel 324-7146. Group exhibition by members of AFI with ceramics, woven fabrics, jewellery, wooden sculptures until December 5. An exhibition by young creators of jewellery will follow from December 8 until January 10. *See focus*.

AITHOUSA TECHNIS IAKINTHOS, Zirini 23, tel 801-1730. The exhibition by Nicholas Ventouras will continue until December 24.

AITHOUSA TECHNIS PLAKA, Nikodimou 29, tel 323-4498. The exhibition by the painter Nikos Pissas will continue until December 12. An exhibition of aquarelles by Amalia Marga ritof will be on show at the Gallery A. The collection of the Diogenis Gallery, of Greek and foreign artists will be presented as an homage to Pavlos Marmaridis, owner of the gallery, from December 13 until January 8.

ARGO, Merlin 8, tel 362-2662. An exhibition by Ioanna Malamou until December 6. A group show with paintings and sculptures for Christmas will follow from December 8 – December 31.

ATHENAEUM ART GALLERY, Leoforos Syngrou 89-93, tel 902-3666. The exhibition of works by Aris Kotzamanis will continue until December 7. An exhibition by Anna Benaki will then follow until December 31.

ATHENS ART GALLERY, Glykonos 4, tel 721-3938. An exhibition by the artist Minas from December 3 – December

16. A group show will follow from December 17 until January 10.

DADA, Niridon 6 & Pratinou. The artist Mary Kyriakopoulou is exhibiting her work from December 3 – December 15. An exhibition by Stella Kalamara will then be on show from December 17 until January 4.

DRACOS ART CENTER, Herodotou 2 Kolonaki, tel 721-7103. The French artist Patrick Raynaud will exhibit his work until December 6. Arleta and Panagiotis Tanimanidis will exhibit their work from December 11 until the beginning of January. At the shop in the gallery Nouli Serfepoulou will show her jewellery until the beginning of December and ceramics by Nefeli Kontarini will then be on show from December 11 until the beginning of January.

EIKASTIKOS HOROS, Dimokritou 21, tel 361-1749. "Still life" works by Valia Nelavitski until December 6. Sculptures and mosaics by Thanassis Avgeros from December 8 until January 8.

ENGONOPOULOS, Dinokratou 53, tel 722-3888. The artists Spyros Skepetaris and Anastasios Triantaflopoulos will exhibit their work from December 1 – December 12. An exhibition by Panagiotis Georgiadis will follow from December 17 until January 3.

EPOCHES, Kifissias 263, tel 808-3645. An exhibition by Giorgos Karakitsos will be on show until December 13. "Microsculpture 86" is the name of the exhibition that will follow from December 18 until January 10.

FOTOHOROS Tsakaloff 44, tel 361-5508. The photography exhibition by Eugenia Marketos Schnee will continue until December 20.

GALLERY 3, Fokilidou 3 tel 362-8230. The exhibition by the painter Eleni Nikodimou will continue until the end of December.

HYDROHOOS Anapiron Polemou 16, tel 722-3684. An exhibition by Christos Santamouris from December 1 – December 18. A group show for Christmas will follow from December 22 until January 8.

JILL YAKAS GALLERY, Sparti 16, Kifissia, tel 801-2773. A Christmas group show with works by Hilary Adair, Della Delderfield, Charlis Howard, Lilly Kristensen, Guy Vaesen, Maggie Hardy, Andrew Price, Lisa Zirner and other artists will continue until December 20.

KOURD, Vas. Sofias 16, tel 361-3113. Exhibition of paintings and engravings by Greek artists of the 20th century until January 15.

KREONIDIS, Iperidou 7, tel 322-4261. The artist Marina Vassiloglou will show her work from December 1 – December 14. A tapestry exhibition by Tereza Kerasidou will be on show on the same dates. A group show will follow with paintings, engravings, sculpture, ceramics, jewels, and other objects, from December 16 until January 8.

MEDUSA, Xenokratous 7, tel 724-4552. A sculpture exhibition by Christos Tzivelos from December 3 until January 8. **NEES MORPHES**, Valaoritou 9a, tel 361-6165. Yiannis Mihailidis and Kyrillos Saris will continue until December 2. An exhibition by the artist Yiannis Spyropoulos will then follow from December 4 until January 5. *See focus*.

ORA, Xenofondos 7, tel 323-0698. The exhibition by Yiorgos Manousakis and Thanasis Makris will continue until December 10. A group show by the members of the AFI will be on show from December 15 until January 9. *See focus*.

SKOUFA, Skoufa 4, tel 360-3541. Dimitris Yeros will show his work until December 12.

SYN, Tositsa 17, tel 882-0568. An exhibition of drawings, silkscreens and paintings by the artist Deborah Kersh until December 12. **THOLOS**, Fillelinon 20, tel 323-7950. The exhibition by the artist Rena Anoussi Elia titled "Images and Impressions of the Present" will continue until December 18.

TO TRITO MATI, Xenokratous 33, tel 722-9733. The artist Opi Zouni will show her work from December 2 until January 10. *See focus*.

ZALOKOSTA 7, Zalokosta and Kriezotou Sts. tel 361-2277. The exhibition by Petros Filippou will continue until December 12. Ioanna Terlidou will be exhibiting her work from December 15 until January 8.

ZOUMBOULAKIS, Kolonaki Square, tel 360-8278. An exhibition by Alecos Fassianos work will be at the gallery until the end of the month. *See focus*.

ZYGOS, Iofondos 33, tel 722-9219. Manolis Polimeris' exhibition will continue until December 4. "Metamorphosis" is the title of the exhibition of paintings and engravings by the Italian artist Franca Sibilia.

ZYGOS ART GALLERY in the United States is presenting four Greek engravers, Eleni Economidou, Alecos Fassianos, Panagiotis Gravalos and Aria Komianou. The address is: 403 7th str. N.W. Washington D.C. 2004, tel 201-347-7740.

EXHIBITIONS

DIMOTIKI PINAKOTHIKI – a group show by artists of the Greek Exchange Union until December 15.

GREEK PHOTOGRAPHERS who have been awarded international prizes, are exhibiting their work at the Goethe

Institute until December 5.

REPORTAGE is the name of the exhibition by Angela Theodoropoulou at the Hellenic American Union until December 5.

MATERIALS USED IN PAINTING is the name of the exhibition at the Apopsi Gallery, Dinokratou 35, tel 721-9720, until the end of January. *See focus*.

NIKOS KOUKAKIS will show his work at the Kennedy Hall of the Hellenic American Union from December 8 until December 19.

TRADITION AND VANGUARD IN GREEK ART an exhibition by Hellexpo and the Pieridis Gallery at the 7th Pavillion in Thessaloniki until January 15. For further information tel 274-728.

