

October 1987

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# THE ATHENIAN

Greece's English Language Monthly



**Political discontent  
Is the evil eye  
watching you?  
Sabotage at Asopos  
Palace to  
parliament**

*Lucy Neva '87*



*Le temps Piaget  
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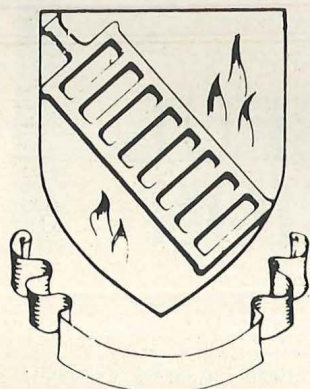
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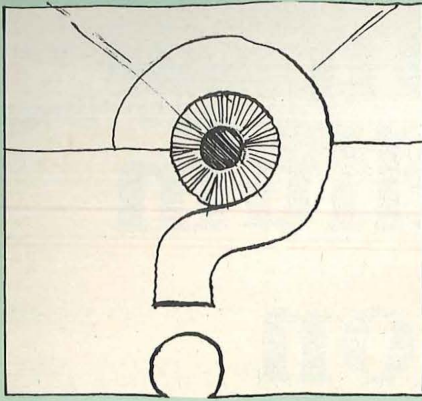
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## FEATURES

### 18 Diagnosing political discontent

The PASOK government is in a troubled state – its popularity lagging, its credibility in question, plagued by scandals – it is falling into disarray and opposition parties have thus far been unable to offer any viable alternatives. Fotis Eleftheriou examines the reasons for the public's disenchantment with all political parties.

### 22 To believe or not to believe: The evil eye

Many scoff, but for centuries belief in the evil eye has existed in over half the world as a phenomenon to be reckoned with, spawning rich traditions in folklore and religion which are, to this day, taken quite seriously. Lia Coulouris Pavlidis takes a fascinating look at its origins, the extent of its power and the array of "cures" prescribed for its unfortunate victims

### 26 The other bridge

While the World War II demolition of the bridge over the Gorgopotamos is an annually celebrated legend, another spectacular event of that day remains largely unnoticed in Greek maritime history. J.M. Thursby recounts the sabotage planning and explosive results of the heroic efforts of the men who blew up the Asopos viaduct in the face of the German occupation

### 28 Kastoria – land of Orestes

In the far northern reaches of Macedonia lies the town of Kastoria, famous for the quality and design of its furs, its old mansions and plethora of Byzantine churches. Haris Livas explores this lovely town, from the lake on which it is set to its unique architectural style, cultural heritage and its thriving fur and agricultural industries – a tour worth taking

### 30 The Nine Muses

Descended from gods of sky and earth, the nine sisters who endowed Hesiod with his poetic prowess and instructed Orpheus in the use of his lyre – the Muses – were worshipped for their beauty and unmatched skills. Katerina Agrafioti presents a colorful sketch of the lovely goddesses who romped with Apollo and inspired ordinary man

### 39 Otto's palace: A history of the parliament building

The imposing neoclassical structure we recognize as the parliament building was never intended for its present function. Jimmie Psellas presents the origin and history of the big yellow building overlooking Syntagma Square, which was conceived and built to house the Greek royal family over 150 years ago

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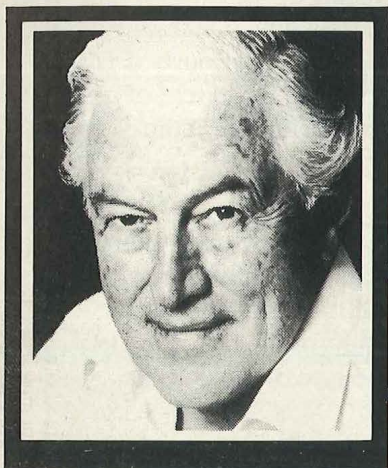
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THE ATHENIAN OCTOBER 1987





# our town

## Monkey business in the Aegean

The idea that Greeks are a simple, fun-loving, cicada-like folk singing "Never on a Sunday" and dancing on Aegean sands at all hours amid a welter of smashed plates, Doric columns and gyro-joints may have been an attractive image once but it is superficial and obsolete.

A fuller, more up-to-date portrait reveals a people who can be just as frustrated and grumpy as other people, particularly when they are slogging down socialism's third road to austerity.

They can even be argued to suffer from a death-fixation, not only by their road habits, but their insistence on celebrating death rather than life. Every year we are called upon at the appropriate time (which is always the day of expiration) to remember Gina Bachauer, Katina Paxinou and last month Maria Callas, Kanellopoulos, Manos Katrakis – and being not averse to foreign body-snatching – Marilyn Monroe, in quick succession.

In 1981 a great ballyhoo was made over the 30th memorial for Sikelianos, but few bothered to note his centenary three years later. By the same token in 1988 we should be mourning the 164th year of Byron's passing rather than celebrating his bicentennial. Luckily, the exact death dates of the ancients are lost, or we should be spending our lives at graveside memorials with *kolyva* running out of our ears. One can easily imagine the announcement: "2769 years without Homer".

Greeks are pretty partial to remembering catastrophes annually, too: the Fall of Constantinople, the Burning of Smyrna, the Nazi Entrance into Athens and now the first anniversary of the Kalamata Earthquake.

If we began with an idealized bust, fortunately this portrait of death and despair only takes us down to the waist. To get the full portrait we must now disrobe further and reveal the prime minister's latest policy for ethnic renewal. In his speech in Thessaloniki last month he gave such a rosy picture of the Grecian economic idyll as to

make Theocratos green with envy and Greeks jump back up on table tops. Within moments, austerity was dropped, wage freezes thawed, taxes diminished and free-market policies endorsed. If the conservatives felt he had stolen their program, so much the worse for them. Instead of studying grim Eurodim polls and OECD reports, they should have been reading the fables of Aesop – that repository of Greek political wisdom – in which the fox always runs off with the cheese.

And no-way was the prime minister going to celebrate disaster, either, by attending morbid ceremonies in still-shattered Kalamata. Pleading too heavy a work load, the prime minister went out on a life-loving three-day cruise in the Aegean with – well it's high time to introduce the heroine.

Half-and-half, or *miso-miso*, may mean half-milk, half-cream in some countries, but in Greek it doesn't. It apparently refers to a TV discussion show of that name, but it really identifies its MC, Dimitra Liani, an airline hostess who met the prime minister high in the sky. He was very kind to appear on her first TV program because he tends to shy away from that sort of thing. *Miso-miso* has since become a useful household word. So when Mitsotakis – a tall fellow who plays Aesop's stork in Greece's ongoing fable – landed in Thessaloniki to make his economic speech and called out rhetorically, "Andreas, all the way with wage indexation, not half-and-half", everyone thought that was terribly clever.

On that very day, as *Eleftheros Typos* described it, the prime minister set off on a mini-holiday with the mayor of Vouliagmeni on the latter's yacht, *Ann Malou*, accompanied by Dimitra, a girl friend and a few gorillas – that is to say bodyguards. Stopping first in lovely Kythnos, the party that evening gathered at Ipeiroti Taverna where, since the great man was instantly recognized, local PASOK folk joined in. The prime minister danced the *Zeimbekiko* and Dimitra clapped her hands.

The next day – Black Kalamata Day – the party reassemble at Taverna Babouni in even lovelier Syphnos. This time Dimitra danced the *tsifteteli* and the prime minister clapped his hands, though the gorillas weren't so friendly. People dressed in their Sunday best, gathering to greet the great man, were rudely pushed away, "Get away, off with you, hit the road! The prime minister isn't here for an official reception." On Monday there was a final dip in Vathy Bay, where eyewitnesses reported the ladies topless, before returning to the tiresome mainland to take up the work load.

It seemed like one of those old Romantic comedy films – updated, of course, as Aiki Vouyouklaki would never have appeared bare-chested and no one then would have thought to cast Dimitris Papamihail as prime minister.

There was nothing sly or surreptitious about this argosy. It was all out in the open. Greeks are not puritanical. If a political leader admitted at a rally to committing adultery in his heart, there would be no mass-faintings in Syntagma.

Written words doesn't carry much clout in Greece, but words are "winged", as Homer noticed. So when the cabinet was reshuffled six days later and all the veteran, benched PASOK-jocks jogged back onto the field, knowing looks were exchanged. It was perhaps untoward of the prime minister to have stressed moral excellence so recently in Thessaloniki. For, if people follow the example of their leader, as they are wont to do, it may be difficult for a yacht to find a berth on Kythnos.

Margaret Papandreou has sternly denied recent reports that she is starting her own party. Even more far-fetched is the rumor that she may join forces with Gary Hart to revive the Center Union. He isn't even Greek – and Mrs Papandreou only by marriage. Of course, that quintessential Greek dancing the *zeimbekiko* on shifting Aegean sands, Anthony Quinn, isn't Greek either. So, maybe, the full-length composite portrait of the Greeks remains incomplete and unsigned. □



# MODERN GREEK ΜΑΘΗΜΑΤΑ ΕΛΛΗΝΙΚΩΝ ΓΙΑ ΞΕΝΟΥΣ

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## Letters

### Setting the record straight

Dear Editor,

Under the title "Libel Ruling", you published a comment in your July issue on a case brought by me against Yannis Andricopoulos and the newspaper *Eleftherotypia*. You included statements from *Eleftherotypia* which were wholly inaccurate and I therefore shall be grateful if the record can be set straight.

The articles in question accused me of complicity in the murder of British journalist Ann Chapman, of complicity in narcotics dealings, of having betrayed sections of the Greek resistance, and of having acted in Greece as an intelligence agent during the junta period. All of these allegations were totally and utterly false and groundless.

On the advice of members of the Greek judiciary I first brought action in London, which was the declared residence of the author of the articles. Contrary to its various statements, *Eleftherotypia* was properly advised of the impending action and had every opportunity either to enter a defense or to withdraw the articles and seek settlement.

Neither the author or *Eleftherotypia* has ever tried seriously to maintain that the articles were true or justified. The author accepted, both privately and in open court, that the allegations were made in error. But, despite this, no retraction has ever been published.

Both in his private apology to me and during the trial, Andricopoulos appeared to infer that the CIA may have been behind the libellous allegations published by *Eleftherotypia*. But even if that is true, it surely does not

lessen the responsibility of himself or the newspaper.

The key facts surely are: that I was someone who deeply cared for Greece; that I also was a committed opponent of covert and subversive meddling by intelligence organizations in the affairs of other sovereign states – a blight to which Greece has been particularly subjected; that I was asked for help by my closest Greek friends, and tried as best I could to give the help for which they asked; that I was grossly and despicably libelled by Andricopoulos and *Eleftherotypia*; that this libel created in Greece a climate which, I was told, made it unwise for me to return; and that in my absence my wife was abused and physically assaulted and my business interests collapsed.

I took action (in the home town of the author) only when the newspaper failed to make any substantial effort to purge its offence. The damages awarded in London may be presumed to have reflected the view of a wholly independent tribunal as to the seriousness of the libel and of the failure by *Eleftherotypia* to try to mitigate the damage it had done.

Your article states that the Greek government has specified a position that only a Greek court can rule on stories or newspapers published in Greece. But in this case the articles were written abroad and distributed abroad, thereby giving me every right to take action abroad.

The size of the award was surely not the key principle at issue in this case. This case was about the right of an individual to be protected against monstrously untrue and monstrously

damaging allegations published irresponsibly and with total disregard to the standards expected of a serious newspaper.

Greece is now part of the European Community and it may be that the European Court will in due course have to rule on the rights of its citizens to protection in cases of gross and blatant libel such as this.

*Eleftherotypia* has protested vociferously about the award against it. But surely *Eleftherotypia*'s first concern should be to publish the truth, to avoid misrepresentations, and to withdraw lies where these are found to have been promulgated in error. In this case Andricopoulos has admitted the inaccuracy of his allegations. Why then has *Eleftherotypia* not withdrawn its articles and sought to purge its offence and to mitigate the damage it has caused?

Yours faithfully, Martin Packard

### Correction

Due to a typographical omission from Mr Gordon Ball's letter appearing in the September issue, the letter is printed below for Law 89: clarification.

Dear Editor,

In the June issue of *The Athenian*, Mr. Nigel Lowry's column (Business watch) acknowledged the 20th anniversary of Law 89/67. In the interests of the 89 business community, the facts concerning certain points should be clarified.

There is often confusion between the bank guarantee that branch offices must provide and the amount of foreign currency they must import annually. The minimum annual sum to be imported is \$50,000; the actual amount depends on the number of employees – Greek and foreign – on the payroll. This requirement applies to both the commercial and marine sectors. It is perhaps worth noting that there are a number of 89 registered offices who spend much greater sums in Greece each year, and few in excess of a million U.S. dollars.

A bank guarantee has to be provided to the Greek state at the time the office opens. Previously the value of the guarantee was \$5,000. For commercial companies only, this value was raised to \$50,000 by Law 1262/82. However, marine branches still only have to provide a \$5,000 bank guarantee due to a peculiarity of the earlier amending Law 814/78.

Sincerely yours,

Gordon A. Ball Chairman  
Eighty-nine Liaison Committee  
American-Hellenic  
Chamber of Commerce



# THE ATHENIAN DIARY

by Sloane Elliott and Karen B. Stedman

## Some would remain at war

What one would hope might open up the doors for communication and foster the beginnings of cooperation between neighbors, albeit once hostile neighbors, has instead created conflict and outrage.

The Central Committee for the Northern Epirot Struggle (KEBA) has strongly criticized the Greek government for its decision to lift the state of war with Albania. So has the Church.

KEBA General Secretary Gizelis said the committee plans to make recourse to the Council of State and would resort to every national and international means. An appeal to the UN is also planned to implement the

1935 decision of the International Court of Justice at The Hague regarding operation of schools for the Greek minority in Albania.

Meanwhile, another Church-State rift is underway over the encyclical issued by Archbishop Serapheim of Athens and all Greece deploring the action. The archbishop, who is also the president of the Northern Epirot Struggle, said the government had betrayed its "Greek Orthodox Brothers" and enabled "their torturers to tell them that Greece gives its blessing to the prevailing state of persecution against Northern Epirots". The decision was called a 'national crime' by Metropoli-

tan Sevastianos of Konitsa, a town near the Greek-Albanian border, speaking at a protest rally denouncing the move to the world in general. He said it never should have happened with such matters still pending as "Greece's territorial claims on Northern Epirus and the flagrant violation of human rights and fundamental liberties of those living in Northern Epirus by Albania."

In response to the archbishop, government spokesman Yiannis Roubatis said the decision to lift the state of war, in existence since 1939, was dictated by the interests of Greece, Hellenism and the Greek minority in Albania, adding that the Greek people were aware that the government had worked hard to safeguard the rights of the Greek minority there.

Roubatis said, "For the first time, we have the possibility of dialogue with this friendly neighboring country, while at the same time safeguarding the rights of our brothers living in Albania." He emphasized the archbishop had incurred grave responsibilities by submitting an encyclical containing inadmissible charges against the government and that the religious leader is in no position to act as a substitute for elected government officials.

Adding to the roster of grumblers is the Student Coordinating Union for the Northern Epirot Struggle, which sent an open letter to Prime Minister Andreas Papandreou and Foreign Minister Karolos Papoulias stating they strongly opposed the action and calling the visit to Greece by Albanian Foreign Undersecretary Sokrat Plaka downright "provocative".

Plaka stated that the Greek minority in Albania were guaranteed by the Albanian constitution their right of equality before the law and preservation of their national identity. He added that their presence in Albania and their well-being should strengthen friendship and understanding between the two countries - a statement which undoubtedly sent up some hackles.

The only parties who seem not to be at odds are the PASOK and the Albanian governments. Both sides said the significance of lifting the state of war would give decisive momentum to the development of relations and the expansion of cooperation between the two countries in all sectors.

New Democracy, of course, voiced

## *Ypsilandi acquitted, AGREX accused*

The four-week AGREX trial concluded in London on August 28 with the acquittal of Zoe Ypsilandi, former director of the London office of the State Agricultural Export Company. Ypsilandi had been accused of embezzling 661,000 pounds of company funds.

Witnesses for the prosecution, mostly AGREX company members and some of them officers of high rank, in attempting to pin all the blame on her for the company's chaotic operations, revealed instead a welter of forged documents, unstamped contracts, unrecorded cash payments and company funds used for personal affairs, gifts and entertainment. It was found during judicial proceedings that for eight months the London branch kept no books whatever.

Since the confusion of the company's operations was unable to clarify alleged misdemeanors on Ypsilandi's part, the defense counsel convinced the court that the four percent commission for all British sales which she had contractual rights to absolved her from embezzlement charges. Though the prosecution protested the defense's further charge that the case against Ypsilandi was contrived by AGREX management to hush up other irregularities, nothing could be verified for or against it. The intrigues of the company's affairs, it was complained, need the likes of the KGB to unravel them.

The defense, however, managed to prove that prosecution witness, Mihalis Sakellaris, former managing director of AGREX was an untrustworthy witness, particularly after the court had heard that he had been convicted of embezzlement himself in Greece some years ago. It also cast doubt on the reliability of other Greek witnesses for the prosecution.

The acquittal of Ypsilandi has been a slap in the face of AGREX, since the company has been accused of violating EEC regulations. The future treatment of Greek agricultural products within the community is therefore parlous.

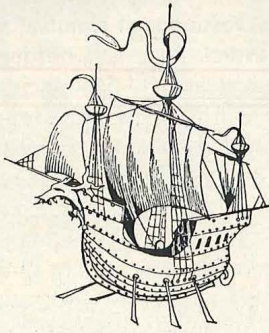
The conclusion of the London trial now opens the way for further investigations in Athens. A call for an all-party commission to investigate public organizations such as AGREX has not drawn an enthusiastic response from the government. Even a pro-government newspaper has called on the prime minister to involve himself personally in the matter of scandals "before it is too late."

British justice has spoken. It will be interesting for the Greek people in general, and workers in the agricultural sector in particular, to find out now what Greek justice has to say about AGREX and the alleged disappearance of over three and a half billion drachmas. □



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## THE ATHENIAN

its obligatory denouncement. ND leader Constantine Mitsotakis stated that if *his* party were in power, the Northern Epirots would never have been neglected, as they had in this instance which 'left to their fate our brothers of Northern Epirus'.

In lifting the longstanding state of war, the Greek government has stirred up quite a kettle of fish. But, one wonders, after forty some years of official, though non-aggressive, conflict, if it isn't time, through sensible, non-emotional dialogue and sincere effort, to work out the conflicts and move on to the business of cooperating with a neighbor. Talks have already begun on such matters as long term economic, industrial and technical cooperation, international banking, health and welfare.

Surely at some point the efforts of our leaders, if genuine, should not only benefit those who support them, but also convince the skeptical sector that dialogue is worth a shot. It has to start somewhere. □

## Environmental award

It may seem ironic that a country with serious pollution problems has won special distinction for the cleanliness of some of its beaches, but it is well-deserved. Private initiative, both by individuals and associations, is setting a trend for greater environmental awareness.

Greece has won the EEC competition for the "Blue Flag of Europe", established for the first time this year within the framework of the European year of the environment.

A list of nine marinas and 44 beaches was submitted to the competition, following a joint selection by EOT, the Ministry of Environment, Housing and Planning and HELMEPA (Hellenic Environment Protection Association).

The publicity given these prizes is important and HELMEPA in particular must be singled out for its long, effective and dedicated service to Mediterranean protection.

EOT declared the award "would contribute positively and effectively to the promotion of Greece internationally, both from the aspect of the country's natural beauty, as well as from the aspect of the technical infrastructure required for the protection of the marine environment".



## THE ATHENIAN

The Friends of the Earth ecological organization has criticized Mediterranean countries for an insufficient environmental policy and for allowing areas of natural beauty to be destroyed through tourist development. Tourists alone, though, are not to blame.

It is unreasonable to ask Mediterranean countries not to promote tourism – another contributor to the problem. They should promote it, but when the streets and roads are perennially littered with rubbish and miles and miles of beaches are unsuitable for swimming, promotional efforts of the above kind are necessary.

In a message conveyed by Minister of Environment, Housing and Planning Evangelos Kouloumbis, Papandreou said the meeting, held during the European Year of the Environment, is an opportunity for all of us to assume responsibility and commit ourselves to a greater degree for the success of our common goals.

## Greek spirit

On a sunny evening in late August Melina Mercouri and a congregation of other dignitaries, naval officers, students and members of the general public gathered outside the Peace and Friendship Stadium in Faliron to celebrate the christening of the *Olympias* – the full-scale replica of the ancient trireme warship.

Following the proud speeches, Ms Mercouri performed the christening rites on the fifth century BC battleship recreation. The Culture and Sciences Minister poured a libation of wine and olive oil into the sea and crowned the stern of the ship with an olive wreath, formally commissioning it into the Hellenic Navy.

Ms Mercouri said the trireme “is the most characteristic creation of the Greek spirit” and “a symbol of our identity”.

Such ships were credited with changing the course of history, specifically in the defeat of the Persians at the Battle of Salamis in 480 B.C.

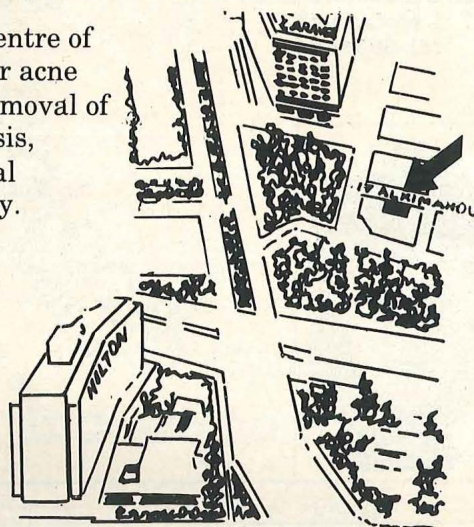
It is hoped the trireme *Olympias* will at least *make* history by drawing the centennial Olympiad, for which it is named, to Greece in 1996. □

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**In Brief**

Agreement has been reached with the government for the construction of the **Onassis Center of Cardiac Surgery** in Politeia, Kifissia. Work on the center, a gift of the Alexander S. Onassis Benefit Foundation to the Greek people, will begin early this month and is scheduled to be in operation by mid-1990. The center will have 60 cardio-surgical beds and 50 cardiological ones. Several years ago the government turned down the private donation, which was to have been built on Syngrou Avenue, on grounds of socialist doctrine, but it later relented.

A Museum of Replicas is being completed in the restored Makriyiannis Barracks at the foot of the Acropolis. It contains not only copies of the sculptures which survive on the Parthenon today but also of those which lie scattered in museums abroad. The purpose of the museum, which has been approved by the Central Archaeological Council, is to present a comprehensive exhibition of the **works of Phidias** to the general public. Its inaugural is coinciding with a show at the Genadeion Library of documents relating to the bombardment of the Acropolis by Morosini just 300 years ago.

Of the 151,000 students who applied for **university entrance** this autumn, only 44,000 were accepted. In the academic schools, young women and students in rural areas did particularly well in their examinations. For the 107,000 who didn't make it, a wit suggested they apply as oarsmen on the navy's new trireme.

A 20,000-drachma set-and-plate function raising money for the new Acropolis Museum took place late in August. The seat was for an all-Beethoven Rostropovitch Trio concert at the Herod Atticus and the plate was for a reception that followed at the Dionysos restaurant. At the latter affair cellist **Mtislav Rostropovitch** received the Silver Medal of the City of Athens from Mayor Miltiades Evert.

Cretan industry merged with Greek shipping in the **dynastic marriage** of the year on August 29 in Ekali when Christianna, daughter of Mr and Mrs Vardis Vardinoyiannis, of Rethymnon, took the plunge with George, son of Mr and Mrs John Goulandris, of London

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## THE ATHENIAN

and Geneva. A freakish thunderstorm drenched the *bonbonnières* and turned the rice into pilaf, but in no way dampened the spirits of 1400 guests (including a thousand 'immediate' family) who attended the Paris-catered reception. May the bride and groom carry on their families' celebrated fecundity and be blessed with multitudes of fair daughters and strapping sons who make equally well-connected unions. *Ftousas!*

Although responsible information and pamphlets on the AIDS epidemic are being distributed, there has been concern on the growing evidence of discrimination. Last month a young employee at Piraeus General Hospital was discharged on the grounds that he was a carrier of AIDS.

The Constantine G. Karamanlis Foundation was officially inaugurated on September 14 in Filothei, in the presence of the former president, his family, close friends and the building's donors, Vassilis and Eliza Goulandris. The foundation includes archives, a library and seminar rooms.

In an attempt to give Athens a fresher appearance, Mayor Evert is launching a campaign for a general city face-scrubbing. In letters to all the owners of major buildings on the main thoroughfares of central Athens, Evert has called for a cleaning up of facades and a general improvement in appearance. For owners who drag their feet, the city's employees will do the cleaning themselves and charge accordingly. For those who get started on the job right away, there will be a financial compensation of up to 1500 drachmas per square metre.

**Computer age, Greek style:** Severed communications between the domestic airport at Ellinikon and its central computer system in downtown Athens 'grounded' Olympic Airways for nearly two days. Fifty branch agencies were affected, causing havoc for thousands of passengers. With the usual channel of communication interrupted, delay in repairs was protracted because no one thought of using the telephone. The damage was located 40 hours later in Kalamaki where a bulldozer operator had cut a cable without realizing it. □

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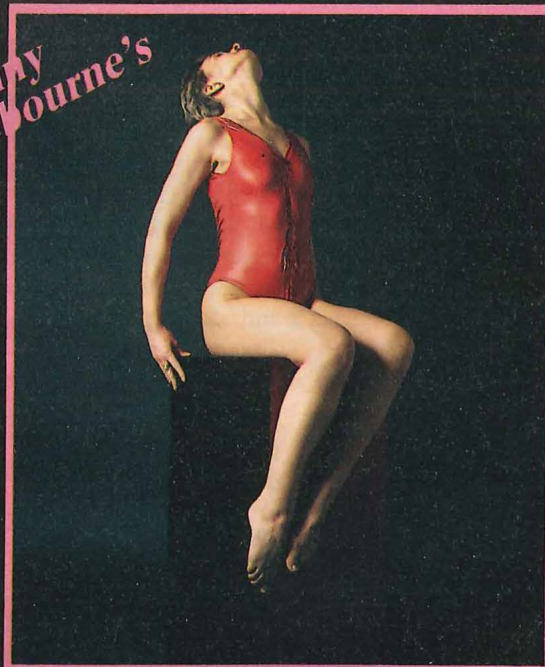


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## New strategy for the Greek label

Nineteen-eighty-four, as envisaged by George Orwell, struck fear into the hearts of more than one generation. We've passed that hurdle, more or less safely, but a new date has already loomed up threateningly in the minds of many Europeans – 1992, the deadline for the full commercial integration of the European Community. Nowhere is the discomfort more acute than in Greece, whose wheezing economy cannot afford to lose out when the products and services of all EEC countries lock in open competition the length and breadth of the community.

"It's terrifyingly close now and we can't afford to go slowly," says Dr Athanassios Frontistis, chairman of Greece's Organization for the Promotion of Exports (OPE). In the light of this, OPE – which is described by its chairman as "the marketing department of the Greek economy" – has been forced to rethink its own strategy in its role of masterminding the development of Greek exports from both the private and public sectors.

There has already been some success to build on. Only 20 years ago, three-quarters of Greek products sold abroad were agricultural produce and raw materials. Today, finished 'Made in Greece' goods account for well over half of all exports, bringing proportionately more profit to the home country. While fruit, vegetables, livestock and textiles continue to be sold to East and West, in the last few years exports of ready-made clothing, carpets, lubricants, chemical products, machinery and transport-related goods, drinks, tobacco and packaged food products have leaped forward.

Hard lessons have been learned by traditional exporters who have seen the produce of other countries favored because of lack of coordination among individual producers in Greece. Also, time and again, Greek fruit, for example, has sold for as little as a quarter of the price of foreign-grown crops simply because its competitors were more attractively presented. Now Greek fruit is not only penetrating new Western European markets but also selling for better prices because of speedier delivery and more tempting packaging.

According to the Panhellenic Exporters' Association, last year was a successful one with a 24 percent increase in

exports. Total sales amounted to \$5,644 million, compared with \$4,552 million in 1985. Particularly heartening was the performance of Greek produce in the EEC, where sales increased 45 percent to \$3,586 million last year.

Exports to North America and the other most important OECD countries also improved, though socialist countries and the Arab world bought Greek goods less in 1986 than in previous years. Exporters have high hopes of doing even better this year, though they readily admit that the main factors aiding their products last year were international currency factors and a general upturn in world demand – all blissfully beyond their control.

This year, too, sees the beginning of a new, more "strategic" and "efficient" approach to promoting Greek goods, claims Dr Frontistis at OPE. A self-confessed technocrat with years of experience with Unilever and Revlon and as a marketing lecturer in the U.S. before he came to head Greece's national marketing office, Frontistis is keen to show that he's not using these well-worn business phrases lightly.

Speaking to *The Athenian* last month, he explained that limited resources and time had dictated that the old blanket approach to the past – trying to help all products in all markets – should be abandoned in favor of a more selective approach. "We're trying to find proper suppliers for proper buyers and inviting selected foreign department stores, supermarket chains and so on to look at products we've already screened."

Selection is done after a lot of in-depth analysis where "we try to take into account the growth potential of specific products in specific markets, as well as the degree and nature of the competition, trying to mount a long-term operation, rather than wasting effort on temporary market factors."

Already, it has been decided to concentrate on high-price markets where good quality Greek products can challenge their equally good quality rivals on price – such as garments, shoes, knitwear, marble, and naturally-packaged and processed foods – and to write off those markets which are already swamped by cheap imports from the Far East as a lost battle.

The primary targets are the U.S.,

West Germany, France and the U.K. Whereas in the past Greek exports have been promoted via state trade bureaus and embassies overseas, OPE plans to open its own offices in the 'Big Four' countries starting next year and to employ foreign nationals to run them, rather than Greek bureaucrats. The organization is already in the process of hiring a Japanese agent to do a similar job in Japan. For the first time, extensive consultations are being held with local marketing agencies in these countries.

Nevertheless, Frontistis does not dismiss the notion of general image-building for Greek goods and cites the example of France where, he says, "government and business for years have subtly supported the idea that France represents a certain kind of quality." The national-individual business partnership will soon be in action in Bloomingdale's in New York, where OPE is sponsoring a 'Greek Week', one of a series of weeks the famous department store is hosting for the products of the Mediterranean countries. OPE will back up the display with advertisements in the *New York Times* and employ other marketing efforts.

Another example of the new selective and cooperative approach was OPE's coordination of a powerful Greek presence at this year's Bordeaux wine festival, the world's largest – something which, agreed Frontistis, was long overdue. "Of course," he added, "individual enterprise, such as the success of the Metaxa company, contributes positively to upgrading the Greek name when a good brand is well-marketed."

There have been a number of single-handed entrepreneurial marketing efforts of late, including an attempt by Piraeus businessman Andre Vomvoyiannis to organize a floating exhibition of Greek products to tour the Middle East in a bid to boost flagging sales to that region. *Hellarabia*, as the project was called, never sailed and the episode emphasized the eternal mistrust between the Greek state and business viewed sympathetically by the cooperation-minded Frontistis, but will it fit into the state's new finely-tuned masterplan? □

Nigel Lowry



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## The meaning of the Turkish referendum

Results of the September 6 national referendum in Turkey to decide whether or not to lift the 12 September, 1980 ban on the political careers of some 250 politicians were such that even seasoned observers had difficulty commenting on them. Claude Cheysson's statement that "this demonstrates a remarkable degree of political maturity manifested by the Turkish people" is equally applicable to the high turnout, low vote-cancellation rate, as it is to the evenly balanced 50.16 percent who voted in favor of lifting the ban versus 49.84 percent who opposed it. With some 24,436,821 votes cast, the "absolute" majority enjoyed by 'ayes' was a mere 75,066 votes.

Initially this hair-split majority in favor of lifting the ban against Suleyman Demirel and Bulent Ecevit, and among other previous "undesirables" such as Necmettin Erbakan and Alpaslan Turkes, stunned political circles, observers and commentators alike. Nobody expected this, and nobody knew what to say.

Ozal, who had campaigned in a thinly-veiled fashion for a negative vote, has been defeated. However, have these former political leaders themselves, who now stand to divide up the 50-plus percent of votes favoring them in the forthcoming early general elections on November 1, won anything resembling a victory?

While divide-and-rule has been a method frequently employed by sovereign rulers in recent history, the instance of a people dividing their own rulers in order to regain sovereignty must be unique. Yet this happens to be exactly what Turkish voters did on September 6. To Ozal, they have said: "You are not invincible, nor are you as magnificent as you think." To former

political leaders of the pre-12 September, 1980 era, they have said. "You ought to have your political rights back and that is only as it should be; but it is not such a good idea to have you back in power again. You in power again? Yok, cok, cok, mersi."

Both Demirel and Ecevit became unusually quiet as referendum results started coming in. Obviously, they were painfully aware that this kind of restoration of political rights was far from being an invitation to a genuine restoration to power. The legal ban against them was being lifted, but obviously a new and much more popular ban, much more difficult to undo, was being put into effect against any real future for them in national politics.

If we cast away a simple arithmetical view on the results of the national referendum in Turkey and take a more qualitative look, we can safely say that the real winner is Prime Minister Turgut Ozal himself. Despite considerable disadvantages, he was able to persuade close to one half of Turkish voters to reject the notion of restoring political rights to former political leaders. Those who cast their nays were not only moved by what they perceive as Ozal's successes as prime minister. Rampant terrorism prior to 12 September, 1980, must now be viewed as having left much deeper scars on the memory of the Turkish people.

Results also demonstrated that former political leaders who filled the town squares with crowded audiences during their referendum campaign speeches are not at all as powerful or as influential as they then seemed. This is particularly true in Demirel's case. Erdal Inonu's unlikely and unprecedented assertiveness and presence during this campaign period is also an

added indication that there exist in Turkey new political cadres who have been making inroads into the minds and hearts of the people. These have successfully replaced old political leaders and must be reckoned with realistically.

Where Ozal's real success lies, however, is in having his Motherland Party, alias ANAP, receive popular acceptance as a genuine political party which will not "blow away at the first wind", as the Demirel group claimed. It is quite likely that this factor alone will suffice to make ANAP an unequivocal winner in early general elections on November 1. In fact, developments which immediately followed the national referendum further support this likelihood.


