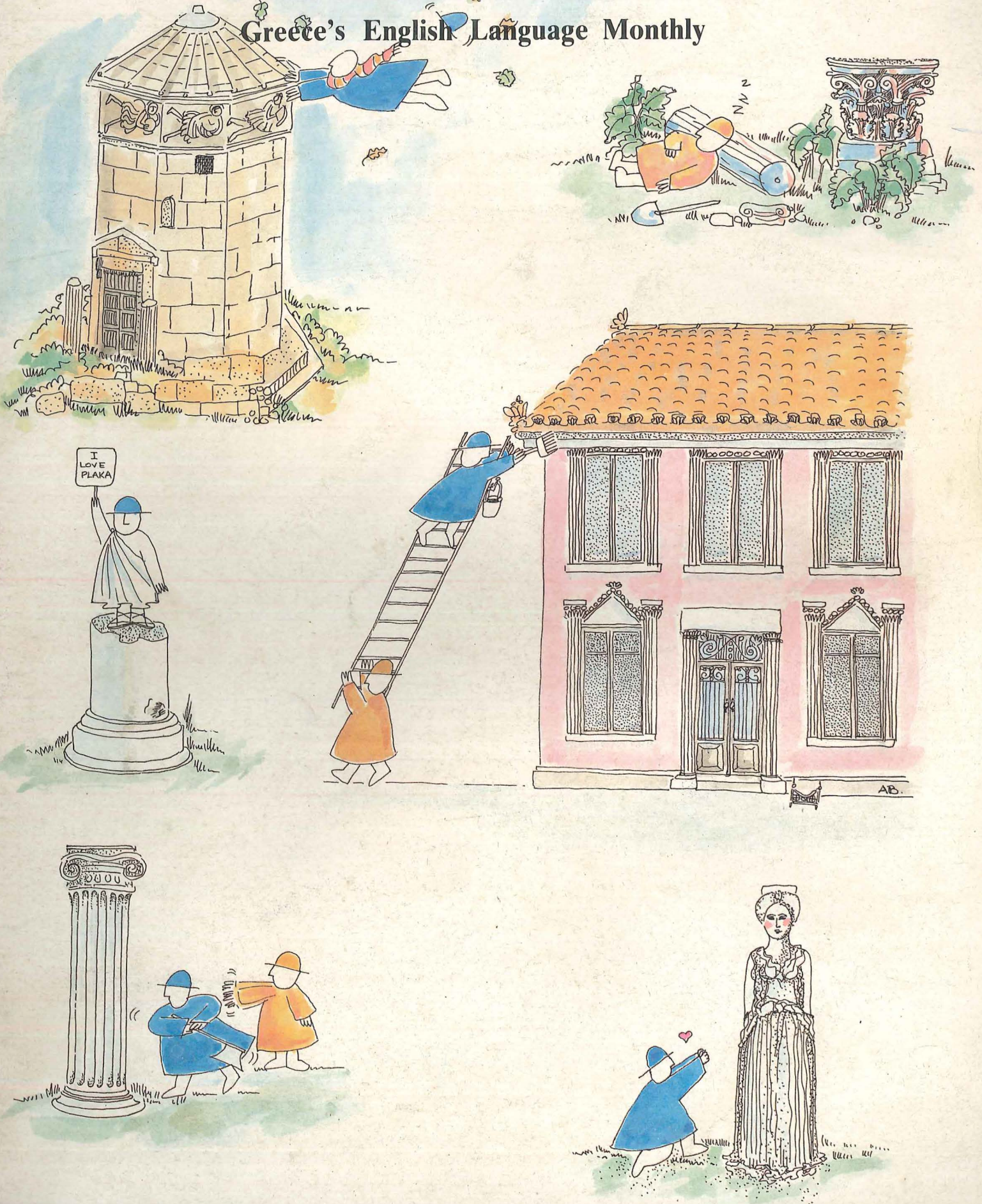


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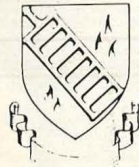
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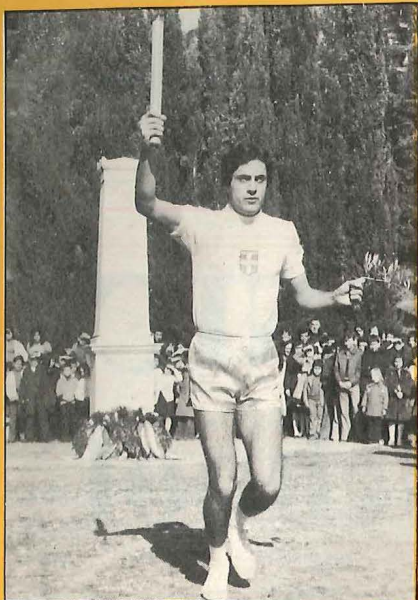
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FEATURES



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18 The Value Added Tax

Greg Mitsacopoulos untangles the web of mystery surrounding the newly implemented Value Added Tax. It's rather simple, really, unless you buy your stereo in London, or produce fine-grain bread, or ...

22 The Golden Olympiad

Therese Yewell examines Greece's bid to host the 1996 Olympics, 100th anniversary of the modern games. Athens is certainly the sentimental favorite, but it remains to be seen whether the extensive preparations can be made in time

24 Patron of the arts

Katerina Agrafioti talks with art collector Dimitris Pierides, whose new museum in Glyfada brings to three the number of treasure houses created by this Cypriot family to safeguard their island's (and Greece's) cultural heritage



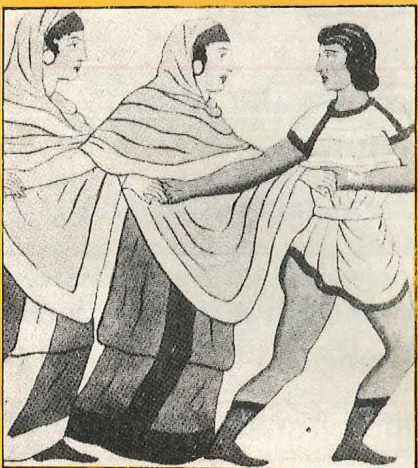
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27 The dawn of dance

It's said to have originated on Crete, when an impromptu romp was devised to hide the cries of the infant Zeus. Jenny Colebourne traces the roots of dance in ancient Greece

30 The underground connection

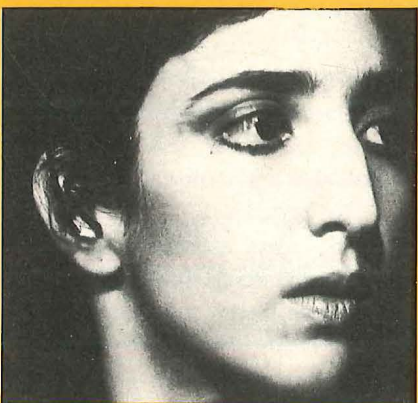
In just 10 years, they say, Athens will have an expanded, state-of-the-art subway system. But if building the original line was any indication, as J.M. Thursby observes, there may be one or two bumps on the road ahead



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32 The jewel of Cyprus

Trevor Evans goes trekking across the mountains of Cyprus accompanied by his trusty guide Dino. Their journey takes them through past and present, and leads to a merry feast



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Cover by Annamaria Beleznavy



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our town

Look Homeward, Angel

From a long distance, Greek reality resembles those phenomena of modern physics which are said to alter just by being observed, and when not observed, don't seem to exist at all. Trying to find this reality in New York's West 40s under blizzard conditions one morning in early February isn't easy. The newsstand on West 44th Street is closed; the Greek bakery nearby has become Italian; the Pantheon Restaurant, that fount of information and gossip, is closed for renovations and the Hellenikon shop has moved. The Korean proprietor of the new sushi and salad bar there doesn't know where it's gone. Has Manhattan-Greek reality moved out to the fashionable suburbs?

While Greek reality is being elusive, the American one is everywhere. The morning papers are full of the foul weather and, therefore, the plight of the homeless. The number of people on the streets asking in cultured accents for money for a bowl of soup, while lines of seven-metre limousines block traffic, is astonishing. There are no bumper stickers, as in Athens, proclaiming "I Love New York" here in "Tramp City". Last night 46 homes on Long Island burned down in a fire; in New Jersey they've found cyanide in tea bags. The book review says that Thomas Wolfe's *Look Homeward, Angel*, heralded 40 years ago as the Great American Novel, is today "badly written, bathetic and unreadable". So much for the cultural front...

On the political front, the Iran-Contra scandal keeps opening up like Japanese water flowers, spilling newsprint over onto the op-ed page. The editorial itself, being more succinct, describes the present administration as "clinically

dysfunctional". It seems to be a bad time for presidents everywhere.

So where is Greek reality?

A hole in the wall, aptly call The Athenian, on 42nd between 8th and 9th Avenues, has a few Greek papers. They're several days old. Piecing together Greek reality out of these is something of a puzzle. Looking homeward (and all Americans have learned somehow that Greece is "home" for everybody), one "angel" seems to predominate. This is Christos Roussos, whose murder of a fellow homosexual 11 years ago became the subject of the film *Anghelos*, which played successfully on 47th and 8th a few years ago. His 75-day hunger strike and plea for clemency (from life to 20 years), especially when President Sartzetakis intervened with a detailed account of the crime on TV dismissing the appeal, seem to have caused riots and hunger strikes among intellectuals (of which there are a great many) in Athens.

Several more days have passed. It is time to seek out Greek reality again. The American one has changed in the meantime. The weather has improved, so it is no longer news. Agnes Baltsa in *Carmen* at the Metropolitan has been panned mainly due to Sir Peter Hall's staging. In the New York papers there is no news from Greece; almost none from Europe. America has lost interest in Europe.

Meanwhile the West 44th Street newsstand has reopened and they have some Sunday Athenian newspapers. Greek reality it seems has also changed in the last few days: the "angel" has fled. There is no mention of the Roussos affair except that his sentence continues to be suspended. Attention has turned to a major cabinet reshuffle in which three veteran PASOK

ministers – Koutsoyorgas, Tsochatzopoulos and Yennimatas – have been dismissed. That most of the new names are totally unfamiliar one imagines is due to the ignorance caused by long distance, but we are told that some of the new ministers were so unknown that they were held up for identification outside the Presidential Palace on their way to being sworn in. For the record, this leaves Melina Mercouri as the only surviving minister of the original socialist government formed six years ago – with the exception, of course, of the prime minister himself.

One can only conclude from this that American reality and Greek reality – and one can assume that there are many, many more – are separate theatres of the absurd playing to their own special audiences, mainly for laughs of an uneasy kind. This may account for revivals on Broadway like Orton's *Loot* and Guare's *The House of Blue Leaves*. Why else should not-so-old comedies of the absurd be resuscitated now as classics when absurdity has been plagiarized from them and promoted into policies of states?

Perhaps it is significant that Greek and American realities should meet for once this month in commemorating the career of Karolos Koun, the Greek director who dedicated his life to what is really important about ancient plays and modern ones, thus giving significance to existence. It is a pity that this meeting should have to take place on the obituary page.

The trouble with reality in the U.S. may be that the Great American Novel, or Great American Play, hasn't been written yet, and may never be. And the trouble with Greek reality may be that the great Greek epics and plays were written thousands of years ago and still have to be lived up to. □



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THE ATHENIAN DIARY

by Sloane Elliott and David Lazarus

Another sweep of the broom

With another sweep of the reshuffling broom – his third since being re-elected in 1985 – Prime Minister Andreas Papandreou said last month that his government had been “radically renewed and strengthened”. It also became decidedly more moderate in tone and appearance, or “colorless”, as one opposition politician called it.

The cabinet shake-up replaced three prominent left-wingers, as well as Papandreou's son George, who, as culture undersecretary, had overseen activities for Greeks abroad. The move effectively silenced the leading critics within PASOK of Papandreou's economic program and his gradual shift away from hard-line socialist policy, such as his retreat from pledges to pull Greece from NATO and shut down the American bases.

The former government ministers were transferred to the PASOK Executive Bureau, an important but less visible body, where they will be responsible for promoting the policy changes they had once opposed.

Papandreou said the shake-up marked the “rebirth of PASOK”, which he said has been “ailing” in recent months. Of course he was referring to socialist losses in last October's municipal elections. But also on the prime minister's mind, no doubt, was the wave of strikes in protest of his economic austerity measures and the opposition's taunting calls for early general elections.

Papandreou said last month's reshuffle commenced an effort to make PASOK “what it was before, a militant popular movement”.

Actually, the “reborn” PASOK appears anything but militant, and popular is something the voters will decide by 1989 (or sooner, if the pundits are to be believed). The reshuffle softened PASOK's image, making it more palatable for foreign consumption. The move comes as Greece makes new inroads to European Community participation and continues a warming trend in Greek-U.S. relations. Papandreou told parliament in January that if Greece left NATO it might go to war with Turkey. He also said he was pre-

pared to renegotiate the leases for the American bases.

In announcing the cabinet shake-up, Papandreou said there had been elements within PASOK with “inclinations towards autonomy”, and said the party must be “cleansed and rid itself of degenerate phenomena”.

Not pretty words when followed by the news that among those being replaced were the powerful minister to the prime minister, Apostolos Tsochatzopoulos, Interior Minister Agamemnon Koutsoyorgas and Health Minister George Yennimatas, who comprised the most vocal faction among PASOK left-wingers.

Also to go were Commerce Minister Vasilis Sarantis, Justice Minister Apostolos Kaklamanis, Minister for Northern Greece Yannis Papadopoulos and Aegean Minister Kosmas Sfyriou.

Kaklamanis takes over as minister to the prime minister, responsible for overseeing all civil service matters. Parliamentarian Emmanuel Papastefanakis was named the new interior minister and the commerce portfolio was given to Panayotis Roumeliotis, former eco-

nomy undersecretary. George-Alexandros Mangakis was named minister of health and welfare, and a new position of minister without portfolio for Kalamata affairs went to Athanassios Filipopoulos.

The Foreign, Defense and Economy Ministries remained unchanged.

Opposition figures were quick to go on the warpath. New Democracy leader Constantine Mitsotakis called the reshuffle a “miserable farce” and said the government was now less ready than ever to tackle Greece's problems. The Eurocommunists said the shake-up revealed PASOK's “new conservative face”, while Liberal Party leader Nikitas Venizelos said the government had become “centrist and liberal”. (Venizelos added insult to injury by calling on Papandreou to join forces and create a new center-of-the-road political movement.)

Former Economy Minister Gerassimos Arsenis, who is setting up his own party after being sacked by PASOK in 1985, said a “colorless” government had been formed. He said that George Papandreou's election to the PASOK Executive Bureau paved the way for a succession in leadership.

If so, George's father indicated that

Ready for ‘Olympiad of moderation’

Cash-strapped Greece is confident it will be selected to host the 1996 Olympics, 100th anniversary of the modern games, though the country is preparing for an “Olympiad of moderation”.

Culture Minister Melina Mercouri said last month that Athens would be chosen by the International Olympics Committee not because it was the “emotional favorite” for the centennial games, but because Greece was making all the necessary preparations to host the multimillion-dollar sporting event.

“We have the will and the ability to make this decision a reality,” she said after a meeting of a special committee overseeing Greece's Olympics planning.

However, Mercouri cautioned that “the Greek Olympics will not be an ostentatious and extravagant Olympiad. It will be an Olympiad of moderation.”

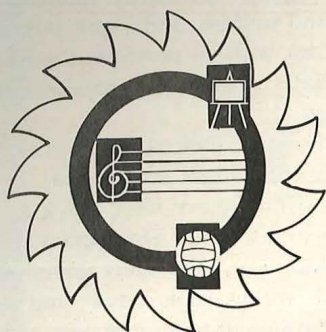
“We are realists and do not underrate the conditions of the times,” she said. “For us, the center of gravity will be in the area of competitive sport and not in the commercial sector.”

Critics of the country's plans have said Greece is lacking in funds and is far behind schedule in preparing the capital to meet the extensive needs of hosting the modern Olympics, first held here in 1896.

The president of the Greek Olympic Games Committee, Lambis Nikolaou, said that Athens must have at least half of all its preparations completed within three years if it is to be a contender for the centennial games.

The planning committee voted last month to meet every week to avoid “even the slightest delay” in Greece's efforts.

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his son may have to wait some time yet. He said the reshuffled cabinet is the one that will help PASOK maintain power in the next elections, presumably with Papandreou (Andreas) still at the helm. Then again, those frequently denied rumors persist that Papandreou (Andreas again) has his eyes on the presidency.

The question is: will voters accept that the government's latest look signals a socialist renaissance, or will they take another in a series of shake-ups as a sign of turmoil and uncertainty?

No doubt Papandreou is keeping his bag of tricks handy – just in case.

Karolos Koun

One of Greece's most renowned theatre directors, Karolos Koun, died last month of heart failure. He was 78.

Koun, who was born in Asia Minor, founded the Greek Popular Theatre in 1933 and the Greek Arts Theatre in 1942, which presented Greek translations of contemporary works from throughout the world.

In 1959 he began directing outside of Greece as well, including invitations from theatre companies in Moscow, Berlin, Hamburg and London's Royal Shakespeare Company. He remained active during the 1967-74 military junta, often earning the ire of the ruling colonels.

Prime Minister Papandreou said the country had lost a "unique personality". Culture Minister Melina Mercouri said Greek theatre had lost "its greatest teacher".

Koun had been hospitalized several days before his death for treatment of heart troubles. His funeral service was held at the Athens First Cemetery.

More strikes

Another 24-hour strike last month commenced a week of labor unrest in protest of the government's economic austerity measures.

The walkouts were called by the country's leading trade union federations, which brought Greece to a standstill with a 24-hour general strike in January.

Between February 12 and 18, work stoppages were to be staged by bank clerks, garbage collectors, railroad workers, power company employees, taxi drivers and civil servants.

As before, the workers were deman-

ding increases in wages, which have been virtually frozen since the austerity measures were introduced in October 1985. They were also seeking improved pensions and settlement of outstanding government contracts.

And again as before, the government maintained that the measures were necessary to reduce the country's approximately 20 percent inflation rate and \$15 billion foreign debt.

Labor Minister Kostas Papanayotou said that the right to strike was provided for by the constitution, but the government was committed to "cleansing the country's economy".

"On our part, we are determined, as the prime minister himself has stated, to complete the effort we have begun and lead the Greek people to better days," he said.

Terror shooting

A prominent neurosurgeon was shot three times in the legs and hand while leaving a suburban clinic last month. The attack was claimed by Greece's shadowy November 17 terrorist group.

Zacharias Kapsalakis was listed in good condition at Hygeia Hospital after the shooting. He told reporters he did not know why he had been targeted by November 17, which has claimed responsibility for 11 killings since 1975, including two American diplomats.

In a four-page statement left in the road near the scene of the shooting, the group said the attack was "a warning" to private doctors in Greece.

"We decided to shoot in the legs a rich doctor and rich merchant," the statement said. "Our action is an act of forceful resistance against the grim and inhuman exploitation of the patient by the collusion of the state and doctors."

Kapsalakis' wife said the gunmen wore gray clothes, dark glasses and fake beards, one of which fell off as the two assailants fled by car.

We've moved

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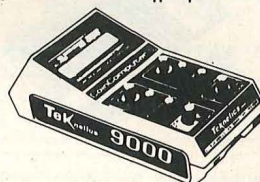
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Sunken hopes

After months of searching, arguing and salvage work, a British Royal Air Force plane that crashed in the Aegean during WW II was found to contain not a fortune in gold sovereigns, but one box of soggy ammunition, a rusted machine gun and plenty of barnacles.

The cargo plane, which crashed in November 1943 near the coastal town of Istiea on Euboea, was believed to have carried hundreds of thousands of dollars worth of gold as payment for Greek partisans fighting the German occupation forces.

The cost of locating and raising the aircraft was estimated at about 2 million drachmas.

Divers from several countries took part in the search. At one point, Greek divers remained shorebound arguing among themselves over which team had priority for the salvage.

It was said that Britain had privately laid claim to any gold found on board the wreck. Greece refused to comment on such reports, leading some to suspect that there were hopes the recovered gold – had there been any – could be used as a bargaining chip for the return of the Elgin Marbles from the British Museum.

Upgrading relations

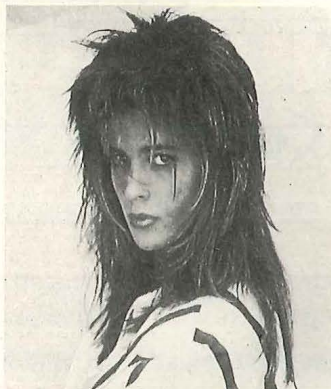
Greece and France agreed last month to upgrade bilateral relations, but Paris will not support Athens' efforts to create a nuclear-free Balkans.

French Foreign Minister Jean-Bernard Raimond said after a two-day visit here that there will be regular consultations between foreign ministers from each country at least once a year. France holds similar agreements with Italy and Spain.

In a press conference prior to his departure, Raimond said France will not take sides in Greece's ongoing dispute with Turkey over territorial rights to the Aegean and the Cyprus problem.

He said French-Turkish relations were "abnormally weak" and Paris was seeking to reopen a dialogue with Ankara. However, Raimond assured his Greek hosts that such moves would not affect his country's relations with Greece.

Asked to comment on Greece's efforts to denuclearize the Balkans, Raimond said France was opposed to nuclear-free zones because "it fears that they entail statutes which are limit-



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ing" and cause "inconvenience with regard to the equilibrium of peace".

He said his talks with his Greek counterpart, Karolos Papoulias, included discussion of terrorism and the situation in the Middle East.

Prison rampage

A minor rampage broke out at maximum-security Corfu Prison last month, leaving four people wounded, including a warden.

Police said fighting among inmates erupted after several mattresses were set on fire, forcing the prisoners to be moved into the courtyard.

They said the clashes were caused by a disagreement among inmates over the transfer of four prisoners. They did not elaborate.

Inmates armed with sticks and iron bars smashes windows and doors and threw flaming blankets at wardens. They then set fire to the prison chapel and administration office. It took guards several hours to restore order.

The state-run news agency, quoting "reliable sources", said that the rampage was instigated by Evangelos Rohamis, the man known as "Greece's Dillinger" and formerly the country's most wanted criminal.

Rohamis led authorities on a six-month chase last year after escaping from Korydallos Prison outside Athens. He is now in Corfu Prison awaiting trial.

Foreigners beware

A judge warned foreigners last month that drug-users are unwelcome on the island of Cyprus as he jailed a Lebanese-born American for possessing a small amount of marijuana.

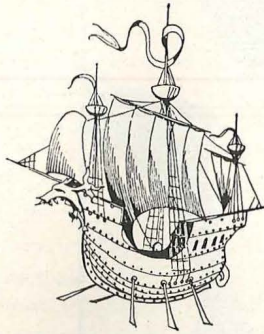
Issam Krofol, 49, was sentenced to three months in prison for possessing 37 grams of cannabis. He pleaded guilty and said the drug was for personal use only.

Larnaca District Court Judge George Nicolaou said during the sentencing: "Foreigners must be made aware that Cyprus is not friendly territory to those using or transmitting drugs."

Krofol was arrested at Larnaca airport when he checked in for a flight to Beirut. Police said he was an engineer who has been working for an American oil company in Saudi Arabia.

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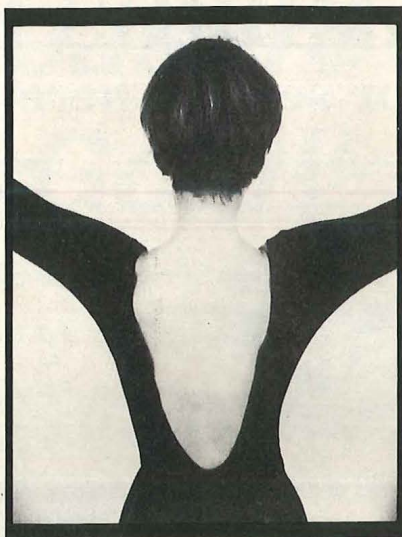


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Jenny Colebourne's

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.

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THE ATHENIAN

Hunger strike ends

A man serving a life sentence for killing his male lover ended a 75-day hunger strike last month after a court ordered that his sentence be suspended for 30 days so he could receive hospital treatment.

Christos Roussos, also known as "Angelos", took a sip of milk before a small crowd of reporters in his hospital room and said, "I will have my first sip and dedicate it to you for all the backing you gave me. From this moment my strike has ended."

Court officials said Roussos would be able to request an extension of the suspension when the month ended.

His fifth appeal to have his sentence commuted to 20 years was turned down in January by President Sartzetakis on grounds that Roussos had not shown sufficient remorse for the killing.

He became something of a cult figure after a movie about his case depicted him as being forced into male prostitution by his lover, whom he stabbed to death in 1976.

Farmers protest

Hundreds of farmers marched to the Agriculture Ministry last month protesting European Community plans to reduce farm prices by up to 5 percent.

The protest came as EEC Commissioner Jacques Delors met with government officials to discuss the community's financial problems.

The farmers' unions called for agriculture prices to be set on a "nation-to-nation" basis allowing for increased costs and "reasonable" profit.

They said the proposed EEC policy would harm traditional Greek products like olive oil, tobacco and cotton.

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Still master of the unpredictable

No one has doubted that Andreas Papandreou is a master of the unpredictable and the unexpected, though it appeared, following PASOK's setback in the municipal elections, that such qualities may have been blunted. However, the recent government reshuffle, which came like a bolt from the blue, restored the prime minister's reputation as a politician who can suddenly capture the initiative through astounding and bold moves.

Who expected a dramatic cabinet reshuffle at this moment? Moreover, who imagined that PASOK's three leading members (and according to most accounts, Mr Papandreou's most likely successors), Messrs Yennimatas, Tsochatzopoulos and Koutsoyorgas, would have lost their cabinet seats, being relegated to party functions in the PASOK Executive Bureau? Finally, who would have suspected that all those who made up "PASOK's historical leadership" (i.e., aside from Mr Laliotis, Messrs Tsochatzopoulos and Yennimatas) would be, by 1987, all out of the government? Well, Mr Papandreou, with one staggering move, made all this happen.

Of course, a political move which solely aims to startle can have no long-lasting effects, let alone a practical impact, at least in the long run. But was Mr Papandreou's primary aim, when he announced the reshuffle, to merely draw a spark, produce melodrama and nothing else? Hardly. Actually, one could claim that Mr Papandreou's dramatic move is as important and significant as his other major step in 1984: not to opt for Mr Karamanlis as president.

If anything, it could be argued that Mr Papandreou's recent reshuffle could well prove to be his most crucial decision since rising to power in 1981, as it was not only an act of major "symbolic" value (as was the case with the removal of Karamanlis), but a step that could decisively affect the course the socialist government will follow until the next elections. But why is this so? Let me point out a series of factors which seem to escape the notice of the stubbornly unimaginative conservative opposition:

- There is little doubt that the reshuffle indicates a shift of the government to the right. What we have now, for the first time since 1981, is an ideologically

coherent cabinet, composed exclusively of parliamentarians with strong *centrist* origins and with few links to the leftist PASOK apparatus. Furthermore, this reshuffle is an extension of two moves that Mr Papandreou appeared to be making (after an initial and short-lived flirtation with leftist populism following the municipal elections): Firstly, strengthening his parliamentary group regarding PASOK Party functionaries; secondly, endorsing a free market-oriented economic course, following a series of radical statements he made in Davos, Switzerland.

- The reshuffle aims primarily to strengthen Minister of National Economy Simitis' hand by removing from the cabinet all other major PASOK personalities who could (and in some cases did) oppose Mr Simitis' tough economic measures. As Mr Papandreou has understood that only if he perseveres in his austerity policy unflinchingly might he attain economic recovery – which is a precondition for winning the elections – his primary goal has become to give Simitis a totally free hand. This, in essence, means a cabinet without *prima donnas*, so that the minister of national economy would easily reign supreme, with junior cabinet members meekly following his lead.

- For the first time since 1981, Mr Papandreou has swept from the cabinet all those cadres who had emerged out of the party ranks – they were always viewed more as "party members" than parliamentarians – and who had come to symbolize (though in reality this was not necessarily so) PASOK's "left-wing conscience". Thus, Laliotis' early demotion from the cabinet was now followed by no less than Yennimatas, Tsochatzopoulos, Vasso Papandreou and Tzoumakas (all proposed by Papandreou to be elected at the Executive Bureau of PASOK). This in essence means, as political commentators observed, that we have now "two faces of PASOK": the "centrist-parliamentary" PASOK which dominates the cabinet and the "leftist-party" PASOK which dominates its party apparatus.

Of course, the obvious question is: will the party oppose the government? This seems doubtful. In effect, the new "upgraded" Executive Bureau of PASOK will have so much to do in the direction of rebuilding a disenchant-

party apparatus that it will have very little time on its hands to delve into issues of wider policy.

- Finally, the reshuffle reinforces, both within the party and outside it, Mr Papandreou's image of a "strong leader" as he is seen to remove from his cabinet his three leading lieutenants without a single stir of reaction. Such an image is more than necessary for PASOK since Mr Papandreou has to convince Greek public opinion that he will not budge from his declared tough economic program, and that, therefore, all strikes will bear no fruit. Furthermore, the prime minister, by flexing his muscles within his party, has indicated that he will not tolerate any opposition to the course he has opted for. This demonstration of strength comes at the right time – i.e., a period which is expected to be a difficult one for the country and the government, and also when, following the municipal elections, doubts were raised concerning the prime minister's decisiveness and self-confidence.

If Mr Papandreou succeeds in pulling together his new cabinet of non-*prima donnas*, if he is able to convince private enterprise that he is in fact planning to implement his Davos slogan "socialism with less statism", if he gradually succeeds in attracting some foreign investment, if he implements unflinchingly and coherently his "calm water" policies with the West – he could prove a formidable opponent for the sluggish conservatives.

Mr Papandreou seems to believe that he might lose leftist voters in municipal elections but that this will not easily happen in national elections, where his main concern should be to maintain his grip over the centrist vote and avert any switchovers from PASOK to its main foe, New Democracy. This view is not unrealistic. There is also little doubt that this view is reflected in the current reshuffle. Furthermore, Mr Papandreou has finally understood that he has to move away from statism if he is to attain economic recovery.

If these options are pursued with determination, and with a long-term prospect, N.D., which seems to believe that power is in its grasp, could be in for a bitter surprise.

F. Eleftheriou

Tight-lipped shipowners staying afloat

Greek shipowners are traditionally tight-lipped individuals, and they tend to become even less communicative when times are hard. Since the shipping world has been struggling against an international recession since 1981, faces in Piraeus have become almost permanently stony (in anticipation of you asking how business is).

But with a few exceptions, Greek shipping's problems, and its debts, have not been as hair-raising as those of big shipping communities elsewhere. However, the size of the Greek fleet has diminished, and its contribution to the nation's balance of payments has slipped from a peak of \$1.8 billion in 1981 to an estimated total of less than half this in 1986.

All the major lenders to the Greek shipping industry have bad debts on their books and have had to arrest ships to recover as much money as possible from the worst of these. Some shipowners have had to withdraw from the scene, and occasionally this has not been done strictly honorably. A number of cases currently being fought through the courts may end up with shipowners convicted for fraud for trying to obstruct banks in their efforts to seize property after defaulting on repayments. Though they often give banks their "personal guarantees" that outstanding shipping debts, as a last resort, will be met by their own assets, many shipowners have craftily transferred their possessions under the names of family and friends in order to minimize the risk.

However, all these are considered workaday problems in an industry which has recently seen some of the most spectacular of all company crashes. U.S. Lines, the major American container ship operator, has just filed for Chapter 11 bankruptcy in the States, owing \$1.3 billion. Last year this market-leading company was losing money at the staggering rate of \$20-\$30 million a month. However, even this amount is dwarfed by the sums owed by the Tung group in Hong Kong. Tung owes shareholders and creditors a burdensome \$2.7 billion and has been undergoing tortuous negotiations to restructure its debts in order to keep the company afloat. No less than 46 banks have been involved in restructuring loans for a second Hong Kong shipowner, Wah Kwong, which

has run up debts of \$850 million. In Japan, bankers are said to be preparing to write off at least \$10 billion in shipping debts they deem unrecoverable.

Though there are no precise statistics available, the impression is that in Piraeus more shipowners are still making money rather than losing it. While there are a good many who clam up because they don't want to draw their plights to the attention of the bank, half of those who shirk publicity do so because they are careful not to appear to be boasting at a time of general hardship.

There are two firm indicators that Greek shipping is weathering the storm comparatively well. One is simply the size of the fleet Greeks control. As already mentioned, the size of the fleet sailing under the national flag is dwindling — not as fast as some, but nevertheless at the rate of a ship a day over the last five years. The number of ships owned by Greeks under all flags is reckoned to be roughly the same as in the heady days of 1981 when the Greek fleet was the biggest in the world. Owners have simply transferred vessels to other flags in order to reduce their costs.

Secondly, despite their moans about shortage of cash, Greeks have dominated shipping's sale and purchase market, spending more than \$1 billion on second-hand ships last year. In recent times they have bought as much as 50 percent of all tonnage acquired on the international open market, and individuals have been known to buy or sell off more than \$100 million worth of vessels in a matter of a few weeks.