100 YEARS IN GREECE: The British School at Athens, a centenary exhibition until December 5 at the British Council.

KANAVOPAN - MODERN LIVING 86, an exhibition at OLP Pireaus until December 3.

KOULA STRINGOU is exhibiting her work at the Gallery 2 of the Hellenic American Union from December 8 – December 19.

THREE GREEK ARTIST AND SWEDEN is the title of the exhibition by Athena Kargsten, Georgios Krallis and Savvas Tzanetakis, on the occasion of the 150th anniversary of the first Greek – Swedish trade agreement, until December 13. Mitseon 9 Makriyianni, tel 923-2102.

FOTIS KONTOGLOU in a retrospective exhibition, with 130 paintings on their first appearance, will be on show in the Archeological Museum of Thessaloniki from December 5 until the end of the month. *See focus*.

CAMPION SCHOOL An exhibition of the students' art work, inspired by their visit to the Museum of Cycladic and Ancient Greek art, will be on show at the museum from December 6 – December 12. *See focus*.

THE HOUSES OF SINASOS AND CAPPADOCIA an exhibition of architectural drawings and photographs on December 8 at 7pm at the Athens College Theater.

STAVROS BALTOYANNIS is exhibiting his work at the French Institute until December 12.

TAPESTRY AND STAINED-GLASS exhibition by Kitty Papamarkaki at the French Institute from December 2 – December 19.

GREEK ARTISTS IN BERLIN at the Pieridis Gallery in cooperation with the Goethe Institute from December 2 until January 15. The gallery is located at Leoforos Vasileos Georgiou 29, Glyfada, tel 893-1496. The same artists will exhibit prints only at the Goethe Institute on December 8-19.

ANDREAS GEORGIADIS is presenting his work at the Ethniki Pinakothiki from December 8 until the beginning of January.

HOSE LUIS CUEVAS a Mexican artist will exhibit at the Ethniki Pinakothiki from December 10 until the beginning of January.

PORTRAITS OF GREEK WRITERS is the title of an exhibition at the Ethniki Pinakothiki starting on December 15 until the beginning of January.

ATHENS MUNICIPALITY

ATHENS - ART 86. Group show at the Arts Center, Eleftheris Park, during the month of December.

NIKOS YIALOURIS. Retrospective exhibition at the Varnali Gallery of the Pneumatiko Kentro, until December 9.

MUSIC, DANCE, THEATRE

ALL SCHOOL INSTRUMENTAL AND CHORAL CHRISTMAS CONCERT at the American Community School gymnasium on December 10 at 7:30 pm. The public is invited and admission is free.

CHAMBER MUSIC with Nikos Alexopoulos (flute), Mimi Roufogianni (piano) performing works by Bach, Poulenc, Debussy and Alexopoulos Vassiliadis at the Hellenic American Union on December 5.

GROUP OF NEW ARTISTS by Sonia Karamanian, performing works by Bach and Handel. At the Hellenic American Union on December 15 at 8 in the evening.

MANOS HADJIDAKIS AND KIKI MORPHONIOU will perform at the Hellenic American Union on December 19 at 8 pm.

GEORGE MOUSTAKIS will give two concerts to celebrate the 40th anniversary of UNICEF at the Theatre of Athens College (Psychiko) on December 11 and 12 at 9pm. *See focus*.

FLUTE, GUITAR AND VIOLA concert performed by Dimitri Fotopoulos, Margarita Grammatikaki and Olga Kalogriadiou at 8 pm at St Paul's Anglican Church on December 7.

PALEON FALIRON MUNICIPAL CHOIR will perform a concert on December 15 at 8 pm at St Paul's Anglican Church.

TRADITIONAL CHRISTMAS CAROLS by the Athens Singer under the direction of Roger Tilley, with audience participation, at the British Council on December 17 at 8 pm.

REJOICE IN THE LAMB by Benjamin Britten and "Fantasia On Christmas Carols" by Vaughn Williams will be presented at the German Church on Sina Street, Kolonaki by the Athens Singers on December 11 at 8:30 pm.

VANGELI BOUDOUNI will give a piano recital on December 3 at 8:30 pm.

YEFIM BRONFMAN a piano recital, performing works by Haydn, Brahms, Liszt and Paganini at the Athens College Theater on December 10 at 8:30pm.

BLUE BOX, Jazz concert with Reiner Winterschladen, Peter Eisold and Aloys Kott at the Goethe Institute on December 5 at 8:30pm.

GREEK GROUP OF CONTEMPORARY MUSIC in cooperation with Greek Radio, ERT, on December 19 at 8:30 at the Goethe Institute. The orchestra will perform works by Xenaki, Mamagaki and others, and conducted by Thodoros Andoniou.

A LITTLE WESTBROOK MUSIC - An Intimate Jazz Cabaret at the British Council on December 16 at 8:00pm.

EVANGELOS ASSIMAKOPOULOS - LIZA LOI The distinguished guitar duo will present works by Lawe, Sor, Mendelssohn and Konstantinides at the British Council on December 15 at 8:00 pm.

THE REAL THING by Tom Stoppard will be performed by the Players at the Moraitis School, Psychiko from December 3 to 6 at 8:00 nightly. See focus.

ANTIGONE by Jean Anouilh will be performed by the Deree College Drama Club at the Pierce College Theatre on December 5 at 8:30 pm. Admission is free. See focus.

LECTURES

POST GRADUATE studies in the United States is the topic of a lecture followed by a discussion sponsored by the Educational Foundation in Greece, at the Hellenic American Union on December 8 at 7pm.

SOUTHEASTERN COLLEGE will sponsor a series on Philosophy and the Contemporary World. This new series will be presented by professor Stanley Sfekas. "The Eternal Questions" on December 8. "The Relevance of Philosophy" on December 17. All lectures will begin at 8:30pm and will be held at the Kifissia Campus, 53 Tatoiou st., tel 364-3405 or 807-0252.

ANCIENT GREEK AND CONTEMPORARY AMERICAN FREEDOM is the topic of a lecture, by the professor of the Athens University, Emanuel Mikroyiannakis at the Greek library of the Hellenic American Union on December 15 at 8pm.

GIORGIO DE CHIRICO AND GREECE is the theme of a lecture at the Goethe Institute by Wieland Schmied, art history professor at the Academy of Fine Arts in Munich on December 2 at 7pm. (In German with Greek interpretation).

TRANSACTIONELLE analysis and literature critic by Valentini Papadopoulou Brady at the French Institute on December 8 at 8:30pm.

POETRY EVENING by the distinguished British Tony Harrison at the British Council on December 8 at 8pm. See focus.

