

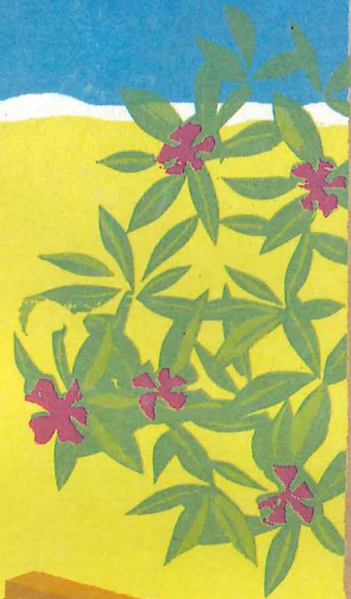
September 1989

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ATHENIAN

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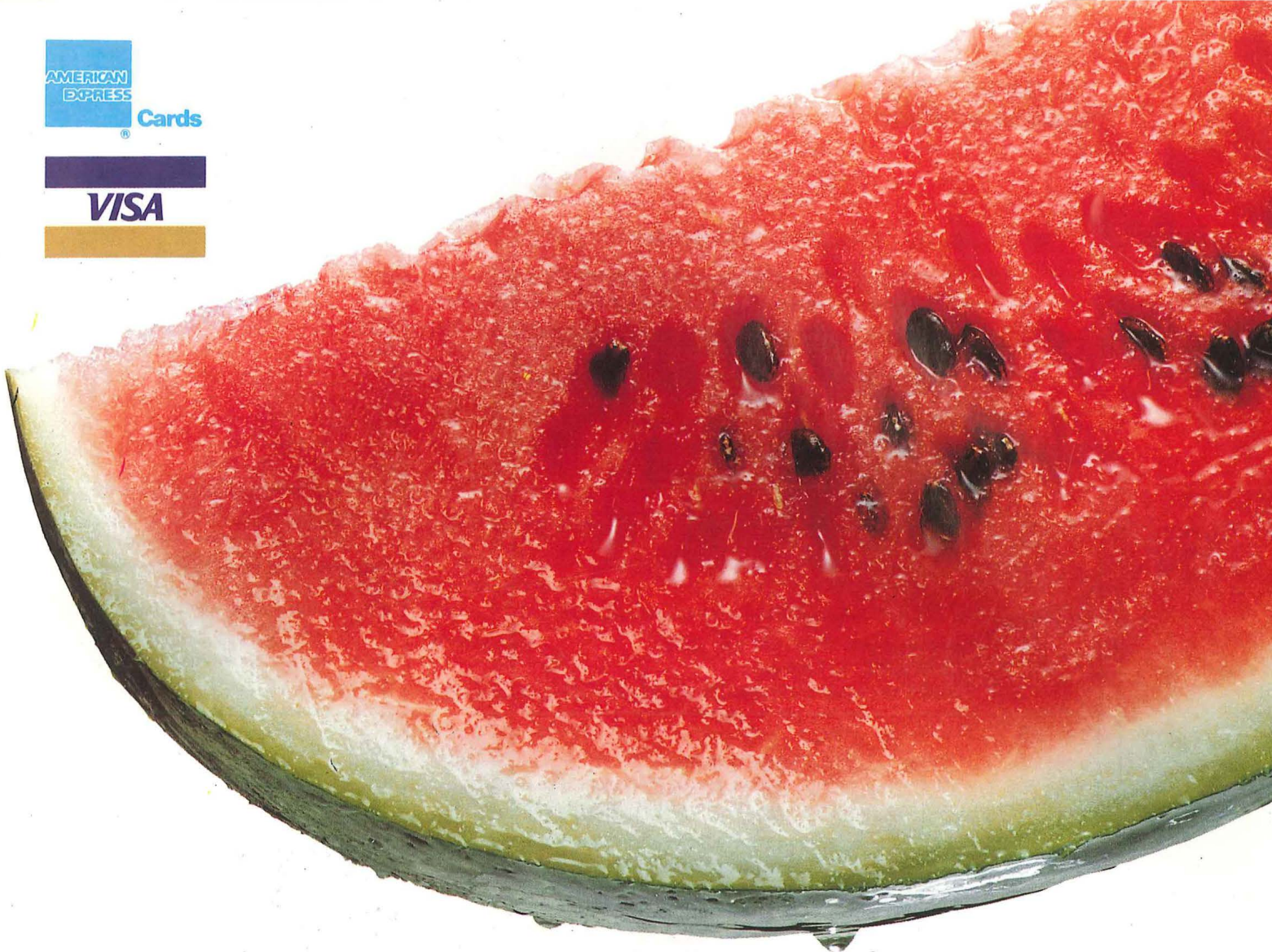
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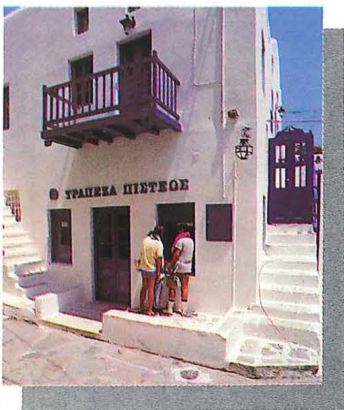
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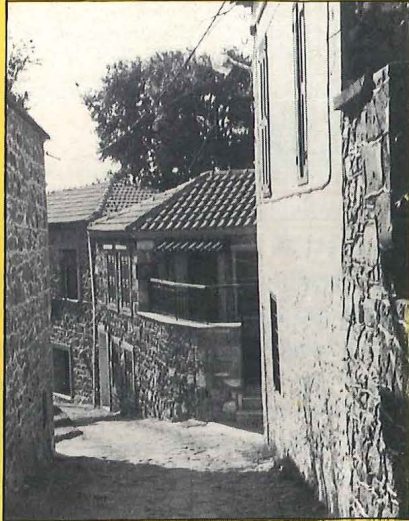
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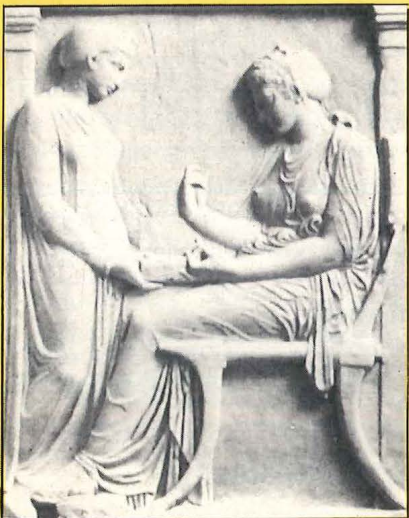
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Drossoula Elliot
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All submissions: Elizabeth Boleman Herring, Editor; TSR; Amerikis and 18 Valaoritou St.; 106 71 Athens, Greece.

letters

Triplomacy

Dear Editors,

Whoever "Triplomat" may be, he is excruciatingly painful to read. His coy allusions to his old friends Margaret and Denis are patronising in the extreme and his assertion that the Tories are "sailing high" painfully embarrassing even to a true-blue like myself. Furthermore, I can wait indefinitely for his revelations as to the activities of King Hussein.

Could you not at least remove him to somewhere beyond "Katey's Corner"? This must surely be close to Kifissia or Psychiko – wherever they might be. It is certainly where I "turn off". I am sure that there are many readers for whom your high standard of journalism finishes around this point.

No offence, Mr Triplomat. I bet you're a wow at a dinner party but not in Greece's almost-English language monthly.

*Yours sincerely,
Edna Welthorpe (Mrs),
Corfu*

In translation

Dear Editors,

In last month's issue, and in an otherwise accurately written article titled "The election nobody won", by Jeanne Bourne, a mistake of meaning crept in. I am referring to the expression "Elegtikon Synedrion", which was erroneously translated as "Controlling Assembly" instead of Court of Audit.

By way of information, the primary function of the Audit Court is to ensure and evaluate the appropriateness, legality, regularity and efficiency in the disposition and employment of public funds and the rendering of accounts by those responsible. In other words, the audit refers to the government agency competent for examining the financial management of state funds etc.

I trust that Ms Bourne will forgive my informative intrusion in her fine article on Greek elections that, alas, nobody won.

*Sincerely,
Stelios Kondylis,
Translator
Maroussi*

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The Mikis-Melina Supershow

As is generally known, Greece has made a formal bid to host the Olympic Games in 1996. The formal petition took place under the former socialist government and it seems to have been the only act of PASOK which New Democracy approved of for it has enthusiastically reaffirmed the petition. Certainly, there is something just and fitting in staging the games here. After all, the Olympics were the creation of Greece, they embodied its finest spirit, their revival took place here a century ago, and Greece deserves to be their venue again. Besides, in its petition, Greece has proposed to free the games of the crass commercialism that has collected around them and, in reviving their ancient spirit, to invoke and promote a new, forward-looking vision of a cooperating rather than a competing world. Certainly, in these respects, the Greek bid must have many supporters around the world.

Under the circumstances it would seem that any Greek who was opposed to holding the games here would be thought anti-social, as if being against playgrounds for children or better health care. And yet in another unholy political alliance such as have cropped up lately, the Alliance of the Left and Progressive Forces has joined with conservative MP Anna Synodinou to turn thumbs down and admit that it's just too damn expensive. Given the ineptitude of Communists in economic matters, their views might be dismissed, but that great lady of classical tragedy, who has been a parliamentary deputy since 1974, should probably be listened to for she may know better than the rest that elaborate theatrical spectacles often cost a great deal more in reality than they do on paper.

Dr George Kandylis, Professor of City Planning, will have nothing to do with this mean spirited way of looking at things. He has been given the task of preparing the file of Athens' candidacy for the Games. Far from cutting corners and cheese-paring, his 280-page volume presents not just the details of the presentation of the Games, nor even the substructure that will make the presentation possible, but a huge overall

program that will transform the metropolitan area into an attractive urban habitat for Athenians, and one prays, for hordes of well-heeled tourists for generations to come.

Kandylis' seven-year plan, which has received official recognition, will particularly astonish those who are familiar with the city and its little drawbacks. The whole Olympiad will gravitate towards four focal points. First, an Olympic Village will be built from scratch at the foot of Mount Parnes with 15,000 dwellings. A second Olympic Village will rise at Kalogreza which will be the main focus of the Games and where the present Olympic stadium now functions. Here, a secondary stadium will be built, four tracks for field sports, a vast complex of auxiliary buildings, and across Kifissias Avenue, a completely equipped press and TV center. A third focal point is roughly the whole historical area of the city integrating with an extensive reforestation program and pedestrian walkways not only the existing monuments but the new Acropolis Museum and the unfinished Hall of Music next to the US Embassy. Here the major celebrations and the award presentations will take place. Finally, there is the Delta-Faliron complex which will be grouped around the already existing Arena of Friendship and Peace and the Karaiskakis Stadium next door.

This, in brief, is what the Athens File calls the substructure. The transformation of the city to make all this feasible is a far more ambitious plan. The extensions to the Athens Metro alone will cost as much as the presentation of the Games. The single Piraeus-Kifissia line will be crossed by another running from Peristeri across to Dafni on the slopes of Hymettus on the other side the valley. Two shorter downtown lines will connect Omonia and Syntagma Squares via Akadimias and another will hook up the Larissa Railroad Station.

There will be also a whole new network of speedways on which, we are told, traffic will circulate at 100 kph. Eleusis, for instance, way to the west, will be connected with Stavros – that is, across half of Attica – and with good

reason because the International Airport at Spata is slated to be finished by 1994. The subsidiary airports at Eleusis, Nea Makri, Tanagra and Tatoi will all be utilized.

Spreading out beyond Athens and Attica, much of the country is being zoned in order to help facilitate the hundreds of thousands of visitors. Enthusiasm spread the net even farther when Prime Minister Tzannetakis asked composer Mikis Theodorakis to become the artistic coordinator of cultural events and he accepted. Lassoing Delphi, Epidaurus and, of course, ancient Olympia in the act, he plans to highlight peace, the arts and ancient sport, respectively, at each ancient site. Theodorakis is known to have promotional skills nearly equal to the great Melina, and indeed in a rare spirit of bipartisanship, the prime minister asked her to join the committee and she has agreed.

Now what could ever stop Mikis and Melina riding in tandem? Only money. The bottom line runs 1.3 trillion drachmas (about \$8 billion) at 1989 values: 168 billions for staging the Games, 313 billions for the substructure, 775 billions for all the rest. The total, by the way, is about half the immense national deficit (2.5 trillions) and the GNP of Greece is roughly 8 trillions.

It must be said that if a truly large number of citizens got enthusiastically involved and turned the effort itself into a kind of national sport, it could do this country a world of good – get its mind off the sordid recent past, give it a sense of moral purpose, renew its self-confidence and refortify its pride.

"I think there's money in Greece," says Mikis bravely. "Besides, we have a wonderful capacity for splurging. So instead of losing it in one way or another, why not place it with the organization of the Golden Olympiad?"

So, if we started with all those patriotic and philanthropic shipowners and each one packed up an economy-size box of Pampers full of bank notes and went down to the Olympic Games Committee Headquarters, no doubt many smaller boxes would follow and the Olympiad Show could start on its road to glory.

THE ATHENIAN DIARY

by Sloane Elliott and Jeanne Bourne

Drop in tourism arouses distress

The streets of Plaka aren't as congested this year, waiters in Syntagma Square are lamenting the lack of customers and business owners in tourist areas all over Greece are feeling the pinch of a drop in foreign visitors.

Although official statistics are not yet available for this year's season, hotel owners and other employees in the service sector estimate that tourism is down anywhere from 30 to 60 percent this year. At the beginning of the season, officials here were expecting a 15 percent drop in the British market – the

largest national group – but were counting on other groups to fill in the gap.

Authorities predicted the drop because of increased mortgage rates in Britain, which have left less money for holidays, a leak to other destinations such as the United States, and the fact that Turkey is still cheaper than Greece though the run on fast and easy tourist profits there may bring a quick decline.

Last year nearly two million Britons arrived in Greece, a 10 percent drop from the previous year, according to

National Tourist Organization statistics, but the number of British tourists had doubled from 1.1 million in 1984 to nearly 2 million by 1987. Britons have consistently this decade made up the largest percentage of tourists in Greece, peaking at 26 percent in 1987.

The drop is also attributed to the Greek government's crack down on "seat only" tourists; that is, visitors who come here with little cash and no pre-arranged accommodations. The new policy aims at luring more higher-spending visitors and discouraging

Putting back the pieces

On 2 August US Federal Judge James Nowland ruled that the autocephalous Greek Orthodox Church of Cyprus is the rightful owner of the sixth century Byzantine Kanakaria mosaics which an Indianapolis art dealer had acquired and offered recently to the Getty Museum in Malibu, California, for \$20 million.

The decision may be a critical one in the billion-dollar black market in antiquities which is said to be second in value only to the international traffic in illegal drugs.

The ruling directed dealer Peg Goldman to return the mosaics because she failed to look adequately into the suspicious circumstances of the sale made in Switzerland last year for \$1.1 million.

According to sworn testimony by fellow art dealer Robert Fitzgerald, he had introduced Goldman to Michel van Rijn (no relation to Rembrandt), a Dutch dealer in antiquities who has been convicted of forgery in France and served a prison sentence in Spain. Van Rijn, the deposition went on, arranged for Goldberg to view the four mosaic fragments in Geneva at the flat of Aydin Dinkmen, a Turkish ship salvager and part-time saxophone player.

Although Dinkmen said he was an accredited former archaeologist and claimed that he had an official export license for the mosaics signed by Turkish Cypriot Defense Minister Osman Orek, a spokesman for the secessionist Turkish Republic of Northern Cyprus, which unilaterally declared independence in November 1983, denied Dinkmen's claim.

Goldman has maintained that she made the purchase in good faith and had researched the sixth century mosaics without uncovering any evidence that they had been stolen. When she offered the mosaics to the Getty Museum, the Church of Cyprus and the government of the Republic of Cyprus sued.

This action was supported by a group of US professors

who established a Princeton Committee for the recovery of the mosaics, urging academic communities to join in efforts to halt thefts of priceless art treasures. In their appeal, they stated "invaluable works of art and antiquities have frequently been stolen from the Turkish-occupied part of Cyprus and have been channelled into the international art market... These mosaics are considered irreplaceable items of immense religious, cultural, historical and artistic value..."

The Kanakaria mosaics were removed from the apse of the monastic Church of the Virgin and Her Only Begotten Son (*Kanakaris*) near the village of Lythrangomi on the Karpas peninsula, that 'finger' of Cyprus pointing east, after the Turkish invasion of 1974. The finest of the four pieces is that of the Christ child, depicted as an older boy, holding a parchment scroll.

Although the Virgin on whose knee he sits was defaced long ago, the fact that she is enthroned in a still very noticeable *mandorla*, or almond-shaped aureole, has suggested a date of execution not long after the Council of Ephesus of 431 when the Nestorian heresy was condemned and the Virgin Mary declared Mother of God. From this date the Virgin began appearing in the apses of churches in a space formerly reserved for Christ.

Art historians have also found technical affinities with mosaics of the sixth century from the *katholikon* of the Monastery of St. Catherine on Mount Sinai, some Ravenna mosaics and the Angeloktistos Madonna at Kiti, also on Cyprus.

Villagers from Lythrangomi used to relate a story that when the this representation of the Virgin was once struck by a Turk after the 1571 invasion, he was covered by blood from the wound he had inflicted, and that he then washed himself at a spring nearby which is called *plytirka* ("Turk-washer"). □

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backpackers from coming at all.

Some tourism officials, however, disagree with the government policy. Dinos Arvanitis, president of the Hellenic Association of Tour Operators, said, "Backpackers are not as important to us economically, but in terms of public relations, they are very important. I know one day they will return, more affluent and with their wives and children."

On Corfu, where 85 percent of all tourists are British, business owners were preparing for the worst. Some businesses and hotels did not even open this year.

The American market in Greece has also dropped dramatically in recent years. Frightened off by threats of terrorism and former President Reagan's travel advisory, rising costs and cheaper destinations elsewhere, American tourism dropped by nearly 60 percent in 1986. They are slowly coming back, but not in any significant numbers. Although Americans make up less than four percent of the total number of tourists in Greece, they spend three times more than Europeans, making them a very valuable commodity.

"We see a willingness on the part of Americans to come to Greece, but there are not enough seats on direct flights," said Joanna Despotopoulou, head of research and marketing at the National Tourist Organization.

"Only TWA and Olympic fly direct to Athens from the States. We need more gateways from the US," she said.

Mr Arvanitis said, "Americans on the whole are much more influenced by the uncertainties of daily political life. Many Americans worry that Greece is too close to Israel and Cyprus."

"Americans have recently shown an enormous increase of interest in Greece, but there has been no impressive increase in numbers," he said.

