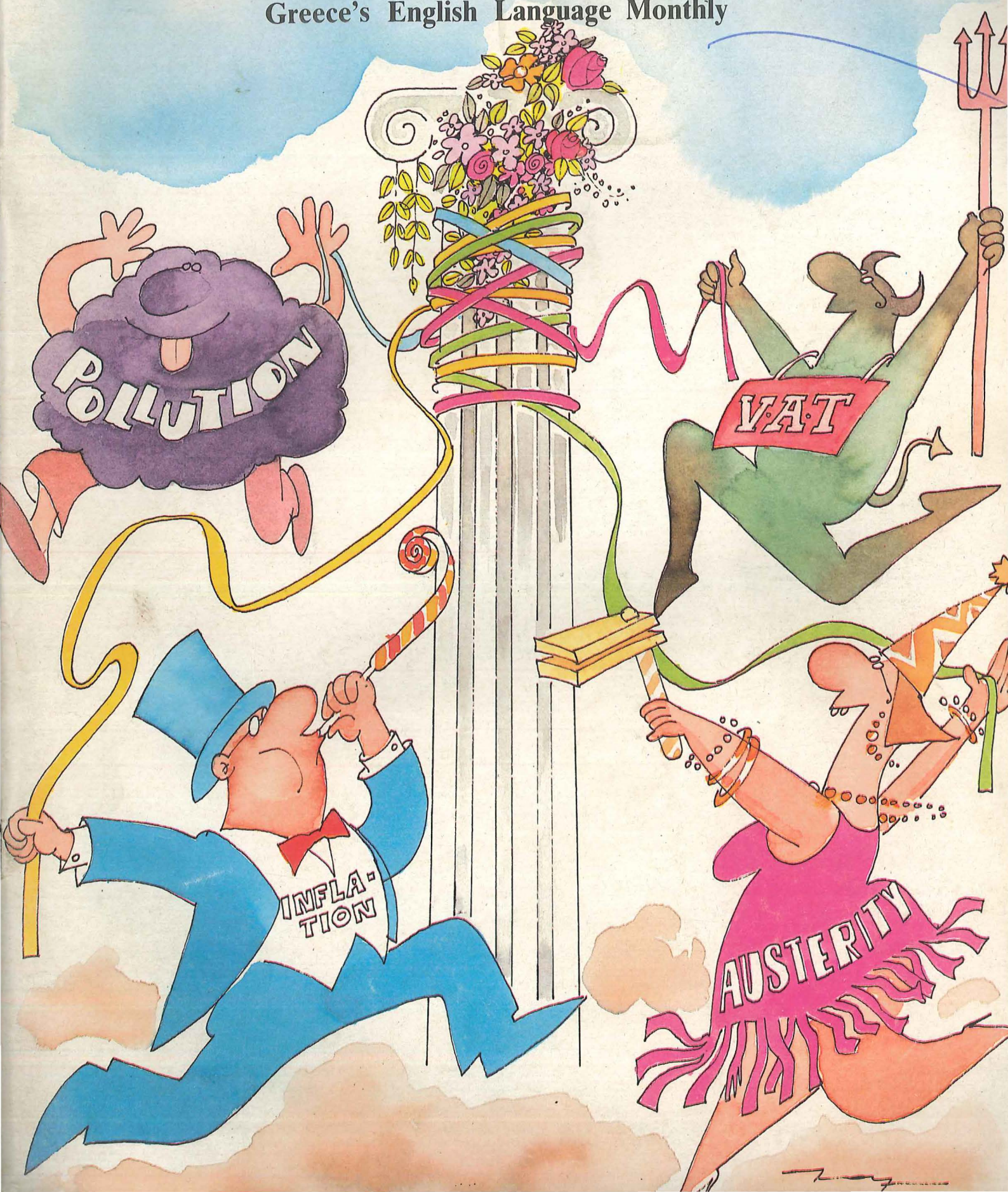


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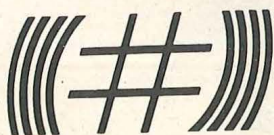
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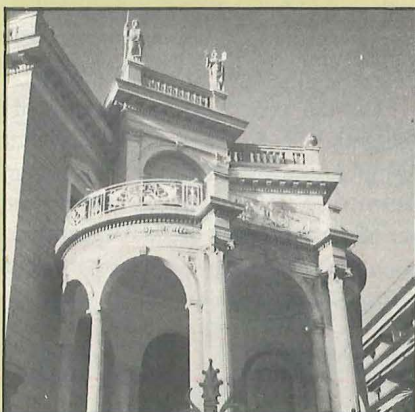
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FEATURES

18 Carnivals of the past

Carnival time is party time, but today's events pale in comparison to yesterday's festivities. J.M. Thursby looks back on the fun, a colorful parade down memory lane.

19 Masks and mirth mark Carnival in Macedonia

Yvonne Hunt takes us to the villages of rural macedonia and the revelry that comprises the Carnival season up north. There's even a wedding – but no women allowed.

22 A 'typically British' organization

Katerina Agrafioti reviews the bumpy history of the British Council in Athens, the second oldest British Council in the world. Though now a mainstay of local cultural life, the Council has seen harder days.

26 Blowing in the wind

Creece's wind gods are a lustrous, rascally lot. Adrienne Mayor chronicles the wind's role in legend and history, a rushing series of adventures featuring Odysseus, Themistocles and the demise of the Persian fleet.

30 A song for Kyrenia

Trevor Evans returns to Cyprus to partake in a traditional village festival – a noisy, busy, happy congregation in the bowl of a lush valley. And, as he found, getting there was half the fun.

32 She weaves a life on the islands

Heather Tyler visits artist Jane Lee at her home on Hydra. A search for personal growth became a full-time commitment to tapestry weaving for this Australian.

34 The VIP treatment

Katey Angelis recalls the legacy of the capital's new lodging for visiting dignitaries, the Othon Stathatos mansion on Vas. Sofias, now restored to its former glory.

40 Wandering the open-air market

Chockablock with produce, doo-dads, suppliers and demanders, the city's open-air markets are a unique shopping experience – sort of a combination between Western supermarket and Eastern bazaar. Susan Zannos describes the scene.

42 The rites of baptism

Karen Dinder Stamatakis discovered a new perspective on her adopted country's culture with her son's birth in Greece. It all began when she learned her son had been named even before she had met her husband-to-be.

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Cover by Antonis Kalamaras

'A foreign wife'

Dear Editor,

Rarely do I read the book review in any magazine, but on my recent departure from Athens, on the plane I was quite intrigued by a review by Elizabeth Herring on the book *A Foreign Wife* by Gillian Bouras (December 1986). I have clipped this review and refer to it often as a comforting reminder that my feelings towards the Greek culture and becoming "a foreign wife" in Greece were shared by Ms Bouras.

My fiance is a Greek sailor, raised in a small Peloponnesian village above Olympia. He is quite accustomed to the Western culture, from working with Americans on the ships; however, when in Greece, he is an entirely different and intriguing person. I have grown to love and respect his deeply imbedded Greek traditions, philosophy and beliefs. Like the author of the book, my parents are both educated and live "progressive" American lifestyles, they envisaged quite a different life for me, and find it hard to understand this "Greek thing" that is now in my system, which I know that I will never lose.

I have come to learn from him and his village-style family that, although these people may be the poorest monetarily, they are the richest people in the world in terms of moral and spiritual values, and the happiest people I have ever met. My values have changed since meeting him and spending time in the village, participating in the imbedded Greek traditions and Greek Eaters in the village. My belief in the capitalistic lifestyle of the USA, which I believed was the most "progressive" way to live and gain happiness, has been shattered, as my perception of happiness and my value system has made a 360-degree change.

There can never be a value placed on this "Greek thing" that Ms Bouras speaks of in her book, as I have now dedicated my life to the pursuit of this lifestyle and to continually assimilate into this loving, traditional and wonderfully rich culture. My lifestyle goals have now turned towards the pursuit of spiritual happiness, placing the value of the family, the traditions, and the culture far above my value of money and material items. I feel that I will live a far richer life in Greece than I could

ever attain in the USA.

*Yours sincerely,
Kimberly Pauli
Los Angeles*

Rule of law

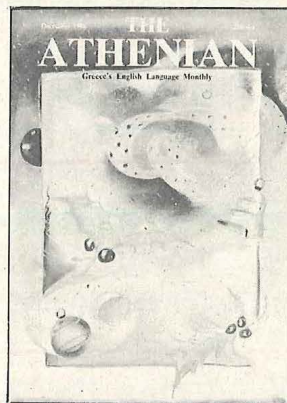
Dear Editor,

After World War II, the founding of the United Nations and finally the Nuremberg Trials, it looked as if mankind realized that international law could become a major "weapon" for peacefully settling international conflicts.

However, our planet was divided after the war into three distinct political groups composed of:

1. The Soviet Union and its satellites
2. The United States and its satellites
3. The Third World, underdeveloped and developing countries.

This has blocked the road to implementing the international rule of law through the main link, the United Nations.



One hypothesis for this failure is that the main opponents to the rule of international law are the two superpowers, and to a lesser degree a small number of other countries, which consider that the law will damage their national, regional or other interests.

And now the question that arises from reading Mr Richard C. Carpenter's article titled "A nuclear-free Balkans" (December 1986) is the following:

Should prudent leaders of countries who foresee the coming total catastrophe in an imminent World War III continue their efforts for disarmament and the rule of international law? Or should they sit back, realizing that it is a utopia to try to persuade ignorant leaders such as Reagan or religious fanatics such as Khomeini that besides

"Rambos" or "Ayatollahs" there are other and better solutions which are not utopian as long as they can only open their eyes and try to see?

*Sincerely
C. Couloumbis
Athens*

Seeming paradox

Dear Editor,

Today's edition of the *Athens News* contains two items which point up a contradiction in the Greek attitude toward its antiquities. On Page 3, under the heading "Byron and Elgin: Poet and Thief", we read that "perhaps the British authorities should listen more carefully to their poets in assessing what is a country's rightful heritage and return the pieces to the Parthenon which Elgin stole over 150 years ago".

On the very next page, under the headline "U.S. (sic) executive wants Delphi site preserved", we are informed of an EEC culture commissioner (Carlos Ripa di Meana) deploring a Greek plan to mine for aluminum on "the sacred site at Delphi". It concludes, "A spokesman...said the Greek government was still considering whether it should go ahead with the mine plan".

As a (now scarce) tourist from the U.S., who has gone to trouble and expense to bring his wife and son to the "cradle of Western civilization", and who has in a stay of some months developed a great fondness for Greece, I am bewildered by this seeming paradox. If, as I have read elsewhere, Ms Mercuri would like to obtain the Elgin Marbles from Britain in time for the Olympic centennial in 1996, and is willing to spend countless drachmas on a new museum at the foot of the Acropolis to house them, then the Greek government's plan to despoil Delphi would seem to make a very poor example of how these priceless antiquities would be treated.

It is absolutely fitting that the '96 games occur in "non-aligned" Greece, where they originated and were revived. But surely, until that goal is reached, every effort should be made to enhance those ancient sites that form the physical and spiritual context out of which the Olympic ideal grew.

*Yours sincerely,
Stephen Fowler*



our town

VAT is the matter

The introduction of the Value Added Tax (VAT) on the first of the year caused the greatest confusion throughout the country since the adoption of the Gregorian calendar. Although it was long known that this dire day would arrive when another EEC nail would be driven into the coffin of Greek individuality, it was received with bewilderment. To make the adjustment easier, VAT had already been postponed, but the unreadiness of the country was just what it had been a year before.

The government has been roundly accused of not presenting small businesses in particular with clear guidelines, but Greeks make a habit of leaving things to the last moment and then depending on ingenuity to muddle through.

It is not so long ago when petty business in rural areas was tallied up on an abacus; nevertheless, the *computeraki* has been around for quite a while, even if it is kept under its plastic wrapper to keep it from getting dusty. Cash registers, however, which record taxes with individual sales, are not so common. Hence the headscratching.

New methods introduced for a certain purpose – like hazard lights – find curious application in Greece, and VAT is no exception. Intended to absorb a variety of older tariffs into a simplified form of indirect taxation, in many transactions VAT has been superimposed on the taxes it was intended to replace, thus giving “added” a new meaning.

Since many a wily buyer foresaw this, there was a huge turn-of-the-year rush on the markets not seen since Chernobyl. As now the issuing of *timologia* (invoices) with VAT added must accompany all home deliveries, even supermar-

kets have stopped making them and many a heel was lost by the high-stepping ladies of Kolonaki struggling up the slippery slopes of Lycabettos with cases of Don Perignon and Dr Ballard’s pet food.

Hard on the heels of VAT came another, even more agonizing period of readjustment. VAT is a Western European phenomenon guided more or less by logic, but the government’s new rent control policy, based on land values, is of Levantine complexity. Calculated to appease tenants and landlords, it has managed, unsurprisingly, to alienate both. It takes the sorts of calculation which perhaps the old Middle Eastern abacus was better adjusted to.

In the present case, Athens has been rather arbitrarily divided into 200-some districts defining what a property is worth per square metre. As much of the city is not at all clearly divided into rich, middle class and poor districts, the values seem to have been largely pulled out of a hat. By taking 6.5 percent of this stated value one arrives at the maximum rent ceiling per annum per square metre.

All things in Greece, however, *not* being equal, many adjustments must then be made, as, to begin with, the number of the floor and the age of the building. As so many Athenians have spent much of their lives in unfinished housing or added floors a decade apart, it is no easy matter to say how old a particular building is. The government has decided that living on the first floor represents the average and the other floors must be adjusted to it. However, as many other Athenians live perched on steep slopes, it is often difficult to say where the first floor is.

So, suppose that you live on Messogeion Avenue in Aghia Paraskevi. Here the property value has

been set at 60,000 drachmas a square metre. Applying the 6.5 percent rate, the rent ceiling is about 3,900 drachmas per square metre. For simplicity’s sake, let us say your family occupies 100 square metres. Thus, the rent will be 390,000 drachmas per annum or 32,000 a month.

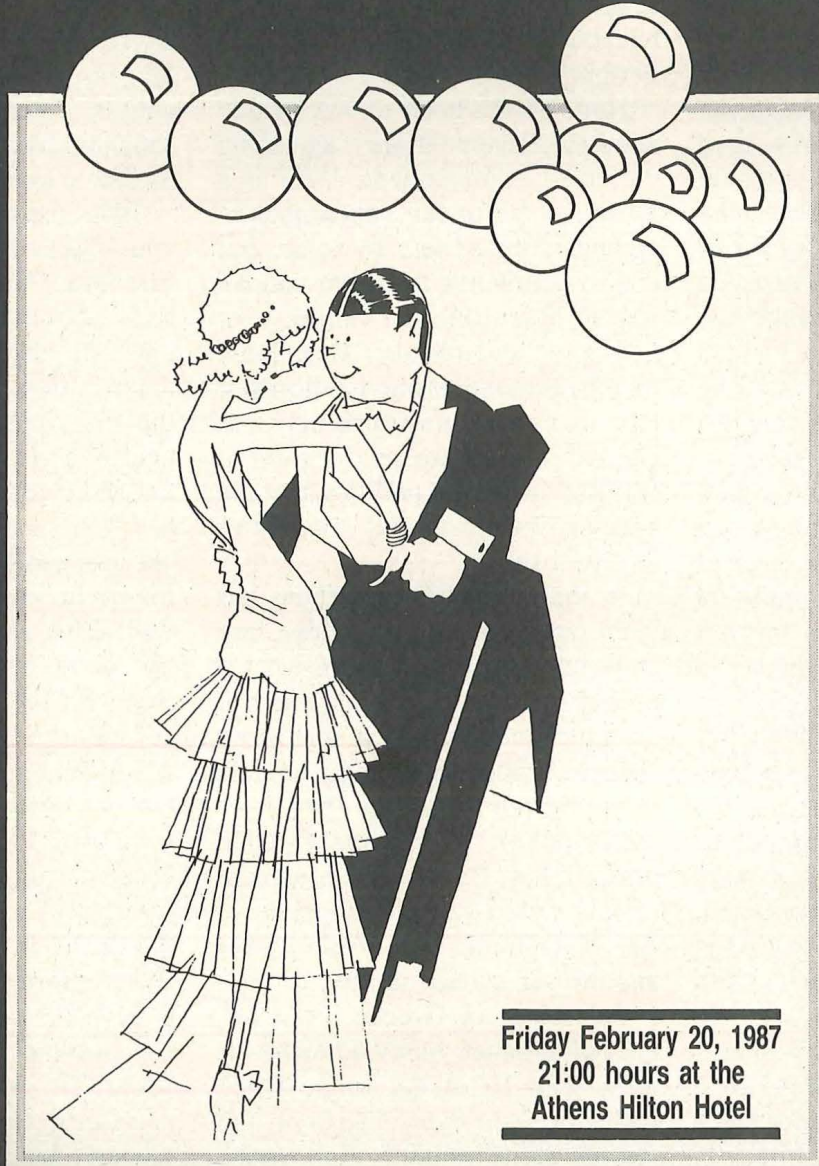
This assumes, however, that your flat is new and occupies the first floor. What if you live on the sixth floor of a 15-year-old building? All you have to do is adjust a depreciation rate which is .98 on the first year, .90 on each of the next five years, .80 on each of the five years after that and .70 on the last four. As for the floor you are on, just make a higher evaluation for each floor above or lower for each floor under at a rate varying, for some inscrutable reason, between 1.05 and 1.15. On no account, be warned, can it be over 20 percent going up, even if you have a penthouse on Athens Tower – or over 10 percent going down, even if you live in the Kifissos riverbed.

But this is only the beginning. A landlord must take into consideration the amount of property he has around the units which he rents. He must also take under account if his property is *diatiriteo* (slated for preservation), *paradosiaka* (traditional – whatever that may mean) or simply unfinished. Also he must judge if his property has commercial value or residential value or both, and, if both, to what degree. Then, if he is a co-owner, there are a whole set of other calculations to be made.

If you have any questions, your local tax office is there to help. Meanwhile, it might be a good idea to hook up your abacus to a monitor screen. And a bottle of VAT 69 at one’s elbow may come in handy, too. □

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ORGANIZATION OF GREECE (AWOG)

THE ATHENIAN DIARY

by Carol Reed, Sloane Elliott and David Lazarus

A festival of discontent

It looked like a national holiday. Street vendors sold hot souvlakis and sausages. Hawkers peddled souvenir keyrings and knick-knacks. Fathers hoisted children onto their shoulders to get a better view. But it wasn't a festival of any kind – it was a general strike.

A break in the cold weather and a spirit of camaraderie bred by national solidarity combined to make for an almost carnival-like labor protest last month. But the absence of great tension did not lessen the impact of the message: Greece's workers are losing patience with the government's economic austerity policies.

"The government must realize that the mass of the people oppose its austerity policies and will continue to fight them," the president of the Athens Labor Center, Dimitris Costopoulos, told a crowd of thousands outside the parliament building.

Union leaders hailed the 24-hour strike as an "unprecedented success" and pledged that similar actions will continue throughout the year. Some two million workers stayed off the job last month, closing banks and schools and some government offices. Hospitals accepted only emergency cases.

The main gripe was a limitation on salary increases to 4.1 percent, lagging well behind Greece's approximately 20 percent inflation rate. Also, prices jumped on January 1 when the Value Added Tax (VAT) came into effect, increasing costs by an average of 4 percent.

"The message of today's mobilization, unprecedented in participation and unique in militancy, is obvious," said the head of the Greek Workers Federation, George Raftopoulos.

Protest rallies were also held in other parts of Athens and in Thessaloniki, where power blackouts caused by striking workers shut down many stores and offices.

The labor minister, Kostas Papanayotou, said the government understood the "justified concern" of workers, but said the austerity measures would continue until the economy had recovered. "This policy was defined on the basis of national criteria alone and is firmly connected with the real interests of the workers," he said.

The chief government spokesman, Antonis Kourtis, said the controversial incomes limitation would be maintained throughout 1987.

Prime Minister Papandreou says the belt-tightening must continue if Greece is to reduce its record \$3.3 billion current accounts deficit and \$15 billion foreign debt. In his annual New Year's message last month, he said he would not shy away from measures just because they were unpopular.

Strikes last year culminated in a two-week walkout by garbage collectors. Facing a severe public health problem, Papandreou was forced to call out the military to pick up the trash.

Not unexpectedly, the opposition New Democracy Party called last month's general strike "inevitable and justified", and said the government had ignored the workers' call for dialogue. A government spokesman replied that the opposition's "delayed" interest in the trade union movement "provokes mirth".

But the government will find another year of labor unrest no laughing matter. Greece's civil servants called another strike for the first fort-

night of this month and other unions announced they are planning repeated walkouts throughout the year. One labor leader said the strikes will continue until workers receive "satisfaction of the just demands of the sector".

In that the unions are seeking 20 percent pay hikes, tougher price controls and additional benefits, and the EEC is pressuring Greece to remain firm in its austerity commitment – the prime minister finds himself in a difficult position.

With about two years to go until the next scheduled national elections, Papandreou can remain hopeful that prosperity is just around the corner. For, as France's President Francois Mitterrand will attest, socialism appears much more attractive when there are two chickens in every pot.

Missile mishap

Washington charged that a Greek merchant ship fired a missile on an American Navy helicopter in the Gulf last month, but the government called the allegation "unfounded" and the ship's manager denied that his vessel was involved in the incident.

The U.S. Defense Department said an anti-aircraft missile was fired by an

A 'routine' shooting at the border

The shooting of a Greek soldier patrolling the northern border with Turkey last month, the second such incident in recent weeks, was called "routine" by a government official and will not affect relations between the Balkan neighbors.

Antyonis Koveos, prefect of the Evros border province, said that the shooting occurred one night when a Greek patrol came across a group of smugglers. He said Turkish troops were not involved in the incident.

"Exchanges of fire with Greek and Turkish smugglers have become a routine matter for the military and other Greek authorities," Koveos said.

Twenty-year-old Elias Stalmoutzis was hit by gunfire while patrolling with two other soldiers approximately 16 metres from the bank of the Evros River, which forms the border between Greece and Turkey. The soldier was hospitalized in good condition.

The government spokesman, Antonis Kourtis, said a preliminary inquiry showed that the shots were fired from the Greek side of the border "by persons circulating illegally in the border region".

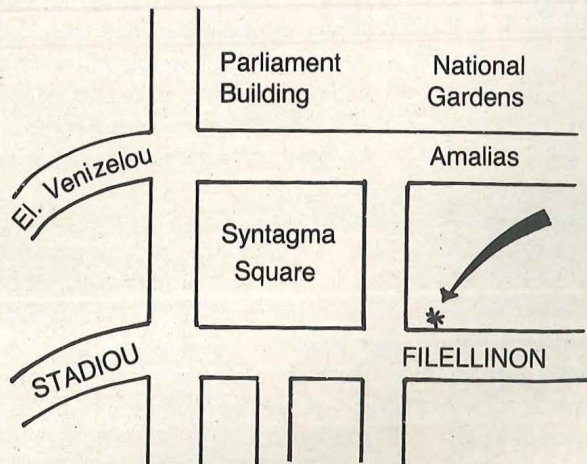
A report from Istanbul quoted Turkish military authorities as saying "no shots were fired and no smuggling incident occurred".

Greek officials say smugglers on both sides of the river regularly trade in drugs, furs and cigarettes under cover of darkness.

On December 19 one Greek and two Turkish soldiers were killed during an exchange of gunfire at the border. A joint Greek-Turkish committee investigated the incident but failed to agree on what happened or caused the incident. □

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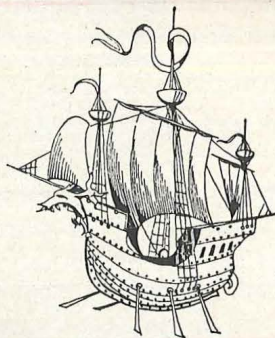


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unidentified merchant ship at a navy helicopter on routine operations from the destroyer O'Bannon, but it missed the aircraft by about 500 metres.

American officials later said their inquiry had identified the merchant ship as the Greek-flag container ship Norasia Karsten.

However, the manager of the Piraeus-based shipping company that owns the Norasia Karsten told a news agency that the vessel was unarmed and could not have been involved in the incident. "There isn't even a pistol on board the ship," Vassilis Constantacopoulos was quoted as saying.

The Merchant Marine Ministry described the American report as "unfounded" and said the involvement of a Greek ship had not been confirmed by any other source.

The incident occurred northwest of Dubai, where the O'Bannon and four other U.S. warships are stationed to protect American interests in the war-torn Gulf region.

American officials sought to play down the matter so as not to create tension between NATO allies Greece and the United States. Defense Secretary Caspar Weinberger said the incident pointed to the instability of the Gulf and the need for friendly powers to remain in communication.

Tavern killing

Police said the killing of an Arab at a seaside tavern last month was a "settlement of personal differences", but a group of Libyan exiles said the victim had been assassinated by agents of Libyan leader Moammar Khadafy.

The National Front for the Salvation of Libya issued a statement identifying the victim as Mohamed Feheaima, a dissident who fled his homeland in 1982.

The group said it "directly accuses Khadafy and his murderous regime" of perpetrating the killing.

Athens police originally identified the victim as Mahmoud Al-Moutaya, but later said the man had been carrying a false Kuwaiti passport. He died in hospital after two unidentified gunmen attacked him while he and a friend were dining at the Theodosis tavern in the suburb of Vari.

Investigators attributed the killing to a settling of personal differences and launched a manhunt for the killers.

Funding fracas

U.S. Congress was last month considering a request from President Reagan to increase aid to Turkey, a move that Prime Minister Papandreou said "would not be appreciated" by Greece.

Reports from Washington said the White House was seeking \$125 million in supplementary aid for Turkey over amounts allotted in the 1987 Foreign Aid Bill - \$490 million for Turkey and \$343 million for Greece.

If granted, the supplementary aid would end America's standing policy of allotting \$7 to Greece for every \$10 given to Turkey. The 7-10 ratio is intended to maintain relative parity between the squabbling NATO allies.

"It is clear to us that any withdrawal from the legislated ratio will not be appreciated by our country and people," Papandreou said.

He was speaking to reporters after holding talks with a delegation of Greek-Americans from the American Hellenic Educational and Progressive Association (AHEPA), who pledged to lobby in the U.S. for continuation of the aid ratio.

The prime minister praised AHEPA for providing "invaluable services" on behalf of Greece in the U.S.

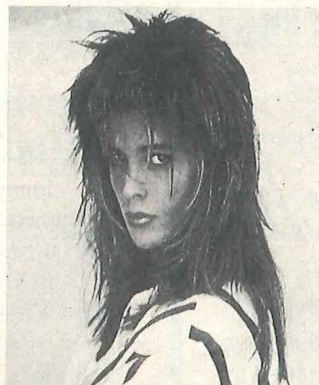
As the Greek-Americans made the rounds of official meetings and events, surprisingly little attention was paid to what had been thought a key sticking point: the toppled statue of Harry Truman. Erected by AHEPA to commemorate the Truman Doctrine, the bronze statue was blown off its marble pedestal in a terrorist bombing last March.

Spring visit

Mikhail Gorbachev will visit Greece in the spring, the government announced last month. Newspapers said the visit would probably be in March or April.

It will be the first visit by a Soviet leader to this NATO-member country, though senior Russian officials have come in the past.

Gorbachev will be returning a visit to Moscow by Prime Minister Papandreou in January 1985. Papandreou was treated with great fanfare and ceremony during his stay in the Soviet Union, sending minor ripples through the Western military alliance.



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The prime minister is to visit Washington sometime this year, but the government spokesman could not say whether this would be before or after Gorbachev's visit.

Greece, which is warming its relations with the United States, maintains friendly ties with the Soviet Union. Moscow supports Papandreou in his efforts to create a nuclear-free Balkans and his participation in the "Initiative of the Six" disarmament effort.

Foreign Minister Karolos Papoulias will likely travel to Moscow soon to lay the groundwork for Gorbachev's arrival. He visited Washington in November for talks with senior American officials.

THE ATHENIAN DIARY THE ATHENI

Soap Box Derby

Fifteen little motorless cars raced in the fourth annual adult Soap Box Derby at Ia, Santorini last month. With a couple of big pushes from behind, home-made cars from Greece and West Germany hurtled down a winding 2.5 km track to the sea at up to 85 km an hour.

The winner was, for the first time, a Greek - Nikos Barbis, 25, of Piraeus, who finished in two minutes, 31 seconds. His time was just short of the 1986 record held by American landscape painter Martin Stanley, 30, of California, whose wobbly replica of the space shuttle Challenger rocketed down in two minutes, 26 seconds to beat competitors from Austria, Switzerland, West Germany and England. Barbis said after his win that his brakes nearly failed in the first heat, which one observer quipped may be the reason his surfboard-like vehicle went so fast. But the brakes were back in order before the second and final heat for the optimistic handyman, who said he didn't race to win, but "for peace".

Second-placer was Konrad Bertsch, 48, president of the Stuttgart-based International Soap Box Association (ASBA) and an advertising salesman for the Motor Sport publishing group, who clocked two minutes, 34 seconds in his sleek orange car, nicknamed "the shark". Bertsch, who also came in second last year, said he felt "crazy enough to want to come in second again next year".

An ISBA-organized soap box derby was also held in 1986 at Urbach, West Germany, and another is planned later this year for Luchinasco, Italy. Based loosely on the well-known U.S. sport for children and teenagers, the ISBA derbies are a slightly wacky version for adults. Bertsch hopes the sport, his own invention, will someday become an Olympic specialty. In preparation, the ISBA will begin in 1988 awarding an international cup.

Jets purchased

Greece signed a contract last month for the purchase of 40 F-16 jet fighters from the American General Dynamics Corporation.

Economy Minister Kostas Simitis said each warplane would cost \$940 million, to be paid out of U.S. military credits to Greece until 1990.

The Defense Ministry said the first four

aircraft will be delivered by January 1989. Some parts of the planes will be manufactured in Greece by the Hellenic Aerospace Industry.

Last month's signing capped many months of negotiations between the government and the American defense firm. Greece had decided it would be more advantageous to make the purchase directly from the company rather than the U.S. government.

The deal also provides for establishment of a U.S. development firm with prospects of investing in Greek industry. A simultaneous accord with the American General Electric Corporation includes a proposal for an engine-testing facility to be established in this country.

The F-16 jet fighters will join 40 French Mirage 2000s purchased in July 1985 as part of Greece's efforts to modernize its air force.

Prison troubles

The warden of a prison on the island of Corfu was charged with negligence last month after guards caught the man known as "Greece's Dillinger" about to escape using a rope ladder made of sheets.

The warden, Nikos Soupionis, was charged by the public prosecutor with facilitating an attempted escape through negligence. Another Corfu prison official was to receive disciplinary action in the same case.

Evangelos Rohamis, the man dubbed "Greece's Dillinger" by the press, was caught in December on the roof of the prison after filing open the bars of his cell. Guards said he was about to descend the wall using a rope made from prison sheets.

Last April, Rohamis escaped from maximum-security Korydallos Prison outside Athens and led police on a six-month chase. Rohamis, who was serving a life sentence for attempted murder and armed robberies, was transferred to Corfu awaiting trial on 17 new charges.

He was reportedly one of the ring-leaders of a brief uprising at the prison last month, during which prisoners refused to return to their cells for a night. Their demands included no restrictions on food brought from outside and television sets in every cell.

The incident was settled without force, and there were no reports that authorities acceded to the prisoners' demands.

Stormy weather

The harsh winter weather that swept through Europe last month caused at least five deaths in Greece and isolated about 100 mountain villages.

Newspapers reported that a 24-year-old soldier froze to death while on guard duty at the northern border with Turkey.

Three fishermen were presumed dead after their vessel sank in rough seas near Thessaloniki. The Merchant Marine Ministry placed all ports on alert and said sea transport had been brought to a virtual standstill.