CLUBS AND ORGANISATIONS

CROSS CULTURAL ASSOCIATION. A discussion with Gillian Bouras, author of "Foreign Wives" a recently published book, followed by an informal social gathering. Bring a plate, doors open by 7pm. The discussion will start at 8:30pm at Skaramanga 4b on December 19. Fee for non members 200 drachmas. For further information call Nora Haritos, tel 808-3120.

INTERNATIONAL CLUB, tel 801-3396. Latin American evening in the disco, terrific food and Latin American rhythm for lots of dancing on December 5 at 8:30pm. On December 12 at 8 pm the International Club has a quiz evening when clubs, schools and embassies battle to win. Four persons to a team, outsider teams and supporters welcome. A Christmas party on the 19th of December with carols and singings, mulled wine and Christmacy snacks, members and their guests only. New Years' Eve on December 31 champagne dinner dance if we get 60 people by the 15th of December. We will then go ahead with our own New Years' Eve celebration, so why not join us. For further information call 801-3396 or 801-7231 and between 5am - 7 pm 801-7553.

THE ATHENS COSMOPOLITAN LIONS CLUB, tel 360-1311. Dinner meeting at the Royal Olympic Hotel on December 8 at 9pm. Christmas dinner dance on December 12. For more informations call the club at the above number.

XEN Amerikis 11, tel 362-4291. A Christmas celebration for children including a Karagiozi show a small Bazaar Cantina

and many other things. December 13 from 11am - 7pm. **LA LECHE LEAGUE** for further information about breastfeeding and monthly meetings call 639-5268.

SCREENINGS

Hellenic American Union

STAGE COACH by John Ford on December 1 at 6pm.

THE OX-BOW INCIDENT by William Wellman on December 1 at 8pm.

THE SEARCHERS by John Ford on December 2 at 6pm.

THE MAN WHO SHOT LIBERTY VALLANCE by John Ford on December 2 at 8pm.

BUTCH CASSIDY AND THE SUNDANCE KID by George Roy Hill on December 3 at 6pm.

LITTLE BIG MAN by Arthur Penn on December 3 at 8pm.

THE LONG RIDERS by Walter Hill on December 4 at 8pm.

British Council

AN ENGLISHMAN ABROAD, directed by John Schle.

THE LIVING PLANET, parts 7 "The Sky Above" and 8 "Sweet Fresh Water" by David Attenborough on December 11 at 8pm.

THE LIVING PLANET parts 9 "The Margins of the Land" and 10 "Worlds Apart" by David Attenborough on December 22 at 8pm.

CLOCK WISE, by John Cleese, a Centenary Appeal film show premier at the Athens College on December 16 at 9pm.

French Institute

RENDEZ-VOUS A BRAY, by Andre Delvaux on December 2 at 8:30pm.

LA TOUR, PRENDS GARDE, by Georges Lampin on December 9 at 8:30pm.

J'AI EPOUSE UNE OMBRE, by Robin Davis on December 16 at 8:30pm.

Films for Children

JEANNOT L'INTREPID, on December 9 at 5:30pm.

TINTIN ET LES ORANGES BLEUES, on December 11 at 5:30pm. Both films at the French Institute.

KAZANTZAKIS, LORD BYRON, CYCLADIC CIVILIZATION, are the subjects of films that will be shown at the Athens Center, Archimidou 48, during the month of December. For more information call the center at 701-2268.

ANATOLIA COLLEGE, new Greek Cinema workshop is presenting five Greek films with English subtitles. The films are "Reconstruction", "The Colors of Iris", "Angelos", "Rembetiko" and "Revanche". Guest lecturer B. Samantha Stenzel the *Athenian* cinema editor. For more informations call 270-754 at Thessaloniki.

WINTER COURSES

INTRODUCTORY SEMINAR on Marketing Management and Public Relations by D.S. Marketing on December 1, 2 and 3 at the Hellenic American Union from 5-9pm. (In Greek).

SALES TECHNIQUE seminar by D.S. Marketing at the Hellenic American Union on December 15, 16 and 17 from 5-9 pm. (In Greek).

MODERN GREEK CLASSES, at the Hellenic American Union, start on December 15 until March 9. For more information call 360-7305.

RELIGIOUS SERVICES

ST. PAUL'S ANGLICAN CHURCH, Filellinon 29. Service of Advent Lessons and Carols led by the Athens Singers, on December 5 at 8 pm. Festival of Nine Lessons and Carol service at 5:30 pm, midnight mass at 11:30 pm on December 24. Family service at 10:30 am and Holy Communion at 8 am, 9 am (sung) and 11:45 am on December 25.

LIBRARIES

AMERICAN HELLENIC CHAMBERS 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, Psychiko. 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). Te. 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-2 pm 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. 5:30-8:00. Reference Library open Mon.-Fri. 9:30-1:30, Mon. and Thurs. 5:30-8:00.

BENAKI, Koumbari 1. Tel. 362-6462. For reference use only. Books, periodicals, manuscripts, gravures and water-colors pertaining to all periods of Greek history and art with emphasis on folk tradition. Mon. 8:30-2:00 pm, Sat. closed.

FRENCH INSTITUTE, Sina 29. Tel. 362-4301. Books, periodicals, references and records in French. Mon.-Fri. 10:00-1:30, 5-8, except Mon. mornings.

THE GENNADEION, American School of Classical Studies, Soudias 61. Tel. 721-0536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon. Wed. Fri. 9 am-5 pm. Tues. Thurs. 9 am-8 pm and Sat. 9 am-2 pm.

GOETHE INSTITUTE, Omirou 12-14. Tel. 360-8111. Mon.-Sat. 9 am-1 pm. Books, periodicals, references, records and cassettes in German. Mon.- Fri. 9:30 am-2 pm and 5-8 pm, except Wed. afternoons.

MULTI-NATIONAL WOMEN'S LIBERATION GROUP, Mavromihali 69, Feminism, fiction, women's issues, psychology, back copies of feminist journals and a good selection of women's health literature. Tel. 281-4823, 683-2959, before 3 pm. The library is open during the group's meetings, the first Fri. of the month and on Thurs. 13 days after the first meeting, around 8:30-9 pm.

NATIONAL LIBRARY, Panepistimiou St. Tel. 361-4413. Open Mon.-Thurs. 9 am-8 pm, Fri. and Sat. 9 am-2 pm 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 4:00-8:45 pm.

PARLIAMENT LIBRARY, Vas. Sofias. Tel. 323-5030. Mon.-Sat. 8:30 am-2 pm. The Benaki Annex is located in the National History 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 OF GREEK LIBRARY, Massalias 22, 7th floor. Tel. 362-9886 (ext.51). 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 am-6:00 pm, weekdays and 8 am-5 pm Sunday. The entrance fee of 400 drs includes the museum.

ACROPOLIS MUSEUM, same hours as the Acropolis except Tuesday when it is open from 12-7 pm. Tel. 323-6665. Sculpture, bases, terracottas and bronzes from Acropolis excavations.