There have been two major events which have brought owners some cheer. In November, Merchant Marine Minister Stathis Alexandris shrugged off 18 months of nervous shuffling by the government and announced a long-awaited package of measures designed to boost the competitiveness of Greek shipping. The measures met two of shipowners' most urgent demands: it reduced the number of crew members Greek ships are obliged to carry to levels in force internationally, and it gave the green light for owners to use cheap foreign seafarers for up to 40 percent of a ship's complement. To make these concessions easier to swallow for the Greek seamen's unions, the government simultaneously imposed

on the companies medium-sized wage settlements backdated to January 1986.

All this was greeted rather surlily by the industry, perhaps because the length of the wait had taken the edge off any excitement which the measures might have stirred up. Nevertheless, they have substantially reduced the cost disparity between sailing a ship under the Greek flag and sailing it under other colors, and they may slow down the "flagging out" process which has hit national fleet statistics. Already there has been a small flurry of switching ships back to the home registry, although some observers have interpreted this as mainly a gesture by some of the more far-sighted owners who don't want to discourage the government from further efforts.

Shortly before Christmas, Mr Alexandris returned from a meeting of European transport ministers in Brussels to announce that the EEC had "completely accepted" Greece's views in drafting the basics of a common shipping policy for the community. It was difficult to remember if anything the EEC had ever done before had given anyone such reason for jubilation.

The Brussels agreement, which will become community law later this year, looks set to liberalize shipping services within Europe and on trades between EEC ports and elsewhere. This means that in the future member-states will not be allowed to reserve cargoes for their own favored ships but must charter vessels on the open market. Similarly, other countries caught practicing such protectionism will risk retaliation from the Common Market.

It doesn't sound spectacular, and enforcement of these principles is sure to take a long time, but, as owners of what is easily Europe's largest merchant fleet (accounting for 36 percent of EEC shipping capacity), Greeks are bound to be the prime beneficiaries of these steps. Shipowners here have long argued that state subsidies and reservation of cargoes have been the root of the current shipping crisis and have led directly to there being too many ships competing for work. As this has sometimes been a lonely argument, the shape of the EEC's new shipping policy has the look of a real Greek victory.

Nigel Lowry

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The Value Added Tax

Here's another fine mess



by Greg Mitsacopoulos

Finally, it's here: that consumer-directed, haphazard slap Greece's consumers have waited for in fearful expectation ever since 1984, the Value Added Tax (VAT), applied as of January 1 within the framework of turnover-tax harmonization throughout the European Community.

As an indirect tax levied on consumption of goods and services – movables and immovables, should you pre-

fer a legal twist – VAT, as a concept, is relatively simple. In layman's legalese, all transactions whereby one party (or legal entity) agrees to provide and another to accept in exchange for consideration (price or barter) shall henceforth be burdened by a fixed percentage of VAT, depending upon the object of the particular transaction. Thus, no consumer, no "consumer-directed" VAT.

To alleviate such historically inspired confusion as may set in, a short summary of Greece's VAT past would perhaps be in order.

Expected by January 1984 then, similarly, in '86, on two occasions – in July '83 and October '85 – the PASOK government successfully stalled introduction of the VAT, claiming technical difficulties in preparing the grounds for its application, as well as "problems associated with the economical situation". The EC Commission granted deferment – rejecting the economic argument in the first case, not bothering to re-examine it in the second – first until January '86, then until January '87 at the very latest. Likewise, a proposal was hurriedly put forth in mid-'86 and pushed through the legislative procedure by the end of the year.

The full effects of VAT enforcement have not as yet been felt, and predictions could fall short of future reality, given that governmental committees are still examining the necessity of introducing amelioratory modifications in VAT application.

So far, three VAT categories have been established: the purportedly "popular" 6 percent (levied on most fresh or frozen foodstuffs), the not-so-popular 36 percent (on so-called luxury items), and the catch-all-other-items category at 18 percent. Now, as this story was going to press, none of these categories could truly be said to be 100 percent definite. Certain products – coffee, fuel, steel rods, Greek books,



jewelry and others – have demonstrated a peculiar kangaroo-like quality of hopping from list to list, or even disappearing altogether.

Taking these lists at face value and indulging in interpretations – as opposition parties and most of the Greek press do – life could, henceforth, easily appear cheaper for retsina-loving (6 percent VAT), taverna-going (6 percent VAT), beer-hating (18 percent VAT) adults than for parents of hungry (18 percent VAT on baby food), not-yet-toilet-trained (18 percent VAT on diapers) infants.

In this light, an embittered (but probably untrue) argument could be that PASOK's think-tank apparently favors the care of domesticated animals (6 percent VAT on dog and cat food) over child raising, for infant-care products fall midway on the road to "luxury". Indeed, as one Western observer put it, "Carried to such a political extreme, opposition could have come up with: 'Raising children is not a popular feature of everyday life'."

At best, Greece's VAT legislation seems sloppy and politically motivated, and that seemingly also applies to the categorization of products. Remarks by a government consultant, known for his expertise on VAT legislation, unintentionally tend to illustrate the point. When asked last November what percentage of increase or decrease in government receipts would ensue from a marginal change in the VAT rate applied to "luxury" products, he replied that VAT is non-inflationary. Even if this were true – which it isn't, for VAT introduction helped boost inflation in Spain and Portugal by some three to four percent – he did not answer the question asked. Upon reiteration of the query, the answer became, "Well, one cannot know these things in advance, as you know; practice will show." If one believes this statement, and there seems little reason not to, grumblers among the press and opposition that see VAT as an intentional, additional money-raiser are unjustified. Rather, one would be tempted to say that PASOK raced headlong into VAT enforcement satisfied it will not diminish state receipts, hoping it may possibly even increase them.

By passing dubious validity of conjuring which may, at this point address peripheral issues, how confusing (if at all) are the mechanics of VAT as applied in Greece?

Application of VAT is contingent upon three parameters: a) a consumer,

b) the time and c) the place of consumption. Also, it is paid only once. Of course, exceptions exist: lawyers' court representation fees, salaries, income, profits or operations taxes (where accountable) – to name a few – will not be augmented by a given VAT rate. Thus, in Greece, brokers or investment bankers accruing profits for customers will not have to pay VAT on those profits and charge it to their respective customers.

The general rule of VAT application, however, is that consumers in Greece are taxable for the goods and services they receive and "consume" (i.e., the time) in Greece (i.e., the place). If, however, the goods are to be exported for use outside Greece, the consumers are taxable upon obtainment of the goods, but entitled to full VAT reimbursement when, shortly afterwards, they take those goods for use out of the country.

At best, Greece's VAT seems sloppy and politically motivated, and that also applies to the categorization of products

An example: After completing his studies abroad, young Petros packs his belongings in London, say, and belatedly prepares to return to Athens to fulfill his military obligations. Before leaving, he purchases a component stereo system and, as a "British" consumer, pays Britain's rate of VAT (15 percent). Since he is leaving the country, though, he is not taxable in Great Britain and the VAT he paid is refunded when, shortly afterwards, he departs. Petros then, returning to live in Athens, becomes taxable for that hitherto tax-free stereo at Greece's rate of 36 percent.

Similarly, someone purchasing luxury cosmetics in Paris and planning to use (consume) them outside France will fill in a form specifying the price and VAT paid. Having the form stamped upon exiting the country allows the retailer to get VAT refunded and duly mail the sum received to its rightful owner. Had those goods been con-

sumed in France, their owner would not have been entitled to that refund.

Ostensibly a simple system, right?

Well, not quite: in other aspects of its application it can become a veritable morass of detailed confusion.

Before being served to the consumer, price complete with VAT rate, goods usually go through various stages of production. VAT is levied at each stage of the production whenever the goods change hands, i.e., a transaction. The rate is determined by that applicable on the final product. As it is only paid once per consumption, the sum in guise of VAT owed to the state (or tax authorities) at each aforementioned stage is diminished by the amount already paid upon receipt of the material at the previous stage. Therefore, one owes the state, in real terms, VAT on the "added value" (i.e., increase in selling price due to costs, profits, etc.) on the previous selling price. It is only when the price of the goods rises that extra VAT can be levied.

A simple arithmetic example to illustrate this collection mechanism should serve to further elucidate the basic operational concept. Let us assume that item "A" comes under the 18 percent VAT rate and look into a hypothetical production chain from raw material to "A", the product the consumer buys at the retail outlet.

At the first stage, a supplier sells 1000 drachmas worth of raw material – that amount necessary to produce one unit of "A" – at 1180 drachmas to include 180 drachmas VAT which covers the amount owed the state for that transaction. At the next stage, the manufacturer, having converted the raw material into a finished product, sells to a wholesaler one unit of "A" at 2950 drachmas to include 450 drachmas VAT on the 2500 drachmas selling price. The manufacturer will only have to pay 270 drachmas VAT – i.e., 450 owed on his selling price minus 180 drachmas already covered when the raw material was purchased. The wholesaler then charges 3500 drachmas for "A" and sells it to a distribution network company for a price including VAT of 4130 drachmas (630 drachmas VAT). The amount owed the state for this transaction would be no more than 180 drachmas (630 owed, minus 450 already paid on "A").

At the fourth stage, the distribution company sells to a retailer for 4500. On that price it receives an extra 810 drachmas to cover 18 percent VAT – of that, again, 630 drachmas already paid on the product will be deducted and the



distributors will only have to pay the extra 180 drachmas to the tax authorities. At the fifth and final stage, the retailer sells to the consumer, alias us, for 6000 drachmas plus 1080 drachmas VAT, total price – more than seven times the initial amount – at 7080 drachmas. The consumer has paid VAT amounting to 1080 drachmas. Of that, however, only 270 drachmas will be credited to the state by the retailer after he has subtracted 810 drachmas already received by the tax authorities on that product.

At each stage an 18 percent tax is levied, the final product coming under the 18 percent rate. The sum actually yielded, however, is only that part of the extra 18 percent that exceeds the VAT previously paid to the state – in fact, it amounts to 18 percent on the difference (increase) in price excluding VAT from one stage to the other. Although tax is collected throughout five stages, full VAT is ultimately borne by the consumer upon purchase of the final product, the stages merely serving as collecting points.

The simplicity of this mechanism decries the need for careful planning and forecasting during pre- and implementation periods. Yet, upon closer scrutiny, in its present form Greece's VAT system contains incongruities.

Let us take the hypothetical example of fine-grain, extra-high quality, mega-health bread. This bread, normally coming under the 6 percent VAT rate for bread, requires imported raw

material (wheat) that is slapped with an 18 percent VAT rate upon importation. The baker, however, can only charge 6 percent VAT on the loaves he sells to his customers. There is a slight discrepancy in the deduction process when, assuming that the baker paid 118 drachmas for the grain (100 drachmas purchase plus 18 drachmas VAT) and sold his bread for 212 drachmas (200 plus 6 percent VAT) to the consumer, he is still owed 6 drachmas by the state for excess VAT paid and not covered by the consumer. Presumably, the baker will raise his price so that the 6 percent covers the 18 percent originally paid and thus doing, will make the consumers' life a tad more difficult.

A complicated system whereby one receives excess VAT refunds (for over 10,000 drachmas) from the state exists but, in the words of an official of the National Economy Ministry, "You would get the excess from your profit margin" – and have the consumer actually pay more than 6 percent VAT on his bread. The previously cited government consultant provides what is, again, probably the most clear-sighted view on the matter, "Practice will show".

Well, practice has shown a few things at least. Jewelers' strikes and protests against 36 percent VAT rate on their products helped jewels hop from the "luxury" VAT rate to the "indifferent" 18 percent rate. It is unfortunate that jewels are not comestible to the same extent as, say, pineapple juice (36 percent VAT), whiskey (36 percent VAT), luxury-category enter-

tainment (36 percent VAT), caviar (36 percent VAT) and smoked salmon and vodka to match (36 percent VAT). Rather, stick to wine and expect to pay under 36 percent VAT.

What about the group of companies operating unbeknownst to the Ministry of Economy or, for that matter, to the local tax authorities? Companies have to register and receive a number in return if they want to be allowed to discount VAT already paid from total VAT owed; more than 24,000 companies eager to register sprang out of nowhere during January to clog the ministry's computer system, creating organizational havoc and affording quite a number of laughs at the ministry.

The crux of the matter is that prices for many products already have or are going to go up – the price freeze that kept Greece going in January has thawed considerably since with price-swelling side effects. The public utilities condensed their profit margins to contain the VAT raise in their bills, as did computer equipment importers. Most importantly, apart from turnover tax and stamp duties, practically none of the numerous other existant dues and duties that constitute the bulk of Greece's indirect taxation system are abolished.

Thus, it may well be that practice will justify criticism from press and opposition alike: VAT may be another way for PASOK to raise more money to service pressing external debts. Greece will see by the end of this year. □



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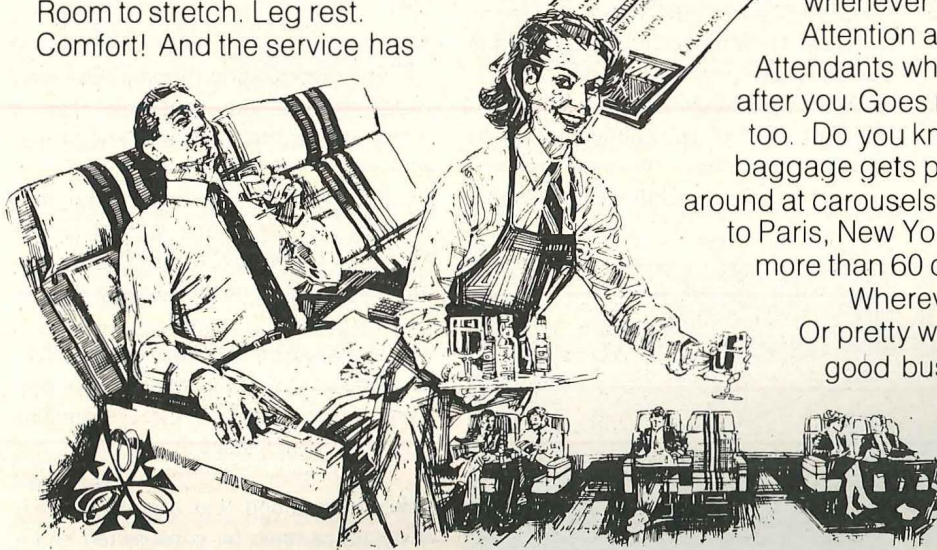


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The Golden Olympiad

Greece has a 'moral advantage' in hosting the centennial games of the modern Olympics in 1996, but sceptics say it is already too late

by Therese Yewell

It is not surprising, and certainly appropriate, that Greece has launched a major effort to host what has come to be known as "The Golden Olympiad" – the 1996 Olympic Games – marking the 100th anniversary of the modern Olympics, first held in Athens. But the question arises: will Greece be ready and able to attempt this colossal undertaking?

The government and the opposition are joining forces, describing the hosting of the games as a "national cause" and assuring all concerned that Greece will meet the necessary requirements. Still, there are many sceptics.

To prove to the world – and, more importantly, to the International Olympic Committee (IOC) – that Greece means business, the government established a bipartisan committee last November to pursue the staging of the Golden Olympiad here. The importance attached to this cause is made evident by the committee being headed by Prime Minister Andreas Papandreou himself and, furthermore, the group includes the president of parliament, the president of the Greek Olympic Games Committee, the mayor

of Athens, opposition leader Constantine Mitsotakis, the deputy prime minister, 10 cabinet members and many others prominent in culture, politics and sport.

To give this body an even greater aura, a proposal was made that its honorary president be veteran Greek statesman Constantine Karamanlis, the man who for years has been striving to make Greece the permanent home of the Olympic Games.

The group's task will be to coordinate efforts necessary to make Greece an eligible candidate for the 1996 Olympics. When the committee was formed, it was announced that the government will begin construction this year of various facilities to improve and expand the Athens Olympic Center. Immediate projects include a cycling track, an indoor 10,000-seat gymnasium for track and field, gymnastics, wrestling and other indoor sports events, Olympic-standard swimming facilities and a press center.

Sports Undersecretary Sifis Valiariakis said: "All of us, politicians, sports officials, academics, businessmen and journalists, must mobilize our forces so

that Greece is granted the Golden Olympiad. Henceforth, everything we do in the fields of sports and culture will be in the direction of creating the prerequisites to host the 1996 Olympics.

"By 1990, when the IOC will decide which country will host the '96 Games, Greece must be ready to submit a proposal proving that she has the ability to accommodate the Golden Olympiad."

Asked where the millions of dollars worth of funding will come from, he cited three sources – the public investment program of the General Secretariat of Sports, earnings from weekly soccer pools and profits from a special lottery, tickets for which will be sold later this year.

Nine years may seem time enough for the state to prepare Athens for the athletes and tens of thousands of visitors that will need accommodation and services during the month-long event. But some have expressed the view that Greece has already lost its chance of hosting the 1996 Games.

"It is no longer five minutes to midnight, as far as the time left to submit a detailed bid is concerned," said former sports official Yannis Hadjigeorgiou. "It is, in fact, already five past midnight."

The pressing matters of time, money and organization threaten Greece's claim to host the centennial games which, as a matter of history and principle, would normally have been indisputable. Said Hadjigeorgiou, who until recently was on the secretariat of Greece's Olympic Games Committee and participated in formulating the initial proposals for 1996: "Turkey is already finalizing its own proposal to host the games, even though it is bidding for the year 2000. Greece remains far behind that stage."

The former Olympic Committee official explained that a great number of facilities must be constructed and a vast expenditure is required.

"I just cannot see how this can be done in time," he said. "It will be a great shame for Greece to lose that opportunity at a time when the International Olympic Committee and almost all countries are delighted that they should be held in the country of their ancient origin on the centennial anniversary of the modern-day Olympics."

Similar pessimism was expressed by Nikos Agnagnostopoulos, president of the opposition New Democracy Party's Athletics Affairs Committee in parlia-



A runner embarks from Olympia with the Olympic Flame

ment. At a meeting he held last April with IOC President Juan Antonio Samaranch, he understood that foreign governments recognize Greece's "moral advantage" in hosting the 1996 Games in view of the centennial anniversary. "But concern was also voiced as to whether Greece would be ready in time to prepare for and execute the games," he said.

"I am concerned that the Greek government officials involved, despite their good intentions, are not sufficiently qualified for this enormous task," added Anagnostopoulos, himself a former Greek track and field champion. "France was almost totally prepared for the 1992 Olympics when they were finally granted to Spain, and stated recently that, with all due respect to Greece, it will now challenge Athens for the 1996 Olympics. And why not England, Holland, Yugoslavia, Australia, Canada and who knows how many other new candidacies might appear?"

"We should have started systematic preparations quite a while ago, so that we could have, at least, a realistic hope. Our heritage imposes increased responsibility on us. But optimism based only on the symbols of the past leads to utopian hopes and not to real achievements."

The government disagrees with such expressions of pessimism, pointing to its "real achievements" to date. An 80,000-seat ultra-modern stadium and the 12,000-seat "Peace and Friendship" indoor arena have been erected in Athens in the last four years. But a major problem, officials acknowledge, is the capital's inadequate transportation and telecommunication systems, which need multi-million dollar overhauls to accommodate the Olympics. Facilities need to be constructed in other areas as well, such as in Chalkidiki where most of the water sports would take place, for the games are never played in just one location. The greatest problem of all, the officials concede, is finding the most suitable location for the building of an Olympic Village to accommodate thousands of athletes, sports officials, journalists and related participants; Athens is already an over-crowded, over-constructed city.

Notwithstanding the issue of whether Greece can be ready in time to compete for the '96 Games, the government argues that the country's hopes of hosting them suddenly rose last October, when France, denied the 1992 games, became the only other



Opening ceremonies at the original stadium in ancient Olympia

announced competitor for the Golden Olympiad. The government says the IOC rarely grants the next Olympics to the country which failed on the previous bid. As a result, Greece presently remains the only real candidate, and hopes nobody else will make a bid.

It is no secret that Greece's major advantage in bidding for the Golden Olympiad is its historic and unique cultural association with the event. An ethical and even emotional aura has developed around the issue, almost making the granting of the Golden Olympiad to Greece a matter of principle. This is not only because the Olympics were held in antiquity every fourth summer without interruption for over 1000 years, but that their revival in modern times was initiated in Athens in 1896. Since then they have been held every four years except during the two world wars.

In recent times, political controversy and tragedy has tainted the Olympic ideal of nations meeting in friendly sport and competition. Their survival has been threatened by such strictly political issues as terrorism and the question of which countries should be excluded because of the nature of their political regimes. Most recently came the American refusal to attend the 1980 Moscow Olympics because of the Soviet invasion of Afghanistan, and the

Russian retaliation by not turning up for the 1984 Olympics in Los Angeles.

These experiences almost made a mockery of the games and what they stand for. Added to this is the considerable economic drain on some countries aspiring to host the Olympics, which almost makes the event a prerogative of only a few wealthy nations. It was these problems which led former President Karamanlis to propose having the games permanently sited in Greece.

The Karamanlis plan, which at one stage appeared to have considerable international support, calls for all countries to contribute to building the facilities for a permanent games site at Olympia, their ancient birthplace. Thus the financial problems associated with building new facilities every four years in a different city would be solved and political controversy eliminated. It is an idealistic yet not unrealistic argument that the games should come home to the country of their origin.

Whether or not Karamanlis' proposal is realized and Greece one day becomes the permanent site for the Olympics, the groundwork will certainly have been laid if the country can prepare in time for the 1996 games. The formation of the government committee, and the growing national and international support the idea is attracting, certainly make it a viable possibility. □

Patron of the arts

Dimitris Pierides is more than a great collector; he is the heir of a family legacy

by Katerina Agrafioti

A visit to the D. Pierides Museum of Modern Art in Glyfada not only offers the pleasure of seeing a temple of modern art, but also provides an opportunity to meet Dimitris Z. Pierides, a rare combination of an affable gentleman and a refined patron of the arts. The Pierides Gallery is one of three places where this Cypriot family keeps the invaluable treasures it has gathered over the past two centuries; the others are the Cypriot Archaeological Museum and the Museum of Popular Art at Larnaca, Cyprus.

Art has been a tradition in the Pierides family for five generations. The great-grandfather of today's

Dimitris was the first to start collecting antiquities from Cyprus – not only collecting them, but at the same time safeguarding them from vandals and foreign collectors.

On July 9, 1821, Pierides' great-grandfather was slain, together with Archbishop Kyprianos, by the Turks. His last word was "emmenein" – "to persevere".

Perseverance, combined with limitless love, care and a profound knowledge of Cypriot and Greek heritage, became the goal of the Pierides family: to collect and protect as much as possible from the long history of their country.

Emmenein was the spark that ignited the flame. Pierides' grandfather Dimitris was saved and sent to England by the British Consul. He studied history and archaeology there, and returned to Cyprus at a time when Greece had been liberated from the Ottoman occupation and was governed by Yianis Kapodistria. It was the latter who asked Dimitris to organize a School in Ermoupolis, capital of the island of Syros, a town enjoying relative prosperity compared to the rest of the shattered country. But the Cypriot knew that the archaeological treasures of his native island were being smuggled away by the Turks occupying it. This was enough incentive for him to



A Byzantine goblet c.1380 A.D.

start collecting and safeguarding what he could. This activity was continued by his descendants.

Such tasks entailed danger and plenty of work, but the fact that they were men of high education and at the same time consuls to the most powerful European countries, as well as the U.S., gave them opportunities to use their diplomatic status and have access to the Turkish sultan. Their collections have formed the core of the Archaeological Museum.

"When I took over the collection," Pierides says, "it was composed of 1,850 items. Since then I completed it, and today it contains 3,000 treasures, like idols, heads, terra-cotta boxes, amphorae, funeral offerings, as well as many statues and other prehistoric, classical and hellenistic antiquities."

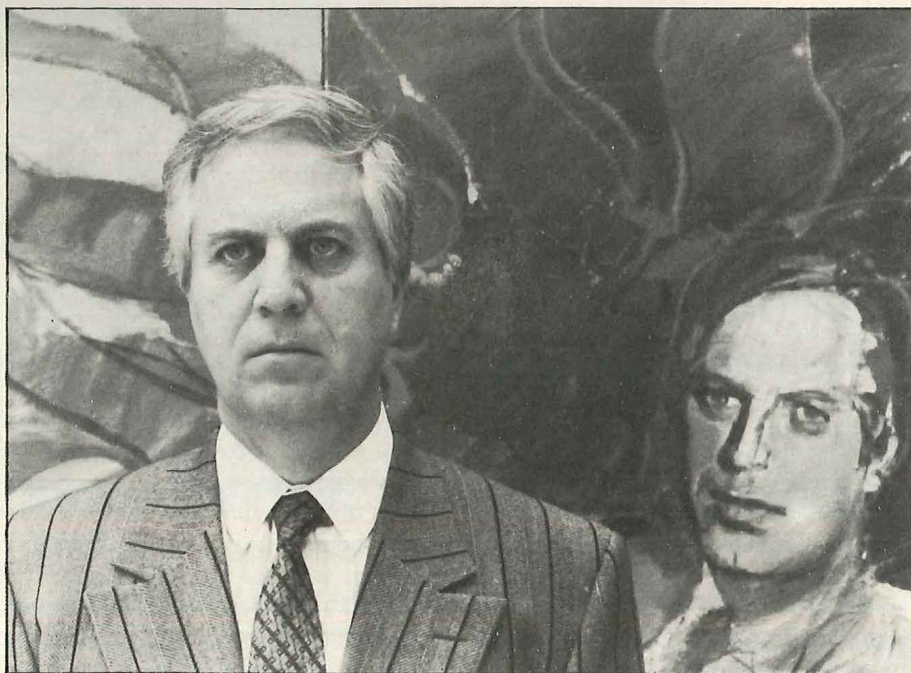
He is very proud of the collection, which covers an extended period of the island's history, from the 7th century B.C. to the Byzantine era. Among his most prized pieces is a pyxis (container) of drab polished ware, boat-shaped with a rounded base.

"I exceptionally love," Pierides continues, "the items made from limestone and clay, both rock layers of Cyprus. This material gives a warm appearance to them." Later on he offered a big part of his archaeological treasures to the newly founded Cypriot State Museum. In 1974, only a month before the Turkish invasion of the island, he created the Pierides Welfare and Scientific Foundation, to which he donated the Archaeological Museum.

After the death of his father, Zinon, Pierides, who had studied economics and law at the University of Lausanne, continued the family tradition with the same zeal, love and knowledge. At the same time, he built up a successful business legacy as well. He is president or a member of the board of directors



A prized piece from the archaeological collection, an ancient container

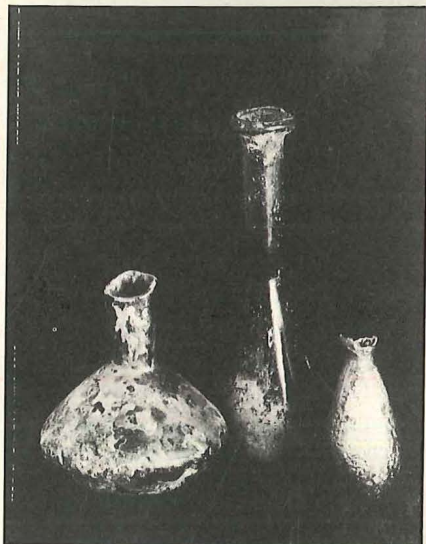


Dimitris Pierides with a portrait of himself

of some 48 private companies, as well as honorary general consul of Sweden to Nicosia. For his services in that position, the Swedish king awarded Pierides with the decoration of the Royal Order VASA.

In the meantime, with the help of his mother, Mrs Theodora Z. Pierides, president of the Pierides Foundation, he created the Folklore Museum of Larnaca in order to house the considerable family collection of around 5000 items of popular arts and crafts: woven materials, engraved wood, embroideries, national costumes and many other handworks dating from the 17th century to the present. In addition to the above, the collection includes a great number of old weapons, as well as a large collection of old maps of Cyprus dating from the 16th century.

The important Pierides Library, with books referring to the history of the island, constitutes a part of the museum. Most of the library was don-



Roman bottles from 150 B.C.

ated to the State Museum of Cyprus some 45 years ago.

The Turkish invasion of 1974 marks the date for the creation of Pierides' third Museum, in Athens this time. He left the island and settled first in a mansion at Passalimani, Piraeus, until the 1981 earthquakes, when the present museum at Glyfada was established.

He saved this beautiful two-storey house built in the 1920s from demolition, repaired and then enlarged it to house his collection of paintings, engravings and sculptures of modern Greece and Cyprus. With the assistance of architect George Petrides, he added behind the house a gigantic "living room" adjoining the reception rooms. It is completely white with marble floors in various split levels, small



The Archaeology Museum in Larnaca, Cyprus

Events at the Pierides Museum

Cultural events at the D. Pierides Museum of Modern Art for 1987 include:

March 16-30 - A retrospective painting exhibition by Theodoros Manolides. He will show for the first time in Greece his entire work.

April 6-20 - Exhibition of Greek painter Thodoros Stamos, who lives and works in the U.S. This exhibition will take place in collaboration with the Kouros Art Gallery of New York.

April 27-May 11 - A unique exhibition under the title "Conches and

Sea Shells of Greek Seas". Shells from the Greek seas with photographic material. The exhibition will be extended with a large number of shells by Cypriot collector George Tornarites.

May 18-June 1 - A retrospective exhibition of Makis Theophylaktopoulos, one of the leading abstract expressionist Greek painters.

October - There will be an exhibition on 25 years of work by Nikos Kessanlis, one of the pioneers of the '50s and '60s of mechanical art.

D. Pierides Museum of Modern Art, 29 King George Ave., Glyfada, tel. 865-3890. Open Monday and Wednesday 6-9 p.m. Saturday and Sunday 6-9 p.m. Entrance free.



A painting by Alecos Fassianos



The interior of the Larnaca museum

pools, plants and an imaginative sliding wood and glass roof held by a system of metal beams, which give to the room a rather modern aspect. In here Pierides has housed his collection.

Its core is the family's collection of modern Greek artists: Theophilos, Parthenis, Maeas, Kondoglou, to mention but a few. The collection of Neohellenic and Cypriot visual and plastic art includes 860 works, including those by the most prominent Greek artists of our time.

"This Gallery is a live one," says Pierides with pride. It is true: the visitor feels as if "invited" to this house-museum, since the gallery is a part of it. And when the owner is not out of town, he enjoys personally guiding visitors.

"I buy regardless of cost, from any-

where I can find Greek modern art," Pierides says. "I want my collection to be educative. That is the reason I try to buy what represents the best moments of the development of an artist. I also try to completely cover some of their creative periods. For instance, I have quite a few works by Yannis Tsarouhis dating from his 'Parisian period' of the years 1967-74. I also have quite a few of his works from his 1945-55 period."

On his efforts to bring back to Greece works of modern artists that have been expatriated, Pierides likes to tell the following story. It dates back some years to Paris, during the vernissage of an exhibition in the Grand Palais, with paintings by Alecos Fassianos, a painter much esteemed by the French. Among other works, being shown was *Pygmalion*, a painting which the wife of a French minister expressed desire to buy. "But I wanted to buy it too," Pierides recalls. And to the lady's remark that this is "notre Fassianos" Pierides replied: "Madam, be restricted to Notre Dame, because Fassianos belongs to us and please permit the painting to come to its country." Pierides happily points at the wall where *Pygmalion* now hangs.

But the flame that burns in Pierides' soul does not only push him into buying and collecting all these treasures. His dream is to let as many people as possible enjoy the pleasure of seeing them. For these reasons he permitted his Glyfada collection to travel throughout Greece - to provincial towns, from Thessaloniki in the north

to the southern island of Crete. Various communities and municipalities have organized these exhibitions and Pierides finances them. He does the same with neighboring communities around Athens, and is collaborating with the National Gallery of Athens because he thinks that all private museums should do this.

One of the most successful artistic events organized by Mrs Theodora Z. Pierides and her son was an exhibition titled "Cyprus: 9,000 years of treasures plundered" in 1985, the year Athens was Cultural Capital of Europe. The 283 precious items and reams of photographs were brought from the island at the Pierides Foundation's expense.

It was in December of '85 that Pierides was awarded the prize of the Academy of Athens for his remarkable cultural activities. But the Pierides Foundation still does not limit itself to exhibiting priceless works of art. It also sponsors a considerable number of other cultural endeavors, including poetry, singing, classical and modern theatre and music. It also provides scholarships to Cypriots for studies abroad.

On the other hand, the Foundation organizes in Cyprus, very often in collaboration with foreign universities and scientists from all over the world, various symposia on a wide range of subjects, like one held last September on the Greek language in Cyprus since the 11th century B.C. Furthermore, the Foundation publishes the minutes from such meetings and supports historical and archaeological research.

One other event of major national importance was the publication of an album on ancient art of Cyprus. But Pierides will not be satisfied with the above activities. He plans the promotion of modern Greek art in important museums and galleries throughout Europe, as well as in the U.S. He also expresses another long-time wish:

"I would like to create a museum of contemporary Greek art in Athens and another in Thessaloniki. We have, in collaboration with the Ministry of Culture, located two old factories which would be ideally suitable to be transformed to exhibition areas."