Authorities said about 100 mountain villages throughout the north had been cut off by snow and icy roads.

In Athens, a young woman was drowned when a huge wave swept her car into the sea from a coastal road in the suburb of Faliron.

Boats docked at Piraeus were torn from their moorings and cast adrift in the high seas. Gale-force winds swept the battleship Averof from its anchorage at Faliron, where it is being converted into a museum.

In Kalamata, which was partially destroyed by a strong earthquake last September, fierce winds and biting cold made life miserable for the thousands of residents still living in makeshift tent shelters. Some tents were blown away, newspapers reported.

Unforeseen peril

Plans for the construction of an aluminum mine at the ancient site of Delphi, once home to the renowned Oracle of Apollo, have been condemned by a European Community official.

The EEC culture commissioner, Carlos Ripa di Meana, said the community's executive commission would deplore any move which damaged the famous archaeological site.

His statement followed a similar outcry in the European Parliament last month when a French delegate, Pierre Lataillade, demanded action to protect the Delphi ruins.

"The commission can only deplore in the strongest terms any damage caused to the sacred site at Delphi," Ripa di Meana said.

A spokesman for the Greek representation to the EEC said the government was still considering whether it would go ahead with the mine plan and no decision has yet been made.

Long days of dormancy

There is little doubt that the country has entered a phase of paralysis, immobility and dormancy from which there are very few signs that it will be quickly extricating itself. If anything, one gets the nagging impression that society's elites – and particularly political ones – have come to terms both with the current stagnation and their own impotence in dealing with it.

The monstrous public sector created by both conservatives and socialists during the years 1974-1985 – with its blatant bureaucratic inefficiency, its civil servant mentality of mediocrity, its tendency to corruption and its sole usefulness as a tool for political patronage and favoritism – has not only imposed a stranglehold on the economy, but has also become a mirror-image of society as whole. In effect, under the weight of this monstrosity, society has come to a grind, and it is becoming clear that nothing that has to be filtered through the state apparatus (and most things have to) functions any more, even in an elementary level.

The bureaucracy stifles new ventures and innovation. The banking system is an archaic impediment to any initiative. The state monopoly of higher education (imposed by constitutional means, following one more conservative stroke of genius), has led to ossification and the creation of a bureaucratic machinery which merely produces useless paperwork (i.e. degrees) in the best civil service tradition. The efforts to nationalize the greatest segment of health has merely increased demand for private health services by those who can afford it, and has led to endless queues in hospital corridors for all the "underprivileged" the "new" health system was supposed to protect.

Any contact with the public sector's bureaucracy becomes more and more of a nightmare. Public corporations keep on gulping increasing taxes, widen the deficit and offer abominable services at absurdly high prices. OTE takes at times as long as 10 years to install telephones, and its newest appliances collapse within a few weeks. DEH, the pride of public corporations, at the first sign of snow is at a near state of breakdown and the country is threatened with blackouts. So-called "problematic" firms "socialized" dur-

ing these past years and run by party cronies are hotbeds of corruption, and have transformed inefficiency into an everyday routine.

All this, of course, hardly limits the powers of special interests within the public sector – quite the contrary – since employees in the bureaucracy, the banking system, public corporations, etc., due to their monopolistic power, attempt continuously to blackmail the government, thus not only gaining more privileges but successfully protecting their tranquil and unruffled rigidity. In effect, nothing changes, at least on the surface of society (except of course in the underground economy, which thrives), as all Greeks start accepting that they might as well compromise with the increasingly deep-rooted immobility, rather than struggle, in vain, against it.

However, while all this is happening (or one could say, as nothing is happening), political elites have been going through a period of talking, with almost hysterical vigor, of "change", "innovation", "renewal", "rejuvenation", etc. In a way, of course, this sudden outburst is hardly surprising since political parties are sensing that public opinion longs for some type of a new course, a new approach that will break through the current standstill. Needless to say, none of the political parties dare to deal with the genuine roots of Greek society's inertia, since they are well aware that confronting the present crisis will necessitate much more than handy words. In essence, what's needed are some particularly unpopular and tough policies and actions that are bound to upset vested interests and deeply ingrained habits, thus alienating various groups of supporters, particularly in the public sector.

But since such policy commitments on the opposition's side, and actions on the government's side, are risky, all that is left is the harmless rhetoric of "change". Already, the governing party, following its setback in the municipal elections, is talking along the lines of changing... "change" (*allaghi*). PASOK is well aware that its *allaghi* has come to a standstill since during the years 1981-1985 few things really changed, let alone for the better. So what is needed now, the prime minister

viewpoint

says, is to inject into the exhausted vision of *allaghi* a bright new impetus. This is a noble declaration, but which remains as obscure as the old *allaghi*, and, above all, now hardly believable. That nothing has changed in the government's mentality was demonstrated recently with the new rent control law, which kills any incentive for construction and which was guided by the standard petty political approach - i.e.: "Let's satisfy most voters (tenants) un-

til the approaching elections and then really deal with the problem, though we know that by that time the situation will have deteriorated, less flats will be available, and the final victims will be the tenants themselves".

At the same time, however, New Democracy (borrowing its slogan from Mr Stefanopoulos' ill-fated attempt to offer something new) has discovered "renewal", which it is now wildly and with great self-satisfaction waving as a

"counter-change" banner. But renewal of what? Apparently a great step towards ND's renewal was the candidacy of Evert, Andrianopoulos and Kouvelas in the municipal elections. But why on earth was that so? Mr Kouvelas was a candidate four years earlier. So no renewal there. It is also quite unclear why Mr Evert's candidacy was an indication of renewal compared to Mr Tzannetakis' candidacy in 1982 (aside from the fact that Mr Evert thinks so). As for Mr Andrianopoulos' candidacy, no comparison can be made since ND fielded no candidate in Piraeus in 1982. Or can one locate renewal in ND in the fact that more than one year after the 1985 elections, persisting in its good old ways, it has no economic program, and thus cannot explain to the Greeks what it intends to do if it comes to power! Or can one discover renewal in the fact that the largest opposition party still: fails to use modern methods in order to formulate a coherent strategy; is unable to articulate its own proposals on every issue (e.g. what is its position on rent control, aside from the nonsensical aphorisms that "through dialogue one has to find an approach that will satisfy both tenants and owners"?); opposes the government for the sake of opposing it, even when the latter moves in the right direction; and, finally, thrives on the old politics of inter-party patronage and personal connections?

But aside from the conservatives, it is also the KKE that offers, together with its "real change", a new approach, supposedly in accordance to Mr Gorbachev's new style. However, the orthodox communists remain as dogmatic, immobile and narrow-minded as ever (witness the way they dealt with the Sakharov release). As for the Eurocommunists now "changing" into a new party of the left, Mr Kyrkos' recent interview in *ENA*, full of platitudes and obsolete rhetoric of the '50s, offers little promise that a new, responsible and forward-looking party of the left will emerge.

So, as society has come to a standstill, sinking in an atmosphere of torpor and paralysis, political parties continue to believe that worn-out slogans and empty phrases will somehow convince us that they have escaped from their total stagnation. But screaming about "change" can hardly bring change. In fact, *plus ca change...*

F. Eleftheriou



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Fighting a lack of confidence

Talking to businessmen in Greece it becomes clear that few see any cause for optimism about their prospects this year. In fact, business confidence is at a low ebb. As confidence is a key factor behind investments and the ability to shake off fatigue in the long fight to keep troubled businesses alive, lack of confidence often proves to be a self-fulfilling prophecy.

Many nail the blame for the current economic and business malaise on the government's door, and believe an early change of government might herald a new dawn. Such opinions should not be taken lightly, because if business *feels* things will take a turn for the better, then that is often enough in itself to boost markets. However, tying Greece's business and economic problems too closely to the shortcomings of one administration is a dangerous delusion.

The government has at least one arm tied behind its back by the rickety condition of the economy as the country totters into 1987. Though the European Community has praised Greece's progress, via the austerity measures, and a huge reduction in the balance of payments deficit was reported last year, the deficit was checked largely via a slump in world oil prices, which slashed as much as \$1 billion off the national bill, rather than through any great improvements in Greek industry.

In fact, the country's non-oil balance of trade deteriorated last year. It continued to borrow more to service its huge debt burden. And credit available to private enterprise, already at a premium with such a gloomy economic scenario, was effectively squeezed still tighter when the percentage of funds which commercial banks are required to deposit with the central bank for investment financing was raised towards the end of last year.

But none of this should come as a surprise. Greece was burdened by crippling debts even before it was formally recognized as a nation by the great powers, and stayed that way, more or less, until the mid-1960s. Because of this the country was unable to qualify for investment loans from the World Bank during the crucial post-war period, when other struggling countries were fashioning their competitive industries and infrastructures of today. By the time Greece had settled up with

its creditors, it was, ironically, too "prosperous" for such soft loans. But the comparative business health of the recent past has been founded on isolated successes in individual businesses. The cheap construction boom of the growth years not only nourished a plethora of supply industries, but also indirectly financed many small businesses as owners were able to build up their capital, cushioned by the family's property holdings.

Today these conditions no longer exist, nor do they in other developed countries. Around 85 percent of Greece's businesses have a staff of no more than four people. Many manufacturing branches, such as textiles, furniture and clothing, are suffering from underdevelopment and lack of coordination. In sectors where Greece has made great efforts to haul itself up to international standards, it has found the game is under threat worldwide as cheap imports from Asia flood the markets and Third World countries start up their own industries. This is the case with the cement trade, arguably Greece's most competitive industry.

Sectors which are crucial for any healthy production base — electronics and mechanical hardware — have hardly taken off at all, and where Greeks have become used to imports, domestic brands have struggled to establish themselves. In many households buying Greek is viewed with mistrust.

Government thinkers have recognized that the country has few comparative advantages in many of the traditional-type industries where the medium and large enterprises are concentrated, and would like to promote brain-intensive and research-based efforts in fields such as biochemistry, which would not require high capital drain and where Greece stands a level chance of competing. However, many good ideas have been shelved in the everyday fight for survival and protecting jobs. What should not be forgotten is that even if such clever new enterprises take off, they will still need good management at both middle and upper levels, as well as imaginative marketing — traditional weaknesses in the Greek private and public sectors.

Though the government can point to all these economic and structural headaches in its defense, it nevertheless can't escape the fact that the economic

impasse cannot be broken without a major boost for business. So, what can be done? The president of the Federation of Greek Industries, Theodore Papalexopoulos, who has been sounding ever gloomier in recent months, managed to draw up a comprehensive package of measures which he recommended to the government shortly before the 1987 budget was announced. Aimed at making investment more attractive, these included: a gradual reduction of waste in public services, and hence reduction of labor costs in the form of contributions paid by employers to health and social insurance funds; a gradual abolition of privileges to the public sector; a general reorganization of labor, bureaucracy, the money market, education and vocational training...and so on. Papalexopoulos recognized that spurring particular sectors would be no use in the long run, and sensibly underlined the caution with which such far-reaching changes would have to be made.

Premier Andreas Papandreou and National Economy Minister Kostas Simitis have both taken time out in recent speeches to try to soothe the private sector, recognizing the role of industrialists and the need for talent and new ideas. Simitis, in his budget speech, promised measures to boost production and allow a freer function of market forces.

One especially difficult nettle which the Papandreou government appears to be trying to grasp is knocking into shape the public companies, and the "problematic" concerns effectively underwritten by the state, and reducing their burden on the national economy. Half of the 43 problematic companies have just been declared valid and the drive to sell all but a handful of them to private ownership has begun. These are all expected to turn in positive results this year. Meanwhile, liquidators have already been appointed for the remainder of these ailing firms and their assets are shortly to be disposed of.

Various administration spokesmen have also acknowledged the need to invigorate the public sector as well as private enterprise. Simitis recently explained that day-to-day decisions were the responsibility of management and should not be hampered by public

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watchdog committees and other bureaucracy. His deputy, John Papanтониου, followed this up at end-'86 by revealing public sector pay will be linked to productivity when the current wage strictures expire, now forecast for the end of this year.

One eventual effect of shaping a fitter public sector should be to free more credit for new private enterprise and for tiding over those battling firms which have good future prospects. But, as last year loans to state-backed firms were allegedly increasing three times as fast as new credit to independent businesses, the trend is sure to take many months to reverse.

The introduction of VAT on January 1 was expected by independent analysts to nudge real price levels up by 3-4 percent, although the government has claimed it will not generate more revenue than the taxes it is replacing, nor dent inflation targets. Still, the new taxes can only underscore the retail crisis that was evident in the shops this Christmas, and may become a book-keeping headache for many of the primitive small businesses, though many other enterprises with annual turnovers of less than a million drachmas have been exempted.

By no means have all Greek businessmen complained about VAT. The Athens Chamber of Commerce and Industry would have liked it to replace all indirect taxes, according to its president, Lazaros Efraimoglou, who added it was "a necessary part of modernizing the economy". However, the scale of protests may persuade the government to abandon recent moves to lift price controls across a wide range of goods.

Of all businesses, the large number connected with food and beverages seem to have the most certain prospects. These are essentials and near-essentials, of course, but are also mainly in the lowest - 6 percent - VAT bracket. Cigarette and alcohol sales can be expected to remain buoyant as Greeks turn to these for relief from economic gloom.

Otherwise, the outlook is poor. The bungled buy-out of the private Bank of Central Greece and labor unrest last year will only have doubled the doubts of overseas investors about ploughing money into the country. Also, the sheer range of new tax requirements and adjustments to business rules will have the effect of muddling the picture, and dilute any good intentions the government may have.

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Carnivals of the past

It's party time in Greece – especially in Patras and the Plaka, where revellers will gather to enjoy traditional Carnival rites. Yet today's festivities pale in comparison to yesteryear

by J.M. Thursby

Carnival in Athens during the "Belle Epoque" meant three weeks of non-stop fun and pleasure. Plays, concerts and parties entertained the inhabitants. Carpets were spread in the main squares and impromptu shows were performed by jugglers, acrobats, balancing acts and singers. The city was *en fête*, and on the last Sunday before Lent it was transformed into a riot of color. Rugs and hand-woven covers decorated each balcony, and flowers, both wild and cultivated, were everywhere in abundance.

During the morning, buglers dressed as Chinamen had ridden through the streets inviting everyone to the Grand Parade, and after mid-day crowds began lining the route. In Syntagma a richly decorated stand was reserved for the royal family and VIPs. They included committee members of the "Musical Society" who would judge the floats and award an extremely large

cash prize to the winner.

Clowns and trumpeters announced that "The King of Laughter" had passed under his floral arch in Omonia Square and that the great spectacle had begun. They were followed by 100 miniature Pierrots, children dressed in white silk or red and black satin costumes carrying rattles, flutes and whistles. The first float was reserved for a choir, which sang songs specially composed for the day. A mandolin orchestra followed. Then, pulled by six white horses, came the gilded float of the



Scenes from a parade: Costumed Carnival players march through the Athens city center

"Carnival King". The king sat on top on his golden throne surrounded by his attendants in sumptuous regalia. Below, his ladies threw sweets and flowers to the crowds and were in turn showered with confetti and streamers.

The standard of the floats was exceptionally high and competition was fierce. Some entries were artistic but, being Greece, most had satirical themes, and the people roared with laughter at personalities and familiar events caricatured. Paper camels or horses with huge heads (worked by two or three men inside) amused everyone with their antics. Giants on stilts peered into crowded first-floor balconies, and harlequins following each float threatened watchers with paper mache clubs and maces. Throughout the afternoon the long parade passed under a continuous hail of flowers, confetti and streamers as Athenians showed their appreciation.

Many famous characters beloved by the city composed songs and poems and participated in the show. One of them usually wound up the event in an old wagon pulled by an emaciated hag known to all as "Pegasus". With witty verses still ringing in their ears, everyone dispersed to their homes, the hotels of Syntagma or the pubs of Omonia to prepare for the masked fancy dress balls held by every society and organization in Athens. The most splendid took pace in the Dimotiko Theatre.

Wherever they were invited, revelers danced the night away. Many laughs, tears and romantic interludes – not to mention much flirting – took place under the anonymity of the masks, which were not allowed to be removed. Eventually, in the pale light of the pre-dawn, tired but happy Athenians made their way home. And the arrival of the dustmen signalled that the Carnival was truly over for another year and routine life was returning.

Carnival, or *Apokries*, has roots dating back to the classical Dionysia and that great pagan bash the Roman Saturnalia, with its orgies, circuses and drunken feasting. It re-appeared, lightly veiled, in Christian guise to precede, as the name suggests, periods of religious fasting when the eating of meat was forbidden, usually around Christmas and New Year.

Many Byzantine edicts show that church authorities tried hard, with only moderate success, to put a stop to "youths dressed in the style of women roaming the streets with staffs", people in animal costume – particularly camels

Masks and mirth mark Carnival in rural Macedonia

by Yvonne Hunt

Today the revelries of Carnival, or *Apokreas*, are largely held just for the fun of it. They take place in towns and villages all over Greece, though in Macedonia particularly lively traditions continue down to the present. In the past they were oriented towards warding off evil spirits or the ensuring of a fertile crop for the coming year. In many villages the purpose of the activities is no longer remembered. It's just what was always done at this particular time. Many of these revelries, however, have their roots in ancient practices. Lillian Lawler, in her book *The Dance in Ancient Greece*, writes of ancient revels, such as "phallic or fertility processions; *komoi*, or rollicking processions through the streets, especially by young men who are feeling happy after a drinking bout; animal dances and mummery; and impromptu village songs and dances, in which performers (usually masked to conceal identity) moved from house to house, stopping to revile the various householders in

song, with much gusto".

Although practices vary from village to village, elements in common are to be found in many of them. There are bells and other noise-makers, a mock



Masked dancers in Naousa



Masked dancers in Sohoh



Dancers at the Zappeion

and deer – games of dice and chance, as well as generally ribald and unseemly behavior. Despite the clergy's protests and disapproval, the tradition continued, matured and took on set forms over the centuries, only to disappear with the advance of the Turks. Today, remnants of Byzantine Carnival ethics survive in the villages of northern Greece.

Most of our latter-day activities were re-introduced in modified form from Venice, via the Ionian Islands to Patras, where, with a new thirst for life after the bloody wars of independence (1821-28), the town went mad with Carnival fever in 1829. Athens, almost ruined, took longer to lick its wounds, and it wasn't until 20 years later that the small capital again celebrated *Apokries*.

From the famous cafe *Oraia Ellas* (Beautiful Greece) at the corner of Ermou and Aiolou streets, masked revellers set out through the surrounding area with rattles, whistles and clubs.



Carnival parade

Crowds in the streets and balconies joined in the fun and threw dried beans, which were extremely cheap at the time. Poverty reigned and there was no lavish organization; no large and costly parade. But whatever was lacking in style was made up for in spirit, and although the fancy dress was simple and the "masks" drawn with soot, everyone enjoyed themselves. Young boys, some wearing the traditional *fustanella*, and others in European clothes had the rare opportunity to eye unmarried girls who seldom circulated.

Slowly people made their way to the countryside, then only five minutes from the center of town, usually to the Temple of Zeus, to celebrate the *koulouma*. They danced to music, were entertained by jugglers and acrobats, picnicked and gathered wild flowers. Sometimes they were joined for a short visit by King Otto and Queen Amalia. The amusement continued until dusk when, by the light of endless lanterns, they made their way home to more intimate family celebrations.

Throughout the intervening years Carnival became an accepted city tradition, and the period of fun, laughter and relaxation was looked forward to by young and old alike. Interrupted by war and political upheaval, the parades, masked balls and impromptu shows slowly disappeared from Athens. Perhaps the spirit which inspired them has also gone, for despite recent attempts to revive communal events no official *Apokries* celebrations are planned for this year. □

wedding of some sort, songs and jokes (often lewd), costumes of animal skins and the wearing of masks.

At Langadas near Thessaloniki and at Sohos, 30 kilometres farther east, the men of these villages, young and old, dress in animal skins with leather belts, to which are attached as many as five heavy shepherd's bells weighing up to 25 kilos. The head is entirely covered in a closely fitted black cloth mask which is elaborately embroidered in many colors around the openings for the eyes, nose and mouth. This conical headdress is very tall, its upper part decorated with brightly colored papers, ribbons, streamers and trinkets. It is usually topped off with a fox's tail. Because of its shape some believe it derives from a phallic symbol originating in pagan times. An embroidered scarf, usually red, is worn around the neck and crossing on the chest. With sword in hand this formidable figure looks as if he could put evil spirits to flight. On the last weekend of *Apok-*



A little 'bride' in Naoussa

reas and on Clean Monday these mummers take to the streets drinking sweet liqueurs, which they share happily with anyone they meet. They greet everyone they see with their "dance" – a jumping up and down three times – making their bells ring out loudly. When two or more dancers meet they compete in noise-making with the clanging of bells.

At Naoussa in central Macedonia there is a different sort of noise-making. Here men in traditional *fustanella* criss-cross their chests and back with multiple chains of florins and other trinkets. A peculiar shaking of the torso causes them to ring out against each other. The masks are not animal skins, but they are very skillfully made and painted by local artisans. The dancers parade through the streets dancing the *Zalistos* and *Patinada*. At intersections and squares they take turns leading the *Papadia* or *Nizamikos*. Although the group as a whole is referred to as *boules* today, these masked dancers are more correctly known as *yenitsari* (janissar-

ies). The *boula* or *nyfi* (bride) is always a man dressed as a woman. In times past the *boula* also wore a mask but lately has begun to use make-up. Only the *boula* leads the dance called *Makrynitsa*, while the *yenitsari* lead all the others. During these festivities, local people and out of town visitors dance their way through the streets. Anyone who wishes may join in. Musicians abound, coming from neighboring villages to act as Pied Pipers for the merrymakers.

In northeastern Macedonia 30 kilometres above Serres one can still witness a mock wedding in the village of Koimisi. On the day before, certain villagers masquerade through the streets collecting money for the ceremony. A "gypsy" performs a bear dance for a contribution; the *trochono-*

mos (a man dressed as a traffic policeman) stops trucks, tractors and cars to collect "fines" for supposed infractions of the law; the "bride-to-be" flirts her way through coffee and sweet shops collecting money for her *prika* (dowry) on the last day of her freedom.

Around noon on Monday, everyone sets out to fetch the bride. The groom, the *papades* (men dressed as priests), the *koumbaros* (best man) and the community as a whole dance their way to her house. After ritual farewells to her parents, the bride is led to the main square. Here the wedding ceremony is performed by the *papades* - usually in a mixture of Greek and Slavic. Many of the words, phrases and gestures are obscene and phallic symbols abound.

After the ceremony the bride and groom begin a dance in which the



Masked revellers

whole community and visitors join in. During the dance the bride flirts and makes suggestive movements with the men, who frequently "steal" and return her to the groom for ransom. At some point during the dancing everything comes to a sudden halt. "Doctors" are summoned and with a midwife they rush to the aid of a "woman" about to give birth. With much fuss the birth is finally brought about and the newborn (anything from a litter of puppies to a doll) is held aloft for all to see. Today the "mother" is a man usually in the guise of a crone or gypsy. In former days it was the bride herself, but this delivery so soon after marriage met with the disfavor of the church. The dancing continues through the rest of the day and often well into the night.

In the neighboring village of Pontismenon the men on Clean Monday dress in *fustanellas* which appear to be made from lace curtains or tablecloths. They also wear scarves, earrings and make-up. Dressed thus they dance the *Ketsekia*, the Turkish word for finger cymbals, which they wear on both hands. Similarly dressed and wearing a clown's hat, a dancing master puts them through their paces to the accompaniment of the *lyra* and a large frame drum.

The above are but a few examples of villages where traditional observances are kept. There are many others, especially in the remoter regions of the mainland and on the less travelled islands. This year *Apokreas* begins with church services on February 8 and culminates on the weekend of February 28-March 1 with Clean Monday, a national holiday, taking place on March 2. □



A 'bride and groom' in Kimisi.



Dancing the *ketsekia*

A 'typically British' organization

Entering its fiftieth year, The British Council continues to generate cooperation, friendship and a mutual understanding between the two countries

by Katerina Agrafioti

The British Council in Athens reflects the tumultuous history of the last half-century in Greece. There have been troubles and toil, perseverance and triumph, and through it all the Council's goal – to provide a bridge in thought and spirit between Greece and Britain – has remained intact.

"The Council is a curious organization, I think very typically British," says Dr Robert Taylor, the new representative and cultural counsellor. Taylor arrived last autumn, replacing P.B. Naylor, the very successful representative who has returned to London.

"We have an overseas staff of about 350," Taylor says. "Each is spending

in existence, with H.V. Routh its first representative. Shortly thereafter it incorporated the independent Anglo-Hellenic League and provided English courses at 9 Ermou Street, just off Syntagma. The "newcomer" was then called the Institute of English Studies, well known by its initials I.E.S. Its object was to promote the English language in Greece.

Its success was so great and so rapid that one year after its foundation, applicants reached 4,500. The demand was far greater than expected since, on the eve of the war, English was known to only a few cosmopolitan Greeks and French was far more popular. As a consequence of this unexpected success, an annex was set up for children, and staff recruitment was intensified in England.

With the outbreak of the war, a London-appointed staff had been installed, strengthened by some locally recruited Englishmen and several Greeks; but under the circumstances the I.E.S. had to close down. An effort to reopen at the end of 1940 failed when the Greek government ordered the closure of all foreign teaching establishments, as did other attempts to continue teaching English in hospitals,

over the wireless or from the Naval Academy. Then, when the Germans broke through the Olympus Line in 1941, the evacuation of all British civilians became necessary. All the records of the Institute were destroyed and the library dispersed. On that tragic Greek Orthodox Easter of 1941 the I.E.S. staff evacuated by sea to Egypt.

With the Nazi retreat in 1944 a new era began for the Institute. Early in 1945 M.S. Whitworth reorganized the I.E.S. in Athens, settling back in the now battered building on Ermou. In a few weeks the demand for applications reached 7,815. Approximately half were enrolled for the first term of November 1945-January 1946. The tuition cost one pound.

Meanwhile, the bi-monthly *Anglo-Greek Review* first appeared in March 1945 with a cover design combining a profile of the helmeted goddess Athena with the British lion. Its contents included articles on art, literature, sciences and everyday life, all published in Greek and English. Soul and editor of the review was George Katsimbali, Henry Miller's "Colossus of Maroussi", assisted by the poet Nikos Gatsos. Soon the review, published only in Greek, became monthly. Its contributors included some of the most prominent names in Greek and English letters: Kostas Ouranis, Angelos Terzakis, Andreas Karantonis, George Seferis, Thomas Russell, H.B. Bennett, Charles Gordon and John Lehmann, to mention only a few.



British Council headquarters, London

four to five years moving around in the 80 countries where British Councils exist. In the 1930s, the British government decided that diplomatic relations in the field of culture were best organized not via formal government channels, but through an independent organization which could stand up to politics in the day-to-day events of government. Often, for example, the British Council continues working even though diplomatic relations have been broken, as happened in Egypt and several other countries in the past. So the British Council was formed a bit like the BBC – that was originally made possible with government funds but is now independent."

The British Council was founded in 1934 as a riposte to fascist propaganda. Established in Athens in 1938, it is, after Lisbon, the oldest British Council



Language laboratory, British Council headquarters, London

Teaching at the Institute was organized and advanced at a fast pace, especially as the Greek government had introduced English in 1946 as a compulsory subject in state schools. Other educational institutes also had an urgent demand for English teaching. Under these circumstances, this year was crucial for the further expansion of the Institute, and it was decided to form a separate British Institute of Higher Studies. Its headquarters were established in a townhouse on Kolonaki Square bought by the British government from a shipowner. Here it has remained, though replaced by a six-storey modern building in the mid-1960s. The first director was the scholar, translator and author Rex Warner, followed in 1947 by the world renowned Byzantinologist Sir Steven Runciman.

Meanwhile, the cultural activities of the Council expanded. In 1948 T.S. Elliot's *Murder in the Cathedral* was staged. Excerpts from the play had been translated by Seferis, but as a whole it was unknown in Greece before this showing. Although the actors were all members of the staff, the auditorium held no more than 100 seats and the technical equipment was primitive, nevertheless, local critics raved that the show equalled the best professional performance.

The *Anglo-Hellenic Review*, a British Council publication directed later by G.P. Savidis, for nearly a decade published many of the enormously popular lectures presented at the British Council, as well as monographs on Sikelianos, Cavafy and Solomos. A whole issue in 1950 was dedicated to Palamas, and three years later a major Byzantine publication commemorated the 500th anniversary of the fall of Constantinople. Among the earliest art exhibitions were those of Yiannis Tsarouchis and John Craxton. Another was devoted to the life of Nikos Kazantzakis.

The teaching of English continued to be broadened with a wide program of films, lectures, recitals and debates, which proved extremely popular among young Athenians.

One result of the popularity and prestige enjoyed by the Institute and the Council was that the director of the I.E.S. was appointed professor of English at the Athens Polytechnic and the Byron Chair was established at the University of Athens. Both appointments were later cancelled for political or other reasons.

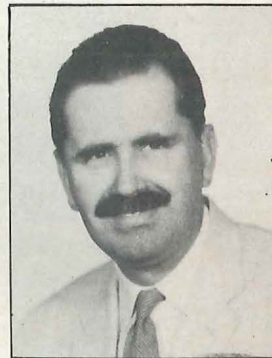
On September 29, 1951, a cultural

convention was signed between the Greek and British governments. As stated in the *Government Gazette*, "This convention concludes the promotion by friendly interchange and cooperation between the two countries of the intellectual, artistic and scientific activities...They shall encourage the interchange between them of university staff, students and researchers...and arrange for the provision of fellowships and making the culture of each country better known in the other country through books and various publications, lectures and concerts, dramatic performances, radio, films, fine art and other exhibits." The convention was signed by Ambassador Clifford Norton and J.G. Politis.

Later in the 1950s, it became a matter of concern to the Council that there was little relation between the I.E.S. and the Council. The main reasons were that the Council had kept the advanced studies to itself. There was also the matter of its location, consi-



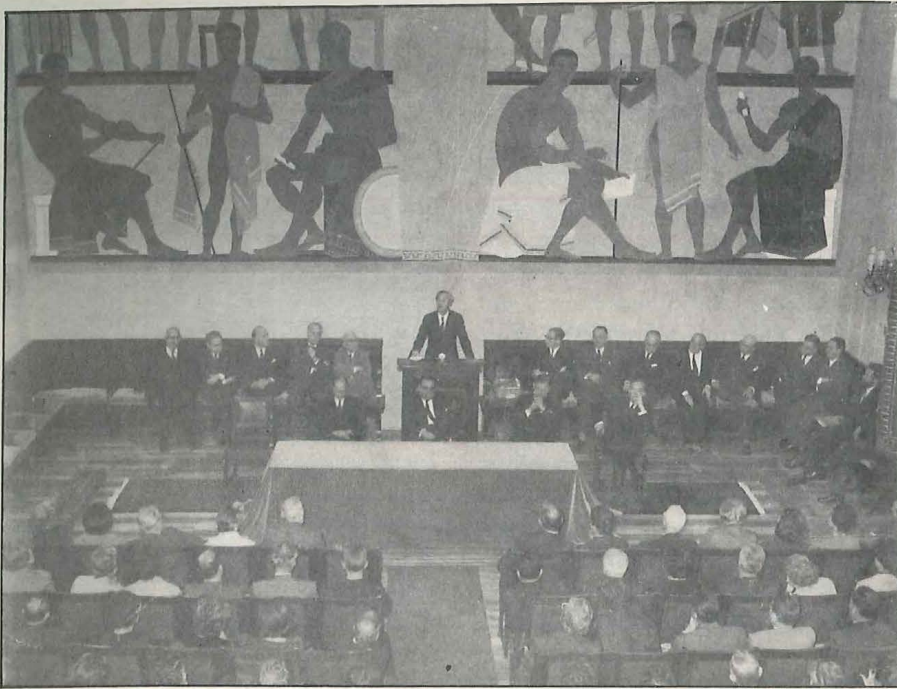
Clockwise from upper left, Professor Bernard Blackstone, Byron Chair, Athens University; Representative William G. Tatham, 1948-51; Assistant Representative Harry Forster



Dimitris Stavrianidis with B.C. administrative officer Tassos Sagos, 1985



The late Panayiotis Kanellopoulos at the British Council, Athens



Sir Steven Runciman lecturing at the Pandeios School of Political Studies, 1962



Ambassador Sir Jeremy Thomas with Margaret Papandreou at the British Council exhibition "Woman's Place", 1985



Examination candidates in the garden of the English School, Hania



Reception for Major General Johnston, British Council, Athens, 1953

dered snobbish, although Kolonaki's legend as being the posh residential area of Athens was to some degree fading.