To combat losses in these two major markets, the Greek government is directing its campaign at higher-spending tourists through placing ads in prestigious newspapers in Britain and the US. In addition, EOT is marketing Athens as a conference and convention center, is planning to expand the tourist season and has made new agreements with Japanese tour operators. □

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In Brief

- The first woman Supreme Court judge in the history of Greek justice was sworn into her new post on 31 July. The Areopagos, long a tacit supporter of the reign of the phallus, is being cut down to size. **Anna Athanassiadou** has been on the bench for 33 years, ever since she was made justice of peace in 1956. A graduate of the University of Athens, she has law running in the family. Her husband is a retired lawyer and her son is a practicing barrister. Members of the judiciary, playing a perilous and courageous role recently in national affairs, have brought honor to their country, and Ms Athanassiadou is a welcome addition to the highest court.
- Actor and director **Alexis Minotis** announced last month that this will be his last season on stage. Now in his ninetieth year, the widower of Katina Paxinou appeared in July and August at Epidaurus and Philippi in *Oedipus at Colonus* of Sophocles, long a role Minotis has made his own. These final performances honored the memory of Yiannis Tsarouchis who had died a week earlier. The sets and costumes for this production were the last of the famous artist's works.
- Former Mayor of Athens and the present Minister of Health **Miltiades Evert** had an ingenious solution this summer both to the threat of severe heat-waves and the possibility of a drop in tourism. By linking the city's major hospitals with their shortage of air cooled wards to 'sister' leading hotels with all rooms air-conditioned, critical cases of heat prostration could be alleviated.
- On 2 August the US Foreign Relations Committee unanimously approved the Bush administration's appointment of Greek-American businessman **Michael Sotirchos** as the new US ambassador to Greece. Mr Sotirchos stated that there were two fundamental issues to face: terrorism and negotiating the new agreement on US bases. The Rashid extradition case, however, and the matter of the new bases agreement have been frozen until

after the autumn elections. The former PASOK government's assent to the appointment has been reconfirmed by the present one, thus quashing rumors that Sotirchos had friendly relations with the military junta. Mrs Sotirchos is likewise Greek-American. They have two children and a 50-stremmata property on the island of Kythera. □

Eugene Vanderpool

Professor Eugene Vanderpool, one of the most prominent American archaeologists in Greece, died in Athens on 1 August. He was 83. For over forty years he excavated in the Athenian Agora and taught at the American School of Classical Studies.

Vanderpool first arrived in Greece in 1927 on foot, crossing from Albania with a group of students. Although the American School began excavations near the Thesion in 1931, the exact whereabouts of the Athenian Agora was not known until 1934 when Professor Vanderpool identified the distinctive round Tholos which served as the headquarters of the executive committee of the Senate for over seven centuries.

Forty years later he also identified the so-called Poros Building as the State Prison where Socrates was put to death in 399 BC.

In 1976 he was awarded the gold medal of the Archaeological Institute of America. He is survived by his wife, Joan, four children and numerous grandchildren.

Yiannis Tsarouchis

One of the most famous Greek painters of this century, Yiannis Tsarouchis, 79, died in Athens on 20 July. Although ill for many years, he remained active in Athens cultural life until recently.

Born in Piraeus in 1909, Tsarouchis began painting at the age of six and never stopped. His extraordinary talent was recognized early, and he executed his first professional stage sets and costumes at the age of 18 when he was still attending the Upper School of Fine Arts in Athens.

From 1930-4 Tsarouchis studied under and was deeply influenced by the painter and author Fotis Kontoglou who revitalized the Byzantine style of iconography. His devotion to the popular and Orthodox traditions was characteristic of the 'Generation of 1930' in which he played so eminent a part. While studying in Paris in 1934, he first discovered at the Gallerie Tériade the work of the great folk artist Theofilos who had died that year. Tsarouchis was also influenced by Karaghiozis shadow theatre and the music and the world of *rembetika*.

Yet it was especially in his portraits of sailors, clothed or nude, in *kafenia* or dancing the *zeimbekiko* that Tsarouchis created images so powerful that they become a living part of a culture by which modern Greeks have come to identify themselves and their country.

Internationally, Tsarouchis will also be remembered for his sets and costumes for the famous production of Chrubini's *Medea* with Maria Callas, first at Dallas in 1958 and subsequently at Covent Garden and La Scala.

Plane crash on Samos

An Olympic Aviation SDX aircraft crashed last month on Samos killing all 34 people aboard.

Pilot Panayiotis Mountzoureas had been flying from Thessaloniki when the aircraft crashed near the summit of Kerketea, one of the highest mountains in the Aegean. It was reported that the crash was due to human error, but authorities are still investigating the incident.

The aircraft vanished from radar screens at 4:45 pm on 3 August shortly before it was due to land. The mountain at the time was shrouded in mist.

Olympic Aviation is a subsidiary of Olympic Airways and handles short flights to Greek islands and inland cities.

Murder Inc.

The leader of the so-called Murder Inc. gang was given eight death sentences for his role in the murders of eight elderly people.

An Athens court handed down a total of 500 years in prison sentences to

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the 25 gang members who killed the elderly people to inherit their estates after forging their wills.

The gang leader, 56-year old Christos Papadopoulos, a lawyer and former Socialist major of an Athens suburb, portrayed himself as a modern day Robin Hood. He said during the course of the two-month trial that "human life is not of paramount importance".

Seven of the victims were suffocated and 67-year old Efronsyni Franoulaki was knocked out by a hammer blow to the head and buried alive.

The gang began its operations in 1978. The mode of operation was to befriend the lonely potential victims, investigate their assets, forge their wills naming themselves as beneficiaries and then murder them.

Although no one has been executed in Greece since 1972, the gang members are expected to appeal the decision.

Vassiliou in Athens

Cypriot president George Vassiliou arrived in Athens last month to discuss the Cyprus situation with Prime Minister Tzannis Tzannetakis.

The visit came only days after violent protests in Nicosia on the 15th anniversary of the Turkish invasion of the island. Over 100 protesters, mostly Cypriot women, were detained by Turkish-Cypriot forces after the protesters demonstrated in the UN buffer zone.

The protests led to the postponement of UN-sponsored unification talks between Vassiliou and Turkish-Cypriot leader Rauf Denktash.

Bank Governor blocked

Employees of the Agricultural Bank prevented the bank governor Theodore Dimopoulos from entering the premises last month because he refused to heed a government request for his resignation.

The employees' association gathered outside the administrative offices and prevented the governor from entering. Representatives from the association called on the governor to submit his resignation immediately and accused him of causing immense harm. □

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1992 and money, money, money

Classic heroes gaze solemnly from Greek coins (her-Coins are given short shrift: one and two drachma pieces!) and pretty pictures adorn the national currency. What would the five thousand drachma note be without the flowing Kolokotronis locks and moustache, or the *hiliariko* without eyeless Zeus? But patriots beware. There is a steady, albeit stuttering, movement towards a European currency backed by a European central bank. Don't look to tomorrow but the trend is there and nothing short of a break-up of the European Community will stop it.

In the meantime, small steps are being taken along the way. More intercountry business is being done and more bonds are being issued in ECUs (European Currency Units). Britain, through its Chancellor of the Exchequer Nigel Lawson, is making noises that it will join the currency coordinating 'snake', EMS (European Monetary System), when the time is ripe. Under the 1992 program, there is a proposal to issue a single banking license which will allow any EC bank to offer its services anywhere in the economic community.

What are Greek banks doing to meet the eventualities of a more open banking system?

The present Greek banking system is not well placed to compete on the European market. Owing to its over-regulated structure it is inflexible and inefficient. Of the Greek banks only three are truly private: the remaining are either owned or controlled by the government. That is not the worst: about 70 percent of bank deposits feed the government's voracious appetite for money to keep afloat its loss-making industries and pay for its running deficit. Still not the worst: the interest the banks earn on these mandatory loans is way below what it could earn on the open market. More: this elephantine system is such that three banks – the National Bank, the Commercial Bank and the Ionian Bank – control more than 70 percent of the country's commercial banking business.

Recently, the Greek government has moved towards a greater liberalization in the banking sector: interest rates are no longer tightly regulated and banks can compete for commercial business though they cannot offer rates less than 16 percent. They can offer consumer credit and housing loans. As far as perceived competition goes, the state controlled banks do not seem to be worrying too much. Maybe they have been lulled into complacency by their near monopoly position in the Greek marketplace. Be sure that this will be constantly attacked by foreign banks between now and 1992.

One thing at least: although they are still a long way from considering theirs to be a service business, Greek banks are beginning to view their customers as customers – but only sporadically. Many transactions are still tortuous and customers are treated as messengers to hither and thither

papers to be vetted, stamped and signed by sundry sniffy staff.

In Brussels, money is at the top of the agenda in all its forms. Should there be one European currency? Who should issue it? How should it be controlled? At the moment these are blue-sky questions but answers will be forthcoming. Eventually a single currency will do as much for the European Community as it has done for the United States of America.

In the meantime, the community is discussing mundane but difficult questions: ways and means of reinforcing the European Monetary System (EMS); clarifying the cloudy concept of banking reciprocity applicable to international banks; the possibility of pan-European mortgage loans and standardization of bank solvency and lending ratios.

The steady movement towards a Europeanization of financial services is irreversible. In June 1988, the Capital Flow Liberalization Directive 88/361 was approved in Brussels. Although Greece gets a grace period of 29 months, it will have to allow free transfer of personal and corporate capital by the end of 1992 – except that it will still retain control over short term capital movements of Greek nationals.

How long? That will depend on the strength of the drachma and the patience of the country's fellow EC members. On the business scale this means that financing will not have to be confined to or handled exclusively through national banks or exchange systems. Greek corporate money men can find their best deal anywhere in Europe unrestricted by national bureaucracy. Private citizens will not be restricted to their own banking system if they want to borrow money on their assets.

Other proposals in the works include some sort of conformity in bank liquidity ratios and loan-risk assessments and (car owners take note) a common European auto-insurance market. All this leads to freer money flow and a better deal for the EC citizen. Naturally there are, and will continue to be, murky waters. What, for example is reciprocity? It started as 'what we do for you, you do for us' but a mutually acceptable definition is still forthcoming.

As protective financial walls begin to crumble, the EC Commission realizes that there must be a concurrent levelling-up of economies among all member states. Greece benefits from a net inflow of money out of the various EC structural funds – funds to increase the productivity of the economy, not to bolster inefficient loss-making government corporations.

All the financial measures taken by the EC lead to the one conclusion of a single European currency despite national noises by Margaret Thatcher and others. However long this takes, it *will* happen and, with it, a European Central Bank will emerge. Bet on it. □



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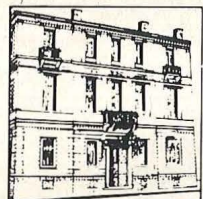
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CONQUEST EUROPE

Lessons learned in June

Why was New Democracy unable to increase its share of the vote in June's elections by more than 3.5 percent? What accounted for the ability of PASOK to maintain, in the face of extremely adverse conditions, 39 percent of the vote? These are some of the questions that continue to puzzle political analysts as the country approaches the new elections due to take place sometime during the fall. The answers are not simple ones. All the factors that helped PASOK win a decisive victory in the 1985 elections had been either neutralized or were working in favor of the main opposition party in the recent elections.

The state of the economy was one. Whereas, during the 1985 elections, 42 percent of the electorate viewed their economic situation as positive and only 37 percent as negative, last June the picture had altered radically. Only 30 percent claimed positive feelings while 70 percent portrayed the situation in the darkest of colors.

The popularity of party leaders was another factor. Whereas during the previous elections the popularity of Mr Papandreou far exceeded that of Mr Mitsotakis, last June this contrast in popularity had all but evaporated.

The state of the mass media was yet another factor. Here also the situation looked favorable for New Democracy. Alongside the state run radio and television stations – which continued to be propaganda machines for the party in power – municipal and privately owned radio stations functioned for the first time. These provided more balanced news coverage and political commentary. Moreover, the political turnabout of some very influential pro-PASOK newspapers (*Eleftherotypia* and *Ethnos*) was one more factor benefitting the opposition.

This being the situation on the eve of last June's elections, it is something of a marvel that New Democracy did not fare better or that PASOK was able to maintain to a considerable degree its

strong hold on the electorate. Some of the reasons for the outcome are analyzed in a group of studies published last week by the Center for Political Research and Education (CPRE).

The 'smear' tactics occasionally used by ND in its electoral campaign may have had a negative effect. The conversion of the undecided voters (most of whom came from PASOK) could only be achieved by playing up the themes of unity, national reconciliation and the future-oriented vision that pointed to the accession to the EC in 1992. In this context the utilization of smear campaign tactics (for example the 'PASOK as Napoleon' poster) was misguided since it tended to cement the electoral base of the socialist party and prevent any crossing over. A person does not rush to embrace someone who consistently calls him a thief and a crook.

The manner in which the issues of public corruption and scandals were handled by ND candidates and party activists was rather unfortunate, too. Instead of integrating these themes within the framework of a political critique of the statist nature of Greek society, ND candidates chose instead to use the issue of corruption as an easy way out. This allowed them to avoid talking about hard issues such as the economy. Continued and exclusive ND reference to the scandals served only to underscore in the eyes of a considerable sector of the electorate PASOK's unfair criticism of ND to the effect that the former lacked a political program and a coherent vision.

It should also be noted here that during the last three months prior to the elections, an ever increasing segment of the electorate was choosing to downplay the issue of the scandals in deciding for whom to vote. Thus, whereas in March, 42 percent of those polled said that the scandals would play a decisive role in their decision, by May the proportion had dropped to 38.

It would be unfair, however, to attribute the electoral results exclusive-

ly to the shortcomings of the ND campaign. Perhaps the most important factor that helped PASOK maintain a considerable part of its electoral base is related to the 'vote-buying' tactics which were made possible by an unprecedented – even by Greek standards – spree of public spending and granting of favors that took place during the last six months of the socialists' stay in power. Here are some examples:

46,000 people who were employed by the civil service for a limited time were promised tenure upon PASOK's return to power.

Thousands were appointed to public sector posts during the last three months – even during the last week – prior to the elections.

Various agricultural debts (amounting to 300 billion drachmas) were 'settled', agricultural pensions were increased and taxation on land transfers was reduced.

Thousands of illegally built houses were made legal.

The salaries of 200,000 civil servants were raised by 20 percent.

Summarizing the effects of PASOK policies Professor Vassilis Kapetanyianakis of the University of London states: "PASOK was able to register itself in the consciousness of various social groups as a 'people's party'. This it did by raising wages and salaries during the first four years of its stay in power, by increasing the public debt for spending purposes, by appointing its people in the public sector, and so forth. Thus PASOK has managed to create a consolidated bloc consisting of various social groups originating from specific groups from this bloc. This can be achieved only by a political party able to address itself convincingly to the grievances of these groups, thus attracting them to its political program."

Whether New Democracy will succeed in this task remains to be seen. □

Takis Michas is a columnist for the Athens daily "Kathimerini".

Hanging out the soiled linen

Hercules could divert two rivers to wash out the Augean stables, but the present government has only four 12-member committees and two more months to clean up the political scandals

by Jeanne Bourne

An unusual sort of calm has settled over the Greek capital, not only due to the mass exodus of Athenians escaping the heat of the city, but also to the orderly way in which the new government is conducting its business.

Ignoring the hysterical criticism of PASOK, the New Democracy-Leftist Alliance government is proceeding systematically to complete what it got together to do, start the procedures for catharsis, the washing and hanging out of the previous government's dirty linen.

The spirit of the new government's pursuit of its aims does not seem to be motivated by malice. Prime Minister Tzannis Tzannetakis told Reuters last month after parliament decided to investigate Andreas Papandreou's connection in the Koskotas financial scandal, that he hoped the former premier would be found innocent.

"Personally, I wish, not for any other reason but just for the prestige of the premiership of Mr Papandreou, that he is not found involved in any criminal act," Mr Tzannetakis said.

Shortly after forming the government, the ND and Alliance leaders decided to pursue parliamentary approval in order to begin investigations of four scandals: the Koskotas financial scandal, the sale of Yugoslavian corn to the EC, the purchase of Mirage jets at inflated prices and allegations of widespread telephone tapping by the Papandreou government. So far, proposals have been approved by parliament to form investigatory committees to examine whether former PASOK ministers should be held responsible for wrongdoings during their terms in office.

The corn scandal was the first approved and the 12-member committee was due to report its findings and make recommendations to parliament late last month. This issue concerns 9000

metric tons of corn purchased from Yugoslavia and sold to the EC by the Greeks, under the guise of its being a Greek product. The EC was therefore defrauded of import duties and of EC subsidies collected on the sale. Four witnesses gave testimony before the committee that former Alternate Finance Minister Nikos Athanasopoulos instructed them not to report the corn. The witnesses all worked at the ports of Thessaloniki and Kavala through which the corn was shipped.

Tzannetakis said he hoped the former premier would be found innocent

ND parliamentarian Nikos Katsaros introduced the proposal to investigate former premier Andreas Papandreou, and former ministers Agamemnon Koutsogiorgas, Dimitris Tsovolas, George Petsos and Panyiotis Roumeliotis for their roles in the Koskotas Bank of Crete embezzlement scandal.

Katsaros said he made the proposal "with a heavy sense of responsibility". "New Democracy was responsible for a cleanup of the scandals because the people demanded this, and because justice demanded this," he said. He continued, "The scandals have rocked the country and disgraced us abroad. The honor of political persons must be restored because it has been muddied by the few who abused their power and authority, while most serve the people's interests with honor and with personal sacrifice."

Former deputy premier Koutsogiorgas is accused of accepting \$2 million bribe from banker George Koskotas. In a memorandum to parliament he

said the charges against him were "unclear, undefined and groundless". Former minister of finance Tsovolas is accused of helping a Koskotas associate avoid paying 90 million drachmas owed to the state. He also has denied the charges against him.

Former minister of public order Petsos, who survived a car bomb attack by the November 17 terrorist movement last May denied that he ordered state-run companies to deposit funds in Koskotas' privately owned Bank of Crete. He implied in his speech to parliament that such an order could have only come from his superior, Papandreou.

Roumeliotis, former minister of national economy, denied charges against him that he was responsible for oversights which led to the activities of Koskotas not being discovered sooner.

Meanwhile, the government announced that it had discovered a device allegedly used to tap the phones of military leaders, politicians and journalists. The equipment was discovered in an air duct leading into the Confidential Conversations Service in the OTE technical center in downtown Athens.

Athens public prosecutor Yiannis Gavrillias launched legal proceedings against "unknown persons", while New Democracy submitted a proposal to parliament to investigate former government members allegedly involved in the wire tapping.

Regarding the purchase of 80 warplanes from the US and France, ND Deputy Yannis Paleokrassas charged that the PASOK government, by delaying the purchase for three years, cost the state 260 million drachmas. A 12-member committee was set up to investigate the terms under which Greece purchased 40 US-built F-16 warplanes, 40 French Mirage-2000 warplanes and 307 Magic-2 air-to-air missiles.

Paleokrassas said this was the greatest scandal of all which the Greek people had to pay for, and held former premier Papandreou fully responsible.

PASOK deputy George Moraitis claimed the Tzannetakis government did not have enough evidence to support the charge. He said the initial prices given by the companies that made the aircraft did not consider Greek Armed Forces requirements and new prices were settled after further negotiations. The final prices offered



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for the F-16 in 1985 were US \$22.36 million and US \$19.54 million for the Mirage-2000.

PASOK MP Pafsenias Zakolikas said that the scandal surrounding the so-called "purchase of the century" was a "fiction". He accused New Democracy of being guilty of scores of similar scandals prior to 1981 when the conservatives were ousted from power.

A 12-member parliamentary committee was formed to investigate the purchases. The committee will probe all military purchases since 1974.

After the various committees report their findings, the full body of parliament must vote on whether a minister, or ministers, in question will be tried. If approved, a special court will then be set up comprising members from the country's highest courts.