ANCIENT AGORA, 9 am-3 pm weekdays and 9 am-2 pm on Sunday. 150 drs entrance fee, half price for students.

AGORA MUSEUM, Tel. 321-0185. Same hours as Agora, except closed Tuesday. Price includes entry to both. A replica of the 2nd century B.C. Stoa of Attalos, the museum has been reconstructed on original foundations in ancient Agora. Also houses finds from Agora excavations.

ARCHAEOLOGICAL MUSEUM OF PIRAEUS, Harilao Trikoupi 31, Piraeus. Tel. 452-1598. Holds fine collection of Greek and Roman sculpture.

BENAKI MUSEUM, Koumbari 1, (corner of Vas. Sofias). Tel. 361-1617. Neo-classical mansion housing Antony Benaki's private collection of ancient and modern Greek art, artifacts, textiles and costumes as well as examples of Islamic, Coptic and Chinese art. Open 8:30 am-2:00 pm. Closed Tuesdays. 150 drs entrance.

BYZANTINE MUSEUM, Vas. Sofias 22. Tel. 721-1027. Villa built for the Duchess of Plaisance in 1848. Houses Athens' major collection of Byzantine and post-Byzantine art. Open weekdays 9:00 am-3:15 pm. Closed Monday. Holidays and Sunday opens from 9 am-2 pm. Entrance 200 drs, 50 drs for students.

CENTER FOR FOLK ART AND TRADITION, Angeliki

Hadzimirali 6. Tel. 324-3987. Exhibitions focusing on folk traditions in Greece. Open 9 am-1 pm and 5-8 pm. Closed Sunday afternoon and all day Monday. Entrance free.

CYCLADIC AND ANCIENT GREEK ART MUSEUM, Neophytou Douka 4, Kolonaki. Open daily from 10 am-4 pm and on Sat. 10 am-3 pm. Closed Tues. and Sun. The museum was built to house the private collection of the Nicholas P. Goulandris Foundation. Two hundred and thirty unique examples of Cycladic art are housed on the first floor while the second is devoted to small and monumental works representing a span of over two thousand years of Greek civilization, from 2000 B.C. to the 4th century A.D. On Sat. mornings the museum organises activities for children. Call 723-4931 or 724-9706 for bookings.

D. PIERIDES MUSEUM OF MODERN ART, 29 King George Ave., Glyfada. Tel. 865-3890. Open Mon. and Wed. from 6-10 pm. Private collection of Cypriot and Greek Modern Art.

GOULANDRIS MUSEUM OF NATURAL HISTORY, Levaidou 13, Kifissia. Tel. 808-6405. Open daily, except Fri. from 9 am-1 pm and 5-8 pm. Entrance 100 drs for adults and 30 drs for students.

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

THE JEWISH MUSEUM OF GREECE, 36 Amalias St, Athens. Tel. 323-1577. The collections of the museum include religious and folk art representative of the centuries-old Judeo-Greek and Sephardic communities of Greece. Open Sun. through Fri. 9 am-1 pm. Closed Sat.

KANELLOPOULOS MUSEUM, Theorias and Panos Str., Plaka. Tel. 321-2313. Art and artifacts from prehistoric times to post-Byzantine period. Open Mon.-Sat. 9 am-3 pm. Sun. 9:30 am-2:30 pm. Closed Tues.

KERAMIKOS MUSEUM AND SITE, Ermou 148. Tel. 346-3552. The site includes the ruins of the Dipylon and the Sacred Gate and the cemetery which stood outside the city walls of ancient Athens. Most interesting is the Street of Tombs, a funerary avenue containing the graves and monuments of famous Athenians. The museum houses many finds from the cemetery. Open 9 am-3 pm every day except Tues.

MUSEUM OF THE CITY OF ATHENS, 7 Pappirigopoulou, off Klathmonos Square, Plaka. Tel. 324-6164. Open 9 am-1 pm Mon. Wed. and Fri. Housed in the Old Palace built in 1833-4. The displays illuminate 19th century Athens.

MUSEUMS/SITES OUTSIDE ATHENS

Peloponnese

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

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

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

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

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

Central Greece

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

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

SPORTS

ARCHERY

Arion Club, Glyfada, tel. 894-0514.

Panathinaikos Club, tel. 770-9582.

ATHLETICS AND GYMNASTICS

SEGAS, Syngrou Ave. 137, tel. 958-9414

Panellinos Athletic Assn, Evelpidou & Mavromateon, tel. 832-3700

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

Kifissia Athletic Club, Tatoi 45, Strophidi, Kifissia, tel. 801-3100.

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

BADMINTON

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

BASKETBALL

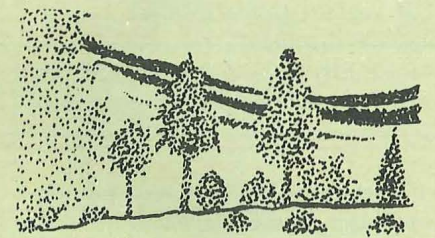
For information call the **Basketball Federation**, N. Saripolou 11, tel. 824-4125 or 822-4131.

Panellinos Athletics Association, Evelpidon & Mavromateon Sts. after 3 pm, tel. 823-3720 or 823-3733.

BOWLING

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

Blanos Bowling, Vas. Yiorgou 81 & Dousmani 3, Glyfada, tel. 893-2322; open 10 am-2 pm. Also Vouliagmeni 239, Glyfada, tel. 971-4036, open 6 pm-2 am.



BOXING

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

BRIDGE

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

CAVE EXPLORATION

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

CHESS

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

CRICKET

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

CYCLING

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

FENCING

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

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

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

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

FIELD & TRACK

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

FISHING

Amateur Anglers and Maritime Sports Club, Akti Moutsoupoulou, Piraeus, tel. 451-5731

FLYING

Athens Aero Club, Akadimias 27a, tel. 361-6205.

GOLF

The Glyfada Golf Course and Club, near the Eastern Int'l Airport bus terminal, tel. 894-6820 and 894-6875.

GYMNASTICS

Contact **SEGAS** for information at Syngrou Ave. 137, tel. 958-9414.

HANG GLIDING

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

HIKING

Ipethrios Zoi (Outdoor Life), 9 Vas. Sofias, tel. 361-5779, is a non-profitmaking mountaineering and hiking club open

to all. Organizes outings every weekend at minimal cost. No special equipment needed except good walking shoes, rucksack.

HOCKEY

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

HORSE RACING

There are races every Mon. Wed. Sat. at 5:30 at the Phaliron Racecourse at the end of Syngrou Avenue, tel. 941-7761.