Any hopes for a merger of any kind between Inonu's Social Democratic Populist Party and Ecevit's Democratic Left Party were dashed in quite a final fashion after the rather disastrous summit between the two. Thus left wing votes will be split to yield a fruitless performance in general elections. What this means is that some five or more political contenders, three of them major political parties and the rest little more than oversized political factions, will have to fight among themselves for little over half of the votes, while Ozal will enjoy the comforts offered to him by the undivided other half. Even if some of the nays end up having preference other than Ozal's ANAP, this is unlikely to alter the overall picture.

What does this mean for the future of Turkish relations with the West? It could be safely said that after the general elections Ozal will enjoy a much stronger position from which to negotiate, having now renewed his mandate from the people in elections which may not be contested in European forums as being less-than-democratic, since they included all the one-time political legends of Turkey as contenders.

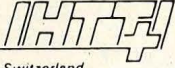
This means that he can also afford to be much more flexible in dealing with Turkey's neighbors. He will be able to maneuver with greater dexterity and "pull the carpet from under the feet" of critical European democratic circles.

**Erhan Yasar**

*Erhan Yasar is a correspondent for Hurriyet in Athens.*



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# Diagnosing political discontent

**Recent polls are registering a drop in the popularity of all leaders and a rise in dissatisfaction with all parties. As the myths of former beliefs fade, the public passion for politics is giving way to disenchantment, or perhaps old illusions are bowing to new realities**

by Fotis Eleftheriou

The Greek political scene is rapidly entering a period of total fluidity. Old myths are collapsing and there is a wild scramble for discovering new ones that will correspond to the country's needs. Political parties are desperately hunting for new symbols in an effort to throw a cloak over their rapidly decomposing bodies. Political leaders are busy performing face-lifts as they attempt to cover up images which have become outworn and passé. On top of all this the electorate, looking from a distance at a political scene where everything is changing on the surface while ossification sets in every domain of public life, grows increasingly disenchanted and apathetic. It is therefore hardly surprising that opinion polls register a drop in the popularity of all political leaders, a rising dissatisfaction with all political parties, and note a process of increased depoliticization among voters in a country where politics has been society's breath of life. Within this atmosphere of rising disenchantment, it is characteristic that, though voters overwhelmingly oppose the government's economic program, they also reject the economic alternatives offered by the opposition on the right and the left. Furthermore, as the credibility of the government crumbles, so does that of all opposition parties.

This has led to the creation of the first major political vacuum since 1974. That year the enormous appeal of Karamanlis, to which Greeks rallied, resulted in the electoral landslide of ND. Though such an appeal had been gradually eroded by 1977, a majority of Greeks continued to seek stability and progress with a Karamanlis government. In 1981 the overwhelming demand and hope for "change" (*allaghi*), and the swerve away from conservative stagnation swept Papandreou to power, establishing for the first time a socialist government. Four years later, though

most voters believed that *allaghi* had remained a chimera, they gave Papandreou a sweeping 45 percent in the hope that the "better days" promised by PASOK might still materialize. By the end of 1985, however, all illusions had been crushed by the government's austerity policy, whose harsh reality helped highlight the multi-faceted crisis of a society in deep trouble. Contrary to what had happened during the years 1977-1981, when disillusionment against ND was transformed into high expectations and trust in PASOK, most voters have found no outlet for their despondency in another party. Instead, they have sunk into feelings of pessimism and cynicism. As all polls show, undecided voters, a percentage as high as 20 percent, view with more or less equal discontent both major Greek parties and remain deeply disgruntled with political life in Greece today. Consequently, the political void created by the massive discontent against PASOK is not filled by an excessively unappealing ND. Voters, dejected and despairing, are trying to discover new aspirations and hopes which seem unavailable on the current obsolete political scene.

Under these circumstances it is not surprising that all parties and leaders scramble to fill the current political void with appeals to the embittered voter. Already, PASOK has launched its party "reconstruction" crusade, ND its "renewal" campaign, KKE has, without success, attempted to emulate Gorbachev's reforming image, and the smaller parties have sought, at least, attention. Papandreou, Mitsotakis, the KKE and EAR have also recently announced their economic programs with considerable fanfare. But how successful have such efforts been? Are parties and leaders, and particularly ND and PASOK, articulating new and interesting ideas? More important: how credible and relevant are they?

Mr Papandreou's government and this Panhellenic Socialist Movement are in deep trouble. The recent government reshuffle has proved nothing but a bubble, and a minor one at that. When Papandreou replaced some of his most eminent ministers (Yenni-matas, Koutsogiorgas, Tsohatzopoulos), the reason seemed to be that without prima donnas there would be less squabbling in a government which now, supposedly, concentrates solely on an efficient performance. However, performance has become even more abysmal – with the exception of the economic ministries and the quietly competent Simitis – and dissension and discord in the government has reached new heights. Disputes have led to the resignations of the undersecretary of education, the undersecretary of national economy, the governor of IKA, the governor of the Agrarian Bank of Greece, and others, while relations between various ministries are abominable and co-ordination from the top non-existent.

To all this must be added the crisis in the PASOK party apparatus, once the most efficient and dynamic in Greece. It has shrunk in party membership, as enthusiasm totally evaporates. As for the much advertised PASOK "reconstruction", this has flopped ungracefully in spite of the over-rated presence of Yennimatas, Koutsogiorgas, et al, in the "upgraded" and now all-powerful party Executive Bureau. PASOK is suddenly discovering that holding power is not enough – particularly when mismanaged – in order to mobilize enthusiastic party members from its ranks.

There are also the disastrous effects of a series of scandals on the government's image. These scandals have exploded in rapid succession in the numerous, hopelessly run public corporations with the strange initials (KYDEP, ITKO, AGREX, etc.) but not so strange corruption which is common and rampant. For example it was revealed at the Ypsilandi trial in London (a disaster for the government) that the president of AGREX and a one-time PASOK central committee member – by now the notorious Mr Sakellaris – had served a three-year sentence for fraud in the 1960s. But this fact hardly troubled those who picked him as head of a major agrarian state-owned export firm, let alone allowed him to rise in the ranks of PASOK.



Suffice to say here that another PASOK central committee member, Mavrikis, former governor of DEH (the Public Power Corporation) is also being investigated on corruption charges.

It is becoming widely accepted that public corporations have fallen into the hands of party cronies who are not only inefficient and are squandering taxpayers' money, but are also, in some cases, enriching themselves in one shady way or another. This obviously means that PASOK is becoming widely perceived as a party encouraging favor-

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## As the credibility of the government crumbles, so does that of all opposition parties

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itism and corruption; that is, following exactly the type of practices it accused the right of when it was promising *allaghi*. Therefore, should one be surprised when the government's popularity is dropping drastically and PASOK as a party has ceased to generate enthusiasm despite scant words calling for its "reconstruction"?

If this were not enough, the ruling socialist party since the 1985 elections has been going through an extremely severe identity crisis, as it is rapidly abandoning its radical socialist founding charter, the "3rd September Declaration". Papandreou himself openly called for the adaptation of the above declaration to "today's realities". In effect the prime minister is increasingly speaking about "new technologies", the "modernization of Greek society", and less and less about socialism. This latter term has ceased to represent for PASOK a strict theoretical framework guiding a set of policies which are to be implemented (as was the case in 1981-1985), with a specific goal in mind ("socialist transformation"). Instead, it has merely come to represent a vague moralistic wish pointing in the direction of a "socially just society". Consequently, gone are the days when PASOK's guiding principle was the "socialization" of every conceivable sector of society, from the economy to education. This development is causing a severe shock to a party organization

which has considered the 3rd September Declaration to be its holy Bible.

With the government and PASOK in disarray, scandals severely damaging the governing party, and Papandreou abandoning the old myths which encapsulated the PASOK ideology for a decade, should not the socialists be on the verge of collapsing with either a bang or a whimper? But this is not the case. That Papandreou still remains Greece's most popular active politician who sets the tone of political debate, in effect dominating Greek political life, is due to two factors. One is Papandreou's ability to grasp every changing mood in public opinion and adapt admirably to it by the use of new symbols. The second is ND's glaring weaknesses and the conservatives' inability to appear as a forward-looking dynamic alternative to PASOK. Feeling that he has impotent opponents, Andreas Papandreou therefore is leisurely changing PASOK from a radical left-wing party bent on supplanting capitalism with a statist-socialist economy, to a moderate centrist party whose ambition is merely to "modernize" capitalism. Thus, the arch-foe of the market economy during the years 1981-1985, Papandreou could appear, from his recent Thessaloniki speech, as its ardent, if not its sole, supporter. "Fate has had it," Papandreou stated, "that we will be the ones to limit bureaucratic statism in the economy." "The Greek people do not forget," Simitis said a few days later, "that bureaucratic statism was created by New Democracy for petty political reasons." So Papandreou is raising the banner of anti-statism and free market economics even against the right, claiming that it is his party after all, and not ND, which represents the most credible force for opening up the economy to market forces! This effort by PASOK to compete with ND on a free market political platform demonstrates Papandreou's dexterity in adapting to new moods and needs in society, and ND's corresponding blatant weakness in not ridiculing such an effort and demolishing PASOK's credibility. Actually, the conservatives even failed to point out Papandreou's contradictions when he accused ND in the same breath for its "statist past" and its "extreme pro-market" present.

While ND remains in confusion, Papandreou is changing both PASOK and his government's policy. Already he has announced the biggest privatization scheme in Greece, the selling of all "problematic" firms to the private sector. He has also adopted demands by

businessmen for bonuses in private firms which lie outside the government's incomes policy. He is consistently liberalizing the market, amidst howls from his party's left wing, and the banking system. Essentially he is stealing ND's slogans and putting forward policies that could prove to be the most liberal ones since 1974, reversing previous conservative statist practices and his own four-year extreme brand of socialist statism. But as PASOK is moving to the center in an effort to deal with the current impasse in Greek society and present a modern and attractive face, what are the conservatives doing?

Some analysts would claim that the main ailment affecting the Greek political system today is not so much the dismal failure of the four-year socialist experiment (a development which was to be expected from the moment Papandreou opted for statism), but the inability of the conservatives to improve their image. After six whole years in opposition they have been unable to provide the public with a credible alternative to a demonstrably ineffective government. When ND seemed to falter during its second term in power, PASOK became rapidly the vehicle for a new hope which potentially could have mobilized the nation in the direction of the modernization of Greek society. However, despite the socialists' dismal economic record during PASOK's second term, ND failed to become a vehicle of hope as the old PASOK had once been. Actually, it is highly doubtful at this moment whether voters, despite their despair with

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## While PASOK suffers an identity crisis, ND remains in confusion

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PASOK, would prefer the conservatives to the socialists in government.

It is of little practical significance that ND may lead PASOK by a few points in major cities, as most polls show. This is so because the percentage of undecided voters is too high to make any safe predictions. Furthermore, in some polls, PASOK is viewed as more effective in government than ND. Though most Greeks oppose the PASOK economic program, they prefer it to that of ND or the KKE, as a number of polls showed recently. Commenting on these findings, a well-known ND member of parliament



made the following impressive admission in an effort to explain the public's lack of trust in ND's economic program: "Our economic program is not enough. What is also necessary is to establish the credibility of the party which espouses this program. It appears that we have failed to convince the electorate that we represent the renewed, progressive party which is needed in order that such a program may be implemented."

The ND parliamentarian could not be more right. ND's economic program – which is both realistic and radical – is not attractive to most Greeks, mainly because it is ND as a party which does not appeal to them. And why should it? The party continues to be dominated by what is known as "old politics". Its leader – who trails Papandreou in popularity ratings by 8-12 percent – has not improved his image and represents, to the public mind, rightly or wrongly, all that brought about the cravings for *allaghi* six years ago.

ND is always internally divided along personalist lines with politicians fighting each other ruthlessly for reasons totally unconnected with differing views on ideology or issues. The conservatives are incapable of grasping new ideas and transforming them into visions for the future. They have thus allowed Papandreou to usurp some of their unsystematically articulated views, place them within a dynamic forward-looking framework, and pose as Greece's modernizer *par excellence*. Most voters feel that despite Mitsotakis' rhetoric, ND has not changed in any way, as it continues to be anchored in the past at a time when Greece must prepare to face the challenge of a quickly changing future.

ND lacks a long-term strategy to deal systematically with PASOK and to gradually improve its own image. Mayor Evert sees this as a weakness of the party's leader. The party is incapable of picking two or three main themes that will make its opposition more effective and imprint it in the mind of public opinion. Even its economic program, though nothing more than a slightly adapted version of its 1985 one, was announced after a two-year delay. Violent personal clashes between Mitsotakis and Papandreou, furthermore, favor the latter.

ND seems at a total loss these days as to how to deal with Papandreou's new free market orientations. Should it adopt an even more extreme view of the free market? In this case it is Papandreou who will look mainstream and ND the "extremists". Should it merely say (as it is doing now) that

"Papandreou is poorly implementing our own policy?" But at this moment Papandreou and PASOK are viewed by the public as being more efficient in government compared to Mitsotakis and ND. So why would, if a similar policy is to be implemented, the electorate opt for ND rather than PASOK? Should then ND concentrate on its past "achievements"? But were those not rejected in 1981 and how relevant is all this to the years to come?

To top it all, ND is forced to face the dilemma whether or not it will reach some understanding with Stefanopoulos' Democratic Renewal Party and George Rallis. If Stefanopoulos and Rallis are drawn back in the fold, ND will avert a loss of one to two percent in the next elections (which might prove crucial) and project an image of strength and unity which will certainly help its prospects. Mitsotakis,

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## With Greece approaching the year 2000, political leaders are looking into the past

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however, is not particularly keen on such a prospect, which will weaken his personal grip over ND.

So in the midst of PASOK's grave crisis, ND lumbers on, ineffective and unappealing, failing to convince the electorate that where the socialists failed it has a new course to offer. If anything, a new course for the country is being gradually outlined by Papandreou, who is pulling the rug from under the conservatives' tottering feet.

One of the most positive developments on the current political scene is undoubtedly the gradual destruction of deeply rooted myths favoring statism which were leading Greece down the path to an underdeveloped third-world socialist state. It is those myths which brought Papandreou to power and contributed to the current economic crisis following the disastrous policies of the years 1981-1985. Fortunately, it is currently Papandreou himself who has been forced, in his *volte-face*, to destroy such myths. Thus perhaps he may encourage prospects for a more open society that will meet the challenges of 1992, when the EEC

unified market will be established, forcing societies to become more competitive. Of course many will wonder whether Papandreou, with a past of broken promises and elusive deeds, will indeed go ahead with his liberalization program, or even whether he is the appropriate leader to take such steps which are not for the faint-hearted in view of the in-built rigidities of Greek society. On the other hand, some may argue that in today's Greece only a socialist prime minister could in fact implement a free market economic policy.

Another positive development is that in spite of the harsh language exchanged by PASOK and ND, a consensus has developed concerning the necessary course of economic policy. This has been saluted by Greek entrepreneurs who point out that such a development (created for the first time since 1974) is shaping a climate favorable to investments. Tragically enough, however, though policy differences between PASOK and ND have narrowed, polarization is increasing as both sides have reverted to personal exchanges and mudslinging. In effect one wonders how Greece can move towards the year 2000 when the leaders of the two major parties are busy reproducing divisions that point back to the 1960s when their personal feud began.

Whatever realism PASOK demonstrates in the economy and whatever stability is offered by the newly created consensus between the two major parties in favor of free market policies, these will not strengthen the Greek political system if the cynicism and disenchantment in the electorate continue at the current extremes. A government which is viewed as being incapable of governing and an opposition which is perceived as failing to offer a better choice, is hardly a state of affairs that can be labeled "politically healthy". It is clear that if this situation continues, voters in the next election would merely opt for the lesser of two evils.

Of course one could argue that as long as the economy performs, as long as politicians give primary attention to the market and allow it to do the business of providing prosperity, the unappealing image does not matter. However, as we have seen time and time again, when the political environment is sick, its disease will usually spill over onto the economic environment with catastrophic results. And this danger remains very real in a Greece dominated by a government whose appeal and credibility are being eroded, day after day after day... □





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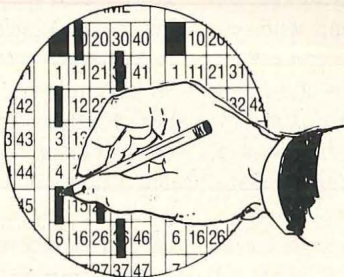
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1 11 21 31 41	1 11 21 31 41	1 11 21 31 41	1 11 21 31 41	1 11 21 31 41	1 11 21 31 41
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6 16 26 36 46	6 16 26 36 46	6 16 26 36 46	6 16 26 36 46	6 16 26 36 46	6 16 26 36 46
7 17 27 37 47	7 17 27 37 47	7 17 27 37 47	7 17 27 37 47	7 17 27 37 47	7 17 27 37 47
8 18 28 38 48	8 18 28 38 48	8 18 28 38 48	8 18 28 38 48	8 18 28 38 48	8 18 28 38 48
9 19 29 39 49	9 19 29 39 49	9 19 29 39 49	9 19 29 39 49	9 19 29 39 49	9 19 29 39 49

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3 GAMES	\$ 75 <input type="checkbox"/>	\$135 <input type="checkbox"/>	\$335 <input type="checkbox"/>	\$ 675 <input type="checkbox"/>
4 GAMES	\$100 <input type="checkbox"/>	\$180 <input type="checkbox"/>	\$445 <input type="checkbox"/>	\$ 900 <input type="checkbox"/>
5 GAMES	\$125 <input type="checkbox"/>	\$225 <input type="checkbox"/>	\$555 <input type="checkbox"/>	\$1125 <input type="checkbox"/>
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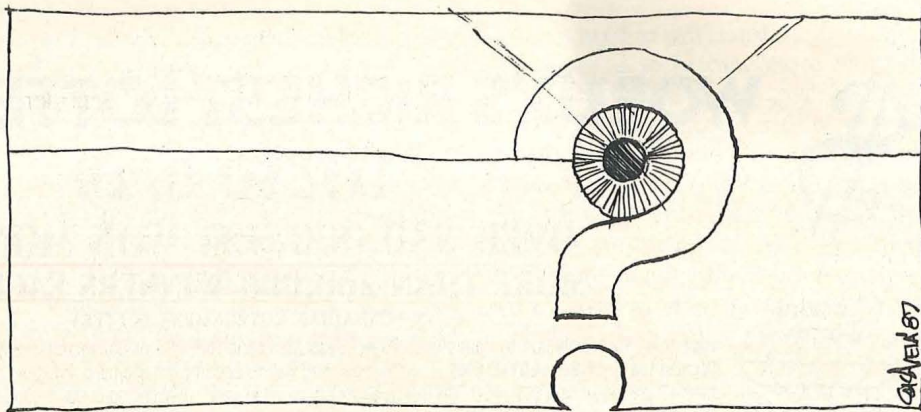
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# To believe or not to believe: the evil eye



**Feeling tired lately? Losing things? Maybe you're having trouble with your work. Think about it – have you done anything that might attract the envy of another? Whether you're a believer or not, you could be afflicted with the evil eye.**

by Lia Coulouris Pavlidis

**D**uring my first visit to Greece several years ago, I made a pilgrimage to my father's village in the Peloponnese. One fine morning, with my aunt in the lead and an entourage of village children, we proceeded to make an official visit to the home of each relative.

One was a cousin who had just had her first baby. The whole family stood around watching proudly as I peered into the crib. Anxious to make a good impression, I made a big fuss over the infant. When I looked up smiling, to see the effect of my performance, I was greeted with smiles of approval that, a second later, froze on horrified faces.

"Say 'Ftousounamesematiaso!'" my aunt shouted. I looked at her in puzzlement. "Say it!" she shouted, repeating

the odd and at that time incomprehensible phrase.

Suddenly I heard spitting sounds all around me. "Ftou! Ftou! Ftou!" My relatives were muttering and ftouing in a state of extreme agitation. The expression on my cousin's face had turned to horror.

"Ftou sou na me se matiaso!" I shouted after my aunt, hoping I had imitated her correctly.

Everyone breathed a sigh of relief. My aunt gave some explanation to the effect that being from America, I didn't know about these things, and whisked me out the door.

On our honeymoon, my husband and I travelled around Crete. On our last evening there, we ate dinner at a taverna in Agios Nikolaos before

boarding the boat at Herakleion. Since it was an early dinner by Greek standards, we were the only ones in the taverna.

We had a memorable fish dinner accompanied by carafes of Cretan wine. Even more memorable was the owner's son, our waiter, who stood at a respectful distance and stared at us. A handsome boy of about 16, he had dark hair and blue eyes that can really be described as piercing. Both my husband and I noticed this rather somber youth who, having nothing else to do at that time, stared at us intensely.

By the time we reached the boat, we both had terrible headaches and felt nauseous. We spent a sleepless night and arrived in Piraeus weak and tired. From Piraeus we went to my mother-in-law's home for breakfast.

Sitting at the kitchen table, barely able to keep our heads up let alone eat, we told her about the trip, but she was more interested in the events leading up to our illness.

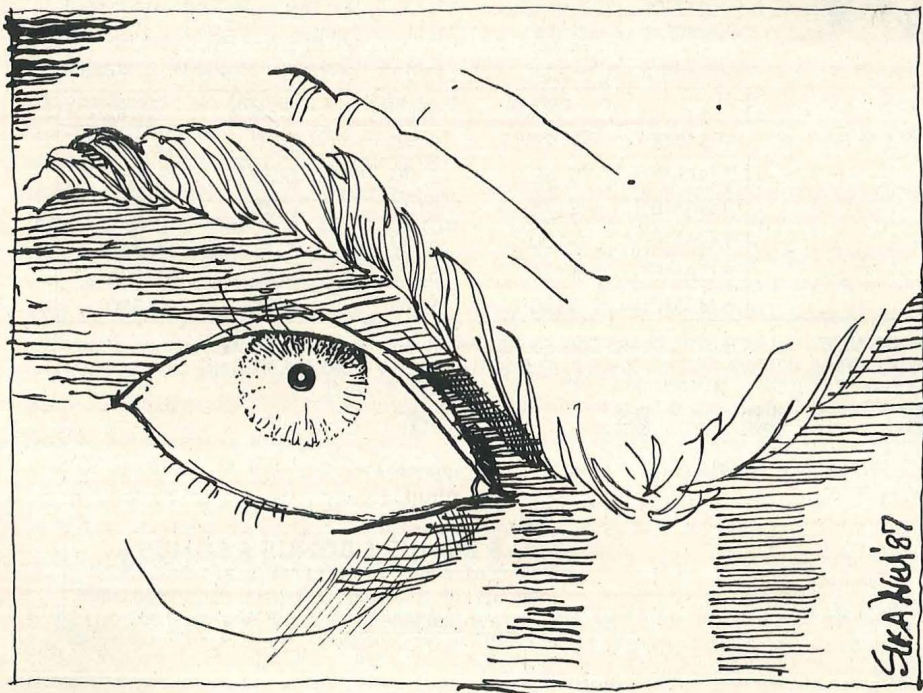
While we were talking, she began to yawn loudly and kept yawning, opening her mouth wider and wider, until I was afraid her jaw would split at the joint. The sound was so annoying that my husband snapped, "Are you that tired, or just bored by what we're saying?"

"No, my child," she responded, "I can't help it. I'm exorcising the evil eye from you." She was obviously aware of something we were not.

The Evil Eye. In Greek it's called *vaskania* (the glance that can kill), *matiasma*, *kako mati* or simply *mati*. It is the belief that someone can cause harm to another person or his property either by a look or by spoken words.

A quaint superstition believed primarily by little old ladies in remote Greek villages? Not so. It's embraced by young and old, the well educated and the uneducated, male and female, living in all parts of Greece, including Athens.

Thought to have originated in the Near East with the evolution of complex peasant-urban cultures, today, according to the American Anthro-





logical Association, it is associated with plow agriculture, dairying and pre-modern urban cultures.

Belief in the evil eye was the topic of a symposium at the 1972 meeting of the American Anthropological Association. "Clearly we are not dealing with 'superstition' that can be dismissed with jokes," wrote Clarence Maloney, editor of *The Evil Eye*, the book which was an outgrowth of the symposium, "but with a belief important enough to diffuse over half the world, for which there must be reasons."

These reasons center around envy, good and evil, fortune and misfortune. For instance, if I strongly desire to possess something you have, this desire can arouse feelings of discontent or resentment in me – envy. My envy can create an evil power within me and I can, if the power is strong enough, harm the very object of my desire. Belief in the evil eye, then, also helps to rationalize sickness, misfortune or loss of possessions.

There are certain characteristics common to this phenomenon wherever it is found:

1. the power to harm emanates from the eye or mouth;
2. this power is provoked by envy, greed or jealousy;
3. the harm to the victim or object is sudden;
4. those casting the evil eye are usually unaware of their destructive power;
5. the person affected may not be able to identify the perpetrator; and
6. the effects of the evil eye can be cured, modified or averted by the use of certain devices, rituals or symbols.

The effects of its influence range from mild to fatal: headache, dizziness, nausea, sleepiness, listlessness, depression. In serious cases, the living object – person, plant or animal – withers and, in extreme cases, dies. I am told it can also deroot trees, crush rocks, and ruin your work.

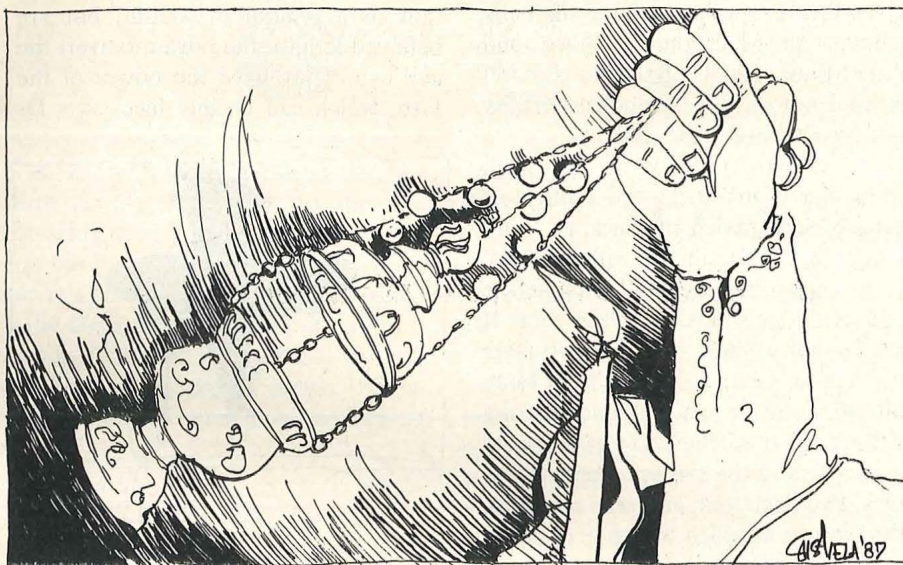
In Greece, the evil eye has strong traditions in both the folklore and the Greek Orthodox religion. According to Greek folklore, those who possess the evil eye have joined eyebrows and blue or sometimes, it is believed, green eyes. I've also heard suspicion cast upon those born on Saturday, those with spaces between their teeth, and those whose mothers weaned them and then breastfed them again.

Though anyone or anything that can be an object of envy is a potential victim, those most susceptible are babies, mothers of newborns, and brides. The most beautiful or best of something is in the most danger: the

most beautiful baby, the most beautiful flower, the best house, the best animal.

"How," I've asked people I consider rational and intelligent, "how can you believe in this?"

"It's magnetism," comes the answer. The explanation usually goes like this: all matter is magnetic. A person who has the evil eye emits harmful electromagnetic waves. This negative energy affects the other person or object's normal vibrations, resulting in illness or destruction.



When I was teaching at a private institute, some of my students told me that a snake staring at a bird in a tree can make it so dizzy that it falls off, becoming easy prey. "The evil eye is like that," they told me.

What does the Greek Orthodox church say about the evil eye?

"It's a form of demonism," says Father Markos Paulides of the church of Saints Constantine and Helen in Glyfada. "People who have the evil eye have demons. They are instruments of the devil."

"The evil eye, then, isn't a superstition?" I asked Father Markos.

"No, it's a reality," he replied. Belief in demons, Satan, the Evil Spirit – they're different terms for the same thing – is a basic part of Greek Orthodoxy, in fact Christianity.

It's no surprise, then, that expelling demons plays an important role in the prayers and the rituals of the church. Father Markos offers some examples:

- The Lord's Prayer, the most powerful prayer in the Christian religion says: "Deliver us from the evil one", or "Deliver us from evil," as translated in the King James version.

- At the Easter Resurrection service, the priest says, "God arises and his enemies are scattered. The first enemies of God and the people, of course,

are the demons. The first wish we make is for the demons to leave. And with the incense we use, we expel them. The incense is an indispensable element."

- The Epiphany, January 6, celebrates the Baptism of Christ. "At the Baptism of Christ in the Jordan River, the heads of the demons were crushed," explains Father Markos. At the Epiphany service, incense is used to disperse the demons. Even today, before being baptized, a child is exorcized to eliminate all bad spirits.

The demons, then, that Christ sought to destroy, still, according to the church, work their evil. "The evil spirit torments man for satisfaction and revenge because it can't punish God directly," says Father Markos. "It's up to us, then, to have the courage and conviction to rid ourselves of these demons."

In the case of the evil eye, the folk traditions of ridding ourselves of this particular evil combine superstition, religion, mysticism and magic. The most common method of protection is the use of an amulet, an object worn on the body, most often around the neck, or a talisman, an object that is placed somewhere to avert the evil eye. Called *philakta* in Greek, many are so common that even the casual tourist notices them.

For example, the eye charm, an eerie likeness of the human eye, has a blue iris with a black pupil that stares relentlessly. Actually, it symbolizes the eye of God. It can be hung around the neck, pinned to one's clothing, or hung on something, such as a baby's crib or a plant. Sometimes the eye is drawn on an object, such as a blue stone, long and tapered with a dot inside.

Perhaps the next most common protection is the blue stone. In the Mediterranean, the colors red and blue are used to avert the evil eye. In Italy,



red is the predominant color; in Greece, blue. The color blue goes back to Indo-European times (around 2400 B.C.), says Dr Jean Ann Weale-Badieritaki, a lecturer of folklore at the University of Athens who has studied the evil eye. From the second millennium B.C., the ancient ships of the Athenians, such as the trireme, had a blue eye painted on the bow.

In some areas, such as Thrace, villagers hang a red cloth around the neck or tail of an animal that has just given birth, as well as around the baby animal. In Macedonia, Thrace and Asia Minor, says Dr Badieritaki, coral is used not only to symbolize fertility but also to avert the evil eye.

A common *philakto* is the small triangular (symbolizing the Trinity) or square cloth pouch of black or azure blue, often embroidered with symbols. It is hung around the neck or pinned to underclothing where it can't be seen. It can be home-made or purchased from the famous Church of the Virgin Mary on Tinos. Inside can be found any of a variety of items believed to have special power against the evil eye. Some examples, I've been told, are: salt, *apiganos*, the plant rue, which has an acrid smell to avert evil; gun powder; pepper corns; a piece of cotton with holy oil received from the Church on Good Wednesday; dried flowers from the *epitaphio*, the funeral bier on Good Friday; a piece of paper with the Lord's Prayer written backwards.

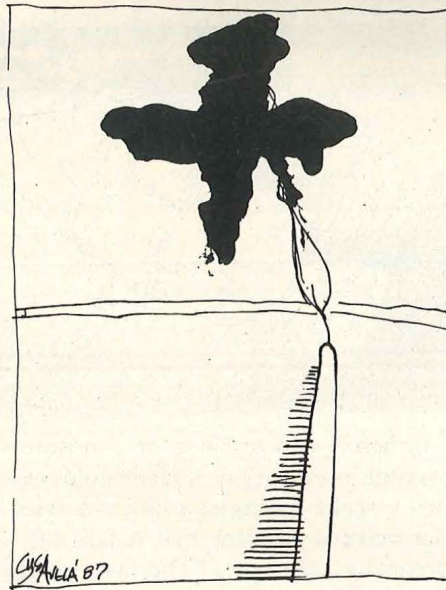
Garlic, which has an established reputation as a potent force against vampires, is also purportedly effective against the evil eye. Villagers hang it in their homes or from a tree when it is ripe with fruit. If they are building a house, when they reach the roof they hang some garlic, a blue bead and an old shoe. A horseshoe hung over the door also protects, especially if it was found in the street. Actually, many of our good luck charms, such as the rabbit's foot, are considered a protection from the evil eye. But, there is a logic here, for if you avert the evil eye, then you should experience good luck.

The cross is a strong protector, according to both religion and folklore, when it is worn and when it adorns the home. The cross, says Father Markos, is the "weapon of salvation for the person who believes."

Island houses often have crosses engraved on them and it's a tradition, after the Easter resurrection service, to carry home your lit candle and make the sign of the cross three times over the doorway before entering. Not only is the cross a potent sign, but the

blackened smudge it leaves over the door destroys the perfectness of the house so that it will not attract envy. Other customs also work on this principle, such as wearing a piece of clothing inside out or placing a black smudge on a child's face.

The belief that coins also have power is especially strong with the Greeks of Asia Minor. Traditionally, the women decorate their clothes with many coins. According to Dr Badieritaki, these coins are not merely decoration or a symbol of wealth, but are believed to have the power to avert the evil eye. They have the power of the face, which can be any face, says Dr



Badieritaki; the words, which can be any words; and, if the coins are gold, they have triple power. The poor buy fake coins which are affordable and still have the power of the face and the words.

Two well-known gestures are used against the evil eye. When we knock on wood or touch wood, usually when saying something which might provoke envy – "I made a lot of money this summer, knock on wood!" – we are in fact, averting the evil eye, by distracting the glance.

And, of course, the spitting gesture. "Ftou" when we pay a compliment; "Ftou" any time there's a possibility of creating envy and attracting the evil eye. Often the "Ftou" is accompanied by certain words or phrases, such as "Ftou in the evil eyes!"

In Thrace, when admiring something, people say: "Garlic. 'Ftou' have garlic. 'Ftou' to not get the evil eye." And when they are happy and don't want to bring on bad times or jealous demons, they say: "Deaf is the place which hears me. Ash on my tongue.

Dirt on my tongue." Then they open their shirts or blouses and spit on their chests.

If all these precautions fail and the trouble strikes, there is recourse. Find someone who knows how to exorcise the evil eye. Young or old, male or female, it is usually done by a lay person or, in extreme cases, a priest. It must be done by a person with good intentions and is usually performed by older people, as they have more power to cure than younger. The procedure should be done as soon as possible after the person has been afflicted. Under no circumstances should one go to sleep when afflicted – then one must usually send for a priest to effect a cure.

The methods used to cure are as varied and colorful as the means of protection. The words used in the exorcism, in Greek called "ksorki", often combine religious prayers with nonsensical verses. The words are kept secret and are passed down from one person to another, always from one sex to the other, because they lose their power if they are given to someone of the same sex or to too many people.