Regarding the government's second stated purpose, that of holding new elections, New Democracy leader Constantine Mitsotakis announced that these will not be held until the beginning of November, apparently so that all the committees can finish their probes. He said elections would be held under the current electoral law and under no circumstances be delayed until spring when the presidential elections are scheduled.

Preparations for the upcoming elections are being made by all parties. The Alliance of Leftist parties announced that it would launch a series of political and cultural events throughout the country to focus on its policies and goals. New Democracy officials said they will strive to win an absolute majority in these elections, claiming this is the only solution to the country's problems. Mitsotakis said party workers were studying the details of the previous campaign so that every effort may be made to improve the results. Irregularities in the elections of last June alone are said to have cost ND two to four percent of the vote.

PASOK seems to realize that its only hope now is cooperation with the Leftist Alliance. In a speech in Loutsa last month, PASOK deputy Stefanos Tzoumakis said the present coalition government was unnatural because its members held opposing ideologies. PASOK, he said, could cooperate with the Left because they have similar goals. □

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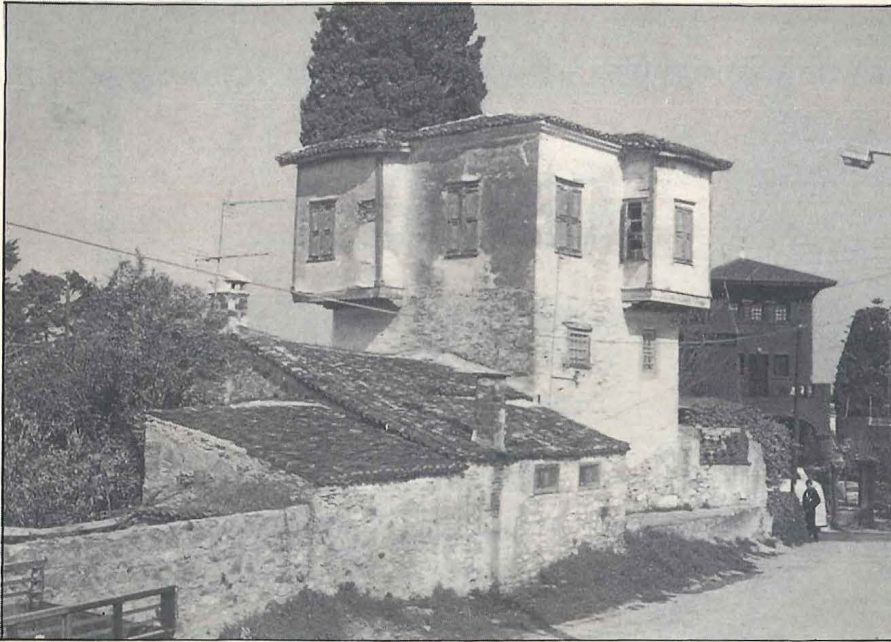
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Old Mytilini house

The island St. Paul didn't write to

There may be no "Epistle to the Lesbians" but Mytilini, with its infinite variety, is something to write home about

by J. A. Lawrence

St. Paul may have visited, but he never wrote. Thus, the island of Lesvos, or Mytilini, is possibly best known to the West as the place where the Lesbians come from — a scurrilous notion based on the poetry of Sappho, who wrote enthusiastic love poems to all her friends, 2500 years ago. The lady appeared to display good taste, since they say that the women of this island, especially those of Dafia village, have always been admired for exceptional beauty. One hesitates to even speculate on St. Paul's "Epistle to the Lesbians", unknown to posterity. Maybe he finked it.

This isn't a blue-and-white postcard island: it's red and brown and green and silver — the third largest Greek island, after Crete and Euboea. It takes 15 hours to get there by sea from Athens. It's shaped like nothing so much as a jigsaw piece, with two large and one small peninsulas separated by two bays.

The landscape varies from orchard to forest to the 'Sahara' of its western stretch. The coastline is uneven, so beaches abound. It's been discovered, but not by so very many. Local archaeological sites are disappointing — but the heartbeat of this island is more ancient than that of any site. Rituals persist beyond memory.

When you have seen the tiny churches and the grand ones, built in gratitude or devotion, the ancient temple, even in ruins, begins to take on meaning. That fallen column and lump of carved rock are all that is left of an older act of dedication. The broken wall may well have been painted with images of legends. Certainly, the ancient temples have disgorged their share of *tamata* — the votive offerings of statues, jewellery or modelled parts of the body — seen draped on the holy icons in every church.

Accommodation may be found at hotels, pensions, 'rooms' — which may mean anything from a cell to a self-catering suite — and apartments. These categories, like the official A, B, C, D, and E, are meaningless to the consumer, since a D class room may be much more comfortable than an A class hotel, although the decor tends toward the monastic everywhere.

As a border island, it is garrisoned, and there are a few stations in the hills where photos are forbidden.

It was only one grandfather ago, in 1912, that the island became part of the Greek republic. A big island with good harbors located close to the coast of the large land mass of Asia Minor naturally functioned as a depot for cross-Mediterranean trade.

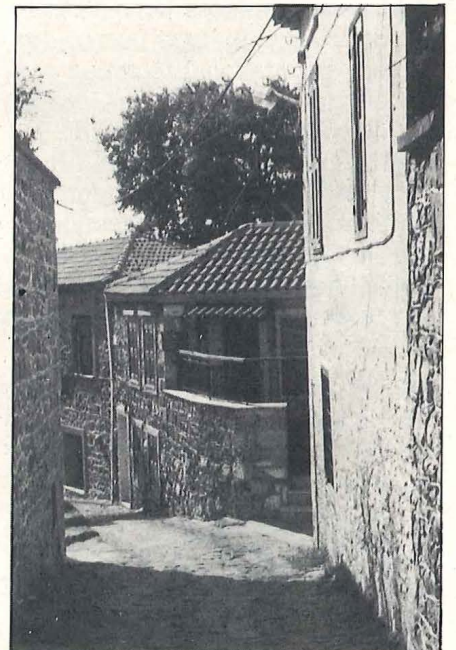
Equally naturally, it was a tempting morsel. In ancient times the relationship of Lesvos with Troy was close, and Homer says that Achilles and Odysseus both landed forces on the island. Mithymna (Molyvos) and Mytilini both sought to dominate, and later, though Mytilini won, Molyvos frequently showed signs of rebellion against the capital. The dictator Pittacus (589 - 579 B.C.) finally brought peace and prosperity: a large merchant fleet carrying goods back and forth from Egypt made possible such luxuries as education and culture — and an astonishing amount of women's liberation. Aesop of the fables came from Lesvos.

Then the Persians and the Athenians tussled over the island — the two towns taking different sides — with the dire result that the island was condemned to the sword by Athens. Shortly afterward the Athenians relented, and there was a break-neck chase of the first galley in order to cancel the execution command: the marines arrived in the nick of time.

Until the Byzantine empire, the island was occupied by Persia, Alexander's troops, the Ptolemies and the Romans. Julius Caesar was blooded as a warrior in the conquest of Mytilini.

The Byzantines used the island as a place of exile, and incursions by the Turks compelled the population to retreat into the hills. From then on Lesvos was bounced from Byzantine to Seljuk to Venetian: then to the Greeks in 1247. But not for long. Catalan soldiers of fortune grabbed it, only to lose the island to Genoese allies of the Byzantine Palaeologos restoration.

Back to peace and prosperity until the

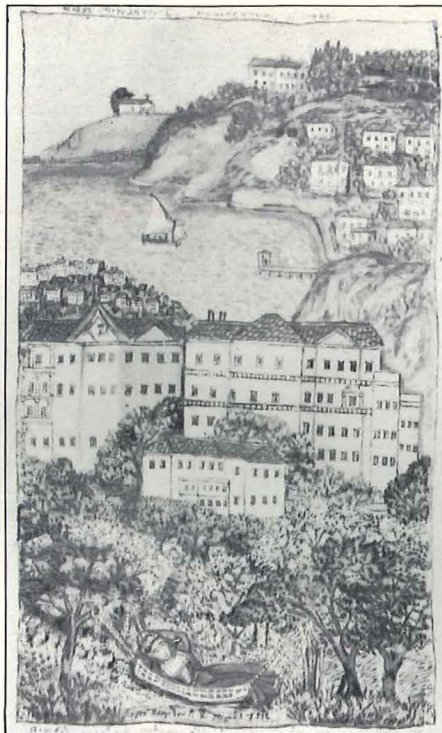


Molyvos

Turks came again in 1462. However, the prosperity continued, along with special status. During the Greek revolution of 1821, sympathizers suffered massacre and torture. Finally, just before World War I, the island was joined to Greece. There was a German occupation force during World War II. The island generally tends to swing left politically.

The airport and the capital port are together on the east coast, and roads radiate north, south and west. Although there is no air pollution from vehicles — since in seven hours of driving you may see only one other car — you may be squishily reminded that the road is basically for the animals, who have the right to wander as they will. Running over goats, donkeys, dogs, chickens and ladies is a distinct possibility. The loads of grass and leaves on the donkeys are fodder for the goats.

It is possible to identify saints even in these times as, after death, their bodies do not decay, and smell of perfume. In the Cathedral of Ayios Athanasios in Mytiline is the body of the local St. Theodore, who converted to Christianity in 1795 and was martyred by the Turks. Plague came. He appeared in a dream to the sexton, saying his body must be disinterred in order to stop the deaths. On his third appearance, the deed was done. The Pasha agreed, as many Turks were dying as well, and the miracle occurred: the plague ceased. St. Theodore's head was accidentally removed by the workmen and is separately encased, while his hands are visible through glass on the coffin, which rests in a sarcophagus in the church. There are 28 more of these local saints depicted in the vestibule.



Mytilini in 1888 by Theofilos

And, of course, when visiting churches and monasteries, bare shoulders and legs are not admitted: bring a wrap on island tours. In fact, even trousers on women may invoke frowns, though skirts on men do not!

The Archaeological Museum is rarely functioning: the Ministry of the Aegean took over the neoclassical mansion they were using, leaving only one room to house the mosaics from the 'House of Menander' which depict Orpheus charming animals, and figures from comedy. The mosaics are in fine shape and very handsome, but that's the show, apart from what's in the garden.



Portrait of Theofilos by Tsarouchis

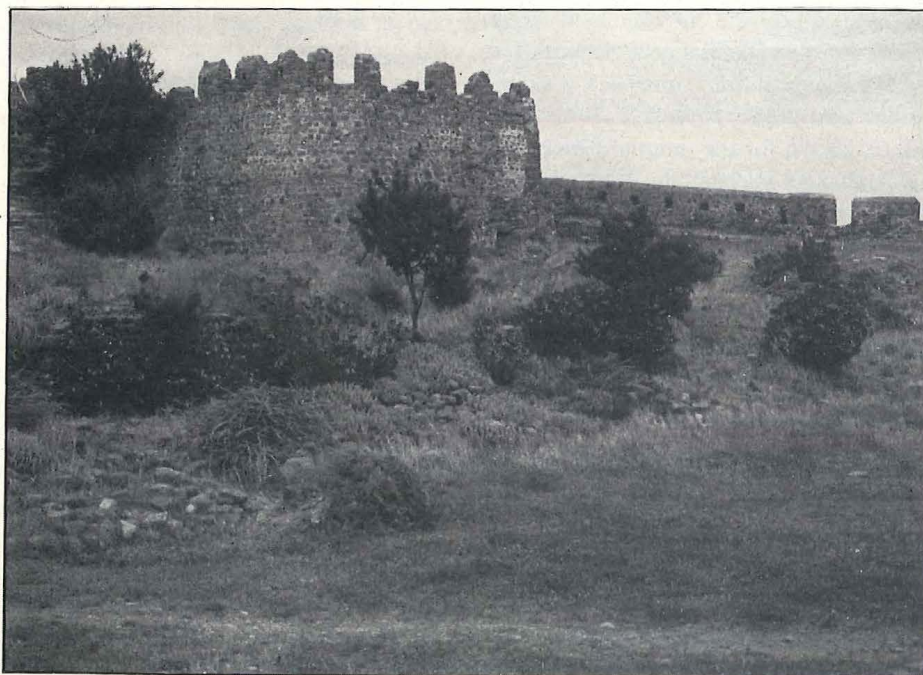
They hope to find a home some day. The museum is around on the north harbor, between the 'Statue of Liberty' about which little need be said, and the town beach. Underwater ruins can be seen here.

There is an ancient theatre which is said to have impressed the Roman general Pompey and which can be reached up a dirt road to the north of town. What's left of it is a grass bank and some tumbled stones, and all that remains of the theatre is the stage.

But there is a most wonderful, huge, complete Byzantine castle which was renovated by Genoese in 1373. It may well be the largest castle of the Mediterranean. 'Dungeons and Dragons' players, this is what you have been dreaming about: it covers a whole hill, bastioned into the sea, has wall after wall after tower still standing, not to mention dungeons, crypts — and possibly dragons — within the walls. There's even a Turkish theological school inside. The site must be even older, since Hellenistic remains were found inside the upper bailey, and restored *tholos* (domed) houses outside. (Open during daylight hours except Monday).

The church of Ayios Therapon has a Byzantine collection and there's a rarely-open folk museum on the south harbor, just by the bus station. Buses run on weekdays until 5 and sometimes 6 p.m. — often returning only at 7:00 a.m. from the villages.

There are two remarkable museums in Varia, three kilometres south of town. In an olive grove are a couple of elegant marble buildings. One is the astonishing



Castle at Molivos



Church of The Panayia, Ayiassos

“Teriade” Museum, and if you have any interest at all in 20th century art, this is a must. It was founded by the Greek, Eleftheriades, who went to Paris to study law. He became interested in contemporary painting, and published collections of the prints of Matisse, Picasso, Leger, Rouault, Chagall, and other modern masters, which are displayed here. There are also some fine books of hours and illuminated manuscripts. An exhibition of excellent modern Greek painters includes a wonderful portrait of Theofilos as Alexander wearing armor over his pyjamas, with a potato-like palette and a headless spear and looking utterly demented.

Teriade is also responsible for the Theofilos Collection in the other house, which is dedicated to the works of the wandering painter of the early part of this century. Theofilos bartered paintings for food and lodging, and he has left a detailed record of costumes, daily activities, dancing, eating and patriotic visions. He presents a loving record of an age gone by: he had an eye for faces, and was an acute observer, if undeniably weak on anatomy. Though his figures are strangely out of drawing – the heads too big and too detailed – somehow you really get involved in the pictures. They accumulate great significance when seen en masse.

In and around Mytilini you often see the peculiar mansions built in the 19th century by rich merchants. They are usually symmetrical, with tall towers on either side, and very narrow, often with empty niches

where statuary ought to be. Many have been demolished, though lately there is a movement afoot to rescue and restore them.

Outside of town on the road to Molyvos is a forested recreation area with picnic grounds, sports and water, close by Thermes of the famous hot springs. Remains of ancient walls can be seen here.

There is plenty of mountain water to keep the island green, but irrigation is imperfect, so the coastal areas get dry in summer. The villages along this main road – but beware of potholes – are pretty, some old Turkish. You pass an occasional *kentro* – a place of food and entertainment – and some attractive beaches with clean water.

The village of Mandamados, low stone houses with tile roofs ranged up the hillside, is known for the unusual Church of the Archangel Michael, the Taxiarchis. In the courtyard is a whitewashed tree, with chains hanging from its branches. Against the walls are the marks of fires. A few weeks after Easter every year, a bull is hung from those chains, and ceremonially slaughtered. The meat is cooked in giant cauldrons near the walls and shared with the congregation. Rooms are rented in this courtyard to pilgrims who have come a long way for the ritual.

Inside the church is an icon so numinous that it summons a constant line of visitors, apart from the formal pilgrimage. Crowned and winged with silver-gilt, a sculptured umber face with round, anguished eyes and vermilion lips stares from

behind a mound of flowers. The amateurish modeling is irrelevant considering the blazing intensity of the angel's gaze. The story tells of the bloody massacre of all the brothers of the monastery. When the Saracens had galloped away, the lone survivor scraped up the blood and the soil and made this head of the Archangel, who comes for the souls of the dying.

At the northeast corner of Lesvos is Skala Sikamias, a tiny harbor of fish tavernas, a few rooms and shops, a lovely little beach place for a holiday. The tourist shop owner makes tapestries in the winter, small works of art in wools depicting village streets, boats, courtyards.

Across the peninsula is Molyvos or Methymna, along a dirt road. For a while there is only scrubby hillside, then a pleasant taverna (with great bread) at Vafios, then the dark green trees and red tile roofs of Molyvos, ancient rival of Mytilini.

The well-preserved small castle here is roomy enough inside for picnics and offers a splendid view of the island. This was one of the last places to fall to the Turks. In summer it's the site of a theatre festival.

The town is a delectable, perfect, fairy-tale place – narrow cobblestone streets arched with vines and flower-aped balconies, a tiny agora with minute shops deservedly full of tourists by the end of May. The authorities have decreed that no modern buildings shall be erected in this town, though there are hotels and rooms to let, tavernas, a post office and even a bank. Some restaurants are perched dizzily on the cliff edge.

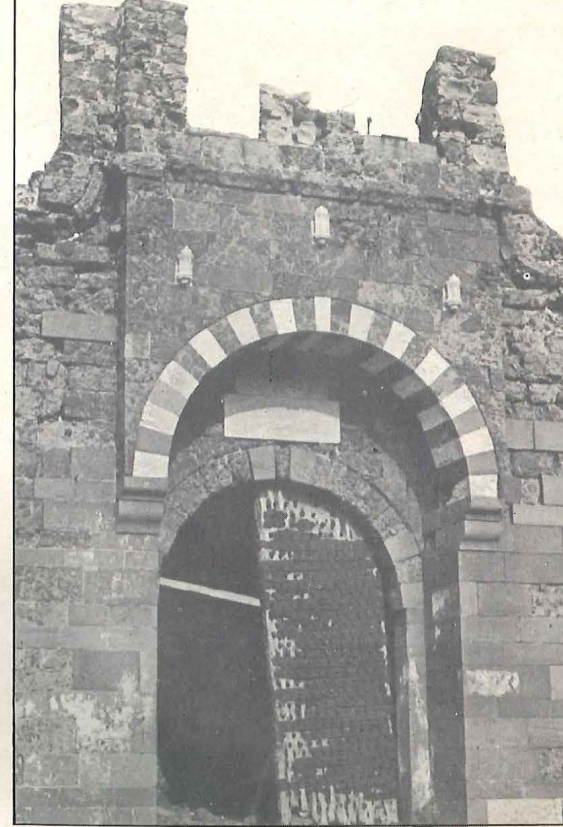
Two kilometres outside of town is the Naruna Yoga Retreat Centre. You can write to Mr and Mrs Kassipides, Mithymna 811 08, for information about their summer program.

A sort of scaled-down version of Molyvos is Petra. It too is charming and picturesque. The Church of the Madonna of the Rocks – actually, she is called the Panayia Glykofiloussa, Madonna of the Sweet Kiss – is reached by climbing 114 easy steps. Built between 1780 and 1840, it has a baroque iconostasis of carved and painted curlicues and flowers. The icon is much loved – i.e. kissed – and covered with *tamata*. Petra is host to the women's collective which rents rooms and runs a very popular restaurant. There is a fine sand beach, and one of the best beaches on the island is found in the tiny village of Anaxos nearby to the southwest.