HORSEBACK RIDING

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

Athens Riding Club, Gerakas, Aghia Paraskevi, tel. 661-1088.

Hellenic Riding Club, 19 Paradissou St., Maroussi, tel. 682-6128.

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

HUNTING

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

ICE SKATING

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

MARTIAL ARTS

For general information contact **SEGAS**, Syngrou 137, tel. 934-4126.

Budokan, Sevastopoleos 118, Ambelokipi, tel. 692-1723.

Panellinos Athletics Assoc., Evelpidon & Mavromateon Sts., tel. 823-3733.

MOUNTAINEERING

The Greek Alpine Club, 2 Kapnikareas/Ermou St. tel. 323-1867. Outings are organized every weekend.

OTHELLO (Cross between chess and checkers)

Greek Othello Club, tel. 638-0280, 657-0627.

PARACHUTING

Athens Parachute Club, Lekka 22, tel. 322-3170 (evenings).

ROLLERSKATING

Rollerskating Centre, Ermis Messoghiou 399, Ag. Paraskevi, tel. 659-0618.

ROWING

For general information contact the **Rowing Federation**, 34 Voukourestiou (Syntagma), tel. 361-2109.

RUGBY

Spartans Rugby Club, Glyfada, tel. Andy Birch, 813-3883 or Tom Raftery, 894-9782.

SAILING

Hellenic Offshore Racing Club, 4 Papadiamanti St., Mikrolimano, Piraeus, tel. 412-3357

Hellenic Yacht Club, 18 Kar. Servias St., Mikrolimano, Piraeus, tel. 417-9730.

Information is also available from the **Sailing Federation**, 15A Xenofondos St. (near Syntagma), tel. 323-6813, 323-5560.

SWIMMING

The organized EOT beaches below offer full facilities such as changing cabins, showers, restaurants, toilets, boats, children's playgrounds, sports courts, etc.

Alimos Beach, tel. 982-7064.

Voula Beach "A", tel. 895-3248.

Voula Beach "B", tel. 895-9590.

Varkiza Beach, tel. 897-2102.

Vouliagmeni Beach, tel. 896-0906/7.

Porto Rafti Beach, tel. 0299-72575.

The bus for Porto Rafti leaves from the junction of Patisision and Mavromateon Street. Buses for the other beaches all leave from their terminus outside the Zappeion on Vas. Olgas Ave.

Private Beaches

Astir Palace Beach, Vouliagmeni, tel. 896-2086, 100 drs entrance fee, umbrellas, snack bar, clubhouse, restaurant available 9 am-7 pm.

Lagonissi, tel. 0299-83911. At the Xenia Lagonissi Hotel bungalow resort on the road to Sounion.

Swimming Pools

Athens Hilton, tel. 722-0201. Nonmembers pay a fee. **Caravel**, roof garden swimming pool, gymnasium, tel. 729-0721.

Chandris Hotel, Syngrou 385, Kallithea, tel. 941-4824.

Park Hotel, Alexandras Ave. 10, tel. 803-2711. Entrance free.

Athenaeum Inter-Continental, Syngrou 89-93, tel. 902-3666.

TABLE TENNIS

Greek Ping Pong Federation, Ag. Constantinou 10, tel. 522-5879.

TENNIS

Information on clubs and courts from **Greek Tennis Federation**, tel. 821-0478.

WINDSURFING

Greek Windsurfing Association, tel. 323-0068.

A Matter Of Taste

Warm places for cold evenings

The weather has turned cold and one searches for that special place to spend a warm evening *inside*. Here are three finds, each opened (or reopened) last month and offering international cuisine and live music.

Revamped and under new (rather, expanded) ownership, **No Name**, a combination cafe-restaurant-piano bar, serves up an adequate menu in a lively, comfortable atmosphere.

By day it's a European-style coffee house upstairs, where hot drinks can be quaffed in pleasant, wood-panelled surroundings. Around 9 p.m. the upstairs closes and dinner is served - until 5 a.m., for all you theatre-goers, night owls and assorted vampires.

The setting: tasteful without pretensions to elegance. The service: prompt and very friendly. The food: good, not exceptional, but getting better nightly as the new kitchen crew grows more confident.

We opened with the No Name appetizer plate (an assortment of this and that - meat, eggs, cheese and such) and a chef's salad (quite fresh and very good). This was followed by the veal cutlet (slightly overcooked) and the Escalope Hoffman (cheese and ham over beef). For dessert, a sparkling-sweet cup of diced fruit, covered with honey and yoghurt (sensational).

The above, plus drinks, came to about 3500 drachmas.

A special tip of the hat to No Name's pianist, Elly Deliou, who sings all the standards in several languages. And don't miss her rendition of "Yesterday" on the musical saw.

The Harry Truman statue may be gone (or returning, or whatever), but the **Ilissos** restaurant opened around the corner last month, replacing an old cafe with a smart new dining room.

Ilissos, named after the ancient river, places an emphasis on relaxation and ease. The decor is all off-white and soothing pink pastel, softly lit and discreetly low-key. There are both lunch and dinner menus.

The service is still ironing out one or two bugs, but the food is very good. We opened with a simple green salad and seafood cocktail. This was followed by superb duck a l'orange, tender and fresh, with a lightly sweet sauce that did not overpower, as orange sauce is often prone to do. My companions had frog legs, chicken-chewy but not one of my favorites, and excellent fillet mignon, served rare. For dessert, crepes with marmalade.

This dinner ran about 5500 drachmas for three

Music is provided nightly by a guitar duo playing Greek and Spanish folk tunes. They will, no doubt, learn to control their volume after a few more busy nights.

Volume is also a factor at **Sixties**, but there the band is meant to be the center of attention. This very swank new restaurant in Paleo Faliron, run by a handful of shipowners, is upbeat and fun, though never losing sight of its sense of chic.

The food is nouvelle cuisine (more taste, smaller portions). We opened with "crepes 60s" (fancy little cheese crepes) and a "salad 60s" (mixed, with Russian dressing). Thick chateaubriand steaks followed, with rich chocolate cake for dessert.

This meal, plus drinks, ran almost 6000 drachmas.

The decor at Sixties is a combination of art deco and high-tech, and surprisingly it works. At center stage is a small rock-pop combo that is only slightly less successful. They perform tunes from - when else? - the sixties, sprinkled with an occasional eighties hit, in both English and Greek.

In all, Sixties makes for an enjoyable evening, on the upscale side.

Sixties, Leof. Poseidonos 42, Paleo Faliron. Tel. 981-9355.

Ilissos, Aminta 6, off Vas. Constantinou. Tel. 723-5746.

No Name, Bouzougou 20, off Moustoxidi, Pedion Areos. Tel. 642-0306.