The exorcism should be done without charge. "You can't sell this power," says Dr Badieritaki. "If you get paid for what you're doing, you don't have any power." If money is accepted, it must be used for a good cause. In the villages, something may be offered in gratitude, such as some olive oil, but it is never asked for. However, admits Dr Badieritaki, there are people who make a great deal of money. It is also inappropriate to say thank you for an exorcism; you can show your gratitude by offering something, but you mustn't verbalize it.

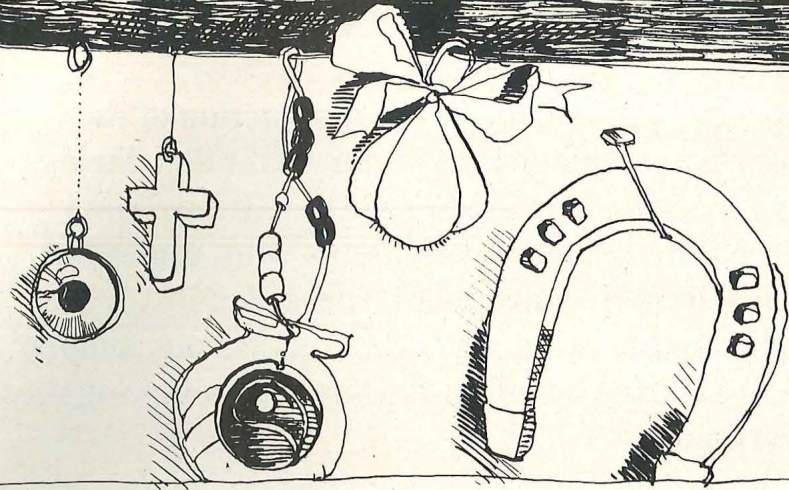
The exorcism works on the principle that the "exorcist" draws out of the sick person bad vibrations or the evil power, whichever is believed to be invading him. Often, the exorcist takes in the bad and may feel temporarily ill with a headache or nausea. Yawning is a common side effect as the exorcist pulls out the bad from the other person and then releases it from himself.

The use of the words "exorcism" and "exorcist" may be misleading. Exorcism usually brings to mind images of extreme demonic possession and hair-raising incantations. The evil eye, however, is considered a very low form of possession and its expulsion is far less dramatic.

The method of curing the ill effects of the evil eye is the same as that for determining if one has indeed been affected by it. The one I've most often heard uses water and oil. The pro-



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cedure, which has many variations, generally goes as follows:

Take a plate and a glass of water. Make the sign of the cross over the plate while reciting a special blessing. The usual one is: "In the name of the Father, the Son, and the Holy Ghost, Amen."

Pour water into the plate. Then add a drop of oil (some say three drops) to the water while saying the exorcism; then add another drop (or three) while repeating the exorcism, and then repeat the procedure for a third time.

If the drops of oil scatter or disappear, the person is suffering from the evil eye. If the oil remains on top or joins, then the person is not affected.

In some regions of Greece, three hot charcoals or three grains of salt are dropped into a glass of water, one at a time, while the exorcism is given. Then the sick person is sprinkled with the water and he or she hopefully recovers.

In the villages around Souli, in the north of Greece close to Ioannina, there is a kind of grass called *vaskohorti* which is used to cure evil influences. The ashes of this grass are put in water and given to the stricken individual to drink, or the water is sprinkled over the afflicted person or object.

An entirely different method is to use a kerchief or handkerchief. This is common in the Mani region of the Peloponnese and, again, it has many variations.

A knot is tied on one end of the kerchief and the remaining part is measured with an outstretched hand. Then the exorcism is read and the kerchief measured again. If the person is suffering from the evil eye, the kerchief will measure longer or shorter than the original measurement. Some believe if it measures shorter, the power was cast by a woman; if longer, by a man. The exorcism is repeated until the kerchief returns to its original size.

A "ksorki", as we said, is secret. The more people who know it, the less powerful it is. Therefore, a "ksorki" that has been published is useless. Below is a translation that was published in the Greek journal *Folklore*. I offer it with a clear conscience that it is not I who have destroyed its power. It was taught to an old woman by her uncle, a monk.

*Soft garlic  
In the snake's mouth  
In the turtle's breasts  
In the milk of the vine  
Let there be nails  
in his eyes  
Who gave (name of sick  
person) the evil eye.  
If it's a man  
May his balls burst  
If it's a woman  
May her breasts burst.*

Say this three times. If the evil eye was cast by a man, you will yawn before saying the word man; if the yawn comes after the word "man", then it was cast by a woman.

The Greek Orthodox Church recognizes and cures the evil eye. Regarding the various philakta that people use, most of them don't work, according to Father Markos, except for the cross, flowers from the funeral procession on Good Friday, or the oil given out on Holy Wednesday.

If you believe you are afflicted, you can go to the church and have the priest read over you, or if you are too sick, have the priest come to you. The church has prayers specifically for this purpose.

We can also turn to the saints for help. St Haralambos is very powerful in the expulsion of the devil's evil powers, as are the Apostles, Saints Constantine and Helen, the Three Hierarchs, St Barbara, St Kyriaki, St Marina, St Catherine, St Savvas, the Archangels

Michael and Gabriel – all the saints, "The protectors of the people who believe in Jesus Christ. When we request them," says Father Markos, "they deliver us from all the powers of the devil."

Magnetism or demonism? Superstition or reality? Believe it or not, but as long as we continue to envy what we see, there will be a place for belief in such things as the evil eye in our folklore. This Judeo-Christian tale about Alexander the Great makes the point.

After his conquests, Alexander began his journey back to Macedonia. One day, he stopped to wash in a stream. When a salted fish in his knapsack came to life, Alexander realized that he was washing in the stream of life, which flowed from Paradise.

He followed the stream to the Gates of Paradise and bid them open so that he could pass. They didn't open, but a human eyeball rolled forth for Alexander to keep as proof that he had reached the Gates.

When Alexander arrived in Macedonia, he asked his wise men about the meaning of the eye. Their response was to place it on one side of a scale, and a piece of gold on the other. The eye was heavier than the gold. When stacks of Alexander's gold, silver and jewels were placed on the scale, the eye still outweighed them all.

Even if all his wealth were placed on the scale, suggested the wise men – all his horses, chariots, palaces, gold, silver and jewels – the eye would still weigh more. That is because the human eye is never satisfied; it always wants more.

When Alexander demanded proof, the wise men placed a speck of dust on the scale, opposite the eye. This time, the dust weighed more. From this, Alexander concluded that only when we die and turn to dust does the eye cease to desire and thus become powerless. □



# The other bridge

**The spectacular World War II destruction of the Gorgopotamos bridge is legendary. But this daring mission has long overshadowed the extraordinary deeds of a small band of volunteers who, under the most gruelling circumstances, succeeded in demolishing the bridge over the treacherous Asopos gorge in a daring act of diversionary sabotage against the Germans**

by J.M. Thursby

During the bleak mid-war period in 1942, Brigadier "Eddie" Myers of SOE (Special Operations Executive) was dropped into occupied Greece to carry out "Operation Harling". This daring plan involved the cooperation of trained British officers and local partisan bands in the destruction of a major railway viaduct. There were three bridges of suitable size: the Papadia,

the Asopos and the bridge over the Gorgopotamos. The Papadia had been blown up by retreating Allied Forces and had just finally been repaired; the Asopos was too risky and problematic, so Myers opted for the bridge over the Gorgopotamos.

The heroic exploits leading to this "singly most spectacular act of sabotage at that point anywhere in occupied

Europe" have passed into Greek wartime legend. It is celebrated annually, not least as one of the few missions when partisans of all political shades united their efforts. Together they achieved their target and vital German supplies destined for the North African front were halted for six weeks.

Eddie Myers had not forgotten the Asopos viaduct, however. Some months later, in early 1943, the Allies were planning the invasion of Sicily and he received orders from SOE to organize widespread diversionary sabotage that summer. They hoped to delude the Germans into believing that Greece was the actual invasion target and the series of attacks with this objective were initiated by the spectacular demolition at Asopos. The bridge was heavily guarded and a large enemy camp lay nearby. Down through a narrow gorge in the precipitous mountains, which formed a natural defense barrier behind it, rushed the Asopos river in endless waterfalls – "impossible for man or beast" to move in, it was left unguarded.

Partisan territory was strictly divided, and the railway ran through land held by ELAS (Greek Popular Liberation Army). No other guerrillas could operate there. As Myers needed their cooperation and vital manpower, he approached Aris Velochiotis, their leader in the field, who agreed to help and offered one thousand men. Three expert sapper officers were flown out specially from Cairo and final details for the raid were being discussed when the offer of men was withdrawn.

Apart from Aris, the other two members of ELAS "Chief Committee of Leadership", Andreas Tzimas and 'General' Saraphis, disapproved of the Asopos mission. Success, they believed, was extremely doubtful and the cost in lives, both for guerrillas and the inevitable civilian reprisals, too high.

Instead they proposed the blocking of a long tunnel at Turnavo by dynamiting both ends while a train was passing through. Myers agreed to this plan reluctantly, but said that despite the lack of ELAS support the British would go ahead with the demolition of the Asopos viaduct, an announcement greeted by derision.

Their chances of achieving this were in fact dauntingly slim. The only possible way a handful of men could approach the bridge was from behind. Somehow they would have to descend the gorge "never more than ten feet wide and sometimes two or three feet", then clamber up the bridge piers to



"General" Saraphis (saluting)



place their charges. Nevertheless, seven men, all volunteers, set off one moonlit night in May.

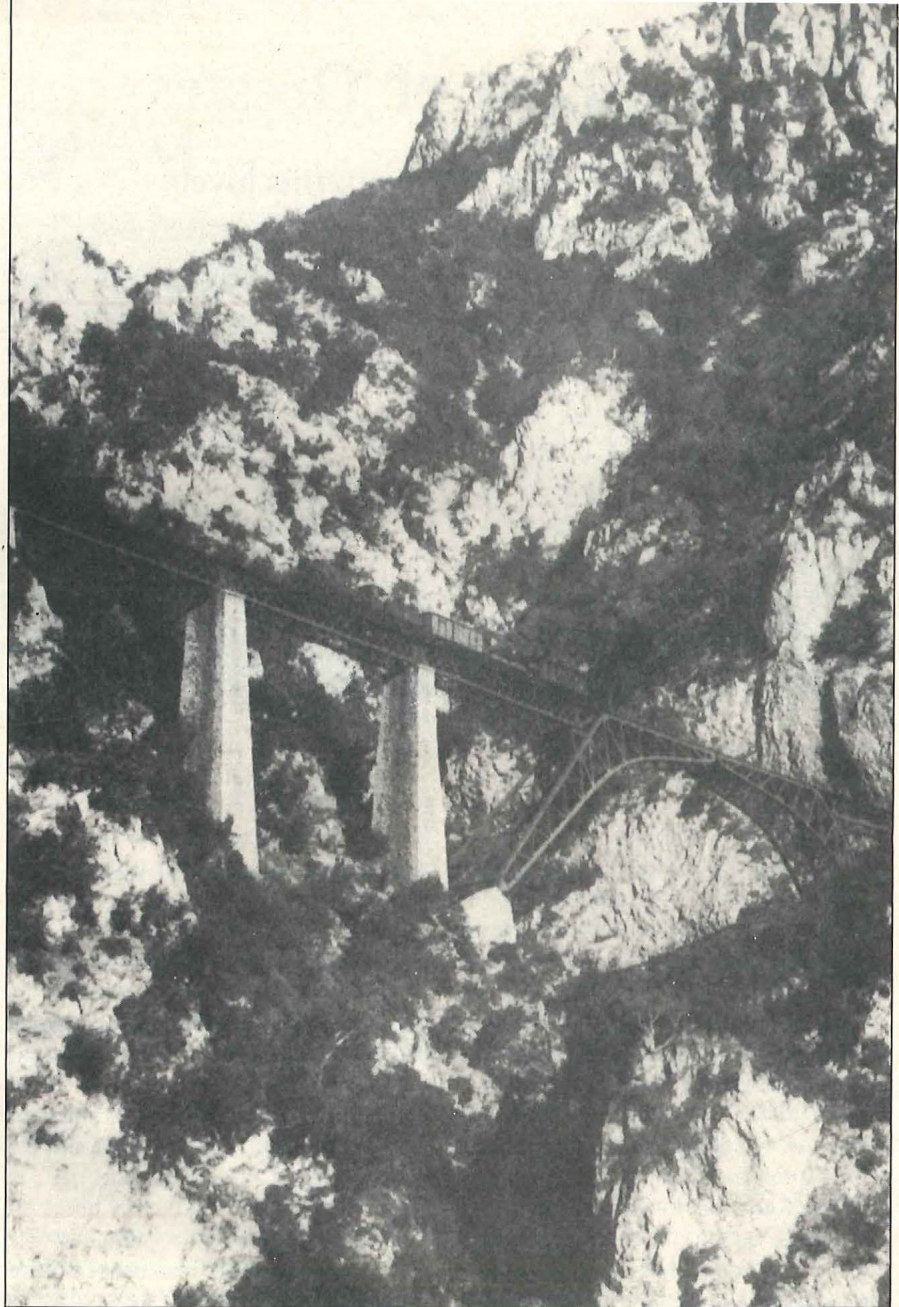
Unarmed except for rubber "coshes", they carried the explosives wrapped in waterproofing. Uppermost in their minds as they roped their way through deep pools up to their necks, and down waterfalls sometimes 40 feet in height, was the necessity of keeping the prepared dynamite dry, at all cost. Exhausted, soaked, half asphyxiated, scratched, bruised and bleeding they eventually, after four days, neared the final bend, only to run out of rope. Bitterly disappointed, they left the explosives on a dry piece of ground and wearily retraced their steps.

Once back at base, they radioed Cairo for more rope, but had to wait almost a month before the moon was right for another attempt. On June 19 a small party of six set off again. They were: Major Gordon-Creed and Captain Donald Stott, both commando trained officers; Major Scott and Captain McIntyre of the Royal Engineers; Lance Corporal Charlie Mutch and Sergeant Michael Khuri, a Palestinian Arab.

When they finally reached the bottom of the 1000-foot gorge, they discovered to their surprise – and delight – that German engineers had been working on the viaduct. The surrounding barbed wire was cut in several places and close by a long ladder led to scaffolding, not far below the main girders.

During periods of darkness and dodging the roving searchlights, the men hauled the explosives up and began painstakingly to lay their charges. Gordon-Creed, guarding in the bushes below, was forced to "cosh" a sentry making his rounds, the only casualty of the night. After the dynamite had been placed and the time fuses lit, the men splashed and scrambled their way back up the gorge as quickly as possible. Still climbing their way out over two hours later, they were spurred on by a bright flash and the roar of an enormous explosion. They half expected Germans to be waiting for them when they reached the top, but all was silent and they hurried through the night, exhausted but jubilant, back to headquarters.

The astounding success was crowned by the news that there had been no civilian reprisals. German Command refused to believe that anything, let alone a demolition squad, could have come down the gorge. Convinced it was an "inside job" they shot the entire garrison on duty. The six men involved were highly decorated and received



*The Asopos viaduct*

"Next day a young Greek, who was a trained draughtsman, was sent down to the bridge, disguised as a shepherd, to make a drawing of the scene. The piece of paper he brought back was unfolded with trembling hands. On it was a neat drawing of the bridge as it had stood the previous day. In despair, he was asked if that was what he had really seen? 'Oh, No! The bridge is down in the river-bed, but I remembered what it used to look like!' It did not look like that again."

**from the autobiography of C.M. Woodhouse "Something Ventured"**

personal commendations for their brilliant and heroic mission.

Meanwhile, the tunnel at Turnavo in a daring and successful raid by ELAS had been blocked, but had cost the lives of 40 Greek hostages on board the destroyed train. As Myers had argued all along, the enemy were to re-open the line after several days, whereas four whole months passed before trains could again cross the Asopos viaduct.

Although the destruction of the Gorgopotamos viaduct is common

knowledge in Greece, the demolition at Asopos is largely unknown. Most British writers and historians of the resistance period mention the operation and it is described in detail by Eddie Myers in *Greek Entanglement* which was re-issued in 1985. Three years ago the BBC produced a series on SOE missions in Europe. In the episode on Greece, the blowing up of the Asopos bridge is re-told by one of the officers who actually took part, although the film has not yet been shown here. □



# Kastoria: land of Orestes

**High in the mountains of the north this lovely lakefront town, believed to have been founded by Orestes, son of Agamemnon, is today a thriving center of fur production and historical and architectural significance**

by Haris Livas

Twenty-five hundred feet above sea level, just south of the Albanian-Yugoslav border at the feet of the Grammos and Vitsi mountains, lies the Macedonian town of Kastoria, surrounded almost entirely by its lake of the same name. The mountains, once World War II and Civil War battlefields, now offer a peaceful haven for hikers. The only vestiges of conflict were, until recently, an occasional land mine defused far off the beaten track.

The town is thriving; the population of 40,000 in the late 1970s has grown to 54,000, largely due to repatriated Kastorians returning to their homeland. One, a former member of the Kastorian Association in Toronto, says, "Why not? We can live comfortably in either place. We try to keep both our Greek roots and those we have established on other shores."

Lake Kastoria, known as Orestias, after Orestes, son of Agamemnon and purported town-founder, is a delight to the eye. Fringed by rush-filled shallow waters, it is an ideal breeding ground for fish, and, after centuries, local fishermen continue to use a kind of outrigger canoe in pursuit of their

catch. Birds migrate between the Prespa Lakes further north and Lake Kastoria; wild ducks and swans skim the water and pelicans descend in squadrons. The piles on which previous lake settlements have been constructed since prehistoric times can still be seen when the water level recedes.

October is a fine month to visit Kastoria. It is the time of year when lines of poplars turn yellow and russet and shed their leaves in waves across country lanes, when clouds weave patterns of light and shade over newly greening hills. These Kastorian poplars inspired a children's game played hundreds of years ago when, according to legend, Naoum Tartaris cut down one of the old trees at the edge of his garden and directed its fall into the lake, so the enormous trunk would not cause damage on the ground.

Children swimming nearby observed the event and devised a game in which a swimmer stands at the edge of a dock, motionless and straight like an upright poplar, shouting "Tartaris' poplar goes crack, crack, crack". He then crashes into the water, imitating the tree's spectacular fall. Played for generations,

the game has now been abandoned – at least for the time being – because the lake has become polluted and swimming is prohibited. However, a biological cleansing project is now under construction and Culture Under Secretary Philoppos Petsalnikos says it is scheduled for completion in 1988. Still, the lake will require five to seven years before its purity is restored.

Although swimming is out, sculling is in and the Water Sports Association of Kastoria (NOK) has been training rowers for 36 years with a good record of wins in Balkan and world races. NOK President, Makis Tselekas sees sculling as a way to channel kids' energies away from the streets into a healthy sport. With modernized facilities, NOK hopes to attract foreign scullers to train here, as they do on the lake at Ioannina. Land sports are not being neglected either, and a new track and field stadium is under construction.

The fur industry in Kastoria has helped subsidize these sports, with industry benefactors donating sculls to NOK – at two to three million drachmas, a handsome gift.

There is a common saying in the region that "Kastoria is fur and fur is Kastoria." This has been so for more than four centuries. The name Kastoria, in fact, means beaver, though the number one pelt of the 113 varieties fashioned here is mink. The town has come a long way from the days of camel caravans delivering furs to Constantinople and other markets in exchange for fine furniture, enamel ware and other luxury items which can still be found in Kastoria's old mansions. Today the industry is flourishing. Chamber of Commerce figures show that in 1984 the fur business brought in more



*At left, 18th-century merchant houses are clustered in the old quarter of town. At right, the church of Panagia Koubelidiki, with its exterior 15th century frescoes, derives its name from the disproportionately tall dome*



than \$82 million in foreign exchange, upped in 1986 to more than \$113 million.

A visit to Kastoria should include stopping at a furrier's workshop to observe the process of creating "piece-work", the kind of fur fashioning for which the town is world famous. This sewing together of small, roundish scraps, left over from cutting, creates a somewhat heavy, but interesting effect, and the finished product is considerably less expensive than the conventional designs made from full skins, particularly those found in Athens. Just last year a furriers' school was established in the region to teach comprehensive theory, from breeding and feeding to design and marketing.

Although furriery is the mainstay of the Kastorian economy, Chamber of Commerce President, George Papageorgiou, would like to see parallel development in agriculture, animal feed and forestry. A program is underway to produce mink food locally, cutting dependence on imported feed products. Apples and beans are the main agricultural crops, both of which now benefit from new processing and storage facilities. As for forestry, there is no absence of trees. Close to nearby Profitis Elias, wooded areas have been made more accommodating by a hiker's hut built by the Friends of Nature Association.

Regardless of Kastoria's other prospects, the fur industry can be credited with generating the capital for building in the past the great mansions whose style has been recognized as one of the most important in traditional Greek architecture. According to Mayor Andreas Oikonomodis, as of 1980, all new homes were required to be built in the original Kastorian style, which dates back to the 17th century. This is characterized by a ground floor faced with stone and plastered upper floors, which sometimes jut out over them, braced by ornate wooden supports. The top floors feature balconies, sometimes enclosed *sahnisia*, and a sun room, or *iliakos* adjoins the best light-catching side. Grillework covers windows and there is ample decorative wood adorning the plastered exteriors. Red tiled roofs top off the traditional design.

Four hundred homes built by prominent 17th and 18th century merchant families – Natzi, Emmanuel, Sapontzi, Aivasis – have been designated "traditional" and may not be torn down. Restorations must be faithful to this architectural genre, but they are costly.



*View of Kastoria with poplars and cypresses lining the lake*

For instance, work on the Sapontzi mansion is costing 23 million drachmas. For an authentic glimpse into the everyday life of times past, a visit to the Aivasis mansion, now the Folk Art Museum, is a must.

The architectural significance of Kastoria is such that the town has been adopted by UNESCO, becoming the second city in the world to receive this honor, with the goal of preserving the town as a historical center.

There are some 75 Byzantine churches in historic Kastoria. A good starting point for their exploration is the Monastery of Mavriotissa. Though the monastery itself is closed, you can investigate the monastery church and abutting Chapel of St John the Theologian, built in the late 16th century. Unusual in the Byzantine section is the depiction of Christ's mother, fainting at the crucifixion. Kastorians, however, feel most attached to the Panagia Koubelidiki, possibly a mid-9th century church which got its name from the tall drum of the dome, in Turkish "Kubeh".

During the Albanian War in 1940, three quarters of the dome was destroyed by bombs, but was restored to its original design in 1949. A most interesting wall painting here is that of the Holy Trinity, which occupies the entire surface of the barrel-vault of the narthex and is a rare anthropomorphic representation: a white-bearded God the Father sits on an arch symbolizing heaven. From the opening of his mantle appears the bust of Christ as a mature man, holding a disk on which is painted the Holy Spirit as a dove.

In some churches, the paintings are in desperate need of restoration. The

most fragile areas have been covered with protective gauze, but no restorers have yet tackled the delicate task of returning them to their former beauty. Help, however, is on the way. Twelve Kastorian students are now in Athens studying restoration techniques for buildings and paintings, with the intention of making a contribution to the preservation of their heritage. They'll have their work cut out for them when they return. For future reference, a new Byzantine museum is under construction.

Kastoria, then, is many things: a thriving provincial center set amidst spectacularly beautiful natural surroundings, a town where you can buy a distinctively styled fur coat at half the Athenian price and a place where the past is manifestly present. □



*Elaborate and fanciful frescoes decorate a small Natzi house*



# The nine Muses

From ancient mythology to a modern-day disco, the Muses have played an active role in the arts.

by Katerina Agrafioti



Muses depicted on a relief at the National Museum

“Tell me Muse about the Man...”

With this famous invocation begins Homer’s *Odyssey*. In ancient Greece, not only natural phenomena but human feelings and even human knowledge were personified, and dieties used to play an important role in this since it was supposed that man had certain limits and required the help of gods. Especially for poetry, such help was offered to favored poets by the Muses.

According to Herodotus, there were two illustrious poets of ancient times. The first was Homer, who lived around the 8th century B.C. and who, with the *Iliad* and the *Odyssey* became the father of epic poetry. The second was Hesiod, one generation younger than Homer, who with his famous poem *Theogony* described the birth of the gods and became the father of lyric poetry.

Both poets gave names to the 12 gods. They encircled the royal family with a crowd of secondary divinities to undertake tasks of lesser importance.

The Muses belonged to this category.

Hesiod’s version regarding the origins of the Muses is the most generally accepted among the various stories. It is said that when Zeus was celebrating his marriage, he asked his guests if there was anything missing for their full entertainment. The guests suggested that he create some dieties whose main work would be to amuse him by praising the victories of the Olympians.

That was a very welcome excuse for one more extra nuptial adventure of the father of gods. He chose Mnemosyne, or Mneme (meaning “memory”), the beautiful daughter of Ouranos (sky) and Gaia (earth). He went to Pieria, northeast of Olympos, and in the lavish woods slept for nine consecutive nights with her. When time had come, Mnemosyne gave birth to nine girls, the Muses. The nine sisters were very fond of each other and always agreed on things. They lived a joyful life close to their beloved father on Olympos and singing divine melodies.

Hesiod, was born to a very poor family of Euboea and grew up in

Beotia. He described how he met the Muses for the first time. He used to take the family’s sheep to the slopes of Mount Elikon. One day, while conducting the sheep, he met the nine sisters, who offered him a branch of Apollo’s sacred plant, the bay, and with it the “charisma” – the special spiritual power – of the poetic art. “He is lucky who is beloved by the Muses,” he said in a verse. “They speak with sweet words and they can bring the truth to men.” And in another poem Hesiod tells about the Muses: “Their tireless voices flow from their mouths in suave accents, and this bewitching harmony, as it spreads afar, brings smiles to their father’s palace, their father who wields the thunderbolt.” And in another verse he continues: “To the sound of their song and the lyre, the flames of the thunderbolt silence, the royal eagle falls asleep, Ares, the wild god of war, calms down and all the gods are enchanted.”

After that Hesiod learned the art of the bard, and legend says that at a poetical contest at Chalkis he competed



with Homer and won first prize. Hesiod admits that the Muses play a very important role for the stability of a state. "They pacify mortals and foster calm. They offer sweet-talking to the master so he can bring justice. The leader who does not appreciate and practice the gifts of the Muses is not loved and respected by his people."

All the names that Hesiod gave to the Muses are significant and according to the field over which each one presided, given that in later times their range was extended to include all liberal arts and sciences.

First in rank was Calliope, Muse of epic poetry and eloquence. She appears with a tablet and stylus and sometimes a roll of paper. Her name is composed from *kali*, meaning "good", and *epos*, the poem that refers to war and deeds.

Erato, "the lovely", was the Muse of love, poetry and mimicry, and appears often with the lyre. Her name derives from Eros, the winged son of the goddess of love Aphrodite. Because of that Erato was also believed to protect erotic relationships and marriage.

Euterpe was the Muse of lyric poetry. Her name derives from the prefix *eu*, meaning "good", and the verb *terpo*, to amuse. As a footnote, *Euterpe* was the title of the first illustrated magazine of modern Greece, published from 1847 to 1855.

Thalia was at first considered a bucolic Muse, and then became the Muse of comedy and idyllic poetry. She appears with the comic mask, and in her hands carries a shepherd's staff or a wreath of ivy.

Terpsichore was the Muse of choral dance and song. She is shown with the cithara and the plectrum. Her name is given to ballrooms, and Chopin com-



Erato playing the lyre

posed a series of waltzes with the general title *Terpsichore*.

Clio, whose name means (approximately) "the proclaimer", was the Muse of history. Her attributes are the heroic trumpet and the clepsydra, the water clock.

Polyhymnia was the Muse of sublime heroic hymns or serious sacred songs. Her name is composed from the words *poly*, meaning "much", and *hymnus*. She is represented in an attitude of meditation with a finger on her mouth. She, as well as her sister Clio, are normally depicted sitting.

Urania, the Muse of astronomy, with her name deriving from *uranos* – sky – is known by a celestial globe and compass.

Melpomene was the Muse of tragedy. Her symbols are the tragic mask and the club of Hercules. In the theatre, the nine Muses always appeared as a chorus, often with their leader, Apollo, who for this reason was called also Mousagetes.

Seated around their golden tables during the various banquets on Mount Olympos, the 12 gods dined on celestial nectar and ambrosia. While they drank and ate, savoring at the same time the rising fragrance of fatted cattle that men on earth sacrificed to them, Apollo would delight all with his lyre and the Muses would sing in their melodious voices.

Not only did they amuse the gods, but they were also bringing to men the beauty and the pleasure of arts and morality. They oversaw the functions of memory, knowledge and divination, connected, as they were, with Apollo, god of prophecy. They knew the truth and they showed it to those they favored.

Besides singing for the Gods, especially at their nuptials, the Muses would sometimes sing for common men, and also sang lamentations, as they did at the funeral of the very dear friend of Achilleus, Patroclus, who was killed



Muses near the head of Orpheus, who remains singing despite decapitation





*The Muse Terpsichore performs*



*Muses inspire Sophocles*

during the siege of Troy. The Muses often frequented Olympus, where they added gaiety to the feasts of the immortals. But they also loved to dwell on Helicon, a high mountain in Boetia. The wooded slopes of this mountain were covered with fragrant plants which had the purported property of depriving snakes of their venom.

Since the Muses, like the Nymphs, seem to also have been deities of springs, they presided over sacred wells, which were believed to inspire those who drank from them. The most celebrated fountain was Hippocrene, which gushed under the hoof of Pegasus. This fountain had the virtue of conferring poetic inspiration to those who drank its waters.

On the green slopes which bordered these fountains, the Muses would trace the graceful figures of a dance, full of charm, while they displayed the harmony of their voices. Then they rested and would restore the freshness of their complexions in the waters of Hippocrene. When night came, they would abandon the summits of Helicon and, wrapped in a thick cloud, draw near the habitations of men, who could hear their singing.

The Muses liked Parnassus where they shared the company of Apollo. From the side of this mountain came forth a spring, the fountain Castalia, which was sacred to them and whose waters also gave poetic inspiration. This fountain, which was said to link with the Kifissos River, flowing to Athens, was regarded as a source of the river Styx. The waters of Castalia were used in purification rites in the temple at Delphi.

The word *mouseion* – now used as “museum” – is a word that originally meant a Greek temple dedicated to the Muses, and by expansion a place where the arts were studied and practiced, a seat of the Muses. In the beginning it referred to the ancient Mouseion of Alexandria in Egypt.

The Muses were often spoken of as virgins, or at least as being unmarried. But their erotic adventures brought them several children, and there are various spicy stories about their love affairs. In such cases their strict chastity was forgotten. Their sons included the celebrated singer of Thrace, Orpheus. He was presented the lyre by Apollo and instructed by the Muses in its use. But they defended their virtue when and where they wished, as in the case when Pyreneos, king of Daulis in Phocis, attempted to rape them. The Muses



flew away and Pyreneos, in his effort to follow, fell from the top of his palace and was killed.

Apollo no doubt had the biggest part in their love affairs. He sired with Thalia the Coybantes, who had demonic power in dancing. He had with Calliope Hymenaeus, who protected marriages. Second in the Muses' preference for lovers came the rivers. Melpomene slept with River Achelooos and had the Sirens, and Euterpe with the River Strymon had Rissos.

The Muses are represented as young women either smiling, grave or thoughtful according to their function. They are generally dressed in long robes covered by a mantle.

The cult of the nine Muses was worshipped in various parts of Greece, and festivals were occasionally celebrated in their honor. They had sanctuaries in several areas of Greece – in Delphi, where they were venerated with Apollo and considered guardians of the Oracle, on the islands and on the mainland. In Athens they were worshipped on the banks of Ilissos River. The hill to the south of Acropolis is called the Hill of the Muses, and it is today crowned with the remains of the marble monument to Philopappos, the Syrian who was a Roman consul in the 2nd century A.D.

The Muses were not nine since the beginning; their number varied. They started as three by the names Nete, Mese and Hypate, these names being identified with the lowest, middle and highest chords of the lyre. Then there were seven in Lesbos and Sicily, eight for the Pythagoreans and, finally, it was agreed that there were nine. It is also said that originally the lyre had seven chords, which later Orpheus augmented to nine in order to represent the nine Muses.



*Thamyris paid dearly for his boasting*



*A Muse in recline*

Offerings consisted of grains of wheat kneaded with honey. Libations were poured to them of water, milk and honey. Along with offerings to the gods on the eve of a marriage, men sacrificed to the Muses as well.

Like all goddesses, the Muses were easily offended and harshly punished anyone who dared compete with them. The Sirens, although their descendants, paid dearly for the presumption of saying that their voices were more melodious than those of the Muses. The Muses plucked their feathers and made wreaths out of them to decorate their heads. When the Thracian bard Thamyris boasted that he surpassed even the Muses in singing, they struck him blind and dumb. The nine

Pierides, daughters of a Macedonian king, dared to challenge the Muses for the prize of poetry. They were changed into magpies by Apollo, and the Muses took over their names too. It is also said that the Muses taught the Sphinx its riddle.

Plato said that the grasshopper received the gift of singing all day long, from the moment it is born up to the hour it dies, without eating or drinking anything, from the Muses.

Many squares and streets throughout Greece have the name of the Muses, and the nine books of history by Herodotus each bear the name of a Muse. And for a local disco to be called "Nine Muses" is sure to provide its clientele with the maximum of amusement and artistic entertainment. □



## Ian and Katy Robertson: Busy people, busy Players



Ian and Katy Robertson, founders of the Players

Ian Robertson, co-founder of the Players theatre group, wanted to be an actor from the time he was a school boy in Ireland.

"A professional actress took me under her wing," he says "and I did a lot of work with her, but when the time came for me to really make the decision, she said I shouldn't do it, it was an awful life." She advised him to work on a back-up career.

While at Trinity College in Dublin, he met his wife Katy, who is half Greek. Armed with degrees in education, they came to Athens 14 years ago and Ian began teaching at Moraitis School, still bothered by an "itch to act".

The first Player's meeting was in 1978 in the Robertson living room and consisted of about ten people who had responded to a small ad in the *Athens*

*News*. Barely six weeks later they put on their first production, *The Devil's Disciple*. "It was terribly amateurish," says Ian, "but I think we've improved since then." They were on their way.

Now in their tenth year, there is a proper elected committee to direct activities, a monthly newsletter, a new studio for rehearsals and periodic social meetings. Consistently putting on four or five full productions a year keeps them self-sustaining and when they show a profit, it is donated to a local charity.