Along the main road westward from Mytilini is a hidden ruin of a temple to Aphrodite, rarely open: there are salt flats



Petrified forest at Sigrí

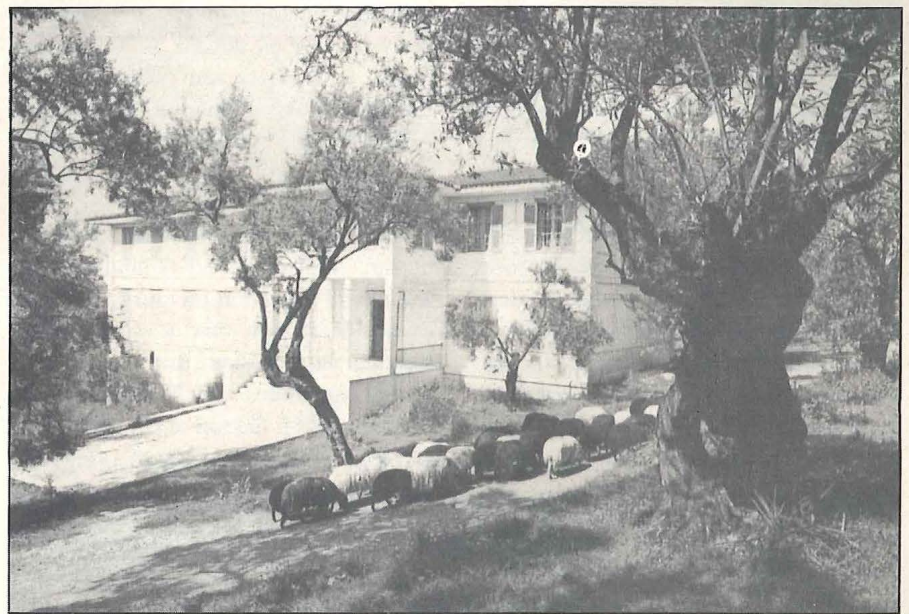


Castle door

called Alikí – not to be confused with Alikí, who went to Wonderland – on the edge of Kaloni Bayie below the road. The towns are full of tiny, twittering swallows, which hunt wildly at dawn and dusk. All the villages are growing here; building is happening all over – Arisvi, Kalloni, known for the breeding of horses – mountain and dale, orchards and sheep farms. But Dafia of the beautiful women is building a new area that looks like barracks.

The monastery of Limenos is tended by a collector. Prior Nicodemos Pavlopoulos has proudly increased the library from 2500 volumes to 15,000 works on theology, science, history, the arts and philosophy. He has also painted all the ceilings with red, green and white patterns. Women aren't allowed inside the ancient church, but there is a museum of coins and relics attached to the monastery (admission 100 dr.)

There is work from the hand of the painter and calligrapher Ayios Ignatios, and his chair has been here since 1500. A case of icons of the Madonna and Child by different hands over the centuries conveys the idea that the same picture has continued to clone – same pose, costume, expressions, with a few minor variations of pose. A room of manuscripts is entirely fascinating: illuminations dating back to the ninth century, *firmans* – Ottoman permits, very fancy – and manuscripts of Byzantine music, one of which is mysteriously notated in concentric circles. There's also a display of folk arts – household and farm implements. The wooden



Teriade Museum at Varia

things with several round bowls carved into them are not eating dishes but bread-raising trays.

There's an incredible vista of folded hills and valleys on the road to Filia, which is lined with what one can only regard as 'iconoliths'. Those rocks in the backgrounds of icons are not an invention, after all: they are faithful renderings of the repeated formations found in nature in these parts.

Little old Perivoli Monastery is guarded by a little old lady. It has lovely but faded frescoes. You need a flashlight to see them.

The road from Antissa leads into the so-called 'Sahara': bleak, bare hilltops, covered only with lichen. The pine forests are only a memory now. A few sheep nibbling – at what? – are barely distinguishable from the rocks. Scrubby silvery plants lead to salt flats and a beautiful sandy beach.

At Sigrí there is a hotel and good fishing. It's a bit shadeless; everything is new, whitewashed stucco. There's a castle, rather truncated as to top. A little café bar called the Galazio Kima offers fresh squid, and a signpost points eight kilometres to the Petrified Forest. The road is enough

to make strong men quail: it begins with pointed rocks sticking out of it. Far more relaxing, if not cheaper, is the little boat which runs back and forth till late afternoon for a fee that varies according to the number of passengers.

Once off the little boat, follow the clear path to the opposite side of the peninsula to see a few stone logs lying in the water. Don't wear open shoes here. Climb down to the shore if you want to inspect the glittery mica embedded in the bark. But there really isn't much to see: one standing tree lies over the hill, much easier to see from the water.

Back to the road, through the desert: now the hills are crowned by castles, but they are natural formations. Eressos is a pretty town, with terraces, orchards and old stone houses; old geezers with hankies on their heads riding donkeys and young geezers with nothing on their heads riding motorcycles down to the shore, Skala Eressos. There are tourist shops and plenty of rooms to rent, and a one-room museum next to the site of a basilica, of which fragments of mosaic and a few broken columns remain. The museum contains figures, inscriptions and pottery, all found as people were building houses near here.

The beach is very comfortable and nice, lined with attractive tavernas. Topless bathing is allowed.

There are an old castle and a classical site at ancient Antissa. Rock along a rocky road, between rock walls and plain rocks, bearing right. (A wrong turn brings you to a charming village called Skala Campo.) At the end of a weary ride are a couple of tumbled walls (by an isolated, unfriendly kafeneion) only of interest to a manic

archaeologist. It's a relief to get back to friendly Skalahori, a beautiful town of cypresses and silver olive trees, where there are rooms to let. The road leads back through Kalloni to Mytilini.

The southern peninsula is dominated by Mount Olympos, a white formation that thrusts high above the green hills beneath. The central road leading to Ayiaiosos is badly marked: head for Olympos, bearing left. The road is woodsy, with brooks, and the olive trees are sometimes individually terraced.

Ayiaiosos is not yet spoiled, although there are tourist shops among the old houses with Turkish enclosed balconies, and twisting cobbled lanes. The grand Church of the Panayia features not only gold covered icons, but even a Madonna and Child in encaustic (wax and mastic) supposedly painted by St. Luke himself, hidden behind the altar. Even the copy, which is displayed, is shimmering with gold and inspires reverence. The church also rents rooms in the enclosure, and has a fine ecclesiastical museum which contains a staggering amount of treasure that has been donated as *tamata*, as well as costumes, embroidery and pottery. On the Feast of the Assumption of the Virgin, 15 August, people make the pilgrimage from all over the island on foot. There's a small folk art museum too.

The road south leads past the Sanatorium, which is, like Mann's Magic Mountain, located in the purest air to be found. Here you can drive for miles through the chestnut trees, wild pine woods, sycamores and fruit trees. Bird-watchers, this is the top of the world. You can see all the way to Asia on a clear day.

The little white boxes along the road are beehives.

On the dirt road west from Ayiaiosos to Polichnitou, recreation and picnic grounds beckon from among tall trees just by the turn to Ambeliko.

Polichnitou is a famous hot spring spa: Skala Polichnitou is a summer place with lovely little cottages to let, rooms and flats, and the still-but-just-barely peaceful Nifida Beach nearby is fast under development. The shore is both pebble – which changes to sand about 20 feet in – and sand, and there is a tiny harbor for tiny boats.

South of Polichnitou is a sort of hot Yorkshire – rolling hills with low scrub – but the road soon climbs back to the piney woods. Ayios Fokas has a good long sandy beach, not much developed, with goats in the bushes. There is an uninteresting Temple of Dionysos site, near the church which boasts a real honest-to-god Formica iconostasis. But the little harbor and fish tavernas nearby might be worth the drive.

South of Ayiaiosos to Plomari, the dirt road passes through the village of Megalohori, which is not at all *megalo* (big). Through wilderness, unpaved, unfrequented – and yet, a sign of life now and again. A souvlaki bar? Here? But we have reached paving! We have reached tavernas! We have reached civilization and Interamerican signs!

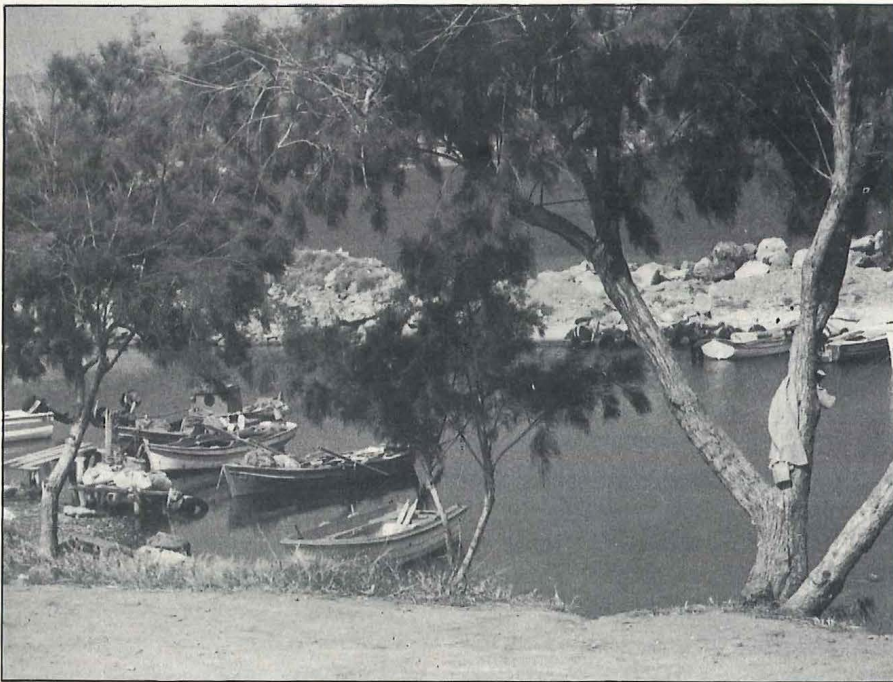
Coming down the mountain with ears ringing, there is a beautiful view of the bay and Ayios Isidoros, Plomari's beach. This town is in the process of being created though, at sundown, little groups of women embroider on the front steps that line the cobbled streets. Houses are painted in shades of beige and red. Just outside of town is the Barbayiannis ouzo factory: this town is the ouzo center of the world.

On the way back to Mytilini and skirting the lovely Bay of Yeras, there are elegant beaches against a backdrop of forested hills, olive groves and cypresses – but nobody can swim here because of the pollution from factories at Perama.

At dusk you may be somewhat impeded by the efforts of sheep to cross the road to their stables.

There is so much variety – topless beaches and yoga and mind-blowing icons and flowers and boats and castles and animals and organic gardening and hot springs and discos – and so much island that a car is necessary for at least some days.

Too many of the islands are being destroyed by fires. One can hope that this one will continue to be lucky and keep those cool, scented pine forests intact. □



Harbor at Ayios Fokas

Shopping at the museums of Athens

You needn't be an Elgin these days to make off with the Parthenon Marbles. Beautiful facsimiles of these and other treasures are for sale at Athenian museums

By Mary Machas



Grave stele of Hegeso, c. 400 B.C.

One of the highlights of travelling is the wonderful souvenirs one collects on the way. The best place to find souvenirs or gifts – whether one is a returning tourist or a resident needing just the right present to take abroad – is in the city's many museum stores.

What could be a finer choice, either to give or to keep, than a fragment of the cultural heritage of this country as reflected in a reproduction of a Byzantine icon made by specialized icon painters, in a cast of the horsemen from the Parthenon frieze, or in a lithograph by a contemporary Greek artist? A brief tour in print through the museum shops, open to the public during museum hours, may whet the appetite for a future visit.

The National Archaeological Museum

The Archaeological Museum's store concentrates mainly on casts and reproductions from its own collection and from those of the Kerameikos and Acropolis Museums. Made in specialized government workshops, these are

also supplied to universities, embassies and banks, both here and abroad. The work is generally done by hand, by expert craftsmen, each piece issued with a brief history of the original work and a numbered certificate of authenticity so that it may be taken out of the country.

The selection is large and varied – small statuettes, wall reliefs, heads of mythical figures, and famous large works especially suited for out-of-door or commercial use, such as the Delphi Charioteer. The relief work on the statue bases, grave stelae, and votive pieces is outstanding. Do look at the Detail of the Grave Stele of Seleno (370 B.C.) and the Grave Stele of Hegeso (400 B.C.) who is seated on the chair constantly reproduced by modern furniture designers.

The Votive Relief to Athena (fifth century B.C.) and the Relief Slab of Nike Loosening her Sandal (410 B.C.) are exceptional for decorative qualities in the former and pulsating rhythms in the latter. The votives of Pan and the Nymphs, and of Hermes and the Nymphs are charming, huddled as they are within cave-like enclosures.

A perfect gift for a doctor is the Votive Relief to Asclepius (fourth century B.C.) showing the god of medicine healing a patient in the presence of an audience; or the fragment depicting a patient bringing a replica of his cured leg to the Shrine of Asclepius. Prices for the stelae and votives start at 3500 drachmas.

A group of clay female figurines from Tanagra (third century B.C.) with notable coiffures and costumes, are delicate and graceful in structure, each priced at 3000 drachmas. The collection of masks has an interesting selection of both comic and tragic faces, starting at 3500 drachmas.

A detail from the Parthenon frieze (438 B.C.) depicting the magnificent horses and their riders following the

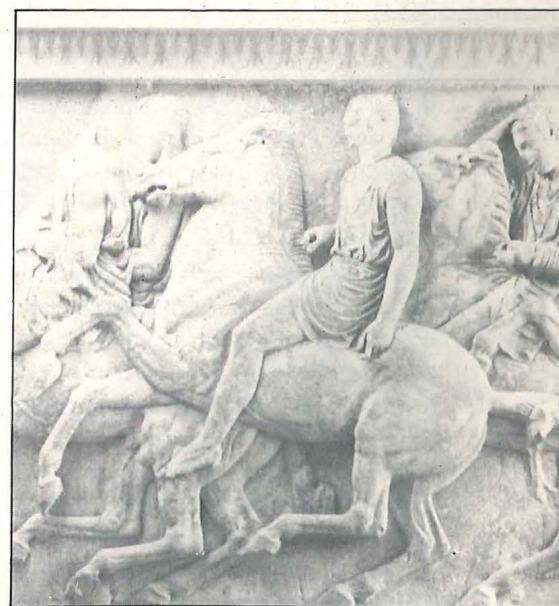
Panathenaean procession is a beautiful example of ancient glory. The agitated motion of the flustered animals articulates the excitement and drama of the occasion. This relief can hang as a decoration, just as any large oil painting.

Also of interest are the painted fresco reproductions from the Palace of Knossos ranging from 21,000-28,000 drachmas, and the Byzantine icons, which start at 17,000 drachmas. Unusual is the icon of St. Christopher Cynocephalos (1685) whom the folk iconographer portrayed with the head of a dog.

There is an extensive selection of handbooks, art books, puzzles, post cards, slides as well as records of music by Byzantine (12th century) and Post-Byzantine composers (17th-18th centuries). The music albums range from 2000-3000 drachmas.

No museum shop would be complete without Zolotas' "La Chrysoléque" reproductions of Mycenaean jewellery. Made of gold-plated silver the selection includes pendants, earrings, pins and necklaces ranging from 4000-50,000 drachmas.

Archaeological Museum
Patission 44



Slab with horsemen, from the Parthenon Frieze



Dionysos and the Maenads at The Benaki

The Benaki Museum

The richness and beauty of the Benaki Museum's vast collection of Byzantine and Hellenic art are reflected in the fine reproductions of the museum's store. The variety is dazzling.

The Byzantine tradition is represented by icons, jewellery, and religious articles. The icons are reproduced on wood in the manner of the old iconographers. On the wall, for those interested in the intricate process of icon painting, a helpful guide is posted depicting "how an icon is faithfully copied." Prices: 52,000-150,000 drachmas.

Innovative are the icons painted on porcelain of St. George slaying the dragon, St. Demetrios on horseback, the Holy Family and the Magi. Medium sized and of delicate translucent tonalities, they are most attractive. Price: 21,000 drachmas.

The religious objects are striking — especially the miniature 18th century Bible covers — whose bronze, gold-plated surfaces are finely embossed by gossamer Nativity and Annunciation scenes, a remarkable sprinkler (18th century) and flask for holy oil (17th century).

'Show-stoppers' are the reproductions that line the cases of one wall, true objects of art in silver and in silver-plated gold. Large plates, bowls, small boxes, all enhanced by elegant relief designs, are stunning and well worth the expense. Outstanding is a silver plated dish (16th century) with the busts of the 12 Apostles embossed all around its rim. Silver tobacco boxes (1800s), square or oval, richly ornate in floral or bird designs make wonderful gifts for col-

lectors of miniature boxes. Small silver icons mounted on red velvet stands (14th-18th centuries) make thoughtful gifts for frequent travellers — easily carried in a wallet or handbag.

Collectors of small animals will enjoy the trim silver figurines (horses, deer, dogs) mounted on bronze bases from the Geometric Period; or a tenth century duck with two beaks, one open and the other closed. The gilt bronze paper weights set on marble bases have Islamic motifs depicting the tree of life, birds, peacocks, etc.

The silver relief work set on bronze or acrylic bases is especially beautiful in the group of busts, no larger than 11 centimetres, of Leda and the Swan, Dionysos, and a lovely Nereid (third to second century B.C.). A larger version depicting Dionysos between two Maenads (320 B.C.) is equally impressive for its relief work.

The cases on the opposite wall hold graceful terra cotta figurines. Small in size, they make elegant gifts in their brown suede-like boxes and are accompanied by a brief history of each piece. Other notable works in this collection are a small ivory casket from Sicily (13th century) decorated with gold plated circular and asteroid motifs; a handle from a small lamp in the shape of a Bacchante (Coptic, fourth to fifth century) set on a marble base. The jewellery is most attractive, especially the pendants depicting a Medusa, a flower basket or a hand holding flowers.

Slides of ancient, Islamic, folk and Byzantine art; postcards; records of authentic Greek folk music and hymns; posters and prints; books on Greek costumes, jewellery, embroidery, sailing ships and travel round out the store's selection.

*The Benaki Museum
Koumbari 1, Kolonaki*

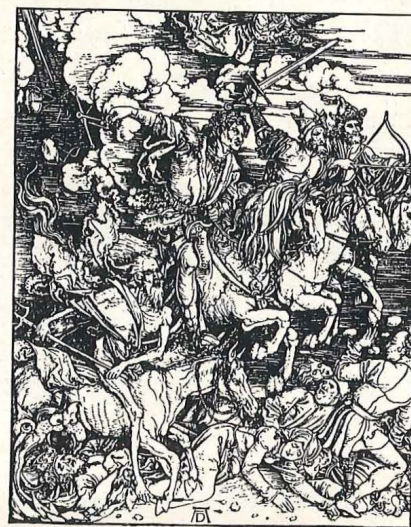
The National Gallery

The National Gallery's store has a large selection of posters (200 drachmas) and catalogues (300-1500 drachmas) of all past exhibitions. These catalogue/art books are excellent reference works as well as a record of the many travelling exhibitions that have graced the walls of this museum.

The treasures of the Metropolitan Museum of New York, the French Impressionists, 17th century Dutch landscapes, contemporary Spanish

painting, Flemish engravers of the 16th-17th centuries, Auguste Rodin's sculpture: "The Burghers of Calais", the engravings of Henry Moore and those of Edvard Munch, and paintings and watercolors of J.M.W. Turner, are but a few of the memorable exhibitions one can look back on thanks to these fine catalogues.