David Lazarus

CENTRAL

CORFU, Kriezotou 6 (near 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 mignonettes in oregano sauce. note: Dionysos-Zonars at the beginning of Panepistimiou St., near Syntagma Square, also has complete restaurant service. Tel. 323-0336.

A third Dionysos is on Lycabettus Hill.

DRUGSTORE, Stoa Korai, tel. 322-6464, 322-1890. A multi-purpose restaurant with news stand and pharmacy. Open 8 am-2 am, except Sundays.

EVERYDAY, Stadiou 4 and Voukourestiou corner, tel. 323-9422. Spacious and central, serving moussaka, grills and salads. Also convenient for coffee, croissants, pastries and ice cream. Open 7 am-2 am (Restaurant-cafeteria, pastry shop).

FLOKA, Panepistimiou 9, restaurant, pastry shop, tel. 323-4064.

note: Floka Leoforos Kifissias 118, tel. 691-4001 also provides complete restaurant, pastry shop and catering services. Delicious club sandwiches and ice cream pies ("Black Venus", etc.).

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

KENTRIKON, Kolokotroni 3, in arcade next to the Athenèe Palace Hotel, tel. 323-2482. Full 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 stifado (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.

NO NAME, Bouzougou & Moustoxidi 20, tel.642-0306. Piano Bar and restaurant. International cuisine with full cocktail bar. Open daily except Sunday, lunch 12 noon to 5 pm, dinner 8 pm to 5 am.

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

SAVORIES, (formerly Earthly Delights), Panepistimiou 10, (in the arcade), tel. 362-9718. Lunch and cocktails in a personalized environment. Nikos and Gail offer high quality and savory mezes accompanied by their own popular Santorini wine. Open daily, except Sun, from 12:30-5:30.

SINTRIVANI, Filellinon 5, near Syntagma Square, tel. 323-8862. 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 scalloppine 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. Speciality: Beef Stroganoff. Open daily from 12 pm-2 am. Closed Sunday.

PAPAKIA, Iridanou 5 (behind the Hilton), tel. 721-2421. The speciality, 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. 721-0244. 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 9pm-1 am. Closed Sundays.

PLAKA

ANGELOS'S CORNER, Syngrou 17, near Temple of Zeus. Cosy nook with piano. Excellent Greek and French cuisine. Seats 50 max. reservations necessary. Tel. 922-9773/7417. Serves dinner from 6 pm 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 and skordalia; extremely reasonable, friendly service.

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

MILTONS, Adrianou 19, Plaka, tel. 324-9129. Charming island atmosphere. Large selection of traditional appetizers, homestyle Greek cooking and various steaks, also fresh fish. Open lunchtime, perfect for business lunches and evenings. Reservations suggested.

PICCOLINO TAVERNA, Moni Asteriou between Hatzimihali and Kydathinaion, opposite church. The best pizza in town, also offers full taverna fare with fresh shrimp, swordfish kebab. The host keeps serving you ouzo on the house long after you've become a regular. Open daily from 9 pm-midnight.

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).

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

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.

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

LISSOS Aminta 6, Agalma Trouman, Stadion, tel 723-5746. Lunch and dinner every day except Sundays. Banqueting facilities, receptions and meetings. Business lunches at reasonable prices.

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

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

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

MYRTIA, Markou Mousouri 35, Metz, tel. 701-2276. Greek



KOWLOON CHINESE RESTAURANT

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GLYFADA
KYPROU 78

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TEL. 894-4528

Michiko

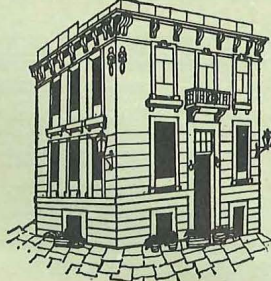
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Restaurant
Snack Bar
Sphagettaria

Dine indoors or out in pleasant Kolonaki Square

Kolonaki Sq. 21 Tel. 361-4508

restaurants and night life

cuisine, large variety of hors d'oeuvres. The specialties include lamb in lemon sauce. Closed Sunday.

ROUMBA, Damareos 130, tel. 701-4910. Specialities include filet à la creme with mushrooms and "Rombosala-ta". Closed Tuesday.

DIOSCURI restaurant



Charcoal grill - Fish
Cooked specialties

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



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

HOTELS

ATHENS HILTON, tel. 722-0201.

Galaxy Supper Club, fresh gourmet food plus nouvelle cuisine items at reasonable prices. Music. Open daily from noon to 3:30 pm for buffet lunch.

Ta Nissia, taverna downstairs. Music. International cuisine.

ATHENAEUM INTERCONTINENTAL, tel. 902-3666.

La Rotisserie, fine French food prepared under the direction of Chef Alain Desrichard. Dinner. Closed on Sundays. Private dining area for small parties and receptions, ideal for business luncheons. On piano Yiannis Spartakos.

Cafe Pergola open all day, every day from 6 am-2 am. Rich and varied buffet breakfasts, lunch and dinner, international a 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. Singer pianist Billy Deare Sedares nightly from 9pm except Mondays.

The Poolside 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 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-midnight.

LEDRA MARRIOTT HOTEL, tel. 934-7711.

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

Zephyros Coffee Shop, open daily from 6:30 am-1:30 am; breakfast from 6:30 am, served a la carte or buffet, speciality eggs a 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.

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

CHANDRIS HOTEL, tel. 941-4825.

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

KOLONAKI

ACT 1, Akademias 18, tel. 360-2492. International and Greek Cuisine.

BAYAZZO, Ploutarchou and Dinokratous, Kolonaki, tel. 729-1420. This cosmopolitan gathering place for politicians, diplomats, businessmen and artists is a must for appreciators of good cuisine - the unique creations of the elements of Nouvelle Cuisine and traditional Greek Dishes. The pallet will be tantalized from the "Festival of Seafood" and the "Dialogue of Veal with Green Apple and Mushrooms" to the "Floating Mountain" - dessert. Open daily (except Sundays) 12.00 to 16.00 and 20.00 to 3.00.

BRUTUS, Voulgaraktonou 67, Lofos Strefi, tel. 363-6700.

Attractive, quiet restaurant and full bar. Among the main dishes you will find "meatball Brutus" stuffed with cheese, bacon and mushrooms served with a baked potato and special sour cream-like sauce, tiny skewered meatballs, a "plat du jour" which changes daily. Desserts include homemade chocolate cake and lemon pie on alternate days, baked apples and yogurt with sour cherry sauce.

DIONISSOS, Mt. Lykavittos (accessible by the funicular which starts at the top of Ploutarchou St. Kolonaki), tel.

Announcing the arrival of our new French chef, inventive and interesting new menu



Special evenings for Christmas Eve and New Year's Eve.

Music and Dancing. Fireplace and separate bar. Special alternating international menu, Monday to Thursday.