Because of this, I.E.S. increased its efforts to upgrade its activities. Lectures, and new sections in the library gave emphasis to quality but not to quantity. These difficulties could have been worked out easily had the political situation remained stable. Unfortunately, a wave of agitation and a growing aversion to England and its citizens (due to events in Cyprus and the hope for *Enosis*) culminated in the explosion of a time bomb at midnight on December 16, 1955 at the premises of I.E.S., causing extensive damage. An attempt to reopen one year later failed for security reasons. In consequence, after 18 years of unbroken activities (with the exception of the war years), the I.E.S. came to an end as a separate entity. During those years almost 10,000 students had been taught in its classes.

Despite these unhappy incidents, the British Council continues to promote what Taylor defines as its work: "The understanding between the people of the two countries in the field of education, culture and technology in a broad sense." He adds, smiling, "We are not running a commercial school."

The work of the British Council in Athens and Thessaloniki, as Taylor describes it, is exchange of information. The main source is the library, which provides information about Britain, British literature and affairs. It is a reading room and lending library.

There is also a very large exchange of persons. The British Council supports people who study in Britain for a year or post-graduate students trying for doctoral degrees. Senior academics

may go for a week's visit, or for a month or year. The Council contributes all the individual's expenses. "For example," Taylor says, "we just supported a visit by the rector of Athens University to meet vice chancellors in Britain. Because 1987 is the 150th anniversary of Athens University, we will be collaborating with it in bringing over four British vice chancellors to take part in the celebration." Furthermore, there are a number of fellowships granted annually by the Council to scholars and research workers in the fields of medicine, law, art, the sciences and economics.

Another primary area of interest is the teaching of English. "In this as well as in all other activities," Taylor says, "we operate with the cooperation and involvement of the Greek government, because the whole point of our existence is to promote relations, and therefore we must have the support of the government. That's the reason we don't teach anyone under the age of 17 - because that will be interfering with Greek education. The whole point of the British Council is that it works both ways in each country. Britain has as much to benefit from its contact with Greece as Greece, we hope, has to benefit from its contact with Britain."

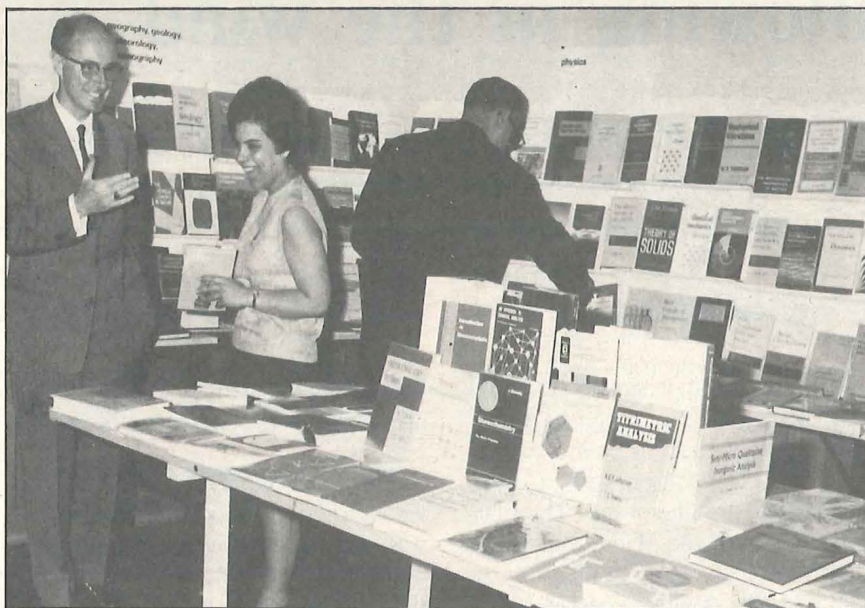
The teaching of English at the British Council does not stop with the regular courses or the presentation of Lower and Proficiency Cambridge studies, examinations and diplomas. There are some staff members specialized in giving teacher-training courses to Greek secondary school teachers. They collaborate with *frondistiria*, providing them with a very large resource center which has all necessary materials, such as cassettes, videos and books. In this way, teachers can and do become acquainted with new methods and different approaches.

Referring to the above, Taylor says: "We don't try to tell people how to do things. That would be very wrong. What we do is say, 'This is what is going on in Britain. These are ways we have tried. There are the mistakes we have made. These are the problems we have solved.'"

Taylor received his PhD in nuclear physics at Oxford University. Yet he finds that it is exciting for a scientist to get involved with all kinds of cultural events. He speaks with enthusiasm about Greece and Greek hospitality. "My wife and I have been invited to more Greek homes in the few months we have been here than in the whole four years we have been in some other



Sir Steven Runciman interviewed by the writer at the Hotel Grande Bretagne, 1984



University Textbooks Exhibition, Athens, 1967

countries. Greece is the essence of culture, the beginning of it all."

In all his duties Taylor is assisted by Dr Chris Gamble, deputy representative and cultural attaché. She has come to Greece after working at British Councils in Moscow, New Delhi and Harare.

At the moment the British Council is entering a period of consolidation. One major step has been the improvement of the exhibition area, but the big change taking place now is computerization. In the library there is a computer link with a data base in London. In this way anyone can come in with an inquiry or a need for bibliographic information, and through direct linkage the information can be had in a few seconds.

This is something that will be of use for professionals, academics and others as well. The system will be opened sometime during the spring. In the meantime, the accounts, typing facilities and contact lists are already computerized.

Another application of the computer system is in the work done for the Cambridge examinations. The British Council deals with over 40,000 students, and dispensing information on results to all of them was a major job. Now they get a floppy disk from Cambridge, put it in the machine and it types out the envelopes and letters. In this way, 40,000 letters are put in the post right away.

Computerization, nuclear physics and lots of work do not prevent Taylor, who is married and father of three, from attending to another love: music.

"In my spare time I make harp-sichords," he says.

This is the presence of the British Council in Greece. One could say that it exists in order to create anglophiles in Greece and philhellènes in England. □

Information and photographs have been provided by Tassos Sagos, M.B.E., who for 38 years has offered his services to the British Council as administrative officer.



Boreas, the North Wind



Kaikias, the stern northeaster

Blowing in the wind

Greece's wind gods have colorful and lusty legacies, and the various winds have played decisive roles throughout history and legend

by Adrienne Mayor

In the first century B.C. the Macedonian astronomer Andronikos of Kyrrhos built a "weather station" for Athens with a clock, sundials and weather vane. The octagonal Tower of the Winds still stands near the Roman Agora in Plaka, at the head of Odos Aioulou, a street named after Aeolos, the legendary King of the Winds in antiquity. Each of the eight facades of the tower is decorated with a sculpted relief personifying the wind from that direction.

In Andronikos' day, the figure of a huge bronze Triton revolved on the roof to point out the face of the wind on the frieze below. Modern meteorologists have noted that the personified winds are shown flying counter-clockwise, in the pattern that typically occurs when a violent storm passes through the Aegean. In Homer's *Odyssey*, Odysseus described just such a cyclone (Greek for "coil of a snake") which he and his crew encountered as they were departing Calypso's island: "The South Wind and the East Wind clashed together and the bitter-blown North Wind and the West Wind rolled up a heavy sea...Storm blasts from every direction were crowding in...They snapped the mast and whirled our little boat in circles!" The winds played a sort of keep-away game with Odysseus' craft, finally blowing him far off course for yet another adventure. These four

winds from the cardinal directions were given vivid personalities by the ancient Greeks.

The North Wind, Boreas, is the prevailing wind in the Mediterranean, and was usually portrayed as a blustery, impetuous ruffian. Some ancient Greeks believed that the fleetest racing horses were the offspring of Boreas and swift Thracian mares. On the Tower of the Winds Boreas wears a thick mantle and high-laced boots, and blows a conch shell to signify the howling northerlies that can bring winter's cold and snow. In Aesop's fable of the sixth century B.C., Boreas challenged the Sun to a contest of strength. Since the goal (selected by the Sun) was to see who could first induce a traveller to remove his coat, the chilly North Wind lost.

The ancient Athenians appreciated the North Wind because he was so important for their sea trade. Boreas had a strong mythological connection with the city of Athens ever since he ran off with Oreithyia, daughter of the city's first king. Ranging over Attica from his cave in northern Greece, Boreas had spied the princess gathering flowers on the Areopagus (some said she was frolicking on the banks of the Ilissos). Smitten, the North Wind knew he was not the type to court her with soft sighs or soothing caresses, so, true to his nature, he simply swept her

away. Vase paintings of the event reveal Boreas to be a rather uncouth character with unruly, dishevelled hair and beard. Boreas and Oreithyia had two sons, Calis and Zetes, who joined Jason and the Argonauts on their famous quest for the Golden Fleece.

The Athenians had a special reason to be thankful for Boreas when he helped weaken the Persian fleet in 480 B.C., after the Battle of Artemisium off the northwest coast of Euboea. Before the battle, an oracle had suggested that if prayers and sacrifices were made the wind would do a good turn for the Greeks. The battle was a draw, but a late summer gale was rising – the Greek ships made it safely into harbors, but the Persians lost at least 400 vessels. The storm raged for four days, until finally the Persians cast counterspells to lull the wind. The Greeks of Euboea called this timely northeasterly wind the "Hellespontias", but grateful Athenians thanked Boreas and erected altars to the North Wind on the Ilissos. One Athenian colony actually voted to make the North Wind a citizen of their town and allotted him land and a house. A collector of modern Greek folklore discovered that in some parts of Greece earlier in this century the North Wind was still addressed as "O Kyrios Boreas" – Sir Boreas. Today Boreas is known as the Tramontana and Athenians appreciate him for his ability to relieve scorching summer heat.

Next to Boreas on the Tower of the Winds is the stern, cold and wet Northeast Wind emptying a shield full of hailstones (or are they ripe autumn olives, as some believe?). In winter the tempestuous Northeastern Wind, known as the Euroclydon in antiquity, can make sailing dangerous. It was the Euroclydon that blew St. Paul from Crete to shipwreck off Malta in late



Apeliotes, the East Wind



The sultry Euros, or Souroko

September of A.D. 59. Paul had booked passage on a ship transporting prisoners to Rome from Turkey; the captain was hugging the southern coast of Crete seeking a safe winter harbor when the Euroclydon struck. The harrowing two weeks tossed upon the seas, with neither stars nor sun visible, were described by Paul in a section of Acts that has been called the Bible's "mini-Odyssey". This northeasterly is sometimes called the Gregale, the Greek wind. It plagues Odysseus, driving him farther from home, and once caused Heracles to shipwreck on the island of Kos.

Another northeasterly wind, called the Bora, whistles down the Yugoslavian Alps and bursts out violently along the Adriatic coast in winter, whipping up steep waves and forcing ships to flee south for safety. A fisherman once described the shrill scream of this "scourge of the Adriatic" as a "desperate sound that causes a man's heart to tremble". In Athens northeasterlies can bring cool, clear weather. On such days the pollution lifts and visibility is fine - from the Acropolis you can even see Piraeus and ships in the Saronic Gulf. Charles Kingsley, a robust anti-Romantic poet, praised the invigorating Gregale in 1873: "Welcome North-Easter! / Shame it is to see / Odes to every zephyr / Ne'er a verse to thee!"

Next on the Tower of the Winds comes Apeliotes from the east, bringing ripe fruit and gentle rains. Today the East Wind is called the Levant; it is usually hot in summer and cold in winter. Next, the sultry and humid southeasterly Euros (now called the Souroko) threatens a storm, while Notos, the South Wind, empties an urn of water. Notos was associated with drenching storms in antiquity; Ovid described him as "all darkish...with wa-

ter streaming down his hair". The Southwest Wind (Lips in antiquity) holds a ship's stern ornament, promising a rapid voyage. Today this wind is called Livas or Garbis.

On the west face of the tower is Zephyros, bearing spring blossoms. Byron and countless other Romantic poets rhapsodized over the way Zephyros glides over still water, "just kissing" the surface, "caressing" flowers and gently stirring maidens' tresses. Greek myths connect Zephyros with Flora, goddess of flowers and spring, and with Iris, the rainbow. As in Hom-

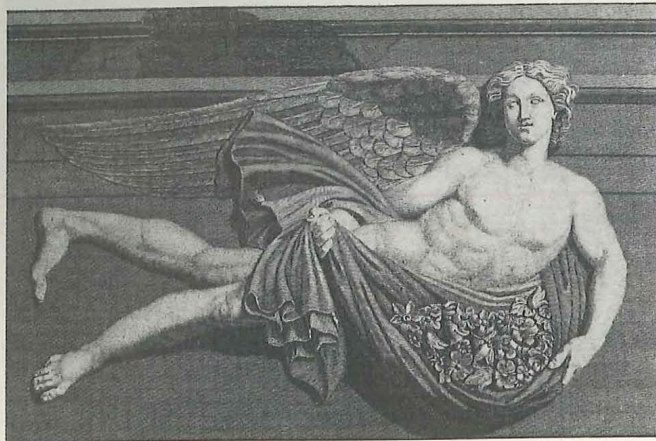
It was said the West Wind was churlish until loved by a beautiful nymph

er's day, the first spring zephyrs signal the beginning of the good sailing season in the Aegean: "Gray-eyed Athena sent the sailors a favorable breeze, a fresh west wind singing over the wine-dark sea". It was said that the West Wind was once as churlish as his brother Boreas, until he was loved by Chlorus, the beautiful nymph who was transformed into the anemone, the wildflower that graces the Greek countryside, nodding in the soft, pleasant breezes that the word "zephyr" has come to mean.

Another myth seems to allude to Zephyros' earlier, less benevolent character - it blames him for the death of Hyacinthus, a mortal youth loved by Apollo. In this story, Zephyros was consumed by jealousy when he saw the

two friends tossing a discus, and he impulsively blew a strong gust that caused the metal Frisbee to boomerang back at Hyacinthus, striking his forehead and killing him. According to the modern Beaufort scale for measuring wind force, that deadly gust would probably rate as a Force 8, a "fresh gale" with a wind speed of 60-70 kilometres per hour. The Beaufort scale (invented in 1805 and still used) rates winds from 0 to 12. At Force 0 smoke rises vertically and gossamer floats in the air. This condition describes the summer day in the fourth century B.C. when Aristotle watched spiderlings on fine webs wafting over a meadow. At Force 4, "moderate breeze", hair is ruffled and skirts flap, and mosquitoes stop biting. Between Force 6 and 7 (40-60 km per hour), people find walking difficult, umbrellas turn inside out and trees toss and sway, while bees, butterflies and most birds are grounded. By Force 9, "strong gale", dragonflies finally stop flying, only swifts are still airborne and small children are blown over. Adults are toppled and trees uprooted at Force 10; hurricane warnings are in order when winds reach Force 12, over 115 km per hour.

Skiron personifies the Northwest Wind on Andronikos' tower, carrying a bronze charcoal brazier to symbolize his ability to dry up rivers in the summer. The northwesterlies, or "Etesian" (seasonal) winds, can be a blessing or a curse. These periodic cool winds, today known as the Meltemi, rise on summer afternoons as air is sucked from the Balkans toward the Sahara. Despite a clear sky, the Etesian wind can whip the Aegean into a choppy froth. Strabo, a Greek geographer of the first century A.D., condemned Skiron as an "impetuous and terrible wind that displaces rocks and hurls men from their chariots and strips them of their



The gentle Zephyrus, or West Wind



Skiron, now Meltemi

weapons". He may have been thinking of the night in 371 B.C. when the Spartans were retreating after the Battle of Leuktra. Hurrying single-file, in heavy battle gear, down the shoulder of Mount Kitheron above the eastern end of the gulf of Corinth, they were suddenly assailed by such violent blasts of wind that it was impossible to carry their shields any further. This region is still susceptible to sudden northwestern gusts in late afternoons, strong enough to overturn tables at the cafes along the shore. On the island of Spetses they have a name for these sudden Etesian "table-turners" – *trapezokairos*.

Shortly after Boreas participated in the battle at Artemisium, a timely Etesian wind aided the Athenians in the naval battle of Salamis, on about 22 September, 480 B.C. The Athenian commander Themistocles waited until about noon to draw the Persian fleet into battle. As the line of Xerxes' 1400 ships became disorganized in the narrow strait, Themistocles gave the signal for his 310 warships to burst out at full speed just as the northwest wind came blasting down from the hills of Attica. Themistocles knew that this powerful, gusty wind hits its stride just after noon in late summer and fall in the Aegean, but the Persians were totally unprepared for the combined onslaught of ramming triremes and strong gusts in the confined waters. They lost decisively in the chaos of oars and splintering boats.

Odysseus was constantly harassed by untimely, contrary winds during his 10-year attempt to sail home, even though he spent a month as the honored guest of Aeolus, the Ruler of the Winds. In bedrock caverns below his palace on the floating island of Aeolia, King Aeolus kept the winds of the world imprisoned. According to the *Dictionary of Imaginary Places*, visitors to the

barren island "who for some reason please the king are given large ox-skin sacks filled with violent winds...These sacks are best left unopened". Indeed, King Aeolus presented Odysseus with just such a bulging leather bag confining all the winds except Zephyrus, the breeze that would blow him home. Ten days later, in sight of their own island, Odysseus' crew untied the sack, expecting to find treasure. Immediately, the released winds swept into a terrific gale that propelled the ship far from Ithaca again.

Two thousand years after Homer wrote the *Odyssey*, the French satirist Rabelais claimed that Aeolus' windbag had been transferred to Windy Island, whose inhabitants actually live on wind. The rich obtain nourishment from fancy windmills while the poor must subsist on puffs of air which they raise with paper fans. Naturally, Windy Islanders suffer from diseases originating from flatulence – but fortunately the most serious of these can be cured by inhaling a bit of the original wind remaining in Aeolus' ox-hide sack, which their king preserves like the Holy Grail. At banquets, the wealthy blowhards spend hours debating the qualities of various winds, like wine connoisseurs discussing vintages, perhaps reminiscing about famous old winds and their dispositions, wind-cults of yore and those brave souls who actually set out to do battle with the wind in antiquity.

Herodotus, the sixth century B.C. historian, described a Persian army that was engulfed in a sandstorm, driven by a *simoom*, or "poison wind". He also reported that a North African tribe, called the Psylli, once declared war against the South Wind, which had dried up all their crops and evaporated their water holes. The Psylli warriors marched out in battle array, with drums and cymbals playing, to confront the

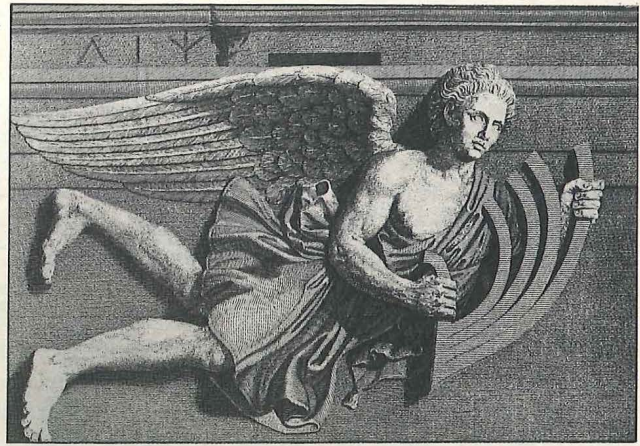
whirling hot blast – and vanished into a cloud of red dust.

In antiquity, kings, sailors and farmers dreamed of controlling the wind. In Aeschylus, Agamemnon sacrificed his own daughter Iphigenia to obtain favorable winds for his fleet. Some centuries later, the historian Pliny advocated a less dramatic method for preventing the wind from damaging crops – simply bury a toad in a new pot in the center of the field. Pausanias, a travel writer in Greece during the second century A.D., reported that not far from Epidauros he saw two farmers racing around their vine yards carrying half a white rooster each in an attempt to keep the South Wind from desiccating their new grapevine shoots. Pausanias also reported that on a windswept ridge near Corinth priests sacrificed at an altar of the winds and made secret offerings at four pits in the ground, singing the same spells the sorceress Medea had used to bind winds in the days of Jason and the Golden Fleece. The Greek hero Aristaeus once made a sacrifice on the island of Kea to summon the Etesian winds so he could sail south. Another hero, Menelaos, offended the Egyptians by sacrificing two children to dispel contrary northerly winds.

During the reign of Constantine the Great, a man was actually executed for casting a spell on the South Wind. It happened when calms delayed ships bringing desperately needed grain from Egypt to feed the people of Constantinople. The hungry Byzantine masses had gathered in the theatre and their mood grew ugly. Some courtiers, jealous of a court philosopher named Sopater, accused him of fettering the South Wind by magic. Reluctantly, Constantine ordered Sopater's execution, and by and by the ships came in. During the Crusades, Saint Nicholas miraculously quelled a tempest that



Notos, the South Wind



The southwesterly Lips, now Livas

threatened a boatload of pilgrims in the Aegean. At the time that Andronikos built the Tower of the Winds in Athens, there were official guilds of "wind-lullers" in Athens and Corinth. These professionals used magical incantations and blood offerings to propitiate the winds.

Travelers in the Aegean today might wish that the Wind-Lullers' Guilds were still in business when the Meltemi or Euroclydon cancels ferryboats and makes island travel unpleasant. Because of its varied topography and indented coast, Greece has a wide range of interesting wind patterns. Fall winds rush down mountainsides, heating up and drying out as they descend; on summer evenings, cool breezes are drawn from the sea by the rising hot air of the sun-baked land;

and after sunset and before midnight the *apogeios* blows out to sea from shore. As in antiquity, the first fresh breeze of dawn is still called an *aura*. The strong northerly Etesian wind that aided the Greeks against the Persians at Salamis, the Meltemi, blows between June and October, most often in July and August. In May the Etesians are weak and unsteady – the ancient Greeks called these forerunners the *prodromi*.

Both ancient and modern observers agree that the Southeastern Wind from the Sahara, the hot dry dragon's breath called the Scirocco, has a debilitating, disagreeable influence. Classical Greeks claimed that when it blew, stringed instruments and human nerves snapped, and joints both human and wooden cracked. Unlike the exhilarating North Wind, the South Wind seems

to make one feel dull and irritable. Travellers in the Ionian Islands in the 18th century noted that the South Wind "seemed to extinguish every passion". Modern research shows that this type of hot, dry, incessant wind can make some people anxious and melancholy; it saps energy and patience; causes static in communications and relationships; and traffic accidents rise. Fortunately, the northerlies are the prevailing winds in the Aegean; the South Wind is an occasional spring phenomenon. Perhaps it's best to remember the old proverb that "wind in one's face makes one wise".

Legend says that King David used to hang his harp above his bed at night to be soothed by the wind's own melodies. In the third century B.C., a Greek scientist devised a large musical wind organ driven by four sails; centuries later the Aeolian harp was invented to play ethereal tunes as the wind glided over its strings. The invisible wind has always evoked lyrical responses from poets: Homer sent Zephyros singing over the wine-dark sea; Shakespeare alluded to Boreas' trumpet-blast; Byron heard whispering west winds; Longfellow detected "celestial harmonies"; Keats heard a "lovely sighing... a half-heard strain, full of sweet desolation". The ancient story of Boreas and Oreithyia is echoed in a vignette by a modern Mediterranean poet: "The girl of beautiful face goes gathering olives / The wind, that suitor of towers, grasps her round the waist". Aristotle had remarked on the "bird winds" of spring, which coincided with the return of migrating flocks – and a modern poet was moved to write: "It's a warm wind, the West Wind, full of birds' cries; / I never hear the West Wind but tears are in my eyes".

In his nostalgic longing for home, Odysseus would have agreed wholeheartedly. □



Boreas in pursuit of Oreithyia, daughter of King Erechtheus



A song for Kyrenia

A pilgrimage to a Cypriot village fiesta

by Trevor Evans

I went back to Cyprus recently. It was autumn, and I had a pilgrimage to make – to the fiesta in Kalapanaiotis village.

As usual, I went with my dear friend Andreas, whose brown eyes still twinkle as bright as the copper pans that hang in his wife Maroulla's kitchen.

"*Koumbare*, you remember the first time we went together?" he asked, cocking his head to one side as if listening for the partridges that are his passion to hunt.

"I do indeed," I replied. "It was nearly 30 years ago. The war between us was just over and you told me that now that there was peace, the time had come to heal the wounds between us, and that in any case, Kalapanaiotis was the loveliest village in Cyprus."

"Absolutely right," he said, gripping my hand fiercely. "So, let's go!"

And that is how, on a brisk October morning, we came to be piling into the taxi outside his little house in Limassol. Andreas kept fussing like an over-excited hen, while beside us Maroulla balanced a huge picnic basket on her lap. The sun was barely up as we roared out of town and took the road to Episkopi.

Thirty miles on twisting roads barely wide enough for carts lay before us. We began climbing through broken hills glowing brown and pink and cream in the morning sun. Lonely shepherd boys, their arms hanging crucifix-style from their crooks, waved shyly at us from sheepcotes piled round with brush

and stones. Goats, half as big as ponies, dragged at bushes and trees beside the road, while thin, dusty sheep, whose fat tails dangled behind them full as summer gourds, followed the shepherds over the hills in long straight lines, like trained dogs.

Topping a rise, we came on tier upon tier of chalky-white hills, strangely etched with innumerable black lines and dots. The hills stretched up and up for what must have been 10 miles. I could not hold back a gasp of wonder at the incredible sight – thousands of stone walls separating thousands of tiny vineyards.

We ordered the taxi to a halt and tumbled out. Far below us, in the shadowed valleys, were what looked like dark-brown circles staining the white earth. These were the raisin crops, laid out to dry and kept close to the villages to discourage pilfering. Closer at hand were great mounds of decaying grape skins – a sure sign that an old Cypriot custom still survives, for as soon as the grapes are ripe the villagers arrive to make their wine, on the spot, by piling the grapes into huge wooden vats they have brought with them. They jump into the vats to crush the grapes with their bare feet. Huge earthenware pots receive the juice, which is taken home to stand until it ferments into wine.

After cool drinks and hunks of buttered brown bread, we set off again. Soon we were penetrating the timber line of the Troodos Forest. Higher and higher we climbed. The air grew rare

and pungent with the scent of pine and resin.

As the road grew steeper, Andreas grew more excited. The infamous hair-pin turns known locally as the "Seven Sisters" were suddenly behind us. At 6000 feet we passed through Troodos village and prepared for the winding slog down the northern flank of Olympus to Kalapanaiotis. Andreas could not help himself. Overcome by the thrill of being in the high forest, and by mountain fever for his home village, he broke into song.

"There!" he shouted at last, and stuck his head and shoulders out of the window. "Careful!" I yelled, and pulled him back.

In a wooden hollow a mile or so below lay the village, its rooftops shining brightly in the sun.

We entered Kalapanaiotis through a mile-long tunnel of trucks parked on either side of the narrow, twisting road. Most were home-made, of wooden construction, overloaded of course and threatening to topple and bury us under mounds of baskets, crates, bicycles, bales and – well, you know what village trucks are like.

Not a soul to be seen.

We turned up a crooked lane, bounced over the cobbles and came to a halt. Still not a soul in sight, but, as soon as we eased our bones out of our cramped little car, we heard it – a strange roar filling the air around us; a mighty muttering rising from the valley below, where invisible thousands were calling and shouting. I peered gingerly over a yawning cliff, but dense thickets of poplar and pine obscured the view.

Andreas suddenly dashed down a flight of steps and fell into the arms of a stocky, nut-brown villager standing proudly at the door of his home. This was Yannis, Andreas' father, chewing a wad of tobacco and laughing through a fluffy black mustache.

This performance was followed by a vigorous stamping of Yannis' splendid long black boots, a signal we could now enter to meet the rest of the family.

I found myself once again in that simple whitewashed room dominated by the long table on which rested a stiffly starched and gleaming white tablecloth – it was clear that the fiesta was to be followed by a family celebration.

The kitchen door burst open. Out tumbled a crowd of children pursued by a tiny grey-haired woman, plump as a wren, wiping her hands on her apron. I turned away, keeping my ears shut, as the full force of his mother descended upon Andreas. She began by saying what she thought of him for neglecting



her for more than six months. He shuffled his feet like a schoolboy who has been caught stealing jam, and bore her anger patiently. Just when I thought the day might be spoiled, her delight at seeing her only son drowned the pain of her longing, and kisses proclaimed that he was welcome home.

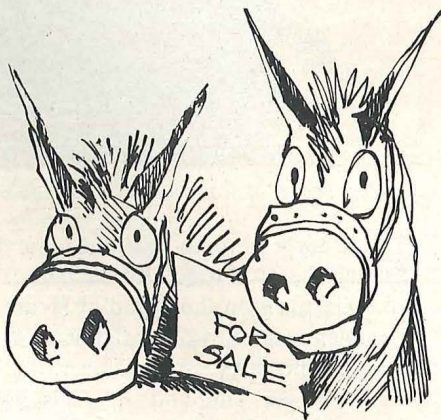
Through the open doorway I saw what looked like a line of double-stranded golden necklaces hanging from poles outside the henhouse. I caught Andreas' eye and we wandered out into the yard. The necklaces, each about 10 feet long, were hanging in long strands from forked sticks. They were sticky and rubbery to touch.

"Soudjouko," said Andreas. It is made during the grape harvest. First the villagers collect hundreds of forked sticks from the hillsides and lay them out to season. Walnuts and almonds are collected and the kernels soaked in water for 24 hours. Lengths of string are then threaded through the nuts with a needle, which are about six inches apart, and the ends of the string tied to the fork. Close by stand huge oval vats filled with grape juice which has been boiled and left to cool for a day. This process must be repeated, and when the juice is cool again it is emptied into smaller pots – *hardji*. Flour is added to thicken it, and the mixture is heated and stirred vigorously over a fire until a thick substance called *paluzze* is formed.

The rest is simple. The string with the nuts is drawn through the mixture and hung up to dry. At first only a little sticks to it, and it is then that the long strands of golden-coated nuts take on the appearance of jewelry. This dipping continues until the finished product emerges as a length of rubbery hose, which is cut up to be sold in the markets of Nicosia, Paphos, Limassol and Larnaca.

Our inspection was disturbed by a great shout rising from the valley below. Andreas rubbed his hands in anticipation and, with promises not to be late for the meal, we started our descent through the trees to the site of the fiesta, or *panigyri*.

At the head of the valley we paused for breath and saw below us a U-shaped bowl sliced in half by a fast-flowing stream. Both banks crawled with thousands of colored spots in perpetual motion. At the bottom of the valley, reached by a narrow hump-backed bridge across the stream, stood the ruined walls and gabled rooftops of the *monastiri*. All traffic – animal and human – seemed to start and finish at its gates.



The mob pressed forward and bore us slithering and stumbling over the cobbles, ever downwards, until we reached the grassy banks of the little stream. Salesmen of all ages and sizes stood hawking their wares at six-foot intervals up the valley. And what wares! There were donkeys and mules for sale, blocking the path with their bulk and manure. Farmers kicked and poked at them while little boys pulled their tails. I saw a squealing white piglet bolt from a wicker cage and charge through the legs of a group of village maidens, who screamed and scattered as its keeper – a wild-eyed urchin little bigger than the pig himself – scrambled after it. A fat black sow trying to escape across the bridge fell off with a thunderous splash.