He also thinks that the Plaka could be the right area for a new cultural center.

Pierides' efforts may bring about a new renaissance like the one brought by an Athenian arts patron of the 1st century A.D., Herodus Atticus, called by his contemporaries the "Son of Greece". □



The Pierides Foundation headquarters and museum in Cyprus

The dawn of dance

It started on Crete, when a noisy romp was created to hide the cries of the infant Zeus

by Jenny Colebourne

To the ancient Greeks, music, poetry and dance were all parts of the same art they called *mousike*. This art signified to them the education of the mind and the very essence of civilization.

Plato, Socrates and Aristotle all wrote about the art of dance. Plato studied it and Socrates practiced dance at dawn. Dance was a very important aspect of religion, education and theatre, as well as secular life.

To understand how the ancient Greeks might have danced, or saw dance, one must realize that they had a much broader interpretation of the word "dance" than we do. They would include it in processions, marches, rhythmic ball games, tumbling, tight-rope walking and the gestures of the tragic chorus. The movements of animals were also seen as dance, the wind in the trees as dance, even boats moving on the river as dance. Greek literature abounds with examples of this feeling. The ancient Greeks not only linked music with dance, but also set pieces to poetry.

According to Lillian B. Lawler's thorough book *The Dance in Ancient Greece*, Greeks believed that dance originated in Crete. Mythology tells us that the titan Cronos had a nasty habit of eating his children. Rhea, his wife, went to Crete to give birth to her son Zeus. She hid the baby and fooled Cronos by giving him a stone wrapped

in swaddling clothes, which he promptly swallowed. Rhea taught the Cuertes, sons of Earth living in Crete, to dance. They hid the infant's cries by dancing a wild, noisy, leaping dance over him.

It is impossible for us to recreate exactly how the ancient Greeks danced, but we can get a good impression from various sources. There are, for instance, numerous literary references to dance. Homer, Plato, Socrates and Aristotle all wrote about dance. There are metrical sources, both books about metrics and the actual lines of the lyrics themselves. (Here one should exercise a certain amount of caution, though, for even today the Greek national dances do not stick strictly to the rhythms. The steps may miss beats or play with beats in complicated ways.)

Some of the music has remained. We have lyres and the flutes that were used. Aristeides Quintilianus' book *On Music* devotes much space to dance, too. We have an absolute wealth of archaeological evidence – statues, vases, wall paintings, etc. But again we must be careful because Greek art was highly stylized and not at all realistic. They freely adapted their subject matter to the given space; their idea of beauty was an ideal; they had not discovered "perspective".

Even the clothes were unrealistic. An ancient Greek artist often drew the lines of body over the clothes. Some have made the mistake of thinking the clothes were therefore transparent.

Actually, the dances were often performed outside and even at night, and the clothes were possibly quite thick.

We also have epigraphical evidence: many inscriptions, awards and trophies, as well as equipment used. We also know the names of the distinguished teachers. From this evidence one can almost imagine how it was. It seems like a world full of dance – dances to express every kind of feeling or event. A rich world. Additional evidence to fire our imaginations can be found in the technical terms and ex-



Greco-Roman dancer

pressions used by the ancients. What dances do you imagine, for instance, for "the itch" or "setting the world on fire"?

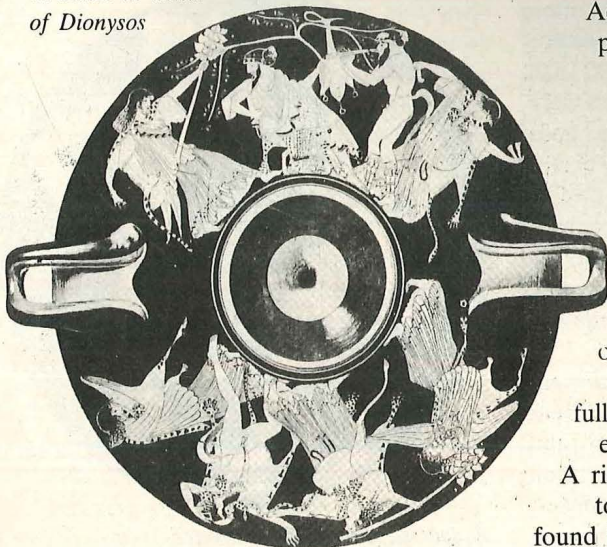
When we look at the folk dances in Greece today, it is also worth remembering that there have been both Turkish and Albanian influences over the years.

The Cretans traditionally invented dance. The noisy, energetic dance of the Cuertes was said to have been passed down through the ages, and was even performed by the royal family.

Crete was rich in dance. There were spectacular, colorful dances given on special days either in the "theatrical area" of the king's palace or on a "dancing floor". There were dances to inspire fertility and ward off evil spirits. There were armed dances and somber funeral dances performed by men in armor. There were beautiful circle dances both closed and enclosed. To quote Sappho, "Thus once upon a time the Cretan women danced rhythmically with delicate feet around a beautiful altar, treading upon the soft, smooth flowers of the meadow."

The circle held a great mystic power for the ancients. If you imagine the flowing dresses of the Minoan ladies you can see how some scholars think there were also skirt dances. Sometimes in these dances the circle was relaxed to form other patterns, such as the shape of a lily, which was held sacred, or a bunch of grapes. There were many dances invoking the gods. Particularly important were maze dan-

A dance in honor of Dionysos



ces, which are thought to have originated with the story of the labyrinth, or they could also have been imitations of the movements of snakes. The snake was very important in religion, and in some of the dances the women carried live specimens.

There were dances with animal masks, harvest dances and first fruit dances. There were dances of initiation and processions in the honor of goddesses. Rites of fertility often contained ecstatic, frenzied dances leading to a trance-like state. During this state the dancers were believed to have been taken over by the deity, and they uttered sounds and words which were taken as prophecies. There was a bull dance for young boys and girls which was very acrobatic. Tumbling and juggling were also part of the Cretan repertoire.

The accompaniment to these dances varied. They used the human voice,



Dancer, second century B.C.

clapped hands, sticks, rattles, conch shells, hand bells, hand drums, metal cymbals, Pan pipes, flutes, lyres and bagpipes.

Armed dances appeared on the scene in the Mycenaean period and were said to be invented by heavenly twins Castor and Pollux. At funerals there were armed men who danced spirited dances to infuse life into the dead and ward off evil spirits. Processional mourners beat their heads and breasts in grief while chanting dirges and laments.

There were also maiden choruses (Helen of Troy was seized when dancing with maidens in honor of Artemis). These maiden dances were a feature of life right through to the Christian era. Homer gives very beautiful descrip-

tions of wedding dances both in the *Iliad* and the *Odyssey*. There were even dances that recreated the movement of the planets.

The labyrinth dance, called the *geranos*, was also performed in Delos. There were leaders at each end, and women may have participated too. Torches and lamps were carried by the dancers and often a rope of flowers, a snake or a replica of a snake.

After dinner dances were quite serious and competitive. There was a pride in achievement, and princes and lower ranks competed side by side. Ladies played ball games which were dances to rhythmic singing.

In all, there was something of a dance mania in the Mycenaean period. The most colorful explanation of this mania was that it started when the daughters of Proetus, King of Tiryns, went suddenly mad, dancing all over the countryside, tearing at their clothes and shrieking and unable to stop. Scholars believe this dance mania may have been more a creative reaction to the hardships of the time — pestilence, famine, war, etc.

During the Dark Ages, it seems that dance continued to progress and flourish; we have evidence in the pottery and ceramics, particularly from Cyprus. One bronze figure from Olympia shows nude female dancers with their arms round each others' shoulders, which is reminiscent of dances today. Dances with masks and circular dances continued. The neck of the Analatos Vase shows a line of nude male dancers following a man with a lyre coming towards a line of women clasping branches. There is also a mourning dance — a file of dancers with hands held to their heads in grief. The favorite instrument seems to have been the lyre.

To primitive people animals are very important in worship and they often had animal totems (the animal ancestor of a tribe). The ancient Greeks had progressed beyond this: their gods were anthropomorphic, although the gods were often associated with particular animals; Athena was often referred to as having an owl-like face. Owl dances were indeed extremely frequent, as were bird dances as a whole. One only has to think of Aristophanes' *Birds* and imagine the chorus.

Aside from snake dances there were lizard, fish and bear dances. Bear dances were in honor of Artemis and were performed up until the Christian era in Athens. There were lion dances, though it is not sure there were lions in

ancient Greece (maybe they were observed abroad by seafarers). The Lycosura Drapery shows wolf dances. There were fox dances, goat dances (remember the Goat Dance of Skyros?) and horse dances. Horses were actually trained to dance to the flute. Bull and cow dances were particularly important in Crete. There were ram, panther and frog dances. There were even donkey dances — the donkey was a symbol of vegetation and fertility.

Some animal dances were designed to scare the audience, like lion dances, where the dancers roared and made sudden movements towards spectators. There were also mixed animal dances.

The word *enthousiasmos* meant to be possessed of a god. The women who danced the *oreibasia* were thought possessed of gods. They danced wildly over mountains and through woods at night in the dead of winter. They brandished torches and tore up snakes and small animals. This dance had, not surprisingly, a marked effect on bystanders and the authorities tried to stop it by formalizing it and placing it in festivals.

The *dithyramb* was a song and dance to the double flute. Aristotle says tragedy originated from the *dithyramb*. In 534 B.C. Peisistratus, tyrant of Athens, established a spring festival in the city of Dionysia. It featured a goat song tragedy that paved the way for more sophisticated Greek tragedies, and the *dithyramb* became a dignified and beautiful choric song and dance. By 508 B.C. there were separate contests in *dithyramb* and tragedy. Singers and dancers were trained either by a poet or a teacher. Originally there were 50 singers and dancers from the different tribes of Athens; over the centuries this number dwindled and the emphasis on solos increased.



A dancing girl and flute player

Dance was very important in a Greek tragedy because it was more like a semi-operatic spectacle than a play as we know it. *Cheironomia*, a code of symbolic gestures, were very important, and trained dancers could portray a whole play by movements and gestures alone. Specific dances were also introduced into the plays, like the wedding dance in Euripides' *Bacchae*, and the dance of the Furies in Aeschylus must have had extremely "free" choreography.

Comedy developed later than tragedy. The old comedy featured the *kordax*, which was pretty obscene, lots of animal dances, burlesques on religious rituals and joyous victory processions. New comedy focused more on individual dancers and marionette shows.

Satyr plays were basically a burlesque presentation of a mythical theme. They were short, written in verse, loud, noisy and rather lewd.

Ancient Greeks were fascinated by esoteric religious rites. To the incessant beating of a timpani, scantily dressed women would dance unrestricted dances to Artemis. There were also the famous nocturnal torch dances of the Eleusinian Mysteries and orgiastic dances in which participants tore live animals to pieces and ate the flesh in the Orphic Mysteries. Plato felt these rituals freed disturbed people from their inner conflicts and brought them peace. Many other philosophers and statesmen were completely against such events.

Verse was always accompanied by movement in ancient Greece. There were two types of hymn: epic and lyric. The epic was accompanied by solemn processional dances of the simple choreographic type. The lyric hymn had more complicated and varied choreography. There were also *prosodia*, songs to flute music; *partheneia*, graceful dances of a chorus of maidens with scarves following their movements; the maiden dance, *herakion*, in which the women carried flowers; and the *paean*, which was performed to the flute and lyre. Delos was famous for this kind of dance. The *nomos* was also presented there, with the boys singing and girls dancing the meaning.

The Ionian Festival at Delos was famous for its solemn, dignified dances. No sailor ever passed Delos without first engaging in dances to honor Apollo. The Amazons engaged in combat dances and circle dances to shrill music to honor Artemis. There were all-night

dances in which cakes were given to those able to keep going the longest. The highlight of the *Panathenaea* was undoubtedly the magnificent procession up to the Acropolis, a procession in which people from all walks of life took part.

Second only to this was the performance of the armed dance, or *pyrrhic* dance, which was part of the training given to the boys of Sparta. It was a series of postures and movements useful for war. Later the dance even included girls.

There was the *anapale*, which was danced by nude boys showing the postures and movements of wrestling and boxing. There was the *kallinikos*, a victory dance. This at times was performed by men in women's dress – transvestism was not uncommon in ancient rituals and dancing. The *brydallicha* was an obscene dance from Sparta in which the men wore masks and women's dress.

Dance was always held in high regard in Sparta. The Athenians were mostly taught by private teachers. On a more basic level, there were dances like the *askoliasmos* – jumping up and down on greased wine skins – wedding dances, dances at vintage and harvest times, funeral dances and after dinner dances. These after dinner dances sometimes got a little wild, with the

dancers (sometimes nude) spilling out onto the streets. There was also a dance comprised of kicking your own buttocks as many times as possible.

Ancient Greeks deplored professionalism. They took pride in achieving a high standard in the arts, but to be as good as to be professional was considered vulgar – that was for freed men and slaves.

Teachers of dance were held in very high esteem, and poets often choreographed for their own verse. Sappho taught young girls and led them in her own dances. Professional dancers were multi-talented entertainers; there is an instance of a girl dancer juggling 12 hoops simultaneously to flute music.

Many dances were blatantly sexual, the dancers being completely nude or scantily dressed. The female dancers were very often courtesans as well. There are examples of clowns, dancing dwarfs and effeminate male dancers.

With the decline of the classical period and entry into the Roman period we see the introduction of pantomime, where one dancer plays all the roles. With pantomime we begin to see the medieval "Dance of Death" emerge and the birth of the Middle Ages.

Dance was life in ancient Greece, a form of expression and celebration. It would be nice if that purity of spirit could be recaptured today. □



A dance shown in a tomb painting

The underground connection

Work is to begin this year on a 10-year project for expanding the capital's metro system, a task that hopefully will not mirror building the original line

by J.M. Thursby

The minister of public works, Evangelos Kouloumbis, is gearing up to announce the construction program for at least part of the city's long-awaited new underground system. Money has already been raised by public investment to cover the cost of the first section – estimated at 2.5 billion drachmas.

According to official sources, work will begin in the fall on a tunnel linking the industrial area of Sepolia with the existing Attiki station. This will initiate the new line that will eventually link up with Omonia and end at Daphni.

Finance availability is of course the key in meeting the project's scheduled 10-year completion date. Total cost is estimated at the enormous sum of 150 billion drachmas. Over 500 million has already been spent since 1977 on surveys, plans and tests. Most of the work, now finalized, has been carried out by a joint venture group comprised of seven British and five Greek firms. Last December the government received 31 tenders from interested construction companies. From these a short list of 10 has already been selected. Their bids will be studied over the next few months and a final decision is to be announced by early summer.

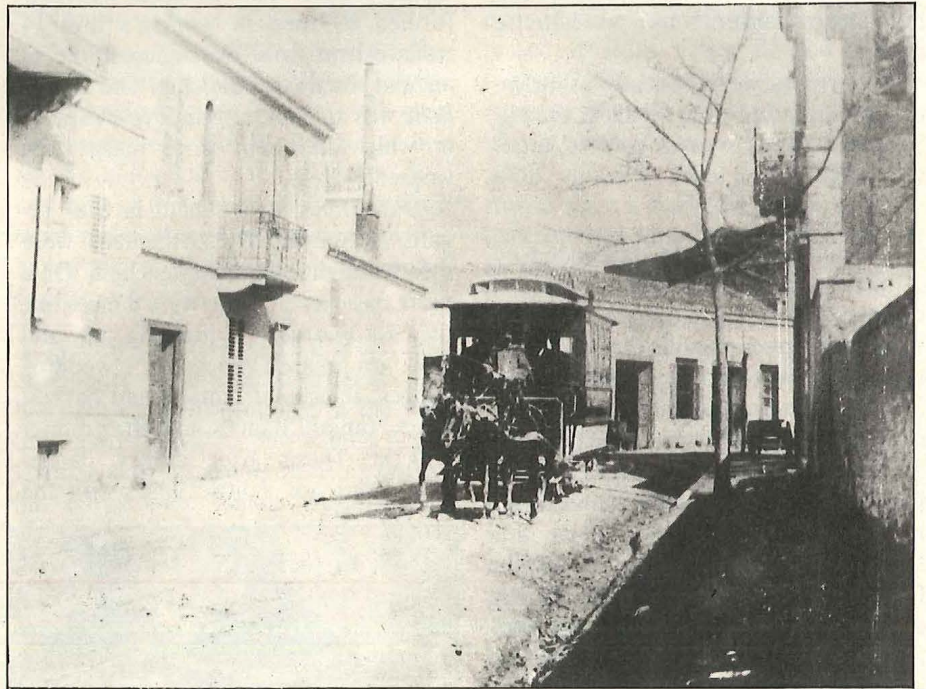
Choaked with *nefos* and traffic jams,

Athenians have greeted these steps with cautious enthusiasm, tempered by a certain amount of native skepticism. Lurking in the collective memory are recollections of financial problems and delays which marred the building of the existing line.

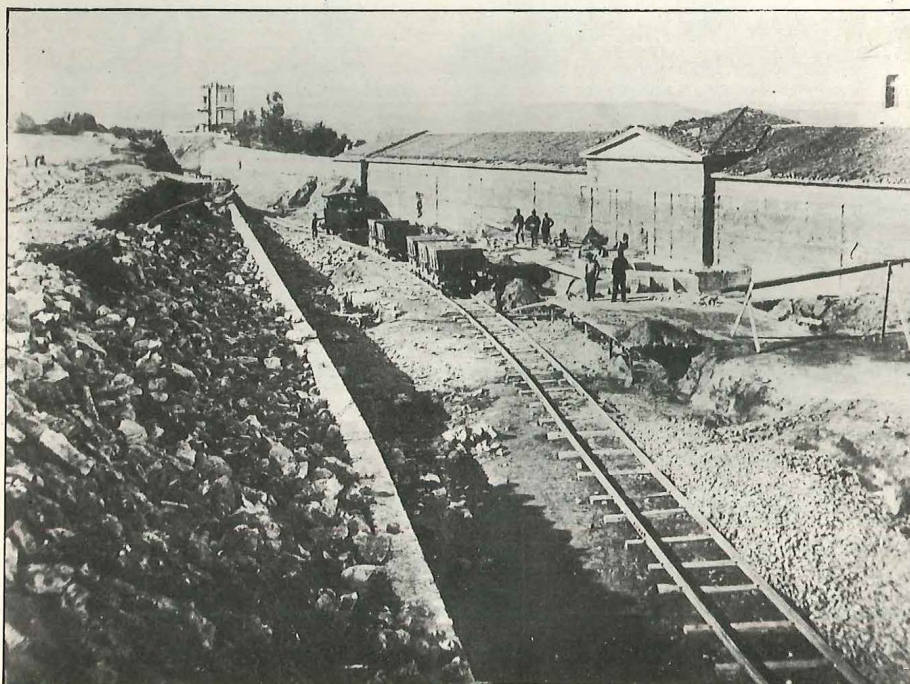
Back in 1857, the populations of Athens (40,000) and Piraeus (6,500) waited with anticipation for the day

when they could travel quickly and comfortably between the two towns, instead of lumbering along by cart, carriage or charabanc. However, it took 10 years and four different contractors to build the few kilometres linking the port with Theseion. The companies involved, all foreign, found the unstable political situation (including military rebellion and the forced abdication of Greece's first king, Otto) and the poorly defined laws of the era more than they could cope with. Each departed amid bitter and acrimonious mutual accusations, and work was inevitably delayed.

Therefore, it was as much with relief as civic pride that the citizens of both



In the old days, when the metro system ran out of track a team of horses would be employed to pull trains to the next station



Constructing the station at Theseion in 1880, where the first run to Piraeus began

towns turned out to cheer the inaugural run of the new train on February 27, 1869.

Newspapers of the day described a festive atmosphere as the gaily dressed crowd gathered at the (then) wooden station of Theseion. Athens was still a small, mostly residential capital, and each VIP was immediately recognized on arrival and applauded accordingly. Assembled for the great occasion were the leading members of society: Queen Olga, Prime Minister Zaimis and his cabinet, the archbishop, the entire diplomatic corps, directors of S.A.P. (the railway company) and, of course, to record the event, the gentlemen of the press.

The crowd, fully aware of this small but significant step into the industrial era, fell silent as the guests boarded the 10 carriages, including a luxury car for

the royal family. Flags fluttered in the breeze and the steam engine named after Queen Olga was suitably festooned with laurel and myrtle. Cheering broke out as the train pulled away. The run to Piraeus took 15 minutes and was met by the mayor and town council. The return trip took 16 minutes. Normal service began the following day. Some papers found the fares of 1 drachma for first class, 75 lepta for second class and 45 lepta for third class too expensive.

Soon taken over by the Industrial Bank of Greece, the company expanded its affairs and constructed salt water baths, hotels, a pier and a bandstand, as well as a station at the fashionable resort of Neo Faliron. Electrified in 1903, the line was eventually extended to Monastiraki and went underground for the first time to Omonia and other stations as far as Attiki.

The fortunes of the railway generally followed those of the fledgling modern Greek state. It carried foreigners arriving for the 1896 Olympic Games, soldiers to war, wounded from the front, transported the coffins of two kings and moved thousands of destitute refugees arriving at Piraeus after the military collapse of the Asia Minor campaign in



Old and new: A retired wooden train beside a new West German car the 1920s.

At least the new system begins in more favorable circumstances, and will not have to grapple with the problems of land rights and compensation which so bedevilled the old one; the whole new system will be underground. The first line, from Sepolia to Daphni, will link with the second, from Keramiki to Pentagono, at a new station to be built under Syntagma.

It is encouraging to remember that despite wars, rebellions and dictatorships, not to mention chronic debt, the Piraeus-Kifissia railway was eventually finished in the bleak economic after-



The end of the line at Piraeus

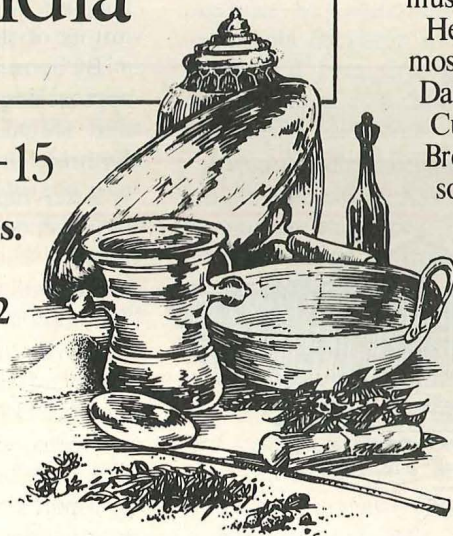
math of civil war. Nationalized in 1976, it continues operating a continuous service with smart new East and West German trains. □

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The jewel of Cyprus

A hike from Kantara to Kyrenia, a journey through past and present

by Trevor Evans

Once made a journey – a 50-mile hike – across the spine of the Kyrenia range from Kantara to Kyrenia. My guide was little Dino, a sparkling-eyed chatterbox, native of Bellapaix, history lecturer at the Teachers' Training College in Nicosia and veteran of a hundred legendary taverna nights the length and breadth of Cyprus.

On a spring morning we set off at dawn from the ruins of Kantara Castle, 2000 feet above the plains of Lefkoniko and the stretch of blue water separating the island from the Turkish mainland. The castle's history is lost except for one well-chronicled snippet. Isaac Comnenos, self-styled Emperor of Cyprus who plundered his own kingdom with relentless savagery, fled here for refuge on the arrival in Cyprus of Richard the Lion-Hearted. The island rose in revolt against the tyrant and, after a brief campaign, Richard was able to chase the brute to his bolt-hole in Kantara and then drag him out as a prisoner bound in silver chains.

Dino, who always sets a cracking pace, gave a yell of excitement as the sun rose over hills and bounced in the air like a polished brown football as he hopped from rock to rock. From start to finish of the expedition I knew he would not stop talking. I was glad, for he knew the Kyrenia range as if it were his own college quadrangle.

By the time we hit the forest path that would take us on the 15-mile step to the summit of Mount Olympos, I'd received a thorough grounding in the history of Cypriot forests. Over all they cover about 19 percent of the total land area of the island. The northern forest, in which we were now walking, covers an area of about 118 square miles. It is rich in cypress trees and stone and aleppo pine. More exotic species such as the golden oak and the unique Cyprus cedar – which by law may not be felled or interfered with in any way – grow only in the southern forests of Troodos and Paphos.

By early afternoon we were already winding our way down from the peak of Mt Olympos. Halfway down the mountain we paused to look back at its white

limestone fang thrusting into the cobalt sky like a miniature Matterhorn. The hillsides below the peak were ablaze with thickets of yellow broom leading straight into the dusty Pass of Lefkoniko.

As we crossed the road to the track that would lead us up again to the peaks above Malounda, Dino gave a squeak of alarm.

"Ela! Ela!"

I rushed forward to see him skipping around a vicious-looking snake, thick as a man's arm, lying curled up in the middle of the road. It was a sickly yellow, blotched with dark patches like crude tattoos, and obviously in a very bad temper.

"Koufi!" yelled Dino, poking at the reptile with a long stick. The creature opened its fanged jaws wide and let out a long hiss that curdled my blood to cold cream.

This was the *koufi* – "the deaf one", the viper believed by Cypriots to be six months deaf and six months blind, whose poison, though less deadly than the Egyptian asp, causes bite victims to suffer up to 20 hours of horrible pain and convulsions before death brings release.

"Let it go," I said as Dino succeeded in angering the monster enough to get it to strike viciously at the stick and then wrap itself round it in a writhing frenzy.

"Opa!" cried Dino, and with a twist of his wrists he sent it flying into the bushes. I sighed with relief and rushed ahead with my heart beating wildly and eyes glued to the ground until we were high up in the crags, safe from the terrors of the plains.

By noon the following day we were approaching the gates of St Chrysostomos Monastery 1900 feet above Kythrea.

After rapping painfully on a door strong enough to have built a ship we heard a sliding of bolts. A grinning novice with a well-shorn head appeared and beckoned us inside. We soon found ourselves in a cobbled, sun-splashed courtyard surrounded on all sides by deserted cloisters. In our climbing gear and rucksacks we must have appeared like travellers from a time machine, transported in a twinkling of an eye into another country in another age.

In a little room adjoining the courtyard we sat down to a meal of cheese, olives, bread and goat's milk provided by our hosts. In awe we watched the approach of two old monks sporting long beards who bowed to us as they passed by on their ethereal business of



'We set off from Lefkoniko and the stretch of water separating the island from the Turkish mainland'

the soul. Time had stopped in here a thousand years before.

As we got up to renew our journey the stiffness in our limbs seemed to be crying out to us to stop and rest a little longer in this sanctuary of peace. Before we finally departed we took a moment to wonder at the lonely beauty of the giant cypress tree outside the monastery which, centuries before, an ancient traveller described as "a symbol of heroic endurance and creative youth ... a symbol of time-resisting thought and the Christian faith."

We slept that night under Bufavento in a black hollow sheltered from the chill breeze. Our bed of pine needles was softer than feathers and the silence eerie, because 3000 feet below us, though it seemed close enough to touch, lay Nicosia – the teeming, rowdy, heat-cursed capital – its lights gleaming like jewelled crowns in the darkness as if in harmony with the eternal stars.

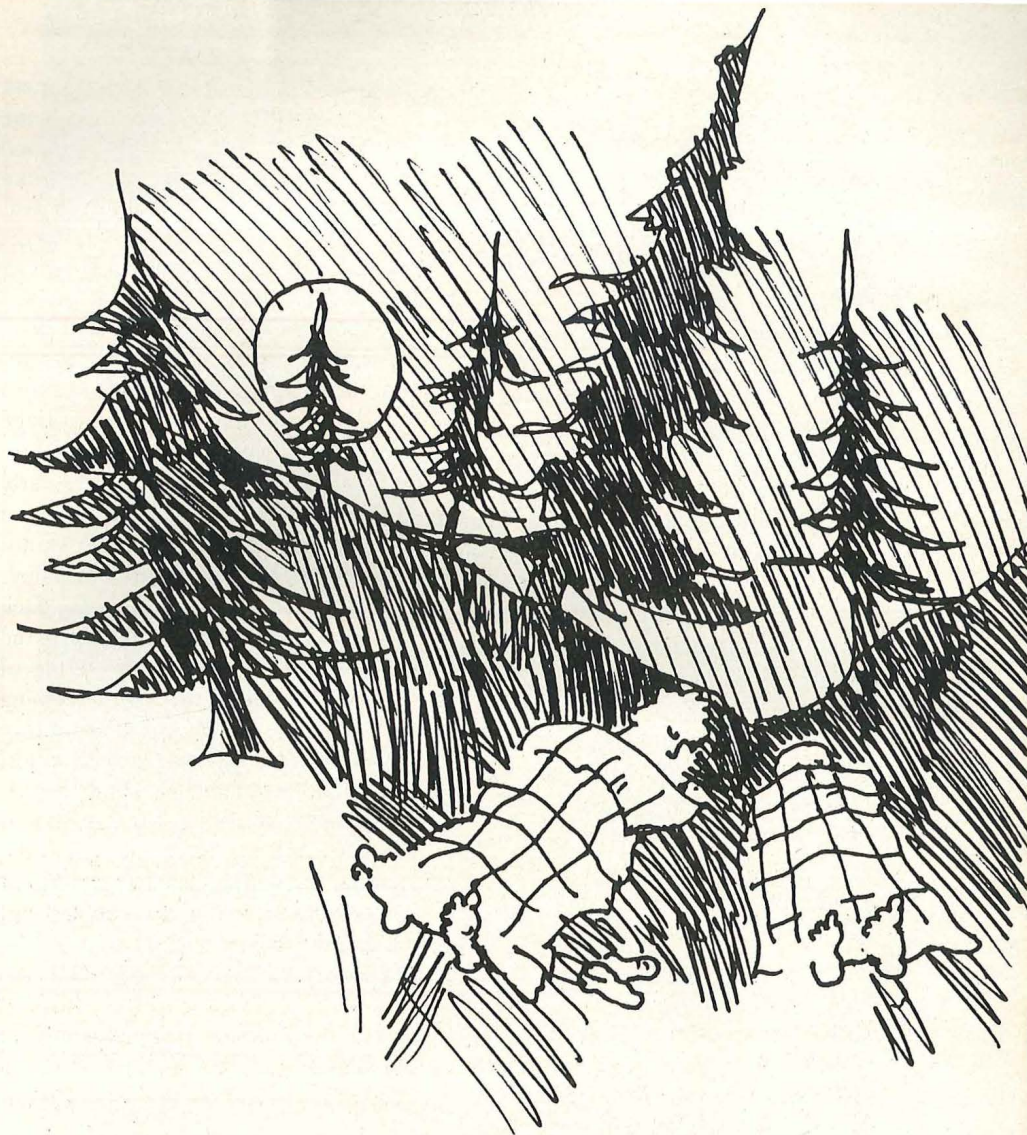
Mid-morning on the third day and we were down off the peaks and following the donkey track down to Bellapaix. All around us was the sound of water gurgling and gushing down, down to the gardens of Kyrenia where the grass grows thick with flowers and fruit trees.

As if the joy of the gardens is not enough, there is also the Abbey of Bellapaix, the most beautiful medieval monument of Cyprus; a Mecca to all who have known and loved it. It is a thousand feet up, superbly situated beneath the raw peaks of the mountains.

Founded in the 12th century, its power and influence began to grow rapidly in the 13th century. Pilgrims and kings lavished gifts upon it, including, it's said, a piece of the True Cross. Its abbots grew fat and proud and were granted the privilege of wearing the mitre. Gradually its guardians fell foul of superior authority in the form of the Archbishopric of Nicosia, which twice called on the pope himself to deflate the abbey's self-important prelates.

The material prosperity of Bellapaix ended with the Genoese expedition of 1373, when the army that was besieging Kyrenia looted the abbey. Its spiritual decline soon followed. Many of the scattered brethren are recorded as having taken wives; not just one, but as many as three.

Only two other buildings in this part of Cyprus hold the imagination with the same force – Kyrenia Castle and St Hilarion.



"We slept that night on a bed of pine needles softer than feathers"

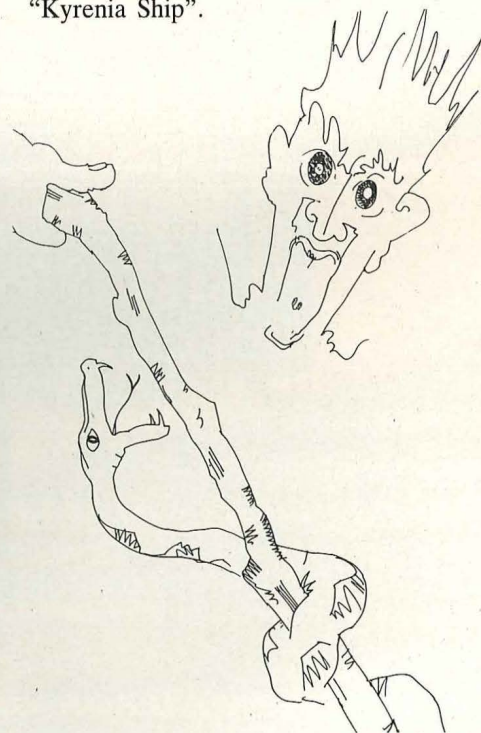
We could see them both as we were loping towards Kyrenia town with Kasaphani far behind us.