There are also art books on contemporary Greek artists whose work has been exhibited in retrospective shows at the museum — Yiannis Moralis, Spyros Vassiliou, George Vakirtzis, A. Tassos, etc.; many numbered silkscreens (8000-25,000 drachmas) of these and others artists' works, such as Gouna-



Albrecht Dürer, The National Gallery

ropoulos, Karras, Grammatopoulos, Varlamos, etc.; and greeting cards and color slides from the museum's collection of 19th century paintings.

Of interest are two art portfolios — one featuring 21 woodcuts of the Monasteries of Mt. Athos by George Moschos (25,000 drachmas); the other, Albrecht Dürer's woodcuts of "The Revelation of St. John", one of the great projects of his career. The original was published in 1498 with the biblical text in German and Latin. This edition adds a Greek translation as well as a historical reference on Dürer's life and work (17,000 drachmas).

The jewellery and miniature sculptures originating from Zolotas' "La Chrysolète" are bronze reproductions of the work of noted artists: a sphinx by New York artist Michael Lekakis; frogs by Polygnotos Vaghis, who lived in the United States for many years; small oval forms with relief surfaces by Yiannis Parmakelis.

*National Gallery of Art
Vas. Constantinou 50*



Jewish Woman of Salonica, 19th century

The Jewish Museum of Greece

The Jewish Museum has not been long at its new premises and its store is still but a counter of a few but very select and interesting items. This display is greatly enriched by the many talents of the museum's director and guiding light, Nikos Stavroulakis.

Of Cretan and Israeli origins, Stavroulakis is a writer, teacher, lecturer and artist whose work is included in the collections of the Museums of Modern Art in both New York and Houston, and at the universities of Oxford and Jerusalem.

Two portfolios of woodcuts and water colors eloquently reflect both the spirit of the museum and the artist. Stavroulakis is a skilled wood-engraver, as is evident in the beautifully executed portfolio of 12 numbered woodcuts illustrating proverbs from the Bible. Every rhythm of line and motion in this forceful portrayal of biblical characters – Ruth, Saul, Rebecca – compellingly interprets the inspired words of the Old Testament.

Do look at the print of Saul, whose posture mirrors the unbearable desolation of his words: "The spirit of a man will sustain his infirmity. But a broken spirit who can bear?" The entire edition is priced at \$100 while a single print costs 2500 drachmas.

The portfolio of 16 watercolor prints by Stavroulakis depicts Sephardic and Romaniot Jewish costumes in Greece and Turkey. These lovely prints are accompanied by an informative text in English on the history and period of each costume described. Price: 3500 drachmas.

An impressive cookbook satisfying both the culinary and artistic senses contains recipes gathered from the survivors of the holocaust in Greece. Written and illustrated by Stavroulakis, the *Cookbook of the Jews of Greece* is a captivating narrative, for it also includes a history of the local customs and traditions related to the recipes. The illustrations are enchanting. Price: 3000 drachmas.

There are many books here on history and religion and soon there will be published several small handbooks on the museum's collection and on the history of the Jewish community of Hania, Crete in the late 19th century under its last chief Rabbi, Abraham Evlagon.

*The Jewish Museum of Greece
36 Queen Amalias Avenue*

The Museum of Cycladic and Ancient Greek Art

The reproductions in the small gallery of the Museum of Cycladic and Ancient Greek Art mirror the extraordinarily 'modern' style of the Cycladic artists of 2800 B.C.

This outstanding private collection gone public consists primarily of small, nude, female figures serenely posed with their arms folded before them, legs slightly apart. The only facial feature other than an infrequent gesture of eye and mouth is a nose in relief – modern minimalist art at its best.

The variation of rhythmic line makes each figurine a unique and striking work of art: sharp, broad shoulders or soft rounded ones; long, elegant legs or short, fleshy thighs; a flat stomach or one marked with the gentle swell of pregnancy; curves juxtaposed with the straight strokes of arms and narrow noses.

In this world of femininity two male figures intrude. One is thought to be either a warrior or a hunter holding a dagger. He has a sash with triangular markings over his shoulder. One arm is crossed at the waist; the other bent against the body, while his eyes and mouth are indicated in relief. The other figure is seated on a four-legged stool, one arm folded and the other extended forward holding a cup. The linear rhythms of the latter sculpture create an



*Seated cup-bearer, 2800-2300 B.C.
"Askos", fifth century B.C.*

impressive harmony of graceful motion and elegant negative space.

Also of note are the abstract shapes of the 'violin' and schematic figure forms; the former reflecting the 'pinched waistline' of a violin, the latter a flat, primitive triangular shape. All the figurines are reproduced in resin and are hand-patinated. Prices: 1400-17,000 drachmas.

The female figurines and the abstract forms, the Aryvallos-shaped bottles with spiral designs and the horse and ox animal figurines from the Geometric Period, are reproduced also in silver and in gold-plated silver. A superb bronze table vessel, an Askos, cast in the ancient method of *cire perdue* (lost wax) of the fifth century B.C., projects an unusual forward sweep of the bottle neck with a graceful handle controlling this surging motion. Prices for silver and bronze items: 5000-100,000 drachmas.

The Cycladic herringbone and spiral design is embossed on earrings and pendants as well as scarves and vases. The lightcolored scarves (2400-8500 drachmas) in silk or cotton recall the brilliant light and atmosphere of the Cycladic islands.

A selection of fine art books and posters from the collections of New York's Metropolitan Museum and London's British Museum is also available.

*Museum of Cycladic and Ancient Art
Neophytou Douka 4, Kolonaki*



Aerial view of the fairgrounds, the White Tower at left

Thessaloniki's September Fair

Since 1926, except for the war years, autumn has brought the International Fair to Thessaloniki. This year, there is a domestic focus as well: getting the country more aware of the nitty-gritty EC competition coming in 1992

By Steve Vass

When a Greek says "Let's go to the fair", it is generally understood that the fair referred to is The International Fair in Thessaloniki. Since its inauguration on 3 October 1926, the fair has become an integral part of the city's character. For ten days the city center bustles with people, all the hotels are booked solid, restaurants and tavernas are packed and local shopkeepers gesture frantically in order to make themselves understood to foreigners with badges on their blazers.

In this respect, the fair represents a vital boost to the economy of Thessaloniki, which otherwise benefits very little from foreign and domestic tourism. The fair also heralds the end of summer vacation time, the re-population of Thessaloniki and the return to normal life: for Thessalonikans, September is the month of the fair.

The growth and development of Thessaloniki is mirrored and inseparably linked to the TIF. When Nikolaos Yermanos, the father of the fair,

started the enterprise, Thessaloniki had only begun recovering from three major historical events: the long years of Ottoman domination, which ended in 1913; the Great Fire which destroyed almost all of the city center in 1917; and the population exchange with Turkey of 1922. While the city was being rebuilt and thousands of refugees from eastern Thrace and Asia Minor were trying to rebuild their lives, the Thessaloniki International Fair was born.

The founding of the TIF was in fact part of the overall rebuilding strategy for the city. Thessaloniki, since the Byzantine era, had been a major trade center, serving as a crossroads between Europe, Asia and the Balkans. The caravans from the east used to stop there, camels unloading their exotic merchandise at Vardari, and merchants displaying their wares at Karavan Serrai and the city gates. By means of the TIF, Nikolaos Yermanos hoped to make Thessaloniki a great international marketplace again. The fair was to

provide a showcase for the nation's productivity. One would only have to stroll through the fairgrounds to know what was available on the Greek market as well as what was being offered internationally.

The first venue for the TIF was the Pedion Areos, or military parade ground, granted to the fair by the Third Army Corps. There were 600 exhibitors at the 1926 fair, 310 of whom came from abroad. There was official participation by Hungary and the USSR and the fair lasted 15 days with 150,000 visitors attending. Fourteen of the 15 pre-war fairs took place at Pedion Areos while the 15th took place at the fair's present day location.

The 15th TIF, which ran from 22 September through 22 October 1940, was to be the last for over a decade: the war that was raging in Europe at that time had reached Greece. Many exhibitors didn't even have time to collect their products from the pavilions and the fair's facilities and offices were

looted and destroyed by the occupation army. After World War II, the Greek Civil War kept the TIF shut until 1951 at which time the fair reopened its gates as the nation tried to recover from a disastrous decade of war. The fair has not been interrupted since.

In 1977, the fair was converted from a public entity to an SA (Société Anonyme) and the title of the agency organizer also changed to Thessaloniki International Fair, SA - Helexpo, which organizes the annual TIF and many specialized international exhibitions (fur, marble, tourism, food and beverage, etc) and cultural events (music, dance and film festivals, art exhibitions, chess tournaments) throughout the year.

In 1988, in accordance with the wishes of the exhibitors, the annual TIF was shortened from two weeks to ten days, falling into line with other European trade fairs. In the same year, the TIF started its own radio station, FM 105, during the explosion of radio stations in Thessaloniki.

This year the fair will be held from 9 through 18 September and there will be roughly 3500 exhibits from 40 different countries with 19 countries being officially represented including the USA, Albania, China, Cyprus, Turkey, Libya as well as the EC and the European Parliament. Participants from the Greek public sector include OTE, DEH, OSE, The National Bank of Greece and The Postal Service.

In his greetings as president of the TIF, Mr Athanasiadis said that as a showcase of the national economy, the 54th TIF will aim at expanding exports, finding new import sources, and strengthening in-country production. Mr Athanasiadis added that of particular importance at this year's fair is gearing the nation towards rapid economic development in order to face the challenge of 1992 and 2000.

In following the road to rapid development, the TIF recognizes its identification with Thessaloniki and will promote the city as a European and international trade center as well as act as a force to decentralize in order to develop and expand the economy of outlying regions.

This year's inaugural ceremonies will be opened by Prime Minister Tzannis Tzannetakis. □



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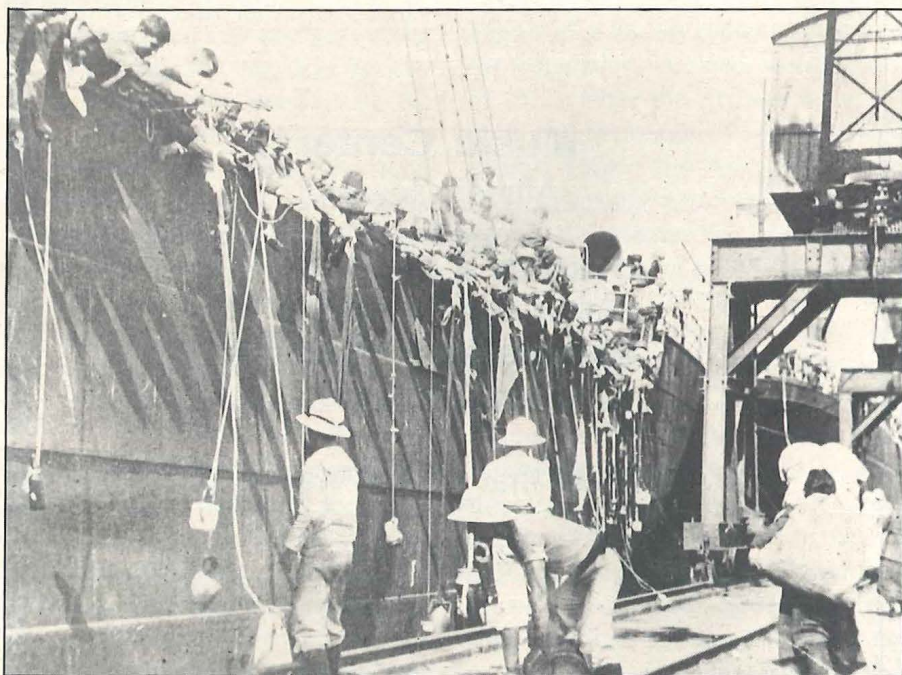
The great Salonica fire

Started, it is thought, by spilled cooking oil, the Salonica Fire of 1917 destroyed more than 9500 buildings, with damages estimated at £80,000,000. The British Salonica Force took on the tasks of fighting the flames and evacuating and sheltering some 77,000 refugees – a testament to Anglo-Hellenic friendship

by William J. Drinkwater



Refugees awaiting embarkation on British Navy vessels



Safely aboard, refugees lower receptacles for a water ration

Saturday, 18 August 1917, is a day that will always be remembered by the older inhabitants of Thessaloniki. The memory of it, too, must linger long in the minds of veterans of the British Salonica Force – should, by chance, any be still alive – who were there at the time. They may not be able to recall the date itself, but they will never forget the fire that occurred on that day, when nearly a square mile of the city burned down in the course of a few hours.

To Greeks it was an event in their history, but to the majority of the British – except those directly concerned – the catastrophe was, to a large extent, masked by the import of current war news. *The Times*, usually renowned for its coverage, could only afford a few lines on the subject. This lack of observance by the national press meant that Britain as a whole was unaware of the amount of Anglo-Hellenic understanding that was engendered by the involvement its soldiers and sailors readily accepted in the situation.

H. Collinson Owen was, at the time, editor of *The Balkan News*, and Official Correspondent in the Near East. Collinson Owen was the only member of the British Press who had devoted his whole time to the Macedonian Front, and it is through his eyes that we are able – through his book *Salonica and After* – to get a clear picture of the disaster and how the Force reacted.

It was a very hot day and the wind from the Vardar was blowing a gale, and had been doing so for two or three days. Owen, told of the fire by his maid during the Saturday afternoon, went up on his flat roof to look. From here, he had a view of practically the entire city and its surroundings; away up the hill in the northwestern corner of Turkish Town, a big blaze was in progress. The wind was blowing strongly and steadily in his direction. The fire looked, and seemed, a remote thing and people just stood on their roofs, free from concern, and enjoyed the spectacle.

The general impression among the populace not involved was that the fire would not spread far, that is from the half-wooden houses of the Turks and Jews in the native quarters – certainly not to the 'better class' parts of the city.

Egnatia Street was jammed with refugees carrying all sorts of things. The narrow streets were a slow-moving mass of pack donkeys and *hamals* carrying

enormous loads. Greek boy scouts were doing excellent work; soldiers of all nations were standing around unorganized; ancient wooden fire engines spat out ineffectual trickles of water; and people with beds, wardrobes, mirrors, pots and pans and their most valued possessions – machines for sewing – were desperately struggling through the crowds.

There was a reluctance among the inhabitants to leave their homes until the last possible moment, and those living only a short distance from the conflagration appeared convinced that the fire would either not reach them or would pass by. As it was the Jewish Sabbath, many of the big shops were closed, and jewellers and others did not attempt to try and save their stocks until a late hour.

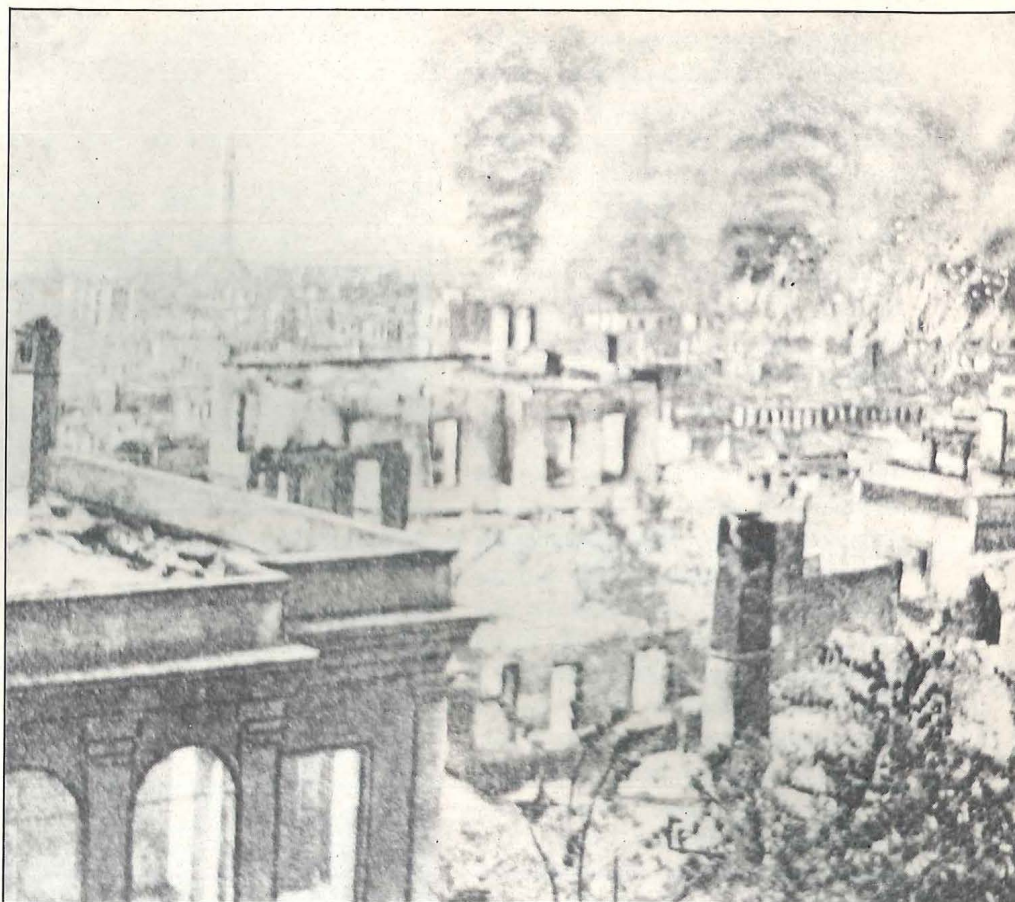
At first, the Allied Forces hesitated. It was not easy to say in whose hands lay the material and moral responsibility for tackling the fire. With the outbreak attaining alarming proportions so suddenly, everyone was taken off guard: then it became apparent that it was everybody's business.

A company of Durhams arrived to form a cordon, then further Allied patrols came up. A little later, dynamite was tried, but the flame leaped over the breaches made in buildings. It was thought that the Egnatia Street, being about 30 feet wide, might serve as a barrier and cut off the native quarter from the more modern half of the city. But the flames cleared the street without hesitating when the time came.

The hot wind blowing behind created a huge forced draught, and flames leaped ahead of the main fire to other buildings already tinder-dry. It was soon very obvious that the whole of the city, with the exception of the long suburb stretching along the sea eastwards, was in danger.

At about nine o'clock, the wooden roof of the bazaar, which led from Egnatia Street down towards the waterfront, caught fire. It was the beginning of the end for the commercial quarter.

Several hours earlier, two new British motor fire engines had entered the fray. They had arrived from England a few days previously and were not completely ready for service. Both engines did splendid work, and at one time as much as 4000 feet of hose was coupled to one



Columns of smoke and flame rising from the city

of them.

The driver of one engine remained at his post without sleep from eight pm on Saturday until six the following Tuesday morning. One engine was in action for 17 days and the other for ten, there being many sporadic outbreaks, with parts of the city smouldering for a fortnight.

The multitude of refugees was driven into the last parallel of streets that lay near the quay: then it was realized that even these would go up in flames. The refugees flowed to the farthest limit, into the docks. It was here that they sat in their thousands, squatting hopelessly on their beds and bundles; babies whimpering; parents and children just gazing vacantly before them.