Further along, two old ladies were crouched over a pair of scales. The business was serious. In this case sugar and almonds were being weighed in the balance. Tantalizingly, the scales would not settle. Their mounting frustration resulted in a volcanic outburst. The little old women suddenly stood up to shake their fists and scream at each other.

We pushed our way to the stone gateway of the *monastiri*. Inside the

cloisters was a wide courtyard overhung with vivid yellow and blue awnings. In the shadows beneath swayed a solid mass of people buying, selling, bartering, shoving, screaming and laughing.

A raven-haired young woman seemed to burst out of the throng and land on top of us. Andreas embraced her and I was introduced to his niece, Yanoulla. When she spoke the words came tumbling out, falling over themselves to be the first heard, leaving her gasping for breath. Her parents joined us, then a crowd of Yanoulla's girlfriends. We formed a circle under a carob tree and I listened in a daze as each vied with the others to express her joy in the *panigyri*.

Yanoulla's eyes filled with mischief. "Come Trevoriko," she said to me. "I will show you something special."

I followed her warily, and was soon holding my nose as the air filled with a vile smell, like rotten eggs.

We came across a small crowd gathered round a spring welling from a hole in the rock. The water was the source of the smell. Seeing some people bathing their feet and others actually drinking the potion, I made a horrible grimace which widened to a shamefaced grin as Yanoulla's laughter burned my ears. Though I still can hardly believe it, these waters draw



pilgrims from all over the Middle East because of their purported medicinal value. When Yanoulla saucily offered me a cupful, I refused with exaggerated politeness.

"Lunch," Andreas announced as we rejoined him.

I was ravenous and the hot food went down smooth as honey, which was just as well, for in a Cypriot home if the guest does not eat and drink himself sick the hostess breaks out in a cold sweat and wonders what is wrong.

The longer we sat the freer flowed the food, the talk and the drink. Yannis and his cronies polished off bottle after

bottle of *zivania*, a spirit notorious for its fierceness.

After dinner we had promised to visit Yanoulla's home.

Her house was built into the rock of the hillside, and we were promptly given a guided tour. What I will never forget is how we were conducted into an unused bedroom, quite empty, except for some pictures on the walls and a huge four-postered oak bed, the like of which I have never seen since. All round it were curtains made of the most exquisite hand-worked lace – obviously family heirlooms. On the home-made feather mattress was a magnificent embroidered coverlet, glowing with the figures of animals and birds – the life's work of loving fingers. The bed looked odd – incongruous even – in the little wooden room, but when I realized that this was Yanoulla's bridal bed, I stood before it in awe and hoped that the lucky bridegroom would be a young man worthy of Yanoulla and her lovely bed.

The shadows were beginning to lengthen as we plodded home. Sounds drifting up from the valley told us the fiesta continued still. Andreas stopped; so did I. We looked at each other. Quickly we made our way back down the path, our noses twitching at the smell of *souflagia* and spices drifting on the evening air.

When we reached the knoll halfway down we paused. Beneath us a group of young men and women in national costume were dancing the *tsamiko*. As soon as the dance came to an end a musician stepped forward carrying a violin. The young man began to sing an ancient folk song in a deep, rich voice which carried clear through the whole valley.

When he had finished a group of visitors pressed forward clapping wildly. I heard them call to the singer.

"Sing! Sing for us," they cried.

"For you always I shall sing. But what?"

"Sing a song for Kyrenia," they shouted, "in case we ever forget."

The silence was electric as the singer began.

Slowly at first, scattered voices in the crowd began to take up the melody; louder the chorus grew and stronger, until, as if they could resist no longer, the people opened their hearts, purging their grief for the land to the north which is now lost. And with the song came the bitter-sweet pain of memories – of loved ones lost; of the old homes filled with joy and tears.

"Never forget..." □

She weaves a life on the islands

by Heather Tyler



Hanging skeins of wool for color selection

In the early morning light, the natural amphitheatre formed by the harbor and main town on the island of Hydra resembles a finely woven tapestry; so subtle is the silky, sunless grey that washes the sea, land and sky. Clusters of houses hug the hillsides in a haphazard manner, and the narrow streets and coiling staircases carve the rock in a crazy cross-stitch. At this hour the prevailing color of white is mat and pale. Later, in the sun, the whiteness will dazzle the eyes of tourists coming by hydrofoil and ferry from Piraeus.

It is 6 am. In her tiny kitchen, Australian artist Jane Lee surveys this softest of scenes, sipping her first cup of tea of the day. Then she rinses the cup and retreats to her hand-built loom, constructed entirely from driftwood she gathered on the beaches of green and fertile Paros.

Lee does not use a pattern positioned beneath the warps, as do most weavers, because she believes it restricts her creativity. Her tapestry subjects are the dramatically varied land and sea scapes of the Greek islands and Australia. The complex pictures she weaves in an expansive range and graduation of tone often contain over 200 colors.

Some time later, her Egyptian-born Greek companion of four years, Amir Stavrou, descends from the crow's nest that is their bedroom, in the vaulted ceiling of a former boat house which can be pinpointed in the picture of Hydra on the thousand drachma note.

They share a pot of coffee and a breakfast of eggs, then Amir goes down the steep staircase to his souvenir and jewelry shop on the flag-stoned ground floor to prepare for another day's business with tourists, and Lee goes back to her loom.

She says "no" to curious visitors who want to see the artist at work. She has previously exhibited on Paros and Hydra. In fact, in the five years she has been weaving full time, Lee has established a formidable reputation in a country where tapestries were once the prerogative of goddesses.

The earliest known tapestry was made by ancient Egyptians around 1500 B.C., and it was in the village of Kirdasa near the pyramids at Giza that Lee first realized her desire to develop weaving into a full-time occupation.

To begin at the beginning is essential with this slight, vibrant woman with warm, grey eyes – eyes that belie the self-discipline and steely determination which turned her life around seven years ago.

Following the collapse of her second marriage in Melbourne in 1979, Jane Lee – mother of four grown children, sheep breeder, spinner, organic dyer, functional weaver, anatomical illustrator and dabbler in as many artforms as time allowed – decided she needed an interval to think about where her life was headed, and on a whim joined friends who were about to travel to study artifacts in India, Kenya, Ethiopia, Egypt and Greece.

By the time the trio reached Athens, Lee had concluded that personal growth was not possible unless she continued her travels alone.

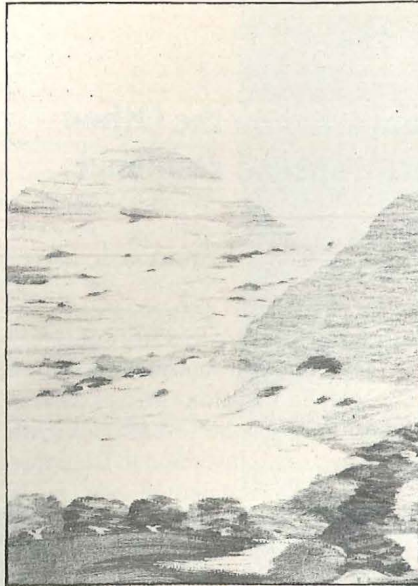
"I had always been cloistered," she says. "Firstly in my childhood on Tasmania, then in Melbourne as a mother of four children which I had in rapid succession from the age of 20. I had never actually done anything alone. So I waved goodbye to my friends as they left Athens in a taxi for the airport, and suddenly I felt absolutely terrified."

"For four days I walked around the block, keeping the hotel firmly within my sight. I couldn't pronounce the name, and if I lost my way, I couldn't speak any Greek to find it again. Eventually I said to myself, 'Jane, this is ridiculous. Put your pack on your back or go back to Australia'. So I bought a ferry ticket for Crete."

She island-hopped until she reached Paros, home of the Aegean School of Fine Arts, with many foreign artists living there. She lived for two months with a farming family, then rented their spare two-room cottage intending to stay for one year. She still has the cottage, and does all her natural dying there, using wool from Crete, indigenous plants, fruits and flowers.

"I feel like a thief taking materials from Hydra because it is so barren. Paros is plentiful, and I have more space to work in there," she explains.

The islanders called her "Crazy Jane". What was a middle-aged foreign woman doing renting a virtual hut way



A view of Paros

out in the middle of nowhere? For Lee the goals were clear, and she returned to Australia to settle her divorce and distribute her possessions among her children, and came back with the necessities she needed to furnish her spartan dwelling.

At first she painted water colors, regaining a freedom in style she had lost during her years of working as a medical illustrator for Monash University, between the death of her first husband and marrying her second.

Then, in 1980, she went to Kirdasa to order tapestries for friends exhibiting in Australia, and helped the weavers overcome technical difficulties in achieving subtleties of color in their



An Australian brushfire

transition from organic to chemical dyes. She drew a plan of their simple, two-shaft, horizontal looms.

A Bavarian sculptor visiting Paros built Lee's looms entirely with wooden wedges and wooden screws. Crooked branches, bleached after years at sea, form the heddles, the pedals are split log planks, and her hand beater a piece of olive root also found on a beach.

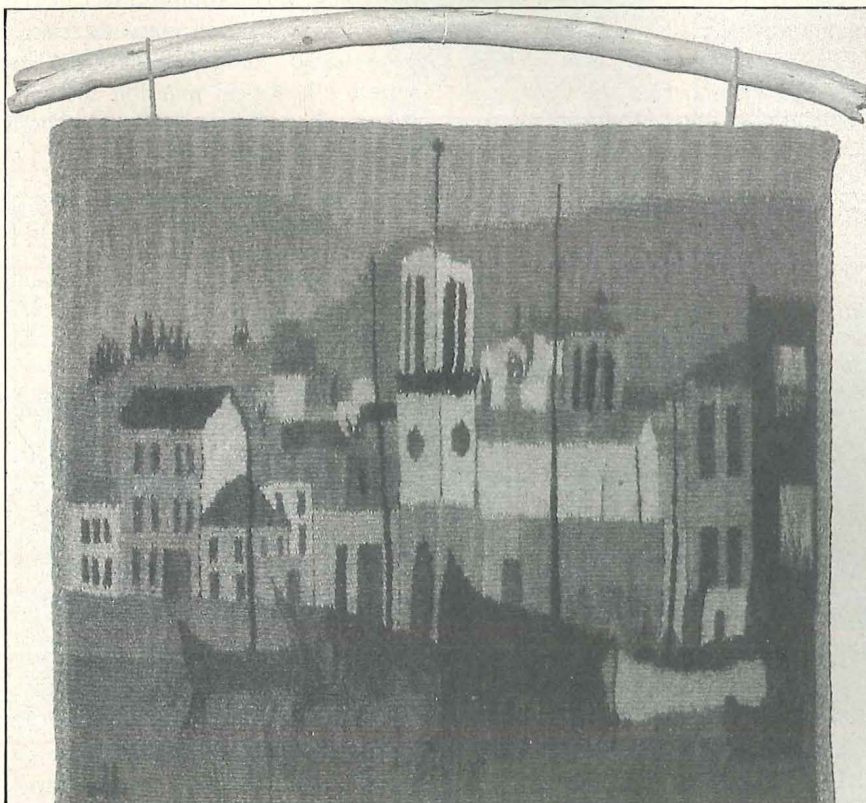
The unique character of her work is a feeling for the irregularities of nature, the beguiling subtleties of her colors and her preference for natural materials.

Final selection of colors for a pictorial work is an arduous task. The dyed skeins of wool are hung in natural light, then lamp light, and finally under harsh fluorescent. Colors must look their best under all three conditions before Lee will weave them.

Because working at the loom is such an intense art, she takes time off to create light-hearted, primitive weavings using the flotsam and jetsam washed up on Hydra or Paros. These have been exhibited along with her tapestries. Lee's most important exhibition to date was in Thessaloniki in September. She was selected to represent Australia under the aegis of a bilateral cultural agreement between Australia and Greece.

She worked three pictorials for her first major Athens exhibition last year, depicting the Australian bush – at peace, on fire and then in regrowth – and she admits these made her feel very homesick.

She is currently in Australia, drawing new inspiration for her return to work on Hydra at the end of the month. □



Lee's depiction of Hydra Harbor

The VIP treatment

Restoration is finally being completed on the Othon Stathatos mansion, now Greece's special residence for visiting heads of state

by Katey Angelis

Greece's recent history – and in many ways its wealth – is bound up with some of the families who built the palatial mansions strung along Vas. Sophias. One of the loveliest was built in 1895 for Othon Stathatos, the patriarch of one such family, on the corner of Irodotou.

Stathatos, one of eight children, came to Athens from the island of Ithaca and became involved with the coal industry. He not only became tremendously successful, but established warehouses from Odessa to Marseilles and acquired a large fleet of ships.

Becoming quite wealthy, Stathatos and his wife Athena contracted the well-known German architect Ernst Ziller to build their home. Ziller was the prolific architect who designed, among many other public and private buildings, the Royal Palace, the former post office on Kodzias Square, the Schliemann mansion and the Evelpidon School buildings, now the city court. The result is the beautiful residence we now see, which was purchased by the Greek government in late 1983 to accommodate visiting heads of state and other guests of distinction. Newer than the other remaining mansions, the Stathatos residence is still nine years short of its centennial.

Fortunately, these dowager mansions carry their years well and periodic restorations and modernizations cover any chips or wrinkles belying their age. The current restoration being supervised by architect Pavlos Kalligas is no exception.

Kalligas gives full credit to the turn-of-the-century architect for utilizing the space to the greatest effect and providing a building whose original plan was excellent. The mansion is unique in that it is oriented to the corner instead of being square and facing the street. The architect's clever use of circles and angles provided ample room for entertaining, as well as areas for the family.

Through the years the house has been modernized and restored as necessary. Around 1929, with Stathatos advancing in years, he installed – what

was then a most unusual object in Greece – an elevator. In fact, it was said to be either the seventh or eighth such newfangled invention in the entire country. This installation was made straight up through the stairwell which, while utilitarian, destroyed the symmetry of the floor plan and has since been removed.

Upon his death a great deal of his wealth, including the mansion, passed to Stathatos' wife. Other major bequests and gifts during his lifetime included a church in Ithaca, the water reservoir of the island and major donations to the Odeon of Athens.

Although remaining continuously in the Stathatos family, the house was leased to the Hungarian Embassy for a period during World War II, then to the Canadian Embassy and most recently to the Libyan Mission. Becoming a historical protected property, the house was contracted by its current heirs for careful restoration in 1976 – also by Pavlos Kalligas, whose father had discovered the original plans for the house in the archives when he was director of the National Gallery. Hundreds of photographs and as many drawings have enabled the restoration architect and contractor to remain true to the original plans in almost every

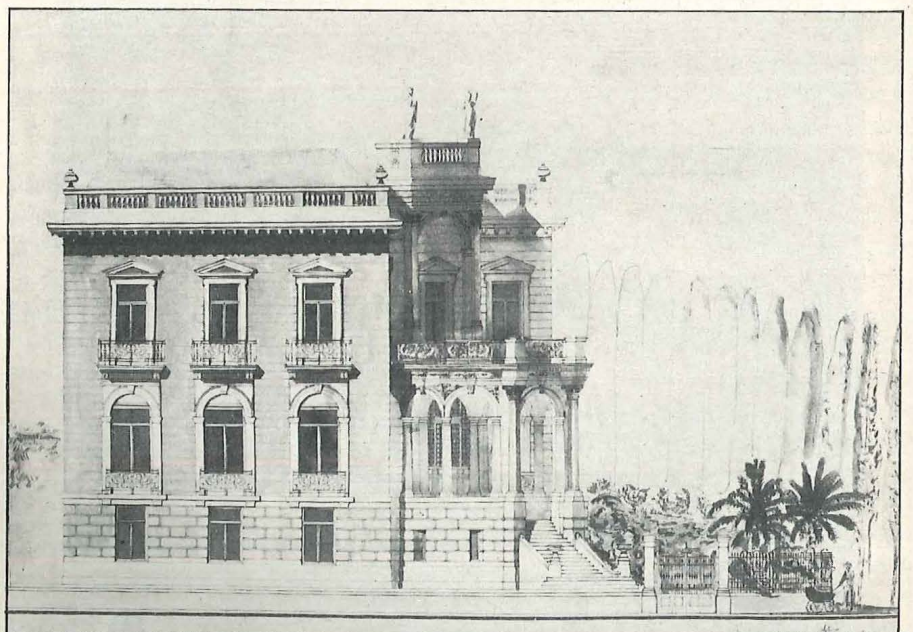


The corner staircase

respect. Modernization of service areas has, of course, been extensive. For instance, the carriage barn and stable on Irodotou have been moved closer to the street and totally renovated into living space.

Many Athenians were aware that one of the statues from the front facade fell during the major earthquake in 1980, but fewer noted that Athena had already lost her head. Fortunately, with the aid of photographs, both of the statues have been copied exactly by a Greek sculptor and once again Athena and the goddess Estia are outlined effectively against the sky.

And so, for a reported outlay of 650 million drachmas, covering the total purchase price, cost of complete renovation and restoration, including the modern necessity of security measures and complete furnishing down to the last teacup that will grace the sumptuous board, the government has acquired a historical mansion that any distinguished visitor will find both warm and inviting. □



Drawing of the exterior

Pointers

Five new tea flavors from **Lipton** complete the series of its famous teas. Green tea with mint (for iced tea), Royal Ceylan, with a delicate taste, orange flavor tea (Orange Windsor), finest Earl Gray with bergamote flavor and Darjeeling Himalaya, are all packaged in practical tea bags.

the jewelry scene. **Wendy Osborne Terezaki** came to Greece 16 years ago from New Zealand. She has since set up shop as an interior decorator, mostly serving the foreign community. Her speciality is private home decoration, with an emphasis on keeping things "cosy". Her office is in Aghia Pa-



Vourakis adds a new product to complement its line of elegant jewels – VV Vourakis perfume, made with the finest ingredients and smelling... precious. **Rodamos**, a new gallery boutique in Pharos Psychico, exhibits fine jewelry and sculptures by leading Greek artists. At Rodamos are works by Depy Chandris, Marios Voutzinas and works by other award-winning artists. Just one visit will reveal that this is a shop breaking new ground in

raskevi at 57 Peloponnissou, or call 639-8536.



Wendy Osborne Terezaki (right), interior decorator

Club Méditerranée
Club Méditerranée Hellas S.A.

Club Méditerranée will be opening its sixth resort in Greece on May 15. Called the Olympie, it is located at the former Miramar Beach Hotel area in Skafidia Pargos in the Peloponnese. The oldest Club Med in Greece, opened in 1954, is on Corfu. A Pointers blooper: We gave an incorrect address for **Barbara's Restaurant** last issue. The correct address is 37 Ionias in Kifissia.



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Lost property	770-5771
For items in buses or taxis	523-0111
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Gas (24-hr service)	346-3365
Garbage collection	512-9450
Street lights	324-5603
Water (24-hr service)	777-0866

Main post offices

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

Parcel post offices

(for parcels over 1 kg going abroad)	
Koumoundourou 29	524-9568
Stadiou 4, in arcade	322-8940
Psycho	671-2701
Parcels should not be wrapped until after inspection	

Travel and transport

Flight information

Olympic Airways	981-1201
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Aeroflot (USSR), Xenofondos 14	322-0986
Aerolineas Argentinas, Voukourestiou 36	360-7936
Air Canada, Othonos 10	324-7511
Air France, Karageorgi Servias 4	323-0501
Air India, Omirou 15	360-3584
Air Zaire, Nikis 16	323-5738
Air Zimbabwe, Panepistimiou 39	323-9101
Alia (Jordan), Filellinon 4	324-1377
Alitalia, Panepistimiou 9b	322-9414

Austrian Airlines, Filellinon 4	323-0844
Balkan-Bulgarian Airlines, Nikis 23	322-6684
Biman (Bangladesh), Panepistimiou 15	322-8089
Braniff, Voulis 36	322-7338
British Airways, Othonos 10	322-2521
Canadian Pacific, Kar. Servias 4	323-0344
CSA (Czechoslovakia), Panepistimiou 15	323-0174
Cyprus Airways, Filellinon 10	324-6965
Egyptair, Othonos 10	322-2521
El Al (Israel), Othonos 8	323-0116
Ethiopian Airlines, Filellinon 25	323-4275
Finnair, Nikis 16	325-5234
Gulf Air, Nikis 23	322-1228
Iberia, Xenofondos 8	324-5514
Icelandair, Kriezotou 4	363-2572
Interflug (GDR), Panepistimiou 20	362-4808
Iranair, Panepistimiou 16	360-7615
Iraqi Airways, Syngrou 23	922-0018
Japan Airlines, Amalias 4	324-8211
JAT (Yugoslav), Voukourestiou 4	323-6429
Kenya Airways, Stadiou 5	324-7000
KLM (Dutch), Voulis 22	322-6011
Kuwait Airways, Amalias 32	323-4506
Korean Airways, Voukourestiou 4	322-4784
Libyan Arab Airlines, Mitropoleos 3	324-4816
LOT (Polish), Amalias 4	322-1121
Lufthansa, Karageorgi Servias 4	32-944
Luxair, Kriezotou 6	360-3134
Malev (Hungarian), Panepistimiou 15	324-1116
Middle East Airlines, Filellinon 10	323-5683
Northwestern Orient, Voukourestiou 36	360-4166
Olympic Airways, Panepistimiou 15	961-6161
Pan Am, Othonos 4	323-5242
PIA (Pakistan), Panepistimiou 15	323-1931
Qantas (Australia), Filellinon & Nikis	325-0521
Royal Air Maroc, Mitropoleos 5	324-4302
Sabena (Belgian), Othonos 8	323-6821
SAS (Scandinavian), Sina 6, Vissarionos	363-4444
Saudia, Filellinon 17	322-8211
Singapore Airlines, Filellinon 22	323-9112
South African Airways, Kar. Servias 4	323-7857
Sudan Airways, Amalias 44	324-4716
Swissair, Othonos 4	323-1871
Syrianair, Panepistimiou 39	323-8711
Tarom (Romanian), Panepistimiou 20	362-4808
Thai International, Lekka 3-5	324-3241
Turkish Airlines, Filellinon 19	322-1035
Tunis Air, Filellinon 19	322-0104
TWA, Xenofondos 8	323-6831
Varig (Brazil), Othonos 10	323-8685
World Airways, Voulis 36	322-7338
Yemenia, Patission 9	524-5912
Zambia Air, Akti Miaouli 79	413-3244

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Marinas

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

Embassies and consulates

Algeria, Vas. Constantinou 14	751-3560
Argentina, Vas. Sophias 59	722-4753
Australia, Mesogeion 15	775-7650
Austria, Alexandras 26	821-1036
Belgium, Sekeri 3	361-7886
Brazil, Kolonaki Sq. 14	721-3039
Bulgaria, Akadimias 12	360-9411
Canada, I. Gennadiou 41	723-9511
Chile, Vas. Sophias 96	777-5017
China, Krinon 2a, Pal. Psycho	672-3282
Colombia, Vas. Sophias 117	646-4764
Cuba, Kehagia 48, Filothei	681-3042
Cyprus, Herodotou 16	723-7883
Czechoslovakia, Georg. Seferi 6	671-0675
Denmark, Kolonaki Sq. 15	724-9315
Egypt, Vas. Sophias 3	361-8612

Ethiopia, Davaki 10	692-0565
EEC, Vas. Sophias 2	724-3982
Finland, Eratosthenous 1	751-9795
France, Vas. Sophias 7	361-1663
German Democratic Republic, Vas. Pavlou 7	672-5160
German Federal Republic, Dimitrou 3	369-4111
Honduras, Vas. Sophias 86	777-5802
Hungary, Kalvou 16, P. Psycho	671-4889
Iceland, Paraschou 5, P. Psycho	672-6154
India, Meleargrou 4	721-6227
Iran, Stratigou Kallari 16, P. Psycho	674-1436
Iraq, Mazarki 4, P. Psycho	671-5012
Ireland, Vas. Constantinou 7	723-2771
Israel, Marathonodromou 1, P. Psycho	671-9530
Italy, Sekeri 2	361-1723
Japan, Mesogeion 2-4	775-8101
Jordan, Pan. Zervou 30, P. Psycho	647-4161
Korea, Eratosthenous 1	701-2122
Kuwait, Papanastasiou 55, Psycho	647-3593
Lebanon, Kifissias 26	778-5158
Libya, Vyronas 13, P. Psycho	647-2120
Luxembourg, Stisiorou 11	721-7948
Malta, Filellinon 7	323-0068
Mexico, Vas. Constantinou 5-7	723-0754
Morocco, Mouson 14, Psycho	647-4209
Netherlands, Vas. Constantinou 7	723-9701
New Zealand, An. Tsoha 15-17	641-0311
Nigeria, Eratosthenous 1	751-3737
Norway, Vas. Constantinou 7	724-6173
Pakistan, Loukianou 6	729-0214
PLO, Vas. Sophias 25	721-7146
Panama, Vas. Sophias 21	360-2992
Piraeus, Akti Miaouli 23	411-9497
Philippines, Kanari-5, Piraeus	452-3015
Poland, Chrissanthemon 22, P. Psycho	671-6917
Portugal, Loukianou 19	729-0096
Romania, Em. Benaki 7, P. Psycho	671-8020
Saudi Arabia, Marathonodromou 71	671-6911
South Africa, Kifissias 124	692-2125
South Korea, Eratosthenous 1	701-2122
Spain, Vas. Sophias 29	721-4885
Sudan, Victor Hugo 5, P. Psycho	671-4131
Sweden, Vas. Constantinou 7	722-4504
Switzerland, Iassiou 2	723-0364
Syria, Marathonodromou 79, Psycho	671-1604
Thailand, Taigetou 23, Pal. Psycho	671-7969
Tunisia, Ermou 8	323-1739
Turkey, Vas. Georgiou B8	724-5915
United Kingdom, Ploutarchou 1	723-6211
United States, Vas. Sophias 91	721-2951
USSR, Nikiforou Lytra 28, P. Psycho	672-5235
Vatican, Mavlis 2, Psycho	647-3598
Venezuela, Vas. Sophias 112	770-8769
Yemen (North Yemen), Patission 9	524-6324
Yugoslavia, Vas. Sophias 106	777-4344
Zaire, Deigeni Griva 3, Filothei	681-8925

UN Offices

Information Centre, Amalias 36	322-9624
High Commissioner for Refugees, Skoufa 59	363-3607
UNDP Representative	322-8122

Ministries

Agriculture, Aharnon 2	524-8555
Commerce, Kaningos Sq. 15	361-6241
Communications, Xenofondos 13	325-1211
Culture and Sciences, Aristidou 14	324-3015
Education, Mitropoleos 15	323-0461
Energy & Natural Resources, Mihalakopoulou	770-8615
Finance, Karageorgi Servias 10	322-4071
Foreign Affairs, Vas. Sophias 5	361-0581
Health and Welfare, Aristotelou 17	523-2821
Interior, Stadiou and Dragatsaniou	322-3521
Justice, Socratous and Zenonos	522-5903
Labor, Pireos 4	523-3110
Merchant Marine, Vas. Sofias 150, Piraeus	412-1211
National Defense, Holargos Sq.	646-5201
National Economy, Syntagma Sq.	323-0931
Northern Greece, Thessaloniki	(031) 26-4321
Planning, Housing & Environment, Ambelokipi	643-1461
Presidency, Zalokosta 3	363-0031
Press and Information, Zalokosta 10	363-0911
Prime Minister's Office, Zalokosta 3	323-1506

The Athenian organizer

Public Order, Katehaki 1	692-9210
Public Works, Har.Trikoupi 182	361-8311
Research & Technology, Syntagma Sq.	325-1310
Social Security, Stadiou 21	323-9010

Banks

The addresses listed are those of the central offices. Most branches also have a number of suburban and rural branches. All banks are open from 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,	
Papariopoulou 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,	
Sekeri 1A, Kolonaki	364-7410
Akti Miaouli 93, Piraeus	413-6403
Morgan Grenfell, 19-20 Kolonaki Sq.	360-6456
National Westminster Bank,	
Filonos 137-139, Piraeus	452-9215
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
Chrisopoliotissa, 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, Voullagmeni 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 (Kantzata)	665-9991
Byron College (Psychico)	671-0585
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
Tassiss Hellenic International School	808-1426
The Ionic Center, Strat. Syndesmou 12	360-4448
The Old Mill (remedial)	801-2558
University Center for Recognition of Foreign Degrees, Syngrou 112	923-7835
Vrillissia Elementary	681-4753

Social/Sports Clubs

Alcoholics Anonymous	894-3737
American Legion (Athens Post)	
Tziraion 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, Karingos 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
Japan External Trade Organization, Akadimias 17	363-0820
Yugoslav Chamber of Commerce, Valaoritou 17	361-8420
Athens Association of Commercial Agents, Voulis St. 15	323-2622

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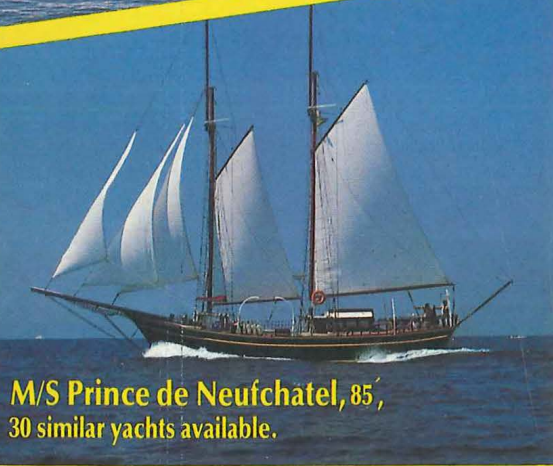
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Laying agonies at rest

HOTEL XENOPHILIA
(A Class)
Island of Friki
Greece

January 12, 1987

Mr Seymour S. Sisskind
1456 Ocean Avenue
Santa Monica, CA 90401

Dear Mr Sisskind,

With great enjoyment we receive your letter of 15th ult. with your best wishes for the season's greetings which we retaliate to you and the charming Mrs Sisskind.

We are also very interested to note that you are thinking to come to Greece once more like your customary in the past when you are coming every summer but would like to know what is happening with hijackings, terrorists, Olympic Airways, anti-Americanism and hotel breakfasts.

Mr Sisskind, we are happy to inform you that we can answer your questions so satisfactory that you and the charming Mrs Sisskind can be laid to rest from all your agonies.

Concerning the hijackings we can make the categorimatic statement that no hijacking is taking place on Olympic Airways for a long chronic period and we are understanding the government is having silent agreement with freedom organizations they can shoot each other in Greece but nobody else. Therefore, Mr Sisskind, it is safety for you to fly by Olympic Airways from New York and transfer at Athens Airport to local flight to Friki if you check

in two hours before and if there is no strike.

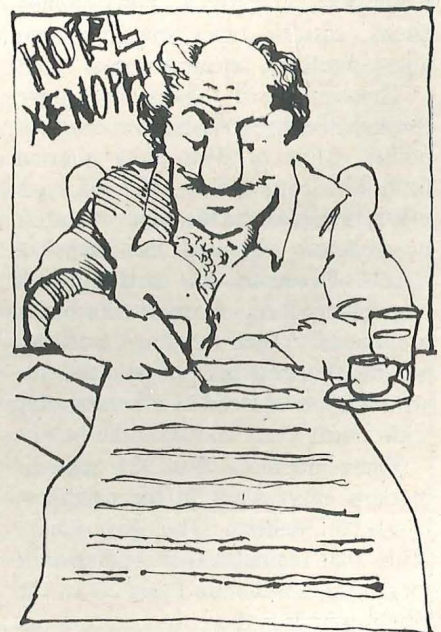
Also, Mr Sisskind, let us lay you also at rest concerning the anti-Americanism. What you are reading in the newspaper in your country is not true. In the beginning, Mr Papandreou is saying bad things about the Americans because the Greek people are angry with Mr Kissinger for not avoiding the invasion of Cyprus. But now Mr Reagan is sending a new ambassador who is a friend of the bosom with Mr Papandreou and Mr Papandreou is putting water in his wine, as we say in Greek, and is not saying bad things anymore. Also, as it is known, Mrs Margarita Papandreou is pure American lady.