Hilarion is the more impressive. It is perched at the top of a sheer 2,200-foot precipice. So wonderfully evocative is it against its backdrop of savage crags, forest and blue sky, it is generally accepted here as a child's dream of a fairy castle come true.

From the dizzy heights of St Hilarion, its sister castle, Kyrenia, looks like a miniature sheep pen. It is actually a massive walled fortress which completely dominates the ancient town. Like most castles it had its moments. Perhaps its finest military hour was in the late 14th century when the Genoese seized Famagusta, sacked Nicosia and laid siege to Kyrenia by land and sea. The constable (later King James I) refused all demands of the Genoese for surrender of the castle. A courageous defense using crossbows, stonethrowers and burning pitch forced the besiegers to abandon their camp and try more desperate measures. They failed. All the fighting towers dragged overland by the Genoese to attack the town were burned or overturned by the de-

fenders in skillful sallies.

Many more stirring tales could be told, but none will bring more glory to the castle's history than the story of the "Kyrenia Ship".



"The creature opened its jaws wide and let out a long hiss"

In 1965, Andreas Cariolou was diving off Kyrenia to spear fish and find sponges. Suddenly he found himself on top of a pile of amphorae. The jars turned out to be the gravestone of a Greek merchant ship of the 23rd century B.C. carrying a cargo of almonds and wine.

Following the salvage of the cargo, experts from all over the world were called in to try to raise and preserve the greatest treasure of all – the wreck itself. And the place chosen to house this unique ship, which was plying the seas in the lifetime of Alexander The Great, was Kyrenia Castle. There she lies to this day – or she was when I last saw her – preserved in her bath of chemicals, surrounded by a museum display of her cargo.

No one could have foreseen the castle's destiny as an archaeological treasure house – not Richard, not Isaac Comnenos, nor the succession of Turkish dizders who ruled it from 1570 to 1878 – but every one of them, I guess, would have slit throats to prevent losing the fortress to a museum in his time.

We ate our first cooked meal in three days in a little Turkish eating-house behind the harbor. Inside the cafe it was cool and quite dark until our eyes became accustomed to the light.

Smells of frying fish and roasting meat greeted us as we sat down, and for the next half-hour even Dino was stunned to silence as we fell on our feast like sailors returning from a year at sea. Two bottles of wine helped us forget the soreness of stiff limbs and aching feet.

Now came the moment I had been anticipating above all others – the return to Bellapaix, where I was to stay a few days with dino in his tiny cottage above the village.

We arrived dog-weary in the early evening. Somehow I felt the wines were trying to tell us something about not over-indulging in the heat of the day.

I awoke about 10 p.m. and lay back in a deep basket-weave armchair on the tiny balcony. The gentle twittering of crickets crooned in the night, seeming to take away all my weariness. From beyond the trellis, twisted with vines, jasmin and bougainvillea, came the distant barking of a dog, the murmur of neighbors moving by candlelight in the window across the alley and the slap of a lonely footstep on the cobbled hill leading down into the square.

Dino was in the kitchen. Over the strains of his favorite singer, Kasantzides, I could hear bottles clinking and the sound of chopping as he prepared salads for our late night supper...I felt overcome.

“Dino!”

My dreamy mood was shattered by a roar from the foot of the balcony. I leaped to my feet and rushed to look. Dino was close behind me.

In the lane below stood a ragged-haired ox of a man with a bushy black beard, carrying a lantern in one hand and a shepherd's crook in the other. Clustered around him was a group of grinning youths in their late teens.

“Dino! Lazy *mula*. Look at this,” shouted Gogos, for this was the ox's name. “Your pretty little chickens have come to visit you!”

With that he put his great ham fist on the door-latch and strode in, followed by the brood.

A minute later I was standing holding my breath beside Gogos, who was chewing a raw onion, belching frightfully and crying like a baby. Dino was embracing the “chickens” – a gang of his students from the college in Nicosia who had just “dropped in”.

To my amazement, my friend revealed hidden depths I had never suspected. He delivered a gracious welcome to his guests and then ducked into the pantry. A moment later he emerged bearing a stack of chops and steaks which Gogos hauled over to the corner of the balcony and prepared to charcoal in the simple fireplace.

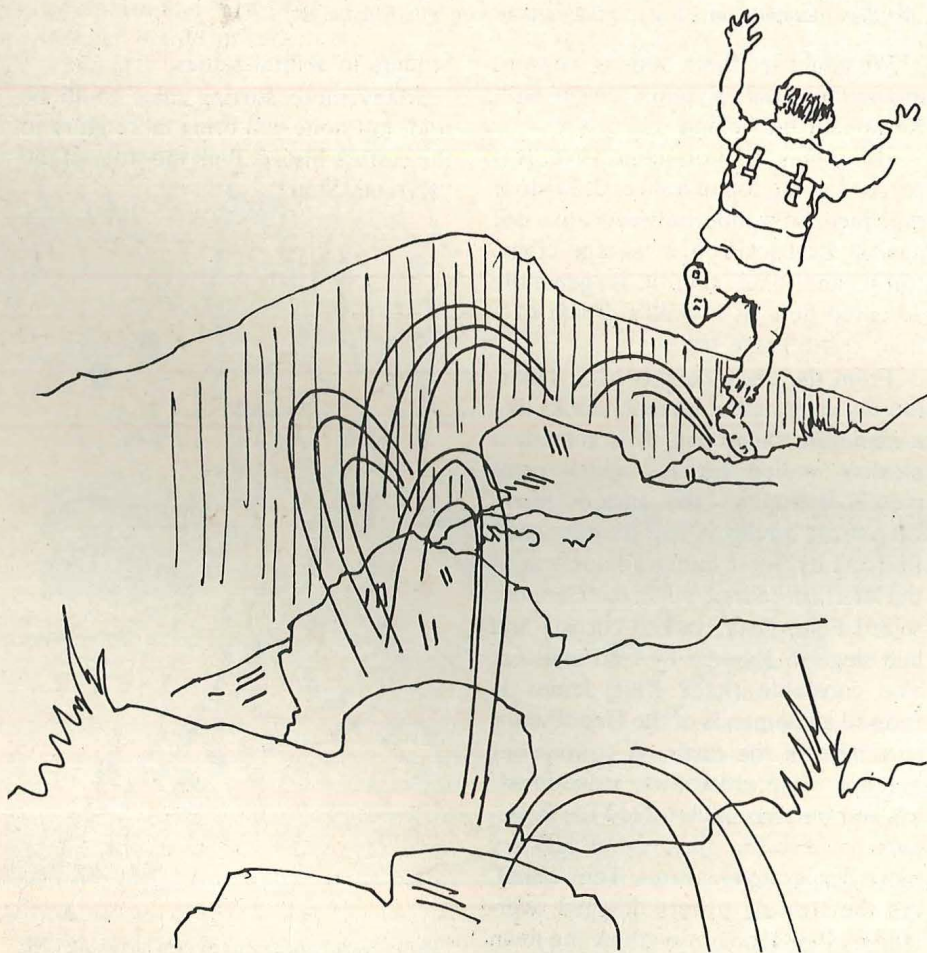
Meanwhile Katerina and Zoe – black-eyed, honey-skinned beauties – grabbed every cushion and pillow they could find, scattered them on the floor in a circle and transformed the balcony into a little theatre.

Gogos, well into his second bottle of wine, roared to us from his makeshift kitchen – he always roared when he spoke – “My children! Enjoy yourselves! Eat! Drink! Make the night long!”

And we did...Frixos sang *rembetiko*, sweeter than Bellou, while flinging his fingers at the strings of his bouzouki like a maestro; Katerina and Aleko danced the steps of Cyprus, of the mountains, Naxos, Crete, Corfu; then the whole party formed a Greek chorus and recited the poetry of the great ones – Solomos, Palamas, Seferis and Kavafis.

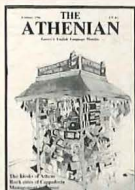
I awoke just after dawn. Bodies lay at my feet like fallen heroes. Gogos' face was now black as his beard; somehow he'd got his head stuck up the chimney.

I had come to Kyrenia, the land of castles and kings; to Kyrenia; the jewel of Cyprus. Now its magic was in my blood – and I would never forget it. □



'Dino's head bounced like a polished football as he hopped from rock to rock'

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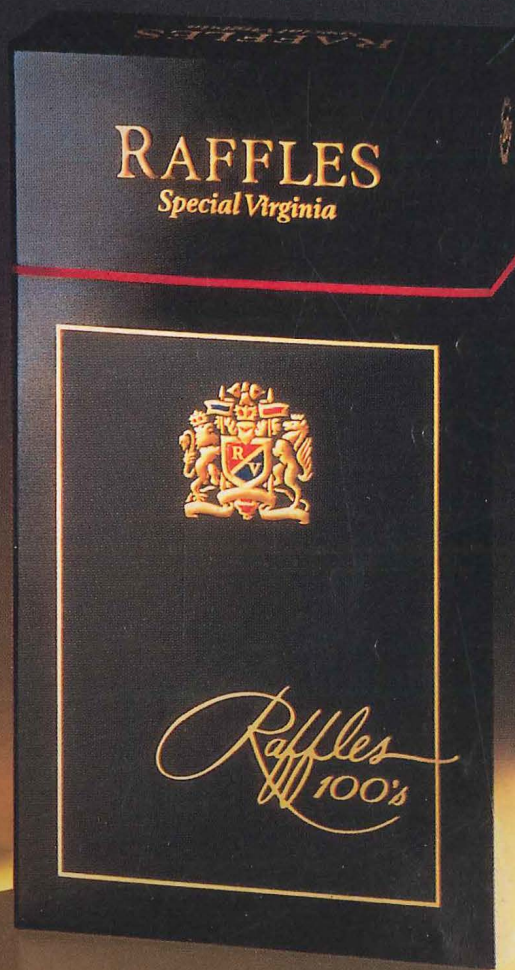
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Syrianair, Panepistimiou 39	323-8711
Tarom (Romanian), Panepistimiou 20	362-4808
Thai International, Lekka 3-5	324-3241
Turkish Airlines, Filellinon 19	322-1035
Tunis Air, Filellinon 19	322-0104
TWA, Xenofondos 8	323-6831
Varig (Brazil), Othonos 10	323-8685
World Airways, Voulis 36	322-7338
Yemenia, Patission 9	524-5912
Zambia Air, Akti Miaouli 79	413-3244

Coach (bus) stations

Recorded station numbers	142
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Trains

Recorded timetable (Greece)	145
Recorded timetable (Europe and Russia)	147
To Northern Greece and other countries	522-2491
To Peloponnisos	513-1601

Ships

Recorded timetable (Piraeus, Rafina, Lavrion)	143
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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. Psychico	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. Psychico	671-4889
Iceland, Paraschou 5, P. Psychico	672-6154
India, Meleargrou 4	721-6227
Iran, Stratigou Kallari 16, P. Psychico	674-1436
Iraq, Mazarki 4, P. Psychico	671-5012
Ireland, Vas. Constantinou 7	723-2771
Israel, Marathonodromou 1, P. Psychico	671-9530
Italy, Sekeri 2	361-1723
Japan, Mesogeion 2-4	775-8101
Jordan, Pan. Zervou 30, P. Psychico	647-4161
Korea, Eratosthenous 1	701-2122
Kuwait, Papanastasiou 55, Psychico	647-3593
Lebanon, Kifissias 26	778-5158
Libya, Vyronas 13, P. Psychico	647-2120
Luxembourg, Stishorou 11	721-7948
Malta, Filellinon 7	323-0068
Mexico, Vas. Constantinou 5-7	723-0754
Morocco, Mousson 14, Psychico	647-4209
Netherlands, Vas. Constantinou 7	723-9701
New Zealand, An. Tsoha 15-17	641-0311
Nigeria, Eratosthenous 1	751-3737
Norway, Vas. Constantinou 7	724-6173
Pakistan, Loukianou 6	729-0214
PLO, Vas. Sophias 25	721-7146
Panama, Vas. Sophias 21	360-2992
Piraeus, Akti Miaouli 23	411-9497
Philippines, Kanari 5-7, Piraeus	452-3015
Poland, Chrissanthemon 22, P. Psychico	671-6917
Portugal, Loukianou 19	729-0096
Romania, Em. Benaki 7, P. Psychico	671-8020
Saudi Arabia, Marathonodromou 71	671-6911
South Africa, Kifissias 124	692-2125
South Korea, Eratosthenous 1	701-2122
Spain, Vas. Sophias 29	721-4885
Sudan, Victor Hugo 5, P. Psychico	671-4131
Sweden, Vas. Constantinou 7	722-4504
Switzerland, Iassiou 2	723-0364
Syria, Marathonodromou 79, Psychico	671-1604
Thailand, Taigetou 23, Pal. Psychico	671-7969
Tunisia, Ermou 8	323-1739
Turkey, Vas. Georgiou B8	724-5915
United Kingdom, Ploutarchou 1	723-6211
United States, Vas. Sophias 91	721-2951
USSR, Nikiforou Lytra 28, P. Psychico	672-5235
Vatican, Mavlis 2, Psychico	647-3598
Venezuela, Vas. Sophias 112	770-8769
Yemen (North Yemen), Patission 9	524-6324
Yugoslavia, Vas. Sophias 106	777-4344
Zaire, Deigeni Griva 3, Filothei	681-8925

UN 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, Kanningos 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, Aristotelous 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, Papargopoulou 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
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, Seki 1A, Kolonaki	364-7410
Akti Miaouli 93, Piraeus	413-6403
Morgan Grenfell, 19-20 Kolonaki Sq.	360-6456
National Westminster Bank, Il Merarhias and Filonos 7, Piraeus	411-7415
Stadiou 24, Athens	325-0924
I Dragoumi 3, Thessaloniki	(031)531-007
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
Chrisospilottissa, Aeolou 60	321-6357
Mitropolis (Cathedral), Mitropoleos	322-1308
Sotiros, Kidathineon	322-4633

Other denominations:

Agios Grigorios (Armenian), Kriezoi 10	325-2149
Beth Shalom Synagogue, Melidoni 5	325-2823
Church of Jesus Christ of Latter- Day Saints, 15 Meandrou, 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, Pendelis 5, N. Filothei (offices)	681-8336
Services: Greek Babel Institute 9 am Papaflessa 40, Kastr Christos Kirche, Sina 66, 11:15 am St. Paul's (Anglican), Filellinon 29	721-4906
St. Nikodimos (Russian Orthodox), Filellinon 21	323-1090

Trinity Baptist Church, Vouliagmeni 58, Ano Hellenikon	895-1023
Church of 7th Day Adventists, Keramikou 18	522-4962

Cultural organisations and archaeological institutes

American School of Classical Studies Soudias 54	723-6314
British Council, Kolonaki Sq. 17	363-3211
British School of Archaeology, Soudias 52	721-0974
Canadian Archaeological Institute Gennadion 2B, Kolonaki	722-3201
French School of Archaeology, Didotou 6	361-2518
Goethe Institute, Omirou 14-16	360-8111
Hellenic American Union, Massalias 22	362-9886
Institut Francais, Sina 29	362-4301
Branch: Massalias 18	361-0013
Instituto Italiano, Patission 47	522-9294
Italian Archaeol Inst. Parthenonos 14	923-9613
Jewish Community Centre, Melidoni 8	325-2823
Lyceum of Greek Women, Dimokritou 14	361-1042
Parnassos Hall, Karytsi Sq. 8	721-8746
Society for the Study of Modern Greek Culture, Sina 46	363-9872
Swedish Archaeol Inst. Mitseon 9	923-2102

Educational Institutions

American Community Schools	639-3200
Athens Center	701-2268
Athens College (Psychico)	671-4621
Athens College (Kantza)	665-9991
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
Tassis 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
Vrilissia Elementary	681-4753

Social/Sports Clubs

Alcoholics Anonymous	894-3737
American Legion (Athens Post) Tzirion 9 (near Temple of Zeus)	922-0067
A.C.S. Tennis Club, 129 Ag. Paraskevi, Halandri	639-3200
AOK Tennis Club, Kifissia	801-3100
Athenian Hockey Club	813-2853
Athens Tennis Club, Vas. Olgas 2	923-2872
Attica Tennis Club, Filothei	681-2557
Canadian Women's Club	801-7553
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, Falliron	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	813-5744, 801-3967
Multi-National Women's Liberation Group, Romanou Melodou 4	281-4823
Paradissos Tennis Club, Maroussi	681-1458
Politia Club, Aristotelous 8	801-1566
Yacht Club of Greece, Microlimano	417-9730
YMCA (XAN), Omirou 28	362-6970
YWCA (XEN), Amerikis 11	362-4291

Business Associations

Athens Business and Professional Women's Club, Ermou 8	324-2115
Athens Cosmopolitan-Lions Club (Mr P. Baganis)	360-1311
European Economic Community (EEC), Vas. Sofias 2	724-3982
Federation of Greek Industries, Xenofondos 5	323-7325
Foreign Press Association, Akadimias 23	363-7318
Greek Productivity Center (EL-KE-PA), Kapodistriou 28	360-0411
Hellenic Cotton Board, Syngrou 150	922-5011
Hellenic Export Promotion Council, Stadiou 24	322-6871
Hellenic Olympic Committee, Kapsali 4	724-9235
Hellenic Shipowners' Association, Akti Miaouli 85	411-8011
National Organization of Hellenic Handicrafts, Mitropoleos 9	322-1017
National Statistical Service, Lykourgou 14-16	324-7805
National Tobacco Board, Kapodistrias 36	514-7311
Propeller Club	778-3698
Rotary Club, Kriezotou 3	362-3150
Thessaloniki International Fair, Hellexpo, Egnatious 154, Thessaloniki	(031) 23-9221

Chambers of Commerce

Greek

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

Foreign

American-Hellenic Chamber of Commerce, Valaoritou 17	361-8385
British Hellenic Chamber of Commerce, Valaoritou 4	362-0168
Far East Trade Centre (Republic of China), 54 Vas. Sofias Ave.	724-3107
French Chamber of Commerce, Vas. Sophias 7a	362-5516, 362-5545
German Hellenic Chamber of Commerce, Dorilaou 10-12	644-4546
Hong Kong Development Council, Kerasoundos St. 6	779-3560
Italian Chamber of Commerce, Mitropoleos St. 25	323-4551
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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The fair sex

When you've been around the Greek scene as long as I have, you can't help noticing the way women in this country have changed. Writing on the subject only 13 years ago I commented: "...But we have long come to the conclusion that the great majority of Greek women are the hapless victims of a male chauvinist society."

That, I am glad to say, is no longer true. Women are to be found pursuing successful careers in all the professions, very often earning more than their husbands. They have learned to cope with the faster pace of Greek life by dashing around in miniscule Autobianchis, cramming their homes with every modern convenience and time-saving gadget and smoking like chimneys. Aged parents who can no longer cook or babysit are packed off to rest homes. They arrange that every single minute of their children's spare time is taken up with English lessons, French lessons, German lessons, piano lessons and ballet dancing. They spend a large slice of their income on clothes and cosmetics, and travel abroad at the drop of a hat to ravage Roman boutiques and Oxford Street emporia. They have no qualms about voicing their opinions loudly and at length, and when you ask them what they would like to drink the answer is invariably: "ena whiskaki".

All this is a far cry from the demure, soberly dressed ladies who wore a minimum of makeup and sat, knees close together, on chairs placed in a circle at Greek middle class gatherings, silently sipping a sickly liqueur and nibbling at stale chocolate. It is an even further cry

from their great-great-grandmothers, Greek women of the 19th century. Apparently they were as physically attractive then as they are now, but one writer, Felicia M.F. Skene, wrote in 1847 that "their bloom is scarce less evanescent than that of a spring flower; and it is undoubtedly replaced by a greater degree of ugliness than usually falls to the lot of old women anywhere". Facelifts had yet to come.

Another observer, Francois Pouqueville, wrote in 1825: "The models who inspired Apelles and Pheidias can still be found today among Greek women who are generally tall with noble figures, a lively fire in their eyes and with mouths, adorned by beautiful teeth, which seem to provoke a kiss." But the French traveller then proceeds to tear them apart by commenting: "If Greek women have received from nature the gift of beauty and that of loving ardently and sincerely, they also have the faults of being vain, avaricious and ambitious, at least among the higher ranks of society. Deprived of any kind of instruction, they are incapable of sustaining an even slightly interesting conversation and do not offset their lack of education by good humor or gaiety or by a natural wit... One can therefore broadly affirm that Greek women in general know nothing!"

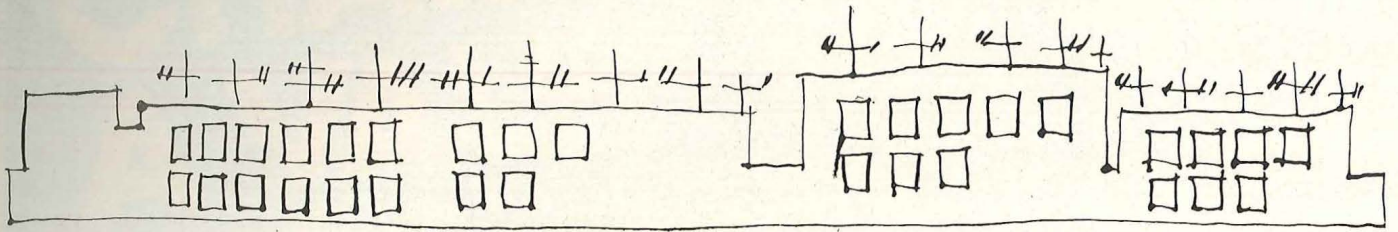
Fazil-Bey, an 18th century Arab who was educated and lived in Constantinople, wrote: "If you like the sex, choose a young Greek, for she is the credit of the church without bells; the ear of her soul is ever on the alert; her voice is perfumed with the red flower of her lips; she walks like a sapling grown in Paradise; her glance has strange delight, her mouth is a school, bird notes

are obligations to her, words take on a new wine when she has said them. 'Please God I may become the lover of such a girl and cover her with kisses,' you sigh on seeing her, and half your soul leaps out, forgetting her religion."

After all this praise for Greek girls, Fazil-Bey reveals his true proclivity by concluding: "For if the Grecian woman is beautiful, the youthful Greek by far surpasses her; and, oh, he burns when he is overcome, his mouth is the breast of a rose fulfilled with dew."

The Reverend Thomas Smart Hughes, writing in 1820, found that Greek women tended to make "intemperate use of the bath", which he observed relaxed their muscles and dulled their senses so much that they were incapable of any vivacity at all. He went on to relate some incidents "by which the reader may judge of the state of society in this city (Athens) which is still as in ancient times the most polished in Greece." He began: "A lady of the first rank one day thought to please and engage the attention of a friend by taking a flea from her own fair person and putting it on his shirt." He then continued with: "The same gentleman once gave a pair of scissors to each of two young ladies; next morning, (for every action of a Frank is immediately spread all over the city) he received a message from the Archbishop of Athens to say that his Grace, having heard he had in his possession, amongst other valuable articles of British manufacture, some excellent scissors, earnestly requested he would make him a present of a pair, that he might trim the inside of his nose with more comfort to himself." □

The Snopes of Zografou



If “you are what you eat”, are you by extension “where you live”? I sincerely hope not because, for the time being, I live in Zografou, a neighborhood I wouldn’t wish on anyone, except the people upstairs, but more on that subject anon.

Zografou, which translates to, misleadingly, “The Painter’s”, is noted for its plethora of Arab butchers and *haloumi*-touting Cypriot tavernas; *not* for its *Ghikas*- and *Droungas*-inhabited lofts, nor certainly for its charm. It has, in short, all the ambience of Ambelokipi, Patissia and Thisseos, and less.

I live here because at a weak moment in 1985 I bowed to my husband’s good economic sense and traded an expensive *triari* atop Lycabettus for a reasonable *diari* on Papadiamandopoulou.

For the neophytes out there, a word of explanation. My *triari*, purportedly a three-room apartment, was in reality a tiny aerie with: one good-sized room dissected by glass sliding doors which rendered it unsuitable for gatherings of more than three; a bedroom I shared, for all intents and purposes, with the highly vocal mongrel next door; a pistachio-hued bathroom with half a bathtub and the only W.C. in the city situated underneath a sink – a perfect arrangement for typing but for little else; *and* a kitchen with a fold-down table. Note: Fold-down tables fold down only when completely set for dinner for two with candles.

A *diari*, or two-room flat, is roughly 2/3 the space at half the price, *if* rented in Zografou. And ours has a full-sized tub, no hike up the hill, no fold-down table, no view, no terrace and no heat to speak of. (I should add that anyone who has survived three Mykonian winters without heat, hot running water, laundry facilities and wheeled transport can face decisions between apartments in Athens without resorting to Metaxa 5-star. One never rents the apartment

of one’s dreams in this city unless one happens to be Kafka.)

So, there we were, chez Herring-Moriannidis, that first cold spring night. Emil had painted the place *kourabies*-white; we’d suffered through Greek friends’ comments that – po, po

splintered. Emil began banging on the ceiling with a broom handle. (To this day, it looks like a human fly’s done a wild fandango on the soft stucco up there.) Finally, as shouts out the bedroom window had no effect, we called the *ekato*, or police.

Of course, by the time *they* showed up, the fireworks were over and the Snopoppoloi, as I came to call them, were able to answer their door and speak, more or less coherently, to the men in uniform. Peace reigned from about 5 a.m. till our alarm at 7.

And so began a three-month-long experience in sleep deprivation, building politics and the limits of human endurance. For the Snopoppoloi – named after William Faulkner’s Snopes family, with whom they have much in common – owned their own apartment, slept all day, drank all night and hurled moveables when so moved. One night in 1984, we learned much later, Mr S. had actually fallen off his own balcony and been confined to hospital for almost a year. Thus the lull in hostilities that enabled us to move in without forewarning. Mr S. had returned home the very day we finished the painting, and it was to be a miserable housewarming for us all.

For one thing, the police claimed they could do very little but respond to our calls night after night and trudge upstairs to try to reason with the embattled couple. Since we planned to leave for the States in May, we had no time to lodge a more serious complaint and see it through to fruition. We could rage, stand on our tiny balconies and yell, bang on ceilings and floors, but unless Mr S. actually harmed Mrs S. physically or, what was more likely, *she* walloped *him*, all we could do was have them fined minimal sums. The surprisingly young couple – wiry, resilient, obviously capable of consuming great quantities of alcohol while remaining vertical – could go on fighting forever,

CLOSE TO HOME



ELIZABETH HERRING

– it looked like a clinic; and I in my kerchief and he in his cap – and both of us bundled to the gills in other assorted woolies – had just settled down for a long winter’s nap...

When suddenly all hell broke loose.

The couple upstairs was having what’s euphemistically known as a “domestic argument”. We waited. It escalated. Since we weren’t too terribly sleepy by this time – 2 a.m. – we lay there trying to identify projectiles. Bottles flew across rooms. Dishes. Chairs

six feet above our groggy heads.

I began to wonder why the Greeks had coined a seven-syllable word for apartment block when a four-letter one would do.

One night, I arrived at wits' end. Emil was away on a business trip, probably enjoying a blissful night's sleep at some little hotel in Ioannina. I was home alone with a "business breakfast" scheduled for the morning following. By 2 a.m., I was a wild-eyed wreck. It was April, bitter cold; I had on my usual enchanting winter-in-Zografou sleeping ensemble – Austrian flannels, Turkish terry cloth and a pom-pom-topped collegiate ski hat. I was indeed an apparition to be reckoned with.

Donning my Dr Scholl clogs which, in a pinch, I planned to use as impromptu billy clubs, I went out into the stairwell. I felt and looked like Godzilla with a migraine.



Kyria Aspasia, the diminutive widow next door, was already on the landing. Many's the night we had stood out there awaiting the arrival of the police.

"My Virgin! Help us! Tonight they're really at it. I do hope our good boys get here soon. What takes them so long? They know the way by now." All this *sotto voce* as Aspasia, and indeed all the other rather respectable building residents, were terrified of the two tyrannical brats on the second floor.

"Kyria Aspasia, I'm going up," I quaked. "I can't take another night of this!" Upon which, I marched off up the stairs while Aspasia jabbed her finger at the light button. Sound and light!

And what sound! There was a resounding crack as a bottle bounced off a Snopopolos wall. I pressed their buzzer and held it, removing a clog with one hand. Silence. The buzzers in this building would wake the dead and give even a Snopopolos pause.

The door opened a crack and two adorable little girls looked up at me.

"CHILDREN! For heaven's sake, you've got CHILDREN in here!" I'd no idea.

And that did it. I shoved open the door and began bellowing. It was a small space, a *diari* somewhat smaller than our own, and my voice, with its hackle-raising American accent, rang down on the very deserving ears of the couple now cowering, veritably, in their bedroom doorway. I advanced.

They wove back and forth there, sobering up where they stood, amid a pile of wreckage that defies any powers of description. There was a shattered table, smashed glassware, broken liquor bottles, food. I hadn't seen anything like it since my folding table last folded up on me back on Lycabettus. The children, calm as cucumbers, came up to me and attached themselves, limpetlike, to my terry cloth burnoose. I rose to the occasion.

"You two!..ought to be ASHAMED...what sort of a home... TWO LITTLE CHILDREN...look at you...some of us work for a living...the land of Socrates, Aristotle...Venizelos...sputter, gasp...miserable excuses for human beings...grip on reality...think of your parents...your GRANDPARENTS...barbarians..."

This went on quite some time, but when I finally ran out of steam I gently disengaged myself from the little girls, who said good night very politely and gravely, and left, slamming the door.

The silence ensuing was, as they say, palpable. Whatever it was – the USC ski cap, the orange burnoose and green flannel PJs, the navy clogs and striped socks, the accent, my height – whatever, the Snopopoloi had stood up and taken notice.

Aspasia clapped me on the back – the small of it; she stands about 5ft. 1in. – and said, "Bravo, Levitissa! Bravo!" and then we all went off to bed.

And the next night they were at it again.

So you can imagine with what trepidation we returned to Zografou, Emil and I, after being away in the States. Meeting Aspasia on the lift, I asked fearfully, "The people upstairs? Still there?"

"Thanks be to God, my child, and the Virgin with us! Gone..." and she made the hand motion for far, far away. I sighed.

It was going to be a long, cold winter...but I was going to get some sleep. □

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The Joy of (Greek Jewish) Cooking

Cookbook of the Jews of Greece by Nicholas Stavroulakis, Lycabettus Press, hardcover, 266 pages

To this reviewer, the most entertaining and illuminating literary works are those that “fall between the chairs” of the accepted genres. Patrick Leigh Fermor’s books – part history, part travelogue, part romance – come to mind; as do Nora Ephron’s outrageous novel/cookbook *Heartburn* and, of course, the grand-daddy of genre-jumpers, *Moby Dick*.

Nicholas Stavroulakis, director of the Jewish Museum of Greece, has given us a genre-jumper par excellence in his *Cookbook of the Jews of Greece*. This work is a history of the Greek Jews, an explication of their festivals and customs, a thoroughly tested collection of their recipes and a gallery of Stavroulakis’ own masterful pen and ink drawings. This is a beautifully produced book, as well, and does Lycabettus Press proud.

In essence, the history and the historically accurate illustrations provide a frame for the cuisine itself. And the cuisine of the Jews of Greece is an ethereal but durable artform – a sort of

edible epic poem which has been passed on by word of mouth from generation to generation. Since the deportation and extermination of some 70,000 Greek Jews during World War II and subsequent emigration of most of the survivors, this culinary poem has been in great danger of being lost forever. Stavroulakis has performed a sort of miracle of resurrection with this book. Seeking out the Greek Jews in Greece, Turkey, Israel, England, France and the United States, he has brought an artform, and the culture that produced it, back from oblivion.

The historical chapters and notes, which guide Jew and non-Jew alike through the Romaniote and Sephardic calendar year of festivals and daily meals; the drawings, authentic in every detail, thanks to Stavroulakis’ familiarity with the fine collections of costumes, textiles, photographs and artifacts housed in The Jewish Museum; the recipes themselves – are of a piece. The book manages to be, on one hand, an impressive and sobering work of scholarship, and a *Joy of Greek Judaic Cooking*.

The Jews of Greece have a history stretching back perhaps as far as 586-530 B.C. By the time of Paul of Tarsus, Jewish communities flourished in Athens, Corinth, Thessaloniki, Verroia, Phillipi and on Crete. The Jews of the Byzantine Empire became known as “Romaniote” and under this name represented the mainstream of Greek Jewry down to the 15th century.

The ritual practices (*minhagim*) of Romaniote Jews differed from those of other European or Near European Jews; and differed significantly from the *minhag* of the Portuguese and Spanish Jews, or Sephardim.

Stavroulakis relates, “The arrival of the Sephardim in the Ottoman Empire caused a great deal of tension in many Jewish communities, for the Romaniote Jews were faced with a more sophisticated culture. In Salonika and Edirne most Romaniote communities eventually were obliged to accept not only the Sephardic *minhag*, but also Castillian Spanish.”