Then a magic change came over the scene. The British Army received an order to help. From all directions the transport service poured everything it could muster in the form of lorries and motor vans into the town. Their order was simply to take up the refugees and what they had saved and hurry them out of danger. The men behaved with the utmost care and consideration. The vehicles were loaded at a tremendous pace, and as soon as they were full they would be off along the Monastir Road to deposit their charges in a camp and

return for more. In all, 80,000 homeless people were dealt with.

The Navy, too, did its share. Lighters were run into the sea wall, packed with a medley of bodies and taken off to various ships in the harbor. The sailors, like their counterparts in the Army, carried children and old people on board and carefully deposited them.

For the record, the fire began at 3 pm on 18 August, and the fiercest of the burning was not over until 32 hours later. It was believed that it all began in a little wooden house on Olympos Street, where refugees who were cooking spilled some oil. The Salonica Fire is said to have been the greatest in insurance history up to that time.

The area of destruction was close to a square mile, and 9500 houses and commercial buildings of all kinds burned down. The damage was estimated to have been more than £80,000,000 of which nine tenths was insured, British companies being far the most heavily involved.

The greatest loss was the magnificent Byzantine Church of St. Demetrios; dating back to the fifth century. The famous church of St. Sophia, dating back to the sixth century, was saved, partly due to its wide courtyard.

There were 55,000 Jewish refugees, 12,000 Greeks and 10,000 Moslems. The difficulties of finding shelter for all these souls at once was very great. Many were accommodated in camps organized by the Allies, of which three were set up at Karaissi, Dudular and Kalamaria. The British gave 1300 tents and provided shelter for over 7000 people.

There were many warm tributes paid to the British during and after the fire. Typical is one which appeared in the Greek journal *Fos*:

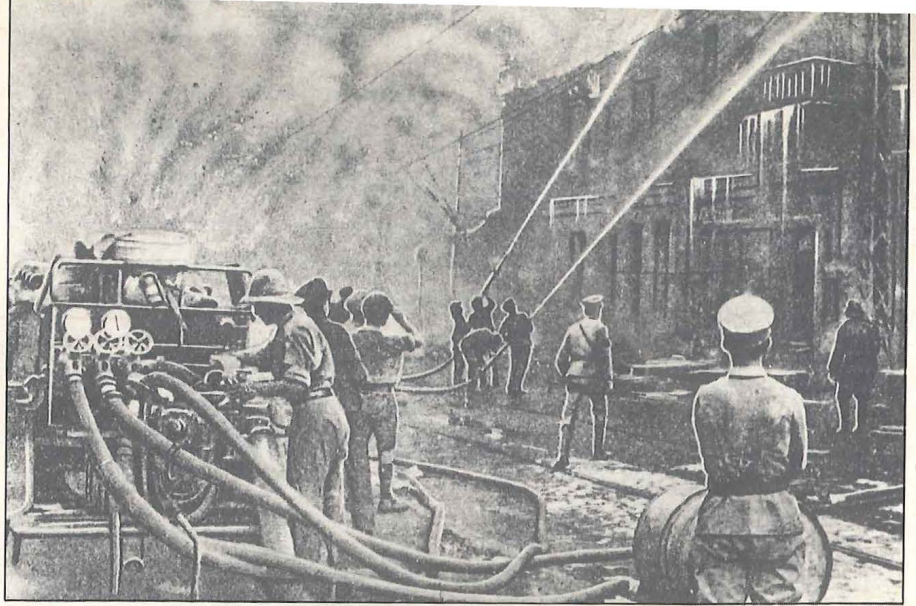
“The refugees were led on the night of frightfulness and destruction with indescribable affection far from the flames and found themselves under the protection of an elect race whose name is spoken with gratitude by those who have been so greatly tried... The life of these ardent apostles of humanity and goodness amongst us has been unstained and clean, and the Greek appreciation of it has been sincere and warm...”

“Although there has been but little time in which so difficult an installation could be effected, nevertheless British energy, which is the marvellous and amazing quality of this great race, was able to gather humanely, shelter and feed a great number of refugees. The houses in which the refugees are sheltered are well-roofed and the tents placed in perfect line, with English exactitude. There lives an entire population which yesterday was happy, but today is ruined and living on charity of powerful friends.”

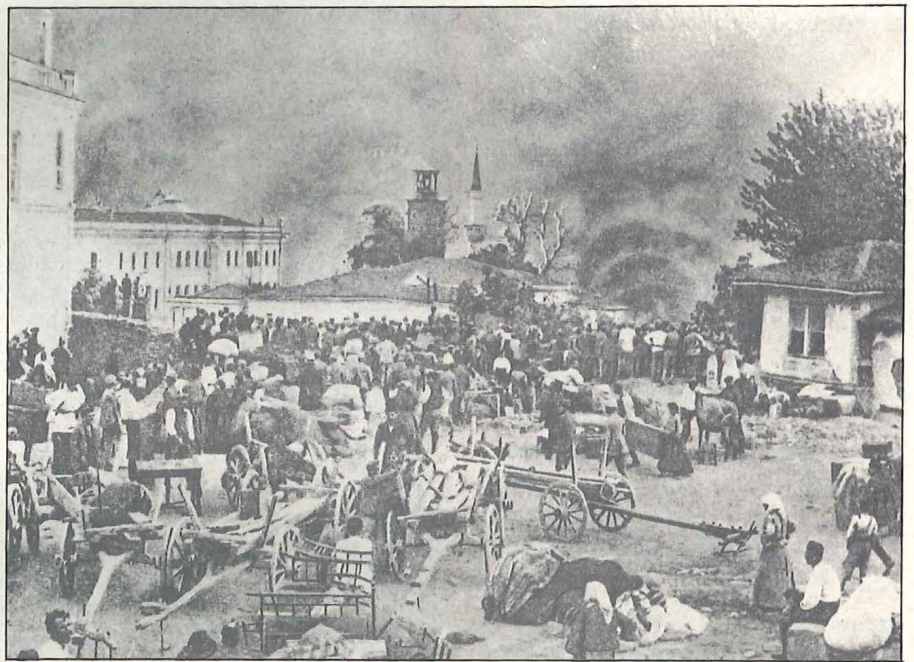
Such eloquent praise must have made the British Tommy blush as he read the translation in *The Balkan News*. But there can be little doubt that he earned it.

The whole episode is ample evidence of the Anglo-Hellenic relationship that existed at the time. The British Army, while being subjected to the rigors of Macedonian winters and torrid summers, often in difficult circumstances, still found time for compassion. Likewise the Greek people, in their hour of disaster, although beset with their own problems, were not slow in recognizing the gesture. □

Note: The picture postcards, no doubt brought back from the war by a soldier who had been involved in the incident, were found mounted in a dusty frame by the author in a flea market in Bath.



An early military fire engine in action



The homeless fleeing with whatever they could carry



Little survived the blaze, which devastated some 9500 buildings

Sports facilities in Athens: more than meets the eye

With the Golden Olympics just a hypothetical hop, skip and jump away, Athenians seem to be spending more time on the courts and in the pool. A survey of sports facilities shows the city to be richer in recreational options than we thought

by Anne V. Peters



Vrillisia Tennis Club pool

In a country where interest in sports seems at times to run no deeper than fervent armchair support of the national basketball team, and the odd game of rackets on the beach, many foreign residents complain that they find the capital sadly lacking in the kind of sports facilities to which they are accustomed. But a closer inspection reveals that things are improving. As the question of whether the Golden Olympics will, against all odds, actually take place in the country of their birth looms nearer, Athens is growing more sports conscious and it's becoming more and more possible to find something to suit all athletic inclinations and all pockets, ranging from top notch, luxury tennis clubs to free public swimming pools and archery ranges.

Public sports facilities, controlled either by the state or the municipality, are generally fairly basic and child/youth

orientated, but there are some surprises. There are now 27 public covered sports halls in the Athens area offering facilities for basketball, volleyball, handball, judo and gymnastics. Any child above the age of eight or nine may enroll in one of the several clubs *sylogoi* housed by a sports center and receive free, or for a small registration fee, tuition in her/his chosen sport and the chance to be selected for a team. Most centers are open to the general public for a few hours each day or on weekends. Public basketball, volleyball and, in some areas, tennis courts are normally open to all comers on a first come first serve basis, but don't expect beautifully smooth surfaces.

Exceptions are the four well-tended municipal tennis courts in Paleo Psychiko (Ethnarchou Makariou Street), open to residents of the area only, for the use of which players must contribute

15,000 drachmas annually on top of a 14,000 registration fee. There are also five reasonable tennis courts at the Peace and Friendship Stadium, which may be hired free of charge, but you have to make your reservation in person on the morning of the day you want to play.

The state-owned National Athletic Youth Center at Ayios Kosmas (entrance exactly opposite the Olympic Airport) caters to all ages, despite its name. Covering an area of 9000 square metres, it is the largest sports complex in Greece, and has facilities for a wide range of sports including two 400-metre running tracks, seven gravel football pitches, 25 basketball courts, 32 volleyball courts and 22 tennis courts plus two gymnasiums, an archery range and three Olympic-sized outdoor swimming pools. With the exception of the pools, all the facilities are open to all completely free of charge from 7 am to 8:30 pm. Football pitches may be booked for team practice or matches by phoning 989-220/981-5572; tennis courts have to be booked in person, but be careful, some of the other facilities have definitely seen better days. The grass area in the center of one of the tracks may also be hired for softball, rugby or cricket matches. Coaching in all the sports available may be arranged by phoning 981.5572.

Apparently due to strict health regulations, use of the pools at Ayios Kosmas, in common with other public pools in the Athens area (the indoor pool in Glyfada, which is closed at present for repairs, and the outdoor pools in Illisia, Zappion and Mavromateon, Kypseli) is restricted to children's clubs and adult teams. Any child may enroll for instruction. The 50- by 25-metre outdoor heated Nea Smyrni swimming pool, at Trapezountos and Artaki Sts is, however, open to adults every day between 1 and 3 pm for just 500 drachmas a month. A health certificate from a dermatologist is also required. It's pretty basic, but good for serious swimmers and never very crowded during adult swimming hours. For details call 933-3667.

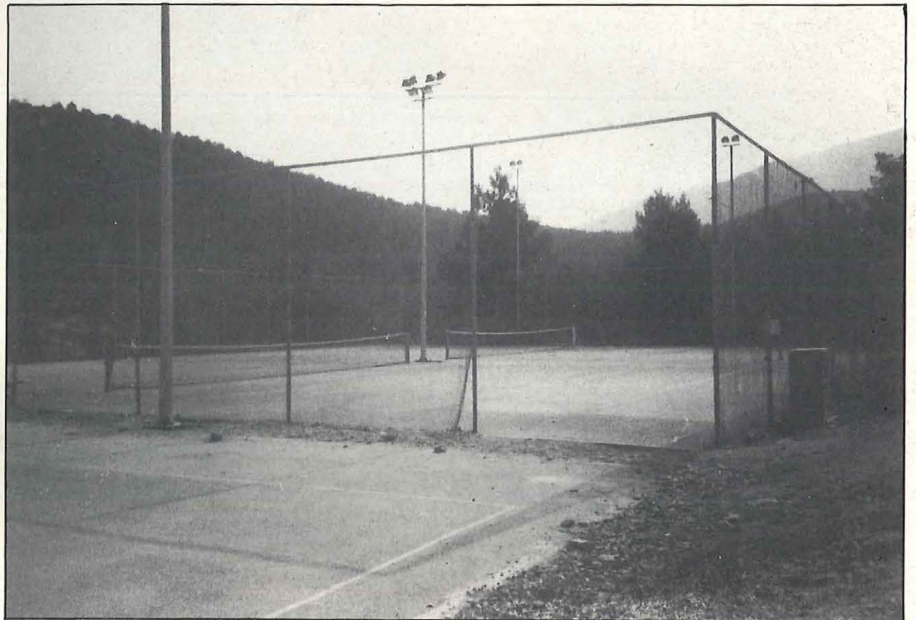
The 25-metre heated indoor Serafeion pool in Rouf (Petrou Ralli and Pireos Sts), owned by the municipality of Athens, is open to the public every day until 5 completely free of charge and, though basic, is very clean and



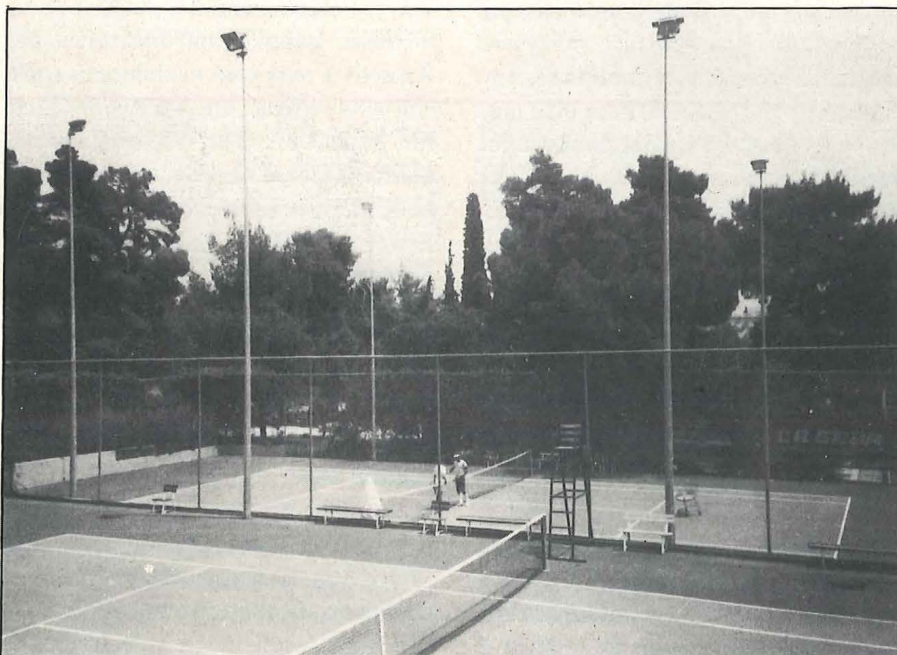
Illisia pool and sports hall

rarely crowded. To get your member's ID card you must produce health certificates from a dermatologist (to be renewed every three months), a GP and cardiologist plus two photocopies of your Greek ID card or passport. The Rouf complex also has a well-equipped gym and archery range, use of which is also free of charge.

Three new Olympic-sized pools are at present being planned or constructed by the Athens municipality in Goudi, Kypseli and Grava – good news for swimmers, as the handful of privately owned club and hotel pools tend to be on the small side and more for splashing around and getting cool in than serious swimming. The pleasant Athens College pool in the middle of the pine-clad school grounds, however, operates as a



Vyronas public tennis courts



Paleo Psychiko public tennis courts

private club between 1 June and 30 September. Membership for the full season this year was 37,000 drachmas for adults, 35,000 drachmas for children, but monthly and fortnightly rates are also available and, at an extra cost, lessons for all ages are given by qualified instructors.

Most of the hotel pools in the Athens area are strictly reserved for residents, but there are a few exceptions. A dip in the Hilton pool, a veritable oasis which seems amazingly distant from the hubbub of Michalakopoulou just the other side of the fence, will set you back 2100 drachmas per day during the week, 3400 at weekends, plus an extra 500 for a mattress. The not so upmarket President and Caravel hotels are also open to non-guests at 800 and 1000 drachmas

respectively, the latter being open all year round as it converts to a glass-covered heated pool during the winter. Several hotels in Glyfada turn a blind eye towards non-resident bathers provided they buy the odd drink or snack from the bar.

A few of the growing number of private-members-only sports clubs in Athens have their own pools, one of the most impressive being at the Hobby Center, located at the 14th kilometre of the Marathon road in Yerakas (phone 661-0406/661-1603 for details). The 25 by 12.5-metre pool is open all year; open air in summer, covered and heated in the winter months. During the school year it is reserved for instruction in the day but open to all members after 6:30. In summer it is open all day. The Hobby Center also boasts seven well-kept hard

tennis courts and two of the best squash courts in Greece, sauna and a café-bar. Life membership for one year costs only 55,000 drachmas, with reductions for couples and families.

Another club with a good-sized pool, which is open only in summer, is the Vrilissia Tennis Club (Trias Street, Vrilissia, Tel: 684-0158). Other facilities comprise eight hard tennis courts (six double and two single), one synthetic grass court, a practice wall, one squash court, a gym and a comfortable bar-restaurant which serves a variety of snacks, full meals and sweets. Life membership is a reasonable 40,000 drachmas plus 21,000 drachmas per month, with reduced family rates.

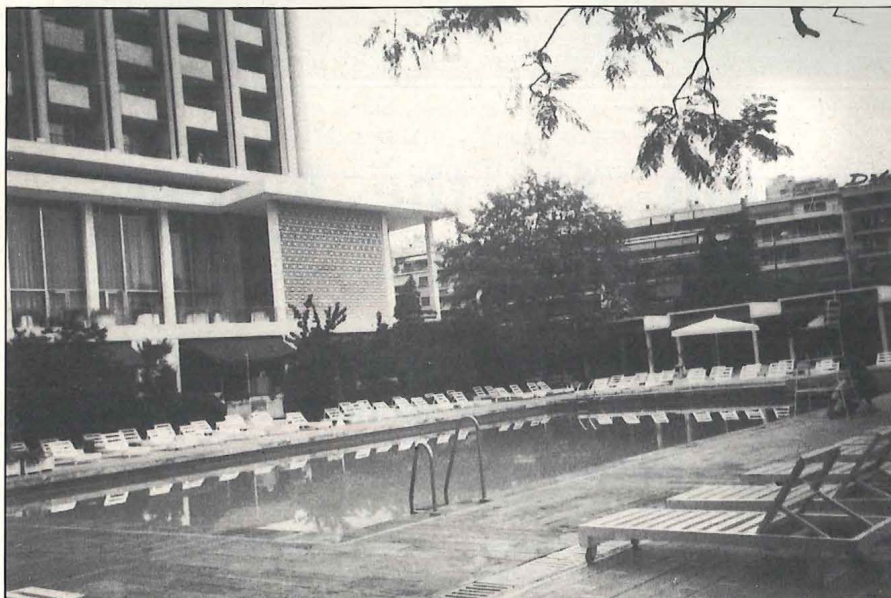
The basement of a block of flats in Illisia is not the first place you might

pleasant wooded setting right in the middle of the city—convenient, perhaps, as long as you don't mind the occasional lungful of nefos. Becoming a life member will set you back 125,000 drachmas, plus 42,000 every six months. Applications should be made in April or October and be accompanied by two references from members (something that most private clubs seem to insist on).

The exclusive Kifissia Country Club (Pavlou Mela and Tatoiou) is another club of tennis tradition in a tranquil leafy location—complete with lily pond—and comprises five soft and one hard court. Life membership is 60,000 drachmas plus 35,000 p.a., with reduced family rates. For even more exclusivity and if you don't mind waiting a few

tennis courts, a cosy restaurant with a fireplace for the winter and an attractive stone courtyard area with snack bar facilities for the summer. The club premises may be hired by members for private functions. Individual membership (however many members) is 120,000 plus 66,000.

Papagou Tennis Club, beautifully situated on the lower slopes of Hymettus (follow the continuation of Anastaseos Street; Tel: 652-8709/651-6403) fulfills a need for tennis facilities in the eastern suburbs. At present, four hard courts are complete, and another two are under construction. Although, compared to some of the exclusive clubs, facilities are basic, the pleasant setting makes up for this. Membership is 50,000 drachmas p.a.