Mr Sisskind, the hotel breakfast, according to category of hotel, is regulated by the EOT, the Greek Organization of Tourism. It must have so many grams of butter, so many grams of marmalade, so many grams of cake and so many grams of bread or friganies. It is to our knowledge that some unconscious hotel proprietors give to the client butter that is going bad because the refrigerator is not functional, marmalade that is unsavory, yesterday bread and coffee that is tasting like tea and tea that is tasting like coffee, but we assure you, Mr Sisskind, that we are proudly at the Hotel Xenophilia of our breakfast as surely you will be remembering from the old summers when you and the charming Mrs Sisskind are so regular. As you know, the butter is made from the best goat, the marmalade is from the hands of Kyra Phrosso in the village and the

bread, except on Sunday, is fresh and crispy. Our coffee is the best Nescafe in the packets and the tea is Tetley in the bag. We are noting that you want hotter water, and also in the bath and we shall strain ourselves to make this satisfactory.

Mr Sisskind, we are certain we have laid you at complete rest with your agonies and we are looking forward to receiving your fixed reservation for this summer soon. Please do not delay because we have many German groups but we are preferring individuals and especially your good self and Mrs Sisskind and all American people.

Yours truly,
Xenophon Kalosoridis
Manager-Proprietor



Wandering the open-air market

by Susan Zannos

On Saturday morning in Ambelokipi, the open-air market can be heard blocks away, like the growling of a great excited beast. It stretches 10 or 12 blocks from the church to the park, spilling onto all the side streets along the way.

On both sides and in the center of the street are tables constructed from metal sawhorses and wooden planks, protected from the sun and rain by canvas awnings. A scale for weighing produce hangs from the metal pipe that supports the canvas. Below the scale are two plastic bins, one atop the other, in which money is collected, coins on the top, bills underneath. These tables are the business establishments of hundreds of producers from all over Greece.

Their merchandise is displayed on the tables — mounds and pyramids and piles of fresh fruits and vegetables: pears from Volos, grapes from Chalkidiki, melons from Argos...purple eggplants gleaming like colossal royal jewels, brilliant red and chartreuse and dark green peppers, billowy white cauliflowers, pale green cabbages — honest, ideal fruits and vegetables of which the poor insecticide-doused, machine-picked, artificially-colored, refrigerated, cross-country-transported American versions are only faint, flickering shadows.

Other producers bring fresh eggs, jars of honey, nuts and dried fruit, fresh flowers, house plants, herbs and teas. There are truckloads of fresh fish and huge baskets of koulouri and sweet rolls. On the side streets are sellers of kitchen items, children's clothing, underwear, flower pots, shoes, canned goods, cassette tapes, rugs, curtains and tablecloths, cheap jewelry.

Thousands of shoppers move through the street in a slow crush of bodies. Most of them drag infernal little wire carts which catch on each other, on tables and the edges of crates, on people's legs and the kerbs of streets. Gradually the carts fill with bags of produce, or patient husbands are loaded to their carrying capacities, and the shoppers peel off onto the side streets to be replaced by others coming with empty carts and fresh husbands.

There are more than 125 open-air markets every week in the neighborhoods of Athens. The government office that regulates their operation is located at Zoothouhou Pygis 2-4 in the city center. It is there that licenses are

granted in two categories: sellers and producers.

In order to receive a license to sell goods at the public markets, the retail seller must present proof that he has no criminal record, that he votes in all elections, pays his taxes, has no other employment and has not had complaints lodged against him more than three times in the past five years. Preference in the granting of licenses is given to war veterans, those with large families to support, returning Greek nationals, assistants who have worked in the market and those long unemployed.

A producer who wants to bring his own produce to the market must meet far more stringent requirements. In addition to the above stipulations, the producer must certify that he cultivates his own land, or land which he leases, for at least half of the working year. Separate requirements are listed in detail for producers of honey, for egg producers, gatherers of wild greens and herbs, and other special categories.



A merchant weighs his wares

The licenses are in the form of booklets. On the first page is a list, something like a dance card, of the markets the seller or producer is entitled to attend. He may go only to the market designated for him on a particular day. In the backs of the license books are pages where the items of produce or merchandise are to be listed, with quantities and prices. All items must be sold at the prices designated by the government.

It is not an easy life. By 5:00 a.m. the producers have arrived at the market area. They have been driving, many of them, for two or three hours or more to reach Athens from the Peloponnese, from Thrace, from Evia. The kafeneions' along the market street are open, and many of the producers sit for a while over coffee in the little oases of light before going out onto the still-dark streets to set up their stands. Some tables are set up already, and the big trucks have to inch their way past

them. Crates are stacked on the sidewalks and in the street. Bags of lemons and oranges lean against the buildings. A man throws cabbages and cauliflower from the back of the truck to his son on the pavement below, who is pelted with the bowling ball-sized missiles ("One at a time!" the boy yells. "Hey, one at a time!"). Three men toss watermelons from truck to street to sidewalk, where they are stacked in a huge pyramid. Canvas is laid out on the ground and big mounds of potatoes and onions appear.

The produce is displayed with pride and care and art. Melons are cut in geometric designs to show their bright insides, oranges are sliced, the most attractive fruits and vegetables are used to decorate the metal supports of the awnings. An old woman prepares her two wooden crates — she sits on one and on the other arranges neat little stacks of grape leaves, all she has to sell. A couple from Poros arrange their flowers in rows of buckets while their little girl plays beside them. They come to the markets only three times a week because the trip requires a ferry ride from the island.

At 7:00 a.m. the market opens. It pulses with sound as the sellers begin their chants: "Sweet apples, very sweet, 60 drachmas a kilo." "Tomatoes, three kilos for 200." Nearby the cassette seller fills in the rhythm with bouzouki music. The morning wears on. Tempers get short. A producer pelts his neighbor with a tomato. Another refuses to sell potatoes to a woman who tried to pick out the ones she wanted. Another dumps a bag of carrots onto the pavement when a customer disputes the price.

By 1:00 p.m. the crowd thins out. Some of the producers have already taken down their stands and loaded their trucks. Others are haggling with bargain hunters who come late in hopes of better deals. Tired men sit on upended crates having a beer or a sandwich before packing up. Trucks and cars, horns blaring, start inching through the street.

At 2:00 p.m. the market closes. Planks and crates are loaded onto the trucks, which head for the highways and the long drives home to Levadia, to Nafplion, to Karditsa. And next morning they'll load up and start back during the dark hours, 2:00 a.m., 3:00 a.m., coming again to the market. □



Taking a break between customers



A store without walls

In search of the slippery banana connection

“Do you want anything from the store?” my mother asked when I was visiting her abroad last summer.

“Get some bananas,” I said. “We don’t have bananas in Athens.”

“Why is that?”

I didn’t know. I had lived in Athens for three years, and I didn’t know. Thus it is with human kind: we are inured to all manner of aberrations, suffer fools in public office, become accustomed to atrocities because they are familiar. And I lived in a bananaless city and did not know why. Well, I vowed, I would find out.

I had tried before. When I first moved to Athens I had set out to buy bananas, certain that in one of the major capitals of Europe – indeed, one of the major cities of the world – one would be able to buy a banana. Wrong. Buying bananas took its place on the long list of things I couldn’t manage to do, all the myriad little incompetencies that add up to the malaise called “culture shock”.

Item by item I worked through the list. I learned how to make simple purchases in retail stores, where to buy a bus pass, how to tell “for rent” signs from “for sale”, and many other survival techniques. But I still didn’t know any more about bananas than I had at first.

I knew that bananas were available in cans for babies, in dried chips at stores that sold nuts, and on trucks. I heard some rather bizarre theories, such as that the health department had determined that bananas carry obscure African viruses. I witnessed an odd outburst from a fruit seller in the center of town who began ranting about “those cretin banana growers”, although why the world’s banana producers should be thus vilified remained a mystery.

When I returned to Athens in the fall, I began, as I had before, by asking friends and acquaintances. All that produced were more peculiar theories. So I took to the telephone.

The number was busy at the Ministry of Agriculture, but at the Ministry of Commerce the switchboard operator took a reading on my language skills and rang the Translation Department. A very kind gentleman suggested that I come down and speak with the Department of External Relations. When I got to the imposing building on Kannigoss Square, it turned out that this department had been recommended because the secretaries speak English, not because they knew anything about bananas. They sent me off at a trot to another floor and the Importation Department.

The Director of the Department of Importation, a Mrs Pandazy, received me most graciously. “We are protecting our economy,” she explained. “The Cretan banana growers produce 25,000 tons of bananas each year. We are plan-

ning, however, to explore the possibility of importing bananas. The matter will be discussed at a meeting of the EEC in November.”

In the face of Mrs Pandazy’s solemn and businesslike demeanor, her impressive command of facts, and most particularly her willingness to share them, I certainly did not want to appear impertinent. But there were aspects of the situation I still did not understand (although I had cleared up the “cretin banana growers” misconception).

“I can understand,” I said, “the soundness of your policy of protecting Greek products. But there are *no* bananas in Athens. There are no foreign bananas in Athens. There are no Cretan bananas in Athens. There are no bananas in Athens.”

Mrs Pandazy’s professional dignity shattered in an explosive laugh. “Well,” she said, “it’s a bit complicated. There are three ministries involved in the banana question – Agriculture, National Economy and Commerce.” She sent me off to the fifth floor to see a Mr Tsoukandas.

Mr Tsoukandas was not in, but in an office flanking his I found several young gentlemen who were conversant with the banana situation. “There are two factors involved in the control of banana sales,” one said, “price and quality. The producers are unwilling to sell their bananas at the price the government has set. They therefore sell them outside the city for higher prices.”

Saturday morning at an open-air market, a small fleet of banana trucks suddenly appeared near the northern end. About a dozen strapping young Greeks set about rapidly removing canvas, setting up scales and dispensing bananas to the quickly gathering multitudes for a price somewhat in excess of the one quoted by the ministry.

I was within an elbow and a knee of getting some bananas myself when the police arrived. The scales came down, the canvas went on and the trucks edged through the mob and disappeared.

Perhaps I was looking at the whole situation backwards in thinking that there should be bananas in Athens. There is a distinct possibility that bananas should be put on the controlled substance lists worldwide. Consider the place of the banana in popular idiom. Is this not the fruit whose name is used as a slang term for going mad? The fruit whose appearance on a vaudeville stage produces laughter before the skit even begins? The fruit whose peel is responsible for the downfall of the mighty? The fruit whose name designates republics given to political and economic instability and guerrilla warfare?

It may well be that by the abolition of bananas, Athens yet again is setting a standard for civilization.

Susan Zannos

The rites of baptism

For a foreign woman, her son's birth in Greece opened new windows on her adopted country's culture

by Karen Dinder Stamatakis

It wasn't until I became a mother almost two years ago that I truly discovered the Greek culture and its myriad traditions, for many of them center around children – that precious commodity of Greek society.

Coming here in the fall of 1983, my intention was to stay only six months – sort of a working holiday, you might say. But I wound up marrying one of the locals and have settled, quite comfortably, into the Greek way of life.

The world encompasses a diverse range of birth customs, and Greece is no exception. Though each culture has its own peculiar traditions, their combined purpose is more or less universal: luck, success and the warding off of evil spirits.

Once I gave birth to our son, Spiros, I became privy to what every Greek parent experiences with his or her child. For instance, upon returning to the comfort of our home, I learned that I was forbidden to take our son out until he was blessed by the priest at 40 days of age. A strange custom, I thought, until I later learned why. The 40-day time span is actually a rest period for both the newborn and mother. It is meant to create a strong bond between the pair, in which the mother's only role is to care for her child. Others, usually relatives or friends, will do the cleaning and cooking until she is well enough to do it herself. It is also thought that the baby, as well as mother, who leaves the home before being blessed will encounter bad luck or bring it to those it meets.

In addition, the 40 days represent the exact time Mary waited before entering church with her newborn son Jesus. According to the Bible, the 40 days proved to be enough time to thoroughly cleanse her of any blood left over from the strenuous act of birth.

Even the simple task of naming our son Spiros (actually Spiridon) was a foregone conclusion before I ever met my husband. As he was the only male child in his family, it was destined that his first son be named after his father. I had no say in the matter, though I verbalized by initial objection privately

to my husband and close friends. "Spiros" was a name I disliked immediately, but nonetheless accepted out of respect for my husband's late father.

Another Greek tradition included one of the many gifts I received for the birth of our son – a gold pin in which a tiny enclosed eye was attached. He was to wear this on his eventual outings to ward off the Evil Eye from those who look at a baby with any hint of jealousy. You see, the Greeks do not believe in complimenting the newborn



The author with her husband, Yanni, and son Spiro

or its parents. That would mean automatic bad luck, as if a curse were applied. If you did hear of such a comment, especially coming from a non-Greek, you would immediately witness the parent spitting on the ground to counter the hex.

Though it has no religious connection whatsoever, The Evil Eye is recognized by the church, whose priests will bring peace of mind to parents by blessing the purportedly cursed child.

Another common birth ritual the world over is that of the baptism. The ceremony is followed in a number of ways, culminating in the cleansing of the child's soul with holy water. In Greece the baptism is the child's rite of passage into the Orthodox Church. It is

an elaborate ritual equal in significance only to that of the traditional Greek wedding. In fact, in the eyes of the church, the ceremony is more sacred than marriage since the child is officially named, christened and accepted into the church.

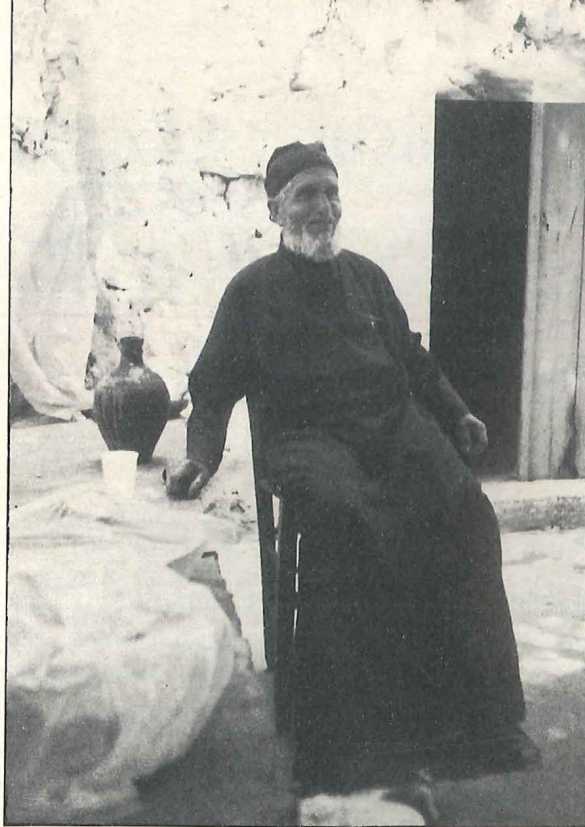
I was amazed at the various acts involved, each with its own special meaning. For example, three locks of the child's hair are sheared by the priest and burned above a tub of holy water in which the child will be fully bathed. The three locks represent the three faces of God: God the Father, God the Son and God the Holy Ghost. And they are burned by the flame of a giant candle to rid the child of its blemished soul and ensure its acceptance into the church. (Each person is born with the "original" sin of Adam and Eve, and cannot go to Heaven without having had that sin cleansed from the soul. Within the Greek Orthodox Church, such people are buried outside the

church cemetery. Old folk tales relate the anguish of small children who were not baptized prior to death and were hence buried outside the churchyard.)

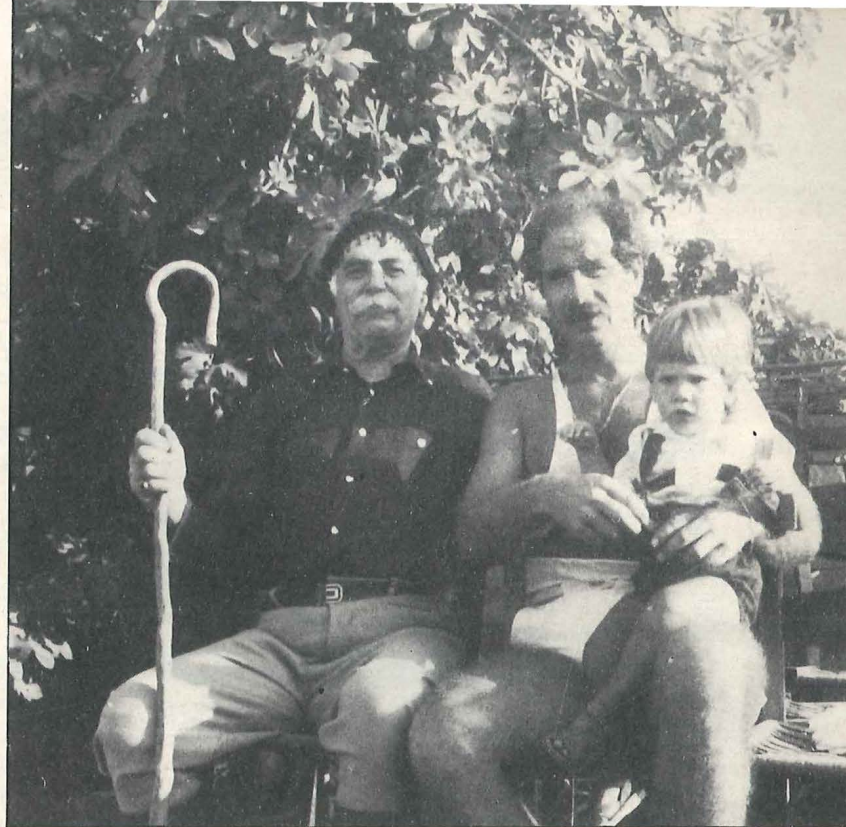
Unlike other Christian cultures, where the children are baptized within the first weeks of life, Greeks usually wait until the child is at least a year old. The reason is simple: the high expense.

"Many people can't afford the expense of a birth and baptism at one time, so they wait until the baby is older," explains Father Chrisanthos Stavroulakis, a priest who has been baptizing babies for 26 years in Crete. "That expense includes the big dinner party most parents have, as well as a special gift for the godparent."

Such was the case with our son this



The priest who baptized Spiro, Father Antonis Knithakis



Father and son sit beside Yanni's proud godfather

past summer. He was baptized in a 500-year-old church nestled in a remote mountain plateau along the northern coast of the island — an incredibly beautiful, peaceful place where his father had been christened almost 40 years before. Along with a few dozen friends and relatives, we trekked the rugged path leading down to the church, Aghios Ioannis, which has a reputation among the island folk as a house of miracles. For this reason alone, it has been home to a number of baptisms and weddings over the years, in hopes of shedding some sort of spiritual web of good luck for those in attendance.

Baptisms, particularly, have led countless people to the church, which for more than half a century has hosted annual communal christenings every August. The celebration has become somewhat of a local religious festival, in which thousands of people descend upon the church in order to participate in the two-day ceremony. According to local priests and villagers, more than 8,000 people visited Agios Ioannis this past August to witness the christening of roughly 40 children.

Our son's godfather held him throughout the ceremony, as is customary, while the priest chanted several verses from the Bible. Once the ceremony was complete, we all participated in a day-long feast set amid a garden of trees and plants surrounding the ancient site. Folk songs were sung in honor of our son, as well as his godfather, a very dear friend of ours.

In Greece, it is a great honor to be chosen godparent of your friend's child

— a strong bonding with the family. And it is customary after the ceremony for the child's father to greet the godmother (or godfather) by saying, "May God grant that nothing occurs to blemish our relationship during life." While most Christian children have more than one godparent, the tradition here calls for only one.

"It's based on Christ's baptism," says Father Stavroulakis. "He had only one godparent and so most Greek children have only one. But in the olden days, many children had more than one. Some still do. This was mostly done in the small villages where there were feuds. The families thought that by having several godparents from throughout the village it would bring the people closer together. Though the church says that a child can only have one godparent and one name, we do make exceptions under special requests."

The role of the godparent, according to the priest, is a spiritual one. He or she provides guidance throughout the child's life — a role considered "higher" than that of the parents. In fact, it is the godparent's "moral" responsibility to take care of the child should anything fatal happen to the parents. (Each person has on file with the local government a copy of his or her baptismal papers signed by the attending priest, godparent and father.)

During the christening, the godparent's role overshadows those of all others but the priest. The child is anointed with a special oil provided by the godparent, as well as holy oil brought in from the Orthodox Church

in Istanbul, called *chrisma*. The child is held by the godparent while the priest anoints its eyes, ears, mouth, arms, legs, chest and back of spine to assure lifelong sight, speech, hearing, strength and love. According to Father Stavroulakis, the "sealing of the oil" and baptism are actually two separate spiritual events combined into one ceremony.

"The baptism isn't complete until the child has been blessed with these two oils," he says. "Once this is completed, the child is a true Christian in the eyes of God."

After the bathing and oiling, the child is then dressed in a white t-shirt and underpants, symbolizing its spiritual cleanliness. It is later dressed in an elaborate outfit provided by the godparent, who also provides a gold chain and cross symbolic of the child's transformation into a Christian. The priest then disposes of the bath water outside the church into the foundations of the building, for it is sacrilegious to walk over the water once it has been blessed.

Though the baptism is now performed, the blessing is not complete until the child receives holy communion for three consecutive Sundays. The godparent is required to attend these masses, holding the child during each communion.

Now that I am a veteran mother, having lived through each of these birth customs, I feel better prepared for the upcoming arrival of our second child. I may not fully accept all the Greek birth customs mentioned here, but I feel more comfortable knowing their special significance. □

The long and short of it



Writers have something in common with crows: they're both collectors. I was startled a few months back by a crow's appearance on my tiny balcony. Being used to smaller visitors, I jumped when the crow came down (like a pterodactyl) to investigate a shiny pie plate. Its shadow was as large as my little wedge of terrace.

I imagined its nest, full of bits of mirror, pop-tops off beer cans, small change. Crows salvage objects that reflect light. Writers collect aphorisms, fragments of poems, jokes, similes, inscriptions; and our nests become as cluttered as those of crows.

To give you an example, I have a loose page torn out of a child's copybook which is devoted to the malapropisms and amusingly fractured phrases uttered by a woman I've known for the past five years. I'll call her Gisela.

At the top of this page I've written "Giselisms", and they follow, straggling down in various colors of ink - e.g. "We caught it just in the crack of time"; "He's at one with himself"; "Conjugate only the verbs in blankets"; "It was a heart-rendering moment"; "I'm tired of my roring boutine", etc.

I met Gisela back in '81 when we were both, briefly, teaching at the H.A.U. We had two somewhat disparate American childhoods behind us, North European *wanderjahren* (which had stretched into wander-decades) and failing, soon-to-end marriages in common back then. But these things in common were not what would cement our friendship. It was something else altogether that accomplished that.

Some people just seem, at first glance, to "see you" and see through you at the same time. Gisela and I, from the moment we introduced ourselves in that smoky teachers' lounge, were in collusion. We laughed at the same things. We collected experiences to share that have often seemed worthless to the rest of our mutual group of acquaintances - lined our nests, so to speak, with flotsam and jetsam of a cross-cultural lifestyle that our families and other longstanding friends prob-

ably consider "dross".

There were some pretty hard days back then, and it was Gisela, truly, who got me through them somehow. I think that for every woman here who is making the transition from being mononational to being international, there must be one friend who, by seeing you, sees you through. For me, it has been this woman from Kansas who comes up

CLOSE TO HOME



ELIZABETH HERRING

to my shoulder and who gives the language I love such a "mun for its runny".

When I was back in the States this past year - observing cardinals, nuthatches and a crow on my balcony, as opposed to sparrows and pigeons - I got a long letter from Gisela. She made a rather impassioned case for Emiliios' and my staying put, there in America. She cited the rent increases, the unchanged Athenian smog, the inevitable underemployment we would surely face again, in our respective fields, should we return.

The clincher, down at the end of the last page, was this: "Do you *really* want

to come back to Greece to be, forever, 'a foreigner', with all that that entitles?" (She meant "entails", of course.)

I got to thinking about what she'd said, as she'd meant me to. Gisela, who really ought to be writing film scenaria or finishing a degree in linguistics, is buried alive in mostly stultifying E.F.L. work, private lessons and interdepartmental school politics. After a decade in Greece, though, she's learned the ropes: She knows that, without a Greek high school diploma, and without the Greek university degree, E.F.L. work is the best she can do here, the most fulfilling career she can expect to have. At 40, no other is open to her.

I pondered the matter and wrote back, saying, "All well and good but Gisela, we've really stayed 'out' - abroad - too long to go home again. I'm as much 'a foreigner' in Atlanta as in Athens; it's just that I can camouflage the fact better in Georgia. In America, I'm a foreigner in disguise. In Greece, at least my face *broadcasts* the fact and that, somehow, makes not fitting in a little easier. There is a diaspora in the world today that is not 'Greek' nor 'American' nor any one thing, really...and it is with that group that you and I and Rhodesian-born Emiliios belong."

(I get a bit prosaic in my letters. Too much Thomas Wolfe and Willa Cather when I was coming along.)

So, as I boarded my jet for Greece last fall, I had the comforting thought that, while I was going back to being a foreigner again, and an obviously foreign foreigner - at least I wouldn't be alone. There was Gisela. Not so.

Even in my post-flight-and-customs euphoria at seeing the Parthenon emerging from the smog like Venus on a sooty halfshell, I noted Gisela's absence in the airport welcoming committee. Emil's closest 100 percent Greek friends were there, with camelias; Rosalie and Jenny were there, with Campari. Gisela? On an engagement trip with Johann Christian.

Cathy Vanderpool once confided to me, more than half-seriously, that she

avoided befriending *anyone* until she knew how long they intended to make Greece their home. I'd taken the same precautions with Gisela, never once imagining she'd fall in love with an...Austrian! In fact, Johann Christian dates from those *wanderjahren* days before Gisela even knew the meaning of words like *keftedi* and *kaimos* – before she came to Greece, married a Greek, divorced and ran into me at the H.A.U.

But the minute I saw J.C., I knew Gisela's life was soon to fold over upon itself like a crêpe, her Greek experience neatly encased in Viennese pastry. She'd lived in Vienna before, and now would return there, marry Johann Christian and, I had good reason to believe, live happily ever after.

And what the hell was *I* supposed to do? For I found that even Cathy Vanderpool had jumped ship in my brief absence. Was there no one I could trust to stay put any more?

Well, the truth of the matter is that no one ever *does* stay put. We're all always coming or going, moving on – even those of us who maintain the same addresses year in and year out. Gisela will be leaving early next year. Hilary and Cathy are already gone. Vicky's on the brink. Even *I* may make the chilly plunge some day. (I'd never have dreamed, five years ago, that Emilios, devoted as he is to his *parea* and his *stekia* (old familiar haunts) could abandon Athens for over a year. But *anything* seems possible now.)

In the American military, it's customary for officers on the verge of leaving the service to attach stickers to their cars reading "SHORT", i.e. time's almost up. "Lifers", or career officers, in response, have often donned "LONG" stickers. This code doesn't translate into the realm of expatriate relations, however. We're all doomed and privileged to be ships that pass in the night.

Gisela is happier now than I ever recall her being, fairly blooming, as brides are meant to. And though she may not ever write scenaria, she's escaping a very roring boutine indeed, in the crack of time...and though it's heart-rendering for the "best friend" she leaves behind in Hellas, I know she's doing the right thing.

Which leaves me with my notebook full of shiny bits and pieces, my nest full of turns of phrase and occasional glints of illumination; my memories of a rare friendship that will last, in one form or another, forever. What more could I ask? □

Jenny Colebourne's

Director: Jenny Colebourne Cert. L.S.C.D. Dip. W.Y.C.



BODY CONTROL CENTER

Ms Colebourne received her training in London and New York and still maintains contact with both places. She is a former dance lecturer for the London Education Authority, former performing arts lecturer at Middlesex Polytechnic, where she taught Yoga and modern dance and lecturer in the Body Control technique at the London School of Contemporary Dance.

She founded the Body Control Center in Athens in 1982.

Ms Colebourne also writes regularly on exercise and dance in the "Athenian".

BODY CONTROL SESSIONS

Jenny Colebourne's Body Control Center offers a unique exercise program with emphasis given on personal care and attention; therefore sessions are by appointment only.

Programs include exercise on equipment specially designed to improve posture and increase flexibility and strength. Special programs are provided for men and women of all ages who simply wish to keep fit, for people with back problems or injuries and for pregnant women. The center is highly recommended by doctors and osteopaths.

YOGA COURSES

These courses are also in small groups. The emphasis is on mastering the "postures", breathing and relaxation. Special courses are available for pregnant women.

BODY CONTROL CENTER: DIMOHAROUS 18, KOLONAKI, TEL. 72 31 397

To Hell and back

Yannis Ritsos will be 78 on May 1, Labor Day. That he is alive at all to ring in this most appropriate of birthdays is something of a miracle. Considering his skirmishes with tuberculosis, his detention (between 1948 and 1953) in various "camps" and his arrests, imprisonment and exile during the junta years, it is also miraculous that Ritsos' voice has never been silenced.

It has instead survived and soared. Ironic, abrupt, astonishing – it is a testimony to the strength and valor of the poet from Monemvasia. (Like his Laconian birthplace, Ritsos has endured, under siege and against all odds, and always *au rebours*.)

The author of such early works as *To the Soviet Union*, *Revolutionaries* and *Epitaphios* has, in maturity, expanded his perspective. Whereas his early wri-

ting, much of it in metered forms and rhymed, may be viewed as slides prepared for the microscope – portraits, landscapes and political still lifes – his poetry of the '60s and '70s is instead macroscopic, ironic. The particular is merely a taking-off place for the poet now, and he is quite determined to take your hand for the long dive into the ether.

If Hopkins was the master of "sprung rhythm", Ritsos must surely be the past master of sprung imagery. Give him another decade, and all this awesome irony of his may sweeten into an almost holy humor, for that's where his work seems to be heading. (See, for example, *The Tomb of Our Ancestors* and *Requiem on Poros*.)

In a fine translation of 184 poems selected from eight volumes of Ritsos' junta-era work, Professor Edmund

Keeley, author of important translations, works of criticism and fiction, has offered us a portrait of the artist in the throes of a nightmare.