Influxes of Venetian Jews, and Jews from Apulia and Sicily, further enriched the Greek Judaic melting pot, and the close contact maintained between Ottoman Turks and Jews in the



16th and 17th centuries added the influence of yet another cuisine to the more ancient Judaic culinary traditions.

By the time of the Balkan Wars, Thessaloniki had become a city “whose inner life was manifestly Jewish, if not Spanish. Most of the city’s commercial activity ceased to function on Friday nights for Sabbath, and Ladino (that enriched Sephardic version of Castillian) was the language of daily life”. Thessaloniki at that time, 1912/13, could boast 32 synagogues.

Out of this rich sweep of Jewish history on Greek soil comes a cuisine that reflects the philosophy of the orthodox Greek Jew – and the influence of the various other cultures that touched his life; or, more properly, *her* life. For the recipes have been collected primarily from Jewish women of Thessaloniki, Athens, Volos, Larissa and Ioannina, the five largest extant Greek Jewish communities.

Says Stavroulakis, “My approach in selecting the sources in each community was to ask, for example, who made the best *sulach*, or who had a particularly good way of preparing *etazikos*.”

And, since the proof of Stavroulakis’ labor of love, and of the validity of this





review, is truly "in the pudding", herewith are two recipes, for *sutlach* and *etazikos*, respectively.

As the author advises, "No two results will ever be exactly the same; it is the creative participation of the cook that will ultimately provide a successful and sometimes, I predict, a superlative meal. Mazal Tov!"

It is the beauty of this book that the cook feels she, or he, is participating, directly, in a creative endeavor that has been 2,500 mouthwatering years in the making.

Sutlach

- 2-1/2 cups milk
- 1-1/2 tablespoons fine semolina
- 3 tablespoons rice flour
- 1/4 cup sugar
- 1-2 teaspoons finely grated orange rind, or 2 tablespoons rose water

Take great care in mixing the rice flour, semolina and milk, because if it is not made smooth the resulting *sutlach* will be lumpy. Mix the rice flour and semolina together in a small bowl. Add a very little milk, about 2 tablespoons, with the left hand and, while adding, use the fingers of your right hand to mix the milk into the semolina. When it soaks up the milk, add more and continue kneading with your fingers until a thick, smooth liquid is formed.

In a large saucepan heat the remaining milk and sugar until the sugar has completely dissolved. Remove from heat and, very slowly, using a tablespoon initially, add the milk to the rice and semolina mixture, stirring constantly.

As soon as all the milk has been added, return the mixture to the saucepan and bring it to a simmer over low

heat. Stir constantly until the mixture begins to thicken appreciably and will evenly coat the back of a wooden spoon.

Add the orange rind or rose water, stir in well and pour the mixture into small bowls to cool.

Etazikos de Bimbrio (Quince sweet)
Recipe from Komotini

Choose quinces that are still very hard and slightly unripe. They have a distinctive aroma that is lost as soon as they are ripe and soft.

- 8 medium quinces
- 3-1/2 cups sugar, warmed
- Juice of 1 lemon
- Almonds, blanched and slivered (optional)

Cut quinces into quarters, and peel and core. Slice into small pieces and soak for 5 minutes in lightly salted water. Remove from heat and stir in lemon juice. Pour into a flat baking pan to a depth of about 1 inch. Cool completely and then cut into lozenge shapes or squares.

If you wish, top each piece with a sliver of blanched almond. Makes approximately 25 1-inch squares. □



gallery rounds

Capturing the 'phenomenon of life'

"Phenomenon of Life" is an eloquent and descriptive title for the acrylic paintings of Irene Keranis, on show this month at the Argo Gallery. Her stimulus is the microcosm of nature as it energizes the environment.

Keranis' study of surface phenomena is a logical continuation of her previous work, which referred to a more spatial or cosmic perception of the universe. Now she explores the



Irene Keranis, 'Phenomenon of Life'

miracles of nature in those tiny molecules that move, expand and reproduce, and she conceives imaginary landscapes or environments filled with personal symbols.

Combining figurative, abstract and surrealist elements, an environmental atmosphere is expressively evoked. Inorganic matter is defined by solid rectangular shapes and organic forms by circular images. At times a realistic figure intrudes in the form of a frog or a fish. Keranis envelops these symbols with the "rhythms of nature" – as she refers to color, energy and movement – and the resulting image is full of vitality and chromatic harmony.

The artist's language is quite expressive: a measuring tape figures prominently in several paintings designating the balance of nature; opposing element/symbols meet, entwine or bypass each other; or a splash of fiery red zooms across the canvas to meet

head-on a similar brilliance of yellow converging from the opposite direction, evoking fire and light.

Abstract configurations seem to float in space or water, or are swept vigorously by what could be wind, creating continuous action in the environment. The circular shapes are interesting as they can be read as planets, a bee hive's honeycomb or perhaps frog's eggs. Human presence is alluded to only through objects of technology, such as a tire or a lamp.

Keranis luxuriates in the aesthetic pleasure of her distinctive brushstroke and beautiful color. The range runs mainly to shades of blue, sea-green and violet (with vivid accents of yellow and orange-red), evoking a poetic quality and a sense of infinite delicacy.

Argo Gallery
Merlin 8, Kolonaki
March 3 – 18

Andy Warhol

A famous American artist who often makes prints and even has his own printing workshop was on show last month in Athens. Andy Warhol presented new lithographs made especially for this exhibit at the Aithousa Technis Psyhico.

Warhol drew upon his experience as a commercial graphic artist when he emerged as one of the foremost exponents of pop art in the early '60s. Using photographs of prominent people or of everyday objects, he silk-screened

them onto canvas, duplicating the image in repeated series. Warhol has followed this formula fairly often in his paintings and pictures. At a show in London this summer he showed 22 acrylic and silkscreen variations of a self-portrait.

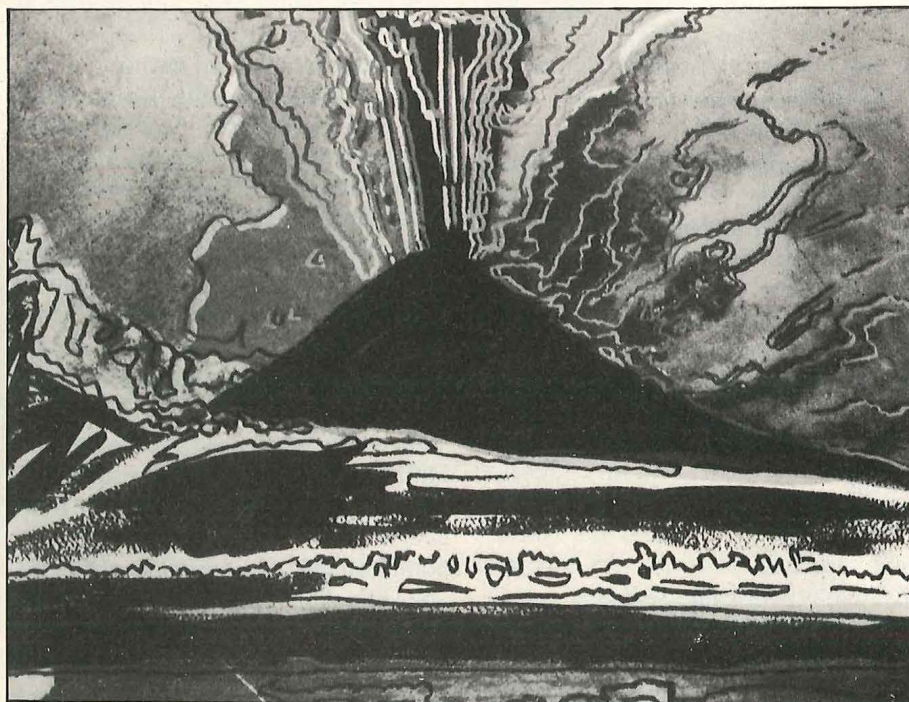
The subject of the lithographs, printed only in editions of four, was a luscious bunch of grapes hanging from a leafy vine. Variations of the same image showed different color harmonies: vivid blue with burgundy red, or shades of green ranging from the palest lime to middle tones and delicate yellow-greens. Warhol also uses what he glamorously calls "diamond dust" – ground paint and crystal – which gives a delicate, iridescent sheen to the colors. These compositions have a beautiful quality with none of the impersonal characteristics of his early works.

Warhol's latest project was the unveiling of his own version of the *Last Supper* at the new Alexander Iolas Gallery in Milan, which, incidentally, is across the street from the Santa Maria delle Grazie Church where Leonardo da Vinci painted his famous mural.

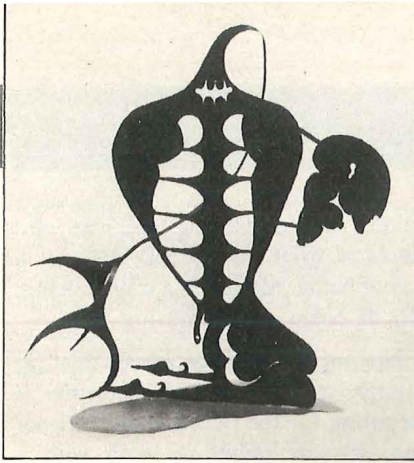
Aithousa Technis Psyhico
Vas. Paulou 30, P. Psyhico
exhibit ended in February

Petros Soropanis

Petros Soropanis is presenting at the Athenaeum Art Gallery this month his first one-man show. On exhibit are oil paintings, sculptural work, installations



Andy Warhol, 'Vesuvius'



Petros Soropanis, 'Posidonia'
and pen and ink drawings.

Working with thin sheets of metal, Soropanis makes sculptural cut-outs set within large metal frames or on simple bases. To sharpen his surrealist images, paintings supplement many of the cut-outs, which actually are flat two-dimensional surfaces, painted black, that can be viewed all around like a proper sculpture.

The central theme is the new form Soropanis creates with unusual combinations of animal and human shapes; for example, a goat's head with a woman's legs; or a human torso ending in fish's fins. This play of thought stems from his studies and interest in the ancient gods of Egypt, Babylon and Greece.

Soropanis' main symbol, a pointed prong, is a phallic as well as aquatic element, harboring both danger and serenity in its sharp edges and soft curves. Another repeated symbol is a rooster's claw, while biomorphic images reflect power in all these combined elements.

Several compositions have an erotic theme, while others tend to startle, as with *Abortion*. Both the metal cut-out and the accompanying painting depict a woman bent over in anguish and pain. The black of the metal and the deep burgundy red color of the painting echo her agony.

Also of interest is an installation consisting of a motorcycle with a donkey's wood saddle for a sidecar; a fierce looking prong symbol in the driver's seat surges forward as if speeding, while the central body of the machine is a torso showing its inner anatomy. The piece is partly covered by nylon to create a sense of movement.

The small pen and ink drawings are most interesting. The intricate compositions, filled with enigmatic symbols, have a rhythmic unity in the play of different forms and shapes.

Athenaeum Art Gallery
Inter-Continental Hotel
Syngrou Avenue
March 19 - April 7

America's interest in woodcuts

Prints by outstanding American artists were on display last month at the National Gallery, reflecting a rising interest in printmaking in the U.S., especially in woodcuts.

The exhibit, titled "American Woodcuts, Revival and Innovations", was organized by the World Print Council of San Francisco. It showed a variety of styles executed mainly in the European and Japanese woodcut traditions.

During the early '60s, printmaking in America began to develop rapidly, expanding into a process of combining various print techniques. A combination print - or "combo print", as it is now often called - may combine etching, engraving and even lithographic and silkscreen processes. However, the popularity of the woodcut lay dormant during this rush of "mechanized image-making" until the mid-'70s, when interest in handwork was revived by many established American artists.

Richard Diebenkorn, Sol LeWitt and Frank Stella, three of the top names of this exhibition and of American art, presented a variety of abstract imagery. LeWitt, a minimalist and conceptualist artist, reduces his black and white images to basic forms of two-dimensional and three-dimensional space; the former conveyed by straight lines, the latter by a series of cube, pyramid and



Richard Bosman, 'The Rescue'



Roy Ragle, 'Self Portrait XXIV'

rectangular shapes. Diebenkorn's flat abstract-expressionist landscapes focus on brilliant color, form and space. Both artists work in the Japanese Ukiyo-e tradition which affords close collaboration between artist, cutter and printer.

Stella's *Shard* series in mixed media shows superimposed motifs zig-zagging across the canvas and floating on vivid color. The forms are scraps left over from previous pieces - cuttings of designs from aluminum paintings - forming a link between past and present work.

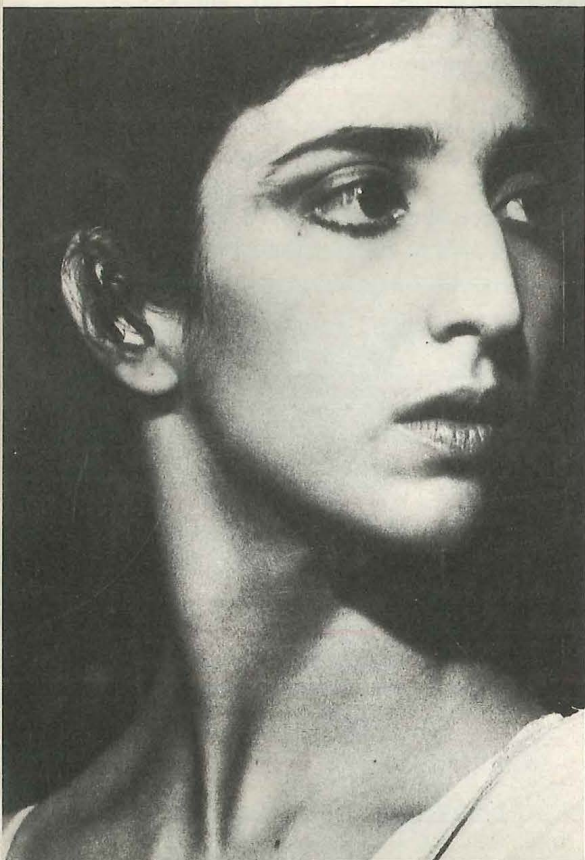
Jennifer Bartlett in her *Graceland Mansion* series, a reference to Elvis Presley's home, presented a five-print variation of the same image, a house set in a field, differing in color and line direction. Roy Ragle's self-portraits were remarkable for his technique of cutting fine lines and rendering on wood an extraordinary quality of sensitive expression. Nefertiti's black and white images, derived from folk art, are highly decorative. Her subjects are enhanced by a plethora of small, exquisite design patterns.

The other artists in the exhibit were Jim Dine, whose rendering of a very large heart symbolizes his own special brand of humor; Richard Bosman, who reflects tense, dramatic scenes and carves with the broad sweep of a bursh-stroke; Roberto Juarez, Louisa Chase, Karen Kunc, Tom Wesselman, John Buck, Marc Katano and Jay Bolotin. □

A choreographer to watch

Angela Lyras has a small, delicate face surrounded by a mass of black hair. Her body is slight and her movements graceful. She gives an impression of vulnerability.

Yet as a dancer she has gone from strength to strength. And as a choreographer, working under often adverse circumstances, she will present her



Angela Lyras

works at the Place Theatre in London next month. This is no mean feat for a young choreographer; the Place is the home of the London Contemporary Dance Theatre and one of the most important venues for modern dance in Britain.

Lyras was born in London to Greek parents. She studied with Cleo Nordi, who danced with Pavlova. Cleo Nordi was one of the great teachers and a great stickler for making movements expressive. Lyras also studied with Suzanne Oussov and Yiannis Metsis. She is a graduate of the state dance school here in Greece.

I first saw her dance with Daniel Lommel's company "Aenaon Chorothreatro", and later with the Athens Ballet. She has also danced with Lia

Melotopoulou's Small Dance Theatre and various fringe groups. She created the title roles in *Morphoi* by Z. Nicoloudis and *Enypnio* by S. Spyratou for Greek television.

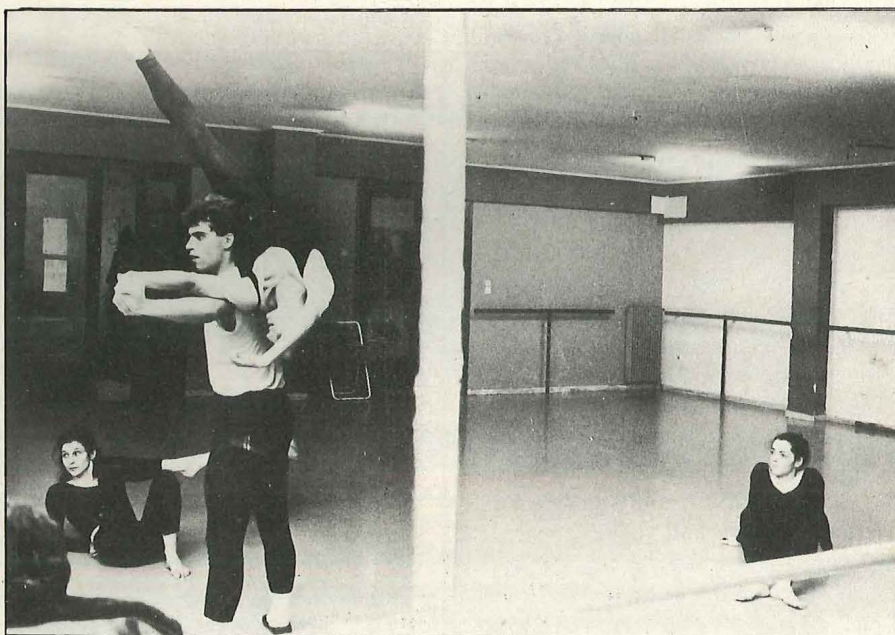
Lyras has always been interested in choreography, and started creating in the workshops of the state school in Athens. In 1984 she participated as a dancer in the International Dance Course for Professional Choreographers and Composers, and last year completed a year at the London School of Contemporary Dance, specializing in choreography. She says she learned a lot dancing for Viola Farber and Joujou. She likes Balanchine, Ashton and some McMillan, and finds Tina Bausch impressive. She is interested in relationships between people, especially interactions between men and women. Spatial relationships and sculpting bodies in space fascinate her. She also enjoys creating feelings of cutting through space.

Lyras feels the creative process begins in the subconscious. She uses very difficult music at times and spends long hours analyzing it and, to a certain extent, visualizing the dances in her mind. This stage is followed by an intense period of rehearsal, and rehearsals are followed by sessions with the video. Using videotape has developed her visual sense to the point where she can almost tell beforehand how a piece will look. She says, "I work with

moods, moods we all feel, bits and pieces of what we all feel. Dance is a way of being. Moving is a way of being. Moods come out of moving."

No work demonstrates this as strongly as a Schumann piece she is preparing for the performance in London. It's an ambitious work with a complicated score, four female dancers and one male dancer. The striking thing is that it requires the dancers to express emotion through their bodies and requires eye contact between the performers. This is why, although given the opportunity to use dancers from the London Contemporary Dance School, Lyras chose to use professional Greek dancers. She feels Greek dancers *need* to express themselves in this way, and this passion is lacking in British dancers. Those she worked with seemed to feel uncomfortable being so closely in touch with their emotions. In fact, her recent stay in England made her much more aware of her Greekness and her reasons for preferring to live here.

The Schumann choreography is atmospheric. It calls out for the imprint of the personalities of the dancers. There are many sculptural images which seem reminiscent of Rodin. The entrance of the male dancer changes the movements of the female dancers. Presenting a difference between male and female psyches is now unusual in a world where many choreographers present dancers as finely tuned asexual instruments rather than moving, living people.



Rehearsing for London

The second choreography that Lyras will be showing is *Tendremets*, to a music hall song by Satie. It is a humorous, light-hearted piece, reminiscent of the colorful music hall posters of the period. It is about a woman enjoying herself in a relaxed manner, in privacy.

The other two works that I saw in preparation were in early stages of creation. *Song of Parasha* by Stravinsky is a solo Lyras choreographed for herself. The last piece is to music by Dollar Brand.

Lyras represented Greece at an international festival of modern dance held in Tokyo in 1984; her solo work may be incorporated in the London program.

A preview of Lyras' works was to be presented in Athens this month (the exact dates were unavailable at press time), and no doubt they will be performed again here after the London performance on April 14.

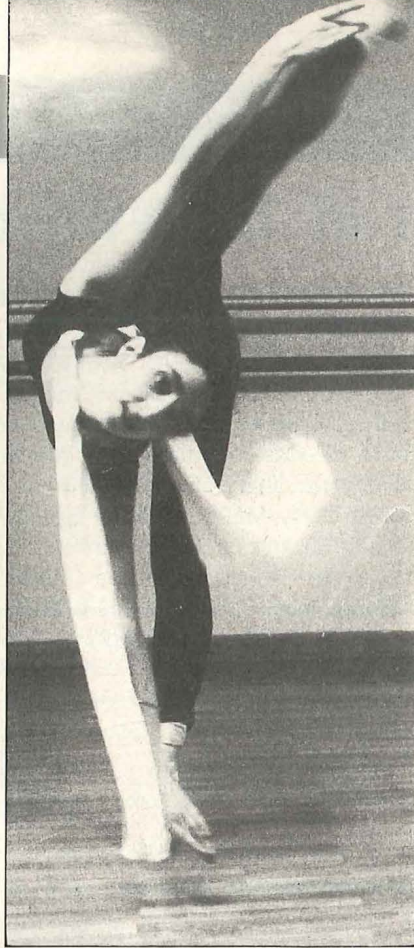
Arc Dance Company

The Arc Dance Company was formed in 1985 by its choreographer, Kim Brandstrup. Since it is a young company, there is still a possibility that it will develop into something more exciting.

Brandstrup was particularly encouraged by the director of choreographic studies at the London Contemporary Dance School. His dancers – innocent and enthusiastic, as dancers often are – are very supportive and protective of him, but dancers are hungry just to dance, whereas audiences are hungry to see something stimulating and worthwhile.

Brandstrup wishes to “excite, move and reach the audience directly through the senses, the emotions and the imagination”. I don't think he comes close to achieving his ambition.

He presented three works – *The Soldier's Tale*, music by Igor Stravinsky, design by Graig Givens; *Stardom*, music by Charlie Mingus and design by Graig Givens, assisted by Joanna Parker; *Les Nocés*, music by Stravinsky again and design by Joy Constatinides. To present such long works on such traditional themes with such complicated and powerful music is a very difficult task (especially when it has been done so well before), and Brandstrup has certainly demonstrated that he can link a number of steps and



Lyras, in flight

patterns together. But many of the gestures he uses are cliché, his arm movements are stylized and the steps a rather bland version of Cunningham technique. The music overpowers the dance.

Only in *Les Nocés* did we see flashes of something good. Even so, Brandstrup tended to use positions to achieve dramaticism rather than actual movement. Much is made of his use of cinematic images, but seating two dancers in the background unmoving, in picture form, is not enough to make much of an impression.

The dancers, however, did impress. They were technically strong and seemed capable of more than what they were given to do. They were apparently chosen for their dramatic abilities, and some of them had acting experience before getting involved with dance. Their dramatic potential shows; the men in particular were very good.

I had the impression that their talent had only been touched on. I appreciate the amount of work, effort and enthusiasm that has gone into creating this group. Presumably they will continue to search out and develop their ideas.

Giselle

Giselle is a romantic ballet in two acts. The choreography at the State Opera last month was by Kalina Bogoeva, after Leonid Lavrofsky, and

the music was by Adolphe Adam.

Briefly, the story is about a peasant girl, Giselle, with a weak heart who meets a man, Albrecht, and falls in love. Hilarion, a farmer, is also in love with Giselle and discovers that her new suitor is really a prince in disguise. He exposes him by blowing on a hunting horn which brings the prince's courtiers and friends, including his fiancée, to the village. Giselle, learning this news, goes mad and dies.

The second act is the “white act”. Giselle has become part of the ghostly Wilis, who are women who were jilted by their lovers and who, when their lovers visit the graveyard, dance them to death. Giselle manages to save the life of Albrecht by distracting the Wilis.

I have seen *Giselle* probably hundreds of times, including when I was about 12 and saw Fonteyn and Nureyev together. I will probably see it hundreds of times more. The important thing about the classics is not just the dancing; it's the standard of the orchestra, the lighting, the costumes, the acting (the range encompasses extreme happiness, madness, grief and ethereal ghostliness on the part of Giselle) and the mime (the gestures are very formal and all are intended to mean something).

These ballets are to some extent for connoisseurs. There are schools, like the Kirov, where Barishnikov and Markarova were trained, which are dedicated to perfecting the classics. Such training does not exist here. A good classical school is essential to build a good classical company.

D. Hatzopoulou made a brave attempt at dancing *Giselle*. She has high extensions and nice feet, but her arms and shoulders were tense, especially in the second act, so she did not achieve a feeling of lightness and unreality.

The men were very heavy and poor in the *pas de deux*. The *corps de ballet* were unsure and sometimes out of line. The extras were appalling and made me realize why one spends one's first year at dance school learning to walk. I cannot understand the choice of dancers for the courtiers; such odd shapes and stiff shoulders – I would have thought you could find more elegant ladies by just walking round Kolonaki Square. In all, the standard was about that of an amateur performance or a ballet school performance (and not a particularly good school at that). □

Thirty years of Hollywood's America

The pulsebeat of a nation is often felt in its artforms. Film is very often the most evident barometer of a nation's predominant ideology and its social and political trends. In conjunction with its 30th anniversary, the Hellenic American Union will present a series of eight films, four American and four Greek, capturing significant aspects of American and Greek culture during the last three decades.

An exuberant sense of energy and romanticism seems to characterize



'Annie Hall': striking a sympathetic chord

many American films of the 1940s, such as Vincente Minnelli's *Meet Me In St. Louis* (1944) or Charles Vidor's *Gilda* (1946). A period of relatively unruffled peace and prosperity followed the end of World War II, the first calm the nation had enjoyed in almost two decades. Though the '50s began on an ominous note, with the U.S. becoming involved in the Korean War, it ended with relative political and cultural harmony.

The serene veneer of the '50s helped create an economy of abundance. There were unorthodox currents, such as the Beat movement led by poet Alan Ginsberg and novelist Jack Kerouac; or the innovative rock and roll music of Chuck Berry and Elvis Presley, the latter featured in dozens of mainly insipid but highly successful movie musicals. Yet for the most part, conformity

and materialism were major middle class preoccupations.

Some top films of the '50s had protagonists who rebelled against the prevailing complacency. Anti-heroes who were at odds with the status quo included the angry and alienated street tough Terry Malloy (Marlon Brando) in Elia Kazan's *On The Waterfront*, the brooding Robert E. Lee Prewitt (Montgomery Clift) in Fred Zinneman's *From Here To Eternity* and unhappy, misunderstood Cal Trask (James Dean) in Kazan's *East of Eden*.

East of Eden (1955) holds a place in film history if for no other reason than because it marks the screen debut of James Dean. Many critics also consider it Kazan's finest work as a director. Adapted from the Steinbeck novel, it is a modern interpretation of the Cain and Abel tale which concentrates on the tortured relationship between an imperious father and his two sons, with Dean portraying the less-favored, troublesome one. In *East of Eden* and *Rebel Without A Cause* (1955), Dean did not pretend to be a Bohemian; he was simply a sensitive and often anguished young man who felt cut off from the familial affection he so desperately craved. Yet through his search to discover his own identity, there is a comment on the failure of modern families to communicate and an implicit criticism of the repressive atmosphere that bred this alienation.

The '60s ushered in a revival of hope and political activism, symbolized by the optimism of President Kennedy. Yet a few years later he was assassinated. By the end of the decade, riots had broken out in the streets after the assassination of Martin Luther King, and America was firmly entrenched in the Vietnam War, while across the nation college students and other dissenters held angry protests. Despite ending on such a discordant note, the '60s overall had some positive after-effects which were evident in films. Americans learned to critically analyze their beliefs, politics and culture, and this was reflected in the cinema.

A young, questioning America no longer as sure of itself or its direction is the focus for Mike Nichols' *The Graduate* (1967), accented by the timely pop-rock music of Simon and Garfunkel.

Benjamin Braddock (Dustin Hoffman), a recent college graduate, returns to his family's affluent Southern California home. He rejects their superficiality and sterility, and struggles to establish his own values. The message given him, epitomized by the advice from one of his father's associates ("Plastics"), is that wealth and status ensure a fulfilled existence.

His ennui leads him to experimentation in the form of an affair with the sensual but bitter Mrs Robinson (Anne Bancroft). This provides one of the funnier scenes of the film in Benjamin's painfully awkward first tryst with the nonchalant older woman in a hotel room.

It is only through the youthful spontaneity and openness of Elaine (Katherine Ross), Mrs Robinson's daughter, with whom he falls in love, that he begins to define himself. Their rapport and shared commitment to view the world honestly presents some hope for the future; but the ending does not promise pat solutions or instant equilibrium as the result of sincere love.

When *M*A*S*H* appeared in 1970, Americans were caught up in a spirit of rebellion generated by the civil rights movement, the drug culture, the women's movement and demonstrations against the Vietnam War. Director Robert Altman abandoned conventional Hollywood narrative techniques in favor of improvisational acting and overlapping dialogue in this lively comedy about an American Army medical unit in the Korean War. Altman achieved his first commercial success as audiences revelled in such memorable characters as Trapper John (Elliot Gould), Hawkeye (Donald Sutherland) and "Hot Lips" Houlihan (Sally Kellerman), as well as the good-natured, irreverent humor and joyful deflation of such establishment ideals as patriotism, religion and heroism.

As was true of *The Graduate* in the '60s, Woody Allen's *Annie Hall* (1977) struck a sympathetic chord with contemporary viewers, especially the well-educated urban audience. Allen's bitter-sweet Manhattan love story arrived at a time when many Americans had rejected both the political activism of the '60s and the rosy image projected



James Dean: a crave for affection

by standard Hollywood movies of a blissful existence created by finding the perfect mate to live with happily ever after. In the mid-'70s, for the first time in American history, public opinion polls reported that the American people were no longer optimistic about the nation's future. Although they were perhaps skeptical, like protagonist Alvy Singer (Allen), they were still yearning for something to believe in, something wonderful to brighten the dreariness and loneliness of everyday life.

Annie Hall chronicles the affair between Alvy, a successful comedian who has been married twice, and Annie (Diane Keaton), a budding singer from the Midwest whose offbeat but distinctive costume of baggy pants, vest, tie and slouchy hat caused a new wave in fashion circles. It's a classic case of opposites attracting, and their differences, for a time, provide stimulation and balance to each other. Alvy is sophisticated and erudite; yet he is suspicious of strangers, fanatically pro-New York – to him California's only cultural advantage is that you can turn right on a red light – and his neurotic, existential ponderings inhibit his ability to enjoy himself. Annie is innocent and intuitive rather than intellectual. She is also adventurous and stimulated by new acquaintances and experiences.

Although Alvy's opening monologue reveals, "Annie and I broke up", we become captivated by the couple during their unconventional affair. Just as it often is in real life, the delineation between light-hearted courtship and later conflicts that lead to break-up is blurred. A humorous scene in which Annie and Alvy chase a live lobster around a summer house kitchen is juxtaposed with a later split-screen sequence with each discussing their dissatisfaction with the relationship with their respective shrinks. Yet we still wonder wistfully why the relationship soured. Perhaps a passerby's advice to Alvy – "It's never something you did. That's how people are. Love fades" – sums it all up.

The Vietnam War and its impact on the lives of Americans is dealt with in Hal Ashby's *Coming Home* (1978), Michael Cimino's *The Deerhunter* (1978) and Francis Ford Coppola's *Apocalypse Now* (1979). *Coming Home* and *The Deerhunter* conveyed a sense of the spiritual and psychological destruction that the Vietnam War caused for many returning veterans and their friends and families. *Apocalypse Now*, loosely based on Joseph Conrad's *Heart of Darkness*, actually takes us to the surreal setting of the war itself. Even though Coppola is dealing with a specific war and period, we may expand the underlying philosophy to encompass civilization's madness in general. He seems to say the innate evil present in mankind will surface to cause destruction.

Domestic issues were delved into in the late '70s and early '80s in a spate of sensitive social dramas, such as Robert Benton's *Kramer vs. Kramer* (1979), which deals with the breakdown of the traditional concepts of marriage and family. A liberated yet unfulfilled wife and mother (Meryl Streep) abandons her husband (Dustin Hoffman) and child to pursue a new life and career. When she returns, contrite but confident – and with a salary higher than his – the ensuing custody battle is particularly relevant to viewers in a nation with a 50 percent divorce rate.

The examination of the erosion of the middle class American dream that started in *The Graduate* is continued in Robert Redford's *Ordinary People* (1980), which conveyed the darker side of middle class suburbia. The placid, secure life of the Jarret family is rocked by the accidental death of the oldest son and subsequent attempted suicide and confinement in a mental hospital of the guilt-ridden younger brother, Conrad (Timothy Hutton). The villain in the film seems to be the repression and control of this society as expressed by Conrad's compulsive mother (Mary Tyler Moore) rather than materialism.