Athens Hilton Hotel pool.

expect to find a swimming pool, but that's where you'll find the Atlas Center pool (Gazias Street, opposite the university campus in Illisia). The center operates as a club, and as well as the functional if rather claustrophobic 15-metre pool has a reasonable gym and a sauna. After the 2120 drachma registration fee, payment is by the month. Use of the pool only is 6784 drachmas, the gym is only 6360 and 9964 for both. Lessons are also available on request at an extra cost. Call 775-9035 for further details.

If tennis is your game, there is an increasing variety of clubs to choose from. The Greek equivalent of Wimbledon, The Athens Tennis Club (Vas Olgas Avenue, opposite Zappion) offers five good soft courts, five hard courts plus three squash courts in a

years, try the Ekali Club. It offers excellent tennis and basketball facilities, two swimming pools and a bar-restaurant.

The Attikos Tennis Club in Filothei (Dafnis and Kalliga Sts, Tel: 681-2552) has been a popular feature of the Filothei social scene for several years with its nightly barbecues on the courts, sauna, pingpong and bridge facilities. Life membership is 120,000 drachmas for Greeks (but 140,000 for foreigners) and 30,000 p.a.

If you're looking for something more than just a place to play tennis, the imaginatively laid out Politia Tennis Club at 18 Aristotelous St, Politia, is really the club for you. As well as seven hard tennis courts (with four English-speaking coaches on hand), a squash court, gym and judo/karate room, there is also a spacious bar overlooking the



Papagou Tennis Club



with reduced family rates.

In the southern suburbs, some of the best sports facilities are to be found down on the beach. Voula (A and B), Vouliagmeni and Varkiza EOT beaches each have eminently playable tennis courts for hire at 700 drachmas an hour (plus your general entrance ticket) which must be booked in person on the day. Basketball and volleyball courts are also available. □



Above the sultans's divan is inscribed the name Mehmet IV

From Rethymnon to the harem: Evmenia Boryia

**A 17th century Cretan girl, seized by Turkish slavers,
was dispatched to Constantinople and became the mother of two sultans**

by J.M. Thursby

Tales of outstanding courage, tenacity, ephemeral victory and tragedy are all woven, like so many threads, through the contemporary literature and history of the post-Byzantine Cretan War. Noted for its protracted siege and bitterly contested hostilities, it eventually ended with the fall of the capital, Candia (today Irakleion) in September 1669. It had taken an imperial Turkish invasion force of up to 50,000 troops over two decades to wrest the 'big island' from Venetian domination. Slaughter and enslavement had marked the Turkish advance and hundreds of women and children were herded into captivity, spurring the Cretans, who had so often revolted against the injustices of their Venetian overlords, to stiffen their resistance alongside them in defiance of these new and even more odious masters.

Among the earlier victims, according to a 17th century poem, were three

daughters of the priest Boryia from Rethymnon. The girls' renowned beauty ensured both their downfall and deliverance: it made them desirable, sought-after captives and, at the same time, saved them from the horrors of the Turkish slave markets.

*One Sunday, one dawn
one main feastday,
They took from Papa Boryia
his three daughters.
Enslaved in Crete
they left by ship.
The mother and relatives wept.
One was taken by a pasha;
one by a vizier,
But the fairest the sultan took.*

As the poem states, two sisters entered aristocratic households but the youngest, Evmenia, little more than a child, found herself in the sumptuous harem of the Topkapi, palace of the sultans in Constantinople.

It is difficult to imagine the bewilderment of a young girl who had grown up in unsophisticated Rethymnon, survived the rigors of transportation by slave ship and alienation from family and friends, only to be placed in these alien yet luxurious surroundings. The imperial harem, with its enormous, ostentatious halls, glittering ceremonies, zealously and strictly maintained hierarchy, formed an almost self-sufficient community of 4000 women. Its bathing pools, infirmary, princes' school, dormitories and apartments were all but hermetically sealed-off under the watchful eye of black eunuchs. It was a place of danger and intrigue, a hotbed of female ambition.

Sultan Mehmet IV, who ascended the throne as a result of a mutiny which killed his father, was still a minor. Up till then, the affairs of state had been run by his grandmother through her ministers until she was strangled by order of Mehmet's

mother, Turhan Sultan, who placed almost absolute power into the hands of her Grand Vizier (chief minister of state), the renowned and able Albanian Kiuprili.

While the latter attempted to halt growing unrest and a general decline in the empire, the ambitious Turhan, a Russian by origin, busied herself in consolidating power in the harem. Long regarded by many as the key to Ottoman social history, the harem played an important role in public life and consequently seethed with conspiracy and rivalry. Turhan's position remained insecure as long as Mehmet IV showed no interest whatsoever in women. It was her duty to initiate her son into the delights of his harem, thereby ensuring the imperial lineage and the throne, but Mehmet's exclusive passion stubbornly remained hunting.

A crack shot, he would disappear for weeks on end tracking game in Thrace and Macedonia. As he reached full maturity, beauties drawn from every corner of the vast empire were presented to him in rapid succession in the apparently futile hope of tempting him to the conjugal couch.

Evmenia, now answering to the name of Rebia Gioulmis, and paying lip service to the Moslem religion, had been trained in the ways of her new home, learning some Turkish, general duties, grace and poise along with complete submission. As she recovered from her trauma, her natural charm became even more apparent, and brought her to the attention of the desperate Turhan.

In the hope that this fair Cretan slave girl would work the required miracle, Evmenia was duly summoned to the dowager sultana's apartments, dressed splendidly and presented one night to the reluctant groom whom she completely captivated.

For some time, however, Evmenia failed to produce a male heir, yet her hold on Mehmet was so powerful that he had eyes for no one else. Her mother-in-law grew impatient and envious and brought to the harem a Georgian girl of such exquisite beauty and charm that even the doting Mehmet could not resist her.

Evmenia, who had always encouraged her lord in his passion for hunting, as it sent him far from the schem-

ers and flatterers of the harem, took advantage of his next absence to invite the Georgian rival to her rooms. When the girl arrived she was met by black stranglers who formed a separate corps of slaves, drawn from the deaf and mute so that they wouldn't yield to the pleas of their victims. Contemporary writers say the rival accepted her fate with apathy.

Evmenia had nailed her colors to the mast and the news spread like wildfire through the harem: the girl from Rethymnon was not about to relinquish her position easily and was not to be trifled with. Shortly afterwards she gave birth to her first son, Mustapha, and was made sultana by the adoring Mehmet, strengthening her position even further.

As well as keeping a watchful eye on her husband and any new acquisitions to the harem, Evmenia, being Greek, naturally took a lively interest in politics and the affairs of state. These were not easy years for the Turkish Empire which had reached its apogee of power and domination. Under pressure from the Holy Alliance in the north and Persia in the east, its ill-defined frontiers had imperceptibly begun to recede.

The decline was not yet apparent, however, and Evmenia continued to wield great influence at court. Any rival who had the temerity to cross her path was summarily dealt with. She persuaded Mehmet to have his the power-hungry brothers strangled; a dancing girl who enchanted her husband with her lithe and sensual movements was 'by accident' flung, one hot night, into the inky waters of the Bosphorus whose powerful currents swept her away forever; and a shepherdess he dallied with was married off to an officer in Evmenia's entourage who was instantly dispatched to a distant frontier post.

In later years, she switched her manipulative talents from Mehmet and applied them to securing the throne for her sons who ruled briefly as Mustapha and Ibrahim III after Mehmet IV was deposed in 1689. From all accounts, her sins weighed ever more heavily on her soul as old age approached and she took to building mosques with soup kitchens attached where the poor and destitute could get a free meal.

Apart from this 11th hour charity work it cannot be said that Evmenia left many lasting achievements behind her. Neither her consort nor her sons ranked among the outstanding sultans of the Ottoman Empire. Living by her wits alone and playing by the rules she was taught, she had survived and, against all odds, had commanded a position of relative power for many years. □



Sultana 'Rebia Gioulmis'



Sultan Mehmet IV

Exuberant metaphysician

Dr Stanley Sfekas, Professor of Philosophy and Associate Dean of Southeastern College, is an exuberant man. From the roof garden of the college's downtown residence hall, he motions towards the Acropolis, "It inspires me to think that Aristotle and Plato were right here: I think it brings out the best."

A third generation Greek-American (his grandparents on both sides were from Chios), Sfekas spoke Greek as a child, was taught Ancient Greek at home and pursued classical studies in college. Although his lawyer father guided him towards a law degree first, viewing philosophy as merely an avocation of all good lawyers ("He was probably right"), Sfekas eventually earned a PhD in Philosophy from New York University, his thesis on Aristotelian Metaphysics.

"The thing that stimulates me here is that I'm very fulfilled with this particular college and its location," says Sfekas, insisting that he thrives on the chaos of modern day Athens. "We're bringing people over for classical studies, and Greek philosophy is sort of the star of the show."

Southeastern College, started in 1982 by President and Academic Dean Achilles C Kanellopoulos as an engineering program affiliated with Boston University, has grown from 28 students and a staff of five to over 4000 students and a staff of 250. About two thirds of the student body is Greek; the remainder hail from some 16 countries, mostly on accredited one-year-abroad programs. The courses offered now include a full liberal arts curriculum, strong on the classics, business administration, including an MBA and, most recently, a four-year program in music, drama, dance and the visual arts.

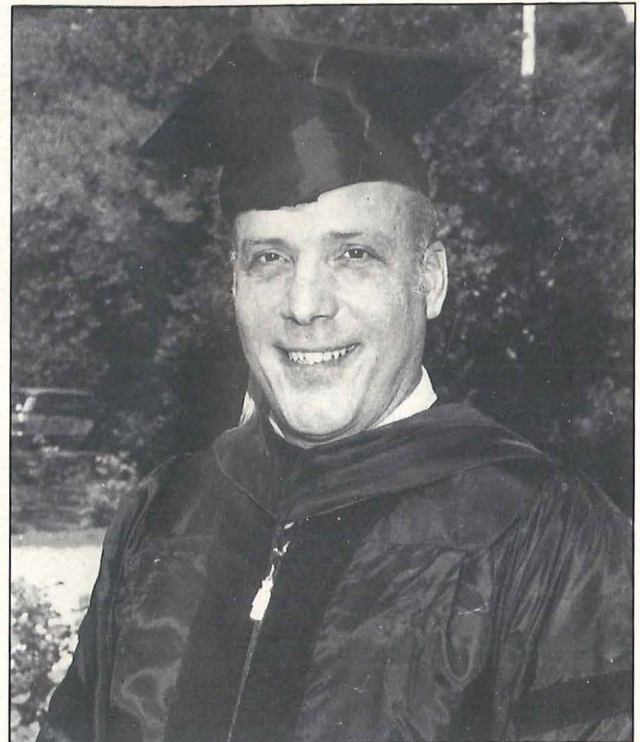
"We're expanding our market for American students and have formed an affiliation with the City University of New York – that's 175,000 students in 35 different colleges," explains Sfekas. "And our catalogue comes from our other affiliate, George Washington University, which means that we teach exactly the same courses as they do and use the same textbooks."

Easily the fastest growing college in Greece, their 1992 target of 10,000 students already looks as though it may have been 'conservative'.

"I never wanted a job in a little cubbyhole, doing my research," Sfekas goes on, "and here I like the feeling that if I work extra hard, it makes the college grow and I can see the results. We attract high-energy types: cynics go and idealists stay – that's the motto at Southeastern."

When asked how he got the job, Sfekas, in an answer befitting a philosopher, goes back 15 years to when he met his wife in Molyvos (Lesvos). She was an English-trained nanny from Bristol who had come out to work for a shipowner and stayed on. He was a philosophy professor at Brooklyn College on summer break. They married and went back to live in New York.

What Sfekas sees as a key factor in his being where he is today was marrying a non-American. "It created a



Dr Stanley Sfekas: "I never wanted a job in a little cubbyhole"

completely new life for me. Whereas I was one of those I-Love-New York types," he says, pointing to an imaginary logo emblazoned on his chest, "my wife didn't want to live there. One thing we did have in common was a love of travel, but my three months every summer weren't enough for her. She wanted to see the world, 'the Empire'."

During New York's financial crisis in 1977, when untenured professors were laid off, they decided to sell everything and take off indefinitely with an open itinerary ("My mother was in tears"). It became a two-year junket – North Africa, Turkey and then overland to India and Nepal – "until disease finally wiped me out and I had to go back to the Hospital for Tropical Diseases in London for treatment."

After a year at George Washington University, they moved to his wife's home town, Bristol, he did post-doctoral research at Bristol University, and they decided to start a family.

"While there, my life changed again because tragedy entered the picture after all of this fun. We had a beautiful baby, named him after my father, and seven months later we found him dead – Sudden Infant Death Syndrome. That was the beginning of the horror."

Within six years they had had four children, three of whom died, all from unrelated causes. "The whole of the 1980s for me has been one big funeral and Bristol had become a mausoleum. I wanted to get back to America or change in some way."

By this time, they had a house in Molyvos and during one of Sfekas' visits to Greece, Southeastern College was

advertising in the *Athens News*. The philosopher went to talk to President Kanellopoulos, who was just starting up the liberal arts program and wanted to build a strong Classics Department. "It was a dream come true; a blessing. Since I had approached philosophy as Greek philosophy, I was where I ought to be."

"Also, I felt very insulted by political developments in England and America regarding the liberal arts. In England they closed down half of the philosophy departments and in the US there has been an official job crisis in the field for the last ten years. You have to wait for someone to die before a teaching position becomes available. Philosophy is a dying profession in these two great nations, and I have become a *rara avis*, but I felt appreciated here."

"So that's the real answer to how I got the job. It's a perfect fit in the timing of my own life. After all those deaths, I felt it was compensation."

Sfekas' wife, Cathy, and daughter, Greta, now six, moved to Athens with him in 1986, immediately after the last child's death, but being cut off from her emotional support system and expected to cope in an 'anonymous' city, particularly one as chaotic as Athens, was more than Cathy could take.

"She wasn't up to it. It slowly wore her down, wore her health down and, after two years, she didn't want to stay any longer. So, we have worked out an arrangement which we like to call a two-country-lifestyle."

Sfekas' wife and daughter live in Bristol where she teaches at her daughter's school surrounded by a large extended family, and Southeastern is opening a branch in London where Sfekas can teach part of the year. They spend holidays and term breaks together.

While he admits he had his philosophy to fall back on in dealing with his grief ("I became a philosopher of death. It was the best study I ever did as a philosophy student; more important than any examination I had to pass. I was really searching") it still hasn't been enough.

"It's a shock I can't seem to get over emotionally. Rationally, I've got it right where you're supposed to have it, but emotionally I don't seem to get better from one year to the next. I see Greta choking on a piece of bread and it's the same now as it was years ago."

Meanwhile, Sfekas has taken on the added job of resident professor and lives in the student residence hall. After some 20 years of teaching, he is still enthusiastic about Introductory Philosophy courses, especially in Greece.

"This is the birthplace of philosophy, a Greek word, Greece's greatest contribution to culture. The Parthenon is only the visual aspect of it. It's really the *ideas* the Greeks came up with that are great."

"Nietzsche said of the Greeks that they're the only culture for whom the philosopher didn't come like a comet every 70 years but was a natural product, as natural as olive oil." □

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McKinnon's hands

One of the signs of maturity is the willingness to look before you leap. One of the signs of ageing – and here I am speaking of spirits, not necessarily bodies – is that terrible cumulative hesitation that keeps you from leaping at all, just on principle.

I'm not as impulsive as I was a decade ago. I'm not even as impulsive as I was last September. And though I recognize that leaping before looking has led me to poke my fingers (up to the elbows) in the occasional fire, led me down blind alleyways into the arms of (Surprise!) the Minotaur, and led me, countless times, down not-so-primrose dead end paths, this tendency has also led me to everything wondrous in my life to date, to everything, as they say, worth the time of day.

Still, I find I'm well on my way to becoming an old fogey. It was an inevitable development, I suppose, in the later life of the brittle teenager who once carried a sign announcing: "Don't trust anyone over 30."

These days, you won't find me buying a see-through shirt or wearing green nail polish, and I wouldn't be caught dead with a hibiscus flower behind my ear. (Check these gorgeous flowers out: covered with aphids!) I think of some of the stunts I've pulled in my life, some of the risks I've taken, and shudder. And these are the same risks I once shuddered about in sweet anticipation before taking.

But old-fogeydom sets in, once maturity has lopped off your leaping apparati, and begins to do its work in subtle ways. It keeps you from making eye contact with strangers. It keeps you home reading a book, sometimes for the second time, instead of getting you out to attend the lecture in Mets, the performance in Epidaurus. Old-fogeyness is incremental, but as sure as 'weary' follows 'world-' it will leave you looking more like your aunt in Spartanburg, South Carolina (the one with the pale blue hair who's a pillar of the church) and less like your aunt in Antigua (God rest her leaping soul), who dyed her curls sweet-potato red and ran off with a circus performer, or 'Carnie', as my grandmother miserably put it.

A decade ago, I'd have known which aunt to emulate. Now, I'm not so sure I'd give the Carnie the time of day. Now, in fact, I'm ashamed to say, it's taken me a whole year to locate...McKinnon's hands.

When I moved into my current digs (a place far removed from the Chez Squalor and Evil Aerie of yesteryear, though I still do – inevitably – live next door to two aged and vociferous curs), every evening at about ten pm I heard piano music. I say piano music because, back then, I imagined it was a recording. It would begin, then be silenced, either abruptly or very slowly, as

Close to Home



photo: Juliana Blasas

Elizabeth Herring

though God were closing His sliding door on the other side of the street. At least the sound seemed to be coming from the other side of the street.

In the beginning, writing or reading somewhere in my vast, rented bowling alley of an apartment, I registered that the pianist was immensely talented and the recording unfamiliar: a sort of beyond-Windham Hill jazz composition with endless arpeggios. Day by day, the piece grew, the 'sliding door' was left open for longer intervals, and occasional muffled notes informed me that I was listening to a live work in progress. Somewhere in my neighborhood, vast hands were in the process of structuring a composition which, week by week, grew and altered and metamorphosed.

At first, I would find myself talking

to wall or window. "No. Don't change that bit. It was fine the way you had it yesterday." Or, "Too fast. No one can play that fast. It will still have all the impact just a little bit slower – and none of the errors." When the pianist stopped for the night, I returned to my work, or drifted off to sleep, in disappointment. When, for three days or a week, there was silence, I wilted.

It could not be a child, I reasoned: the hands were too large. But was it a man or a woman? And what did she or he look like?

In the timidity of middle age, I did nothing but listen. On the back balcony, I scanned the quiet facades of the buildings facing me, but could never, even when the pianist was playing, determine the origin of the sound. One day, it seemed to emit from a geranium-festooned window just opposite my bedroom; the next, it seemed lower, to the right.

If friends phoned while my phantom was performing, I would find an excuse to ring off, wondering how the composition had changed overnight, unwilling to miss the evening concert. Once or twice I held the phone up to my window: "Hear that? Does that piece sound familiar?"

But I never ventured out into the street. Old fogeys do not canvass the neighborhood, ringing bells at random, enquiring, "Excuse me, but are you by any chance (all this in imperfect Greek) my demon-pianist?" Still, I must have a spark of my old impetuosity left.