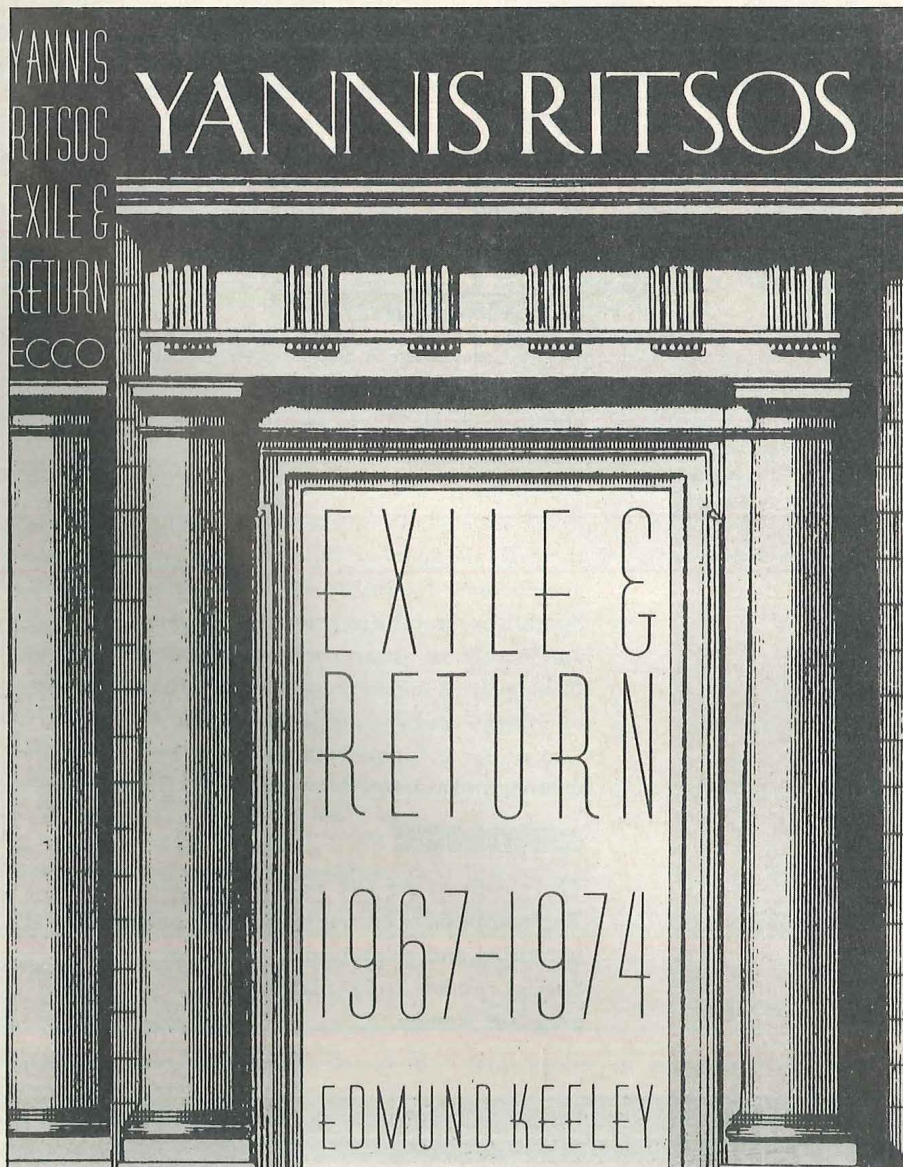
Writes Keeley in his introduction: "Ritsos' personal experience under the dictatorship is an essential source for themes and images in these volumes. The poet, as a longstanding communist who had been incarcerated for four years at the end of the civil war...was arrested...immediately following the April 1967 coup and was shipped to a prison camp...In 1968, after a month of hospitalization in Athens, he was sent into exile on the island of Samos." Following the restoration of democracy in Greece, "he has gradually emerged from his version of self-exile to become the accessible, public figure who...often appears...at cultural occasions sponsored by the party that has taken him for its laureate." Exile. And Return.

It is no wonder that, given this tortuous/tortured history, Ritsos has produced poetry that seems to have been scratched on the interior walls of a small animal's shell – one-acts for one trapped, courageous creature, forever imprisoned, forever inspired.

Keeley again: "One constantly encounters imagery of dislocation, of intimidation, of lethargic and directionless motion, of exile in strange places and even within the confines of a familiar neighborhood, as though the land were under siege and the people in it dispossessed of their normal habitations, their normal means of sustenance both physical and spiritual, or have become so disoriented by circumstances beyond their control that they have lost their power to function as sentient human beings."

Still here, in Ritsos' terse, free-verse poems, are the recognizable images of another Greece – the Easter service, the Trojan Horse, the pink/orange sunset, the rusks of bread. But something is askew in this familiar wonderland: The horse is being baked in an oven; the bread is riddled with bullets.

Keeley has titled this volume *Exile and Return*. A footnote might have read "From A Season In Hell". Nowhere else will the English-speaking reader find a truer vision of Papadopoulos and Ioannides' Greece. What speaks most eloquently for Ritsos' power in this respect is the simple fact that he was one of the very first the colonels sought to silence. Ironically, it



was most probably the early political verse that the colonels themselves condemned. And perhaps it was the condemnation, the imprisonment that "forced the bulb", so to speak, and made of Ritsos a universalist, a poet of truly transcendent and therefore "lethal" power – a much greater threat to fascism, wherever it might exist.

Take these two short poems from *Stones*, composed in draft form on June 14th and 15th, 1968:

Common Fate

From one rented room to another – a suitcase, a table, an ancient bed, a chair. The mattress straw, smashed bedbugs, ejaculations.

Nobody has a house of his own – always moving.

Our common fate, he says – soothing thought. That tree too: motionless, peaceful, blossoming, in a world all its own, looking at nothing – focused entirely on its flowering, mirrored in a huge inscrutable glass door.

Midnight

Light on her feet, dressed in black, her footsteps couldn't be heard at all.

She went through the arcade. The lantern was out. As she climbed the stone stairs they called out "Halt". Her face was steaming in the darkness, all white. Under her apron she was hiding the violin. "Who goes there?" She didn't answer. She stood there motionless, her hands high, holding the violin tightly between her knees. She was smiling.

Simple, straightforward, brief, these are poems cleared of all excess baggage. Keeley remarks, "The starkness of Ritsos' late vision in his shorter poems, with its arid landscape and crippled inhabitants, is usually matched by an aesthetic absoluteness than consists of an uncomplicated syntax and a purified style...few images that have not been drained of overt sentiment."

And yet, for all the brokenness, the fear, despair and degradation, there is a strain of belligerent, unflagging, thoroughly romantic hope in Ritsos. Outnumbering the lightless works are "testimonies" like the two above. It may be our common fate to be forever on the run – from fascism, from annihilation – dispossessed; but it is also our

common fate to blossom. And though we may be arrested on the dark stair and sent away to some spiritual gulag or another to languish, our poems buried in the earth, we carry with us a violin, clenched between our knees.

It is the seed that pushes up through the stone that Ritsos and his work bring to mind. His survival and the transcendence of his poetry over the course of a private and public life riddled with tragedy and oppression are a testimony to the spirit of this extraordinary man. But we should not make the mistake of imagining that adversity "made" Ritsos. A poem dating from the late '30s/early '40s, adverse times though they were, reveals that the poet's peculiar vision predated his vivisection by circumstance, his exile and return.

Duty

A star glows in the night like an illuminated keyhole; you glue your eye to it and look inside – see everything. The world is brilliantly lit behind the locked door.

You must open it.

(transl. by Kimon Friar)

□

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Aristotelis Solounias, 'Pompeii'

The colors of Pompeii

This month Aristotle Solounias is presenting an impressive show of oil paintings and pastels. The theme is Pompeii and it reflects the artist's continuing interest in mythological and classical subjects.

Solounias conveys the aura of Pompeii through stunning effects of light and color. Its opulence is reflected in rich color tonalities, the eruption of Vesuvius by a reddish glow echoed in every painting. A glazing technique filters the light through transparent layers of color with a sparkling radiance and intensity that illuminates the paintings, outlining shapes and rendering gentle shadows.

Elongated nudes, presented as a troupe of actors moving quietly and gracefully from canvas to canvas, dominate this brilliant orchestration of color and light. The obscure and shadowy figures have faces which are expressionless blurs or hidden behind actors' masks, and fluid bodies that contain a compelling rhythm of movement. The impression they create is both dramatic and passionate.

In *Young Dancer* Solounias plays with form and content, blending the classical with the contemporary: a tall blonde dancer in leotards is posed next to a seated beauty resembling a funerary statue. Both are enveloped by an air of quietude and timelessness, while a sense of unreality is evoked by a panel of sea and waves that intrudes on the left side of the canvas. In a painting of three nudes, an incredibly luminous light draws the figures out of ashy gray shadows and wraps them in a cloak of luster.

The small pastels of heads and figures have a delicate tonal range and the same lyrical quality which runs throughout all the work. The heads are portraits of Pompeian ladies with patrician features and deep penetrating eyes, while the figures are haunting images materializing out of a fog of hazy shadows. The viewer will enjoy the color of all these paintings and the way they register emotion.

Anterior Gallery
Antinoros 17
February 9 - 22

Christos Tzivelos

Christos Tzivelos lives and works in Paris. For this one-man show, his first in Athens, he literally reorganized the Medusa Gallery to create a new environment for his exhibit. He squared off the gallery area, created an entire new floor of small bricks, covered the marble steps with sheets of metal and closed off the windows with paper. And in this dark, stark milieu he laid small "flaming" objects, the sculptures of the exhibit, making a dramatic impact upon viewer and stage.

The exhibit's unique representation is motivated by a foundry's forging process. Working with wax, Tzivelos molds small three-dimensional shapes, enclosing within each a neon light giving off a brilliant glow, radiant in the semi-dark setting. As these are set on the brick floor, a play with light and fire is effected: the light glowing like a hot burning blaze, bright in the center, smoldering at the edges. The phosphorescent glow is mirrored on the floor and dark shadows encircle it. The forms look solid, their volume exagger-

ated by the neon, as well as appearing ready to disintegrate from the enormous heat.

Tzivelos is inspired by mythology through heroes like Hephaestus, god of fire and master blacksmith. The small installations are treated like sculptural works, shaped in plaster and coated with wax. There the sculptural process ends and light enters into the picture to give life to the forms. The illusion of a forge enforces their sculptural expression.

The shapes are androgynous, mirroring themselves in symmetrical proportions and with rounded contours defining movement and energy. The simplicity of form is deliberate, diminishing man's complex intervention while accenting nature's austere design.

Christos Tzivelos, wax and neon light



Panayiotis Tanimanidis

Panayiotis Tanimanidis, or simply Panayiotis as he likes to be known, presented mixed media paintings at the Dracos Art Center last month. His concept of the female figure has developed further since his first one-man show 18 months ago.

The lithe, luscious, full-length figures of his previous work have been supplanted by fragmented images of their former selves. He paints on paper with mixed media rather than on canvas, and has introduced into his work collage materials such as wood, iron and burlap.

Adding an interest in the linear contours of Late Helladic ships to his continuing preoccupation with the female figure, Panayiotis merges the two images into a painterly presentation, then fragments the paintings into incongruous shapes by tearing away parts. Twisting the pieces around, he creates the visual illusion of a female figure sleeping or resting, or of a ship floating in a sea of glorious blue, adding to



Tanimanidis, paper, wood and iron
reality a sense of the abstract.

A balance of extremes in material and weight is defined when Panayiotis adds the collage elements. This play of opposites is repeated in the fragmented wall paintings where the thin metal serves as a connecting link between the pieced images, as well as a reference to the linear ships.

The paintings are impressive whether set on a burlap backing or simply on the wall. The beauty of line and form retains its expressiveness, sensuality and emotional power. As Panayiotis begins drawing, the line follows its own tracings of sensual surfaces while smoky reflections materialize out of a haze of charcoal, pastel crayon and oil paint. A series of such drawings line an entire wall, outstanding in their seductive beauty of subtle tonal effects and sensual forms.

Eva Persakis

Eva Persakis doesn't wander far for subject matter. Family and friends are her favorite models. Her passion for people, especially children, is revealed in an impressive array of oil paintings and pastel drawings on show this month at the Dada Gallery.

The figurative paintings depict their subjects in repose, sitting quietly in thoughtful reflection, or resting in bed. Painted during the summer months, the imagery is that of leisure, relaxation, sunshine and light. The backgrounds are mainly stark or animated by a simple floral motif, drawing the viewer's

attention to the intense and penetrating facial expressions.

Outstanding is the waist-length portrait of a young man, seated icon-style, whose eyes seem to contemplate and return the viewer's stare. Also not to be missed is the voluptuous female nude whose curled-up body rests on a multi-striped pillow, its vivid colors making a striking contrast against the dark tones of her skin.

There are also several landscapes, views of Syros woven together in colorful patterns of brilliant hues. But most appealing and beautifully executed are the pastel drawings of children. One dark-haired child is an arresting subject as she lies on the sand at the beach; on the floor with small hands cupping her chin and eyes diverted upward from her play or book; or seated in profile enveloped by colorful blue-green tonalities. Expressive portrait painting is a neglected subject these days; it is a joy to see them.

*Dada Gallery
Patrinou and Niriidou 6
February 18 - March 2*

Koula Stringou

Koula Stringou is a young artist who presented an extensive number of oil paintings, watercolors and pen and ink drawings for her first solo show, held recently at the Hellenic American Union. Landscapes, figures and still-lives are her main subjects, rendered beautifully in expressive color and form.

The oil paintings depict landscapes having a simplified format or parallel horizontal bands of land, sea and mountain, defying a sense of distance and a commanding presence. A serene

and lonely image is evoked, enhanced by the mere suggestion of tree or house. Stringou creates lovely effects of texture and color harmony with active brushwork. Terrain and mountains are rendered in thick pigment, and the colors are subtle earth tonalities with overtones of blue and red creeping through.



Eva Persakis, portrait in oil

The watercolors depict nude female figures and still-lives of fruits and flowers. The series of foliage - trees, leaves and dense wooded areas - convey that instant impression of nature which watercolor so eloquently records. The pen and ink drawings are charming, drawn with the flair and vigor of the expressionists. Quick and spontaneous images, they have a freedom of expression revealing, perhaps, a direction of work to come.

Stringou was born in Cyprus and educated in England, where she studied sociology and art history. She continued her art studies in Greece and has participated in many group shows prior to this first solo exhibit.



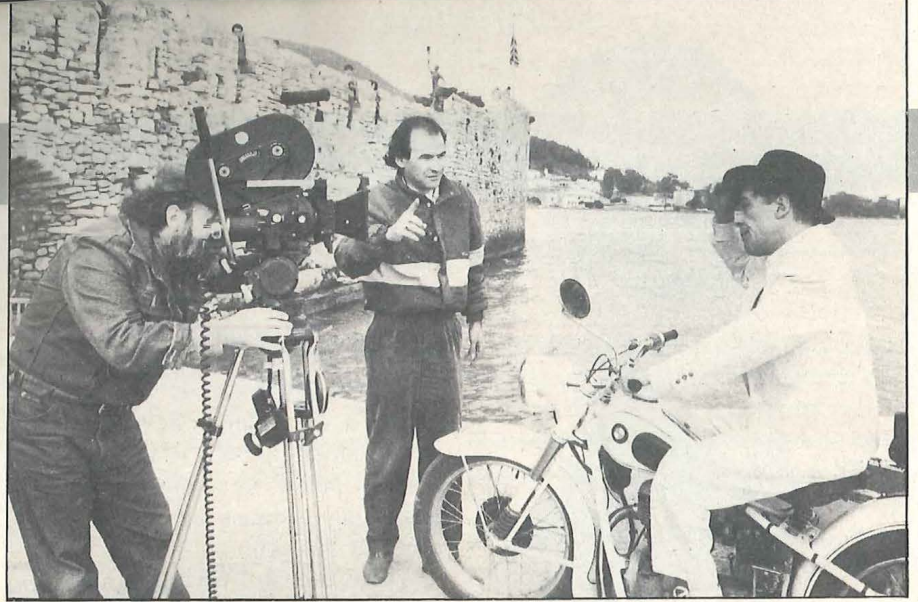
Koula Stringou, landscape

From Paradise to Babylon

Two new films combine parable with adventure

Lefteris, 14 years old in 1950, is described as a "small gentleman who lives like a little bum". He has never seen his father, a political prisoner taken during the Civil War and detained on the island of Leros. In Nafpaktos, Lefteris meets a penniless but proud 13-year-old girl and her brother, 11, who follows her faithfully. Discovering a kindred spirit in Lefteris, they run off from their home to join him. A fast friendship develops between the ragged threesome that leads them into a dreamlike adventure in the recently completed film *Paradise Opens With a Skeleton Key*. Director Vassilis Boudouris (*Eimai* and *This is the Balkans*) collaborated with cinematographer Stavros Hassapis in the shooting in Athens, Nafplion and Nafpaktos. A co-production of the Greek Film Centre, *Paradise* had a budget of 30 million drachmas and was shot in English in a bid for the international market.

British rocker Ian Dury is the guest



Cinematographer Stavros Hassapis and director Vassilis Boudouris with Ian Dury

star, cast as an acrobat who is an off-beat Pied Piper on a battered BMW motorbike. Although Dury was stricken at the age of seven with polio, which disabled his arms and legs, he did his own stunts in the film. In 1971, while still an art student in London, he formed a rock group. Although very successful, he has recently begun to act after tiring of the rock scene and played a lead in Roman Polanski's *Pirates*. As he puts it, "I prefer to find quieter work for my old age."

All three young leads, Nikos Milas, Cassandra Voyiagis and Stephen Elliott were "discovered" by Boudouris, although Cassandra is the daughter of well-known Greek actor Yorgios Voyiagis. Stephen Elliott was chosen for the part of Lefteris when Boudouris, scouting for house locations, found him outside his home and decided he

had the perfect appearance for the role.

Elliott admitted the Nafpaktos shooting until 4 a.m. in cold weather was tiring, but he had it easier than Dury since he had a double in some scenes. He did, however, take an exhilarating though "scary" ride in a hot-air balloon to the height of 100 metres. Nevertheless, he is keeping his head out of the clouds and will go to the States to study economics when he finishes high school.

Costas Ferris (*Rembetiko*) recently completed *Oh Babylon*, which he described as a surrealistic black comedy inspired by Euripides' *The Bacchae*. Dionysios does not appear in the film but is personified by the film itself.

The leading character, portrayed by Alkis Panayotidis, is a modern intellectual feeling trapped in a materialistic society. He begins to go mad, and the



Sotiria Leonardou in 'Oh Babylon'



Sotiria Leonardou and cast of 'Oh Babylon'

by B. Samantha Stenzel

film's sequences represent his illusions. The bizarre characters surrounding him include Sotiria Leonardou as his 50-year-old mother who has undergone an extensive facelift, and George Moschidis as Kosmas, his grandfather. Konstantinos Paliatsaras, the outstanding tenor of the National Opera Company, sings an aria that contrasts with a reggae song by Peter Tosh in the musical score by Thessia Panayiotou, which also has classical passages and jazz.

Although *Oh Babylon* has nude scenes with 20 sexy nymphettes, and Mirella (Elena Mirtsofka), who initiates the intellectual into the rites of love, Ferris stresses the tone is more

cruel than pornographic, but with sarcastic overtones. The 50-million drachma budget was partially funded by the Greek Film Centre.

Ferris considers *Oh Babylon* a symbolic parable about the decay of Western civilization and the resurgence of an African-Oriental mythos.

His scenario is based on a script he wrote with Serge Auknine many years ago. Ferris is a film buff, and *Oh Babylon* contains many references to musicals and Hitchcock thrillers. He described the shooting as a "great pleasure because it was the first time in my life I had complete artistic freedom while making a film." □



Nikos Milas, Cassandra Voyiagis and Stephen Elliott in 'Paradise'



Scene from 'Oh Babylon'

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Three Greek firsts

The ERT Orchestra concert at Athens College late in December was distinguished by presenting the first performances of two by no means recent works by established Greek composers, as well as two infrequently played foreign ones.

Yiannis Konstantinidis' "Dodecanese Suite No.2" (1949) is a charming work combining respect for Eastern music (he was born in Asia Minor) with a command of Western musical language. Heard for the first time since its composition almost 40 years ago, the work was performed by conductor Viron Fithetis and the orchestra with attentiveness and an ease which yielded naturally to its flowing and well-orchestrated melodies.

Next – and equally astonishing – came "Capriccio on Two Greek Themes for Violin and Orchestra" by Dionysios Lavragas, who, at the time of its composition in 1921, was considered in Athens to be "the father of Greek opera". With good reason, the program observed that this *first* Greek work for violin and orchestra had never been performed before. Its traditional three-part structure ends with a brilliant coda full of virtuosity.

Fithetis loves Greek music and works hard to unearth unknown works, but the soloist, Sofoklis Politis, was unequal to the task. His sound lacks sensuousness and, worse still, was full of technical or purely musical errors, particularly in the coda.

The only "non-first" of the evening, Ravel's *Tsigane*, came last in quality of performance. The soloist's metrical inaccuracy here brought down the orchestra's accompaniment with it. Fithetis was simply unable to follow or "correct" him. This was a pity, for Politis, within his limits, is a very listenable artist, and his work with the major Greek orchestras over the years has proved it.

The program concluded with another novelty for Greek ears, Leos Janacek's *Sinfonietta*. This visionary work belongs to his last, and most productive period (1926). Its five parts are orchestrated with different combinations of instruments, and it opens with a great fanfare for 13 trumpets and timpani. Meticulously studied and enthusiastically played and conducted, while retaining the special atmosphere

of each part, it was the concert's most rewarding experience. All participants must be congratulated for the originality of the program.

Trio di Torino

A charming concert of chamber music, composed for piano, oboe and bassoon, performed at the National Gallery is rather original for Athens. Zachow's Trio in four parts, with its sharp, echo-like contrasts, was wonderfully balanced, clear and sharp.

Even greater was the Trio of Poulenc which followed. The musicians played with great dedication and conviction, and captured the composer's "modernity" and his transformation of it into something higher. A third trio, by Donati, a modest work in only two parts, concluded the program.

Among these trios, however, the excellent soloists of this group performed Schumann's *Due Romanze* op.94 for Oboe and Piano with a poignant romanticism which was never self-exhibiting; Saint-Saens' Sonata op.168 and Kalliwoda's *Variations et Rondeau*, both for bassoon and piano; and finally, J.C.M. Widerkehr's Duo Sonata for Oboe and Piano. All were perfect renderings of great music.

Xenakis & Co.

At a recent concert of contemporary music, the program explained that UPIC "is a computer system specialized in music, conceived and continuously developed at CEMAMU, the research center whose founder and director is Yiannis Xenakis". This system allows the creation of new sounds with the control of the acoustic components of a single sound. However, the projection of the acoustic phenomena, its relations, dynamics and characteristics, into time is the choice of the composer. Most of the works heard were created at the Greek Center of Modern Musical Research, founded last May. They were mostly small works, ranging from Xenakis' own *Mycenae Alpha* to those of apprentices. Magnetic tape sounds were combined with percussion, double bass or bass clarinet, though not exclusively: a work by Vassilis Riziotis called for a magnetic tape and dancer.

Most of the evening was a deadly

bore, musically conventional and often just amateurish. It is clear, though, that the system offers possibilities in sound selection and effects for some future composer who possesses the talent to make truly musical use of it.

Though a program note stated explicitly that there would be a discussion between Mr Xenakis and the public, when the public made an outcry for "discussion", he rose and politely announced, "We are all here to listen". This certainly was not the impression created by the program. Furthermore, Stefanos Vassiliadis, who arranged the whole affair with obvious self-assurance, may not be the ideal person for adding respectability to such ambitious efforts. His book is unanimously condemned by musicologists as full of unacceptable omissions and errors.

Several days later, the Greek Ensemble and the ERT 1 Chorus performed Xenakis' *Medée*, a work of powerful primitivism with original, forceful rhythms, staccato notes for chorus and dynamic effects not altogether novel, as they were sometimes reminiscent of Carl Orff.

Impromptu recital

In December an Athens State Orchestra concert, with blind pianist George Themelis as soloist, was cancelled for "technical reasons". In its place, the pianist performed an impromptu recital which comprised three sonatas by Domenico Scarlatti, well played but lacking in verve and total clarity, and Beethoven's "Appassionata", rather noisy and not too accurate. Among Chopin works that followed, the Polonaise was massacred in almost every sense, giving an impression that the soloist was suddenly taken ill.

The opera opens

The Lyriki Skini's season opened with Massenet's *Don Quichotte*, receiving its first performance in Greece. And a very fine one it was. Eugenia Syriotis' translation was musically sound, conductor Dimitri Chorafas was at his best and the orchestra was balanced, controlled and expressive.

Chorafas is an expert in French music and fully understands the peculiar nature of Massenet's rich and varied orchestral language, without which we would most probably not have quite the Debussy and other impressionists that we do have. The conductor's control of



Costume designs for *Don Quichotte*

singers and ensembles was praiseworthy, maintaining a close integration of the vocal sounds with the colors of the orchestra.

Meaden Sablich of the Belgrade Opera is not an exciting director, but he works well within the limitations of the Olympia Stage and respects the musical work at hand. Yiannis Stefanellis' sets were functional, if a bit monotonous, and his costumes colorful and imaginative. The choreography by Olympia Gelodari was lively and vivid, combining naturalness with balance.

Among the cast, Kiki Morfoniou as Dulcinée was best. What her voice has lost in volume it has gained in musical mastery. Her legato phrases and upturns of volume, followed by quick diminuendos, show a profound understanding of Massenet's style. Sometimes she overuses her truly impressive low notes.

Zivan Saramandich is a fine bass whose regal proportions are more appropriate to Falstaff and whose phrasing betters suits the style of Mousorgsky. Yet he conveys a strong sense of character and genuine emotion, aided by acting ability. The same is true of Alexander Jokich, as Sancho, another guest from Belgrade. He is mobile and accurate, and his gift for patter must make him an excellent Leporello. Makis Gavielidis as Don Juan was good but unimaginative, and a bit coarse theatrically and musically. The rest of the cast was passable and

well rehearsed.

The chorus, which has so improved lately, had an off-night. The correspondence of men and women's voices was faulty and the top notes hard and unexpressive. Altogether, however, it was by local standards an excellent performance.

Exquisite violinist

Two Bulgarian musicians contributed largely to the success of an Athens Orchestra concert in December, conductor Emil Tabakov and violinist Valentin Stefanov. The latter's bowing is the most exquisite I have heard since the younger Oistrakh's performance at Herod Atticus last year. Throughout Max Bruch's long and beautiful *Scottish Fantasy*, Stefanov retained an admirable unity of conception and rendering, unique locally for a long time.

The concert closed with an explosive performance of symphonic pictures from Gershwin's *Porgy and Bess* in the marvelous Bennett orchestration. These are good omens that the orchestra is being gradually transformed into a fine symphonic body.

Bright Irish talent

The Tchaikovsky Prize is usually received by Russians, for there are plenty of good musicians among them, and authorities in the USSR promised to

send us whoever the winner might be. Surprisingly, however, last year the award went to a 26-year-old Irishman, for whose appearance the Russians could not speak.

Barry Douglas, nevertheless, accepted the invitation, and his rendering of Prokofiev's breath-taking Third Piano Concerto was just that. His technique is impressive: it has total accuracy, clarity of line and counterpoint, power and pathos. And there was more: not for a measure did he lapse from the integrated piano-orchestra concept of this magnificent concerto. In this he was far ahead of what his age and powerful musical temperament would seem to imply. Under Alexandros Symeonidis the orchestra was excellent, though its volume harmed the balance which the pianist was trying to achieve.

The program included a work by Manolis Kalomiris and Beethoven's "Pastoral" Symphony, both beautifully controlled and musically satisfying.

Promethean task

Mahler's Symphony No.3 was first performed in Greece last month by the ERT Orchestra under the direction of Horst Neumann of the Leipzig Radio Orchestra. The ERT Chorus was enlarged for this performance; the mezzo was Markella Hadziano and the Aghia Triada Children's Chorus came down from Thessaloniki.

It was impossible to remain unmoved by this massive effort. Certainly there were faults: the conductor's careful contrasting of dynamics and levels, so characteristic of Mahler, was sometimes disobeyed; there was trouble in the woodwind section; the chorus was middling and the Holy Trinity children are not anywhere near their Western European counterparts.

But it was a great success. Miraculously, the conductor imbued everyone with his passion and infused his knowledge everywhere. Even the children, in their lack of total balance, possibly came closest of all to Mahler's concept of innocence and purity. Everyone gave their best selves.

Apart from the conductor, Markella Hadziano was the evening's greatest asset. Her voice was balanced, her legato fine, her diction clear, her volume full. It was a memorable evening rarely encountered during an Athenian winter. □

I've got rhythm, you've got rhythm

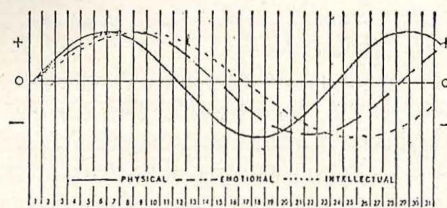
Why do we feel "on top of the world" at times but "down in the dumps" at others? Why are we ready to climb the Matterhorn one day, but unable to climb out of bed on another? According to the proponents of biorhythm, it's all a question of the interplay of three internal cycles that affect us physically, intellectually and emotionally.

Biorhythm (not to be confused with biofeedback, a mechanical method of registering your state of mental and physical relaxation) is a very precise system. On the day you are born, the cycles of these three aspects of your existence start on the regular course they will follow till you die, and exactly when you die may be dependent upon the state of one or all of these cycles. The physical cycle takes 23 days to complete. It affects a broad range of factors, such as resistance to disease, strength, coordination, speed, physiology, basic body functions and one's sense of physical well-being. Next comes the emotional cycle of 28 days which influences creativity, sensitivity, mental health, mood, perception of the world and self. To some degree, it is claimed, it determines the sex of children conceived during different phases of the cycle. The intellectual cycle is the longest, being a 33-day period during which memory, alertness, receptivity to knowledge and the logical or analytical functions of the mind are regulated.

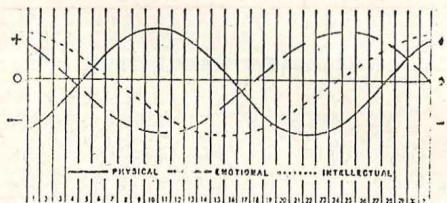
Each cycle starts from zero on your day of birth and begins to rise in a positive phase, during which the energies and abilities of each cycle are high. Then, gradually declining, the cycles cross the zero point midway through their complete periods. For the rest of the time each rhythm is in a negative phase during which energies are recharged and your various capabilities are low or somewhat diminished. As the negative phase continues, you pick up increasing power until, at the end of each course, the zero point is crossed again, you re-enter the positive phase and the whole process begins again. As each cycle is of different length, they only coincide at the base line about twice in our lives, so the main influence is of mixed rhythms. The most critical time is not during the negative phase, but when each cycle crosses the base line, upwards or downwards; that is,

about 20 percent of the days of our life.

Freud's nose was partly responsible for the development of the biorhythm theory. At the turn of the century, Vienna and Berlin were hotbeds of new scientific ideas. At the time he was developing his own theory of psychoanalysis, Freud took his nasal problems to a German specialist, Wilhelm Fleiss. During the course of consultations, Fleiss revealed his ideas on biorhythm to Freud, who became fascinated by them. An exchange of 187 letters ensued. Although Fleiss worked on his theory for 16 years and published four books, by the time of his death in 1928, biorhythm had yet to be widely accepted in his native land. Although he based his research on his practical medical experience, he



Biorhythmic cycles in the first month of life



Clark Gable's biorhythm shows his physical cycle was critical just prior to his death

swamped his readers in an intimidating welter of mathematical analyses, calculations and proofs. In short, he could not communicate his discoveries clearly and convincingly.

At the same time, in Vienna, psychologist Hermann Smoboda was independently reaching the same conclusions about biorhythms as Fleiss. By analysing the rhythmic recurrence of his patients' dreams, ideas and creative impulses, Smoboda extended his studies to cyclical patterns in physical disease and produced a succession of distinguished and widely popular books. Unlike Fleiss, he could put his ideas across, and in 1909 he designed a slide rule to make the calculation of critical days easy by doctor and layman alike. Smoboda led a long and productive life, and by the time of his demise at 90

in 1963, he had achieved recognition for his subject and himself denied to his German counterpart.

What are the applications of biorhythm? It is claimed the cycles range from improving quality of life to actually averting death. A Swiss biorhythm supporter was airing his ideas on an American radio talk show in November 1960 when Clark Gable had been hospitalized for six days after a heart attack suffered (perhaps not surprisingly) while filming with Marilyn Monroe. The specialist warned his listeners that the actor would be in a physically critical phase five days hence and that extreme care should be taken. Gable in fact suffered a second, unexpected heart attack on that date and died. His doctors admitted his life might have been saved if needed equipment had been by his bedside. Surgeons can also use biorhythm to decide when to perform difficult surgery, depending on their own and the patient's biocurves.