Not all meaningful Hollywood films are somber sociological examinations. Stephen Spielberg, who directed the commercial smash hits *Jaws* (1975) and *Raiders of The Lost Ark* (1981), also made the blockbuster *E.T.* in 1982. *E.T.* appeals directly to the child in all of us and also reveals a child's perception of the world around him. The title character is a peculiar little extra-terrestrial who is left behind when his

spaceship takes off without him. He is frightened and alone on a strange planet but is befriended by Elliot (Henry Thomas), a lonely boy who feels alienated from his family and friends after his parents separate.

In *Back To The Future* (1985), science fiction is the genre chosen by Robert Zemeckis for his comment on middle class preoccupations of the '80s and those of the early '60s as well. A high school student, disenchanted with his slovenly mother and unassertive father, becomes involved with an eccentric scientist who takes him on a trip back in time to his parents' high school days. He becomes involved in some funny complications and has to fend off his mother – now a spirited teenager who is infatuated with him – and he gains a



'Back to the Future'

new insight into the formation of his parents' present-day personalities.

The film parodies trendy fads in gimmicks and clothing but incorporates an old-fashioned optimism. It implies integrity will overcome all odds and a firm belief in one's own self-worth and abilities will ensure that dreams will come true. *Back To The Future* combines sheer escapist entertainment and notable special effects with light social commentary. It is a funny, refreshing contrast to the growing despair and pessimism of some Hollywood films of the last three decades.

• • •

The Hellenic American Union will present four Greek films made during the last 30 years near the end of March. The second program consists of four American films. They are:
 March 26 – Elia Kazan's *East of Eden*
 March 27 – Mike Nicols' *The Graduate*
 March 30 – Woody Allen's *Annie Hall*
 March 31 – Robert Zemeckis' *Back To The Future*

A program lacking originality

Andreas Dafinis is a relatively young pianist (born in 1951) with a considerable background, both as far as his studies are concerned and his record of performances. Unfortunately, his program of January 8 was devoid of originality. Mendelssohn's *Chansons Sans Paroles*, op.19, Gried's Sonata, op.7 and various works by Liszt were performed. The first two works showed the noteworthy sensibility of the pianist, for the atmosphere of each piece and an easy, lyrical flow of sound emanated from Dafinis' hands.

But in the second part, the composer was apparently treated as a vehicle for flagrant exhibitionism. Dafinis stormed through the music in an effort to reassure us that Liszt is, above all, a virtuoso composer. However, this does not seem to be the current, sensible view. Had this galloping been faultless we would not, perhaps, have minded all that much. But this was not the case.

Sgouros again

Four days later, in a weekly Athens State Orchestra concert, pianist Dimitris Sgouros reappeared. This can count as a happy coincidence, for the musicians had threatened to abstain if Karolos Trikolides – the scheduled conductor – held the baton. Their threats against Trikolides (for breaking one of their bans, or something) betray a lamentable syndicalist attitude which brings into art something of the public sector morbidity. Loukas Karytinis took over, changed the program, and the concert finally took place.

It comprised a familiar warhorse, the "Egmont" overture, then Beethoven's Piano Concerto No.4 (with Sgouros) and, finally, Schumann's Symphony No.4.

The initial works were well performed, in spite of the lack of rehearsals. Their outlay was clear, their building and contrasts firmly observed, their "singing" parts mellow and climaxes impressive. Bravo, given the circumstances.

The concerto, also scarcely rehearsed, benefitted from the presence of Sgouros. His playing was technically correct and, what's more, "personal". This is a clear sign that Sgouros is developing. In the short second part, his cantilena was very esoteric with a fine, shady, meaningful legato reminis-

cent of great pianists, those with an apparent communication with the spirit of the composer. I was not similarly impressed by the other two movements, technically sound as they were.

The encores were, nevertheless, a superb ending with a breathtaking Liszt transcript from Verdi's *Rigoletto*, which the young pianist rendered not only with great mastery and force, but with an understanding of what this work is all about, since he is reputedly interested in opera as well – and he proved it.

Original program

On January 26, Karytinis took over again in what had been his only scheduled concert. The program must be whole-heartedly praised for its originality.

It started with Samaras' "Metamorphosis", which was impeccably performed. Then we heard Ernesto Cordero's *Concierto Antilliano* for guitar and orchestra – a smooth, melodic, traditional work in three parts dedicated to San Domenico, Cuba, and the composer's native Puerto Rico. Well-written for the guitar, it offered the excellent soloist Kostas Kotsiolis a marvelous opportunity to show us his truly impressive technique and his profound musicality. Kotsiolis is a real asset for Greece in a field where distinction is not so easy to achieve.

The concert was concluded with Paul Hindemith's "Symphonic Metamorphoses" on themes by Carl-Maria von Weber, a composition of great interest based on themes from Weber's Piano Works for Four Hands, op.10 and 60, and on his overture *Turandot*, from Schiller's work. The music does not follow exactly the manner, but rather the spirit of Weber. Karytinis led us through each variation conducting with brio, gusto and precision. A big bravo!

Amateur hour

On January 31, the Greek Camerata, a group made up of Athens Conservatory string students, and the wind ensemble Nikolaos Mantzaros, formed by woodwind and brass players of the Athens orchestras, came together for a concert at the National Gallery, with

Loukas Karytinis again conducting.

The result was sorrowfully amateurish. The concert included Purcell's overture from *Abdelhazar*, played with vigor but not much accuracy or attention to dynamics, but still the best-rendered work of the program.

Next came Mendelssohn's Symphony No.10, a charming one-part piece played, as the previous one was, only by the Camerata but this time less satisfactorily, with many tonal imbalances and unsynchronized entries.

The Nikolaos Mantzaros group was added to perform a strikingly Rossinian overture by Mantzaros, after whom the group takes its name. The results were lamentable: wailing tones in the strings, inexpressive, heavy – an overall sense of music just put together for the first time.

More mixed feelings

On February 2, one more program causing mixed feelings was presented by the Athens State Orchestra. Kolassis, the permanent conductor, was in charge, commencing with the "Theme and Variations for Strings" by G. Platon, a Greek traditional composer of merit. His work, a simple melody followed by 14 small variations, is almost masterful in its simplicity and clarity, and was conducted with a lightness of touch, restraint and even elegance that does Kolassis a great credit.

Even better, because it was infinitely more demanding, was the performance of Elga's "Enigma Variations", op.36, a charming work, extremely well-orchestrated, with touches of humor, wit and pathos. I must confess that I expected both Kolassis and the orchestra to find things difficult here. But I was wrong. Each "picture" emerged full, expressive, poignant or brilliant, especially the final picture, in which the composer describes himself.

Last came Beethoven's 5th Piano Concerto, the "Imperial". Anthony Goldstone was soloist. He is a brilliant English musician with a strikingly efficient technique. His playing was even, accurate and very clear, but not particularly inspired. He was not helped by the orchestra which, apparently, had already spent all its energies on Elgar and had no more rehearsal time available for the concerto.

But the second movement was very discretely accompanied and the overall result was movingly elegiac. □

A.C.S.

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Feeling 'in the pink'

According to chromotherapists – those who use color to heal – such expressions as “being in the pink”, “feeling off-color” or having an attack of “the blues” are not chance phrases.

We all know the effect a day of gray skies can have on us psychologically, but color therapists maintain that we are actually physically influenced by the different vibrations put out by the colors of the spectrum. As proof, they cite the fact that seeds raised under different colored filters show a wide variation in growth, and that even the blind can react to color – sensations through the skin being interpreted, with practice, into hues.

radioactivity than we are. The color spectrum, consisting of pure violet, indigo, blue, green, yellow, orange and red, is in the middle of the range of electromagnetic radiation we know as light. X-rays, ultra-violet rays, infrared and radio waves are all part of this same electromagnetic field, existing on either side of the color spectrum. It could be said that all life is structured through rhythmic vibrations. Its various forms – shape, sound, color, pattern, ultra-violet light, etc. – are part of an interacting whole which goes beyond the limits of our bodies.

For the most part, medical science dismisses chromotherapists' theories as

ly only energy – and energy works by vibration. A human cell is like a battery, full of energy fields and vibrating in a microscopic energy sense. As it is known that colors have their own vibration, it follows that their energy fields can influence ours.

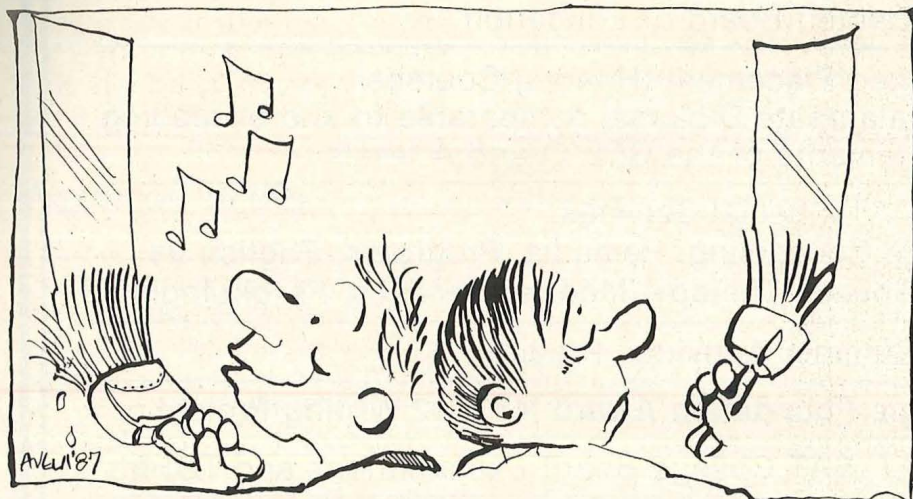
Color therapists mostly see their treatment as supplementary to orthodox medicine. There is no fixed pattern of procedure – the therapist looks at his patient's total lifestyle and advises accordingly. Color is used for healing in the form of pigment, as in clothing, fabrics and interior decoration, or it can be exposure to strong colored lights, either directed at specific parts of the anatomy or bathing the whole of the body. Length of exposure time varies according to color – red takes longer than blue to reach subconscious perception. Color can also be perceived through colored oils and liquids, or merely through patients' imagination. Some therapists use specially constructed geometric environments made only of natural materials, and incorporate the use of pattern, shape and music.

If you are familiar with meditation and can visualize colors well, you can be your own therapist. Problem areas of the body should not be concentrated on specifically. A general balancing color meditation is to sit in a relaxed position and visualize the first three rays of the spectrum (red, orange and yellow) flowing in turn from the earth towards your solar plexus – the area below the navel. Quicken your breathing to the rhythm of the color. Next, visualize green flowing horizontally into the same area. Blue, indigo and lastly violet should then be breathed from the air. If nothing else, color meditation is relaxing.

People may argue as to how color affects us, but there is no doubt that it does. Yellow seems to make unstable people aggressive and irresponsible; patients in over 30 Russian hospitals have had high blood pressure normalized by being treated with the color blue; and the exposure of weightlifters to different-colored cards had a marked effect on the amounts they could raise.

So the next time you are choosing a color to decorate your home or work environment, maybe you should consider your physical and psychological needs rather than the dictates of *Home Beautiful*. □

D. Remoundos

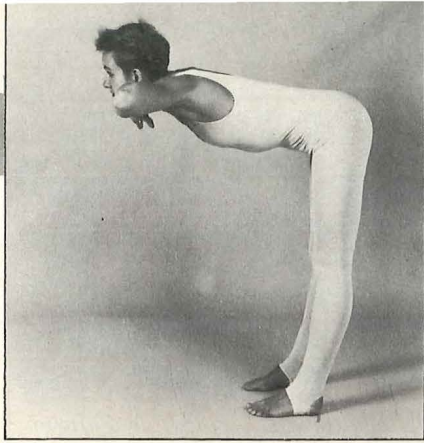


Color therapy has stood the test of time. The use of color to cure physical and emotional problems goes back to the ancient civilizations of Egypt, Greece and India, and some methods still practiced in the East use precious stones and colored silks to treat symptoms. Chromotherapists explain their method as color affecting the system of psychic centers, or “chakras”, which they say exist in the human body. Chakra is a Sanskrit word, and the system is a basic part of oriental yoga, which states that these seven invisible centers run in a vertical line up the body from crotch to head. Each chakra vibrates to a specific color of the rainbow, starting with red for the genital area and finishing with violet on the crown of the head.

What exactly is color? The sun bombards the earth with electromagnetic energy, which manifests itself in various forms. Humans don't have the physical equipment to pick up many of them – snails are aware of more

scientifically unproven bunkum. But this situation is changing, especially in the United States, as interest in the healing powers of color increases. It is difficult to provide conclusive evidence of color's overall effect because it behaves differently as pigment and as light. One theory is that color works through the little-understood pineal gland, which reacts to changes in illumination. Both the blind and color-blind can perceive light and color as long as this gland is intact. Research has also revealed that the seven chakras relate to the positioning in the body of the endocrine gland system. These ductless glands – such as the adrenals, the pituitary and the thyroid – release into the blood stream minute but vital amounts of hormones which control such functions as growth, metabolism, sexuality and our sugar and salt levels.

However, it may be that subatomic physics will finally justify chromotherapists' beliefs. It is now established that all matter, including our organs, is real-



Fold forward with a flat back

— Keeping fit —

Relaxing through yoga

During the following months this column will be exploring yoga. Yoga is a wonderful way to relax and stretch your body. All the moves, or "asanas", should be done in such a way as to be as relaxed as possible and with continuous deep breaths.

The opening stretches are not strictly yoga but a way of warming up the body before going into the "sun posture".

Preparation: Stand with feet parallel and apart, eyes closed (we will be working with the eyes closed as much as possible in order to aid concentration). Take a deep breath in and breathe out, making sure your shoulders relax as you do so. Repeat once again.

Lace your fingers and stretch your arms over your head. Keep breathing easily and deeply. As you breathe out feel your feet firmly rooted to the floor and stretch your pelvis up away from your feet.

As you breathe out, stretch your rib cage up, away from your pelvis and stretch your shoulders up, away from your ribs. Stretch the crown of your head upwards and reach the backs of the hands to the ceiling.

Keep stretching up, longer and longer. Try not to have any preconceived ideas about how far you can stretch. Relax your arms down in front and relax your head forward. Feel your head growing very heavy and let its weight carry the shoulders forward. Let the weight of your head carry the upper back and spine towards the floor.

Take easy, deep breaths. Give yourself plenty of time. When you have come all the way over, bend your knees and fold your arms. Make sure the weight of your body is well over your toes. While you are hanging over, feel your buttocks wide and lower back soft and relaxed. Relax the middle back — no tension anywhere in the upper back

and the back of your neck totally relaxed.

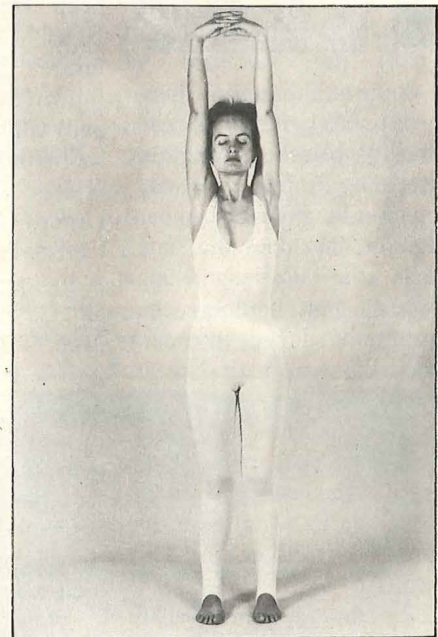
Extend your right arm to the side and twist your chest to the right and up towards the ceiling, taking easy, deep breaths the whole time. Bring the body to the center again, fold the arms and hang down. Then repeat the twist to the other side.

Straighten your knees, release the arms and hang down. Begin rolling up, bone by bone, vertebra by vertebra, until you reach an upright position. Take a few deep breaths in and start again. Repeat once more.

Lace your fingers once more and stretch your arms above your head. Imagine each of your vertebrae and stretch each one away from the others. Stretch up so much that it feels as if you are hanging from the ceiling and your feet have to reach down to touch the floor.

This time when you have finished stretching up, drop your head way back and open your throat. Bend your elbows and bring the laced fingers under your chin. Arch your back, stick the rear end out behind you and push your chest forward. Begin folding forward with a flat back. When you cannot fold over anymore, with a flat back just hang down (it's worth keeping your weight over your toes — you get a better

stretch at the back of the legs). Repeat the twists as before, as well as the roll up that follows. Repeat the whole thing twice.

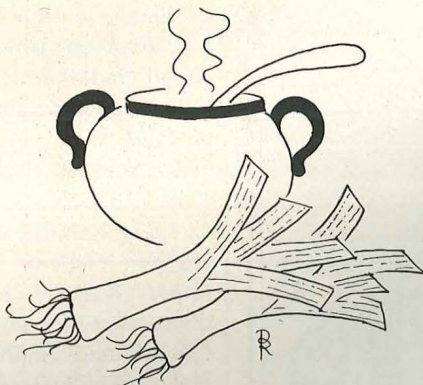


Stretch towards the ceiling

Keep the eyes closed as much as you can to aid concentration. As suggested with the relaxation exercises in previous months, it's worth making a tape of the instructions or having a friend read them at a slow pace in a relaxing tone of voice.

J. Colebourne

HAVE YOU TRIED..... LEEKS



Shakespeare had fun with leeks

The Romans are thought to have introduced leeks into Britain, whereupon the Welsh adopted them as their national vegetable. Shakespeare had a bit of fun with a leek in a scene from *Henry V*. They are low in calories and supply vitamins B and C, as well as various mineral elements, and have their own distinctive flavor.

Sliced and boiled with potatoes and vegetable stock, they become vichyssoise soup, served hot with plenty of lemon and oil, or cold with yogurt or

sour cream. They are an excellent filling for quiche, can be used shredded in stir-fry vegetable dishes and are a popular Greek winter dish with rice.

It is essential to get out all the grit from between the upper leaves, as this is not the sort of "crunchiness" you want in vegetables. Avoid the really giant specimens, which are stringy.

Roman Salad

Add finely sliced small raw leeks to a salad of shredded red cabbage, chopped orange segments and some water or land cress. Dress with vinaigrette and an added spoonful of orange juice.

Leek Boats

Top and tail four largish leeks and remove grit. Cut in half lengthways. Steam for about six minutes or until edible. Drain off moisture and remove a few inside leaves. Fill the hollowed-out leeks with a purée made from one ripe avocado, the juice of one lemon, two crushed garlic cloves and a few tablespoons of olive oil.

D. Remoundos

katey's corner



☆ Being neither a snow bunny nor a ski buff, my favorite times of year lie in another direction. Probably the day I'm most fond of is December 22. Not only does this date begin the day-lengthening process, but it holds the promise of summer to come, albeit a long ways off. Not so precise, but just as full of promise, is the day when those glove-clad armies of little men appear from I know not where to begin the trimming of the fruitless mulberry trees all over town. That these stark sentinels, now chopped back to within inches of their trunks, will shortly begin to leaf and then thicken to provide welcome shade for pedestrians all summer long is a source of wonder and satisfaction to me. Happy Spring!

☆ Two organizations here in Athens have recently held their election of officers for 1987. At the helm of the **Harvard Club** will be President

Alexandros Protopappas, Vice President Helen Speronis and General-Secretary Nicholas Maheras. This group welcomes new members, and if you are a Harvard alumnus who has not been contacted, telephone Helen at 323-0251 to learn of future plans...The newly formed **Society of High Company Officials (EASE)** will be led initially by President Y. Hastas (Hay Hellas EPE Group), Vice President M. Christodouloupoulos (EVGA A.E.), and Secretary-General C. Papayannacopoulos (Ted Bates Advertising A.E.). There will be further news from this organization, formed of professional company managers, as soon as their plan of action begins to be carried out. They are currently enrolling other qualified managerial personnel.

☆ Under the capable direction of singer/conductor John David, there will be an Easter performance of **Handel's Messiah**. Scheduled for April performances, singers and musicians are encouraged to contact either 989-5294 or Davis at 989-5522 in order to participate in this inspiring occasion. If you are a listener as opposed to a doer, watch for further details about the performances next month.



The Athenian staff, contributors, spouses and friends recently had many things to celebrate: birthdays, a pitta and a new headquarters. As the editor's birthday falls in January, the pitta-cutting date is predetermined, but the venue was very special this year. With new and larger quarters, and up-to-date computers, The Athenian moves into the New Year in high gear. Caught cutting the birthday cake is Editor Sloane Elliott and his wife Drossoula, who is our Managing Editor. Preparing to utilize some of the new equipment is Associate Editor David Lazarus. Plan to drop by our offices at Peta 4 in the Plaka and get acquainted with the staff. (The telephone numbers remain the same.)

☆ The **World Day of Prayer**, which this year celebrates its centenary, is being organized by the International Council of Church Women in New York. This special day, now observed in almost 175 countries around the world, is commemorated by an ecumenical church service. The service in Athens, where it is in its 33rd year, will be on March 6 at the Third Evangelical Church, 37 Hildrich Street (opposite the Hotel Athanaeum Inter-Continental garage entrance at 4:30 p.m. Everyone is welcome to attend and there will be a collection for Kalamata relief funds. For further information, telephone Jean at 681-4358.

☆ The good news is that the **HAMS (Hellenic Amateur Music Society)** are back doing what they do so well - Gilbert and Sullivan. The *H.M.S. Pinafore* will sail into harbor at the Athens College Theatre on March 13 and remain there until the 15th, thus bringing a cargo of fun to all as well as some swag to the Lighthouse of the Blind. All G & S fans can hardly wait to hear once again those merry melodies with their rollicking lyrics. The director is Joyce Simmonds and musical director is Ann Johnson.

☆ It is not necessary that you

wear a kilt or that you be Scottish to come along and enjoy the **Scottish dancing group** that meets Tuesday evenings from 8-10 p.m. in Kifissia. All of that graceful popping around is terribly good for the heart, the dances are fun to learn and the enjoyment that goes with the whole process starts the week in fine style. To join in, just give a call to Eileen at 813-5928 or Pat at 643-5391.

☆ Make a special note of this date as it is almost into April! On March 31 at the Athens College Theatre, the **Athens**



The faculty and students of the American Community Schools are proud that Barbara Zolliker, Elementary School principal, has been included in the National Distinguished Principals program. One of only two international principals to be so honored, Zolliker and the other laureates were presented with their awards by the U.S. secretary of education, William Bennett, at special ceremonies in Washington, D.C. sponsored by the National Association of Elementary School Principals, in cooperation with the U.S. Department of Education. Our photo shows Zolliker in the ACS Library surrounded by some Reading Marathon participants.



There were plenty of VIPs among the guests for the opening of the recent Moroccan Food Festival at the Athens Hilton, including Moroccan Ambassador Larbi Mou and representatives of the sponsoring organizations, Royal Air Maroc and the Safir Hotel of Casablanca. When this lovely lady made her appearance, however, they were all immediately eclipsed.



Calling up to the podium the many celebrities – political, diplomatic and theatrical – from among the guests at the Foreign Press Association pitta party was the job of (from left) Chris Eliou, secretary-general of the Association, John Rigos, president, and Antonis Kourtis, the chief government spokesman. The premises of the Foreign Press Association are always packed for this annual occasion.

Singers will be presenting Vivaldi's *Gloria* and the Fauré *Requiem*, accompanied by the Camarata Hellenique and featuring soloists Maria Thoma, Anthea van den Driesen and Graham Rogers. Under the direction of Roger Tilley, those present are guaranteed an evening of beautiful music. For tickets, telephone the theatre at 671-7523.

☆ Plan Ahead: Coming to **Athens College Theatre** on April 3 and 4 at 8 p.m. and April 5 at 6 p.m. is Lionel Bart's sensational musical *Oliver*. Following the success of *The Wizard of Oz* and *The Sound of Music*, *Oliver* will have a cast of over 60 students, faculty, parents and staff from TASIS International School. This popular musical has played all over the world in many languages. Contact TASIS at 808-1426 or the theatre at 671-7523, and plan to take along the whole family.

☆ Note change of venue: St. Andrew's Protestant **Sunday church services** are now held in the northern suburbs at the Greek Bible Institute, Papaflessa 40, Kastri at 9 a.m. (Sina Street services remain the same). For further information, contact the church office at 681-8336.

☆ The country of **Peru** is in the process of establishing an embassy in Greece. Ambassador Habich Y. Balacio is already here with his wife. Although he has already presented his credentials, the

location of the embassy is still undetermined. For the moment, contact may be made by telephoning 883-2711...The new ambassador from Korea, Shim Ki Chul, has also recently presented his credentials. He is accompanied to Athens by his wife and three children...A sparkling round of farewell receptions has preceded the departure of French Ambassador Pierre Louis Blanc. Since rumor has it that he will be posted to the French delegation to the U.N., all of this activity is perfect preparation!

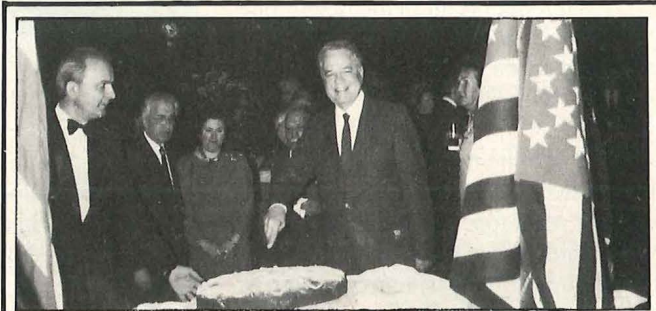
☆ Reminders: Not many things are recycled in Greece, so when there is an effort made in this direction, everyone should jump on the bandwagon. Remember that if you will take your papers, magazines, old phone books, etc., to the Ag. Dimitrios church in Psychico on Friday mornings, they will be sold for **recycling** and the money used to provide lunches for less fortunate children. (Enter by the right-hand driveway as you face the church and leave them on the porch of the small building in the rear) ...The Athens Centre Modern Greek Language Program has a semester beginning March 25 for all levels. Do not neglect this important contribution to your stay in Greece – the ability to communicate. Just telephone 701-2268 or 701-5242 for further information.

☆ American Ambassador

Robert Keeley recently opened an outstanding exhibition of **American woodcuts** at the National Gallery and Alexandros Soutzos Museum. Organized by the National Gallery – whose director, Dimitris Papastamos, welcomed those attending – in cooperation with the U.S. Embassy in Athens and the World Print Council, the exhibit recognized the recent revival of this popular artform as well as demonstrated modern innovative possibilities.

☆ **Spartathlon '87** is now – if you will pardon the express-

ion – off and running...Almost 200 enthusiastic supporters gathered recently for a pitta cutting and taverna night out to hear plans for the 1987 run in September. Nick Kouyoufas, chairman of the Greek Spartathlon International Association, greeted the members and their friends and gave a brief rundown of the exciting year ahead. Support for the event is entirely voluntary and they can use you. Just telephone 721-0774 or 651-3292 in order to get in on the fun of the early stages and the challenge of the race itself. □



A smiling co-president of the Hellenic-American Chamber of Commerce, Demetre Petsiavas, is poised to cut the annual pitta at a New Year's reception held at the Athenaeanum Inter-Continental Hotel. Among the several hundred guests were diplomats, journalists, members, friends and political figures, including Margaret Papandreou.



Known formally as the Agricultural and Technical School of Thessaloniki and affectionately as the American Farm School in recognition of its origins and orientation throughout an 80-year history, the school is well known to most of the foreign community of Athens as the source of super-fresh eggs and Thanksgiving turkeys. However, it is much more, providing an agricultural education for village boys and girls from all over Greece as well as short courses for adult farmers and an international training program for Third World farmers. Recently over 750 people, including the deputy minister of agriculture (right in the photo) gathered at the school when Commander of the Order of Honor was awarded to Bruce Lansdale (left), director of the school since 1955. The award is the highest decoration given to private foreign citizens in Greece and was in recognition of Lansdale's major contributions to the development of Greek agricultural education.

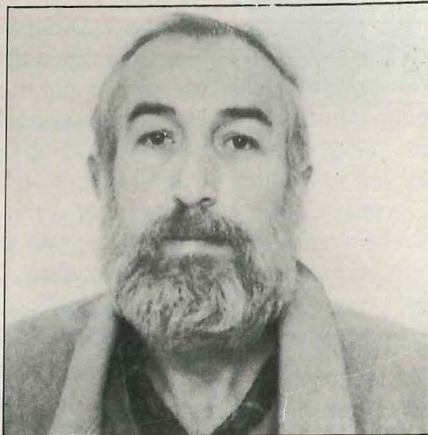
Sculpture to wear, jewelry to exhibit

Stephen Everett (a.k.a. "Yan", as in Yannis, by his Greek friends) is a rolling stone. His father may well be American and his mother a New Zealander, but he doesn't claim either of those nationalities. In fact, it's a little hard to pin him down on much of anything other than his work, which opens this month at Patchwork in Kolonaki.

"It's not important being tied to one nationality," insists the 42-year-old designer over tea. "What is important is what I make. That's how I want to be judged."

And what he makes is sculpture that can be worn, jewelry that can grace the wall or tabletop. He calls them "bijoux" and makes them with plastic resins, bits of silk stitched together, rusted metal – the flotsam of modern life. And yet critics have described his work as "fossilized", "opalized", "millions of years old".

"An art piece is not necessarily something you hang on the wall. Why can't it be something you wear and put



Stephen Everett, a.k.a. 'Yan'

on the wall or table?" he asks. "It's all very well to make a sculpture, but there is a limited number of people in the market for sculpture, whereas bijoux are another kind of ornament. I've just taken one medium and adapted it to another."

"This is a sculpture" he says, pointing to a small jumble of plastic mesh wrapped in thin gold wire and painted silver and gold. "It could be a model for a full-sized sculpture, but in fact it is an earring. Of course you only wear one."

The centerpiece for the Patchwork

show is a pair of pyramids in what appears to be rusted metal – the second broken down into various functional pieces. The base is a bangle bracelet, the pointed end has holes in it with rod or stems, the flowers on the end are earrings. The cone of the pyramid can be turned upside down, rested in the bangle and used as a vase.

Yan, who received degrees from England, Australia and New Zealand in TV, theatre and film, and worked in set and costume design, says he learned in school to "develop your idea, take it through".

He has exhibited in some 15 cities around the world and his medium changes about as fast as his address. He has worked with clothes, hats, leather and metal. He came to Greece two years ago and only now, in his sixth visit, is he beginning to see some general acceptance of his designs.

As he does in most new cities, when he first came to Greece he asked where the major shopping area was and began visiting galleries and designers in Kolonaki, peddling his wares. But most people couldn't understand what his work was all about.

"It was an absolute culture shock for me here because I'd never had such a negative response." Designers such as Loukia and Billy Bo bought pieces for themselves, but he says shopkeepers were "terrified".

He has continued to return because work has been offered him by Greek designers, though the average buyer has been slow to accept him.

He thinks Greeks are very conservative, and compares his time here with former days living and working in Paris, where he created painted shirts with plastic appliques of local monuments, old bits of lace and odd buttons. "You try and present that here, they'd say, 'Look, the buttons don't match'."

But times are changing. Yan is featured in a spread in *Seventeen* magazine this month on fashion accessories, and is on permanent exhibit at the Rodamos Gallery in Psychico. He still hasn't actually seen his jewelry on the street, but has been reassured by a client who says she was wearing his earrings in a bar recently and saw another woman in a similar pair.

"But at Rodamos they tell me the clients are still freaking out over the rust. They've had to put all the rust away," he laments. □

ΕΡΓΑΣΤΗΡΙΟ ΕΛΕΥΘΕΡΩΝ ΣΠΟΥΔΩΝ



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For those of us from assembly line societies, custom-made – i.e. made to the customer's order – smacks of extravagance, even elitism, like seeing people in *Architectural Digest* with their custom marble kitchen cabinets while the rest of us make do with ready-to-assemble standard colors and sizes.

But in Greece the opposite is true. Every housewife



Faebra Knitwear

worth her salt knows a little man who makes furniture, a dressmaker who comes in once a season to sew and mend, hole-in-the-wall shops happy to dicker and dither over special orders. Sometimes, but not always, it's cheaper than standard ready-made, and what's more, it's just what you wanted. Settle the price up front, expect to pay a deposit (*prokatavoli*), about 10 percent, and then join the ranks of the elite.

If you've always hankered after a custom tailored shirt, Mr Papageorgiou is the man to see. He takes umpteen measurements and then leaves you to choose from bolts of imported shirting material. Expect to pay about



Mary's Hats

11,000 drachmas for 100 percent English or Swiss cotton, 25,000 for silk.

Groubou Shoes is one of those neighborhood places you can walk by without seeing. The owner has a few lady's shoes in the window, a rack or two inside, and if they don't suit you, he'll measure both feet, show you some pictures of what he can handle, pull out piles of leather and take your order. One woman I know in Egypt periodically sends for his classic pump in four colors and knows they'll fit because he has her foot pattern. Prices start at about 4000 drachmas.