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

722-6374. Atop one of Athens' landmarks with a view of the entire city. Daily 9 am-11:45 pm.

DEKAOKTO, Soudias 51, Kolonaki, tel. 723-7878. Small restaurant with pleasant atmosphere, a small number of well-prepared dishes. Good bar (with snacks). Daily 12 pm-2 am. Sunday 6:30 pm-2 am.

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

GEROFINIKAS, Pindarou 10, tel. 362-2719, 363-6710. Fine Greek and oriental cuisine, fresh fish, out-of-season fruits and vegetables, rich sweets. Specialities include lamb with artichokes and eggplant purée. 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, spaghetteria.

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, Kapsall 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 Sundays 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. Barabar welcomes all guests personally.

BLUE PINE, Tsaldri 27, Kifissia, tel. 801-2969. 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. 801-1757. Turn off at Varibobi. International cuisine, special dishes and grills. Music begins at 10:30 pm. Closed 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 cosy. Dinner from 10 pm. Closed Sunday. Music, piano and songs.

HATZAKOU, 1 Plateia Plakas, Kifissia, tel. 801-3461. Open nightly and for lunch on Sunday. Specialty: Schnitzel Hoffman.

GRAND CHALET, Kokkinara 38, Politeia, Kifissia, tel. 808-4837. International cuisine with Greek specialties. Piano and songs.

KATSARINA, 43 P. Tsaldari, Kifissia, tel. 801-5953. Specialities: 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 mezēs (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 Argonaftou, Drossia, tel. 813-1273, 813-2552. Youvetsakia stifado (rabbit stew) and large choice of mezedes (hors d'oeuvres).

PELARGOS, 83 G. Lyra, Nea Kifissia, tel. 801-4653. Closed Sundays. Specialities: skewered goat also kokkoretsi (inards on the spit), apple pie dessert. Retsina from the barrel.



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

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.

HALANDRI/MAROUSI PSYCHICO/ENVIRONS

ALATOPIPERO, Konstantileos/Tsavella, Maroussi, tel. 802-0636. *Youvassi* (pork with garlic cooked in ladoharti) and chicken *sti gastru*. Daily, except Monday, from 8:15 pm-2 am and Saturday from 8:15 pm-3 am.

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. Specialities: charcoal grilled fish, cooked specialties (casseroles and stews).

HATZAKOS, Irodou Attikou 41, Maroussi (just below the KAT hospital), tel. 802-0968. A variety of seasonal dishes. Specialty: lamb in filo pastry.

KRITIKO, Pendelis Ave/Frangokissia, tel. 681-3136. Two fireplaces, short orders, *dolmadakia beyerdi* (a Turkish dish), retsina from the barrel. Open daily, except Mondays from 8 pm-midnight and Sunday from 12 pm-midnight.

KYRANITA, 4 Ithakis, Halandri, tel. 682-5314. Greek cuisine. Music. Daily from 6 pm-2 am. Closed Sundays.
O MORIAS, Vas. Konstantinou 108 and Peloponnissou, Aghia Paraskevi, tel. 659-9409. Family taverna with very reasonable prices. Specialities include lamb in tomato sauce with pasta, grills (unusually good meatballs), salads. Wine from the barrel.

ROUMBOS, Agiou Antoniou, Vrillissia, Tel. 659-3515. Closed Fridays. Pork with olives, beef au gratin, gardoumba (casseroled liver, heart, etc.).

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

THE VILLAGE II, Moraitou 82 and Vrana (Neo Psychico), tel. 671-7775. Pleasant "village" atmosphere, good service. Specialities: 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 pm and dinner from 7:30 pm-midnight.

TO SPITI, Frankopoulos 56, New Psychico, tel. 672-1757. Private home converted into cosy taverna. Menu offers grills, meatballs, pork in wine sauce with cheese, fava, salads, retsina.

RAMAYANA
Indonesian
Indian and
Chinese cuisine
74 Askliptiou str., tel. 3618 973

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. Specialities include stuffed "Pizza Caltzone", spaghetti carbonara, rigatoni with four cheeses, saltimbacca à la Romano, filetto di diavolo, Italian and Capriccioso salads, chocolate mousse, creme caramel and "cake of the day".

GASKON TOMA, 20 Posidonos, Paleo Faliron, tel. 982-1114. Open every evening. Appetizers, short orders, plaki (fish and vegetables cooked in wine). Ouzo and wine free.

KAPRI, Posidonos, Paleo Faliron, tel. 981-6379. Open for lunch and dinner, 12-4:30 pm and 7:30 pm-1 am.

MOURIA, 101 Athleios, 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 specialities. Daily from 12 pm-2 am and Sunday from 12 pm-5 pm.

PANORAIA, Seiriron/Terpisioris 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, *bakalliaros* (cod).

SIXTIES Leoforos Posidonos 42, tel. 981-9355. Elegant restaurant with nouvelle cuisine, bar and live music.
STA KAVOURAKIA, 17 Vas. Georgiou, Kalamaki, tel. 981-0093. Open only at night 6 pm-2 am. Crabs (*kavouria*), charcoal-broiled octopus, various fish.

NO NAME PIANO BAR – RESTAURANT

International Cuisine – Full cocktail bar

Open daily except Sunday

Lunch 12 noon to 5pm – Dinner 8pm to 5am

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

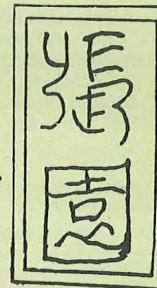
Fully air-conditioned.

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

TEL: 959-5191 959-5179

15 DOIRANIS & 11 ATTHIDON ST., KALLITHEA

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



CHINA restaurant

Superb Chinese cooking in a luxurious Oriental atmosphere
Open 12 to 3:30 p.m. and 7:30 to 1 a.m.

72 EFRONIOU STREET, ILISSIA TEL: 723-3200. 724-5746
(Between Caravel Hotel & University Campus)

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. Kyrrou & Feves Sts, Glyfada, tel. 899-4249. Various fish dishes, baked and grilled.

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

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

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

KANATAKIA, I. Metaxa/Pandoras Sts, Glyfada, tel. 895-1843. Short orders, specialty *hilopittes*. Wine from the barrel.

KASTRO BARBA THOMA, Vlahika, Vary, tel. 895-9454, open from 11 pm. Baby lamb, contrefilet, suckling pig, souvlaki, *kokkoretsi* (innards cooked on the spit), spleen, choice of appetizers.

LE FAUBOURG, 43 Metaxa and Pandoras, Glyfada, tel. 894-1556. A full menu of meat dishes including calf liver cooked with onions and bacon – a house specialty. Open daily except Sunday, for dinner only.

MAKE UP, Grill restaurant, Posidonos 4, Vouliagmeni, tel. 896-1508. Open daily for dinner.