Membership in the Players is about 30 at the moment and one of Ian's objectives, as committee co-chairman this year, is to increase the ranks. "New blood is always good even if you don't act, but just come for the monthly social evenings."

New people are welcome, in fact needed, who want to act – the more Players, the more we can avoid the same faces having to constantly take the parts. Last year Ian was in all four plays ("I really wanted to be in just two"), Ayckburn's *Absurd Person Singular*, Stoppard's *The Real Thing*, Tinniswood's *You Should See Us Now* and Shaw's *You Never Can Tell*.

Ian believes anyone can act, but for the more timid, the committee is organizing evenings of play readings and workshops in members' homes, so people can start out in a small group and build up confidence.

This season's tentative schedule includes first a Dario Fo play, *Twelfth Night* around Christmas time, either *Cantebury Tales* or *The Crucible* in March and Brian Clark's *Can You Hear Me At The Back* in May.

Katy Robertson, who spent most of her school years in Athens, studied special education in the UK and since returning to Greece, has worked with a variety of handicapped children.

With the Spastics Society in Pangrati for nine years, she had two groups of severely physically handicapped students who were normal mentally and she therefore functioned as a primary school teacher of sorts.

When she and Ian and their two children moved to Pendeli five years ago, she began teaching at Margarita, a small, non-profit vocational school for mentally handicapped adolescents aged 15 to 22, partially funded by the EC.

"We try to teach them a trade and then we try to get them a job," she explains "and because the system works best in small units we limit the number of students to 30."

The students are divided into groups of five, each learning a different skill, such as weaving, small parts assembly, machine knitting, outdoor and greenhouse gardening and silk screen printing, which Katy teaches. Katy's particular group is now producing a successful line of greeting cards, with profits going back to the students.

The school arranges for the gardening class to work with the local *demos* gardeners, both for practical experience and "for people to see that they can do some work and hopefully offer them a job."

In addition to working full time at Margarita, last year Katy and three colleagues (two psychologists and a psychiatric social worker), in conjunction with Dramatherapy Consultants (UK), started the Arts & Therapy Center for both teaching and practicing forms of art as a means of therapy. "Although these methods, widely accepted abroad, are new to Greece," she explained, "the Center's four-year training program for professionals in dramatherapy has already been approved by the British Association for Dramatherapists."

Supplementing the training program are weekend experimental seminars by foreign lecturers. As these are always in English, with a number of places held open for non-Center members, anyone interested in this year's schedule can contact Katy, 666-6394 or the Center, 644-6486. On October 10 and 11 Ted Warren, a dramatherapist at a British psychiatric ward, will speak.

On the therapeutic side, the Center offers art therapy and dramatherapy groups for adults, children, couples, parents and those with special needs, such as a group of retarded adolescents following dramatherapy with Katy.

With her days full at Margarita and several evenings a week at the Center in Ambelokipi, "last year was a very hectic year. At some point I'm going to have to give up one or the other."

Anyone interested in joining the Players' or receiving their newsletter can call Leslie, 804-5147 or Ian, 666-6394. □



# Club Med



**HIVER 87/88**

For further information: CLUB MEDITERRANEE GREECE S.A.  
Athens Tower, 2-4 Messoghion Street, 115 27 Athens Tel. 771-3827



# The Athenian organizer

The Athenian Magazine, Peta 4, 105 58, Athens, Tel.322-2802, 322-3052

## Useful numbers

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City police	100
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### Health care

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### Automobile and touring

Automobile and Touring Club (ELPA)	779-1615
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### Tourism

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

Aliens' Bureau	770-5711
Athens Mayor's office	524-2369
Lost property	770-5771
For items in buses or taxis	523-0111
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### Utilities

Electricity 924-hr service	324-5311
Gas (24-hr service)	346-3365
Garbage collection	512-9450
Street lights	324-5603
Water (24-hr service)	777-0866

### Main post offices

(open 7:30 a.m. to 8:30 p.m.)	
Aiolou 100	321-6023
Syntagma Square	323-7573

### Parcel post offices

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

## Travel and transport

### Flight information

Olympic Airways	981-1201
Olympic timetable (recording)	144
International flights except Olympic	9069-9466/67

### Airlines

Aeroflot (USSR), Xenofondos 14	322-0986
Aerolineas Argentinas, Voukourestiou 36	360-7936
Air Canada, Othonos 10	324-7511
Air France, Karageorgi Servias 4	323-0501
Air India, Omirou 15	360-3584
Air Zaire, Nikis 16	323-5738
Air Zimbabwe, Panepistimiou 39	323-01-1
Alia (Jordan), Filellinon 4	324-1377
Alitalia, Panepistimiou 9b	322-9414
Austrian Airlines, Othonos 8	323-0844

Balkan-Bulgarian Airlines, Nikis 23	322-6684
Biman (Bangladesh), Panepistimiou 15	322-8089
Braniff, Voulis 36	322-7338
British Airways, Othonos 10	322-2521
Canadian Pacific, Kar. Servias 4	323-0344
CSA (Czechoslovakia), Panepistimiou 15	323-0174
Cyprus Airways, Filellinon 10	324-6965
Egyptair, Othonos 10	323-3576
El Al (Israel), Othonos 8	323-0116
Ethiopian Airlines, Filellinon 25	323-4275
Finnair, Nikis 16	325-5334
Gulf Air, Nikis 23	322-1228
Iberia, Xenofondos 8	324-5514
Icelandair, Kriezotou 4	363-2572
Interflug (GDR), Panepistimiou 20	362-4804
Iranair, Panepistimiou 16	360-7615
Iraqi Airways, Syngrou 23	922-0018
Japan Airlines, Amalias 4	324-8211
JAT (Yugoslavia), Voukourestiou 4	323-6429
Kenya Airways, Stadiou 5	324-7000
KLM (Dutch), Karageorgi Servias 2, Ticket Reservations	322-6010/13
Kuwait Airways, Amalias 32	323-4506
Korean Airways, Voukourestiou 4	322-4784
[Libyan Arab-Airlines, Mitropoleos 3	324-4816
LOT (Polish), Amalias 4	322-1121
Lufthansa, Karageorgi Servias 4	32-944
Luxair, Kriezotou 6	360-3134
Malev (Hungarian), Panepistimiou 15	324-1116
Middle East Airlines, Filellinon 10	323-5683
Northwestern Orient, Voukourestiou 36	360-4166
Olympic Airways, Panepistimiou 15	961-6161
Pan Am, Othonos 4	323-5242
PIA (Pakistan), Panepistimiou 15	323-1931
Qantas (Australia), Filellinon & Nikis	325-0521
Royal Air Maroc, Mitropoleos 5	324-4302
Sabena (Belgian), Othonos 8	323-6821
SAS (Scandinavian), Sina 6, Vissarionos	363-4444
Saudia, Filellinon 17	322-8211
Singapore Airlines, Filellinon 22	323-9112
South African Airways, Kar. Servias 4	323-7857
Sudan Airways, Amalias 44	324-4716
Swissair, Othonos 4	323-1871
Syrianair, Panepistimiou 39	323-8711
Tarom (Romanian), Panepistimiou 20	362-4808
Thai International, Lekka 3-5	324-3241
Turkish Airlines, Filellinon 19	322-1035
Tunis Air, Filellinon 19	322-0104
TWA, Xenofondos 8	323-6831
Varig (Brazil), Othonos 10	8685
World Airways, Voulis 36	322-7338
Yemenia, Patission 9	524-5912
Zambia Air, Akti Miaouli 79	413-3244

### Coach (bus) stations

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To Northern Greece and other countries	522-2491
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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 41	777-5017
China, Krinon 2a, Pal. Psychico	672-3282
Columbia, Vas. Sophias 117	646-4764
Cuba, Kehagia 48, Filothei	681-3042
Cyprus, Herodotou 16	723-7883
Czechoslovakia, George 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	361-1661
German Democratic Republic	
Vas. Pavlou 7	672-5160
German Federal Republic, Dimitriou 3	369-4111
Honduras, Vas. Sophias 86	777-5802
Hungary, Kalvou 16, P. Psychico	671-4889
Iceland, Paraschou 5, P. Psychico	672-6154
India, Meleargrou 4	721-6227
Iran, Stratigou Kallari 16, 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, Stisihorou 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
Panama, Vas. Sophias 21	360-2992
Peru, Vas. Sophias 105-107	641-1221/1321
Piraeus, Akti Miaouli 23	411-9497
Philippines, Kanara 5-7, Piraeus	452-3015
Poland, Chrissanthemou 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	729-0421
Switzerland, Iassiou 2	723-0364
Syria, Marathonodromou 79, Psychico	671-1604
Thailand, Taigetou 23, P. 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
Uruguay, Lykavittou 1c	361-3549, 360-3635
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 Commission for Refugees, Skoufa 59	363-3607
UNDP Representative	322-8122

## Ministries

Agriculture, Aharnon 2	524-8555
Commerce, Haningos Sq. 15	361-6241
Communications, Xenofondos 13	325-1211
Culture & 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 & Welfare, Aristotelous 17	523-2821
Interior, Stadiou & Dragatsaniou	322-3521
Justice, Socratous & Zenonos	522-5903
Labor, Pireos 4	523-3110
Merchant Marine, Vas. Sophias 150, Piraeus	412-1211
National Defense, Hologros 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 & Information, Zalokosta 10	363-0911



# The Athenian organizer

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

## Banks

The addresses listed are those of the central offices. Most branches also have a number of suburban and rural branches. All banks are open from 8 a.m. to 2 p.m. Monday to Thursday; Friday, 8 a.m. to 1:30 p.m.

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 a.m.-9 p.m. Mon.-Fri.; 8 a.m.-8 p.m. Sat., Sun:**  
 National Bank, Kar. Servias & Stadiou.....322-2738  
**Mon.-Fri. 8:30 a.m.-1:30 p.m. - 3:30 - 7:30 p.m.:**  
 Hilton Hotel, Vas. Sophias.....722-0201

## Foreign Banks

Algemene Bank, Nederland,	
Papargiopoulos 3, Klafthmonos Sq.	324-3973
American Express, Panepistimiou 17	323-5401
Arab Bank, Stadiou 10	325-5401
Arab-Hellenic Bank, Panepistimiou 43	325-0823
Bank of America, Panepistimiou 39-1906	
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,	
Sekeri 1A, Kolonaki	364-7410
Akti Miaouli 93, Piraeus	413-6403
Morgan Grenfell, 19-20 Kolonaki Sq.	360-6456
National Westminster Bank,	
II 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 Irmii, Aeolou	322-6042
Agios Dimitrios (Ambelokipi)	646-4315
Chrisospilotissa, Aeolou 60	321-6357
Mitropolis (Cathedral), Mitropoleos	322-1308
Sotiros, Kidathineon	322-4633

### Other demonimations:

Agios Grigorios (Armenian), Kriezii 10	325-2149
Beth Shalom Synagogue, Melidoni 5	325-2823
Church of Jesus Christ of Latterday Saints,	
15 Meandrou, Iliissia	723-7183
Christos Kirche (German Evangelical),	
Sina 66	361-2713
Crossroads International Christian	
Center, Kessarias 30, Ambelokipi	770-5829
First Church of Christ, Scientist,	
Vissarionos 7A	721-1520
Roman Catholic Chapel,	
Kokkinaki 4, Kifissia	801-2516
Skandinaviska Sjomenskyrkan,	
Akti Thermistokleous 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 Bible Institute 9 a.m.	
Papaflessa 40, Kastr	
Christos Kirche, Sina 66, 11:15 a.m.	
St. Paul's (Anglican), Filellinon 29	721-4906

St. Nikodimos (Russian Orthodox),	
Filellinon 21	323-1090
Trinity Baptist Church, Vouliagmeni 58,	
Ano Hellenikon	895-0023
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
La Verne University	801-0111
Lycee Francais	362-4301
Pooh Corner Kindergarten/Nursery	801-1827
Southeastern College	364-3405,360-2055/56
St. Catherine's British Embassy	282-9750
St. Lawrence College	661-1851
Tassis Hellenic International School	808-1426
The Alpine Center, Patriarchou Ioakim 37	721-3076
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)	
Tziraion 9 (near Temple of Zeus)	922-0067
A.C.S. Tennis Club,	
129 Ag. Paraskevi, Halandri	639-3200
AOK Tennis Club, Kifissia	801-3100
Athenian Hockey Club	813-2853
Athens Tennis Club, Vas. Olgas 2	923-2872
Attica Tennis Club, Filothei	681-2557
Canadian Women's Club	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,	
Dragatsanou 4	323-4107
Golf Club, Glyfada	894-6820
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	807-7663
Hippodrome, Faliron	941-7761
International Club	801-2587
New Yorkers Society, Chiou 4	672-5485

Overeaters Anonymous	346-2800
Republicans Abroad (Greece)	681-5747
Riding Club of Greece, Paradissos	682-6128
Riding Club of Athens, Gerakas	661-1088
Sports Center, Agios Kosmas	981-5572
The Players	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, Ag. Zonish 57	861-3522
Athens, Cosmopolitan Lions Club	
(Mr P. Baganis)	360-1311
European Economic Community (EEC),	
Vas. Sophias 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, Helleppo,	
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 Center (Rep. of China)	
Vas. Sophias 4	724-3107
French Chamber of Commerce,	
Vas. Sophias 7a	362-5516,362-5545
German Hellenic Chamber of Commerce,	
Dorilaou 10-12	644-4546
H.K. Trade 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 Royal Palace and Mount Lycabettus from the Acropolis, 1868*

## Otto's palace: A history of the parliament building

**In January, 1836, after Athens had finally been chosen as the modern capital of the country, a suitable palace had to be constructed to house the royal family. That palace, having survived some devastating fires and undergoing extensive renovation, became the parliament building which today dominates Syntagma Square**

by Jimmie Psellas

In smog-inundated, traffic-congested downtown Athens an austere yellowish building dominates Syntagma Square, bearing the marks of modern Greek history with its elements of triumph and tragedy.

The *Vouli*, or parliament building, was never intended for use as a parliament, rather it was built as Greece's official 19th century royal palace, and even today it is known as *Palaia Anaktora* (old palace). It has hosted Parliament since 1934, when Greece was a republic, and has been the site of many royal celebrations, military parades and state visits, but of many upheavals as well. Its history goes back to the birth of modern Greece.

In 1831, a few years after winning independence, Greece was searching for a permanent capital city. Nafplion, Corinth, Argos, Syros, Piraeus and Megara were considered as possible candidates, but all were rejected. Finally the small town of Athens, with just

300 homes at the time, was chosen.

Greece now had a capital city of old glory, but there was no proper palace to house the royal family, so a site for constructing one had to be found at once.

Since Prince Otto wasn't yet of age, his father, King Ludwig of Bavaria, was taking care of his affairs. In November of 1835 Ludwig, accompanied by the renowned German architect, Frederic Gertner, began searching for a proper site for the new palace. Gertner considered the Theseon area, but soon decided against it because it was a lowland with the stinking Kifissos River nearby. Then he thought the Gerani area (near the Church of Saint Constantine in Omonia Square) was a good site, then rejected it as he did the Kondostavlou area (Kolokotronis Street). Gertner decided that all the sites in question were inadequate.

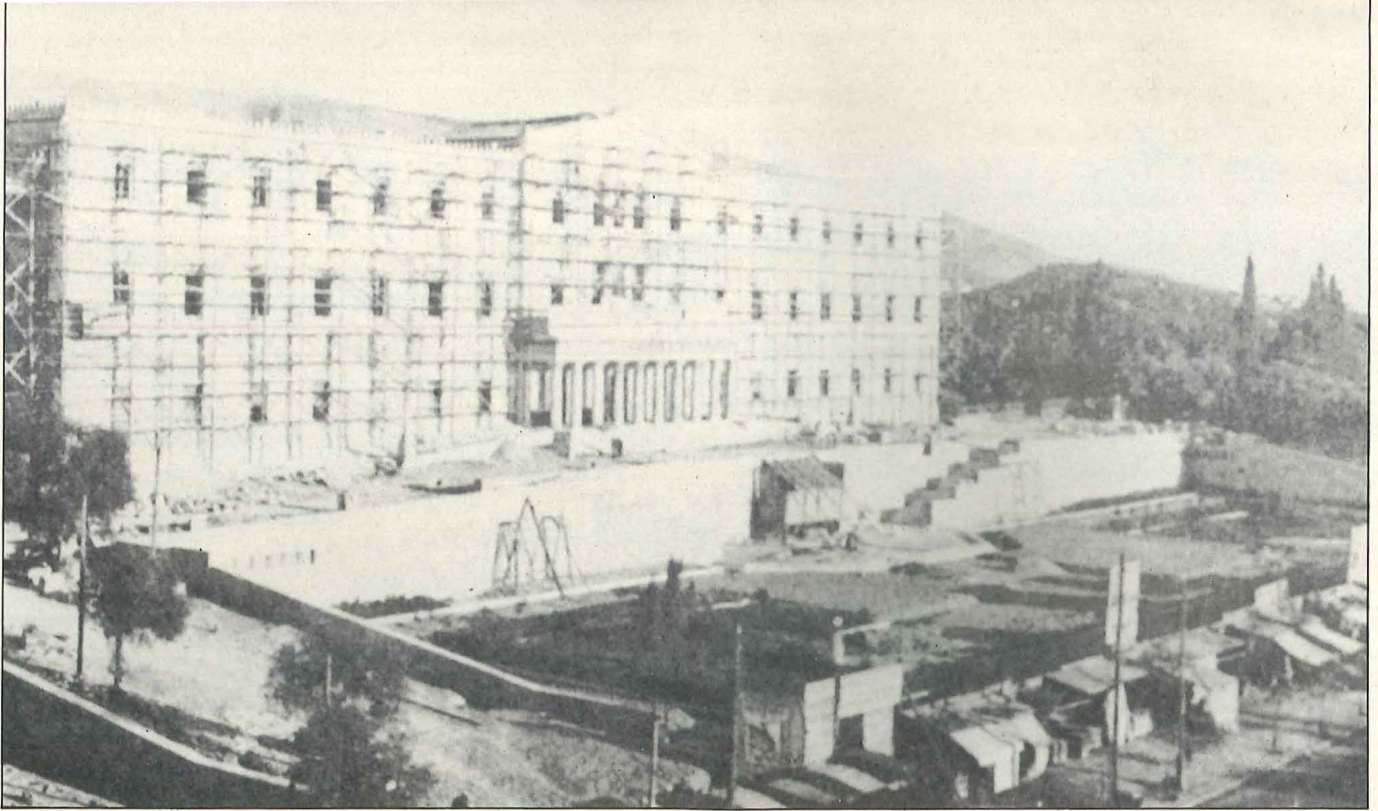
At last he discovered a romantic site, the picturesque hill between

Mount Lycabettus and Hadrian's Arch. This place was known then as the Boubounistra, a phonetic name taken from the thundering noise of the nearby fountain.

In January, 1836 the ground work began for King Otto's (he had now come of age) palace. After three weeks of grueling work the 150 men of the Bavarian engineers' brigade were able to smooth out this sloping area. The Greek government had put up a half million drachmas for construction of the new palace, a huge amount for the weak economy of Greece which was then based on exporting currants. Lucky for the Greeks, Otto's father decided to foot the entire bill with money from the royal treasuries of Bavaria.

Now that the financial problem had been settled, Gertner's hands were full. Of course, Gertner was an experienced architect, having designed, among other things, the famous Hermitage





*Renovations in progress, transforming the palace into the parliament building, 1930. Behind the stalls on the square, work begins on the memorial of the Unknown Soldier*

Museum in Leningrad and a royal palace in Munich.

On February 5, 1836 a splendid ceremony was held with King Otto dressed in the traditional *fustanella*, the uniform of a pleated white skirt and wide-sleeved shirt worn by Greek independence fighters and adored by Otto so much that it was his express wish to be buried in it. Flanked by diplomats, military officers and in the presence of 10,000 onlookers, he laid seven golden coins on the construction site and on top of the coins he placed a marble plaque.

The stage was now set for the major undertaking. The quarries of Pendeli, idle for 2,000 years, were resurrected to provide quality marble for the new palace, and huge red bricks were made by the thousands at the Moschato furnaces. In January, 1840, Otto allowed his workers to celebrate the completion of the outside walls and the roof with a wild feast lasting an entire night, in which 4,000 bottles of wine were consumed.

After six years of hard work the palace was finally ready to welcome the royals. It looked austere, yet impressive. The palace's eastern entrance was covered with a huge balcony supported by four seven-metre high Doric columns. On either side of the balcony stood seven rectangular windows. On the western wing the third window of the ground floor, on the right-hand side of the balcony, is a 'blind' window because it falls on the inside staircase. The fourth window of the ground wing on the left is of historic importance

because it was from this window that Otto gave the Greeks their first constitution on September 3, 1843.

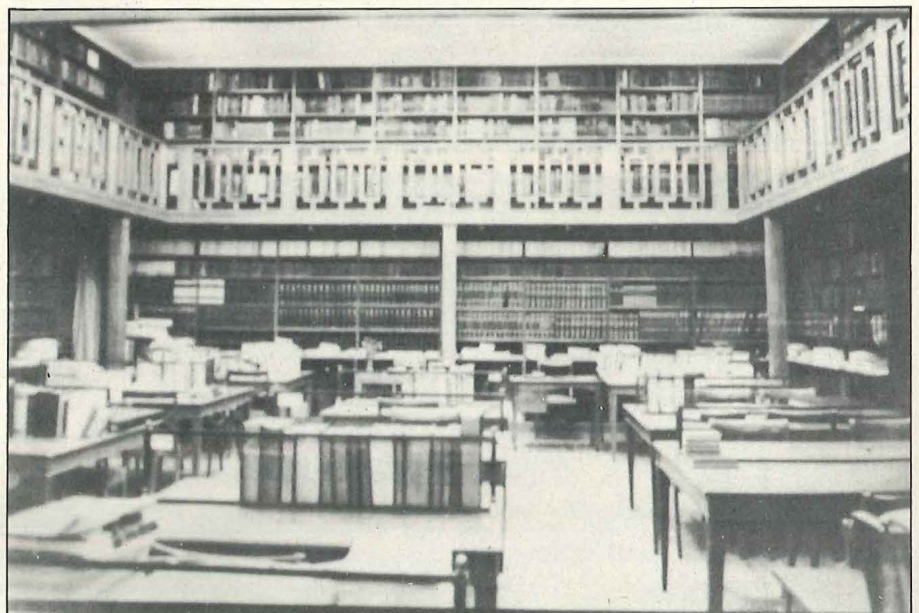
Upon entering the palace, one saw the entry hall with a mosaic ceiling supported by four Ionic columns. On the right of the entry hall stood three rooms used as office space by the King and his advisers. In the north-eastern ground floor corner stood a Gothic/Byzantine chapel window bearing an icon of Christ the Savior from the Church of Saint Sophia in Constantinople. On the left-hand side of the entry hall, behind the broad staircase, was the protocol office and next to it the reading room.

The last room in the left wing was the palace library, featuring many

books in German, French and Greek. Throughout the palace were many paintings by five of the most famous artists of that time. Ludwig invited to Athens such renowned painters as Hallbeiter, Kradgberger, Sraadolf, Hess and Hiuller to decorate the palace.

In the palace center, between two small courtyards, where the *gerousia*, or senate room, stands today, were three elegant ballrooms. The ballrooms were laid with mosaic floors and Pendeli marble and their walls covered with huge paintings by French and Italian artists. From the ceiling hung three large, round crystal chandeliers, carrying 65 candles each.

When King George I was on a state



*The main reading room of the parliament library*



visit to Europe, a devastating fire entirely destroyed the north wing. The rest of the palace was saved at the last minute – thanks to the tireless efforts of 3,500 soldiers, sailors and volunteers. An even more terrible fire, which had a profound impact on the future of the palace, occurred in December 1909, damaging most of the building and forcing the royal family to move out.

Refugees from Asia Minor later found protection inside the thick walls of the ruined palace in 1922, before the government placed them in homes.

Otto's palace was to experience its greatest historic change in 1929 when the government (Greece had become a republic by then) decided to renovate the burned-out structure in order to move parliament from its home in Kolokotronis Street. The job was given to Greece's famous architect Andreas Kriezis.

The task was by no means easy and the building's vulnerability to fire prompted Kriezis to install the most up-to-date fire protection system available at that time. It was time-consuming and expensive, with costs running to 120 million drachmas – billed to the Greek treasury, since no foreign king was willing to help a republican government. The project involved five foreign companies, each working on a different aspect of the building. The central wing was beyond repair and had to be de-



*A naval unit investigates the damage caused by the devastating fire of 1909*

molished along with the roof. Despite the construction of an elaborate drainage system, the basement to this day faces problems with flooding. The drainage work, however, revealed some important archaeological finds, compensating for some of the inconvenience and expense.

On Independence Day, 1932, the unveiling of the Tomb of the Unknown Soldier took place. The austere tomb, carved in front of the building, is the work of renowned architect Laz Arides.

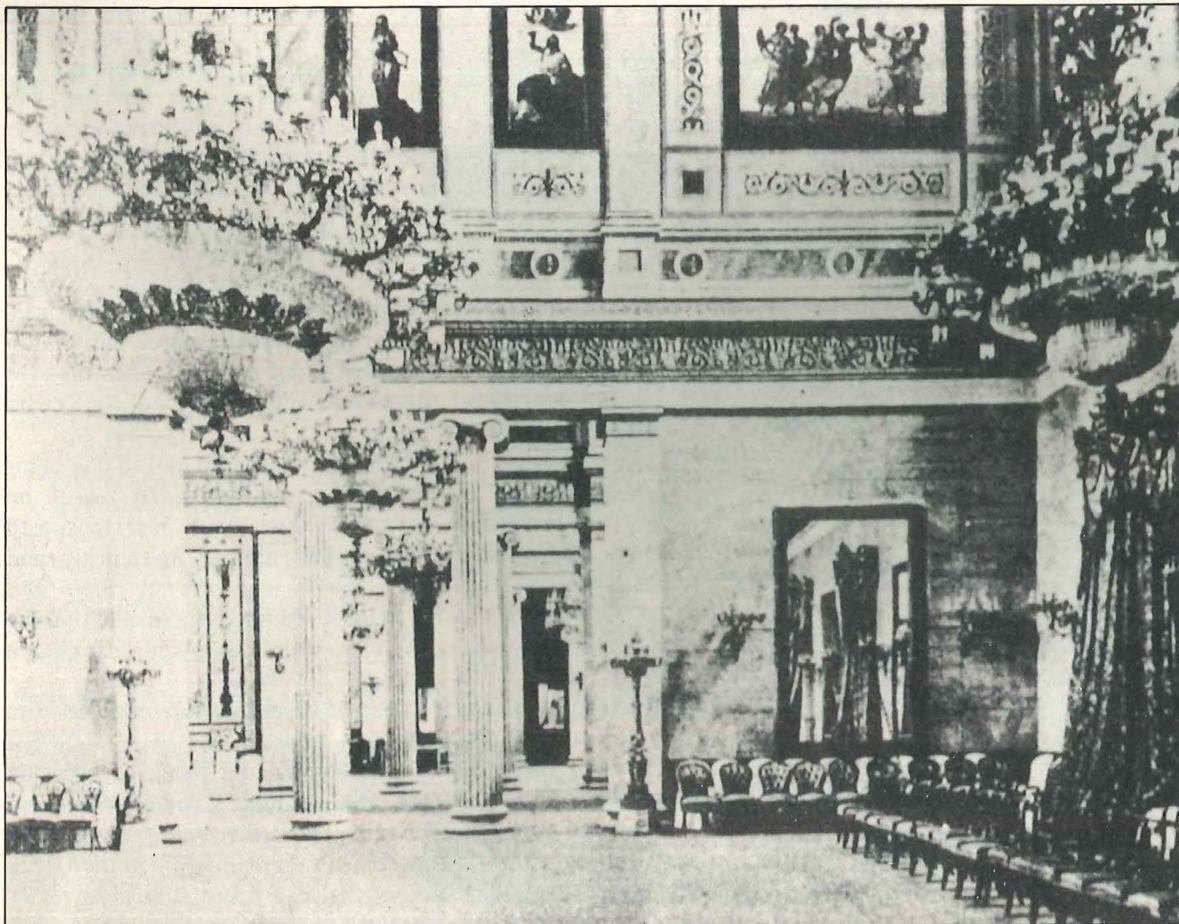
In the basement a large kitchen was built to serve both of parliament's restaurants. Two new offices were built on

the ground floor's north-eastern corner: one for the prime minister and one for the speaker of parliament.

In May, 1934, the old palace at last became the new parliament. On the outside it looked the same, but on the inside major changes had taken place. One major change was in the three ballrooms. The area was covered by a glass roof, installed by a German company, and under it, two assembly halls were built. On August 2, 1934, the senate, Greece's respected upper house of parliament, no longer in existence, settled in its new headquarters in a splendid ceremony.

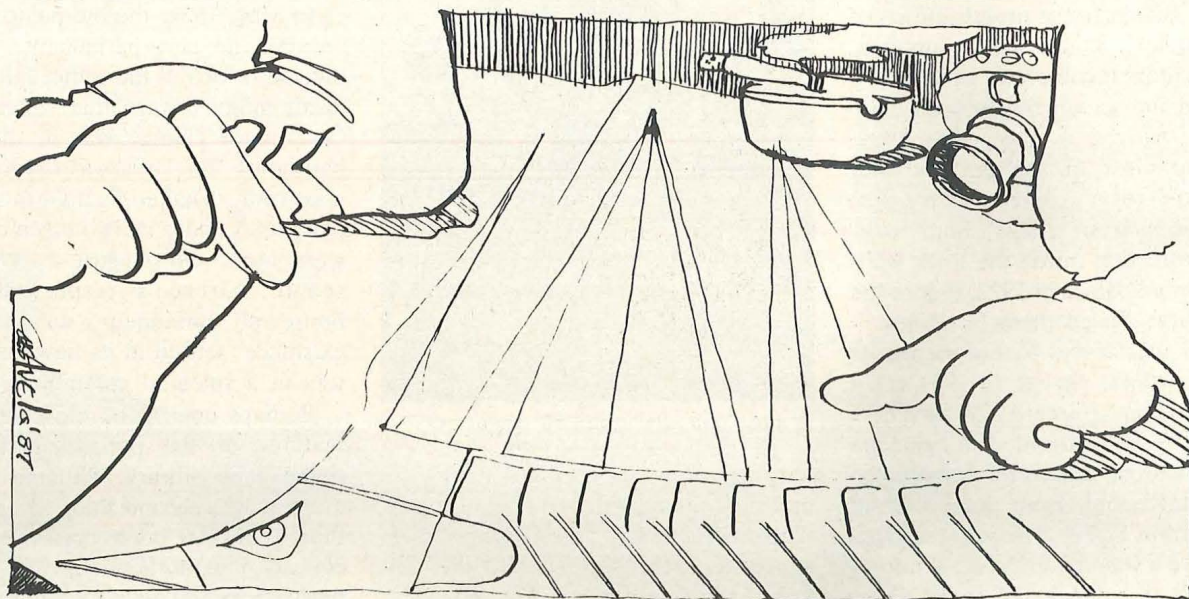
Perhaps one of the most important features of the parliament building today is its library. Situated on the north wing's second floor, it has more than 1,200,000 books and the largest collection of both Greek and foreign newspapers and magazines in the country. Thousands of readers visit the library every year. Documents, historic manuscripts and rare books published prior to 1850 are kept in a room in the second floor's western wing.

Today King Ludwig's gift to the young nation stands as a reminder of all those events that marked the nation's constitutional development. It has been a place of work, speech-making and debate for Greece's finest democratic leaders - and a place that has hosted its toughest dictators. □



*View looking through the palace's three ballrooms*





## Timeo Danaos

At about the same time as the *Atrireme Olympias* was being commissioned into the Greek Navy, a meeting took place at an office in the Turkish defense ministry in Ankara. It was presided over by a senior Turkish Navy commander in charge of naval intelligence for the Aegean sector and attended by two lieutenants who were experts in modern methods of naval warfare, and a secretary to record the minutes.

The commander brought the meeting to order and said, "Gentlemen, the chiefs of staff are vitally interested in this latest addition to the naval power of our NATO ally and neighbor, Greece, and I have been asked in all urgency to make an in-depth report on the trireme *Olympias* - its effectiveness as an attack weapon; its performance at sea; what threat, if any, it could pose to our own naval forces in the event of an engagement and whether, if necessary, we could build similar or improved versions for our own navy."

The secretary interrupted at this point to ask the commander in a low-modulated and slightly husky voice "How do you spell "Olympias"?"

The lieutenants turned and noticed her for the first time. She was a ravenhaired beauty with dark eyes, a milk-white complexion, flushed cheeks and pouting lips, and she wore a low-cut dress that was fighting a losing battle trying to restrain a well-endowed and rebellious bosom.

The commander spelled out the word for her and turned to the junior officers. "Well, gentlemen, what do you know about this trireme? Tewfik,

you can start."

But Tewfik was transfixed by the superb sample of Turkish pulchritude sitting so close to him and it was a few seconds before he could tear his eyes away from her and answer the commander.

"Sir," he said, "with all due respect to the chiefs of staff, I do not think this ship is intended to do any fighting in this day and age. The idea of building it came from two Britons, Coates and Morrison and the money was put up by Melina Mercouri. That's all there is to it."

"Don't you think it strange that three prominent figures in show business should be involved in it? What is the significance in that?" the commander mused.

"I'm afraid I don't follow you, sir," Tewfik said.

"If I am not mistaken, Coates is a well-known composer, Morrison is a top pop star and Melina Mercouri is a famous actress, or am I wrong?" the commander asked, raising his thick eyebrows and looking quizzically at Tewfik.

"No, sir. This is John Coates, a naval architect and not the late Eric Coates. Also, Morrison is John Morrison, a university professor and not the late Jim Morrison."

The commander looked nonplussed. "But Melina Mercouri is the famous actress," he said, as if providing a point.

"Indeed she is. But she provided the money in her capacity as Minister of Science and Culture. Believe me, sir, this trireme is not a strategic weapon, it's a museum piece, that's all."

"Then why has it been commissioned in the Greek Navy? Yusuf, what

do you have to say about it? Have we had a report from our naval attaché; in Athens?" the commander snapped, turning to the other lieutenant.

Yusuf, who was a handsome lad and who fancied himself as a lady killer, had been gently nudging the secretary's thigh under the table with his knee, causing her to blush furiously as she tried to avoid him without causing a scene.

He pulled himself together quickly and answered the commander's question.

"Yes, we have received his report. He attended the commissioning ceremony and looked over the ship. He could find nothing suspicious about it. He also attended the reception on the cruiser *Averof* and said the meat balls had too much onion in them and gave him acute indigestion."