Industry makes the biggest use of biorhythm, in an attempt to cut losses through industrial accidents. It is also a boon to aviation when scheduling pilots' timetables, and Swissair is said to have had no accidents on biorhythmed flights. It is popular in Japan, where it is used to reduce traffic accidents and insurance payments, and many athletes worldwide use it to plan record breaking attempts.

Biorhythm is still a very controversial subject. It is not even known why biorhythms exist or what their physical bases are. However, any system which attempts to explain the vaguaries of human existence is appealing. If the moon can make the seas rise and fall and affect the mentally unstable, why shouldn't we be under the sway of other internal or external influences? Whether biorhythm is the answer is a debatable question, but for those who wish to pursue the subject further there are explanatory books with case histories, and the necessary tables for you to compile your personal biorhythm profile without resorting to expensive mechanical devices.

Recommended Reading: *Biorhythm* by Bernard Gittelson, 1978, Futura Pubs. Ltd., 110 Warner Rd., Camberwell, London SE5, U.K.

D. Remoundos

HAVE YOU TRIED.....GINSENG

If you want a beverage that gives you a boost, without the disadvantages of tea or coffee, you could try a cup of ginseng tea. This plant has been consumed in various forms for millennia in the orient, and although there is no evidence that it cures any particular disease, it has been highly prized for its tonic qualities by emperor and peasant alike.

The first written record of the herb was as "sheng" in medical texts of the Han Dynasty, around the birth of Christ. Subsequently it was called jen sheng (root of heaven) and finally ginseng (the man root) on account of its strangely anthropoid shape.

One suspects that part of the plant's appeal is its scarcity - it only grows in very small areas of China, Russia, Japan, America and Korea, and takes six years to mature. It is usually grown by families under strict government supervision, and has to be protected from heavy rains, blistering sun and freezing cold by specially erected straw panels needing constant maintenance. The plant does not even produce a flower for three years, and after the harvest the ground cannot produce another ginseng crop for about 15 years.

The root is light cream in color, about 6-8 inches long, and resembles a two-legged carrot. It is meticulously

sorted into four grades: heaven or king, earth, good or man, and tials or fines. Red ginseng is produced by steaming and drying the root to a red semi-transparent solid; white ginseng is just washed, cleaned and sun-dried. Originally the root was merely chewed, or stored in large glass tube-like jars filled with liquid, from which the family took a daily nip. No part of the plant is wasted, and nowadays it is converted into powders, liquids, pills, teas, cream and even perfume.

Ginseng has a bitter-sweet, licorice-like taste, and analysis has shown it contains many beneficial organic and amino acids; minerals such as iron, copper and cobalt; enzymes amylase and phenolase; as well as the vitamins B1, B2, B12 biotin and pantothenic acid. It is a mild laxative and detoxifier, and aids the assimilation of vitamins and minerals by stimulating the endocrine glands. It is best taken on an empty stomach before breakfast, not at night. The generally agreed optimum dose is around 600 mg. daily. The home of ginseng is Korea - there are over 3,000 shops there devoted to its sale - and the stock is said to be the highest quality. Like many rare substances, ginseng is subject to adulteration, so it is best to buy a reputable make.

D. Remoundos



A ginseng plant

Breathing for relaxation

Last month I described how to relax deeply. Before you start the three-part breathing which I will describe this month, you should put yourself through the whole of the deep relaxation sequence. Take your time! Only start when you are very deeply relaxed.

Watch your breath.

Draw your focus into your breath and notice how the air passes in through your nostrils and passes out again. Notice the natural pause that occurs in between each breath, allowing the body to rest and relax.

Just watch your breath. Make sure your belly is totally relaxed, and as you breathe in allow your belly to expand gently; as you breathe out allow your belly to relax down.

Repeat as many times as you need in order to feel the movement come easily

and in a relaxed manner. There is no rush; you may get just as far as this for quite a few sessions.

When you are comfortable with the first stage, breathe in, allow your belly to expand and the breath to carry up and the ribs to expand (sideways as well as forward).

Breathe out, relaxing your ribs and belly. Repeat many times until you feel

Keeping fit

totally comfortable with this second stage.

When you are comfortable, breathe in, allowing your belly and ribs to expand, both frontwards and sideways (feel the skin stretching), and allow your chest to expand.

Breathe out, allowing your chest, ribs and belly to relax.

Repeat many, many times. You should find it deeply relaxing. If you get tired, relax and breathe normally

until you are ready to start again.

When you have mastered the three-part breath entirely and it comes naturally and easily, then begin consciously making your "out" breath last longer than you "in" breath. Begin breathing in and out on a ratio of 4 to 8, so the out breath is twice as long as the in breath.

When you are entirely comfortable with this - and only when you are entirely comfortable - you can add in the retention of the breath.

I cannot emphasize strongly enough that you should *take your time*. There is no rush, and the benefits will be far greater if you relax and give yourself all the time in the world.

After you have completed the breaths many times, gently guide your cycle back to easy, deep breaths. Remember, when you come out of the deep relaxation do so slowly and gently.

J. Colebourne

For lovers only

How long has it been since you got a pound-box of assorted creams or sent someone red roses on February 14? For most people I know, the last time they really celebrated Valentine's Day was back in grade school, when the number of cards sent and received was highly significant. This month let's reinstate the holiday - send

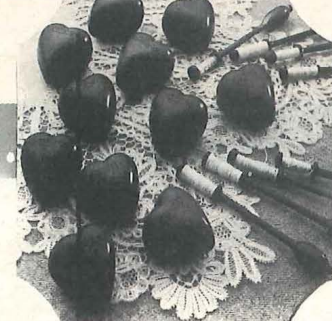
ries - almost too pretty to eat. For entertainment you can have a **Kiss-o-gram** delivered during the festivities to surprise the male of your choice.

The **Ledra Marriott** is offering a "Gala Dinner" for two to mark the holiday, with separate menus in the Kona Kai and the Ledra Grill (about 8000 per couple). If you

with chocolates, champagne and roses in the rooms (25,000 per couple).

A more unusual gift than hearts and flowers, but no less appreciated, is a color analysis session with **Color me Beautiful** (7000). Liby Karey advises both men and women on what colors best enhance their eyes, hair and skin tone, and then sends them off newly inspired, complete with a packet of 30 fabric swatches and other color advice. For women only, Liby also offers a step-by-step session with advice on hairstyles and glasses (5000) and clothing personality advice (10,000) in which she analyzes your figure, proportions and the clothes you bring in for critique, and then gives you a portfolio with the latest fashions suitably adjusted to your particular shape.

Another wonderful gift for someone you love is a professional massage. The big hotels usually have both a masseur and a masseuse, and the session can often be combined with a sauna or workout. **Tina Garren**, a licensed massage therapist in Los Angeles for years, prefers to work out of her home on a proper doctor's table, but will travel to you (1500-3000). Among her many satisfied, tension-free clients is a well-



Sweet treats at Godiva

known Greek singer with whom she has a standing monthly appointment to massage both his wife and himself.

And for those with romance problems, heightened no doubt by the demands of the holiday, you can talk things over with **Thalia**, a psychic who reads cards and gives energy readings, or **Dimitri**, an astrologer who has just brought computerized astrology to Greece. At the push of a button out pours a natal chart, a monthly forecast and pages of advice about you and your mate (3000).



Fresh, Sekeri 1, Kolonaki, 364-2948, 364-2949

Godiva, Voukourestiou & Tsakalof, Kolonaki or Kasaveti 19, Kifissia
Travel Plan, Mrs Zoubouli, 322-5758

Kiss-o-gram, 813-5574

Color me Beautiful, 935-2211

Massage, Tina, 982-7341

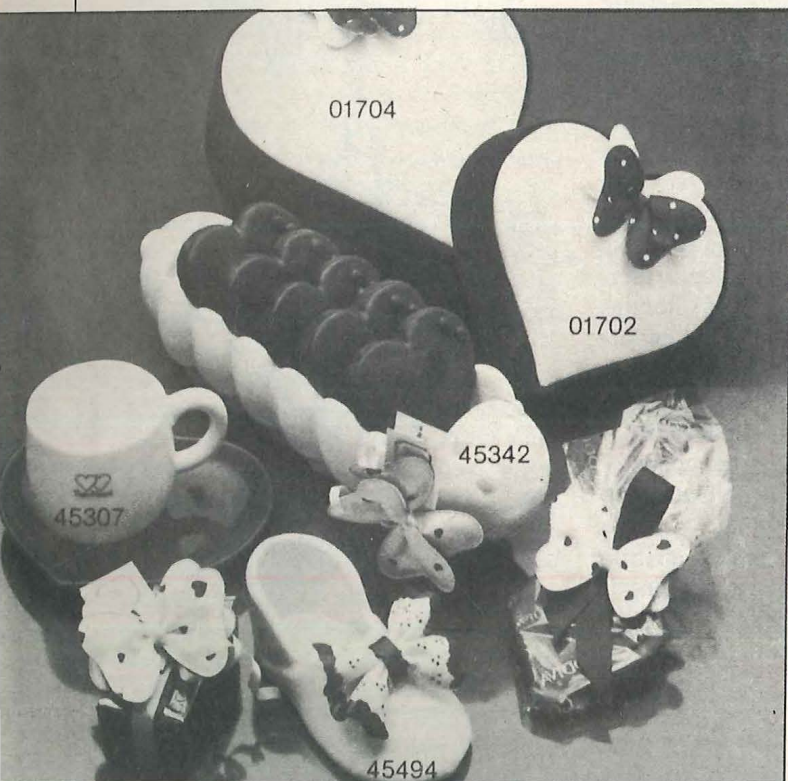
Astrologer, 722-8059 (6-8)

Psychic, 723-1884

Limo service, 323-4120, 323-1638

Ledra Marriott, 934-7711

Pat Hamilton



Godiva's holiday assortments

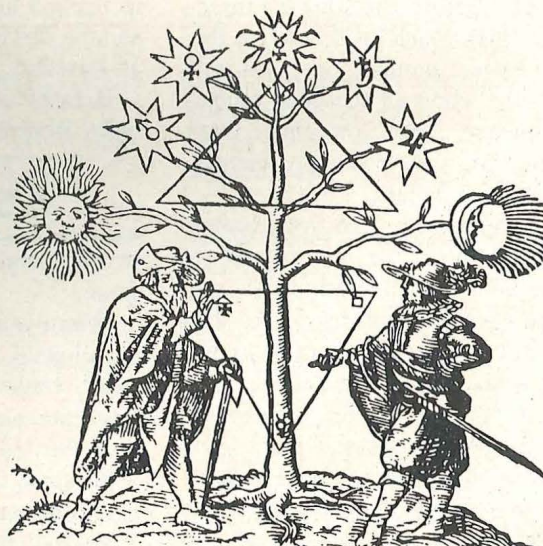
someone you fancy an anonymous card, buy a chocolate heart, indulge a loved one - or yourself - with a forbidden treat. We've listed a few possibilities to get the juices flowing.

At **Godiva**, the famous Belgian chocolatier, you can find dozens of heart-shaped gifts, from one solid chocolate heart in a red ribboned box (140 drachmas) all the way up to an enormous red velvet heart full of chocolates of your choice (5300).

If you're planning a Valentine's Day party, stop in at **Fresh** pastry shop for their celestial heart tarts decorated with kiwi fruits and strawber-

really want to pull out the stops and arrive in style, **Kacayias Bros.** will rent you one of their chauffeur-driven limousines for the evening, say, a seven-seater black Mercedes (12,000).

Since Valentine's Day falls on a weekend this year, stretch it out. **Travel Plan** has two weekend packages for honeymooners and lovers, one in Mt Pelion, two nights in an old traditional house-cum-pension with a roaring fire and complimentary champagne and flowers in the room (15,000 per couple, half-board), the other closer to Athens at the antique-filled Hotel Pelagos in Halkida



The astrologer Dimitri will forecast your love life

A true doll's house



Playful antiques

To visit Maria Argiriadi's home for the first time is like wandering onto an elaborate set for the Nutcracker Suite. There are toys everywhere. Not Barbie dolls and bionic doodads. Nothing lights up. None of her dolls is "anatomically correct", wets its diapers or says anything. Some of Maria's dolls are as old as great grandmothers, dressed in yellowed linens and laces; her newest toys are post-WW II wind-up animals that skittle a few metres across the floor and then need to be rewound.

At last count she had 120 dolls, the result of eight years of collecting. They're propping each other up in glass-fronted mahogany cases in the living room, on metal doll stands in the library and sitting, nearly life-size, in antique children's furniture, all grouped according to country of origin.

Most of her dolls were made in France or Germany, but she has also tried to find them in Greece. "At least half of my collection I bought in Greece," she says. "I'm sentimental about wanting toys that Greek children once played with."

Although Argiriadi has Greek-made dolls and is currently working on a book about them, she prefers the foreign dolls. "Greek dolls are generally poorly made, naive and very hard to find," she says.

But why dolls? She remembers being impressed years ago by a friend in London whose father gave him antique toys as gifts instead of new ones. And then, newly married to an antique dealer, she saw an old doll's china head



Maria Argiriadi



A portion of the collection

on one of their shopping trips. Her husband gave it to her as a gift. Argiriadi searched for a body, then old fabric to make a dress – "Most old dolls are sold naked, clothes being the first thing destroyed by time." – and that was the beginning.

She has augmented her collection by buying all over Europe and North America, as well as closer to home. Her mother – "a lady of old Athens" – told her about turn-of-the-century toy stores, some of which still existed. She was fortunate to find an old toy shop in Corinth that had gone out of business, the unsold stock put in storage. She bought the lot. "That's always been my dream, to find a forgotten toy shop."

But mostly Argiriadi asks people. She hands out slips of paper saying she buys old dolls, asks everyone who enters her husband's antique shop, Akoma, if they have old toys, old fabrics or clothes (to make into doll's clothes) and badgers her friends.

One friend sold her a doll from the 1870s complete with a trunkful of clothes, and another found her a doll from the 1830s on the island of Mytilene. "It is a common enough doll – paper maché covered with wax – but it's special to me because it was found in Greece."

More favorites include a German 1890s doll whose head turns round to show three faces, crying, laughing and sleeping, and a French turn-of-the-century doll, a pretty young thing in a voluminous skirt that can be flipped over to show a grizzled old woman – "to remind us all how we start out and how we'll end up." □

Katey's corner



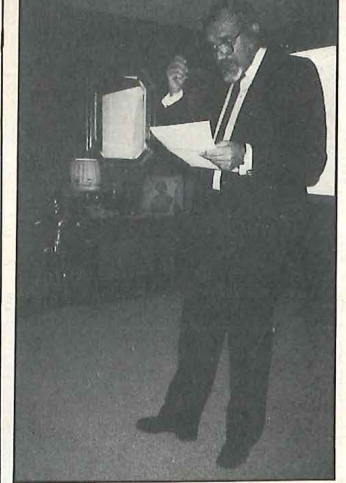
☆ The one time of the year when this column is completely out of sync with the rest of the world is February. While you are beginning to look forward with anticipation to Easter, we are looking back to Christmas! However, it is our hope that this Christmas collage will bring back many happy memories of holiday season events. Whereas our roving camera did not rove everywhere, it did get around a good bit; there should be something here for everybody.



Mexican Ambassador Olga Pellicer opened the National Gallery exhibit of world-renowned artist Jose Luis Cuevas from Mexico.



Not only was the food delightful, but the music was, too! "A taste of Vienna", jointly organized by the Hotel Athenaeum Inter-Continental, the Austrian Tourist Office and Austrian Airlines, entranced a lot of happy customers. At the opening event, the Viennese trio serenaded (from right) Wolfgang Grimm, manager of hotel, Johann Kurzbauer, general manager of Austrian Airlines and the Austrian Tourist Office, and Katerina Psyllou of the Austrian National Tourist Office.



With Iceland so much in the news recently, it seemed appropriate that the Women's International Club have an opportunity to get acquainted with that unique land. Honorary Consul General Costas Lyberopoulos gave an informal talk before showing a beautiful film.



Hand-crafted Christmas centerpieces were offered at the Athens College bazaar, but the real hit of the day was the marvelous toy counter. Mom and Pop could really take care of the kids at this one-stop toy stall. Christmas shopping made easy.



☆ It was with great regret that the International Club of Kifissia closed its doors at the end of 1986. The many members and friends of the club expressed their appreciation to Manager Gretha Germanos for some very happy memories of special events organized on the premises. English-language duplicate bridge players are advised that this will be a continuing activity at the Semiramis Hotel in Kefalari. Devotees meet regularly Tuesday and Thursday mornings at 10:00 a.m. and Wednesday evenings at 7:30 p.m. For further information, telephone Eddie Cotsis at 813-5413.



Athens Hilton General Manager Florijn (center) was on hand to welcome the press and friends to a tasting of the holiday menu. Famous fortune tellers were also there with some predictions for 1987 - some dire, some not so dire and some downright optimistic.



The AWOG bazaar was pushing the group's new cookbooks - which are terrific - and also had a whole room for the kiddies with jolly St. Nick, down from the North Pole. The Girl Scouts provided the hot dogs and the good ladies filled the baked goods stall. If you went away hungry, it was your own fault!



National Economy Minister Kostas Simitis (center) obviously enjoyed his dinner prior to being featured speaker at the annual American-Hellenic Chamber of Commerce dinner. The chamber took advantage of the illustrious gathering to present a certificate of merit to Robert Kohn, counselor for economic affairs at the U.S. Embassy, in recognition of his unflinching support.



On December 13th, the darkest time of the year in Sweden, it is customary to hold a party for Santa Lucia. Here in Greece, young members of the Swedish community dressed in white and, carrying lit candles, participated in the tradition signifying hope that the light will come back - which it always has. This year the annual party was very well attended, filling the Hesperides Room of the Athens Hilton to capacity.



Panamanian Ambassador Maria Lakas, dean of the diplomatic corps, led out the dancing with George Besi, president of the consular corps, at the recent Consular Corps Ball. Round-trip air tickets donated by Royal Air Maroc highlighted the door prize drawing at this special event.



The French bazaar, held on the premises of the school in Aghia Paraskevi, featured lots of fun for the tots, but the constant queue was formed where the huge rounds of Brie and Roquefort cheeses were to be found, together with baskets of baguettes for immediate tasting.



All wrapped up for a final rehearsal in a chilly church, the Athens Singers, under the baton of Roger Tilley and accompanied by Stephen Atherton, prepared for a busy Holiday schedule. At the German Evangelical Church it was Benjamin Britten's "Rejoice in the Lamb" and Vaughan-Williams' "Fantasia on Christmas Carols", followed by enthusiastically received carol concerts at both the British Council and the International Club in the Semiramis Hotel, Kifissia.



Never has the Hellenic American Union appeared so festive and inviting as during the recent children's book exhibit in Kennedy Hall. Held in cooperation with the Children's Book Center of the General Secretariat for Greek Youth, the exhibit also included colorful posters, and children's stories were shown on videotapes.



The Academy and Middle School Choruses of the American Community Schools of Athens were present at the Propeller Club's annual Christmas luncheon to provide a holiday atmosphere. In addition to this appearance, they also presented holiday concerts and gave an evening performance for parents and friends.

THE ATHENIAN guide

Where to go... what to do

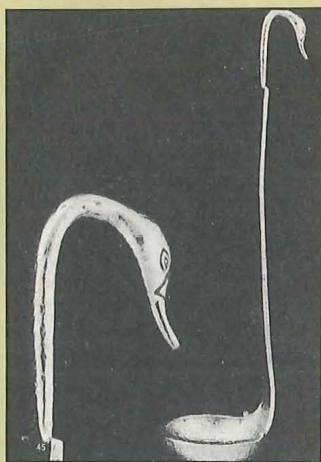
focus • music • dance • drama • museums • sites • tourist tips • sports • matter of taste • restaurants and night

focus

art

Variations in a Garden is the title of an exhibition by **Antonis Kepetzis** at the Skoufa Gallery, his first individual show in Athens in 10 years ago. He has participated in exhibitions abroad, illustrated an edition of Baudelaire's poetry, designed tapestries and created small-scale sculptures. This exhibition's subject is a garden – plants, persons and animals, as in his old work. **Angelos Goulandris** will present his work at the Athens Art Gallery in his first solo show in Greece. He has exhibited in Galleries and museums in the States. The exhibition will be introduced by the writer **Kimon Friar**. **Christina Iliopoulou** is exhibiting for the second time at the Vivliorama Art Gallery until February 28. Twenty oil works will be shown, mostly with themes from the Greek islands and landscapes. The colors are exceptionally vivid and the style of work has an almost naive quality. She has studied in Greece, England and the United States, and

has received a degree in commercial art. The gallery is open daily 9-1:30, 5-8, except Monday, Wednesday and Saturday evenings.



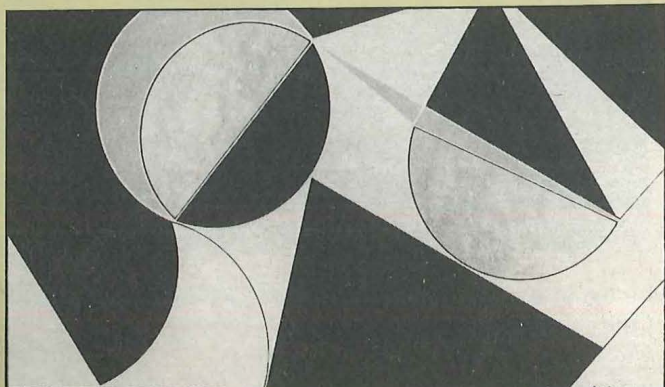
A Replica from Ancient Greek Jewelry

exhibitions

American Woodcuts: Revival and Innovation includes established artists who have recently adapted woodcut to their media and younger artists whose brief careers have concentrated on this medium. All the artists have employed woodcut for 10 years or less, and most of the prints were created in the past three years. The range of styles exhibited is exten-

sive, from gestural abstraction, geometric abstraction and color abstraction to figurative realism and expressive figuration. The artistic origins of the work derive from sources as diverse as expressionism, minimalism, folk art and Japanese art, interpreted in a contemporary idiom. The Artists selected for this exhibition, at the **Ethniki Pinakothiki**, and many others who work in the woodcut medium are realizing some of the vast potential offered by this relatively simple and direct mode of printmaking. Inspirational sources range from the elaborate and exacting Japanese Ukiyo-e to

the uninhibited the German expressionists. American artists adapt freely from both traditions, translating them into a contemporary visual language that is expanding the vocabulary of printmaking in the United States. **Image and Expression** presents the semi-figurative (image) and abstract (expression) work of five Greek artists. The exhibition is organized by art critic **Dora Iliopoulou Rogan**, at the British Council starting on February 12. **Camille Claudel's** work was produced between 1882 and 1906. She saw her talent effaced by the glory of her teacher and lover, **Rodin**. Terribly



Angelos Goulandris at the Athens Art Gallery



Antonio Frasconi American Woodcuts at the Ethniki Pinakothiki

wounded by his betrayal, she had always been considered a simple student. She opened her own studio in 1892 and separated from Rodin in 1898. In this period of her independence she created her masterpieces. An exhibition of Claudel's work starts on February 3 at the French Institute.

music

Loose Tubes, a jazz band consisting of 21 young musicians, recently completed a tour of Britain and their performances were described as the most exciting on the British jazz scene for decades. They will give performances in Athens on February 23 and Thessaloniki at a following date. Tickets will be available at the British Council from February 16. Another event at the British Council, on February 19 by the well-known Greek singer **Evgenia Syriotis**, is titled **Elizabeth I - Elizabeth II**. The first part comprises songs from the 17th century (Elizabethan era). The

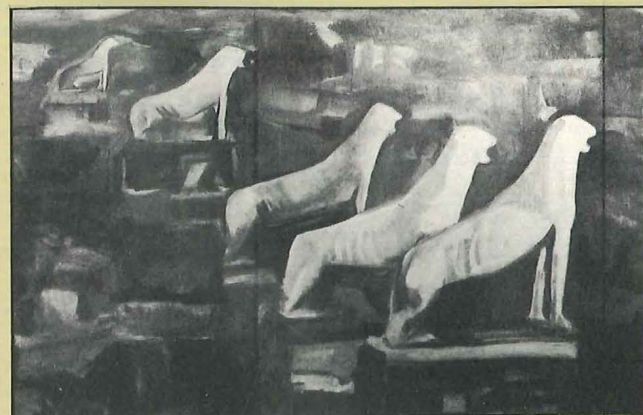


Kosmas Xenakis at Ora

Crocodiles in Cream, a phrase taken from one of his poems, explores the life of the brilliant but shy Oxford don. Drawing from his diaries, letters, poems and stories, it takes the audience into a world - half dream, half reality - of this complex, many-sided mathematician, logician, photographer, poet, storyteller and lover of children. The **Roaring '20s** 1987 Propeller Club Ball, with the U.S. Navy Sixth Fleet Band, will include pre-dinner champagne and gourmet dinner with wine.



Rosa Papa Vezirtzi at Kreonidis



Irini Dendrinou at Dada Gallery

second part consists of English contemporary songs by the Beatles, Donovan, David Bowie and others.

theatre

Crocodiles in Cream will be presented by Kevin Moore at the British Council on February 10. It is a portrait written by David Horlock of Lewis Carroll, the author of the classic *Alice in Wonderland* books.

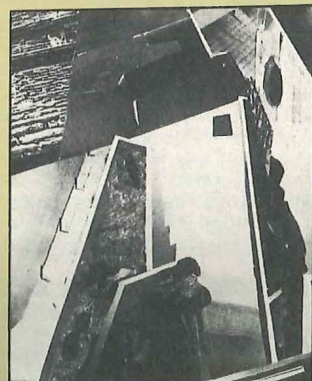


Antonis Kepetzis at Skoufa

February 28. The play, written by Peter Tinniswood, is a humorous look at the children grown up and grown-up children, with actors playing their child counterparts as well as their adult-selves. It is directed by Ray Godfree and the cast includes Ian Robertson, Robert Reid, Susan Kyriakidis, Sue Tsigarida, Maria de Vial and Cathleen O'Donnel-Kasimati. For further information call 813-5744 or 801-3967.

Prizes will be offered for best '20s costume and Charleston dancers. Door prize is two Pan Am round-trip tickets from Athens to Washington, DC and a super lottery by AWOG. At the Athens Hilton Hotel on February 20.

You should see us now is the title of a new play performed by the Players at Tassis school, Kefalari Kifissia, from February 25 to



Katey Maroniti at Tholos

books

A new book, beautifully illustrated, titled **Replicas of Ancient Greek Jewelry** has been published by the **Chrysotheque Zolotas** to celebrate a decade of association with the Archaeological Museums of Athens and Thessaloniki. The Chrysotheque Zolotas contributed in its own way to this fruitful relationship with the past.



Camille Claudel at the French Institute

films

Coriolanus is based on the ancient Greek tragic theme of the hero who is destroyed by fatal flaws in his character. Coriolanus is the perfect Roman, a patrician

and a great soldier, but his contempt for the lower orders and his great pride are the factors which lead to his downfall. The film is directed by Elijah Moshinski, at the British Council on February 2.

education

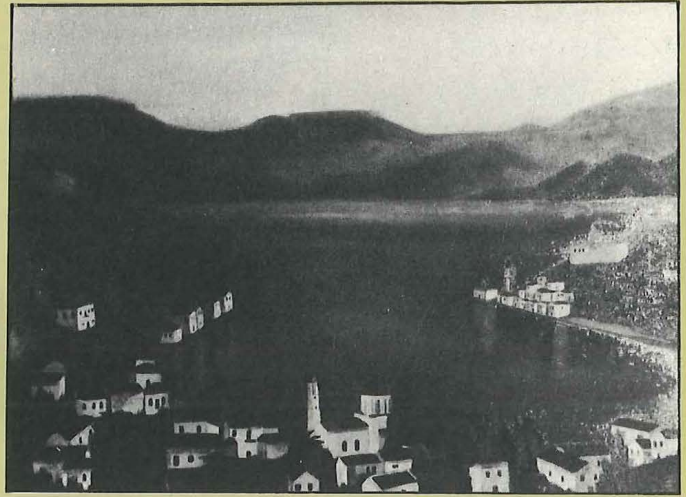
The Mathematics Department at the American Community Schools of Athens will host the **Junior Pan-European Math Contest** on the Halandri Campus February 7 and 8. The contest is sponsored by the European Council of International Schools. This year's competition will include over 80 international schools, with participants ranging in age from 13 to 16 years of age. Questions will cover algebra, geometry and trigonometry, with a format similar to that of

college entrance exams. More than 150 students are expected to participate.

notes

A fully equipped portable building has been presented by the representative of the **British Council** to the Association of Foreign Language School Owners

in Kalamata. It will be used to replace some of the classrooms which were damaged in the strong earthquake which struck the town in September 1986. The British Council will undertake all the expenses of building, painting and wiring the building from its own funds.



Christina Iliopoulou at Vivliorama!

classifieds

Cost 1000 drs all inclusive for a minimum 15 words; 15 drs each additional word. All ads must be prepaid by cash, cheque or money order. Deadline is the 15th of each month for the following issue.

LESSONS

ENGLISH YOGA CLASSES at Kifissia for harmonious living. Phone 807-3153 or 801-3739

LEARN TO WEAVE. Classes in weaving on a 4-shaft loom, natural dyeing, tapestry weaving, Scandinavian techniques begin 16 February. **TEXTILE, ARTS CENTER,** Iperidou 5, near Nikis street (Syntagma). Phone, 322-3335 for more information.

AEROBIC / BODY CONDITIONING classes for ladies at the Kifissia Ballet School, 5 Miltiadou str. Kifissia, every Mon. Wed. Fri. 10-11am. For more details please call 806-5088.

JENNY COLEBOURNE'S BODY CONTROL CENTER offers specialized exercise programs and yoga courses. A relaxation tape is also available. Tel. 723-1397.

GREEK BORN TEACHER with university qualifications and over ten year's experience give lessons in modern Greek to foreigners, beginners and advanced. Christina Tsigaridou, Voulgaroktonou 45, tel 360-2359, 364-1938.

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MOVING TO ATHENS March / April 87, female 29, need furnished studio for 6 months to a year. Please contact: Patricia Bacciolo, 25 Parish Ln. Windsor Ct 06095 U.S.A.

SMALL FURNISHED HOUSE on island or near sea, with view, wanted to let by responsible person for summer 87. Telephone preferred. Send information, location and rates to: Cathy Boyd, 84 State street, Brooklyn Heights, New York 11201, USA. Photos will be returned.

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AMERICAN GIRL interested in Greek culture and language - Stay with family, August 17, '87 - September 17, '87. Lisa Collier, 3633 Almeria St., San Pedro, CA. 90731. U.S.A.

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22	23	24	25	26	27	28

NAME DAYS IN FEBRUARY

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).

February 1	Tryphon
February 3	Simeon
February 5	Agathi, Agatha
February 10	Haralambos, Harilaos, Haris, Harry, Hariklia
February 11	Vlassios

DATES TO REMEMBER

February 6	Waitangi Day (New Zealand)
February	8 Carnival begins
February 12	Lincoln's Birthday
February 14	Valentine's Day
February 16	Washington's Birthday (observed)
February 19	Tsiknopempti
February 22	Washington's Birthday

GALLERIES

AITHOUSA TECHNIS IAKINTHOS, Zirini 23, tel 801-1730. "30 Figurative Images" is the title of the exhibition by 30 artists, all deceased, from February 9 until February 28.

AITHOUSA TECHNIS PSYCHIKOU, Vas. Pavlou 30, tel 671-7266. Andy Warhol is exhibiting his work until February 13. An exhibition by a Greek - American artist Sam Pappas will then follow from February 16 until March 6.

ANTINOR, Antinoros 17, tel 729-0697. The artist Mihalis Axelos will continue until February 8. Aristotelis Solonias will then show his work from February 9 - February 22, followed by the artist Simos Karafilis from February 23 until March 8.