PANORAMA, 4 Iliou Kavouri (opposite Hotel Apollo), tel. 895-1298. Constantinopolitan *mezedes*, lobster, fish of all kinds.

TO SMARAGDI, on the coastal road, Kato Voula, tel. 895-8207. Shellfish, fresh fish, various hors d'oeuvres.

PIRAEUS

DOGA, 45 Deliyorgi, Evangelistria, tel. 411-2149. Specialities: snails, kebabs, innards on spit (*kokkoretsi*), pureed yellow peas with onions (*fava*).

KALYVA, Vassilis Pavlou 60, tel. 412-2149. Colorful car-

toon 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, Etoiloukou 72, tel. 461-2457. A long-established taverna situated in a renovated grocery store. The owner provides a parade of 16 different dishes (in the order that he chooses) for a fixed price. Soup is usually served last! Be sure to have an empty stomach to do honor to this delicious food.

VLAHOS, 28 Koletty, Freates, tel. 451-3432. *Bakalliaros*, *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 8pm-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 taxi driver 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 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, Amfiteia (behind the Planetarium, Syngrou Avenue), tel. 941-9082. Bouillabaisse, fresh fish and a variety of shellfish. Nightly 7:30 pm-midnight.

restaurants and night life

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 pm-4 pm and 7 pm-1 am. Closed Sunday.

STEAK ROOM, Egintou 6 (between Hilton and US Embassy), tel. 721-7445. Full menu featuring charcoiled broils. Includes a bar. Reservations advisable.

CREPERIES

MARIONETTA, 40 Ippokratous St. and Didotu 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. Specialties: Tuna crêpe, spinach and cheese crêpe, salads (also restaurant).

TO ROLOI (The Clock), Aristotelous St, Victoria Square. Crêpes with chocolate, ice cream, honey and walnuts, dinner crêpes.

FRENCH

BELLE HELENE, Politeias Square, Kifissia, tel. 801-4776. In a lovely green park with two small lakes, Greek and French food. Specialties include "Symposio" filet with madeira sauce, artichokes, bacon, ham, chicken livers, cheese, mushrooms, chicken crêpe with ham, 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 & 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: risotto méditerranée, seafood, seasonal salads. Piano.

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 Faliron, 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 & 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. Saturday 12:30 pm-2:30 am. Closed Wednesday for lunch.

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

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

LA TARTARUGA, 25th of March 38 & Palaioiologlou 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 blue, filet with mushrooms, torta romantica (dessert).

KOREAN

GO RYEO JEONG, Alimou 33, Argyroupolis, tel. 991-5913. Authentic Korea, Chinese and Japanese cuisine. Parking. Open daily 10:30 am-4 pm, 6:30 pm-1 am.

SEOUL, 8 Evritanias Ambelokipi (near President Hotel), tel. 692-4669. Specialties: beef *boukouki* (prepared at the table), *yatsé bokum* (hors d'oeuvre), *haimon gol* (seafood and vegetables prepared at the table), *tsapche* (Korean spaghetti with black mushrooms).

MEXICAN

AZTEC, Leoforos Kifissias 267 (near the trohonomo). The first Mexican restaurant in Greece. Menu includes a glossary of all dishes. Open Mon.-Sat. 6:00-11:30 pm.

LEBANESE/ARABIC

ALI BABA, Poseidonos Ave. 13, Kalamaki, tel. 983-0435, 983-2984. Restaurant and Arabian music hall. Superb Oriental cuisine with Lebanese "meze" and a rich variety of sweets. Floor show with belly dancers. Every night from 10:30 pm.

BEYROUTH, Karapanou 13, Glyfada, tel. 893-1169. Lebanese "meze", specialties and sweets. Take out service, home deliveries. Open daily 8 pm-2 am. Sat. and Sun. also 1 pm-4 pm.

KASBAH, (Caravel Hotel), tel. 729-0721. Entrees include chicken livers piquant and hommos (chickpeas with tahini). Closed Sunday.

MARALINAS, Vrassidas 11 (between Hilton and Caravel Hotels), tel. 723-5425. Open for lunch and dinner. Lebanese meze, charcoal grills.

MIRAMARO, Aristotelous 5 & Syngrou (opp. Ledra Marriott Hotel), tel. 922-3290. Egyptian club with floor show. The oriental menu includes hommos, lentils, stuffed vine leaves, marinated lamb's tongues, mixed grill. Sweets: baklava and kataifi. Egyptian ouzo.

SAHARA Posidonos 15 & Davaki, Kalamaki, tel. 983-7731. Arabic food, floor show.

SHAHRAZAD, Akadamias Ave. 43, Central Athens, tel. 360-4260, 360-1877. Club-Restaurant. "An underground oasis in the heart of Athens." Select menu for cosmopolitan clientele. International and Oriental music floor show.

CYPRIT

AGRINO, Falirou Ave., Koukaki (opp. Intercontinental Hotel), tel. 921-5285. Restaurant, taverna, bar. Traditional Greek, Cypriot, English and Continental cuisine. Piano and guitar music. Open from 10:00 am until after midnight.

KIRKY, 1 Pendelis, Kefalari, tel. 808-0338. Specialties: *haloum* (fried Cypriot cheese), *seftalies* (tasty village sausage). Fireplace.

BELLA PAIS, Plastira 77 & Meletos 7, Nea Smyrni. Taverna, music. Cypriot and Greek specialties, *seftalies*.

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).

INDONESIAN

RAMAYANA, Asklepiou 74, tel. 361-8973. Indian and Chinese cuisine. Open daily from 7:30 pm to 1:30 am. Closed Sundays.

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 Patissa, 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, Roybosi 8 (Neos Kosmos), tel. 901-8389. Specialties: *sbitkova*, *knedik*, *palatzinka* etc. Closed Tuesday.

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.

RITTENBOURGH, Formionos 11, Pangrati, tel. 723-8421.

CHINESE

CHANG'S HOUSE, Doiranis 15 & Athidon, Kallithea, tel. 959-5191, 959-5179. Under same management as The China. Open daily from 12 pm-3:30 pm and 7:30 pm-2 am.

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

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

KOWLOON, Kyprou 78, Glyfada. Open daily 12 pm-3 pm for lunch and 7 pm-1 am. 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, Bousgouli & 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 chili sauce making the sweet and sour slightly fiery. Open daily from 1 pm.

THE RED DRAGON, Zirini 12 & 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 pm-3 pm and 7:30 pm-midnight. Closed Sun.

NICHIKO, Kydathainou 27, Plaka, tel. 322-0980. A historic mansion house houses this multi-roomed restaurant. Japanese garden; traditional music. Daily 1 pm-3 pm, 8 pm-midnight. Closed Sun.

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