The commander snorted. "We are not interested in the gastric misfortunes of our naval attaché's. Tell him that in our next signal to him." Then his eyes narrowed and he turned to Tewfik again.

Tewfik, who had removed one of his shoes and was trying to reach the secretary's knee with his stockinged foot, pulled himself up quickly and said: "Sir?"

"Don't you find it significant that the *Olympias* should be linked with a battle cruiser?"

"No Sir. The *Averof* is also a museum piece."

The commander banged his fist on the table in anger. "The *Olympias* is a museum piece, the *Averof* is a museum piece, isn't there any ship in the Greek Navy that can fire a shot in anger?"

"Oh, yes sir. But you said the chiefs



of staff wanted to know about the trireme," Tewfik said, glaring at Yusuf who had drawn closer to the secretary and was obviously reaching for something under the table with his right hand.

"Yes, the trireme. I believe it is made entirely of wood, is it not? Does that mean it is not detectable by radar? That, surely would give it an important advantage over our own ships?"

"I don't think so, sir," Tewfik said, delivering a swift kick under the table at what he thought was Yusuf's leg but was in fact the leg of the table.

"And what about its ramming power," the commander went on. "At full speed, what damage could it do to one of our destroyers?"

"Ouch!" Tewfik cried out as Yusuf, realizing Tewfik was trying to kick him, struck him in the groin under the table with a ballpoint pen.

"What's the matter with you?" the commander asked.

"N-nothing, sir," Tewfik gasped, "no, I don't think it could do any significant damage, sir."

The commander thought for a while and the two lieutenants redoubled their efforts to reach the secretary under the table while the poor girl struggled to avoid them and write on her pad at the

same time.

"Look here chaps," the commander said. "I tend to agree with you about the trireme, but if there's one chance in a million that the perfidious Brits and the devious Greeks have pulled a fast one on us with that trireme, we'll look like a trio of asses to the chiefs of staff - don't forget the contraption the Greeks left outside the walls of Troy was also made of wood and you will also recall Vergil's wise words: *Timeo Danaos et dona ferentes*. 'I fear the Greeks and the gifts they bring'."

"Sir, they're not making any gift to us of the trireme," Yusuf interrupted.

"Never mind," the commander went on. "What I mean is we don't want to be caught with our pants down - particularly in this part of the world. So what I suggest is we make an ambivalent report saying the strategic potential of the trireme, if any, needs more study and that in any case we should do something to offset the very successful publicity stunt pulled off by Mrs. Mercouri. Now what can we suggest in that direction?"

Yusuf thought of proposing the promotion of the secretary as mascot of the Turkish Navy and getting *Playboy* to do a centerfold on her but Tewfik, who had just made another unsuccessful

ploy with his stockinged foot, spoke up and said:

"Why don't we build a galley like the one used by our great admiral Khair-ed-Din Barbarossa when he was ravaging the Mediterranean? We probably couldn't find any Barbary pirates to man it but perhaps we could recruit some from Malayan waters. Also, it would have guns on it and if the Greeks tried any funny business with the trireme we could blast it out of the water, British rowers and all. What do you think of that sir?"

The commander's face lit up. "Splendid idea, Tewfik. Splendid. I'm sure the chiefs of staff will be delighted. Good. Now, Eminè here will transcribe the minutes of this meeting and you two can get cracking on your report."

"Sir," Yusuf said brightly, "can Eminè come with us to our office and type out our report?"

"Certainly not," the commander said, "Eminè is coming home with me. Oh, I don't think I've introduced you. Eminè, my daughter, these are lieutenants Tewfik and Yusuf. You've got to watch yourself with these two, m'girl. Regular Casanovas I've heard say."

"Really?" Eminè said, as she swept past the two crestfallen officers. "They must have hidden charms." □

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# Learning doesn't end in the classroom





## Greek politics: manichean and mystifying

### Political Change in Greece, Before and After the Colonels.

Kevin Featherstone and Dimitrios K. Katsoudas, editors. Croom Helm, London & Sydney, 1987, 301 pp.

Thinking back wistfully on Sir Steven Runciman's masterful *History of the Crusades*, a critic – reviewing a later, multi-authored history on the same subject – complained it would need as many readers to get through it once as it took authors to write it. But given the runaway, kaleidoscopic nature of the subject under review, it is appropriate here that ten scholars have been handed out lassos to perform their specialist feats in this Greek political rodeo. Editors Featherstone and Katsoudas are to be commended for organizing this spectacle, for it is alone in its field, not only in English but in any language.

Kevin Featherstone, who is lecturer in political studies at the University of Bradford, sets out gamely with a historical overview, touching on those political events of the more distant past which have left their deepest imprints on the present. These are the 1915 National Schism between the Venizelists and the Royalists; the Asia Minor debacle of 1922; the overthrow of parliamentary rule by Metaxas in 1936 and the Civil War (1944-49). While the post-war interventionist policies of Britain, and later the U.S., and the long period of growth and stabilization under Karamanlis are gone into – and re-emerge often later – the book properly begins with the election of George Papandreou's Center Union in 1963. The theme is the political change of the last 25 years.

Co-editor Dimitrios K. Katsoudas is Senior Researcher at the Center for Political Research and Information in Athens. Examining political change within the framework of successive constitutions and their revisions, he emphasizes a basic continuity. Although he focuses on the details of the 1975 (and present) constitution – and particularly its socialist inclinations – he finds many of its roots embedded in the 1864 constitution, a very liberal document which introduced wider suffrage and eliminated property considerations for voters well before Britain.

In a highly-charged political atmos-

phere, such as Greece has, there is a tendency to believe that constitutional change – or, for that matter, any political change whatever – is the solution to everything, ignoring the opposite belief that social changes are what dictate political ones. Katsoudas concludes, "perhaps Greece is beginning to realize that the essential changes in a society do not come with constitutional provisions." This, possibly 'revisionist', idea that social changes underlie political ones is a thread which later contributors pick up and helps keep a necessarily disparate book intact.

Following a close analysis by Featherstone on elections and voting behavior, Panayiotis Elias Dimitras, who is director of *Eurodim* – the only specialized public opinion organization in this country – offers a revealing look into how contemporary Greeks themselves look at their own immediate past. Although right-wing governments have greatly predominated in the last 60 years, a 1985 poll shows that of the five leaders who have been felt to have contributed most to their country, the only man of the right is Karamanlis, placing third in this particular event, with Venizelos and George Papandreou preceding him, and Andreas Papandreou and the communist Aris Velouchiotis coming just after. According to the same poll, a majority (though slim) held that NATO membership was undesirable, the alliance with the U.S. detrimental, and one-third believed that Greece would be not just as well off, but better off today if the communists had won the Civil War.

From earliest times, Greeks have been creators of myth and, because they have survived, great believers in them, too – particularly in lost causes. Dimitras quotes with approval the statement of Nicholas Gage made before the Harvard Club in Athens, "The myth of the left has succeeded the mythology of the right."

Equally significant, the author finds, is the permeation of statist and socialist ideas in the economic sphere. Nearly two-thirds of Greeks under 25 today dream of a job in the public sector; only 10 percent in the private one. Although social liberalism of the Western kind were among PASOK's most popular early measures (and why did the right not think of them?) regarding

divorce, dowries and adultery, Dimitras finds hostility to the West strong on the left. This East-West debate, he argues, is an identity crisis not of class or occupation, but of age. Yet he believes the anti-Western trend is reversible, because he finds today's teenagers, so far as it can be gauged, are more pro-Western and less politicized than their immediate elders.

Four following chapters investigate the major political parties of the last 25 years: ERE and ND, PASOK and its roots in the Center Union, the centrist parties and their decline, and the communists.

In the first, Katsoudas focuses on what he significantly calls the tragic element in the political life of Karamanlis.

Although, with Venizelos, the most successful figure in modern Greek politics, Karamanlis, while standing above his time and party, was catastrophically bound to them. A fatal flaw, it is argued, was his ideological limitation. Particularly after his return in 1974, Karamanlis sought to be a national rather than a party leader. From his lofty position he regarded the divisions between right, center and left as misleading. The result was ideological vagueness and feeble party organization. EEC accession became Karamanlis' major preoccupation, but 'Europeanism' could be no substitute for a political platform that could be clearly carried to the people. Although ND after 1977 – picking up the lead from ascending PASOK – sought to clarify its image, it remained, according to the author, abstract and incoherent. It was defeated by a party with a fresher image, with a narrower but more appealing popular ideology, and a far better organized party structure.

Featherstone's chapter on PASOK emphasizes its populist nature and effective infrastructure from its grassroots organization at the bottom to the high degree of its personal authority at the top. In outlining the party's background, Featherstone finds a parallel between George Papandreou's charismatic qualities in forming and keeping his Center Union together and his son's equal ability to forge unity out of an eclectic ideology by means of rhetoric. Although PASOK has pursued policies directed towards the underpri-



vileged, it has a remarkable way of attracting a very wide spectrum of voters, irrespective of class, age, region or occupation. It also appeals by its often emotional approach to national issues: independence ('Greece for Greeks'), individualism ('a third road to socialism') and foreign manipulation ('out with the bases'). Featherstone believes that if a credible and enduring base has been created for a non-communist left, "then a debt will be owed to the changes wrought by PASOK and its colorful leader."

In an interesting chapter on the communists, Vassilis Kapetaniannis, press attaché at the Greek embassy in London, attributes the lack of organized resistance against the junta to the split in the party which occurred shortly after the coup d'état. PASOK's successful inroads on the left is partly due to KKE-exterior's attachment to atrophied, outworn Soviet values which even Moscow is now questioning. He points out, however, that its enormous, highly-developed political machine has considerable influence in all sectors of civil life. The more tolerant KKE-interior is described as being a cultural, moral and intellectual force rather than a party with real political muscle. In any case, the split is final and orthodox prevails.

Following chapters on interest groups by Rossetos Fakiolas, professor of economics at the National Technical University in Athens and one on the media by Katsoudas, Thanos Veremis contributes a valuable article on the military. A specialist in this field, he is associate professor of political history at the University of Athens. In spite of the book's subtitle, Veremis confronts the colonels head-on. Thus he clarifies a great deal of what came before and after them and contributes to the continuity of the book as a whole. "A paragon of corruption," the military regime solved none of the political problems which made its advent to power possible and merely postponed unresolved confrontations. By suppressing the revolution of expectations generated by George Papandreou, it made the meteoric rise of PASOK almost inevitable.

The book concludes with essays on foreign policy by Van Coufoudakis of Indiana University and on EEC relations by Susannah Verney who is preparing a thesis on this subject at King's College, London. Coufoudakis finds

continuity in the policies of Karamanlis and PASOK in regards to rejection of dependence, base re-negotiations, recognition of the Turkish threat and a multi-dimensional policy. But how, he asks, does a small state protect and promote its core interests in a world of interdependence and unequal influence? He concludes that foreign policy adventures can only endanger the standard of living and political stability at home, and the public preference for pragmatism must be given a chance.

Verney emphasized the search for security as an important element in Greece's relationship with the EEC. In power, PASOK has deliberately blurred its original anti-EEC stance, and fought for special concessions within it. Realizing that small states have limited options and that a future alone can only be bleak, PASOK has accepted Greece's place in the EEC as a fact of life.

In a final summation, Nicos Mouzelis of the London School of Economics wisely does not try to set the elusive and shifting subject of this book into a rigid perspective, finding over the years continuities and discontinuities. While drawing a parallel between the charismatic leadership of Venizelos and Andreas Papandreou, he finds their relationship to their parties wholly different, caused by vast social changes that have occurred in the meantime. The collapse of former elites has abolished old forms of patronage, and centralized, sophisticatedly organized party structures have created new ones. The fragility of personal politics has given way to more solid ones, and Andreas Papandreou, he stresses, has far firmer control over PASOK than Venizelos ever had over his followers.

Personalism remains, and a highly centralized one. How this can assist in the strengthening of democratic processes, the author leaves open to question. On the one hand, party-focused politicization continues "the typically manichean and mystifying way in which such issues have always been dealt with in Greece." On the other, by concrete example, were PASOK to give more autonomy to television, it might strengthen rather than diminish its appeal.

Given his popularity and resources, Mouzelis believes, Papandreou is in a position to contribute decisively to the democratization of political life and may take advantage of doing so. *Makari.* □

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## Trio of duos

Three emerging young artists whose works are constantly attracting attention, have pooled their talents in an innovative painting venture.

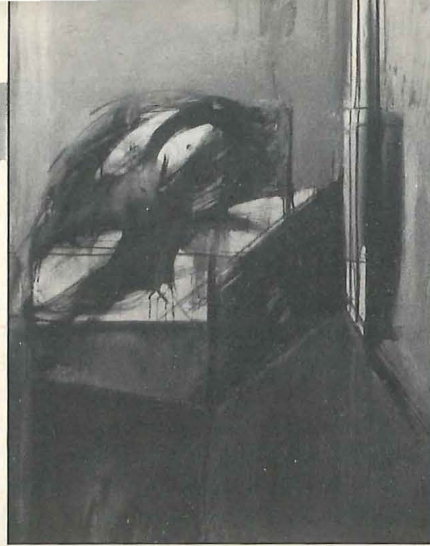
Christos Theophiles, Angelos Antonopoulos and Christos Antonaropoulos are exhibiting this month at The Trito Mati, beside their own individual work, oil paintings on which they've collaborated in pairs – all three having worked in turn with one another on two different paintings.

The beauty of this exhibit, beyond the art, is in its motivation. Teamwork is not an unusual concept in art; the English painters Gilbert and George are a prime example of artistic collaboration. However, the urge to be inspired and enriched by the work of fellow young artists and not exclusively by the older masters, the need to eliminate artistic egoism and become more perceptive of other artists' work, the desire to share views and techniques, are but a few of the incentives for this show. Their ultimate aspiration is that the fruits of similar efforts by others may eventually lead to the development of a Greek School of Painting.

The individual works stress the personal styles as well as the contrasts between each artist. Theophiles and Antonopoulos both depict a single theme within an interior space, Theophiles using a ladder, elongated and balanced by large colored geometric surfaces – an intense expression of color and form.



Christos Theophiles-Angelos Antonopoulos' *Composition I* (mixed media)



Christos Antonaropoulos- Angelos Antonopoulos' *Composition II* (mixed media)

Antonopoulos chooses a sofa as his central image in an interchange of abstraction and realism. A misty blur on one canvas evolves into a powerful structural form superimposed on another. Color is limited to black and white with occasional vivid accents. Antonopoulos is more expressionistic, generally depicting horses and female figures in a sometimes violent union of man and nature.

In their combination paintings the artists contribute those elements of their own work which best present a coherent, unified image. Theophiles' geometric patterns are a perfect interior setting for the themes of both his partners. The lovely, misty tonalities of his flat surfaces create a dramatic background which enriches Antonopoulos' black and white sofa image, while tempering Antonaropoulos' frenzied coupling of horse and sensuous feminine limb.

Antonopoulos' simplicity of linear design creates a concrete yet evocative image, often implying human presence. When working with Theophiles he emphasizes the rigid contours of the sofa and the softness of its shimmering pillows. With Antonaropoulos he creates a spacious environment interweaving his theme with the latter's provocative imagery.

Antonaropoulos reflects a forcefulness of image and movement – horses sprinting dynamically across the canvas or entwined with feminine bodies. One of his sophisticated females becomes the concrete human presence on Antonopoulos' couch, creating a vibrant and dramatic presentation.

It is interesting to note that each pair worked together either on an empty canvas, developing the composition as they went along together, or separately, with one later adding to and completing the painting. Whichever method used, the harmonious coopera-

tion of these young painters has resulted in unified images seemingly painted by one artist – one of the most important objectives of this fascinating exhibition.

*The Trito Mati Gallery  
Xenofondos 33, Kolonaki  
October 6-24*

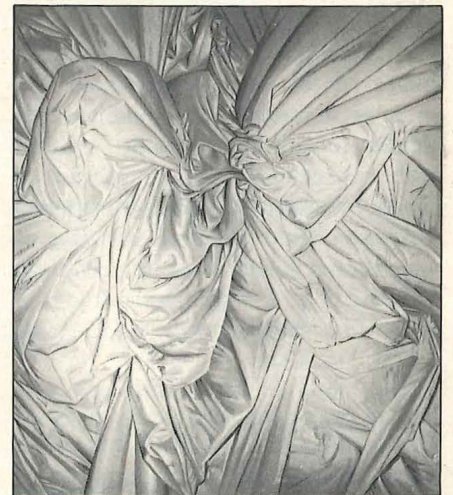
## Ethereal fabric

While portraiture has been the dominant component of Maria Zisimopoulou's art for many years, her current work, on exhibit at the Athens Art Gallery, reflects a sharp change of direction. Her new approach replaces the human figure with a simplified imagery and explores monochromatic tonalities, form and light in an ethereal atmosphere.

A supple piece of fabric highlights most of her paintings. Luxuriously draped, frequently resembling a flower, it seems to become a living organism – personifying the human figures of the artist's earlier work. Spread over a rocky field, it seems to float in space; or it unfurls like a wave billowing into shore, its rippling folds caught in the dancing light.

The extraordinary play of light invigorates the material, creating a living force which pulsates under its brilliant rays, accenting every crease and fold and endowing the simple fabric with majestic grandeur. As it streams across smooth satiny surfaces, the richness and elegance of silk are evoked.

Beautiful shades of blue, emerald green or yellow, under the light's shimmering radiance, assume a phosphorescent luster and delicate silvery tones which augment the dramatic atmosphere. The dynamism of draped mate-



Maria Zisimopoulou's *simple fabric with a majestic grandeur* (oil)



## The two worlds of Nicholas Moore

It seems that Nicholas Moore, who has settled in Hania, doesn't physically have to go far to paint his pictures. The rich, almost semi-tropical vegetation of the orchards and the vineyards which, at first, roll up gently behind the town appears glowing, tangled and mysterious in his canvases. And then, suddenly, soaring above and behind, the crags and blocks of bare rock which comprise the White Mountains, appear quite as surprisingly in his work as they do in fact.

These two contrasting worlds depicted in his most recent paintings are not only different as visions but as facts of life: one congested, sensual and Dionysiac; the other pure, spacious, architectural and Apollonian. There is no conflict, no inner contradiction between these visions. The artist has far too great a respect for what he sees before him to spoil it with egoism.

Within each vision, however, there is a good deal of subtlety. The skies in his mountain pictures are almost bland – perhaps from too much light – but their reflections on the hard, smashed surfaces of rock bring out great delicacies of coloring. By contrast, the vegetal images are a fine intricacy of rich, striking tones of earthy browns, emerald greens and mauves, always clear, never muddy. Maybe he derives some of the solid there-ness of his figures – half-peasant, half-heroic – from John Craxton, who is a friend, and the webby, convoluted style full of mythical phantoms and illusions



Painter in Landscape 1987

from Ghika, but he has a style very much his own, intricate as Persian miniatures but with a bold sense of color-mass, such as one might imagine Gauguin to have envisioned had he ever come to Crete.

Born in London in 1958, Moore was included in a Royal Society of Drawing Schools Exhibition at the age of 12. On completing his studies in zoology at Bristol University, he went back to painting and exhibited at the Royal Academy in 1981. The following year he settled in Hania. He has been exhibiting regularly at the Christopher Hull Gallery, Motcomb Street, Belgravia, London and held his first solo show there in 1986. Earlier this year he participated in a group show with John Craxton and Dorothy Andrews in Hania.

The two-week exhibition at the British Council, his first show in Athens, opens on October 27. S.E.

rial rising above an expanse of fine pebbles and spreading upward to an infinite horizon is both electrifying in its color and provocative in its setting. A haunting stillness prevails in this juxtaposition of solid stone and ethereal atmosphere.

Also impressive is her painting of a spray of Easter lilies caught in a burst of sunlight, and another overflowing with tangles of bamboo shoots. Their whirling disorder produces a distinctive interplay with the illusion of absolute silence in the other paintings.

Athens Art Gallery  
Glykonos 4, Kolonaki  
September 21 – October 13

## Infinite Screw

The paintings of Gregory Semitekolos challenge the vision, focusing mainly on movement in time and space. With simple structural forms, such as the revolving contours of a screw reflecting perpetual motion, he articulates the continuity of life while creating an imaginary environment.

Semitekolos' large scale surreal compositions combine a variety of expressive surface planes. Cylindrical forms and criss-crossing patterns, reflecting the third dimension, imply an architectural facade in a spatial environment. This juxtaposition of con-

trasting lines, curved and straight, emphasizes his concept of continuity and perpetual motion.

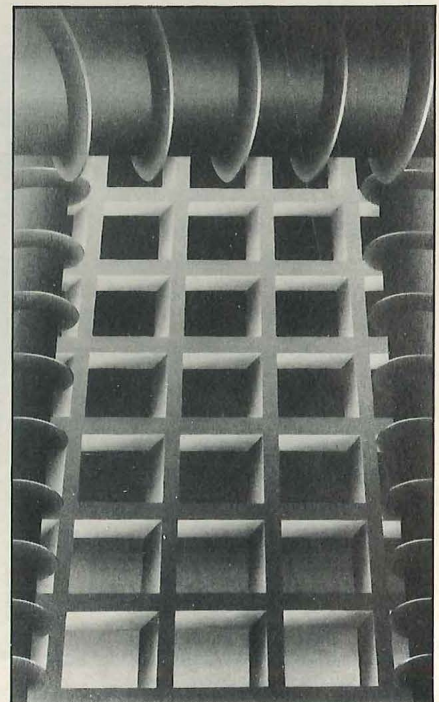
The rhythm of repetitive forms is another source of kinesis, or movement, as seen in the large intersecting squares where verticals and horizontals stretch out and up into infinity; or in the curved moldings that coil around thick pipe-like structures.

Another source of motion comes from the intricate, unusual play of light that negates reality, yet contains its own logic. It emanates from many angles to rotate light and shadow in a spiral, an incandescent glow adding power and a mystical aura to the compositions.

A screw drifting alone through infinity in a spectacularly brilliant light creates a striking impact. Its spinning contours continue their spiraling *ad infinitum*, even when setting on the horizon or hurdling through checker-board spaces. This work exudes an eerie sense of stillness and classic beauty. Semitekolos relates this eternal motion to that of DNA's chain evolution within the human body.

The surreal image of the paintings is enhanced by beautiful violet-blues and browns. Animated by the fantastic play of light, it is most impressive that such a stunning surrealism is achieved by such an austere simplicity of line and form.

Nées Morphés Gallery  
Valaoritou 9, Syntagma  
Nov.5-21



Gregory Semitekolos – eternal motion, stunning surrealism (oil, 80 x 130 cm.)



## The extraordinary world of *Sankai Juku*

*An extraordinary voyage. Dance across the universe. Buto belongs both to life and death. It is the realization of the distance between the human being and the unknown.*

*Ushio Amagatsu*

“*Eggs Upright by Curiosity* performed by a small group of finely trained dancers called Sankai Juku, choreographed and produced by Ushio Amagatsu, was probably the most spellbinding and interesting dance production in Athens to date. The production certainly lived up to Amagatsu’s comment above. It was beautiful, mysterious, out of another world.

Buto is a Japanese style of dance which developed after World War II. It rejected both traditional Japanese dance styles and modern Western techniques. The leaders of the movement were Kazuo Ono and Tat Sumi Hijikata, who is still a major influence in Japan. Their objective was to devise a way of moving that could express the feelings of the new generation.

Ushio Amagatsu trained in the Modern Dance School of Tokyo. From 1972 to 1978 he performed with the Dai Rakuda Kan, during which time he set up his own studio and produced his first full length work.

He has moved away from the sometimes violent, sensational, grotesque and perverse images of Buto to a finer, clearer mode of expression.

Emotions are no longer hidden, as in traditional forms. Indeed, his style is emotional and reaches into the subconscious. Amagatsu believes that Buto is not exclusively Japanese and indeed, his group is now working in Paris.

Amagatsu’s choreography may not be exclusively Japanese, but the staging at the Herod Atticus theatre was beautiful and simple, like a Japanese garden. In the center of the stage was a pond, with various eggs either suspended above it or placed on it, the design of which was a sculpture in itself.

Amagatsu adds the music for his choreography after the work is complete, to provide background or accompaniment. Although the dancers are in perfect timing and harmony with one another, the music is not counted. They



*The staging was beautiful and simple, like a Japanese garden*

must be very aware of one another as a group to maintain their beautiful coordination of movement.

The dancers entered slowly and gracefully with the kind of movements often associated with *Tai Chi*. There was a feeling that the dancers were very aware of the relation of one hand to the other, for example, and of their bodies in relation to the space around them. It was like a meditation. They were completely covered with white body paint and wore soft, almost transparent, robes. Props that subtly changed the feeling of the atmosphere mysteriously appeared – red sticks or paint forming a red line from an eye.

The egg appeared to be an object of reverence. The water had both visual and acoustic effects and the lighting further enhanced the meditative atmosphere. The breaking of the egg in a dramatic splintering under a waterfall created a lasting image and seemed to catalyze a change in the movements of the dancers to a more crude and automated expression – falling repeatedly into the water and repeatedly trying to pick themselves up. An interpretation of this work can evolve on a very personal level. The performance was spellbinding – the kind that can create the need to be alone in silence, to hold the memory of an unusual atmosphere and beauty.



*The egg appeared to be an object of reverence*



## Fracci's *Giselle*

First performed at the Paris Opera in 1841, the famous story of *Giselle* was originally written by Theophile Gautier in collaboration with Vernoy de Saint-Georges. The original choreography was done by Jean Coralli and Jules Perrot, with music composed by Adolphe Adam.

*Giselle* is a young peasant girl who falls in love with Albrecht, a duke in disguise. Hilarion, who is in love with *Giselle*, discovers Albrecht's true identity and reveals the secret. At the same time, it is discovered that Albrecht is engaged to be married to a princess. *Giselle*, who has always suffered from a weak heart, succumbs to total heartbreak and dies. She joins the ghostly world of the Wilis, the spirits of young girls who have been jilted and died of a broken heart. They extract revenge by luring young men to dance to their deaths with them. For his hurtful deeds, Hilarion suffers this sad fate, but *Giselle* manages to save

Albrecht.

Many books have been written about this romantic ballet in which the interpretation of *Giselle's* character is equally important as the dancing, and Carla Fracci is one of the world's greatest interpreters of *Giselle*. A graduate of La Scala's ballet school in 1954, she no longer emphasizes the technical aspects of the role, rather she strives to recreate on point the original lithographs of *Giselle*.

In the white act, she exudes such a ghostly ethereal quality, she seems out of place among a rather ordinary corps de ballet. It is unfortunate that she was not given the opportunity to coach the corps toward a more accurate period style.

Patrick Dupont was somewhat incongruous as a romantic hero, looking more like a virtuoso who feels restricted by the role. Certainly there were flashes of his athletic technical ability but he is not the ideal prince for Fracci.

The corps de ballet was disappoint-



Carla Fracci – one of the world's greatest interpreters of *Giselle*

ingly mediocre, though the queen of the Wilis was nicely danced. All in all, Fracci and this wonderful story deserved better.

# Θάλασσα & Γιώτικ

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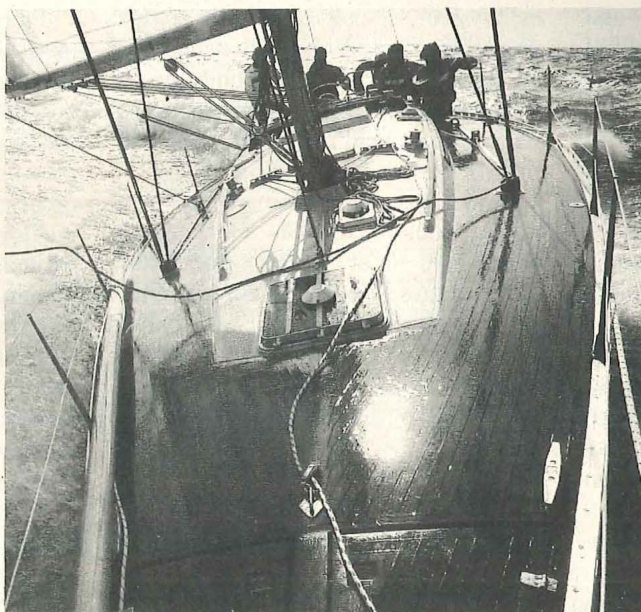
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## Lohengrin: more dovish than swan-like

The last *Lohengrin* I saw performed in Greece ten years or so ago was a typical Wieland Wagner production, static in presentation and abstract in time: "der schwan, der schwan" – and no swan in sight.

The Dresden Opera's presentation was wholly different. In an EOT interview, the director, Christine Mieliitz, pronounced Wagner a pacifist, *Lohengrin* a condemnation of war, and explained that she had updated the production to suit the 19th century in order to introduce elements of the class struggle. Anachronism, however, was not avoided, as costumer Peter Heilein confronted Hohenzollern policemen with ladies in medieval snoods who gave little impression of being seriously devoted to the class war. Mieliitz' mi-

nute attention to detail had advantages (apart from a nod of approval from the East German authorities), and the constant action on stage, the breaking up of the chorus into different groups (divided into social classes, of course) and the constant action on stage by those not singing at the moment, were welcome innovations after Wieland's timeless and finally monotonous post-war conception. With the exception of Lohengrin himself, she also achieved memorable results in defining the main characters.

On the whole, the production was musically very satisfactory due to the excellence of the orchestra and chorus, and, no doubt, to a great tradition too. But on closer examination, it was not quite of festival caliber. Under Hiroshi

Wakasuzi, the orchestra was sometimes uninspired, flat and even faulty. Its dynamic range was limited and its true pianissimos rare.

Maria Temesi as Elsa was by far the best vocally in an uneven cast. Rolf Haunstein's Friedrich was very adequate, as was Ute Prie's Ortrud, though her voice was a bit narrow for so dramatic a part. Malcolm Smith as the king and Klaus Koenig as Lohengrin were decent enough, though the latter, while reliable, has a smallish voice. It's not easy to find a good Lohengrin nowadays, and with East German fees as they are, impossible. All could boast marvellous diction and the choral conductor, Hans-Dieter Pfluger, must be praised for his smooth and attractive work.

### Festival's best

Fulfilling one's duty to *The Athenian* has its schizophrenic moments. One of these was arriving at the Herod Atticus Theatre for the Dresden Staatskapelle concert less than an hour after stepping off a plane from Chicago. Schizophrenia in this case was rewarded: it was the best concert of the entire festival season.

Kazimierz Serocki is a modern Polish composer of merit, but his Concerto for Percussion, Trombone and Orchestra is rather uninspired. While almost purely neoclassical in concept and structure, its orchestration is full of those bombastic bass chords which one associates with later romanticism. The layout, however, is exceptionally clear and very well served by a first-class orchestra and its Dutch conductor, Hans Vonk. In his hands, the Dresden ensemble sounded quite differently than it did playing *Lohengrin* under Wakasuzi.

An unbelievably exciting Fourth Symphony, *The Romantic*, by Bruckner followed. To start with, one rarely encounters an orchestra so evenly balanced in all its sections. The woodwind players are unmatched in brilliance. The opening allegro revealed an exemplary world of musical architecture. The andante strengthened the impression of hearing something very special, as it demonstrated the conductor's capacity for unfolding long sequences of music while preserving Bruckner's unique sense of coherence. In the

scherso and finale, the orchestra's shuddering precision, its remarkable clarity and ever-present sense of direction had torrential drive.

In spite of Ernst Newman's advice to critics not to indulge in the personal, I must admit that this performance almost solved my life-long Mahler/Bruckner dilemma in favor of the latter

### Bavarians return

Though not one of Europe's great orchestras, the Bayerische Rundfunk is deservedly well-known. On September 8, however, it collaborated in a sacrilege. The concert originally scheduled for Baltas and Carreras – a questionable, if passable, offering in the first place – featured instead two young sopranos singing in honor of Maria Callas.

Sonia Theodoridou sang a mediocre "Dove son" from *The Marriage of Figaro* and, later, a nice smooth and lyrical Letter Scene from *Eugene Onegin*. Evangelia Tsimouki was barely tolerable in "Ocean, thou mighty monster" from Weber's *Oberon* and her "Pace, pace, mio dio" from Verdi's *La Forza del Destino* was, frankly, lousy.

The best of both orchestra and conductor was reserved for the next day. In Brahms' Second Symphony, the orchestra presented another face, another sound: serene, profound and immensely convincing. Here Lopez-Cobos displayed his mettle as a truly great interpreter. The program included Mendelssohn's *Herbides Ove-*

*ture* and "Italian" Symphony, highly pleasurable experiences. □

### Beauty and the beast

Given its plague of strikes, it's a wonder that the Thessaloniki Orchestra ever made it to the Festival, but once it did, one doubted if it was any benefit to music-lovers. The orchestra's sound is one of extraordinary rigidity and coldness. Its director, Alkis Baltas, is talented and the orchestra is 'highly disciplined, precise and controlled, but it is the ensemble's tonal quality which is so repellent.

Franz Schmidt's Fourth Symphony in C (1933) is very much in vogue in Vienna, but I could derive no excitement from it. This is a pity, for its long and sensuous adagio could have been pleasurable if heard from another orchestra. It combines some of the qualities of Bruckner and Mahler, but without their genius or their commonest faults, such as excessive length.

Grieg's hackneyed Piano Concerto followed. That Dimitris Sgouros played very well and was carefully accompanied is all that can be said. He did perform, however, three delicious encores, and one – Liszt's transcription of the street and love scene from Gounod's *Faust* – was breathtaking. Sgouros 'sang' the slow parts and hammered brilliantly at the impossible chords, going through unbelievable roulades of wonderful clarity. Sgouros is no longer a child, but he is developing into a prodigy – pure and simple – of the piano.



# Tonic and recipies of Monemvasia

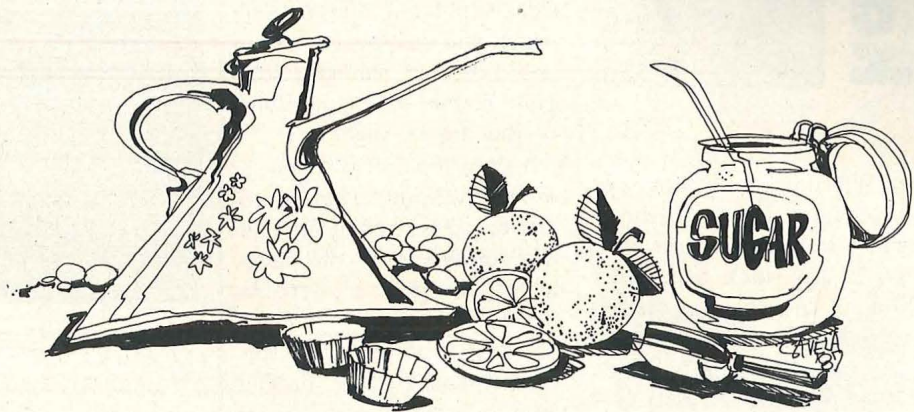
When city noise becomes indigestible, a visit to Monemvasia in the southeastern Peloponnese offers a cure. The tonic effect of this village begins to work as one arrives at its solitary stone bridge – *moni emvasis* – the only road to the medieval fortress, completely hidden behind the Gibraltar-size rock facing the entrance.