ARGO, Merlin 8, tel 362-2662. An exhibition by Nikitas Flessas until February 7. Andreas Haralambidis and Stass Parashos will then show their work from February 9 until February 28.

ATHENS ART GALLERY, Glykonos 4, tel 721-3938. Angelos Goulandris will show his work from February 9 until the end of the month. See Focus

DADA, Niriidon 6 & Pratinou, tel 722-2929. Politis is exhibiting his work until February 2. An exhibition by the artist Irini Dendrinou will then follow from February 4 - February 15. Eva Persaki will show her work from February 18 till March 2.

EIKASTIKOS HOROS, Dimokritou 21, tel 361-1749. Aquarelles, landscapes and nudes, by the artist Veatriki Andonakaki will be on show until February 9.

ENONPOULOS, Dinokratous 53, tel 722-3888. The exhibition by Christos Antonaropoulos will continue until February 16. Michail Minaritzoglou and Eleni Andronikidou are exhibiting their work from February 16 until March 4.

EPOCHES, Kifissias 263, tel 808-3645. A group show with works, paintings and sculptures, by artists from Kalamata will be on show until February 10. All the profits will go to the artists. The artists Yiannis Adamakos, Yiannis Antonopoulos, Spyros Koursaris and Kyriakos Mortarakos, will show their work from February 12 until March 3.

FOTOHOROS Tsakaloff 44, tel 361-5508. A photographic exhibition by the South African artist Michele Sank, who lives and works at Corfu, from February 3 - February 21. Manolis Kanakakis will then show his work from February 24 until March 21.

GALLERY 3, Fokilidou 3 tel 362-8230. Alkis P will exhibit his work from February 2 - February 25.

HYDROHOOS Anapiron Polemou 16, tel 722-3684. The exhibition of aquarelles by Efi Moutafi will continue until February 7. A photographic group exhibition will then be on show, dedicated to the International Year of Photography, from February 10 - February 27.

KOURD, Vas. Sofias 16, tel 361-3113. Exhibition of paintings and engravings by Greek artists of the 20th century until February 10.

KREONIDIS, Iperidou 7, tel 322-4261. Rosa Papavezirtzi and Eleni Zante will show their work until February 13. An exhibition by the artists Loula Kapandai and Danaï Stamatou will then follow from February 16 until March 3.

MEDUSA, Xenokratous 7, tel 724-4552. The artist Katey Antipa will present her work of paintings and constructions from February 2 - February 21. Jewels by the famous sculptor Takis will then be on show from February 25 until March 21.

NEES MORPHES, Valaoritou 9a, tel 361-6165. Works by Christos Markidis will be on show until February 9. The artists Vangelis Dionas and Lila Papoula will show their work from February 10 - February 25. An exhibition with works by Eleni Moraitou will then follow from February 26 until March 14.

ORA, Xenofondos 7, tel 323-0698. An exhibition by Kosmas Xenakis from February 2 - February 20. Bost is exhibiting his work from February 23 until March 13.

SKOUFA, Skoufa 4, tel 360-3541. An exhibition with works by the artist Lydia Vassiliadi until February 8. Antonis Kepetizis will follow from February 9 until March 3. See Focus.

THOLOS, Filellinon 20, tel 323-7950. "Glass world" is the title of the exhibition by Katey Maroniti from February 11 - February 27.

TO TRITO MATI, Xenokratous 33, tel 722-9733. exhibition by the artist Yiannis Paraskevadis from February 2 - February 21. Engravings by Despina Meimaroglou - Sideri from February 24 until March 14.

VIVLIORAMA ART GALLERY, Kyprou 78 Glyfada, tel 893-1406. An exhibition by Christina Iliopoulos from February 19 - February 28. See Focus.

ZALOKOSTA 7, Zalokosta and Kriezotou Sts. tel 361-2277. Titika Sala is exhibiting her work from February 2 - February 20. An exhibition by Michalis Zisiou will then follow from February 23 until March 13.

ZOUMBOULAKIS, Kolonaki Square, tel 360-8278. An exhibition by the artist Dimosthenis Kokinidis until February 17. Marina Karela will show her work from February 19 until mid March.

ZYGOS, Iofondos 33, tel 722-9219. Yorgos Kalakatas is presenting his work, sculptures in bronze, and the painter Dimitris Skilvaniotis until February 9. Eleni Sarri and the sculptor Yiannis Koutsouradis will show their work from February 11 - February 25.

EXHIBITIONS

MATERIALS USED IN PAINTING is the name of the exhibition at the Apopsi Gallery, Dinokratous 35, tel 721-9720. In February starts the second part with the revolutionary methods in art, until the beginning of April.

CONTEMPORARY AMERICAN WOOD - ENGRAVING is the name of the exhibition at the Ethniki Pinakothiki, with the collaboration of the American Embassy, until February 22. See focus.

ALEXANDROS KOROYIANNAKIS in a retrospective exhibition of his engravings at the Ethniki Pinakothiki until February 22.

IRIS XILAS XANALATOS is an artist who has lived in England and studied painting and silkscreen printing. She is exhibiting at the British Council for the second time until February 6.

TAKIS PARLAVATZAS is exhibiting his work at the Kennedy Hall of the Hellenic American Union until February 6.

TASOS HATZIS will show his work at the Kennedy Hall of the Hellenic American Union from February 9 - February 27.

MICROSCULPTURE AND PAINTINGS by Angelos Theodoropoulos at the Gallery 2 of the Hellenic American Union from February 23 until March 6.

SCENE DESIGN exhibition by the veteran designer of the theater and cinema Marios Angelopoulos, at the Foyer of the Hellenic American Union, as a part of the celebration of the 30th anniversary of the Union, from February 16 - February 19.

IMAGE AND EXPRESSION an exhibition of works by 5 Greek artists at the British Council from February 12 - February 27. See focus.

SCULPTURE EXHIBITION by Camille Claudel at the French Institute starting on February 3 at 5pm. See Focus.

MUSIC, DANCE, THEATRE

THE GOOD OLD DAYS is the title of the festivities at the Hellenic American Union celebrating its 30th anniversary, **YOU SHOULD SEE US NOW**, is the title of a play performed by the Players at the Tassis School in Kefalari Kifissia, from February 25 to February 28. For further information call 831-5744 or 801-3967. See Focus.

Miranda Myrat and Aliko Paul Nor will perform quotations from plays as Clytemnestra, Contessa Valerena, The Curse of Golfo, as a part of this celebration on February 17 at 8pm.

MUSICAL EVENING for the celebration of the 30th anniversary of the Hellenic American Union, with songs sung by Koula Nikolaidou, Nitsa Moly, Mitsuko, Paola, Polimeri, Yiovanna and Antonis Tsihlias at the piano. The voices of the first interpreters, Sotirias Iatridou and Mitsou Myrat, will be heard. Dances from Opereta and Retro dances will follow. On February 18 at 8pm.

PANELLENIC PIANO COMPETITION with Maria Kornilaki in works by the Bach family, at the Hellenic American Union on February 6 at 8pm.

ZOE VATIKIOTI will sing and Donna Saff at the piano, at the Hellenic American Union, on February 23 at 8pm.

CONTRASTS a concert with Baroque and 20th century works by Bach, Schostakovitch, Stannitz, De Falla, Albino, performed by Rita Vourtsi, Nikos Ginas, Yiannis Zaralis, Yiolanda Severi, orchestra conductor Yiannis Avgerinos, at the Hellenic American Union on February 25 at 8pm.

KEVIN MOORE the British actor will present *Crocodiles in Cream* by David Horlock, at the British Council on February 10 at 8pm.

EVGENIA SYRIOTIS and her musicians present a programme in two parts at the British Council on February 19 at 8pm. See Focus.

LOOSE TUBES a Jazz band of 21 young musicians at the British Council on February 23 at 8p. See Focus.

LIEDERS by Apergis and Vitez, with the soprano Martine Viard, at the French Institute on February 3 at 9pm.

LECTURES

BLACK CONTRIBUTIONS TO SCIENCE AND TECHNOLOGY IN THE USA is the topic of a lecture by Harriet Elam, cultural attache of the American Embassy in Athens, organized by the Fulbright Scholars Association, at the Hellenic American Union on February 16 at 8pm.

TOWARDS THE YEAR 2000: THE BITTER TRUTH is the title of a lecture by the professor Adamandios Pepelasis, at the Hellenic American Union on February 26 at 8pm.

THE PRESENCE OF GREEK ARCHITECTURE IN WASHINGTON, is the theme of a lecture by Solon Kydoniatis, member of the Academy, illustrated with slides, at the Hellenic American Union on February 9 at 8pm.

ALEXANDROS XYDIS the Greek art critic and historian will talk in English about Henry Moore. His talk will be illustrated with slides, at the British Council on February 5 at 8pm.

CONSERVATION IN A CROWDED ISLAND is the topic of a lecture illustrated with slides, by Adrian Phillips, Director of the Countryside Commission, at the British Council on February 9 at 8pm.

RICHARD CLOGG reader in Modern Greek History, at King's College London, will give a lecture on some turning points in Greek - British relations during the occupation, at the British Council on February 26 at 8pm.

CLUBS AND ORGANISATIONS

CROSS CULTURAL ASSOCIATION, Chris Koya director of International Social Services informs about the activities of this agency, followed by a discussion, on February 18, at 8:30 pm, at Skaramanga 4b. For further information call Nora Haritos, tel 808-3120.

THE ATHENS COSMOPOLITAN LIONS CLUB, tel 360-1311. Dinner meetings at the Royal Olympic Hotel on February 9 and 23 at 9pm. For more information call Mr. Baganis at the above number.

PROPELLER CLUB BALL, at the Athens Hilton on February 20. See Focus.

LA LECHE LEAGUE for further information about breastfeeding and monthly meetings call 639-5268.

SCREENINGS

Hellenic American Union

A SMALL CHRONICAL: 40 years of the Light House for the blind, a documentary film by Nestora Matsa, introduction by Manoli Kefaki and Nestora Matsa, Maria Georgakarakou will sing after the show, on February 13 at 8pm.

THE GOOD OLD DAYS by Klearhos Konitsiotis, as part of the celebration for the 30th anniversary of the Union, on February 19 at 8pm.

British Council

CORIOLANUS, directed by Elijah Moshinsky and produced by BBC for the complete Shakespeare's series, on February 2 and 16 at 8pm. See focus.

HENRY MOORE, HENRY MOORE - THE LANGUAGE OF SCULPTURE, two documentary films, produced by BBC, on

this month

the life and work of Britain's greatest sculptor who died last August, on February 4 at 8pm.

THE DREAMCHILD, written by Denis Potter and directed by Gavin Millar. The story blends extracts from Lewis Carroll's classic book *Alice in Wonderland*. The film contrasts two worlds, Oxford and the New York of the 20th century. The cast includes Amelia Shankley, Ian Holm, Coral Browne and Peter Callaghan, on February 12 and 23 at 8pm.

French Institute

PAUL CLAUDEL film about Paul Claudel, on February 4 at 9pm.

L'AMOUR PAR TERRE by Jacques Rivette, on February 7 at 6pm.

GOLDEN EIGHTIES Premiere in Greece of the film by Chantal Akerman, on February 10 at 6 and 9pm.

MOLIERE by Ariane Mnouchkine on February 13 at 6pm.

NEIGE by Juliette Berto on February 16 at 9pm.

HAVRE by Juliette Berto on February 17 at 9pm.

LA TRICHE by Yannick Bellon on February 25 at 9pm.

WINTER COURSES

GREEK courses, Accelerated and Conversation / Oral Drill, for four weeks starting on February 16. Intensive 8 week courses starting February 9 and Grammar Review for 10 weeks starting on February 3. For further information call the Athens Centre tel 701-2268.

GREEK at the YWCA (Xen) for beginners, 5-7 in the evening and Communication in Greek, 11-12:30 in the morning, on Tuesdays and Thursdays, for 15 weeks starting the first week in February. The centre also offers Greek Cooking classes and Greek folk dancing every Wednesday 9-10 in the morning for 15 weeks. For further information tel 362-4291.

MODERN SPOKEN GREEK classes begin on February 2 until May 28 every Tuesday and Thursday, 4 hours per week. All levels, audio - visual technics, tuition fees 14.500 dr. for each level, at the Hellenic American Union, tel 360-7305, 362-9886 ext. 53.

SPINNING AND TAPESTRY courses by Catherine Van Steen at the Hellenic American Union. Spinning class meets every Wednesday from 12:30 to 2:30 in the morning beginning February 25. Tapestry class A meets every Wednesday 9 to 12 in the morning for 6 weeks beginning February 25 and class B meets Wednesdays afternoons from 6 to 9 for 6 weeks starting February 12.

PHOTOGRAPHY lessons, at the Hellenic American Union, every Tuesday and Thursday 7 to 9 pm starting February 3 until May 7. Fees 8.000 dr. (In Greek).

EDUCATIONAL DIFFICULTIES AT A NORMAL CHILD at the Hellenic American Union, every Monday 7 to 9 pm. starting February 3 until May 7. Fees 8.000 dr. (In Greek).

TAPESTRY WEAVING / BEGINNING LOOM WEAVING lessons at the Textile Arts Center, Iperidou 5 Plaka, starting from February 23. For further information tel 322-3335.

APOKRIES DANCE WORK SHOP with traditional dances and costumes from the Carnival in Greece. Instructor Yvonne Hunt, at the Athens Centre on Wednesday February 18, 6 - 7:30pm.

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, Psychico. Tel. 671-4627, ext.60. Open Mon.- Fri. 8:30 am-4 pm, closed Sat. 25,000 books in English and Greek; English periodicals.

AMERICAN LIBRARY, USICA, Hellenic American Union, Massalias 22 (4th Floor). Tel. 363-7740. Books, periodicals, indexes and US government documents in English. A microfilm-Microfiche reader-printer and a small collection of video-cassettes, films, records, slides and filmstrips. *The New York Times*, *Time*, *Newsweek* and *Scientific American* available on microfilm. Mon.-Fri. 9:30 am-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 watercolors 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 14-16. Tel. 360-8111. 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, Harilaou 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 Hadzimihali 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, Levadiou 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 Papanigopoulou, 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 the 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

Arlon Club, Glyfada, tel. 894-0514.

Panathinaikos Club, tel. 770-9582.

ATHLETICS AND GYMNASICS

SEGAS, Syngrou Ave. 137, tel. 958-9414

Panellinios Athletic Assn, Evelpidou & Mavromateon, tel. 832-3700

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

Kifissia Athletic Club, Tatoi 45, Strophydi, Kifissia, tel. 801-3100.

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

BADMINTON

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

BASKETBALL

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

Panellinios 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.

Bianos 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

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

BRIDGE

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

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, Pouliou 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, Acadimias 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. Panellinios 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 Rafferty, 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.

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.

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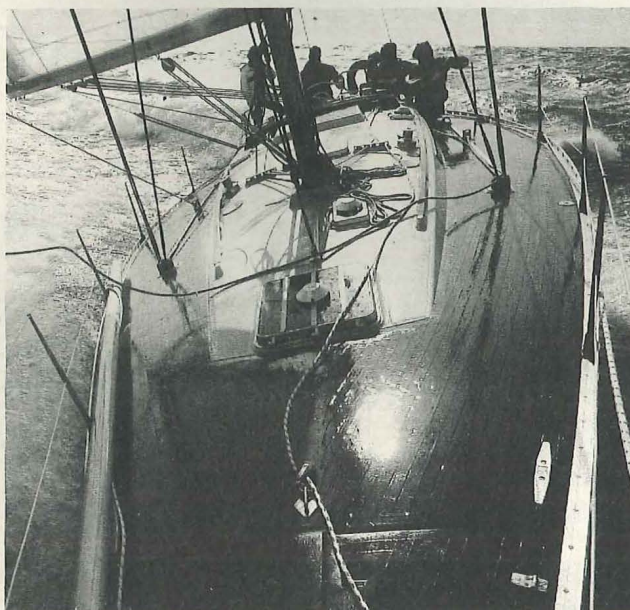
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A Matter Of Taste

Thessaloniki's varied cuisine

A variety of influences are evident in Thessaloniki, the stately principal city of Macedonia. Aristotelous, its crescent-shaped main *plateia*, is a cluster of elegant cafes and bars spilling out from under brightly covered awnings to outdoor tables. Much of the architecture of the city is decidedly Balkan or Byzantine. Yet the many well-preserved Turkish mosques and converted *hamams* add an Anatolian flavor.

This confluence of cultures is apparent in Thessaloniki's cuisine, which is varied, carefully prepared and distinguished by the liberal use of whole and ground hot pepper. Produce and abundant seafood, such as shrimp, octopus and mussels, are extremely fresh.

One simply cannot judge the food by the size or decor of the establishment. Even the humblest ouzeries will take pride in their fare, and each has its particular speciality, often a family recipe or a unique concoction created by an imaginative cook. Don't let reverse snobbery keep you away from the larger, well-known eateries; many smart restaurants are deservedly popular with residents and tourists alike.

Ouzerie Tottis, at the head of Plateia Aristotelous, is small, clean and airy, and serves an outstanding grilled octopus. Its meaty, tender consistency and flavor make it a "poorman's lobster". The *marides* (small fry or smelt) are sweet and crisply fried, as are the *gavros*, labelled on the menu as "small fry (other type)". Mussels are a Thessaloniki speciality, and steamed mussels in a lemony sauce with hot peppers are quite piquant. Feta cheese baked in tin foil, another Thessaloniki innovation, is a house speciality served with hot peppers. Tottis also serves entrees such as pork steak and schnitzel.

To Sokaki, on a side street off Plateia Eleftheria, is a friendly neighborhood taverna with a charming garden for lunch in warmer weather and two guitarists who sing Greek folk and popular songs at night. Their mussel *saganaki*, steamed with hot peppers and tomatoes in a broth with fried cheese, is excellent. Squid with pilaf is tasty and the meatballs in tomato sauce have a memorable, slightly tangy punch. The eggplant salad and stuffed peppers are also recommended.

Ta Nissia, run by a family from Skopelos, has a reputation for consistently high quality in their standard dishes, with new dishes introduced every few months to be judged by their faithful and discerning clientele. Many people come from great distances for the succulent roast pork, served with a robust gravy and baked potato. The fried zucchini has a delicate, crispy coating and is served with pungent garlic dip. However full you are, don't miss a slice of the delicious walnut pie.

Tottis, Aristotelous Square, tel.237-715. Open every day from 12-4 and 8 pm-11.

To Sokaki, Kalapothaki 4 off Plateia Eleftheria, tel.229-184. Open 11 am-2 am. Closed Sundays.

Ta Nissia, Prox. Koromila 13, tel.285-991. Open 12-4:30 and 8:30 pm-1 am. Closed Sundays and two months in summer. Reservations necessary on weekends.

B. Samantha Stenzel

All restaurants are reviewed without prior knowledge of the establishment

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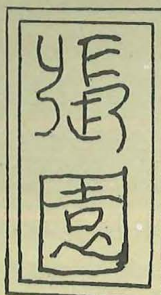
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15 DOIRANIS & 11 ATTHIDON ST., KALLITHEA

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



361-3011. Menu includes popular standbys of Greek cuisine as well as a few variations from Corfu. Daily noon-1 am.

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

DIONYSOS, Across from the acropolis, tel. 923-3182 or 923-1936. Complete restaurant and pastry shop. The house specialities are charcoal-broiled shrimps, fillet of sole, baby lamb and veal mignonnettes in oregano sauce. note: Dionysos-Zonars at the beginning of Panepistimiou St., near Syntagma Square, also has complete restaurant service. Tel. 323-0336.

A third Dionysos is on Lycabettus Hill.

DRUGSTORE, Stoa Korai, tel. 322-6464, 322-1890. A multi-purpose restaurant with news stand and pharmacy. Open 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, Bouzou & 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. Specialities 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 (specialities). This restaurant also serves fresh fish.

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.

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 specialities. 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 specialty, as the name suggests, is duck (steamed in cream sauce). Other entrées are lasagna, chicken Kiev, vegetable "pies" and daily specials. Daily from 8 pm-2 am.

ROUMELI, Panormou 107, Ambelokipi (across the park from the Apollon Towers), tel. 692-2852. At lunchtime a wide selection of Greek dishes; evening specialities 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 specialities 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

ILISSOS 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), Kalevkou and Aminda 4, tel. 722-3195. A gathering place for the theatre and after-theatre crowd serving snacks, full meals, sweets and ice cream. Specialities include lemon pie and an unusual sauerkraut. Open all day for coffee and cake. It

CENTRAL

CORFU, Kriezotou 6 (near to King's Palace Hotel), tel.



九龍

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KYPROU 78**

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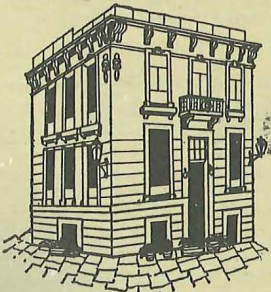
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restaurants and night life

also sells pies and pastries to take out.

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

ROUMBA, Damareos 130, tel. 701-4910. Specialities include filet à la creme with mushrooms and "Roumbosala-ta". Closed Tuesday.

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 Dare 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 Voullagmeni, tel. 896-0211.

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

GRANDE BRETAGNE, Syntagma Square.

G.B. Corner, steaks, seafood and Greek specialties. Open 11 am-2 am.

KING GEORGE HOTEL, tel. 323-0651.

Tudor Hall, panoramic view of the Acropolis. International cuisine with some Greek specialties. Open daily from 12:30-3:30 pm and from 8 pm-midnight.

LEDRA MARRIOTT HOTEL, tel. 934-7711.

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

Zephyros Coffee Shop, open daily from 6:30 am-1:30 am; breakfast from 6:30 am, served 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;

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Indian and
Chinese cuisine

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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.

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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



CHINA restaurant

Superb Chinese cooking in a luxurious Oriental atmosphere
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72 EFRONIOU STREET, ILISSIA TEL: 723-3200, 724-5746
(Between Caravel Hotel & University Campus)

atmosphere.

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

NOUFARA, Kolonaki Sq. 21, tel. 362-7426. Restaurant, snack bar, spaghettaria.

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

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

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

KIFISSIA/NORTHERN SUBURBS

APOSTOLIS, 11 Gortinias, Kifissia, tel. 801-1989. Spinach and cheese pies, sweetbread pies, filet of beef, oven-baked cutlets. Open on 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. Barbara 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. Speciality: 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.

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. Trikoupi 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 mezés (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 speciality is kid with oil and oregano.

PEFKAKIA, 4 Argonafton, 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.

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. Bakallarios 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, Marousi, tel. 802-0636. *Youvassi* (pork with garlic cooked in ladoharti) and chicken *sti gastrà*. 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 Peloponissou, 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.

Announcing the arrival
of our new French chef,
inventive and interesting new menu

Barbara's

Music and Dancing. Fireplace and separate bar. Special alternating international menu, Monday to Thursday.

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

ROUMBOS, Agiou Antoniou, Vrillissia, Tel. 659-3515. Closed Fridays. Pork with olives, beef au gratin, gardoumba (casserole liver, heart, etc.).

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

THE VILLAGE II, Moraitou 82 and Vrana (Neo Psychico), tel. 671-7775. Pleasant "village" atmosphere, good service. Specialities: lamb cooked over grapevines, *frigandelli*, 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.

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 diabolo, Italian and Capricioso 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.

KAPPI, Posidonos, Paleo Faliron, tel. 981-6379. Open for lunch and dinner, 12-4:30 pm and 7:30 pm-1 am.

MOURIA, 101 Athleas, 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.

PANORAI, Seirion/Terpsihoris Sts, Paleo Faliron, tel. 981-3792. On Sundays open only for lunch. Short orders for fish and meat; shrimps.

SEIRINES, 76 Seirion, Paleo Faliron, tel. 981-1427. On Sundays also open for lunch. Short orders, rabbit in red wine, *bakaliaros* (cod).

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.

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 Delyiorgi, 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 cartoon murals, dining balcony overlooking the sea and Microlimano; established reputation for excellent quality of their meats. Daily from 8 pm-2 am.

LANDFALL CLUB, Makriyianni 3, Zea Marina, tel. 452-5074. Seafood and Greek cuisine.

VASILENA, Etolikou 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 Kolytteri, Freates, tel. 451-3432. *Bakaliaros*, *bifteki* done over charcoal; start with retsina. Known as the Garage locally for its big front doors opening onto a large courtyard. Open daily from 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.

BOULLABAISSE, Zisimopoulou 28, Amfitea (behind the Planetarium, Syngrou Avenue), tel. 941-9082. Bouillabaisse, fresh fish and a variety of shellfish. Nightly 7:30 pm-midnight.

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).

STEAK ROOM, Egintou 6 (between Hilton and US Embassy), tel. 721-7445. Full menu featuring charcoal broils. Includes a bar. Reservations advisable.



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

CREPERIES

MARIONETTA, 40 Ippokratou St. and Didotou St. (corner). Old neoclassical house with magnificent marionettes on the walls and hanging from the roof. Specialities: shrimp crêpe, "Marionetta" crêpe, cold pork salad, wine barrel, beer, fruit juices.

PHADRA, 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. Specialities: 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. Specialities 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. Specialities: 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, Xenokratou 49, Kolonaki, tel. 721-1174. Specialty French and Greek cuisine. Open for lunch and dinner.

restaurants and night life

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. Specialities from Normandy and fine Calvados of course.

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

ITALIAN

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

AL TARTUFO, Posidonos 65, Paleo Faliro, tel. 982-6560. Specialities: 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. Specialities: rigatoni with four cheeses, fileto Piedmontaise, sauce madeira, profiteroles. Nightly 8 pm-1 am.

IL FUNGO, Posidonos 68, Paleo Faliron, tel. 981-6765. Specialities: 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" (three kinds of pasta with special sauces and cheese) are among the specialities.

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 & Palaiologlou 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). Specialities: 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. Specialities: beef *boukoui* (prepared at the table), *yatse bokum* (hors d'oeuvre), *haimon gol* (seafood and vegetables prepared at the table), *isapche* (Korean spaghetti with black mushrooms).

MEXICAN

AZTEC, Leoforos Kifissias 267 (near the trohonomo). The first Mexican restaurant in Greece. Menu includes a glossary of all dishes. Open Mon.-Sat. 6:00-11:30 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", specialities 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 kataif. Egyptian ouzo.

SAHARA Possidonos 15 & Davaki, Kalamaki, tel. 983-7731. Arabic food, floor show.

SHAHRAZAD, Akadamas Ave. 43, Central Athens, tel. 360-4260, 360-1877. Club-Restaurant. "An underground oasis in the heart of Athens." Select menu for cosmopolitan clientele. International and Oriental music floor show.

CYPRIOT

AGRINO, Fallrou 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. Specialities: *haloum* (fried Cypriot cheese), *seftalies* (tasty village sausage). Fireplace.

BELLA PAIS, Plastira 77 & Meletos 7, Nea Smyrni. Taverna, music. Cypriot and Greek specialities, *seftalies*.

INDIAN

TAJ MAHAL, Syngrou Ave. 5, tel. 922-2278. Over 40 meat dishes and over 20 vegetable dishes. One of the specialities is lamb cooked in yogurt with herbs. Desserts include "Gulab Jaman" (moist pastry ball).

INDONESIAN

RAMAYANA, Asklepou 74, tel. 361-8973. Indian and Chinese cuisine. Open daily from 7:30 pm to 1:30 am. Closed Sundays.[Q]

SPANISH

CASA MADRID, Akti Koundourioti 4, Kastella, Piraeus, tel. 412-3032. Plush interior for winter season. Free parking next to restaurant. Specialities include: paella, stuffed squid, braised lamb, beef steak with pueros sauce, roast pork and chicken a la Madrid.

COMILON, Polyta 39, Ano Patissa, tel. 201-0592. Unusual appetizers, very tasty paella, and sangria. Specialities: 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 specialities, music and songs. Paella, Andalusian steak, little meat loaves, Sevilla, sangria.

CZECHOSLOVAKIAN

SVEJK, Roybesi 8 (Neos Kosmos), tel. 901-8389. Specialities: *sbitkova*, *knedlik*, *palatzinka* etc. Closed Tuesday.

AUSTRIAN

VIENEZIKI GONIA, Ventouri and Ouranias 13, Holargos, tel. 652-0275. Viennese and Greek specialities, 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. Specialities include fried rice, baked duck and king shrimps.

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

PAGODA, Bousgou & Leoforos Alexandras 3, tel. 643-1990, 644-6259. Chinese cooking, decor and service. Dining room for dinner parties. Specialities 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 Ziriron Sports Center), tel. 801-7034. Cantonese cuisine. Specialities: 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.

MICHIKO, Kydathinaon 27, Plaka, tel. 322-0980. A historic mansion house houses this multi-roomed restaurant. Japanese garden; traditional music. Daily 12:30 - 2:30am, 6:30 - 12pm. Closed Sun.

VEGETARIAN

EDEN, restaurant and cafe, 3 Flessa Str, Plaka, tel. 324-8858. Charming meeting place for travelers (backpackers); juices, salads and sweets.

JUICY, Loukianou 34, Kolonaki, tel. 722-4817. Menu includes large array of exotic juices and fruit cocktails. 'Juicy' salad, cheese and vegetable sandwiches, soya burgers and a daily vegetarian special. Prices tend to be steep but portions are generous and quality of produce excellent. Open Mon. through Sat. 11 am-2 am, and Sun. 6 pm-2am.

FAST FOODS

GALLERIA TITANIA, (Titania Hotel, street level), Panepistimiou 52. Fresh fruit salad and fruit drinks, ice cream, sandwiches, pittas, sweets and coffee. Small bar. Open 7 am-2 am.

BARS

KAROLOU DIL, Loukianou & Athaiou, Kolonaki, tel. 721-2642. Refined atmosphere, soft music (often "retro"). Student and younger crowd mainly but suitable for all. Very "in". Drinks, snacks and food. Open 8:30 pm-2 am.

MONT-PARNASSE, Haritos 32, Kolonaki, tel. 729-0746. Beter known as "Ratga's", named after the owner. A three-level bar-restaurant decorated with plants, stained-glass lamps and a huge stuffed parrot at the bar. Favorite spot for theater crowd; offers snacks, special salads, spaghetti carbonara, and omelettes for your drink-provoked appetite. Open nightly 7 pm-2 am.

17, Voukourestiou 17 (in the arcade), down a few steps into a cosy "all friends" atmosphere. If you've missed your date, or just want to buy an absent friend a drink, pay the bartender, sign a raincheck for the bulletin board and he or she will be treated. Open daily from 11 am-2 am.

SCORPIOS, Evrou 1 & Kanosajji (opposite American Embassy), tel. 771-1206. Foreign and Greek music and songs. International cuisine, mostly French. Special dishes include chopped filet in cream sauce with curry, filet with bacon and Bercy sauce, salad "Scorpios" and "Imperial" salad (avocado, onion, egg, tuna with special dressing). Desserts include chocolate soufflé, baked apples "Mariette" with whipped cream and Bavarian cream pastry. Open from 9:00 pm-2 am, except Sundays.

TAPAS DE COLILON, 267 Kifissias (behind Olympic Airways). Athens wine bar: cold plate.

OUZERIES

APOTOSOS, Panepistimiou 10 (in the arcade), tel. 363-7046. Probably the oldest ouzeri in Athens, in operation since 1900. The posters which cover the walls may be among the oldest found anywhere. Meatballs, sausages, smoked ham, potatoes, salami. Daily from 11:30 am-3 pm. Closed Sunday.

ATHINAICON, cnr Panepistimiou & Themistokleous, tel. 322-0118. Small and simple. At this address since 1937. Offers a limited but delicious selection of snacks that include sweet breads, fried mussels, meatballs and shrimps. Daily 11:30 am-5 pm and 7:30 pm-11:30 pm. Closed Sun.

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

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ne se mesure,
qu'en Or*



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