If you have a tendency to stock up on yarn, imagine lovely results and then spend a year finishing a sleeve, **Faebra** may be a welcome compromise. This clean little shop has stacks of designer knitting magazines with glossy photos of finished sweaters, coats and children's ensembles. All you have to do is pick something, then leave the rest to them. They shop for the yarn, farm out



Shoemaker Mr Groubou

the knitting (all by hand) to a team of local ladies and present you with a beautifully finished garment. Prices for a sweater start at about 7000 drachmas.

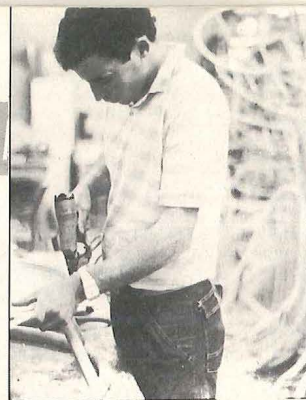
Although the press keeps telling us that Princess Di has brought hats back in fashion, they don't seem to have caught on in Athens yet.

When they do, there is **Mary's Hats**, where you select one of the styles in the store and they make it in your size, color and fabric choice, or you can bring in a picture and they'll try to copy it.

Mrs Papadimitriou, a Greek-Egyptian from Cairo, came to Greece 19 years ago and set up shop as a dressmaker. At **Patron Nefertiti**, an upstairs atelier sandwiched between belt and bag makers, she sells patterns she has made herself for Italian designer clothes. But instead of being folded up and stuffed in envelopes, the patterns are on hangers all over the studio, an entire wardrobe of white paper clothes. She will also take your measurements and make a pattern from a sketch or photograph ("As long as the design isn't too complicated"). A simple skirt pattern is about 1200 drachmas.

A Greek-American woman I know, an inveterate jewelry buyer, a hard bargainer and a nearly impossible-to-please customer, told me about **Madias**. This is definitely not your stereotype Greek jeweler – no shop window, no one pressing you to buy – just an elevator up to subdued, professional-looking rooms with jewelry in velvet-lined drawers, some silver in a showcase. And they are very willing to work with individual customers on special orders, large or small.

Koskinidis has been in the business of making boxes for over 100 years – boxes for jewelers, furriers and candlestick makers, to name a few. And they'll special order any size or shape box, covered in their paper selection or in paper or fabric of your choice. How about batik-covered file boxes for your office, wall-papered storage boxes in your closet, maybe even a couple that fit under



Rattan

the bed for the chronically cluttered?

Just about anything can be wired and made into a lamp – terra cotta jugs, candlesticks, glass vases full of stones or shells – and here custom-made definitely means cheaper. **Megaloeconomou** can do the wiring (as can many local electricians) and they have some standard shades available. If you want to get fancy, though, the nearby **Pervolarakis** will make a shade with your fabric or trim one in lace or flounces. There are several shade shops in the Evripidou area, so shop around for what you want.

Rattan started out with a workshop in Metz making quality bamboo furniture after European and American designs. They now have a showroom in Kolonaki and are able to work in volume with hotels and bars, but they will still make up any piece of furniture from a photo. The average price for an armchair is about 20,000 drachmas.

• • •

- Papageorgiou Shirts:* 4
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- Evripidou, 321-6536*
- Pervolarakis Lampshades: 1*
- Evripidou, 323-3010*
- Rattan: 12 Spefsipou or 5*
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Θάλασσα & Γιώτικ

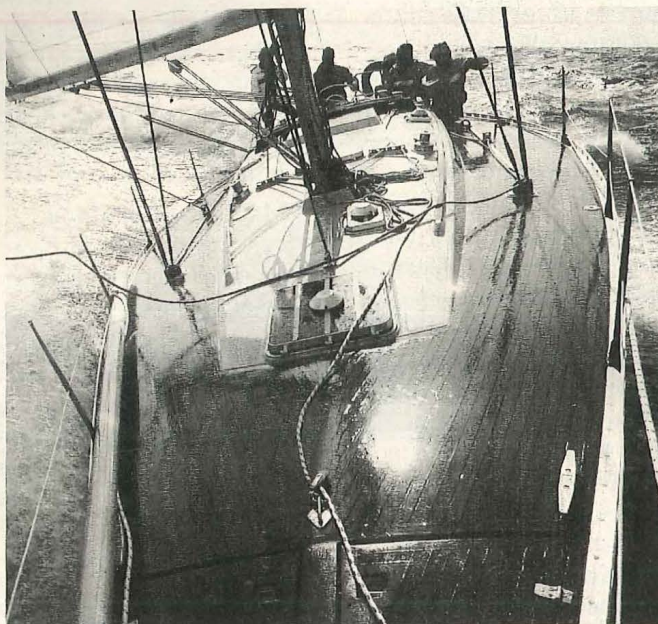
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NEVER THOUGHT it would come to this, but here goes! New to Athens, 23, female, would love to meet interesting people of either sex, nationality for "fun and friendship". Drop us a line. Athenian P.O. Box 27041, Athens 11742.

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THE ATHENIAN guide

Where to go... what to do

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

focus

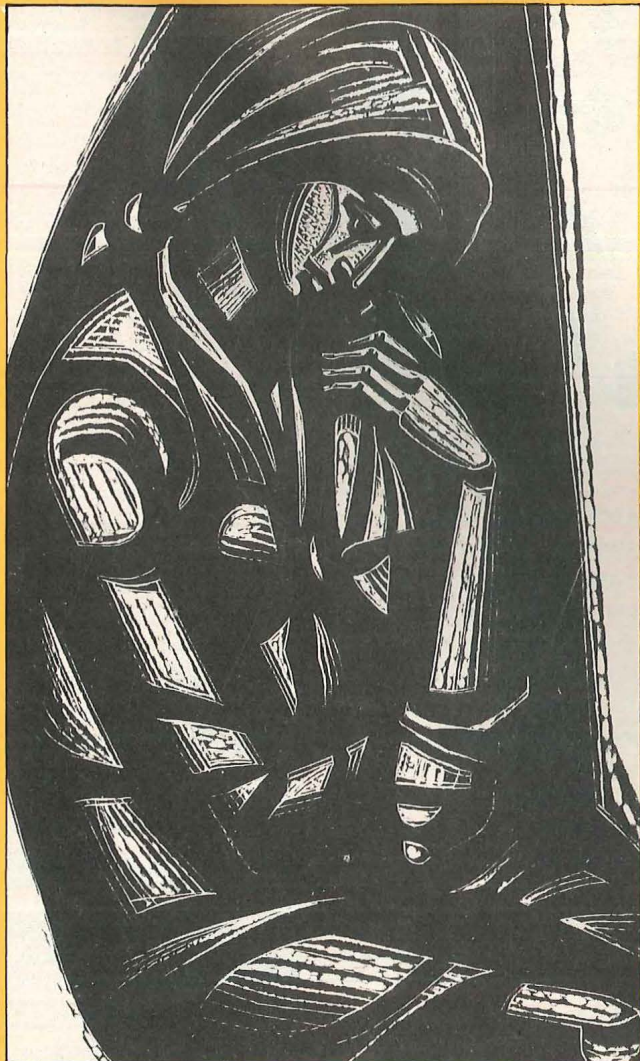
art

Ora cultural center is organizing an exhibition dedicated to artist Mentis Bostantzoglou, known as **Bost**, to honor him for 40 years of creation and offering to the culture. Bost has a great sense of humor and sense of satire, and special painting style. A continual search and various activities are some of the elements that give his work freshness and interest. The

exhibition will be divided in two parts: on the first floor his latest paintings will be presented, and on the second there will be sketches, caricatures, theatrical plays, manuscripts, posters, record covers, objects, cards and lots of other things from his latest work. During the exhibition many events will take place: discussions about Bost, readings of his plays, films, video and slide projections. The exhibition will last un-



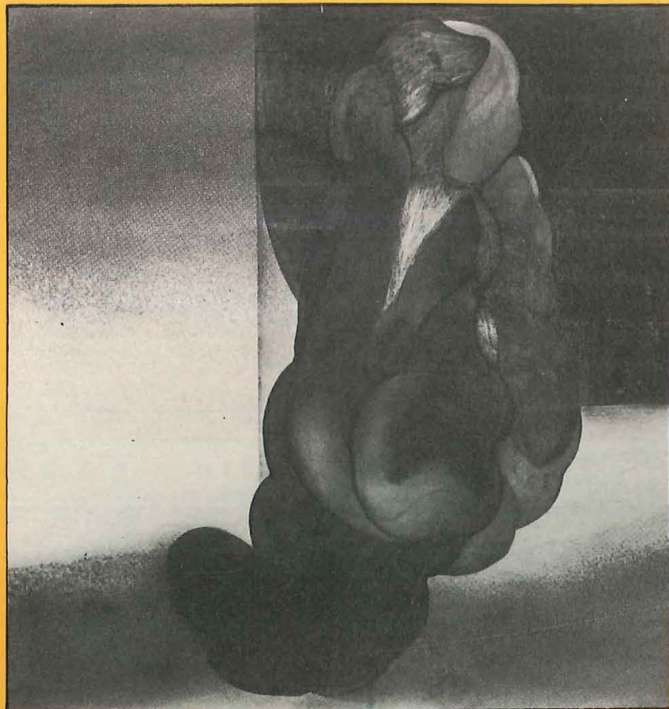
The Eye of China in the International Month of Photography



A. Tassos at the Ethniki Pinakothiki

til March 13. **Manolis Kanakakis** will exhibit his black and white photos with subjects from everyday life in the city, at the Fotohoros Gallery until March 21. Kanakakis was born in Crete in 1951 and studied at Doxiadis school. **Evgenia Korrou-Katsifi** was born in Athens and graduated with an award from the School of Fine Arts. She has participated in group shows abroad and in Greece. In 1980, at the European Exhibition in Brussels "Les Arts en Europe", she was award honors by the Royal Association of Belgian Professional Artists. Her themes are portraits, landscapes and still life. **Marina Karela**, known as a painter and theatre designer, student of Tsarouhis and Oskar Kokoska, is exhibiting her new work at the Zoumboulakis Gallery. She paints room furniture and human figures in a white environment that gives the impression of a still life. Her work has a theatrical

sensation which derives from the experience she received in the theatre. **Sam Pappas** was born in Greece in 1934. He lived in New York since 1946 where he started painting. In 1957 he left for Paris, where he followed the movements of contemporary art. He started showing surrealist intentions in his work. After a long period in Greece he went back to the States, where he lives mainly in Los Angeles and Houston. Now he is in Athens again and he is exhibiting his latest work, which is characterized by a chromatic brightness and fascinating transparency, at the Aithousa Technis Psychikou. Kessariani as a setting is a harmonious combination of natural beauty and art. Many renowned artists have tried to recapture its splendor in their paintings. **Lila Agelidi Rogakos** sees Kessariani as the culmination of this beauty and tranquillity. The art among the buildings, the frescos, the pieces of ancient



Sam Pappas at the Aithousa Technis Psychikou

monuments, all these, among many other things, have inspired Lila Agelidi Rogakos to convey the spirit of Kessariani, that same spirit from time immemorial in the holy place of spiritual peace and rebirth. She also wants to express her gratitude to the "Athens Society of the Friends of the Trees", who with their initiative, gave the landscape its traditional character. Her work will be presented at Dada Gallery from March 4 until March 16.

exhibitions

A retrospective exhibition by **A. Tassos** (1914-1985) will be presented at the Ethniki Pinakothiki from March 9 until April 22. Engravings, sketches, original woodcuts, books illustrated by Tassos, stamps and posters from 50 years of his artistic creation. There will also be speeches and instruction. **The National Gallery** inaugurating this year's activities in the province, is presenting at the Koumantario Pinakothiki in Sparti an exhibition with the title "Images from the Contemporary Greek Painting". The artists participating in this exhibition



Angelos Theodoropoulos at the Hellenic American Union

are teachers and students, covering a period from the post-war years up to the present, until the end of March. **The British School at Athens**, in collaboration with the Ministry of Culture and the National Museum, is holding an exhibition with the title "100 Years in Greece", at the National Archaeological Museum for the whole of March, with photographs and antiquities from Mycenae, Lefkandi Evias, Sparti, Filakopi Milou, Hio, Lianokladi Fthiotidas and Perachora. **The Bijoux** of

Stephen Everett opens this month at Patchwork, Ploutarchou 10, on Thursday March 5 from 6 pm. The sculptured jewelry is hand-made and in limited edition pieces.

music

Delta Blues guitar and harmonica concert at the Hellenic American Union, on March 9 at 8 pm. **R. L. Burnside** is an authentic blues guitarist from the Delta region of Mississippi whose expressive, earthy music stirs memories of former blues greats Eddie "Son" House, Robert Johnson and Charlie Patton. When "Rule", as he is

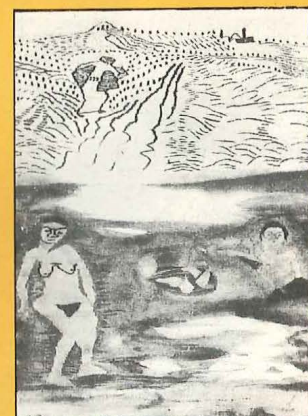


Evgenia Korrou-Katsifi at the Hellenic American Union

disappearing Delta blues, emotionally charged vocals in numbers such as "Shake 'Em On Down" and "Rolling and Tumbling" in which he accompanies himself with expressive bottleneck acoustic guitar playing. He is also an evolving artist whose style has expanded to include a more driving spontaneous rhythm and blues that is popular in the cafes of Mississippi today. Accompanying him on this tour is Jon Nerenberg, a dynamic blues harmonica player who now resides in New Orleans, when he is not playing gigs with Burnside or other blues groups. Nerenberg described his reaction when first hearing a recording of Burnside as "feeling the heat burn off the Delta, melt through his fingers, sizzle out his guitar and ease his voice."

films

Finnegan's Wake, directed and produced by Mary Ellen Bute, is a film based on the famous experimental novel by James



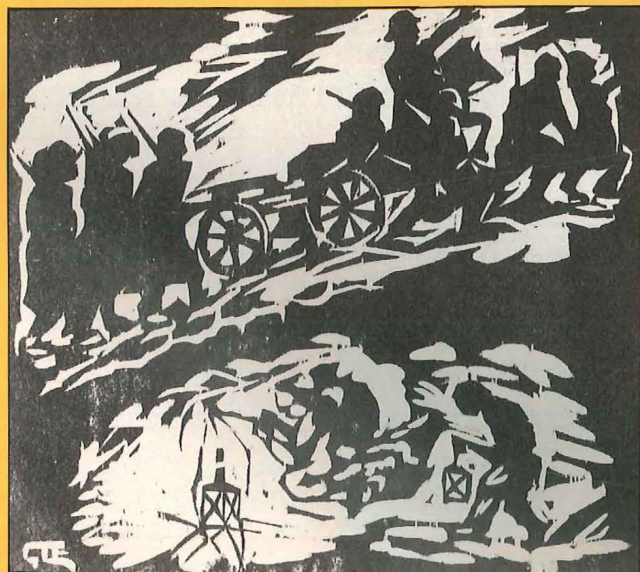
Stathis Katsarelis at Zygos

Joyce and the play by Mary Manning. It recounts a dream of the hero Finnegan peopled by his family his friends and the city of Dublin. The cast includes Martin J. Kelly, Jane Reilly and Peter Haskell. At the British Council on March 12 at 8 pm. **Qin Yong: Ancient Terra Cotta Army**, a film presented at the Athens Centre in cooperation with the Embassy of the People's Republic of China, on

the Ledra Marriott Hotel, on Saturday March 28. For more information call Mrs Nikolakakis, 894-8755 or Mrs Misserlis, 671-1150.

photography

The International Month of Photography is already a fact. It is a very important event for photography and also for the Greek cultural identity, as in these manifestations many top photo-



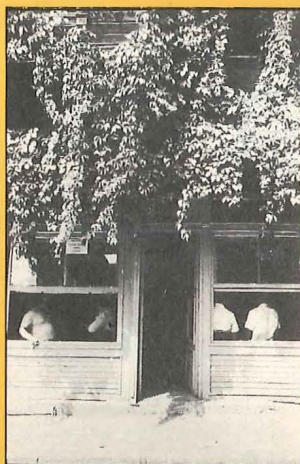
Yiorgos Economidis at Iakinthos

March 6 at 7:30 pm. Yong is the name given to the wooden or earthen human figures traditionally buried with the dead in ancient China. An entire army of life-size terra cotta warriors, including their horses, has been unearthed in the tomb of Qin Shi Huang (259-210 B.C.), founder of the Qin dynasty and unifier of China's ancient empire. So far, 3000 of these warriors have been found, each one unique, with its own facial expression.

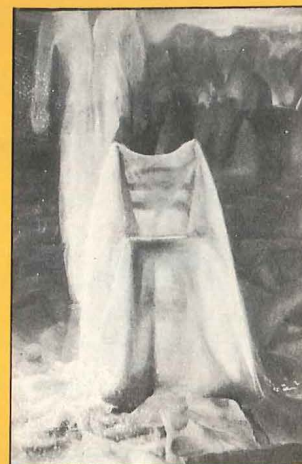
balls

St David's Day Buffet Dance on board of the TSS HERMES at the Trocadero, Paleo Faliro, on March 7 at 9 pm. Tickets available, call 656-7164, 813-2898. **The Canadian Women's Club** has the annual Spring Dance, at

graphers from all over the world are being shown. Among the participants are: Paris Audiovisuel, which also has the responsibility for the organization of the International Month of Photography in Paris, Stichting Amsterdam Foto Foundation, Huston Photo Fest and Recontres d' Arles and many others. For the realization of the International Month of Photography, organized by the Hellenic Centre of Photography, a non-profit organization whose purpose is the promotion of Greek photography abroad, other participants from Greece are: Photographic Circle, the Benaki Museum, Photography magazine and others. More than 67 manifestations will take place in this month starting on March 23 until April 30. 24 Exhibitions, 12 Lectures, 12 Slide programs, 7 Video



Manolis Kanakakis at Fotohoros



Marina Karella at Zoumboulakis

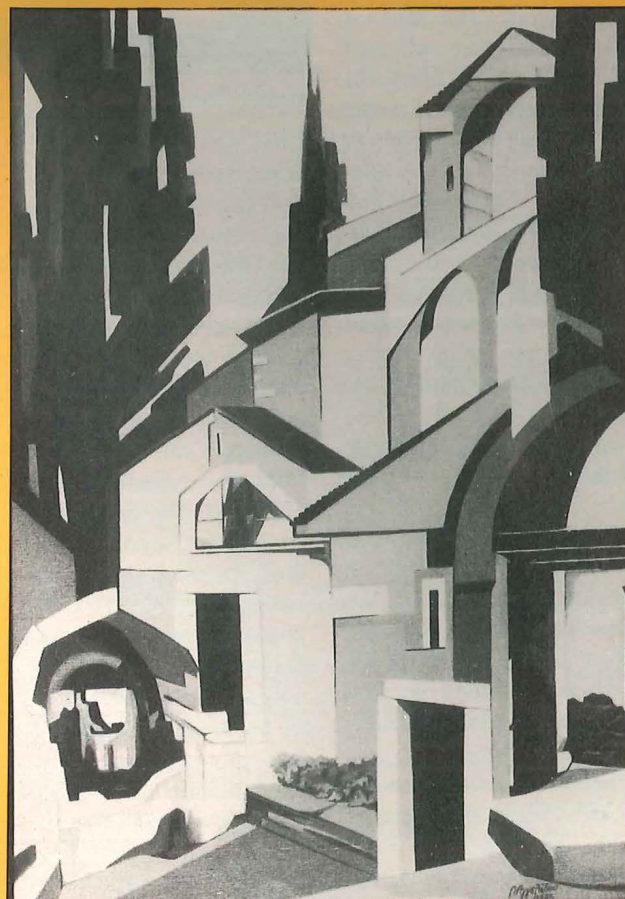
programs, 5 AV Show, 5 Workshops, 1 Symposium, 1 Congress. For more information you can call 323-4217.

theatre

Patricia Leventon performs **Molly Bloom's** monologue from James Joyce's "Ulysses". Molly Bloom's monologue is a journey down memory lane. Sometimes it is strongly erotic as she remembers men and experiences. At the British Council on March 18.

education

The Search for the Greek World, a new Athens-based non-profit cultural organization, is announcing a seminar on Greek culture. The seminar will give English-speaking Athens residents an opportunity to approach Greek culture in the context of greek identity, as this works itself out through the ages in various expressions of intellectual, social and artistic life. Di-



Lila Agelidis Rogakos at Dada

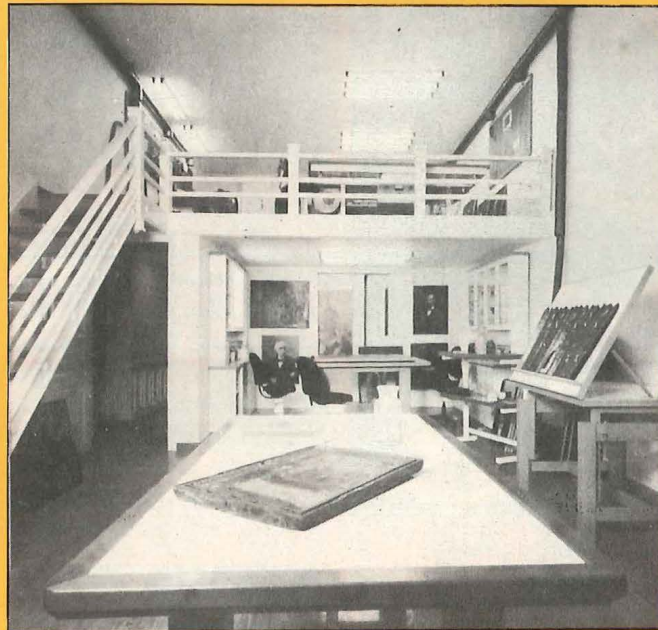
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Ο διαβίος αεροπόρος κάρλος Λινζμπεργκ, προσβιουμένος εν Παρισίους (Γαλλία) διασκιάς τον Αϊβαντιών εις 36 ώρας με 42; δημιουργόν Π.αντιστόμιον με πρωτογάνες ρευστ εις την αθλητικόν της αεροπορίας. Μημφεφθς άνωλαυθός άνωλαυθ. του άμλιχάουγ το πεδί

Bost at Ora

stinguished instructors will lead courses in: a. Modern Greek History; b. Theatre and Drama; c. Ancient Greek Literature and Music; d. Ancient Greek Law Givers; e. Sculpture and Bronze art; f. Ancient and Neo-Classic Architecture; g. Byzantine Art and Architecture; h. Underwater Archaeology; i. Modern Greek Painting. The courses will be enriched with conducted visits to the Daphni and Kaisariani Monasteries, the Benaki Museum and the National Art Gallery. The seminar on greek culture will start on March 9 until March 21 and will be given at the lecture hall of the Foreign Press Association, Academias 23. Enrollment and information can be obtained between 12 and 2 pm at the Foreign Press Association. For further information you can call every day from 8 to 11 at 942-6378. A **Fine Arts Festival** at the American Community Schools of Athens: Each year, faculty and students of the combined Fine Arts Department present a week-long festival of the arts. The festival takes the form of extended photo and art exhibits located throughout the Halandri Campus. Other events scheduled for that week include a series of mini-concerts presented by both choral and instrumental ensembles. This year's theme,



Stavros Mihalarias's workshop at Herodotou str.

Line, was introduced to all departments on campus. For the first time, under the umbrella of Humanities, this theme will be incorporated in some way into all courses of study during the fine arts week. The festival starts on March 30 until April 3. For more information call the ACS Information Center, 639-3200, Ext. 243. **Educational seminar** for three months at the Expression Center OM, Feron 18, tel 883-0981. The theme is "exercise with experimental methods for unified artistic expression", as for speech, music, art and body movement. Artist Hara Ginnerup, musician Nancy Toumbakari and actor and pantomime teacher Vassilis Lagos will be leading this seminar, starting

on March 1.

notes

All U.S. taxpayers who need assistance in preparing their tax returns are advised that a U.S. Internal Revenue Service tax assi-

stor will be in Athens from March 31 through April 15 at the U.S. Embassy Annex, 8 Makedonon St., from 9 am to 4 pm, except weekends. The tax assistor will answer questions but will not fill out forms. For further information and forms, taxpayers may inquire at the Notarial Unit of the U.S. Embassy, tel. 721-8561 ext. 421 and 423. A U.S. Tax Assistance seminar will also be held at the American Community School, 129 Aghias Paraskevis St. on the 6th of April at 4 pm. The seminar is designed to assist tax-paying teachers working in Greece. As the tax assistor will be in Athens for only a brief period, all who might need assistance with their U.S. tax returns are urged to attend the seminar. A beautiful neoclassical building in Kolonaki has been renovated by **Stavros Mihalarias**, the well-known restorer, and Christie's auction house in Greece was recently inaugurated. Many activities will take place in this new art center: permanent exhibitions of classical and modern art, preservation workshops for works of art and auctions twice a year. Certifications of authenticity and advice and information on matters of art will be given by appointment. Stavros Mihalarias Art Center is at Herdotou 22, Kolonaki, tel. 721-3079, 721-0689.



Jon Nerenberg and R. L. Burnside Blues Concert at the Hellenic American Union

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

NAME DAYS IN MARCH

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

March 25 Evangelos, Vangelis, Evangelia

DATES TO REMEMBER

March 2 Clean Monday
 March 17 St. Patrick's Day
 March 25 Greek Independence Day
 The Annunciation
 April 1 April Fool's Day

PUBLIC HOLIDAYS

March 2 Clean Monday
 March 25 Greek Independence Day

GALLERIES

AITHOUSA TECHNIS IAKINTHOS, Ziri 23, tel 801-1730. Yiorgos Economidis from March 9 until the end of the month. See *Focus*.

AITHOUSA TECHNIS PSYCHIKOU, Vas. Pavlou 30, tel 671-7266. A Greek-American artist, Sam Pappas, will exhibit his work until March 13. See *Focus*. An exhibition by Vily Makou will then follow from March 16 until April 3.

ANTINOR, Antinoros 17, tel 729-0697. An exhibition by the artist Simos Karafilis until March 8.

ARGO, Merlin 8, tel 362-2662. Irini Vgenopoulou Kerani is exhibiting her work from March 2-March 18.

ARTIO, sketches and collages by Akriothakis until March 14. Vladimir Velickovic will exhibit his work from mid March until mid April.

ATHENAEUM ART GALLERY, Leoforos Syngrou 89-93, tel 902-3666. Makis Theofilaktopoulos is exhibiting his work until March 4. Sculptures by the artist Petros Soropanis will be on show from March 19 until April 7.

ATHENS ART GALLERY, Glykonos 4, tel 721-3938. A sculpture exhibition by the artist Aglaia Lymberaki from March 4-March 23.

DADA, Niridion 6 & Pratinou, tel 722-2929. Eva Persaki will show her work until March 2. An exhibition with works by Lila Agelidis Rogakos will be on show from March 4-March 16. See *Focus*.

EIKASTIKOS HOROS, Dimokritou 21, tel 361-1749. An exhibition with works by Spyros Baziotis until March 6.

ENGONOPOULOS, Dinokratous 53, tel 722-3888. Michail Minaritzoglou and Eleni Andronikidou are exhibiting their work until March 4.

EPIPEDA, Xanthippou 11, tel 721-4644. Yiannis Grammatopoulos will show his work from March 3 until April 25.

EPOCHES, Kifissias 263, tel 808-3645. The artists Yiannis Adamakos, Yiannis Antonopoulos, Spyros Koursaris, Yiannis Gourzis- Anninos, Kikos Lanitis and Kyriakos Mortarakos, will show their work until March 3. Pavlos Kouylioumtzis will then follow from March 27 until April 15.

FOTOHOROS Tsakaloff 44, tel 361-5508. Manolis Kanakakis will show his work until March 21. See *Focus*.

HYDROHOOS Anapiron Polemou 16, tel 722-3684. Pavlos Hambidis is exhibiting his work from March 23 until April 7.

KREONIDIS, Iperidou 7, tel 322-4261. An exhibition by the artists Loula Kapandai and Danai Stamatou will be on show until March 3.

NEES MORPHES, Valaoritou 9a, tel 361-6165. An exhibition with works by Eleni Moraitou until March 14. Panayiotis Tetsis will then show his work from March 16 until April 6.

ORA, Xenofondos 7, tel 323-0698. Bost is exhibiting his work until March 13. See *Focus*. An exhibition with works by Panayiotis Tetsis will be on show from March 16 until April 3.

SKOUFA, Skoufa 4, tel 360-3541. Antonis Kepetzis until March 3.

THOLOS, Filellinon 20, tel 323-7950. An exhibition by the Roumanian artist Theodor Rantoukan from March 5-March 20.

TO TRITO MATI, Xenokratous 33, tel 722-9733. Engravings by Despina Meimaroglou-Sideri until March 14. An exhibition with works by the artist Dimos Braessas (1882-1964) from March 17 until April 4.

ZALOKOSTA 7, Zalokosta and Kriezolou Sts., tel 361-2277. An exhibition by Michalis Zisiou until March 13.

ZOUMBOULAKIS, Kolonaki Square, tel 360-8278. Marina Karela will show her work until mid-March. See *Focus*. A sculpture exhibition by Yiorgos Lappas will then follow from March 19 until mid-April.

ZYGOS, Iofondos 33, tel 722-9219. Tapestry by Stathis Katsarelis and Mary Kehayia from March 3-March 17. Haralambos Kostopoulos is exhibiting his work the same dates. An exhibition by Katey Mavrommati will follow from March 19 until April 3.

EXHIBITIONS

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

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

FRENCH PHOTOGRAPHERS are exhibiting at the French Institute as part of the International Month of Photography, starting on March 26 at 8 pm.

ENGLISH THROUGH MICROCOMPUTERS an exhibition of software and books for English language teaching and learning, with practical demonstrations. The exhibition includes the British Council Software Series, published by Cambridge University Press, at the British Council from March 4-March 12.

TRAVELS WITH A WILDLIFE ARTIST: "Living Landscape of Greece" an exhibition of the original watercolors and pencil drawings made for this book by Peter and Susan Barrett, at the British Council from March 17-March 27.

THE ASSOCIATION OF GREEK ENGRAVERS is organizing an exhibition at the Athens College Theatre on March 9 at 7:30 pm.

THE INTERNATIONAL MONTH OF PHOTOGRAPHY IN ATHENS has organized many exhibitions: at the *Pnevmatiko Kentro Athinon*, Akademias 50, from March 23 until April 30. *Parko Eleftherias* from March 30 until April 30, at the *Bouziani Hall* from March 31 until April 30 and at the *Ethniki Pinakothiki* from March 30 until April 30. See *Focus*.

PAINTINGS AND BOOKS by artists from Magnisia are on show at the *Pnevmatiko Kentro*, Tsiller Hall, Akademias 50, until March 8.

ENGRAVINGS by Lena Pashali at the *Pnevmatiko Kentro*, Akademias 50, from March 10-March 22.

GREEK COSTUMES exhibition, with the collaboration of museums, and Greek costumes painted by the artist Zisis Papageorgiou, as part of the celebration of the 30th anniversary of the Hellenic American Union, at the Gallery 2, from March 9 -March 20.

ANNUAL MODELLING EXHIBIT AND CHAMPIONSHIP by the International Plastic Modellers Society of Greece, at the Hellenic American Union, Kennedy Hall, opening on March 3 at 6 pm. until March 6. Daily from 6-9 pm.

EVGENIA KORROU-KATSIFI is exhibiting at the Hellenic American Union, Kennedy Hall, from March 9 until March 20. See *Focus*.

HELLENIC PHOTOGRAPHIC SOCIETY 1986 contest winners, are exhibiting at Kennedy Hall of the Hellenic American Union from March 23 until April 3.

PHOTOGRAPHIC EXHIBITION as part of the International Month of Photography, at the Gallery 2 of the Hellenic American Union, from March 23 until May 8.

TASSOS A RETROSPECTIVE EXHIBITION at the Ethniki Pinakothiki from March 9-April 22. See *Focus*.

MUSIC, DANCE, THEATRE

CHORAL RECITAL with Theo Rossi (tenor), Ioanna Polyzoï (soprano) and Nelly Myrotheou at the piano, sponsored

by the French-Hellenic League, at the Parnassos Hall on March 18 at 7 pm.

RECITAL with Yves Duteil at the French Institute on March 10 at 9 pm.

LOOSE TUBES a jazz band of 21 young musicians will give a concert, sponsored by the British Council, at the Hotel Athenaeum Intercontinental on March 5 at 9 pm. On March 6 at 8:30 pm at the Municipal Theatre at Piraeus they will give another concert. All receipts from this event will be given to the people of Kalamata. The concert is in cooperation with the Municipality of Piraeus.

PIANO RECITAL by Malcolm Frager in works by Haydn, Weber, Brahms. At the Athens College Theatre on March 10 at 9 pm.

PASCAL ROGE is giving a piano recital in works by Schumann, Beethoven and Debussy, at the Athens College Theatre on March 17 at 9 pm.

JAZZ CONCERT by the female group *Guest Stars*, at the Athens College Theatre on March 30 at 8:30 pm.

MOLLY BLOOM the monologue from James Joyce's "Ulysses" performed by Patricia Leventou, at the British Council on March 18 at 8 pm. See *Focus*.