It is quiet, especially off-season. Time hovers over the rocks and sea. The only sounds come from waves breaking and foaming along the precipitous shore. Then they rush back into a gray-green sea which melts into deep violet on the distant horizon. It is a magical quiet, even eerie. Where are the people, the sounds of life, the olive trees, the aroma from the village bakery? Was this truly the birthplace of the legendary Malmsey wine so popular in the Middle Ages? The road is deserted.

After walking almost a kilometre, we see signs of life ahead – a few cars parked by a stone archway built into the fortress walls. Passing under the arch, we at last enter old, quaint Monemvasia, the stone steps and path lead us, climbing and searching the mountainside through a tangle of gutted caves and entrances, to hidden rock-dwellings trailing with fuchsia, bougainvillea and fig trees. The path feels safe and intimate, yet somehow forbidding, drawing us near to closed doors and empty gardens.

The path crests briefly, and bringing the world into focus, food! We sniff green beans simmering with tomatoes and potatoes frying in sizzling oil. A weathered sign announces the unpretentious restaurant. Inside, Matoula Ritsos, a small, wiry, aproned woman with hair pulled back in a knot, cooks in the open kitchen. Her smile welcomes us. Matoula tells us that the poet Yiannis Ritsos is her nephew. The poet was born here in Monemvasia and Matoula 20 kilometres away in Ellinikon. He left, but she stayed. And if Matoula is here, you won't starve.

As she bustles about, slicing bread and pouring water, this kind, energetic woman shares her perfect dish, *lemonato*. Within minutes, our orders of hot *kalamarakia* and salad are set before us. The setting continues to cast its spell. We realize, however, as the food assuages our hunger, that everything we eat has been hand-carried from the



car outside the archway, though inside, one or two donkeys and a horse and cart are the sole means of conveyance for the people who live here, primarily workers who restore and rebuild the old medieval dwellings. Life is harsh, despite the peace and quiet.

Later, we reach the mountaintop. Here we find the ruins of the ancient fortress and the Byzantine church of Agia Sophia. Inside, the empty chairs set in a semicircle around a small altar create an air of expectancy. A table holds the sacramental oil and wine. From the sharp cliff outside we can barely hear the sea far below, but gaze into the intriguing tangle of pathways and dwellings where we had walked.

That evening, Matoula's restaurant, resounding with chatter, sounded like a Plaka taverna. A large party had docked for the night. They ate, drank Greek wine, their laughter echoing along the path as we returned to our hotel – the only one here – a perfect retreat. Undoubtedly this mountain fastness was the birthplace of the sensual, intoxicating Malmsey wine.

## Stafidopsomo Monemvasia

*Stafida* (Corinthian currants) and orange rind inspire this cakelike sweetbread. A specialty of Fani Antonouli, owner of the charming Hotel Malvasia in Monemvasia, it is quick and easy to make. (I mixed olive with corn oil to lighten the batter, but Fani uses all olive oil.)

- 3/4 cup olive or other vegetable oil
  - 1 – 1-1/4 cups sugar
  - grated rind from 1-2 oranges
  - 1-1/2 cups stafida (currants)
  - 1/2 cup water
  - 2 teaspoons baking powder
  - 3-1/2 – 4 cups bread (all-purpose) flour
- Beat the oil for a few minutes. Add

sugar, depending on the sweetness desired, and the grated rind. Continue beating until sugar dissolves. Gradually add the stafida and water. Mix the baking powder with half the flour. Slowly add to the oil-sugar mixture with enough additional flour to make a thick batter. Oil a baking pan (26 x 17 x 5cm / 10 x 6 x 2in.). Turn batter into the pan and smooth the top. Bake at 200 deg.C/400 deg.F for 15 minutes. Without opening the oven door, lower oven to 175 deg.C/350 deg.F until top is golden brown. Cool before slicing into 12 to 15 squares. Serve warm or cold.

## Lemonato

Lemon juice and oregano flavor the potatoes, topped by succulent veal, a specialty of Matoula Ritsos, poet Yiannis Ritsos' aunt.

### vegetable oil

1 kilo/2.2 lbs. veal from breast or leg, cut in large chunks

1 – 2 garlic cloves (optional)

salt and freshly ground pepper

1/2 kilo/1.1 lb. potatoes

juice of 1 lemon

large pinch dried oregano

Heat 1 tablespoon of the oil in a casserole. Drop veal into the casserole and brown on all sides. Add garlic, if you like, season with salt and pepper, and pour enough water to almost cover the veal. Cover casserole and simmer over low heat until tender, about 1 hour. Cut veal into bite-size pieces and keep warm.

Now peel and slice the potatoes. Heat oil in a deep fryer and fry the potatoes. Drain thoroughly on paper towels and arrange on a warm platter. Sprinkle with lemon juice. Cover potatoes with the veal and sauce. Crush oregano between your palms over the veal. Serve immediately. Serves 6 to 8.



# Katey's corner



☆ Welcome to Athens – or welcome back to Athens – whichever suits your case! With any luck you were someplace else when the terrific heat wave hit Greece and therefore are all reinvigorated and ready for things to begin. ‘Things beginning’ unfortunately include increased traffic downtown and perhaps a bit of smog in the air, but so much else is super during the ‘season’ that perhaps those minor inconveniences can be overlooked.

There are, however, some **driving reminders** for old timers – and important information for newcomers – that bear repeating. Do not forget that they mean it when they say you cannot take your car within the downtown ‘ring’ when it is not your day to do so. At least it is now easier to remember which day is which, for when the last number of your license plate matches the date (odd or even), you are permitted downtown. (That change certainly qualifies for the “Why Didn’t They Think of That Before” Award of the Year.) The fine is considerable and certainly it is not worth making a mistake – unless there is an utter emergency.

Athens has a seat belt law and the police are occasionally very serious about that, too. Even though you find that many people are lax about it, there is again a heavy fine if the police decide to stop you. More important, however, is the fact that this is one law that may save your life. Remember to buckle up!

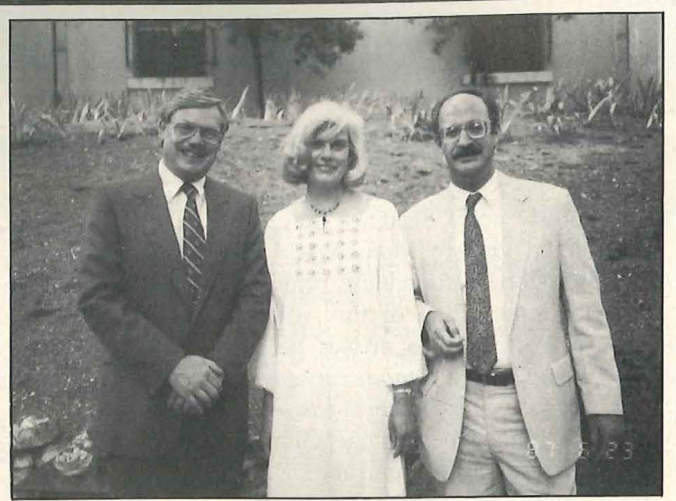
There is no parking in Plaka (unless you live there and have a sticker on your car that says so). You may very

well protest loudly that you are parked where there is no indication that it is forbidden, but your protestations will be in vain. Here and there at the entrances to Plaka there are signs stipulating the areas in which you are not to park – and this one will cost you your license plates any time of the day or night.

Lastly, I want to repeat a word of warning. There is no way to stress strongly enough that marble dust on pavements creates a terrible hazard when first wet. Until you have experienced the total helplessness of finding your car with a mind of its own, you may ignore this warning. However, when it begins to rain and before both the pavement and your



*These sunny smiles are currently brightening The Athenian offices. Standing is Olga Gaglias who is now handling the Accounts and Circulation department with great aplomb. Seated is our new Associate Editor Karen Stedman who hails from Boston and New York, where she handled financial news for such venerable institutions as Shearson Lehman Brothers and Dean Witter. Making her home in Voula, she maintains that the sunshine and the easygoing lifestyle have totally won her over. Why not stop by the offices located at Peta 4 in Plaka and just get acquainted – or place your subscription for the coming year?*

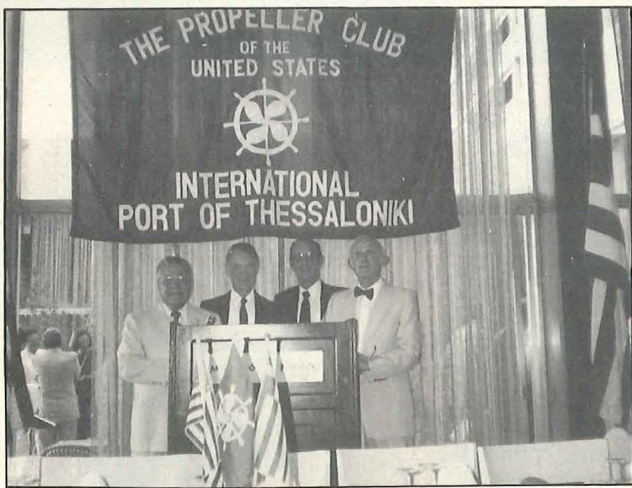


*Following five years as Director of the American School of Classical Studies in Athens, Stephen G. Miller (right) has left to return to the University of California at Berkeley. He is especially well known in Greece for his long-term work in Nemea and the opening of its museum during his tenure. At an early summer garden reception Dr William D.E. Coulson, who will be director of the school for the coming five years, and his wife were welcomed by the many friends of the school.*



*President Weizsaecker of West Germany and his wife presented a spectacular evening early in the summer in honor of President and Mrs Sartzetakis by utilizing the rose-golden old stones of the Herod Atticus Theatre for a presentation of “The Rites of Spring” by the Wuppertal Dance Theatre and the impressive Zappeion rotunda for dinner. World famous Pina Bausch was the choreographer for the Stravinsky ballet which was performed barefooted on loam. Proceeding to the Zappeion, the guests were delighted to find unlimited delicious German specialties in addition to a wonderful selection of Greek mezedes. Champagne there was for toasting and the ambiance provided by a starlit ceiling was very special. West German Ambassador Rudiger von Pachelbel was everywhere, making sure that the guests of Germany were enjoying themselves to the fullest. The photo shows at the Herod Atticus Theatre (from left) Baroness Weizsaecker, President Sartzetakis, President Weizsaecker, Mrs Sartzetakis and Prime Minister Papan-dreou.*





The prime movers of the new Propeller Club of Thessaloniki are shown above prior to the Charter Dinner which was held at the Hotel Makedonia Palace. They are (from left) George J. Angelis, National Vice President, Propeller Club of the United States, Greece, Middle East and Africa; Don Bramante, U.S. Consul General in Thessaloniki and Honorary President of the new club; U.S. Ambassador (ret.) Nicholas A. Veliotis, keynote speaker at the Charter meeting; and Bruce C. Lansdale, Director of the American Farm School of Thessaloniki and newly-elected Propeller Club president. Over 200 members and friends attended the dinner and future plans include regular monthly lunches with featured speakers covering topics of interest to a membership composed of business, professional, government and diplomatic men and women.



The fact that the Marriott Corporation is now 60 years in business and the Ledra Marriott counts four years in Athens was excuse enough for the hotel to throw a big early summer bash to thank its employees and many happy clients for its success. Cocktails in the ballroom included the cutting of the huge birthday cake in a most convivial atmosphere. Everyone then adjourned to the Panorama rooftop to sample the famous Summer Starlight Buffet. Lots of smiles were in evidence this summer as the tourists flocked back to fill the hotels, so it was indeed a Happy Birthday! Ledra Marriott General Manager Al Bonney (left) welcomed the many government, business professional and diplomatic guests, among whom were the Honorable U.S. Ambassador Robert V. Keeley and his wife. Many happy returns of the day...

tires have an opportunity to become saturated, you will find your brakes worse than useless – especially on a hill. When you see that even the taxi drivers exhibit caution under these conditions, then you will understand.

☆ Newcomers – if you brought an antique car with you, then you will want to know of the existence of FIL-PA Ellas (roughly translated – **Friends of Old Automobiles**). They hold a road rally in the autumn and one in the spring at which the devotees have a marvellous time – as do those of us privileged to watch. To continue with your hobby, just get in touch with them at 724-2565 Wednesday evenings, or call the president; Mr Nicholopoulos at 363-9866.

☆ And if you brought one or more pets along, you will want to hear of the **Hellenic Animal Welfare Society** and help with all of their good works. One painless way that you can be of help is by putting all of those things aside that you bought to bring to Athens – and the kids outgrew before they got unpacked. Or the purple items that don't match your new orange bathroom, or, or, or ... Their Annual Christmas Bazaar is coming up early in November and they will be happy to store your give-aways until then. Telephone them at 643-5391 or 644-4473 for further information.

☆ Curiosity about the classics just seems to be endemic in Britain. The most recent and visible evidence was the formal launching of the new Greek Navy trireme. The idea of building such a ship, conceived by retired Cambridge University Professor John Morrison from plans drawn up by naval designer John Coates, exhibited extraordinary archaeological curiosity mixed with a lot of stick-to-it-ness. But this achievement is no less amazing than that of Squadron Leader John Foden of the R.A.F. who set out six years ago to prove the verity of Herodotus' statement that



In honor of the anniversary of the birth of its founder, the late Hermann Gmeiner, the SOS Children's Village in Vari held an Open House for friends and supporters. SOS was conceived in 1943 in Austria to cope with homeless children from WW II. The idea has now spread around the world. Living in small houses or apartments, children are supplied with an instant family. There is a 'mother' and all of the children in a given edifice are 'brothers' and 'sisters'. The village at Vari, begun in 1977, should be completed by the end of this year and will house 90 children. All of the villages are supported by donations. If you would like to be part of this worldwide effort, you can pass by Ermou 8 for further information, or telephone 322-3455.

the messenger Pheidippides, running to Sparta, arrived there "the day after he left Athens." This feat led to the **International Spartathlon** which brings ultra-distance runners to Greece from around the world each September. Now, apparently rowers from around the world are petitioning to provide the requisite human impetus for the trireme Olympias. □



## Exploding grandma's myths

If you've always wanted to know why fish is a brain food, the answer is – it isn't. The idea that things with fins could nourish our minds arose from the 19th century discovery that human gray matter contains phosphorous. A German philosopher, Ludwig Buchner, wrote "without phosphorous there is no thought", while a French chemist named Jean Dumas showed fish to be a rich source of the mineral. Another Jean – the Swiss naturalist and fish authority, Agassiz – connected the two facts and declared that eating fish benefited the brain.

The idea may have been reinforced by an earlier notion that medieval monks – who had the monopoly on learning – were more intelligent because of their traditional fish diet. In fact, the adult brain does not need to have its phosphorous replenished, while the requirements of the rapid brain development of infancy can be just as well supplied by foods such as eggs, milk, meat and poultry.

In Britain, brown eggs are in greater demand than white ones because they are thought to be more nourishing. On the other hand, Americans prefer white eggs for their 'purity'. In either case, the color of the shell has no bearing on the quality of the contents – it is what the hen has eaten and where she has lived that counts.

There is an idea that a body falling from a great height is dead before it hits the ground: unconscious – possibly, but not necessarily dead. Before free-fall parachutists attained maximum velocities of 120 miles per hour after a fall of several miles, with no apparent ill effects, it was thought that the inability to breathe would blot you out before your arrival on terra firma. The sheer speed of descent was also considered lethal, which is not surprising when you remember that the 25 miles per hour achieved by the first railway trains was once regarded as deadly.

Even before the current fashion for flinging oneself into the void, some remarkable escapes disproved these ideas. In 1800 an English steeplejack fell 120 feet off a church, and, after denting some sheet metal with his head on landing, he got up and walked away unharmed.

A Second World War R.A.F. tail gunner had an even more unbelievable

escape when he had to bail out of a blazing Lancaster bomber – without a parachute. His 18,000 foot fall was broken by a fir tree, from which he dropped, unscathed, into a snowdrift!

You often hear that cutting, and especially shaving, hair will make it grow thicker and faster. This is quite untrue, and is a myth based on optical illusion. All hair follicles do not start production at the same time or put out one continuous shaft of hair until the day we breath our last. Rather, each individual hair can grow only so long (the length varies from person to person), then it is shed, and the follicle rests before starting production of a new strand. This means that a head of hair is composed of all different length hairs at any one time. The longer the hair the more likely it is to be pulled out, so if it is left uncut, the longest ends actually are fewer in number and appear to be thinner. The closer the hair is cut the same length from the scalp, the thicker and stronger it will seem to be because the trimmed end is uniform.

Similarly, while the rapid daily growth of the hairs which compose a man's beard or moustache is plainly visible on a shaven chin, the equal length of growth produced on long-standing facial fuzz is quite unnoticeable. Hair growth is controlled by heredity, and no amount of intervention with scissors or blade will alter it.

Another hair myth is that of someone 'going white in the night'. As soon as a hair cell emerges from the follicle it dies, and only artificial agents can change it – if it comes out brown, it stays brown, even if the one immediately after is a different color. Hair can certainly begin to grow gray or white quite suddenly as a result of illness or nervous disorders, but with an average growth rate of half an inch monthly, and the variation in follicle activity, it would take many weeks for even a head of short hair to turn white.

However, if all of a person's hair began to grow white simultaneously, the white base of the hair would be noticeable quite quickly. In the mid-19th century the credulous Boston Medical Journal reported the case of a 30-year-old man whose hair turned white 'on the spot' when he was awakened at a mining camp to find a



great, grizzly bear towering over him – so much for science!

Even qualified nurses are known to bustle around at bed-time dutifully removing all floral offerings from the proximity of their patients for the duration of the night, and it has even been suggested that it is possible to commit suicide by sleeping in a room full of flowers – florists beware! The belief probably stems from the fact that plants growing outside give off carbon dioxide at night as part of their osmosis process. However, the amounts are so minute that, in a well-ventilated room, even a large number of flowers would not greatly affect the oxygen level. It is odd that some of Florence Nightingale's successors persist in a practice which the great lady herself abandoned over a century ago!

Whenever my grandmother took me to the sea as a child, I was ordered to ingest large lungfuls of health-giving ozone. Fortunately there is practically none of this noxious gas to be found below 8,000 feet, as its main effect on man is similar to that of chlorine – it is an irritant of the mucous membranes, causes nose and eyes to stream, and is positively harmful to breath! It is a powerful oxidizing agent – it attacks and destroys metal, rubber and other natural products – and is also a strong germicide.

It was first noticed in 1785, and its reputation as a 'goody' probably comes from its chemical formula. It is a special form of oxygen called an allotrope, whose molecules contain three atoms to ordinary oxygen's two. This similarity to its invigorating relation led non-scientific minds to think its extra atom made it 50 percent more beneficial. In

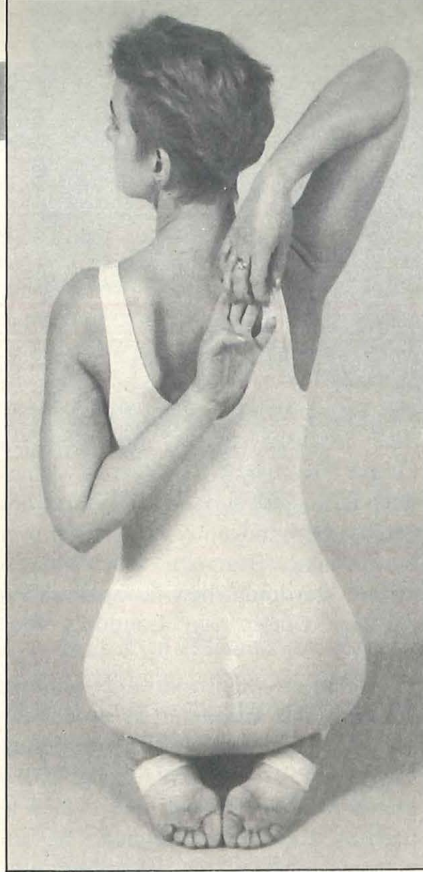


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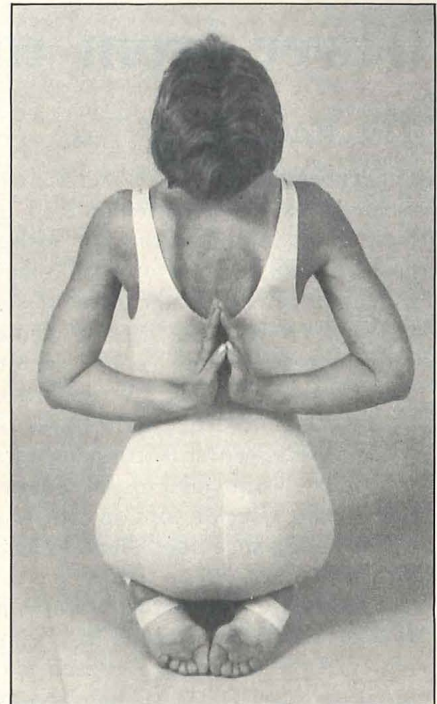
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Tell us some more, Grandma!

*D. Remoundos*



*Good for the upper back and stiff shoulders*



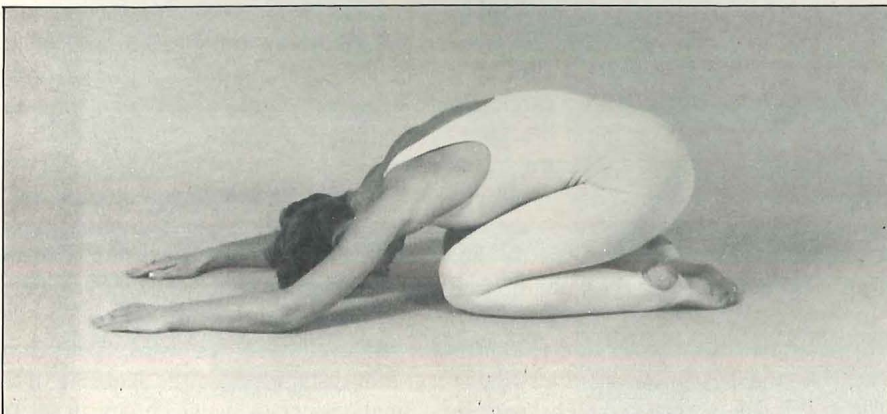
*A nice addition to the cow's head pose is taken from Do-in, a Chinese exercise*

## Keeping fit

### *Folded leaf or child's pose*

Immediately after the Cobra, bend your knees and sit back on your heels. Drop the head forward and let your forehead rest on the floor. The folded leaf, or child's pose is a nice alternative to the full relaxation position and is particularly beneficial for those with lower back pain. It can be done either with the arms forward, as in the photograph, or with the arms alongside the body.

It is good to rest in this position for at least five minutes. While you are there, feel the buttocks wide and relaxed and sinking down towards the ankles. Feel the lower back soft and relaxed and let the lower back open. Relax the upper back and let the arms



*It can be done with the arms forward or alongside the body*

and head go heavy against the floor. The belly should be relaxed so you feel as though you are sleeping in the pose.

When you are ready, roll up bone by bone, vertebra by vertebra, until sitting on the heels. Place the hands on top of the knees, palms facing up towards the ceiling. Make sure the spine is one long straight line with the crown of the head reaching toward the ceiling.

Take a deep breath in, then breathe out. Make sure the shoulders are relaxed. Breathe deeply in, and as you breathe out, feel the spine long.

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You may need help from the right hand to push the left hand as high up as possible. This is a very stiff area in some people. Now stretch the right arm forward and with the palm of the hand facing forward, bend the elbow and clasp the hands behind the upper back.

If the hands cannot join because the upper back is too stiff, simply hold both ends of a towel and gradually work the hands closer and closer together. Gently and slowly, turn the head into the upper arm. You will feel the neck stretching.

Breathe easily and deeply the whole time. Then turn the head in the opposite direction. When you return your head to the front, gently clasp the fingers and release the arms, coming into the folded leaf position to rest before starting again on the other side.

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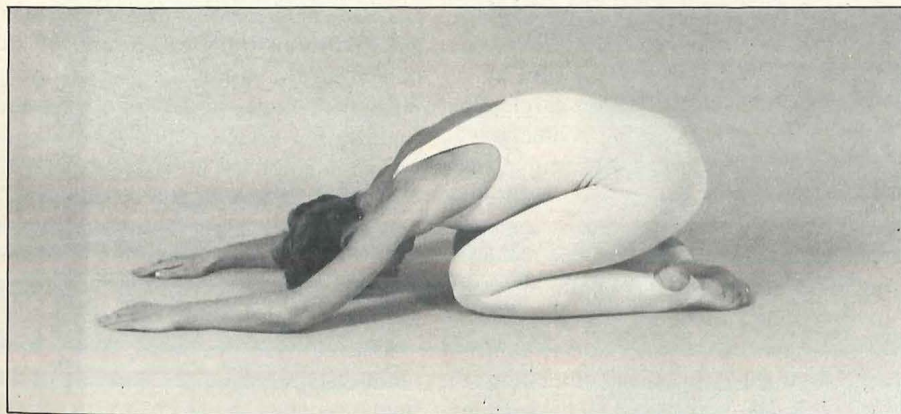
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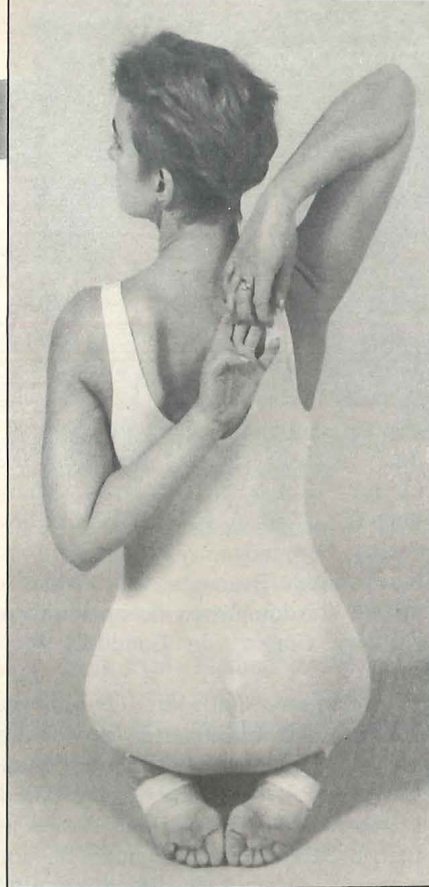
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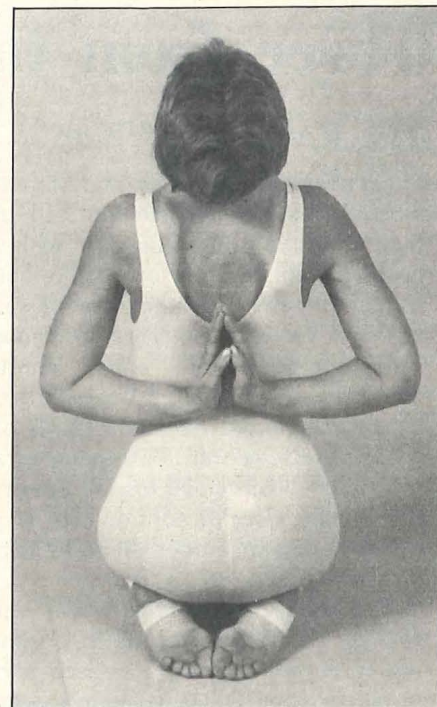
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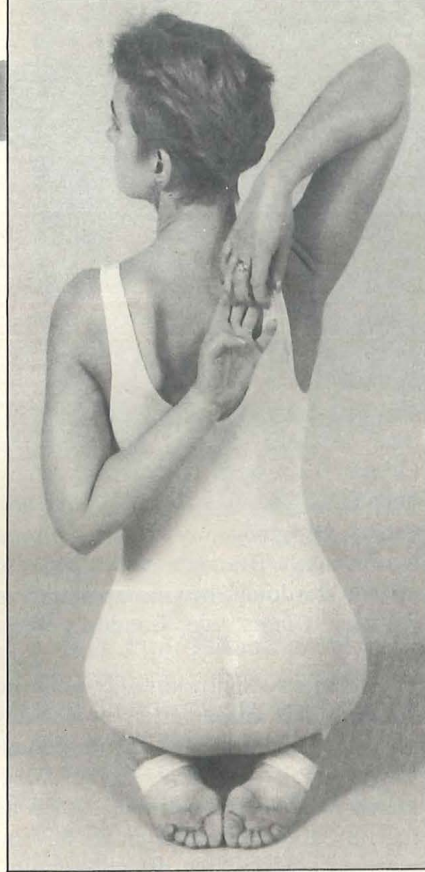


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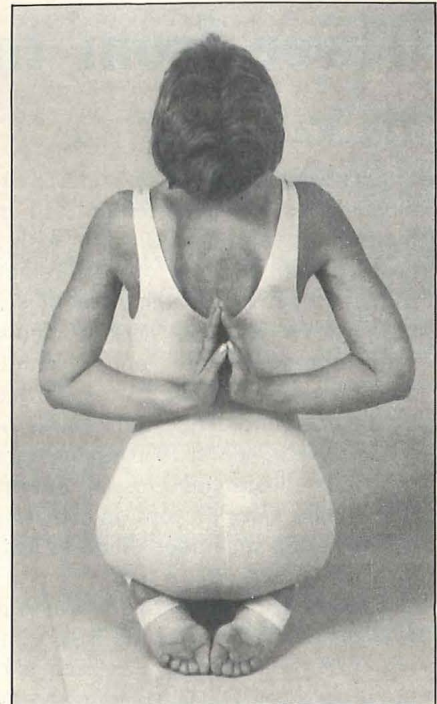
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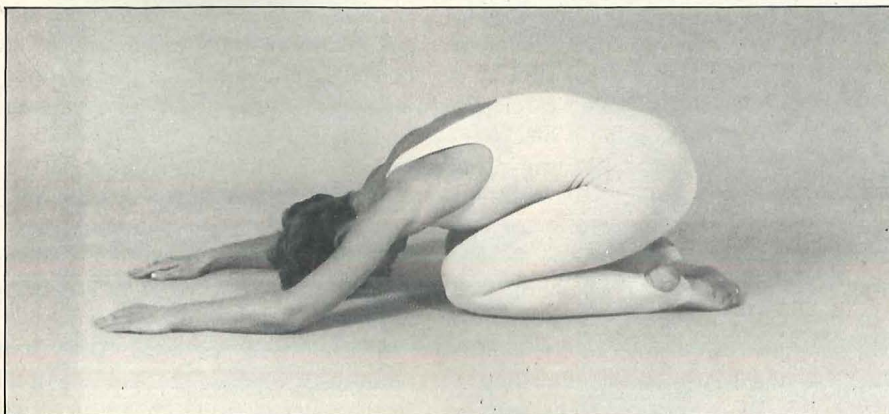
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## Three from the BBC

### *The Fortunes of War*

On a Sunday morning in mid-March, most Athenians were sequestered in their homes in front of the TV. With a healthy stash of food on hand, they waited for news about the threat of war between Greece and Turkey. Those who ventured out onto central Voukourestiou, however, were startled by an unexpected hoopla. Crowds of onlookers dressed in 1930s styles were jubilantly cheering and tossing flowers to marching Greek troops on their way to the Albanian, rather than the Turkish, frontier.

The re-enactment of this World War II event was created for the BBC filming of *Fortunes of War*, a seven part serial based on Olivia Manning's compelling *Balkan Trilogy* and *Levant Trilogy*. It is a portrait of a troubled marriage in wartime Europe. This particular day's shooting ended as the



Kenneth Branagh and Emma Thompson as Guy and Harriet Pringle in *Fortunes of War*

bloodied mud-splattered troops defeatedly straggled back into the capital.

*Fortunes of War*, which will be aired on BBC TV on October 11, begins with Guy and Harriet Pringle, a newly-married English couple, boarding the Orient Express for Bucharest, where Guy is posted as lecturer at the university. Outgoing Guy Pringle is played by Kenneth Branagh, who achieved instant stardom when he appeared in *Another Country* in London's West End.

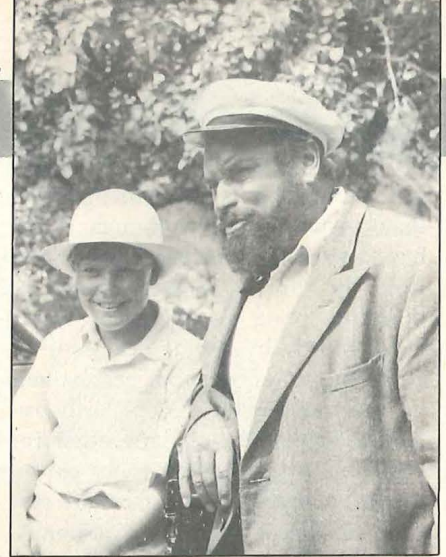
The intense fair-haired 26-year-old describes his character as a "terribly idealistic, liberal-oriented young intellectual who still believes in the dream of the Russian Revolution." When he marries, according to Branagh, he "unwittingly neglects his wife dreadfully" because he takes his politics and concern with his immediate world so seriously. Yet Branagh views Guy sympathetically as a "new man" who embraces the idea of rejecting traditional male-female relationships.

Harriet Pringle is played by Emma Thompson, who also achieved rapid fame in West End productions and television series. Harriet, an innocent abroad, is a lonely figure, deeply wounded by her husband's nonchalance. Yet left to her own devices, she grows savvy and becomes involved with a variety of colorful characters who somehow flourish in a time when people live from moment to moment with the threat of imminent death. She and Guy flee Bucharest for Athens and then Cairo, keeping only one step ahead of occupying forces.

One of Harriet's platonic entanglements involves the flamboyant Prince Yakimov, played by Ronald Pickup, a notable stage and screen actor recently seen in *The Mission* and *Eleni*. Pickup describes Yakimov as "one of the great survivors", that is until he is shot by a German in Athens while carelessly lighting a cigarette during a blackout.

"Yakimov drifts around Europe, using his wits instead of money – since his title did not convey wealth – and by what is crudely referred to as 'sponging'," observes Pickup. "On the surface he may seem worthless, but in his own rash, haphazard way he wants to contribute to the happiness of others."

The series is expected to be seen in the U.S. and Greece in early 1988.



Darren Redmayne (left) as young Gerald Durrell and Brian Blessed as Spiros in the BBC's *My Family and Other Animals*

### *My Family and Other Animals*

"Like a great, brown, ugly angel, he watched over us as tenderly as though we were slightly weak-minded children" – Gerald Durrell describes the character Spiros in his novel *My Family and Other Animals*. Spiros is one of literature's most lovable characters, a kind-hearted Corfiot taxi driver who befriends the eccentric Durrell family, consisting of Mother Durrell and her three offspring.

The task of recreating Spiros went to the burly, bearded British actor, Brian Blessed. As Spiros, he is introduced to the rainbow-hued animal kingdom of owls, tortoises, geckoes and spiders – all of whom take up residence in the villa – by young Gerald Durrell, played by Darren Redmayne in his first role.

"Mother he frankly adored and he would sing her praises in a loud voice wherever we happened to be, to her acute embarrassment," wrote Durrell. When the children would teasingly disparage their mother, Spiros would respond with a roar, "Don'ts says that, don'ts says that! Honest to Gods, if I had a mother like yours, I'd gos down every mornings and kisses her feet."

Hannah Gordon is cast as Mother, and according to Durrell, who had veto power on the cast, "she is portraying my 'mother with the great big eyes and slightly bewildered expression', like a woman who's been hit on the head with a hatchet, exactly as my mother was." Durrell, who claims to be 185, but is more likely about 62, visited the set and was delighted that his work was being followed almost to the letter.

Durrell and his wife, Lee, both naturalists, watched the shooting of the final sequence in which Spiros drives young Gerry home in his magnificent



1928 Chevrolet Capital with Roger, the family dog panting in the back seat. Durrell's pace has not been slowed by a duel hip replacement. His plans include writing in the south of France, trips to Zimbabwe and Madagascar and a lecture tour on a cruise liner in the Indian Ocean before he and Lee return to their headquarters in the Channel Islands.

*My Family and Other Animals* will be shown on BBC TV on October 17, though airings in Greece and the U.S. have not yet been scheduled.

## A Perfect Spy

Rounding out the BBC productions is *A Perfect Spy*, a seven-part serial from the novel by John le Carre about a manhunt for Magnus Pym (Peter Egan), who is searching for his own identity after disappearing from the British Secret Service. *A Perfect Spy*, which will premier this autumn, is a fast-moving thriller, but also the painfully honest account of a father-son relationship in the most autobiographical of le Carre's novels.



A Perfect Spy – two double agents, Axel (Rudiger Weigang) and Magnus Pym (Peter Egan), meet in Corfu

Rick Pym, Magnus' father, is a sly con-man who exerts a powerful influence on his son, whose proper education at Oxford and a stint in the National Service lead him to British Intelligence and a close but deadly relationship with the Americans in Washington. When his father dies, he is working at the British Embassy in Vienna. He returns to England for the funeral and then vanishes.

A flashback reveals the events that led to Magnus' disappearance. In an earlier period, Pym was in a desperate psychological state and took a vacation

on Corfu to examine his situation with the secret service and carefully consider the possibility of resigning.

The 25 years of Pym's involvement with the service has been dominated by Axel, a Czechoslovakian double agent. Axel is aware of Pym's every move and arrives in Corfu shortly after him. They meet at a cricket match and Axel warns Pym that his cover has been blown and his days as a spy, therefore, are over. Pym protests and, returning to the villa where he is staying, enters notations in his journal, musing on the meaning of betrayal. In a dramatic plea to Axel, whose code name is Poppy, he writes, "You were my promised land Poppy; you gave my lies a reason."

In one of the key scenes of the series, Axel and Pym meet secretly in a tiny taverna. The two men, so mutually dependent on each other for years, are now locked in a fierce battle of wills, the outcome of which will determine the survivor in their world of espionage.

*A Perfect Spy* will be presented on BBC TV on November 4 and is expected to be seen in the U.S. and Greece sometime in early 1988. □



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## focus

### art

**Afroditi Psouni** is a talented, young, self-taught artist from Hania, Crete. In her first show she will present 22 oils, 10 of which measure nearly 3 meters. She concentrates on the sea, circus, fairs and imaginary landscapes, set in remarkable environments. Since childhood, she showed an interest in painting, but only in the past four years has painting been a formal career, in tandem with raising her four children. Her exhibition will remain open at the Zygos Gallery until October 12.

**Engravings of the 1940 War and Resistance** titles an exhibition with 60 engravings covering two historical periods: The Albanian War and the period of the German occupation, depicting the hunger and harshness of the Resistance period. The exhibition is organized



*"The Lamentation of Kalavryta" by Spyros Vassiliou at Iakinthos*

by art critic Nikos Grigorakis, who has been collecting this rare material for three years. Some of the valuable exhibits are: 1940's war posters by Tassos, Katraki, Grammatopoulos and Gounaropoulos. The "Insane", a color woodcut, by Tassos (original). The "Lamentation of Kalavryta" the largest woodcut ever made by Spyros Vassiliou (three copies only have been saved, as the woodmatrix was destroyed by the Germans). Works by Asteriadis, Velissaridis, Zepos, Koroyiannakis, Maggiorou, Manousakis and others will also be on show at the Gallery Iakinthos from October 19 until November 6.

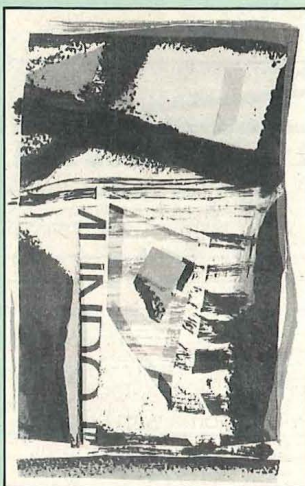
Light is a vital element in **Haris Xenos'** work, which reveals a metaphysical quality, an inner harmonization of thought, through painting. The dialogue of internal and an external

phenomena constitutes materially and temporally the focus of his work. Xenos was born in Athens in 1959, where he studied drawing. He later studied at the Ecole des Beaux Arts in Paris, where he participated in group shows. This is his first appearance in Athens at the Gallery Nees Morfes from October 1 through October 17.

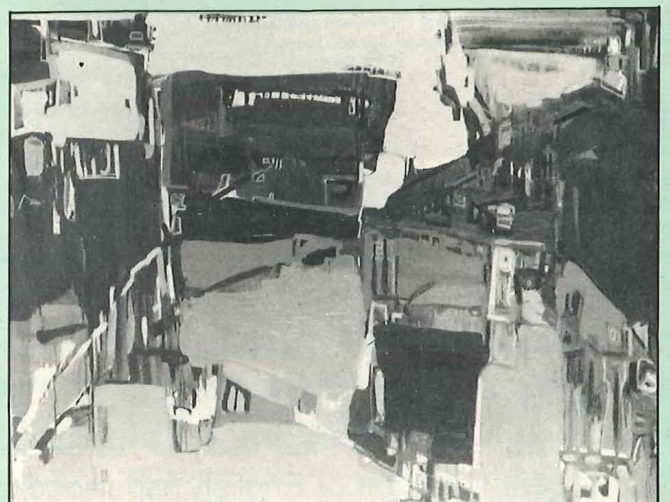
### exhibitions

A photographic exhibition by **Vols** will be presented at the Goethe Institute from October 26 until November 12. Born in Berlin in 1913, Vols studied photography and painting, also working for a certain period in Bauhaus. In 1932 he settled in Paris where he encountered the circle of surrealists who would influence his painting. He died in Paris in 1951. Vols also wrote poems in French and is considered one of the founders of "Action Painting".

**Nicholas Moore**, born in London, has lived and worked in Hania, Crete since 1982. This is his first exhibition in Athens, at the British Council, from October 27 to November 6. The canvases, watercolors and drawings depict man in the landscape, reflecting the wonder and fear inherent in nature.



*Vassili at Epoches*



*Maria Xenouli at Eikastikos Horos*



**Juan Rulfo**, is a famous Mexican writer on whose works several films have been based. His novel "Pedro Paramo" and his collection of short stories "The Burning Plain" have been translated into more than one hundred thirty languages. The revelation of Rulfo's work in the 1950's brought world recognition to Latin America literature. Along with his literary work, Rulfo contributed much to the art of photography. Travelling through the mountains, deserts and valleys of Mexico, his rapport with the people produced a sensitive vision of the Mexican universe wonderfully translated into photographic images. What this new field of self expression produced became known only a few years ago. The collection of photographs that will be exhibited at the Dimotiki Pinakothiki, 51 Pireos St., have been presented also in France, Belgium, Spain, Italy and other countries. The exhibition in Athens is organized by the Athens Municipality in collaboration with the Mexican Embassy. It will

remain open until October 10.

**films**

**The Killing Fields** is the story of an American journalist and his guide and interpreter during the covert American war in Cambodia and its aftermath, following the victory of the Khmer Rouge. The film, directed by Roland Joffe, stars Sam Waterston Jr., Haing S. Ngor, John Malkovich and Julian Sands. See it at the British Council on October 5 at 8 pm.

**Cal**, is a film set in northern Ireland. Cal McCluskie is a



*Haris Xenos at Nees Morfes*



*Bogart Retrospective at Hellenic American Union*

and John Lynch, it can be seen at the British Council on October 12 at 8 pm.

**theatre**

**Can't Pay Won't Pay** is a farce by the Italian playwright Dario Fo, performed by the **Athens Players**, at the Tassis school from October 14-17, starting at 8 pm. For more information call 644-1590 or 806-4825. The British Airways Theatre presents **The Kingfisher** at the Athens Hilton dinner theatre on October 15, 16, 17 and 18. Dinner starts at 8 pm and the show at 10 pm. "The Kingfisher" is a comedy written by William Douglas Home and starring Gogie Withers, John McCallum and Gordon Jackson. For more information call the Public Relations Manager of the Athens Hilton at 722-0201.

**notes**

**"European Airlines: Quo Vadis? Changes in the Aeronautical Environment"** will be addressed by Mr. Staubli at a luncheon for the members and guests of the Propeller Club of the United States, which will be held on October 8 at 1:15 pm at the Athenaeum Inter-Continental Hotel. For more information contact Mrs L. Batler at 778-3698.



*"The Kingfisher" at the Hilton*



*E. Haralambous at Athenaeum Art Gallery*

nineteen-year old Catholic, is an accomplice in the murder of an RUC constable. He encounters his victim's widow, Marcella Morton, and develops an obsession for her. Based on the book by Bernard MacLaverty, directed by Pat O'Connor and starring Helen Mirren

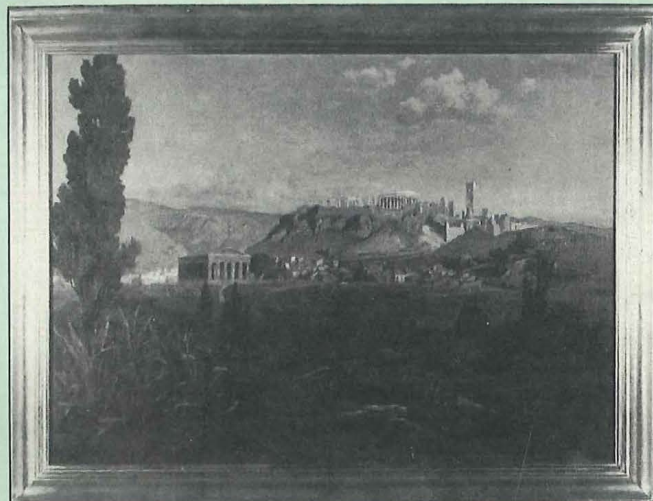


## Major auction of Greek paintings

The well-known art restorer, Stavros Mihalarias, who is also an art consultant and dealer, is organizing for the first time in Athens an auction of highest international calibre. The top British actioneer, P. Nahum, will conduct the sale and qualified Mihalarias personnel will be assisting prospective buyers. They will be providing detailed information and reports on the condition of the art works and accepting bids prior to the auction. A detailed 130-page catalogue, with 50 color plates, features all 115 works of art on auction and includes photographs, vital information and a price estimate.

Entitled "Painting by 19th and 20th Century Greek Artists and Paintings on Philhellenic Themes", the auction includes works representative of the major trends and styles in Greek art as well as topographical prints and watercolors by foreign artists who were inspired by Greece during the 19th century.

Among the major Greek painters of a century ago are works by Gyzis, Volonakis, Iakovidis and Lytras; of the next generation, Parthenis and Papaloukas; the "Generation of the '30s" is represented by Engonopoulos, Vassiliou, Ghika, Tsarouchis and Moralis; among younger artists are Fassianos and Tsoklis. Foreign artists are represented by works of Linton, Dodwell, Schranz, Williams, Cartwright and others.



Harald Jerichaw (1851-1890)

All works of art to be auctioned will be exhibited from Thursday, October 8, to Monday, October 19, at the Stavros Mihalarias Art House, the former Helen Stathatos home, now restored, at Irodotou 22, Kolonaki. Viewing times on weekdays: 10 a.m.-2 p.m. and 5 p.m.-9 p.m.; on weekends: 10 a.m.-2 p.m. For further information, tel: 721-3079 and 721-0689.

The auction will take place on October 20th in the main ballroom of the Hotel Grande Bretagne at 8:30 p.m. Admission is by catalogue or invitation. □



Living Dangerously by Nikos Perakis

## Thessaloniki Film Festival

The 28th **Thessaloniki Film Festival** begins on October 5 and will continue until October 11. At press time, the final selection for the festival had not been made. The following films are some of the major titles submitted for consideration.

*Living Dangerously*, directed by Nikos Perakis, with Yiorgos Kimoulis, Dimitris Kalivokas and Dimitris Poulidakos, among others. It is the story of a terrorist who threatens to blow up all the telecommunications and television installations of the Greek Telecommunications Organization (O.T.E.). He demands to appear on television, just ten minutes before the final match of the World Cup, in which the Greek national team is playing.

*Terirem*, directed by Apostolos Doxiadis, and starring Antonis Kafetzopoulos, Olia Lazaridou and Vassia Panagopoulou. The central theme of the film is the Miracle. "Terirem" is a narrative film set in contemporary Greece. It tells a story or, rather, two stories that run parallel until, towards the end of the film, they merge to bring about a resolution.

*Red Ants Grow Wings* directed by Vassilis Boudouris. The cast includes Ian Dury, Cassandra Voyiatzi, Stefanos Elliott, Nikos Milas, Lydia Lenossi, Manolis Destounis and many others. In an inhospitable city in the 1950s three children become friends, establishing their fantasy castle headquarters in an abandoned bus. Their only other friend is a crippled acrobat whose lady has jilted him. Life in the city is tough, but the kids make it a game, surviving a succession of adventures and scrapes with the law which culminate in a daring escape from the police in a hot air balloon with the aid of the trusted cripple.

*Absences* directed by Goerge Katakouzinis, with Themis Bazaka, Pemy Zouni, Katerina Sarri, Nikos Tzoyas, Elena Nathanail and Nikitas Tsakiroglou. A feminist film which upholds the right of a woman to give herself freely in love, "Absences" was inspired by two paintings by Eduard Munch, "The Three Seasons of Woman" and "The Cry". The film depicts the need for love and the difficulties encountered by another in responding. The story unfolds just before the outbreak of World War I, in the middle-class home of three sisters. The story shows that each sister has a distinct personality which she expresses in response to the impact of the times and the contrast with a fourth woman who mirrors the status quo; a man acts the catalyst in the relationship shared between the sisters. □



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18	19	20	21	22	23	24
25	26	27	28	29	30	31

## NAME DAYS IN OCTOBER

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).

October 3	Dionysis, Dionysia
October 18	Loukas, Luke, Loukia
October 20	Gerasimos, Gerald
October 23	Iakovos, Jacob
October 26	Dimitrios, Mimis, Dimitra, Mimi

## DATES TO REMEMBER

October 1	Independence Day (Cyprus)
October 3	Yom Kippur (Jewish)
October 7	National Day - East Germany
October 12	Columbus Day, Thanksgiving Day (Canada)
October 24	United Nations Day
October 28	"Ohi" Day
October 31	Halloween, UNICEF Day

## PUBLIC HOLIDAYS

October 28	"Ohi" Day: anniversary of the Italian ultimatum to Greece in 1940.
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## GALLERIES

**AIHOUSA TECHNIS IAKINTHOS**, Zirini 23 Kifissia, tel 801-1730. "Engravings of the 1940 war and resistance" from October 19 to November 6. *See Focus*.

**ATHENAEUM ART GALLERY**, Leoforos Syngrou 89-93, tel 902-3666. Litsa Haralambous will exhibit her work from October 5 through October 26. An exhibition of aquarelles by Oxana will then follow from October 29 until November 21.

**ATHENS ART GALLERY**, Glykonos 4, tel 721-3938. Landscapes by the artist Stelios Miliadis will be shown October 14 until November 5.

**DADA**, Niridon 6 & Pratinou, tel 722-2929. Zina Linardaki-Vakirtzi will show her work from October 1-19. Works by Stella Kalamara will then be on show from October 21 until November 9.

**EPOCHES**, Kifisias 263, tel 808-3645. "Impressions" by Vassilis Karakatsanis can be seen until October 7. A group show will then follow, featuring the sculptures awarded by the Athens Municipality and the Sculptors Association, among them, work by Yiorgos Georgiadis, Spyros Gogakis, Christos Riganas, Kyriakos Rokos, Yiorgos Houliaras, Angelika Korovesi, Kalliopi Koutifari, Aspasia Papadoperaki and Apostolos Fanakidis. The exhibit runs from October 15 to 28.

**EIKASTIKOS HOROS**, Dimokritou 21, tel 361-1749. An exhibition by Maria Xenouli can be seen from October 1 to 15. A photographic exhibition will follow by Ernesto Galogiri from October 19 until October 30.

**EPIPEDA**, Xanthippou 11, tel 721-4644. Three young artists from Thessaloniki, Mavilis, Xanthopoulos and Skarlatou will exhibit their work from mid-October until November 10.

**NEES MORPHES**, Valaoritou 9A, tel 361-6165. Haris Xenos will show his work from October 1-17. *See Focus*. Christos Samaras will exhibit his paintings from October 19 through November 4.

**SKOUFA**, Skoufa 4, tel 360-3541. An exhibition of sculpture by Dimitris Vlaslis can be seen from October 15 until November 10.

**TO TRITO MATI**, Xenokratous 33, tel 722-9733. Works by Christos Antonopoulos, Angelos Antonopoulos and Christos Theofilis will be on show from October 6 through October 24.

**ZYGOS**, Iofondos 33, tel 722-9219. Afrodit Xouni, a self-taught painter from Crete will show her work through October 12. *See Focus*.

## SCREENINGS

### Hellenic American Union

As part of its 30th anniversary celebration, the Hellenic American Union will present a Humphrey Bogart Retrospective to commemorate the 30th anniversary of his death, as well as a tribute to one of Hollywood's greatest directors, John Huston. Introductions will be given by B. Samantha Stenzel. All screenings are free of charge and begin at 8 pm.

**THE MALTESE FALCON** (1941), John Huston's directorial debut with a superb cast including Mary Astor, Peter Lorre and Sydney Greenstreet, will be shown on October 12.

**CASABLANCA** (1946) by Michael Curtiz, starring the irresistible classic pair of Bogart and Ingrid Bergman as reunited lovers romancing to "As Time Goes By" against the backdrop of World War II turmoil, can be seen on October 13.

**THE BIG SLEEP** (1946) directed by Howard Hawks. A witty, if confusing, tale of corruption and annihilation with Bogart as tough private eye and Lauren Bacall an enigmatic society girl, is showing on October 19.

**TEASURE OF SIERRA MADRE** (1948) by John Huston, with Bogart as a pathological prospector searching the hills for gold, with Tim Holt and Walter Huston in cahoots, will be seen on October 20.

**AFRICAN QUEEN** (1951) directed by John Huston will be screened on October 26. Bogart won an Oscar for his role as the boozing tugboat captain who takes a prissy missionary spinster, Katherine Hepburn, on his ancient launch for an adventurous trip down an African river.

**CAINE MUTINY** (1954) by Edward Dmytryk will be shown October 27. Bogart's intense performance as the paranoid Captain Queeg pitted against his crew was one of the finest and last of his career. The cast includes Fred MacMurray and Van Johnson.

### Goethe Institute

**SEPTEMBER 3d 1843**: The First Greek Constitution, directed by Angelos Sideratos, will be shown on October 23 at 6 pm.

### British Council

**THE KILLING FIELDS** by Roland Joffe is scheduled for October 5 and 26 at 8 pm. *See focus*.

**CAL** directed by Pat O'Connor will be viewed on October 12 and 19 at 8 pm. *See Focus*.

## LECTURES

**KENNETH HUDSON**, director of the European Museum of the Year Award, a well-known authority on museums and author of several books and broadcasts will give a lecture, illustrated with slides, on "The way the World's Museums are going" at the British Council on October 7 at 8 pm.

**POETRY EVENING** Nana Issaia, poet artist and translator, will present a reading of her recent poems in English at the British Council on October 22 at 8 pm.

**DOCUMENTA 8** Lotar Romain, professor of the theory of Modern Art at the School of Fine Arts in Munich will give a lecture illustrated with slides about the new wave of contemporary art at the Goethe Institute, in German with Greek translation, on October 15 at 8 pm.

**REFLECTIONS ON EDUCATION** Dr. Walter McCann will give a lecture organized by the Fulbright Scholars' Association, at the Hellenic American Union on October 22 (in English).

**PSYCHIC HEALTH AND THE ENVIRONMENT** a lecture by Eleftheria Dagounaki, sociologist, will be given and the first showing of the documentary film by Nestoras Matsas **Man Environment and Space** will be presented. Organized by the Alumni of American Universities, they will be held at the Hellenic American Union on October 29.

**SOUTHEASTERN COLLEGE** has organized a series of lectures on "Oriental Philosophy: A Western Philosopher's Perspective," presented by Dr. Stanley Sfekas. The first lecture is about **Indian Philosophy** on October 19 at 8:30

pm. **Krishnamurti** is the theme of the second lecture on November 2 at 8:30 pm. All lectures will be held at Building C, 11 Deliyanni St. at the Kifissia Campus of Southeastern College. For more information call 364-3405 or 807-0252.

## EXHIBITIONS

**PROMOTION OF THE HISTORICAL VLAMARKT GROUP**, which includes all Greek services in Amsterdam, can be seen at the Kentro Technon until October 10.

**PHOTOGRAPHIC EXHIBITION** by Juan Ruflo at Dimotiki Pinakothiki, 51 Pireos St., through October 10. *See Focus*.

**PAINTINGS BY 19TH AND 20TH CENTURY GREEK ARTISTS AND PAINTINGS ON PHILHELLENIC THEMES** totalling 115 works will be auctioned in Athens the 20th of October, after an exhibition at Stavros Mihalaras Art House, 22 Herodotou St., Kolonaki, from October 8 to October 19. *See Focus*.

**CERAMIC INTERNATIONAL EXHIBITION** can be seen at the Ethniki Pinakothiki until October 4.

**HOMAGE A LORCA**, an exhibition with illustrations from Lorca's poems, will be at the Ethniki Pinakothiki from October 5 to 25.

**GOUNAROPoulos**, ten years after his death, an exhibition has been organized at Ethniki Pinakothiki, with paintings and video, from October 12 until October 25.

**MOURANO**, masterpieces made of glass will be on show at the Ethniki Pinakothiki from October 16 through November 8.

**GERMAN RESISTANCE 1933-45**: an exhibition with photographs and other documents from the resistance of the German people against Hitler, at the Polemiko Museum until October 3.

**CROSSINGS** is an exhibition by Kornilios Grammenos, painter and sculptor, at the Goethe Institute from October 5 to 23.

**PHOTOGRAPHS BY VOLS** are being shown at the Goethe Institute in collaboration with the Greek Photographic Association, from October 26 until November 12. *See Focus*.

**PNEVMATIKO KENTRO ATHINON**: an exhibition of works by professors of the **School of Fine Arts** can be seen at the Kontoglou-Papalouka Hall and the Foyer for the whole month. At the Varnalis Hall, during the first fortnight of the month, works by **Aretas** will be on show. **Spyros Papanikas** will show his work at the Ziller Hall during that period as well. At the Athinaiki Pinakothiki an exhibition of **Naive Latin American Art** will take place from October 15 until November 15.

**PASCUALE DE LA MONACO** will show his work at the Kentro Technon (Parko Eleftherias) from October 14-30.

**AIHOUSA BOUZIANI**, Xenofondos 7, will present a photographic exhibition by **Kate Papanikolaou** from October 2 to 14. **Zoe Apostolidi** will exhibit her work during the second fortnight of the month.

**GREEK CITIES OF THE 19TH CENTURY**, a collection from the Benaki Museum of rare engravings of landscapes and cities of the 19th century by foreign painters-tourists, can be viewed at the Gallery 2 of the Hellenic American Union from October 12-23.

**THE EPIC OF 1940**, a photo exhibition from the archives of the War Museum, with photo-documents and a video presentation of scenes of the 1940 war, is at the Gallery 2 of the Hellenic American Union from October 26 to 30.

**ANNUAL MODELING EXHIBIT AND CHAMPIONSHIP** organized by the International Plastic Modelers Society of Greece, will be at the Kennedy Hall of the Hellenic American Union from October 5 until October 9.

**DIANA SCHOFIELD**, a British artist who studied in London and has exhibited at various joint shows, including the "Young Contemporaries", will show her oils - flowers and landscapes of Greece and Kashmir - at the British Council from October 13 through October 23.

**NICHOLAS MOORE** will exhibit his work at the British Council from October 27 until November 6. *See Focus*.

**MUSIC, DANCE, THEATRE**

## MUSIC, DANCE, THEATRE

**CAN'T PAY WON'T PAY** by the Athens Players will be presented at Tassis School from October 14-17 at 8 pm. *See Focus*.

**THE KINGFISHER**, by William Douglas Home, will be performed at the Athens Hilton / British Airways Dinner Theatre, on October 15, 16, 17 and 18; dinner at 8 pm, show at 10 pm. For more information contact Mrs Elly Economopoulou - Hadjioti at 722-0201. *See Focus*.

**ALBERT SCHWEITZER QUINTET** will give a concert at the Goethe Institute on October 27 at 8:30 pm.

**CHOIR CONCERT** with the participation of the Athens State Orchestra and the choir of Saar, in works by Brahms, Mendelssohn-Bartholdy and Bartok, is organized by the Goethe Institute for presentation at the Pallas Theatre on October 30 at 8:30 pm.



**PIANO RECITAL** by Ismene Economopoulos performing works by Chopin, Ravel, Rachmaninoff, Walter Piston and Liapounov, will be given at the Auditorium of the Hellenic American Union on October 7.

**CHAMBER MUSIC** by the *Epigonos* Duo will be heard at the Auditorium of the Hellenic American Union on October 15.

**CONCERT** by Coleen Rae Gerrard (piano) and Anthea Moller (soprano), two of New Zealand's top musical performers, will be given, including works by Purcell, Mozart, Wagner and Brahms, at the British Council on October 1 at 8 pm.

**GIUITAR DUO**, Dimitris Zafeirelis and Petros Maloukatos, will present a program of jazz works from their international repertory of solo guitar pieces and original compositions at the British Council on October 15 at 8:30 pm.

## FALL COURSES

**MODERN SPOKEN GREEK** begin at the Hellenic American Union on October 5 until December 11 and on October 8 until February 9. Classes for beginners start on November 2 until February 8. For more information call the Union at 360-7305.

**ATHENS CENTRE**, 48 Archimideous St., tel 701-2268, has Greek Accelerated four-week courses starting October 26 until November 20. For more information call the Centre at the above number.

**MODERN GREEK** for beginners and advanced, starting the second week of October at the YWCA (XEN), Amerikis 11, Tel 362-4291/3. For more information call at the above numbers.

**THE HELLENIC AMERICAN UNION** will offer the following courses and seminars this fall: **Studio Art Classes** by Lou Efsthathiou, starting October 6 until November 12; **Pictorial Tapestry Weaving** by Cathy Van Steen, including discussions of methods of shading, joining color, creating illusions and appropriate materials, starting October 21 for 6 weeks; **A Photography Course** (in Greek) by Dimitris Chliveros starting October 20 until November 19. For more information and registration contact the Greek and Other Studies Department at 360-7305, 9-1, 4-7 Fri. 9-3.

**MODERN GREEK FOR FOREIGNERS** classes will be held at the Athens College Psychico Campus twice a week, starting October 6. For more information call Mr. Petrinios from 8:30 am until 4:30 pm at 671-4621-28 ext. 52.

**TEXTILE ARTS CENTER**, Iperidou 5, tel 322-3335, offers the following courses: **Spinning**, covering the basics of spinning, starting October 19 for 6 weeks; **Natural Dyeing**, with instruction in mordanting wool before dyeing to obtain a range of colors from one dyepot, starting October 9 for 6 weeks; **Beginning loom weaving**, giving instruction in handweaving on a four-harness loom, with emphasis on basic loom techniques and variations of plain weave. No previous weaving experience is required. The course begins on October 9 for 6 weeks. For more information call the center at the above number.

## CLUBS AND ORGANIZATIONS

**CROSS CULTURAL ASSOCIATION** meeting will be held at Skaramanga 4b on October 21 at 8:30pm. **Our expectations:** Do we know what they are? Looking at what we expect in Cross Cultural situations. Guided discussion. For more information call Nora Haritos, tel 808-2890.

**THE ATHENS COSMOPOLITAN LIONS CLUB**, tel 360-1311. Dinner meetings at the Royal Olympic Hotel on October 12 and 26 at 9 pm. For more information call Mr. Baganis at the above number.

**AMERICAN WOMEN'S ORGANIZATION OF GREECE (AWOG)**. For membership and general information for women of all nationalities, telephone 721-2951 ext. 239, Monday through Friday from 10:30 am - 12:30 pm.

**ST. ANDREW'S WOMEN'S GUILD**. Ecumenical women's group, meeting monthly and having various outreach programs of interest to Christian women of all faiths. As an arm of St. Andrew's Protestant Church, the guild will offer a hearty welcome to newly-arrived women. For more information telephone 651-7405.

**LA LECHE LEAGUE** is holding a meeting on advantages of breast-feeding to mother and baby, on October 5 at 10 am., for Athens north. For more information call 802-8672, 639-5268 or 639-1812.

## LIBRARIES

**AMERICAN HELLENIC CHAMBER OF COMMERCE**, Valaoritou 17, Te., 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 a.m.-4 p.m., closed Sat. 25,000 books in English and Greek; English periodicals.

**AMERICAN LIBRARY, USICA**, Hellenic American Union, Massalias 22 (4th floor). Tel.363-7740. Books, periodicals, indexes and U.S. 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 a.m.-2 p.m. and Mon.-Thurs.5:30-8:30 p.m.

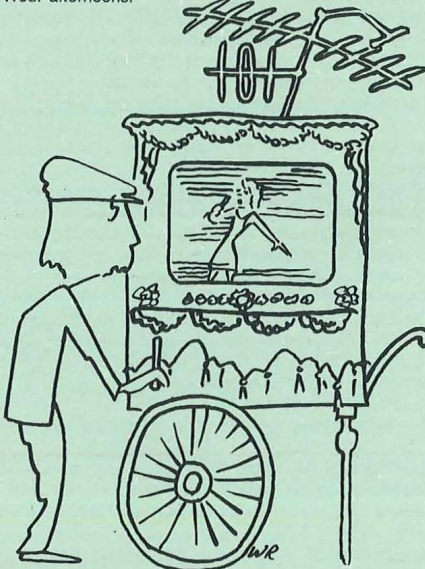
**BRITISH COUNCIL LIBRARY**, Kolonaki Sq. Tel.363-3211. Lending Library open Mon.-Fri. 9:30-1:30; Mon.-Thurs. 5:30-8:00.

**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 p.m.; Sat. closed.

**FRENCH INSTITUTE**, Sina 29. Tel. 362-4301. Books, periodicals, references and records in French. Mon.-Fri. 10:00-1:30, 5-8 p.m., 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.-Fri. 9 a.m.-5 p.m.

**GOETHE INSTITUTE**, Omirou 14-16. Tel. 360-8111. Books, periodicals, references, records and cassettes in German. Mon.-Fri. 9:30 a.m.-2 p.m. and 5-8 p.m., except Wed. afternoons.



**ITALIAN INSTITUTE**, Patission 47. Tel. 522-9294. Books, films, video cassettes and records. Mon.-Fri. 11 a.m.-1 p.m.

**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 p.m. 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 p.m.

**NATIONAL LIBRARY**, Panepistimiou St. Tel.361-4413. Open Mon.-Thurs. 9 a.m.-8 p.m., Fri. and Sat. 9 a.m.-2 p.m. 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 a.m.-2:30 p.m. and 4:00-8:45 p.m.

**PARLIAMENT LIBRARY**, Mihalakopoulou 1. Tel.723-5857. Located behind the Pinakothiki (National Gallery), the library is open Mon.-Fri. 8:30 a.m.-2 p.m. 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 a.m.-1 p.m. and 6-9 p.m. A general public library, it also functions as a reading room. Along with its 6000 volumes of Greek books, it holds an impressive collection of English books on ancient Greek literature and drama, modern literature, Greek history and Greek art (ancient to contemporary), travel atlases and maps. Membership costs 100 drs. per year for Greek citizens or foreigners who hold a residence permit. Other users can check out books as well by paying a deposit of 500 drs. One can check out 2 to 5 books for a period of 2 to 3 weeks.

## MUSEUMS AND SITES

**ACROPOLIS**, open 7:30 a.m.-6:00 p.m., weekdays and 8 a.m.-5 p.m. Sun. 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 p.m. Tel.323-6665. Sculpture, bases, terracottas and bronzes from Acropolis excavations.

**ANCIENT AGORA**, 9 a.m.-3 p.m. weekdays and 9 a.m.-2 p.m. on Sun. 150 drs. entrance fee, half price for students.

**AGORA MUSEUM**, Tel.321-0185. Same hours as Agora, except closed Tues. 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 the ancient Agora. Also houses finds from Agora excavations.

**ARCHAEOLOGICAL MUSEUM OF PIRAEUS**, Harilao Trikoupi 31, Piraeus. Tel.452-1598. Holds fine collection of Greek and Roman sculpture.

**BENAKI MUSEUM**, Koumbari 1, (corner of Vas. Sofias). Tel.361-1617. Neo-classical mansion housing Antony Benaki's private collection of ancient and modern Greek art, artifacts, textiles and costumes as well as examples of Islamic, Coptic and Chinese art. Open 8:30 a.m.-2:00 p.m. Closed Tues. 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 a.m.-3:00 p.m. Closed Mon. and holidays. Sun. opens from 9 a.m.-2 p.m. Entrance 200 drs., 50 drs. for students.