DELTA BLUES GUITAR AND HARMONICA CONCERT at the Hellenic American Union on March 9 at 8 pm. See *Focus*.

MANIFESTATION in memory of George Georgiadis by Apostolos Kostios, musicologist, at the Hellenic American Union, as part of the celebration for the 30th anniversary of the Union, on March 18 at 8 pm.

GUITAR RECITAL by Andreas Papadatos at the Parnassos Hall on March 28 at 9 pm.

HAMS presents a "H M F Pinafore" on March 13 and 14 at 8:30 pm and on March 15 at 7:00 pm, at the Athens College Theatre, Psychico, in aid of the Light House for the Blind. For tickets call 801-3672 or 894-3389.

LECTURES

FORBIDDEN CITY is the title of a lecture by Mrs Nica Tsengou with a projection of slides by Michel Tsengos, sponsored by the French-Hellenic League, at the Parnassos Hall on March 11 at 7 pm.

COUPES FLORALS ET COUPES PLATES A PALMETTES is the topic of a lecture by Dr Jacques Perreault of the French School in Athens, at the Canadian Archaeological Institute, Gennadiou 2B, on March 4 at 6 pm. (In French).

ROLES OF THE COMPUTER IN LANGUAGE LEARNING is the theme of a lecture by Chris Jones, English-language teaching consultant and author, at the British Council on March 3 at 8 pm.

THE EUROPEAN PARLIAMENT IN THE WORLD a lecture by Michael Palmer, general director for research at the European Parliament, at the British Council on March 5 at 8 pm.

SHAKESPEARE PLAYS, TEXT AND PERFORMANCE: is the subject of a lecture by Dr R. L. Smallwood, director of the Shakespeare Institute Stratford, at the British Council on March 9 at 8 pm.

A NEW TRANSPARENT WORLD a lecture by Eleftheria Lalios, organized by the Fulbright Scholars Association, at the theatre of the Hellenic American Union, on March 10 at 7 pm. (In Greek).

GREEK EMIGRANTS LOGOGRAPHERS IN USA a lecture by the writer and university professor Yiorgos Yiannaris, at the Hellenic American Union, on March 13 at 7 pm. (In Greek).

REFLECTIONS OF THE COMMONPLACES: Village and country life in 19th century American folk painting, a lecture by professor Robert Ferguson, at the Hellenic American Union, on March 17 at 7 pm. (In English).

EXISTENTIALISM AND THE PHILOSOPHY OF MAN is the theme of a series of lectures presented by Dr. Stanley Sfekas, Professor of Philosophy and Composition at the Southeastern College. Dr. Sfekas earned his Ph. D. from New York University and has taught at the City University of New York. There will be three lectures. I: Nietzsche, on Monday March 9. II: Heidegger, on Monday March 19. III: Sartre, on Monday March 23. All lectures will begin at 8 pm and will be held at the Kifissia Campus of Southeastern College, 53 Tatioiu st. The general public is welcome. For additional information please call 364-3405 or 807-0252.

WINTER COURSES

GREEK courses, immersion for three weeks starting on March 6, regular 10-week courses starting March 31. For further information call the Athens Centre tel 701-2268.

GREEK at the YWCA (Xen). You can join intermediate Greek lessons in March. For further information tel 362-4291.

MODERN SPOKEN GREEK classes begin on March 11 until May 30 every Monday, Wednesday and Friday at the Hellenic American Union, tel 360-7305, 362-9886 ext. 53.

RUG WEAVING for beginning to intermediate four-harness weavers. Class will meet Tuesdays and Thursdays from 12:30-3:30 beginning March 10.

THE SEARCH FOR THE GREEK WORLD society is announcing a series of lectures on Greek Civilization, at the Foreign Press Association Conference Hall, Academias 23, from March 9-March 21 for 30 hrs. For more information call 942-6378 Mon.-Wed.-Fri., 12-2 pm. See *Focus*.

THRACIAN DANCES WORK SHOP, these dances are frequently accompanied by characteristic arm movements not found in other regional dances of Greece. In addition to several dances, customs of Thrace will be discussed. Instructor Yvonne Hunt, at the Athens Centre on Friday, March 20, 6-7:30 pm.

SCOTTISH DANCING every Tuesday at St. Katherine's school Kifissia. Beginners and experts very welcome. Gentle exercise and fun, 2 hours dancing starting at 8 pm. Phone Pat 642-6113 or Ann 770-5366 for details or just come.

THE EUROPEAN MARKETING CENTRE is organizing at the Hellenic American Union seminars about: 1. Marketing, Advertising, Medias, from March 5-March 13 (24 hours). 2. Data Processing: a. Basic, from March 9-March 30 (24 hours) b. Multiplan, from March 9-April 8 (14 hours). For more information call 362-9886 ext. 53, 360-7305. (In Greek).

CLUBS AND ORGANISATIONS

CROSS CULTURAL ASSOCIATION Vivi Papadimitriou will present facts about **Growing Older in Greece** and will discuss issues which are related to this topic for foreign women. At Skaramanga 4B, on March 18 at 8:30 pm. For further information call Nora Haritos, tel 808-3120.

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

LA LECHE LEAGUE meetings for the advantages of breast feeding for mother and baby on March 9 and 10. For further information call 639-1812.

SCREENINGS

Hellenic American Union
30 YEARS of Greek and American cinema, in conjunction with the Union's 30th anniversary.

THE GIRL IN BLACK, directed by Michalis Kakoyiannis, with Elli Lambeti, Dimitris Horn and Yiorgos Foundas, on March 19 at 8 pm. (English subtitles).

DELIKANIS, directed by Manolis Skouloudis, with Alkis Yiannakas, Iliia Livikou, Manos Katrakis and Kleo Skouloudi, on March 20 at 8 pm. (English subtitles).

THE PERFECT CRIME, a short film directed by Evris Papanikolas, on March 20.

EASTERN PERIPHERY, directed by Vassilis Vafeas, with Nelly Angelidou, Minas Hatzisavvas and Yiannis Goumas, on March 23 at 8 pm.

THE ENCHANTRESS, directed by Manousos Manousakis, with Alkis Kourkoulos, Sofia Aliberti, Lily Kokodi and Antigoni Amanitou, on March 24 at 8 pm.

EAST OF EDEN, by Elia Kazan, with James Dean, Julie Harris, Raymond Massey, Jon Van Fleet and Richard Davalos. On March 27 at 8 pm. (Greek subtitles).

THE GRADUATE, by Mike Nichols, with Dustin Hoffman, Katherine Ross and Ann Bancroft, on March 27 at 8 pm.
ANNIE HALL, directed by Woody Allen, with Diane Keaton, Woody Allen and Tony Roberts. On March 30 at 8 pm. (Greek subtitles).

BACK TO THE FUTURE, by Robert Zemeckis, with Christopher Lloyd, Lea Tompson and Michael J. Fox, on March 31 at 8 pm. (Greek subtitles).

British Council
FINNEGAN'S WAKE, directed and produced by Mary Ellen Bute, based on the novel by James Joyce, on March 12 and 16 at 8 pm. See *Focus*.

French Institute
TOPOS by Antoinette Angelidi on March 2 at 9 pm.
SANS TOI NI LOI by Agnes Varda, on March 4 at 9 pm.
MASQUES a film by C. Chabrol with Philip Noiret and Monic Chaumette, on March 12 at 9 pm.

LE DESTIN DE JULIETTE by Aline Isserman, on March 16 at 9 pm.
L'AMANT MAGNIFIQUE by Aline Isserman, on March 18 at 9 pm.

UNDERWATER FILM FESTIVAL on March 20, 21, 22.

Athens Centre
QIN YONG: ANCIENT TERRA COTTA ARMY a film presented at the Centre in cooperation with the Embassy of the People's Republic of China. Archimides 48, tel 701-5242 and 701-2268, on March 6 at 7:30pm. See *Focus*

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). Te. 363-7740. Books, periodicals, indexes and US government documents in English. A microfilm-Microfiche reader-printer and a small collection of video-cassettes, films, records, slides and filmstrips. *The New York Times*, *Time*, *Newsweek* and *Scientific American* available on microfilm. Mon.-Fri. 9:30 am-2 pm and Mon.-Thurs. 5:30-8:30 pm.

BRITISH COUNCIL LIBRARY, Kolonaki Sq. Tel.363-3211. Lending Library open Mon.-Fri. 9:30-1:30. Mon.-Thurs. 5:30-8:00. Reference Library open Mon.-Fri. 9:30-1:30, Mon. and Thurs. 5:30-8:00.

BENAKI, Koumbari 1. Tel. 362-6462. For reference use only. Books, periodicals, manuscripts, gravures and water-colors pertaining to all periods of Greek history and art with emphasis on folk tradition. Mon. 8:30-2:00 pm, Sat. closed.
FRENCH INSTITUTE, Sina 29. Tel. 362-4301. Books, periodicals, references and records in French. Mon.-Fri. 10:00-1:30, 5-8, except Mon. mornings.

THE GENNADEION, American School of Classical Studies, Soudias 61. Tel. 721-0536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon. Wed. Fri. 9 am-5 pm. Tues. Thurs. 9 am-8 pm and Sat. 9 am-2 pm.

GOETHE INSTITUTE, Omirou 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, Harilao Trikoupis 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.

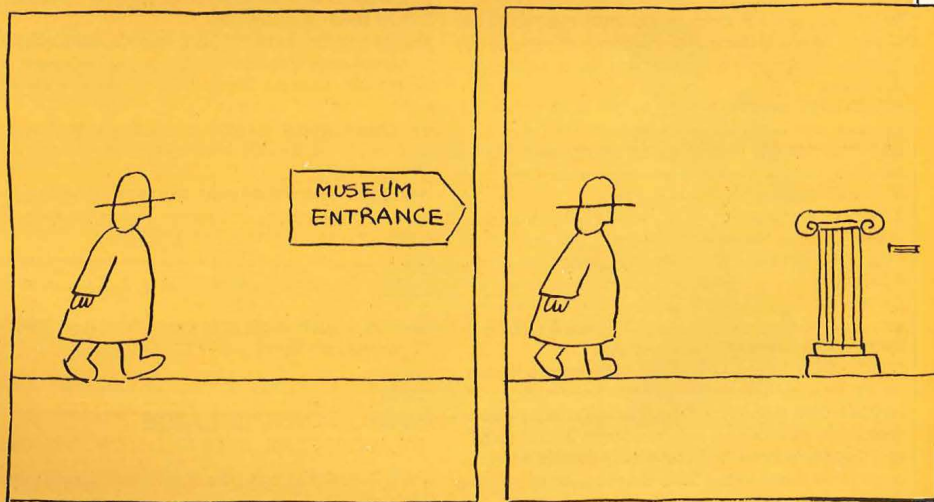
D. PIERIDES MUSEUM OF MODERN ART, 29 King George Ave., Glyfada. Tel. 865-3890. Open Mon. and Wed. from 6-10 pm. Private collection of Cypriot and Greek Modern Art.

GOULANDRIS MUSEUM OF NATURAL HISTORY, Levidou 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 Paparigopoulou, off Klathmonos Square, Plaka. Tel. 324-6164. Open 9 am-1 pm Mon. Wed. and Fri. Housed in the Old Palace built in 1833-4. The displays illuminate 19th century Athens.



MUSEUMS/SITES OUTSIDE ATHENS

Peloponnese

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

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

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

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

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

Central Greece

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

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

SPORTS

ARCHERY

Arlon Club, Glyfada, tel. 894-0514.

Panathinaikos Club, tel. 770-9582.

ATHLETICS AND GYMNASTICS

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, Strophidi, Kifissia, tel. 801-3100.

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

BADMINTON

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

BASKETBALL

For information call the **Basketball Federation**, N. Saripoulou 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-profit making 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.

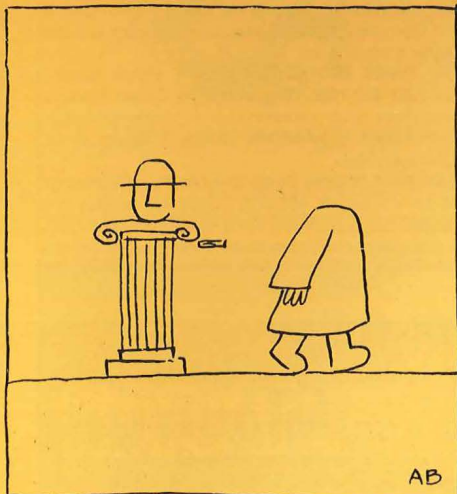
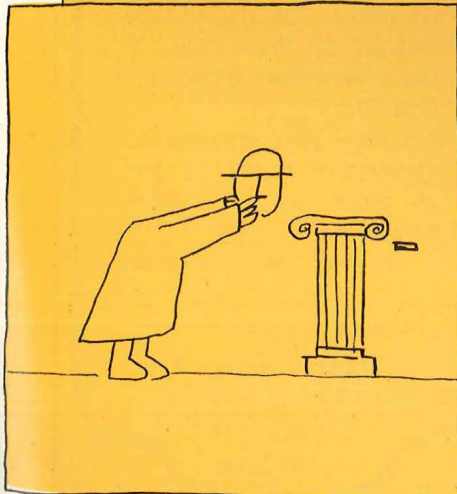
Information is also available from the **Sailing Federation**, 15A Xenofondos St. (near Syntagma), tel. 323-6813, 323-5560.

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.



AB

A Matter Of Taste

When only French food will do

There are times – perhaps inspired by romance, or desire to indulge in a rich, sumptuous cuisine – when only French food will do. In such cases, L'Orangerie in Ilisia is a splendid solution.

Reopened in January, this small but elegant restaurant near the Caravel Hotel features an extensive menu of classic and contemporary French dishes, complemented by a large selection of French and Greek wines. The lighting is soft, the tone is set by French posters on the walls and the piano player offers selections ranging from Gershwin to Phil Collins.

We opened with a specialty of the evening, *Paupiettes de Sole aux Grevettes*: shrimps and spices wrapped in fresh sole and served with a light mushroomy sauce. This dish was recommended to us, and I recommend it highly to you.

Our main courses were prepared at the table, cooked over flaming lamps by L'Orangerie's genial host and owner, Andreas Argyropoulos. We had *Crepes de Volaille L'Orangerie* – diced chicken breast with a cream and mushroom sauce in two wafer-thin pancakes – and *Mignonette de Veau a la Creme* – thin strips of veal cooked in butter with onions and mushrooms, bathed in a white wine and cream sauce and served over rice.

Both dishes were extraordinary and demonstrated that particular knack the French have for blending flavors to create an entirely different sensation. The veal may have been a trifle more tender, but the crepes were sheer perfection. This meal, without drinks, cost about 4,500 drachmas.

Argyropoulos laughs when asked about his French chef. "I thought I knew about French cooking until I met him," he says. He also says his clientele is about evenly balanced between Greeks and foreigners.

Whether for a special night out or a brief stay in Paris, L'Orangerie is the place.

L'Orangerie, Efroniou 55, tel.724-2735, open daily 8 pm to 2 am.

David Lazarus

All restaurants are reviewed without prior knowledge of the establishment.

CENTRAL

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

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

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

A third Dionysos is on Lycabettus Hill.

DRUGSTORE, Stoa Korai, tel. 322-6464, 322-1890. A multi-purpose restaurant with news stand and pharmacy. Open 8 am-2 am, except Sundays.

EVERYDAY, Stadiou 4 and Voukourestiou corner, tel. 323-9422. Spacious and central, serving moussaka, grills and salads. Also convenient for coffee, croissants, pastries and ice cream. Open 7 am-2 am (Restaurant-cafeteria, pastry shop).

FLOKA, Panepistimiou 9, restaurant, pastry shop, tel. 323-4064.

note: Floka Leoforos Kifissias 118, tel. 691-4001 also provides complete restaurant, pastry shop and catering services. Delicious club sandwiches and ice cream pies ("Black Venus", etc.).

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

KENTRIKON, Kolokotroni 3, in arcade next to the Athenèe Palace Hotel, tel. 323-2482. Full taverna fare including beef sofrito, beef in earthenware pot, Roumeli lamb, stuffed cabbage leaves and lentil soup.

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

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

NO NAME, Bouzougou & Moustoxidi 20, tel 642-0306. Piano Bar and restaurnat. International cuisine with full cocktail bar. Open daily except Sunday. Lunch 12 noon to 5 pm. Dinner 8 pm to 5 am.

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

SAVORIES, (formerly Earthly Delights), Panepistimiou 10, (in the arcade), tel. 362-9718. Lunch and cocktails in a personalized environment. Nikos and Gail offer high quality and savory mezes accompanied by their own popular

Santorini wine. Open daily, except Sun, from 12:30-5:30. **SINTRIVANI**, Filellinon 5, near Syntagma Square, tel. 323-8862. Greek cuisine, extensive variety of dishes including souvlaki and moussaka (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 scallopine with cream, spaghetti and a different curry daily, fresh salads.

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

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

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

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

PAPAKIA, Iridanou 5 (behind the Hilton), tel. 721-2421. The specialty, as the name suggests, is duck (steamed in cream sauce). Other entrées are lasagna, chicken Kiev, vegetable "pies" and daily specials. Daily from 8 pm-2 am.

ROUMELI, Panormou 107, Ambelokipi (across the park from the Apollon Towers), tel. 692-2852. At lunchtime a wide selection of Greek dishes; evening specialties are charcoal broils. Daily from 12 pm until late. Bakaliarios, Biftteki 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

The Stage Coach

After more than 15 years, still serving superb steaks in sophisticated surroundings which are now highlighted by soft piano music in the evenings.

Broiled Lobster and Sea Bass have been added to the perennially popular meat choices of Prime Rib, T-Bone, New York Sirloin and Bon Filet.

Lunch also features 10 varieties of hamburger and an assortment of deli-sized sandwiches.

However, be warned, the service staff is a bit prompt and always smiling.

**Voukourestiou 14
(Near Syntagma Square)**

Tel.363-5145

- 363-2966



CHINA restaurant

Superb Chinese cooking in a luxurious Oriental atmosphere
Open 12 to 3:30 p.m. and 7:30 to 1 a.m.

72 EFRONIQU STREET, ILISSIA TEL: 723-3200.724-5746
(Between Caravel Hotel & University Campus)

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, speciality 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.

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 Tuesdays.

The Taverna, warm colorful setting, serves wide range of Greek cold and hot mezedes, meat and fish from the Grill. Open for dinner from 8pm. Piano and guitar by D. Krezos. Daily except Mondays and Tuesdays.

Kava Promenade, serves crêpes, soufflés for light lunch, drinks and desserts all day and into the evening. Live piano music. Located in main lobby.

ASTIR PALACE Vouliagmeni, tel. 896-0211.

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

GRANDE BRETAGNE, Syntagma Square.

G.B. Corner, steaks, seafood and Greek specialities. Open 1st am-2 am.



九龍

KOWLOON CHINESE RESTAURANT

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

Fully air-conditioned.


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

TEL: 959-5191 959-5179

15 DOIRANIS & 11 ATTHIDON ST., KALLITHEA

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





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Dine in Athens' own Parisian corner in the heart of Kolonaki

On Piano Dimitris Christodoulou

Specialty French and Greek Cuisine
HOME CATERING

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Red Dragon

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

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



NOYΦΑΡΑ

Restaurant
Snack Bar
Sphagettaria

Dine indoors or out in pleasant Kolonaki Square

Kolonaki Sq. 21 Tel. 361-4508

restaurants and night life

KING GEORGE HOTEL, tel. 323-0651.

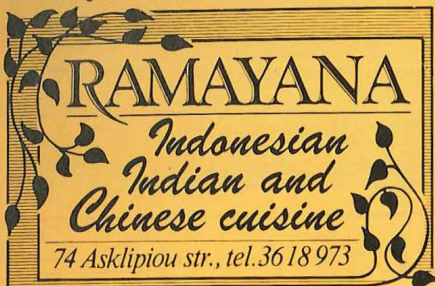
Tudor Hall, panoramic view of the Acropolis. International cuisine with some Greek specialties. Open daily from 12:30 pm and from 8 pm-midnight.

LEDRA MARRIOTT HOTEL, tel. 934-7711.

Ledra Grill, international specialties such as chicken Kiev, pineapple curry and more, also featuring US beef and seafood. Tuesday-Sunday nightly, 19:30-00:30 hrs. Nightly live entertainment to the sounds of Franco Mattola and his guitar. Reservations recommended.

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

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



RAMAYANA

Indonesian
Indian and
Chinese cuisine

74 Asklipiou str., tel. 36 18 973

international local dishes; late night menu, 11 pm-1:30 am; Sunday brunch 11 am-3:30 pm, buffet serving hot and cold dishes; wine on the house.

MERIDIEN HOTEL tel. 325-5301/9.

Brasserie des Arts, French cuisine, superb chef, tasteful portions, unique waiter service. Open for lunch, 1-3:30 pm, and dinner, 8 pm-1:30 am. Last order taken at 12:45 am.

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

CHANDRIS HOTEL, tel. 941-4825.

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

PANGRATI AND ENVIRONS

LISSOS Aminta 6, Agalma Trouman, Stadion, tel. 723-5746. Lunch and dinner every day except Sundays. Banqueting facilities, receptions and meetings. Business lunches at reasonable prices.

KARAVITIS, Arkinou 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 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 "Roumbosalata". 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.

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. 722-6374. Atop one of Athens' landmarks with a view of the entire city. Daily 9 am-11:45 pm.

DEKAKOITO, 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. Specialty: crêpes and desserts. A few Chinese and Arabic main dishes.

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

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

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

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

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

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

DIOSCURI

restaurant



Charcoal grill - Fish
Cooked specialties

DIMITRIOU VASSILIOU 16 - N. PSYCHICO

TEL. 6713.997 - SUNDAYS OFF




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, Ionias Str.37, 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.

HATZAKOS, 1 Plateia Plakas, Kifissia, tel. 801-3461. Open nightly and for lunch on Sunday. Specialty: Schnitzel Hoffman.

GRAND CHALET, Kokkinara 38, Politeia, Kifissia, tel. 808-4837. International cuisine with Greek specialties. Piano and songs.

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

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 mezes (meat cooked in wine).

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

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

PELARGOS, 83 C. 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 medallions de boeuf and escalope with tropical fruits. Closed Sunday.

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

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

HALANDRI/MAROUSI PSYCHICO/ENVIRONS

ALATOPIPERO, Konstantileos/Tsavella, Maroussi, tel. 802-0636. *Youvassi* (pork with garlic cooked in ladoharti) and chicken *sti gastru*. Daily, except Monday, from 8:15 pm-2 am and Saturday from 8:15 pm-3 am.

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

DIOSKOURI, D. Vassiliou, Neo Psychico, tel. 671-3997. Wide range of seafood and grilled dishes. Specialities: charcoal grilled fish, cooked specialties (casseroles and stews).

HATZAKOS, Irodou Attikou 41, Maroussi (just below the KAT hospital, tel. 802-0968. A variety of seasonal dishes. Specialty: lamb in filo pastry.

KRITIKO, Pendelis Ave/Frangokissia, tel. 681-3136. Two fireplaces, short orders, *dolmadakia beyerdi* (a Turkish dish), retsina from the barrel. Open daily, except Mondays from 8 pm-midnight and Sunday from 12 pm-midnight.

KYRANITA, 4 Ithakis, Halandri, tel. 682-5314. Greek cuisine. Music. Daily from 6 pm-2 am. Closed Sundays.

O MORIAS, Vas. Konstantinou 108 and 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.

ROUMBOS, Agiou Antoniou, Vrilissia, tel. 659-3515. Closed Fridays. Pork with olives, beef au gratin, gardoumba (casseroled liver, heart, etc.).

STEKI TOU ANDREA, Messinias/Kithaironos, Frangokissia, 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, *frigandeli*, charcoal-broiled quail.

TO PRASINO, Plateia Drosopoulou, Filothei, tel. 681-5158. The taverna with (perhaps) the fastest service in Athens! The menu includes grills (sausages, chops, souvlaki and hamburger steak) and delicious deep fried meatballs. Salads. The meat is all first quality. Lunch from 12:00-4:30 pm and dinner from 7:30 pm-midnight.

TO SPITI, Frankopoulou 56, Neo Psychico, tel. 672-1757. Private home converted into cosy taverna. Menu offers grills, meatballs, pork in wine sauce with cheese, fava, salads, retsina.

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

PALEO FALIRO/ALIMOS

CAMINO, Pizzeria-trattoria, Posidonos 54, Paleo Faliron, tel. 982-9647. Piquant pastas, pizzas and choice cuts of meat are special; draft Heineken and Santorini bottled "house wines". Not as pricey as neighboring Italian restaurants.

FONDANINA, Vas. Georgiou 31, tel. 983-0738. Specialties include stuffed "Pizza Caltzone", spaghetti carbonara, rigatoni with four cheeses, saltimbacca à la Romano, filetto diabolito, Italian and Capriccio salads, chocolate mousse, creme caramel and "cake of the day".

GASKON TOMA, 20 Posidonos, Paleo Faliron, tel. 982-1114. Open every evening. Appetizers, short orders, plaki (fish and vegetables cooked in wine). Ouzo and wine free.

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

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

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

PANDELIS, 96 Naiadon, Paleo Faliron, tel. 982-5512. Constantinopolitan cuisine, with various specialties. Daily from 12 pm-2 am and Sunday from 12 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. Kyrpou & 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/Pendoras Sts, Glyfada, tel. 895-1843. Short orders, specialty *hilopittes*. Wine from the barrel.

KASTRO BARBA THOMA, Vlahika, Vary, tel. 895-9454, open from 11 pm. Baby lamb, contrefilet, suckling pig, souvlaki, *kokkoretsi* (innards cooked on the spit), spleen, choice of appetizers.

LE FAUBOURG, 43 Metaxa and Pandoras, Glyfada, tel. 894-1556. A full menu of meat dishes including calf liver cooked with onions and bacon - a house specialty. Open daily except Sunday, for dinner only.

MAKE UP, Grill restaurant, Posidonos 4, Vouliagmeni, tel. 896-1508. Open daily for dinner.

PANORAMA, 4 Iliou Kavouri (opposite Hotel Apollo), tel. 895-1298. Constantinopolitan *mezedes*, lobster, fish of all kinds.

TO SMARAGDI, on the coastal road, Kato Voula, tel. 895-8207. Shellfish, fresh fish, various hors d'oeuvres.

PIRAEUS

DOGA, 45 Deliyiorgi, Evangelistria, tel. 411-2149. Specialties: snails, kebabs, innards on spit (*kokkoretsi*), pureed yellow peas with onions (*fava*).

KALYVA, Vassilis Pavlou 60, tel. 412-2149. Colorful cartoon murals, dining balcony overlooking the sea and Microlimano; established reputation for excellent quality of their meats. Daily from 8 pm-2 am.

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

VASILENA, Etollkou 72, tel. 461-2457. A long-established taverna situated in a renovated grocery store. The owner provides a parade of 16 different dishes (in the order that he chooses) for a fixed price. Soup is usually served last! Be sure to have an empty stomach to do honor to this delicious food.

VLAHOS, 28 Koletty, Freates, tel. 451-3432. *Bakaliaros*, *bifteki* done over charcoal; start with retsina. Known as the Garage locally for its big front doors opening onto a large courtyard. Open daily from 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 **Fraetes** 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.

BOULLABAISSÉ, Zisimopoulou 28, Amfithea (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.

COFFEE SHOPS, TEA ROOMS

AITHRION COFFEE CORNER, Atrium Shopping Center, Harilaos Trikoupi Street, between Akadimias and Panepistimiou. An uptown coffee shop/ouzerie. Fresh ingredients and quick, courteous and efficient service.

BRETTANNIA, Omnia Square, open before sunrise to wee hours: fried eggs, yogurt with honey, hot milk and cognac.

DE PROFUNDIS, 1 Angelikis Mihalas 1, Plaka, tel. 721-4959. Pleasant antique-filled environment. Quiches, pies and pastries. English teas and a variety of coffees and spirits. Classical music on the stereo. Open every day from noon to 1 am.

ERMIS: ALL ABOUT COFFEE, Ermou 56. Sandwiches made with French bread, cakes and *mezedes*. Beverages include juices, coffees and spirits. Nice atmosphere.

FILOMUSA, Filomousou Etarias Square & Kydathinaion, Plaka, tel. 322-2293. Remodeled neoclassic house on square. Fruit juices with or without alcohol, sweets, a large variety of teas. Discreet jazz-rock music. Open from morning to night.

OREA ELLADA, (Beautiful Greece), the charming café of the center of Hellenic tradition, 36 Pandrossou St, Monas-

tiraki. Coffee, drinks and snacks. Sit among pottery, handicrafts and antique treasures and enjoy a view of the Acropolis: 9:30 am-7:30 pm daily, Sunday until 2:30 pm.

LOTUS, Glafkou 14 & D. Vassiliou, Neo Psychico, tel. 671-7461. Aromatic teas, pastries and fruit juices. Also sandwiches and crêpes. Wonderful selection of music. Unusual decor. Mostly a young crowd.

STROFES, Hamilton 7, Plateia Victorias, tel. 883-3625. Hot and iced teas, spoon sweets, homemade liqueurs, fruit salad and pineapple jelly. French, Italian and American music from 1930-1950. Old Greek newspapers and magazines.

TO TRISTRATO, Ag. Geronda-Dedalou 4, Plaka, tel. 324-4472. Milk shop. Breakfast with fruit specialties, cakes, sweets, coffee.

STEAKHOUSES

BEEFEATER STEAK HOUSE 9 K. Varnali, Halandri, tel. 883-2539. A Canadian corner in Athens; American and national specialties. Air-conditioned. Open from 2 pm-2 am.

FLAME STEAK HOUSE, Hadziyianni Mexi 9 (near the Hilton), tel. 723-8540. Specializes in good charcoal broiled steaks and chops. Bar open for cocktails. Nightly from 7 pm-1 am.

PRINCE OF WALES, steakhouse and pub, 14 Sinopes St, tel. 777-8008. Open every day from 12 pm-2 am. Closed Sundays. Businessmen's lunch menu (main dish, beer or wine, and dessert).

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



AZTEC
MEXICAN
RESTAURANT

Kifissias 267, Kifissia
(Behind Olympic Airways
near Plateia Kifissias)

Authentic Mexican food!
The first Mexican restaurant in Greece
Menu includes a glossary of all dishes
tel. 8015-335

Open Mon.-Thu. 6.30-11.30 pm. Fri.-Sat. 6.30-12.00 pm.

CREPERIES

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

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. Specialties: Tuna crêpe, spinach and cheese crêpe, salads (also restaurant).

TO ROLOI (The Clock), Aristotelous St, Victoria Square. Crêpes with chocolate, ice cream, honey and walnuts, dinner crêpes.

FRENCH

BELLE HELENE, Politeias Square, Kifissia, tel. 801-4776. In a lovely green park with two small lakes, Greek and French food. Specialties include "Symposio" filet with madeira sauce, artichokes, bacon, ham, chicken livers, cheese, mushrooms, chicken crêpe with ham, cheese in tomato sauce. Open daily from 10 am-2 am.

ERATO, Varnali 7, Halandri (Dourou Square). Restaurant, bar. Open nightly from 7 pm-2 am, except Sunday when it opens for lunch at noon. International cuisine (Greek and French).

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

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

LE CALVADOS, Alkmanos 5 (near Athens Hilton), tel. 722-6291. A touch of Paris with a comprehensive menu from house pâté to "Mousse au chocolat" including a variety of steaks with original sauces, shrimps with curried rice, and cheese fondue. House wine. 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, filet 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" in Glyfada. Filet à la diabolio and "Triptio à 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 Eritanias Ambelokipi (near Prepared 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), *tsapche* (Korean spaghetti with black mushrooms).

MEXICAN

AZTEC, Leoforos Kifissias 267 (near the trohonomo), tel. 801-5335. The first Mexican restaurant in Greece. Menu includes a glossary of all dishes. Open Mon.-Thu. 6:30-11:30 pm. Fri.+Sat. 6:30-12:00 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 kataifi. 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.

CYPRIOI

AGRINO, Falirou Ave., Koukaki (opp. Intercontinental Hotel), tel. 921-5285. Restaurant, taverna, bar. Traditional Greek, Cypriot, English and Continental cuisine. Piano and guitar music. Open from 10:00 am until after midnight.

KIRKY, 1 Pendelis, Kefalari, tel. 808-0338. 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, Asklepiou 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, Polyia 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*, *knedik*, *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 Zirinon 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, Kydathinaion 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

F' EN, 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.

MONTPARNASSE, 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

APOTSOS, Panepistimiou 10 (in the arcade), tel. 363-7046. Probably the oldest ouzeri in Athens, in operation since 1900. The posters which cover the walls may be among the oldest found anywhere. Meatballs, sausages, smoked ham, potatoes, salami. Daily from 11:30 am-3 pm. Closed Sunday.

ATHINAIKON, 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.

Club Méditerranée



15 May 1987 opening of OLYMPIE, the new CLUB MED resort in the West Peloponnese in Skafidia - Pyrgos. There are six CLUB MED holiday resorts in Greece now.

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