**CENTER FOR FOLK ART AND TRADITIONS**, Angeliki Hadzimihali 6. Tel.324-3987. Exhibitions focusing on folk traditions in Greece. Open 9 a.m.-1 p.m. and 5-8 p.m. Closed Sun. afternoon and all day Mon. Entrance free.

**CYCLADIC AND ANCIENT GREEK ART MUSEUM**, Neophytou Douka 4, Kolonaki. Open daily from 10 a.m.-4 p.m. and on Sat. 10 a.m.-3 p.m. 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 2000 years of Greek civilization, from 2000 B.C. to the 4th century A.D. On Sat. mornings the museum organizes activities for children. Call 723-4931 or 724-9706 for bookings.

**D. PEIRIDES MUSEUM OF MODERN ART**, 29 King George Ave., Glyfada. Tel.865-3890. Open Mon. and Wed. from 6-10 p.m. 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 a.m.-1 p.m. and 5-8 p.m. 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.

**HELLENIC MARITIME MUSEUM**, Zea, Piraeus. Tel.451-6822, 451-6264. Open daily, except Sun. and Mon. from 9 a.m.-12:30 p.m.

**THE JEWISH MUSEUM OF GREECE**, 36 Amalias St, 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 a.m.-1 p.m. 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 a.m.-3 p.m. Sun. 9:30 a.m.-2:30 p.m. Closed Tues.

**KERAMIKOS MUSEUM AND SITE**, Ermou 148. Tel.346-3552. The site includes the ruins of the Dipylon and the Sacred Gate and the cemetery which stood outside the city walls of ancient Athens. Most interesting is the Street of Toms, a funerary avenue containing the graves and monuments of famous Athenians. The museum houses many finds from the cemetery. Open 9 a.m.-3 p.m. every day except Tues.

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

**NATIONAL ARCHAEOLOGICAL MUSEUM**, Patission & Tossitsa Sts. Tel.821-7717 for information in Greek, 821-7724 for information in English. One of the world's finest and most comprehensive collections of ancient Greek art. Open weekdays (except Mon.) 8 a.m.-7 p.m. and Sun. 8 a.m.-6 p.m.

**HISTORICAL MUSEUM**, Stadiou, Kolokotroni Square. Tel.323-7617. Open 9 a.m.-2 p.m. weekdays (except Mon.) and 9 a.m.-1 p.m. weekdays.

**GALLERY OF ART**, (Ethniki Pinakothiki), Vas. Konstantinos, opposite the Hilton Hotel. Tel.721-1010. A permanent collection including European masters. Tues.-Sat. 9 a.m.-3 p.m. and Sun.10 a.m.-2 p.m. Closed Mon.



## SPORTS

### ARCHERY

**Arion Club**, Glyfada, tel.894-0514.  
**Panathinaikos Club**, tel.770-9582.

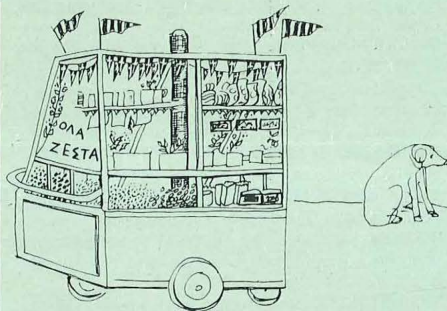
### ATHELETICS AND GYMNASTICS

**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, Strophydi, ext.239.

### BADMINTON

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



### BASKETBALL

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

**Panellinios Athletics Association**, Evelpidon & Mavromateon Strs. after 3 p.m., tel.823-3720 or 823-3733.

### BOWLING

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

**Blanos Bowling**, Vas. Yiorgou 81 & Dousmani 3, Glyfada, tel.893-2322; open 10 a.m.-2 p.m. Also Vouliagmeni 239, Glyfada, tel.971-4036, open 6 p.m.-2 a.m.

### BOXING

**Penellinios Athletic Assn**, Evelpidon & Mavromateon Strs, tel.823-3720, 823-3733, gives lessons three times a week.

### BRIDGE

General information from the **Hellenic Bridge Federation**, 6 Evripidou St. 4th floor, Mantzarou St., Athens, 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 a.m. and 3 p.m. 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 Akadamas St., 6th floor, tel.720-9582.

**Athens Club**, Panepestimiou St., tel.324-2611.

**Athens Fencing Club**, Doxapatri 11, tel.363-3777.

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

### FIELD & TRACK

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

### FISHING

**Amateur Anglers and Maritime Sports Club**, Akti Moutsoupolou, Piraeus, tel.451-5731.

### FLYING

**Athen Aero Club**, Akadimias 27a, tel.361-6205.

### GOLF

The **Glyfada Golf Course and Club**, near the Eastern Int'l Airport bus terminal, tel.894-6820 and 894-6875.

### GYMNASTICS

Contact **SEGAS** for information at Syngrou Ave.137, tel.958-9414.

### HANG GLIDING

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

### HIKING

**Ipethrios Zoi (Outdoor Life)**, 9 Vas. Sofias, tel.361-5779, is a non-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 Strs, near airport, tel.801-4513 and 806-1844.

### HUNTING

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

### ICE SKATING

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

### MARTIAL ARTS

For general information contact **SEGAS**, Syngrou 137, tel.934-4126.

**Budokan**, Sevastopoleos 118, Ambelokipi, tel.692-1723.

**Penellinios Athletics Assoc.**, Evelpidon & Mavromateon Strs., 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 Parachut Club**, Lekka 22, tel.322-3170 (evenings).

### ROLLERSKATING

**Rollerskating Center**, Ermis Messoghiou 399, Ag. Paraskevi, tel.659-0618.

### ROWING

For general information contact the **Rowing Federation**, 34 Voukourestiou (Syntagma), tel.361-2109.

### RUGBY

**Spartans Rugby Club**, Glyfada, tel. Andy Birch, 813-3883 or Tom Raftery, 894-9782.

### SAILING

**Hellenic Offshore Racing Club** 4 Papadiamanti St., Mikrolimano, Piraeus, tel.412-3357.

**Hellenic Yacht Club**, 18 Kar. Servias St., Mikrolimano, Piraeus, tel.417-9730.

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

### SWIMMING

The organized EOT beaches below offer full facilities such as changing cabins, showers, restaurants, toilets, boats, children's playgrounds, sports courts, etc.

**Alimos Beach**, tel.982-7064.

**Voula Beach "A"**, tel.895-3248.

**Voula Beach "B"**, Vouliagmeni Beach, tel.896-0906/7.

**Porto Rafi junction of Patission and Mavromateon Street**. Buses for the other beaches all leave from their terminus outside the Zappeion on Vas. Olgas Ave.

### Private Beaches

**Astir Palace Beach**, Vouliagmeni, tel.896-2086, 400 drs entrance fee, umbrellas, snack bar, clubhouse, restaurant available 9 a.m.-7 p.m.

**Lagonissi**, tel. 0299-83911. At Sounion.

### Swimming Pools

**Athens Hilton**, 722-0201. Nonmembers pay a fee.

**Caravel**, roof garden swimming pool, gymnasium, tel.729-0721.

**Chandris Hotel**, Syngrou 385, Kallithea, tel.941-4824.

**Park Hotel**, Alexandras Ave. 10, tel.803-2711. Entrance free.

**Athenaeum Inter-Continental**, Syngrou 89-93, tel.902-3666.

### TABLE TENNIS

**Greek Ping Pong Federation**, Ag. Constantinou 10, tel.522-5879.

### TENNIS

Information on clubs and courts from the **Greek Tennis Federation**, tel.821-0478.

Tennis clinic at Marathon Tomb Tennis Club. Application available for round robin and amateur tournaments. Marathon Tomb Tennis Club. Odos Slieman (0294)55481

### WINDSURFING

**Greek Windsurfing Association**, tel.323-0068

## A matter of taste

# Pleasant surprise in Halandri

For those of you who are wondering what happened to polite, quick, friendly service, you'll be pleased to find it alive and well at the Erato bar and restaurant in Halandri, not far from the plateia.

After eating so often in crowded downtown tavernas that cater to sandalled transients, where the waiters are, er..., in a hurry, I was totally unprepared to be treated to correct and courteous service. Was this some kind of ruse? As we chose a table on the plant-decked terrace I turned to my wife and mumbled, "the food is bound to be poor."

The music aroused my suspicions as well, with something of the Paul Anka genre pouring (albeit not too loudly) from the speakers - something I do not associate with *cuisine fine*.

To my pleasant surprise the food was good. My wife had a *filet a la creme*, prepared with a simple *creme fraiche* sauce. The bite I took melted in my mouth. Her peasant salad, featured in the menu as the usual composite of tomato, cucumber, lettuce, onion and olive, came in two packages. First she was served a large portion of tomato and cucumber slices and five minutes later, as I was about to summon the waiter, a large salad bowl of the remaining ingredients - lettuce, onions and olives - arrived.

I thought I'd play it safe with asparagus soup and the mixed grill.

The soup was not made from fresh asparagus, but the grill selection was first choice and the portions noble, including a healthy chunk of beef liver.

Chocolate cake for desert was delicate and savory, but, like most Greek pastry, just a speck too sweet.

The bill was, as always, more than the mental addition performed at the start of the evening. What with VAT and all the other additions, it came to slightly less than 5,000 drs. for two, including a vintage wine.

*Erato, 7 Kostas Varnali, Halandri. Tel.683-1864.*

*Ramez Maluf*

All restaurants are reviewed without the prior knowledge of the establishment.



## TAVERNAS AND RESTAURANTS

### 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 a.m.

**DELPHI**, Nikis 13, tel.323-4869. Excellent lunchtime spot, very good food, reasonable prices 11 a.m.-11 p.m.

**DIONYSOS**, across from the acropolis, tel.923-3182 or 923-1936. Complete restaurant and pastry shop. The house specialities are charcoal-broiled shrimps, fillet of sole, baby lamb and veal 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. Open 8 a.m.-2 a.m., except Sundays.

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

**FLOKA** Leoforos Kifissias 118, tel.691-4001. A complete restaurant, pastry shop and catering services. Delicious sandwhiches 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 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 p.m.-1 a.m.

**NO NAME**, Bouzou & Moustoxidi 20, tel.642-0306. Piano Bar and restaurant. International cuisine with full cocktail bar. Open daily except Sunday. Lunch 12 noon to 5 p.m. Dinner 8 p.m.- 5 a.m.

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

**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.

### HILTON/U.S. EMBASSY AREA

**BALTHAZAR**, Tsoha 27 and Vournazou, tel.644-1215. Renovated mansion not far from the U.S. Embassy. Restaurant and attractive bar. Menu includes scalloppine with cream, spaghetti and a different curry daily. Fresh salads.

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

**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 p.m.-2 a.m. and Sundays from 6 p.m.-2 a.m.

**OTHELLO'S**, 45 Mihalakopoulou, Ilissia, tel.729-1481. Speciality: Beef Stroganoff. Open daily from 12 p.m.-2 a.m. Closed Sunday.

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

**ROUMELI** Panormou 107, Ambelokipi (across the park from the Apollon Towers), tel.692-2852. At lunchtime a wide selection of Greek dishes; evening specialities are charcoal broils. Daily from 12 p.m. until late. Bakaliaros, Bifteki special, snails, baked fish (gavros).

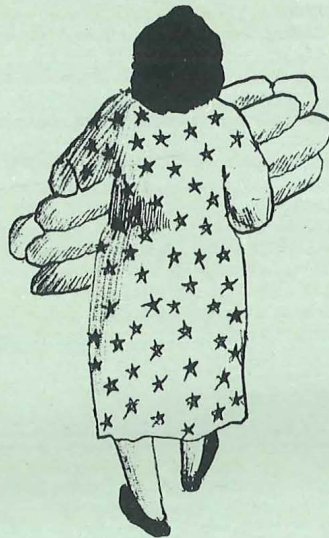
**THE PLOUGHMAN**, Iridanou 26, Ilissia (near the Holiday Inn), tel.721-0244. Dartboard, English cooking, and reasonable prices. Open daily from 12 p.m.-2 a.m., kitchen

closed on Sundays.

**TABULA** Pondou 40, (parallel to Mihalakopoulou, behind the Riva Hotel), tel.779-3072. A varied menu of Greek and international specialities plus a well stocked bar. Fresh fish nightly. Open from 9 p.m.-1 a.m. Closed Sundays.

### PLAKA

**Angelos' 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 p.m. to midnight.



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

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

**FIVE BROTHERS**, Aeolou St. off the square behind the Library of Hadrian. Open daily from 8 a.m.-1 a.m.

**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 p.m.-midnight.

**MILTONS**, Adrianou 19, Plaka, tel.324-9129. Charming island atmosphere. Large steaks, also fresh fish. Open lunchtime, perfect for business lunches and evenings. Reservations suggested.

**PICCOLINO TAVERNA**, Moni Asteriou between Hatzimi-halli and Kydathinaion, opposite the 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 p.m.-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 p.m. and 7 p.m.-2 a.m. daily.

**THE CELLAR**, Kydathinaion and the corner of Moni Asteriou. Quality taverna fare, good service and extremely reasonable prices bring 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 p.m.-2 a.m. daily.

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

**THESPIAS**, 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 a.m.

**XYNOS**, Ag. Geronda 4, tel.322-1065. Old Plaka taverna with extensive fare including stuffed vine leaves, fricassée. Wine from the barrel. Guitar music. Closed Sunday.

### PANGRATI AND ENVIRONS

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

**KARAVITIS**, 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 & Aminda 4, Tel.722-3195. A gathering place for the theatre and after-treat 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 specialities 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. Georgeiou 31, Pangrati, tel.721-9553. Extensive taverna fare, charcoal grills but the speciality is meat in lemon sauce. Delicious fried meatballs.

### HOTELS

**ATHENS HILTON**, tel.722-0201.

**Galaxy Supper Club**, fresh gourmet food plus nouvelle cuisine items at reasonable prices. Music. Open daily from noon to 3:30 p.m. for buffet lunch.

**Galaxy Bar**, presenting singer and pianist Billy Dare performing daily from 9:15 p.m. to 1:45 a.m. except Mondays.

**Ta Nissia**, taverna downstairs. Music. International cuisine.

**ATHENAEUM INTERCONTINENTAL**, tel.902-3666.

**La Rotisserie**: Superb French cuisine in elegant surroundings. A la carte menu. Live entertainment. Open every day from 8:00 p.m.-midnight. Closed Sunday.

**Première**: Unique kebab specialities from 21 countries. Panoramic view of Athens. Live entertainment. Daily from 8:30 p.m.-2:30 a.m.

**Cafe Pergola**, open every day, all day, every day, from 7:00 a.m.-2:00 a.m., for breakfast, lunch and dinner. International selection, buffet and à la carte.

**Club Labyrinthos**: Latest disco music hits and dazzling light effects. Open every day from 9:00 p.m. to 2:00 a.m. Closed Monday and Tuesday.

**Cafe Vienna**: Wide assortment of Viennese pastries, coffee. Open-faced sandwiches in the evening. Open every day from 11:00 a.m.-01:00 a.m. (Opening October 19)

**Kava Bar**: Open daily from 11:00 a.m.-2:00 a.m. Live entertainment. Happy hour from 5:00-7:00 p.m.

**ASTIR PALACE Athens**, off Syntagma Square, tel.364-3112.

**Apocalypsis Restaurant**, excellent international cuisine served in elegant surroundings. The menu also includes Greek favorites like avgolemono soup. Extensive wine list, including a very good house wine. Open every day for lunch, 12:30-4:30 p.m. and dinner, 8 p.m.-1 a.m. Live dinner music with pianist Yiorgos Niarchos beginning at 9:30 p.m.

**Asteria Coffee Shop**, open every day for breakfast 7-11 a.m., lunch 12:30-4 p.m., dinner 7:30 p.m.-1:45 a.m.

**Athos Bar**, open every day from 11 a.m.-1:30 p.m. Piano music.

**ASTIR PALACE Vouliagmeni**, tel.896-0211.

**Grill Room**, downstairs cafe-restaurant, piano music, sometimes a small orchestra for dancing. Open daily from 1-3:30 p.m. and from 8 p.m.-2 a.m.

**KING GEORGE HOTEL**, tel.323-0651.

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

**LEDRA MARRIOTT HOTEL**, tel.934-7711.

**Ledra Grill**, international specialities such as chicken kiev, pineapple curry and more, also featuring U.S. beef and seafood. Tues.-Sun. nightly, 7:30 p.m.-00:30 a.m. Nightly live entertainment to the sounds of Franco Mattola and his guitar. Reservations recommended.

**Kona Kai**, Polynesian food complete with waterfall, reces-



sed pools. Open Monday through Saturday from 7 p.m.-12:30 a.m. 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 a.m.-1:30 a.m.; breakfast from 6:30 a.m., served à la carte or buffet, speciality eggs à la minute; all day menu 11 a.m.-11 p.m.; salad bar geared to business lunches, wide selection of international, local dishes; late night menu, 11 p.m.-1:30 a.m.; Sunday brunch 11 a.m.-3:30 p.m., 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 p.m., and dinner, 8 p.m.-1:30 a.m. Last order taken at 12:45 a.m.

**Athenian Bistro**, snacks and buffet with Greek specialties, daily from 7 p.m.-2 a.m. Great for business conferences.

**CHANDRIS HOTEL**, tel.941-4825.

**The Four Seasons**, Greek and international cuisine, à la carte, drinks, live music, 9 p.m.-1 a.m.

## KOLONAKI

**ACT 1**, Akademias 18, tel.360-2492. International and Greek cuisine.

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

**BRUTUS**, Voulgaraktonou 67, Lofos Strefi, tel.363-6700. Attractive, quiet restaurant and full bar. Among the main dishes you will find "meatball Brutus" stuffed with cheese, bacon and mushrooms served with a baked potato and special sour cream-like sauce, tiny skewered 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 Ploutarhou St. Kolonaki), tel.722-6374. Atop one of Athens' landmarks with a view of the entire city. Daily 9 a.m.-11:45 p.m.

**DEKAOKTO**, Souidias 51, Kolonaki, tel.723-7878. Small restaurant with pleasant atmosphere, a small number of well-prepared dishes. Good bar (with snacks). Daily 12 p.m.-2 a.m. Sunday 6:30 p.m.-2 a.m.

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

**GEROFINIKAS**, Pindarou 10, tel.362-2719, 363-6710. Fine Greek and oriental cuisine, fresh fish, out-of-season fruits and eggplant purée. Cosmopolitan atmosphere.

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

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

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

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

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

## KIFISSIA/NORTHERN SUBURBS

**APOSTOLIS**, 11 Gortinias, Kifissia, tel.801-1989. Spinach and cheese pies, sweetbread pies, filet of beef, oven-baked cutlets. Open on Sundays for lunch.

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

**BARBARA'S**, Ionas St., Kifissia, tel.801-4260. First class restaurant with a welcoming atmosphere. Snails bourguignonne, crêpes with fresh spinach, the best Chateaubriand in Athens.

**BLUE PINE**, Tsaldiri 27, Kifissia, tel.807-7745. Country club atmosphere. Renowned for its fine assortment of hors d'oeuvres, also favored for charcoal broils. Piano. Closed Sun.

**CAPRICCIOSA**, Kassaveti and Levidou 2, Kifissia, tel.801-8960. Pizza restaurant. Open daily from 10 a.m.-1:30 a.m.

**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 kilometre of the National Road, Lamias, tel.801-1757. Turn off at Varibobi. International cuisine, special dishes and grills. Music begins at 10:30 p.m. Closed Sunday.

**EPISTREFE**, Nea Kifissias (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 p.m. Closed Sunday. Music, piano and songs.

**HATZAKOU**, 1 Plateia Plakas, Kifissia, tel.801-3461. Open nightly and for lunch on Sunday. Speciality: Schnitzel Hoffman.

**GRAND CHALET**, Kokkinara 38, Politeia, Kifissia, tel.808-4837. International cuisine with Greek specialties. Piano and songs.

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

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

**MOUSTAKAS**, H. Trikoupi and Kritis, Kifissia, tel.801-4584. Also open for lunch on Saturday and Sunday.

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

**NIKOS**, Skopelou 5, Kifissia, tel.801-5537. On a road running parallel to Odos Marathonos, turn right just before the Mobil station at New Erythra. The speciality is topped with oil and oregano.

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

**PELARGOS**, 83 G. Lyra, Nea Kifissia, tel.801-4653.

## The Stage Coach

### Steaks 'n Stocks

Busy businessmen can now keep abreast of world stock prices while simultaneously savoring a superb *Stage Coach* steak.

A REUTERS video news service has been introduced at the highly regarded *Stage Coach*, continually transmitting world and financial news, sports, weather, gold-silver quotes and even a daily horoscope.

The REUTERS NEWS WATCH is another innovative effort (for Athens, a first) to enhance the already solid reputation of the *Stage Coach* which has been operating for more than 16 years.

Fresh fish and lobster have been added to the perennially popular meat choices of prime rib, T-bone, N.Y. sirloin and bon file.

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

**Voukourestiou 14**  
(Near Syntagma Square)

**Tel: 363-5145**

**363-2966**

Closed Sundays. Specialities: skewered goat, also kokoretsi (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 medaillons 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 a ladoharti) and chicken *sti gastra*. Daily, except Monday, from 8:15 p.m.-2 a.m. and Saturday from 8:15 p.m.-3 a.m.

**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. Speciality: lamb in filo pastry.

**KRITIKO**, Pendelis Ave./Frangokissia, tel.681-3136. Two fireplaces, short orders, *Idolmadakia beyerdi* (a Turkish dish), retsina from the barrel. Open daily, except Mondays from 8 p.m.-midnight and Sunday from noon-midnight.

**KYRANITA**, 4 Ithakis, Halandri, tel.682-5314. Greek cuisine. Music. Daily from 6 p.m.-2 a.m. 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.



## CHINA restaurant

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

72 EFRONIOU STREET, ILISSIA TEL: 723-3200. 724-5746

(Between Caravel Hotel & University Campus)



Come and join us at our friendly restaurant with a comfortable garden patio. Our English chef prepares such specialties as fresh Scottish salmon, rainbow trout, homemade pork pies and delicious fillet steaks and salads.

Open 8 p.m. - 1 a.m. June-Oct. Closed Sun.

**33 Prigipos Petrou, Glyfada**

For reservations call: 896-0754



# restaurants and night life

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

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

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

**TOSCANA**, 16 Thisseos, Voulagmeni, tel.896-2497/8. Open every evening. International and Italian cuisine (also Greek dishes). Specialities: excalope à la Toscana, escalope cordon blue, filet with mushrooms, torta romantica (dessert).

## KOREAN

**GO RYEO JEONG**, Alimou 33, Argyroupolis, tel.991-5913. Authentic Korean, Chinese and Japanese cuisine. Parking. Open daily 10:30 a.m.-4 p.m. 6:30 p.m.-1 a.m.

**SEOUL**, 8 Evritanias, Ambelokipi (near President Hotel), tel.692-4669. Specialities: beef *boukouti* (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**, Leof. Kifissias 267 (near the trohonomo), tel.801-5335. The first Mexican restaurant in Greece. Menu includes a glossary of all dishes. Open Mon.-Thurs.6:30-11:30 p.m. Fri. & Sat.6:30-12:00 p.m.

## 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 p.m.

**BEYROUTH**, Karapanou 13, Glyfada, tel.893-1169. Lebanese "meze", specialties and sweets. Take out service, home deliveries. Open daily 8 p.m.-2 a.m. Sat. & Sun. also 1-4 p.m.

**KASBAH**, (Caravel Hotel), tel.729-0721. Entrees include chicken livers piquant and hommos (chickpeas with tahini). Closed Sunday.

**MARALINAS**, Vrassidas 11 (between Hilton and Caravel Hotels), tel.723-5425. Open for lunch and dinner. Lebanese meze, charcoal grills.

**MIRAMARO**, Aristotelous 5 & Syngrou (opp. Ledra Marriott Hotel), tel.922-3290. Egyptian club with floor show. The oriental menu includes hommos, lentils, stuffed vine leaves, marinated lamb's tongues, mixed grill. Sweets: baklava and kataif. Egyptian ouzo.

**SAHARA**, Possidonos 15 & Davaki, Kalamaki, tel.983-7731. Arabic food, floor show.

**SHAHRAZAD**, Akadamias Ave.43, Central Athens, tel.360-4260, 360-1877. Club-Restaurant. "An underground oasis in the heart of Athens". Select menu for cosmopolitan clientele. International and Oriental music floor show.

## CYPRIT

**AGRINO**, Falirou Ave., Koukaki (opp. Intercontinental Hotel), tel.921-5285. Restaurant, taverna, bar. Traditional Greek, Cypriot, English and Continental cuisine. Piano and guitar music. Open from 10:00 a.m. 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 specialties, *seftalies*.

## INDIAN

**TAJ MAHAL**, Syngrou Ave.5, tel.922-2278. Over 40 meat dishes and over 20 vegetable dishes. One of the specialties is lamb cooked in yogurt with herbs. Desserts include "Gulab Jaman" (moist pastry ball).

## CZECHOSLOVAKIAN

**SVEJK**, Roybesi 8 (Neos Kosmos), tel.901-8389. Specialities: *sbitkova*, *knedik*, *palatzinka* etc. Closed Tuesday.

## INDONESIAN

**RAMAYANA**, Askepiou 74, tel.361-8973. Indian and Chinese cuisine. Open daily from 7:30 p.m.-1:30 a.m. Closed Sundays.

## SPANISH

**CASA MADRID**, Akti Koundourioti 4, Kastella, Piraeus, tel.412-3032. Plush interior for winter season. Free parking next to restaurant. Specialities include: paella, stuffed squid, braised lamb, beef steak with pueros sauce, roast pork and chicken a la Madrid.

**COMILON**, Polyta 39, Ano Patissa, tel.201-0592. Unusual appetizers, very tasty paella, and sangria. Specialities: Sepias con Olivas (cuttlefish with green olives), pork mandarin (baked pork fillet with pineapple and orange). Spanish and Latin American music. Nightly from 8 p.m. Closed Monday.

**SEVILLA**, Theognidos 11-13 (beginning Ag. Sostis Church), tel.932-3941. Spanish and French specialties, music and songs. Paella, Andalusian steak, little meat loaves, Sevilla, sangria.

## CHINESE

**CHANG'S HOUSE**, Doiranis 15 & Athidon, Kallithea, tel.959-5191, 959-5179. Under same management as The China. Open daily from 12:30 p.m., 7:30 p.m.-2 a.m. Closed Sun. lunch.

**GOLDEN DRAGON**, 122 Syngrou Ave. & G. Olympiou 27-29, tel.923-2316. Reasonable prices. Open daily 12:30-3:30 p.m. and 7:30 p.m.-midnight.

**KOWLOON**, Kyprou 78, Glyfada. Open daily 12-3 p.m. for lunch and 7 p.m.-1 a.m. Specialities include fried rice, baked duck and king shrimps.

**LONG 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 & Leof. 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 p.m.

**THE RED DRAGON**, Zirini 12 & Kyriazi, Kifissia (near the Ziron Sports Center), tel.801-7034. Cantonese cuisine. Specialities: Malaysian noodles with shrimp. crab with chili, beef with fresh ginger root.

## JANAPESE

**KYOTO**, Garibaldi 5 (on Philopappou Hill), tel.923-2047. Japanese delicacies in a comfortable setting. Daily 12-3 p.m. and 7:30 p.m.-midnight. Closed Sun.

**MICHIKO**, Kydathinaion 27, Plaka, tel.322-0980. A historic mansion houses this multi-roomed restaurant. Japanese garden; traditional music. Daily 12:30-2:30 p.m., 6:60 p.m.-midnight. Closed Sun.

## GERMAN

**ALT BERLIN**, Kolokotroni 35, Kefalari, tel.808-1324. Restaurant, sweets, ice cream. Open 9 p.m.-2 a.m.

**RITTENBOURGH**, Formionos 11, Pangrati, tel.723-8421.

## AUSTRIAN

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

## VEGETARIAN

**EDEN**, restaurant and cafe, 3 Flessa Str. Plaka, tel.324-8858. Charming meeting place for travelers (backpackers); juices, salads and sweets.

**JUICY**, Loukianou 34, Kolonaki, tel.722-4817. Menu includes large array of exotic juices and fruit cocktails. 'Juicy' salad, cheese and vegetable sandwiches, soya burgers and a daily vegetarian special. Prices tend to be steep but portions are generous and quality of produce excellent.

Open Mon. through Sat. 11 a.m.-2 a.m. and Sun. 6 p.m.-2

## CREPERIES

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

**PHADRA**, Metsovou 14, tel.883-5711. Neoclassic house decorated by young Greek artists. Large variety of unusual crêpes. Closed Tuesday.

**RUMOR'S**, 35 Dimokritou St., Kolonaki, tel.364-1977. Specialities: Tuna crêpe, spinach and cheese crêpe, salads (also restaurant).

**TO ROLOI**, (The Clock), Aristotelous St., Victoria Square. Crêpes with chocolate, ice cream, honey and walnuts, dinner crêpes.

## 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 a.m.-3 p.m. 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 a.m.-5 p.m. and 7:30 p.m.-11:30 p.m. 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.

## 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 p.m.-2 a.m.

**MONTFARNASSE**, Haritos 32, Kolonaki, tel.729-0746. Better 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 theatre crowd; offers snacks, special salads, spaghetti carbonara, and omelettes for your drink-provoked appetite. Open nightly 7 p.m.-2 a.m.

**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 a.m.-2 a.m.

**SCORPIOS**, Evrou 1 & Kanosajji (opp. 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 p.m.-2 a.m., except Sundays.

**TAPAS DE COLILON**, 267 Kifissias (behind Olympic Airways), Athens wine bar; cold plate.

**TO GERANI (O KOUKLIS)**, tel.324-7605. Tripodon 14, Plaka. Superb and substantial 'mezes' make more than a meal. Try the sausages and tasty salads. Accompany your meal with wine (hyma), or ouzo.

## SPECIALTY SWEET SHOPS

**HIGH LIFE**, Akti Posidonos 43, Pal. Faliron. A specialty sweet shop with Turkish delights: Taouk Gioksu, chicken breast mousse, traditionally ordered with Kamaki ice cream; Ekmek, Turkish sweet made from honey and flour; profiteroles. Take-out service.

**FAROUK HANBALI**, patisserie, Messinias 4, Ambelokipi, tel.692-5853. Lebanese sweet shop specializing in delicious baklavadaquia with walnut and pistachio fillings. Near the President Hotel. Open daily from 8:30 a.m.-9 p.m.

## FAST FOODS

**GALLERIA TITANIA**, (Titania Hotel, street level), Panepistimiou 52. Fresh fruit salad and fruit drinks, ice cream, sandwiches, pitta, sweets and coffee. Small bar. Open 7 a.m.-2 a.m.



HELLENIC

# DUTY FREE SHOPS



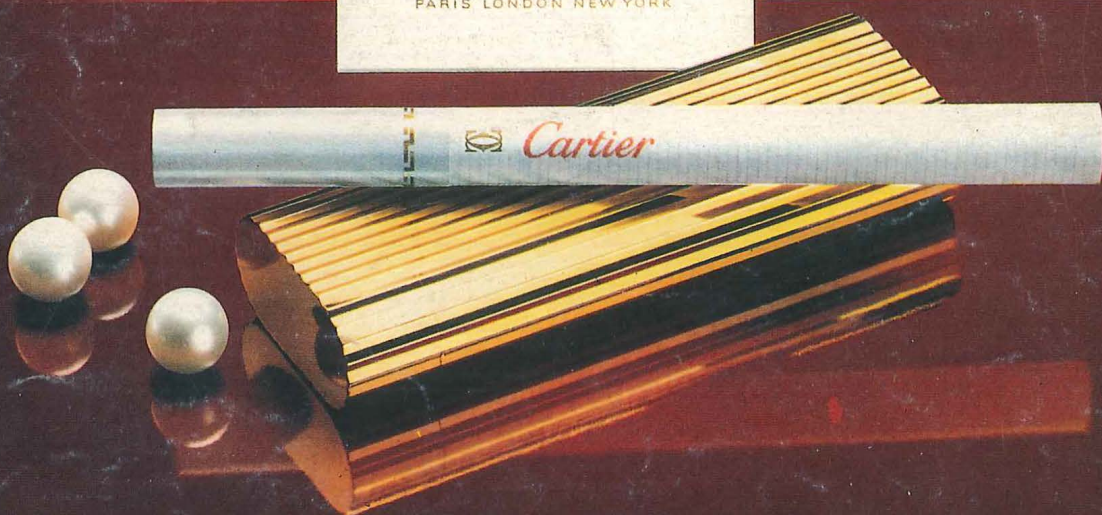
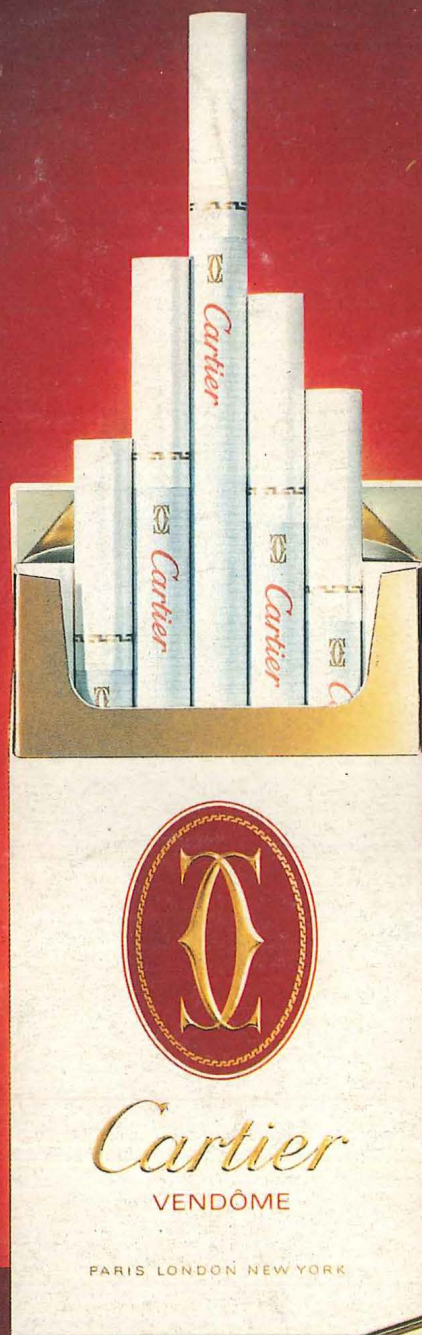
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