The year dried out like a vine, and August set fire to my wooden defenses. Women were sitting on their balconies at dusk wearing little but the time of day. Sliding doors slid back on couples beached on unmade beds. We all peered across at one another: bourgeois but perspiring voyeurs.

One night, when my street was lit up like a Yule log, the music was louder than ever before. I went tearing out onto the verandah in my nightgown just in time to see the side of the Steinway near the window and a completely bald-headed child looking up at me in embarrassment. He was in the process of sliding a great glass door shut. He did this quickly, the sound snuffing behind him.

I gestured frantically. "No!" I mouthed in several languages. I must have looked like a neighbor tormented

by vociferous curs: I wasn't getting through to him. The old fogey had to drop even more inhibitions. I crossed my hands over my heart and rocked back and forth. The child's eyes widened. Then, realizing I was making some progress, but not enough, I tore a page from Marcel Marceau's book. I reached out into thin air and embraced an invisible lover. Mohan's – for that is his name – face lit up. He threw back the sliding door, bowed slightly (great ham, this kid), and then motioned forward a ravishing woman who emerged from behind the piano.

Niki McKinnon came out onto her balcony (down and to the right – the sound had played tricks on me as the pianist is in the habit of moving her instrument all over her huge living room) and, decorum be damned, we began bellowing heartily across the space between us.

The next day, I went over to visit, bearing presents. She gave me her hand at the door, and I swear I held onto it and examined it.

"I've got these enormous hands!" she laughed. (They aren't, really.)

"I thought you might," I laughed back.

The piece she's been practicing all this time was inspired by the galloping of horses, but it incorporates elements from the music of Niki's homes: Crete, Samos, India, the Americas. It will be recorded when Niki is ready, and Mohan (Niki's godchild whose hair, by the way, is growing back in now) and I and many others are looking forward to having the piece on an LP, though I confess I will always prefer it in midair.

Niki and her circle have already given me many unexpected gifts – fragments of Indian folklore, flowers left for me at our local grocer, music, Mohan's drawings – and I shudder to think I was almost too timid to seek them out. Most of her neighbors, says Niki, ask her to keep "the noise" down.

I was – am – fast becoming less willing to open my sliding doors, to do my Red Skelton mime on the balcony, to embrace thin air. But I have discovered two things this summer: McKinnon's hands on the keyboard, and something else. If you put a hibiscus blossom behind your ear, the aphids will stay on the flower. I suppose it tastes infinitely better to an aphid than your ear. □

onlooker onlooker onlooker onlook

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ΠΑΣΟΚ



ΚΑΘΑΡΣΗ



ΔΑΚΤΥΛΙΟΣ

Quiz Time

How well-informed are you about Greek affairs? Do you know what's going on in this country and are you up-to-date on "Greek reality"? This little quiz will provide the answers. If you get only three or four answers right, you are, sadly, unfamiliar with the Greek scene. If you get five to six answers correct you probably know enough to get by. If you score seven to nine you could actually succeed in business in this country and, if you get all ten right and are desperately looking for work there may be a job waiting for you in the mailing department of this magazine.

1. George Koskotas is:

- a) Greek pop singer
- b) a Greek-American film director
- c) the illegitimate son of Andreas Papandreou

2. Dimitra Liani is:

- a) the scientific name of a tropical climbing plant
- b) an earth goddess
- c) an opera singer also known as "Mimi"

3. Mitsotakis is:

- a) the name of a Japanese car assembled in Greece
- b) the lover of the young shepherdess in a Greek folk tale
- c) a basketball player also known as "the tall one"

4. Florakis is:

- a) the name of a flower shop in Stadiou Street
- b) the name of a pastry shop on Kifissias Avenue
- c) a well-known brand of Greek floor polish

5. Kyrkos is:

- a) the husband of Circe, the enchantress who turned Odysseus' men into swine
- b) a Greek circus
- c) a gentleman from the island of Kos

6. Synaspismos is:

- a) the infinitesimal gap between two nerve fibers
- b) a church council
- c) a Jewish temple

7. Catharsis is:

- a) an aphrodisiac also known as "Spanish Fly"
- b) the ancient name for China
- c) a purge to relieve constipation

8. Daktylios is:

- a) the highest mountain in Euboea
- b) a prehistoric bird of prey
- c) a rude gesture with a pointing finger

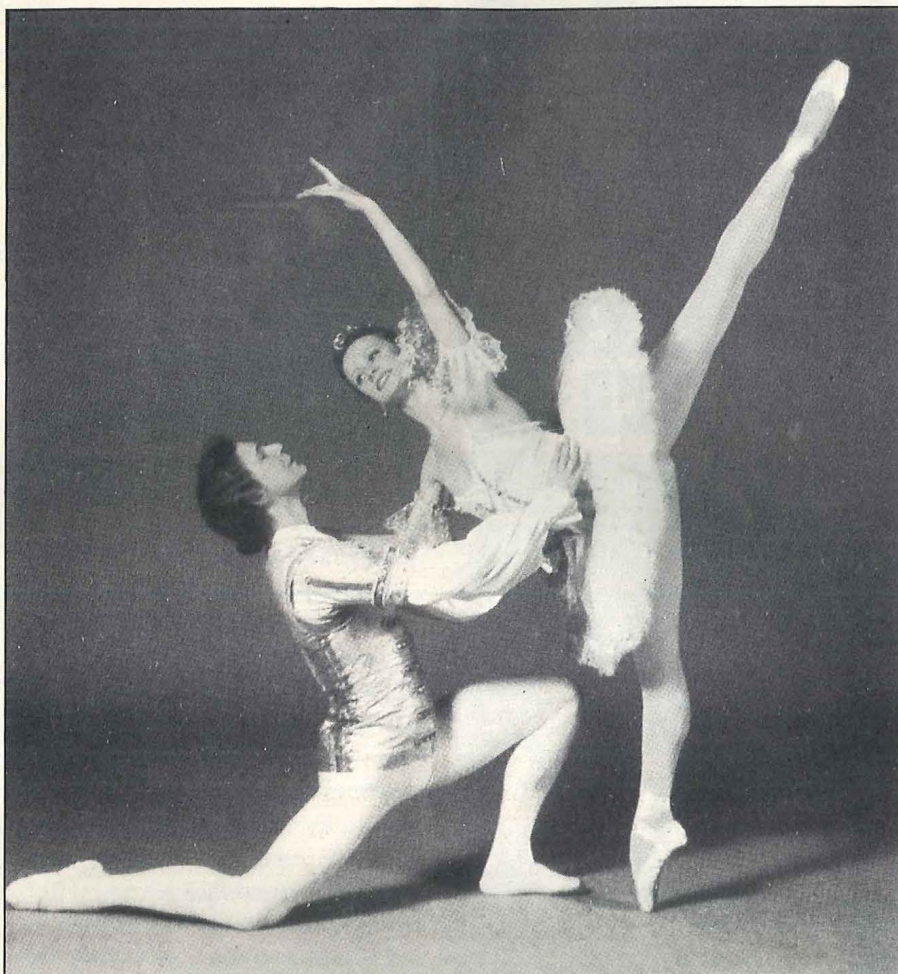
9. Allaghi is:

- a) the name of a Greek newspaper
- b) the name of a popular brand of Greek biscuits
- c) the strangled cry of a Moslem zipping up a pair of jeans that are too tight

10. PASOK is:

- a) the abbreviated name of a leading soccer team
- b) a brand name for men's hosiery
- c) a French expression that means "not all right" □

The Bolshoi at the Festival



The Bolshoi Academy of Ballet

This year, the Bolshoi Academy of Ballet exhibited a freshness and charm as well as a spirit of enthusiasm the company lacked last year; all this in spite of the fact that we were apparently being treated to the second cast, the better one being in London.

The Bolshoi school dates back to 1773, and it is fair to say that the West still does not have a dance academy which offers such a broad range of subjects taught at such a high level. Children lucky enough to be selected start at the age of ten and come from all over the Soviet Union. The main course of study is classical ballet but in addition to two hours a day of rigorous training, they are taught all the usual academic subjects plus a huge array of related artistic subjects.

There is a strong emphasis on music, classes in gymnastics, character dance, national dance, eurythmics, breathing

techniques, mime and dramatic art. Recently, jazz dance has also been added to the curriculum. It is a rare privilege to receive such an education and the results are stunning at times, as in the case of Nadezhda Gratseva.

Nadezhda Gratseva creates a 'small earthquake' when she comes on stage, such is her energy. She has a very beautiful, fine-boned and expressive face which would have been gift enough alone, but in this dancer beauty is combined with remarkably high extensions and the finest line.

Her leaps are also effortless. No wonder her young partner in *Le Corsair* was so much in awe of her, partnering her as if she were a most rare, and possibly breakable, piece of china.

She may well become yet another great star to add to the long list of prestigious Bolshoi Academy graduates, a galaxy including Plisetskaya, Maximova,

Bessmertnova, Maris Liēpa and his son Andris, Vassiliev, Ananiasvili and Mukhamedov.

Tatiana Kyrilkina and Timofei Lavreniuk were also good, if a little hesitant and a little 'stuck to the ground', in *Melody*. *Melody* is an extremely popular romantic choreography by Goleizovsky with music by Dvorak. It is full of plastic poses and high attitudes.

The Spanish dance from *Don Quixote* was a fine spectacle of the Bolshoi training in styles other than classical.

The pas de deux from *La Sylphide* was well danced by Elina Palsina and Alexei Lapsin, although they did not quite capture the ethereal quality essential to these romantic ballets. (This takes years).

Not all the dancers in the performance were still in the school. Some have already started in the Bolshoi company proper and Natalia Archipova and Valery Anisimov both seemed older and more experienced in the *Don Quixote* pas de deux. They performed with great aplomb.

The performance finished with Act Two of *The Nutcracker*. The choreography is by Grigorovich, who is prolific but limited as a choreographer. His dances for the corps de ballet seem always to have a chorus line quality whether *The Nutcracker* or *Spartacus*. He seems to use the same floor patterns and the same theatrical tricks. This must be tedious for the dancers as even with these youngsters you can see them switch to 'automatic'. The Chinaman was so blasé about the whole thing that he actually forgot to come on at one point!

The various duets were well danced but there of was no more evidence of phenomena such as Nadezhda Gratseva.

Nikolais & Louis

The first night's performance of the newly formed Alwin Nikolais - Murray Louis Dance Theatre was the most brilliant, thus far, of the season. Unfortunately the Athenians seemed unaware of what they were missing and the audience was small if appreciative. Years ago I was at a weekend seminar given by Alwin Nikolais and was struck then by his intelligence, straightforward manner and total lack of affecta-

tion in a world where it tends to be rule rather than the exception.

The dancers were like one happy family. The female dancers, rather than being wraiths, were either of normal, human proportions or proudly amazon-like. They led totally normal lives as well, taking time off to have babies and coming back to dance for their beloved director.

Alwin Nikolais was born in 1912 in Southington, Connecticut and started out playing the piano at dance and theatre school and at silent movies. Very early on he designed the costumes, decor and lighting for a ballet group. At the age of 23 he started to study dance and went to Bennington every year to work with the giants of the modern dance world. His career was interrupted when he went into service during World War II.

After the war, he studied with Hanya Holm and, in 1948, he was invited to direct the Henry Street Playhouse. There he formed a children's performing group that was to form the basis of his company later on. As soon as tape recorders entered the market in the 1950s, he realized their potential and immediately started to create his own scores. He moved away from the emotional emphasis of modern dance at that time and searched for a 'cleaner' way of moving, emphasizing the sculptural and linear potential of the body and often using materials to disguise the body altogether.

In 1959 he created dances for television which showed such an understanding of that medium that it was impossible to perform the same dances in the theatre. Nikolais was way ahead of his time. Always interested in the technical aspects of his art, he was able to achieve that which even the television technicians had thought impossible. He is famous for his imaginative use of light and costume and his company has gone from creative strength to strength.

Murray Louis was originally Nikolais' leading dancer. In 1951 he was appointed head of the children's dance department at the Henry Street Playhouse and became Nikolais' associate director. In 1968, Murray decided to leave and form his own com-

pany which was very successful. In 1984, the company collaborated with the Dave Brubeck jazz quartet. Nikolais and Louis have enjoyed 38 years of close contact, but now they have joined forces again to choreograph together, as in *Oracles* which was premiered in Greece.

Combining the best of their companies meant combining the best of their dancers, and what dancers! They are strong, athletic and dynamic. None of that "Oh it's only little ole Athens."

The first piece *Graph*, was choreographed, designed and lit by Nikolais, with music by David Gregory. The floor was set out in white lines like a graph and the lighting was used to create a similar pattern, which had a very interesting effect when it was projected onto the Herod Atticus backdrop. The costumes were luminescent body-suits that gave the impression of nudity. The dancing looked, at times, almost primitive, sometimes staccato, with clever use of the hands and interesting lifts. The ambiance was cheerful. Carrying out the graphic theme, two dancers were brought on staged encased in square metal frames in which they formed interesting sculptural shapes. They were then wheeled out again. Ribbons were stretched across the stage forming a frenetic, three dimensional backdrop in which the dancers performed solos as well as group dancers.

Oracles was a tribute to Greece. It was the world premiere of a choreography by both Nikolais and Louis, the sound score and the lighting by Alwin Nikolais and the costumes by Frank Garcia. The piece opened with lighting which evoked a speckled egg effect. The dancers entered behind cloud-shaped blobs which reflected back the speckled egg lighting. It was rather like a giant impressionistic painting in motion.


The dancers grouped and re-grouped, constantly forming different shapes and impressions. When they finally appeared in 'human' form, they were masked and bearded and wearing rather magnificent robes with red trim. I am not sure if they were meant to represent an ancient Greek chorus, or the Furies.

In a piece of excellent theatre, a

larger-than-life figure with a huge mask and long flowing hair emerged out of the 'cavern' at the back through red lighting and smoke. This is the stuff of fantasy. The figure seemed of more primitive origins than ancient Greek and this may have disappointed the Greek audience. Dancers reminiscent of shepherds glided in, were touched by it and reeled away. Young men competing to show their prowess dared one another to touch it were affected by its power.

Blank on Blank was created completely by Alwin Nikolais. He designed the costumes, wrote the score, choreographed the piece and created the lighting. A humorous, lighthearted piece, it was populated by characters 'lifted' from 1930s musicals, and was full of clever duets and inuendoes.

The last choreography, this time by Murray Louis, *Four Brubeck Pieces*, was a series of brilliant solos for wonderful soloists linked by the group dancers. It was just sheer pleasure to watch these people move. This was probably the most conventional of the choreographies, almost approaching jazz dance at times but wonderful and full of life. □



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Three Nights on Bare or Bald Mountain

It's just as well I can't remember the names of the people responsible for planning the Athens Festival this year, because I'd recommend them for summary execution. What's offered as "Music" in the Festival program is delivered over the summer in two or three massive shots with a dose of four or five concerts each, inoculated one evening after another. Greek orchestras, combined with Eastern bloc groups because they cost less than Western ones, fill out the prescription. Meanwhile, the seats in the Odeion of Herod Atticus Intensive Care Ward remain resolutely empty.

Other Greek groups – and other festivals – seem to make every effort to coordinate their concerts with those at the Athens Festival in the amiable effort, one presumes, to torture any music critic foolish enough to stay in town when the Aegean islands are so alluring. Mere music lovers simply ignore the situation. Well, one thing that can be said for the current season – at least so far – is that these Marathon concert series have not coincided with killer heatwaves.

The first Athens Festival performance was by the Greek Radio Symphony Orchestra led by Fyodor Glushenko about whom the program, so verbose otherwise, said nothing at all. The concert opened with a very well rendered performance of Moussorgsky's "A Night on Bare Mountain". Depending upon what source a person consulted, the mountain was described as either "Bald" or "Bare"; about the mountain's being a mountain, however, there seemed no question.

Now if, by chance, you missed this performance of "A Night on Bare/Bald Mountain", the Festival planners have thoughtfully arranged to have it repeated, not only by the Philharmonia Orchestra on 8 August but by the Kirov

Opera Orchestra on 9 September.

All of this has been done for the good reason that Athenian music lovers shall never, ever forget that 1989 is Moussorgsky's 150th birthday.

The brass in this performance were in excellent form and capable of wonderful pianissimos, and the strings impressive. These were consolations for the relatively rigid woodwind chords. Most impressive was the conductor's conception and sense of musical architecture. His careful preparation of the solos and the instrumental families imbued them with a rare sense of cooperation. The work was presented in its original version.

The same qualities of clarity, dynamic balance and expressiveness of musical phrasing were apparent in *May Day Spell* by Nikos Skalkottas. A "fairly drama" composed by the most original 20th century Greek composer in the Viennese idiom of his teacher Arnold Schoenberg, Skalkottas wrote it between 1944 and the year of his death five years later. With its fantastic juxtaposition of thematically similar and totally dissimilar material, the work is stylistically daring and contrapuntally fascinating. As this year marks the 40th anniversary of Skalkottas' death, we shall, I hope, be hearing a great deal more of his work, so much of which is still unfamiliar and unrecorded.

Richard Strauss' *Don Quixote* completed the program. This brilliant symphonic poem of his early period has become popular with the general public lately thanks to the CD craze for which Strauss' immense orchestra is such an excellent testing vehicle. Although the attention to detail was noteworthy, I thought I detected a certain lack of drive on Glushenko's part, a loosening sense of architecture. The three soloists – Byron Fithetzis, cello; Yiannis Vatikiotis, viola; and Dimitris Vraskov, violin – all contributed greatly to the success of the performance.

Old Athenian friends

Choo Hoey, who has conducted every Greek orchestra in the past as well as the National Opera and recorded lots of Greek contemporary music, too, is now artistic director of the excellent Singa-

pore Symphony Orchestra.

The program opened with Elgar's Concerto for Cello in E Minor with Werner Thomas as soloist, another old favorite with Athenian audiences. His playing is meticulous and reserved but at the same time expressive. The 'moderato' first movement benefited from this approach, but not the famous scherzo which followed. Yet Elgar's light, economical and brilliant scoring helped to maintain the cellist's high standards.

The concert's second and last work was Stravinsky's *The Rite of Spring*. This milestone of 20th century music got the clear, dynamic and powerful rendering it demands. It was a fine achievement.

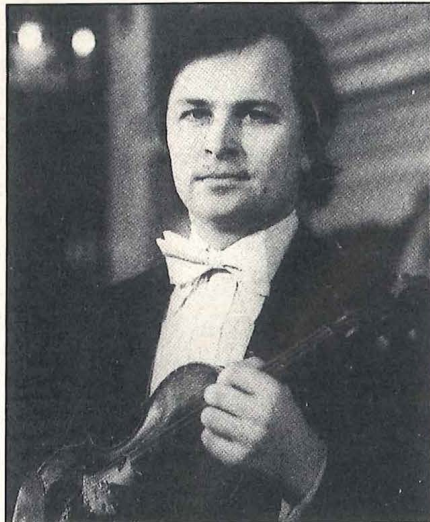
New Slovak Friends

The Philharmonic Orchestra of Slovakia is a solid, coherent group of musicians. Smetana's *Moldau* may suffer from overfamiliarity, but the conductor Zdeňek Košler unfolded a flowing picture of remarkable freshness to our delighted ears. Following an older style, the conductor presented a concept which avoided sudden changes in climaxing, and offered instead marvellous hues and wonderfully interrelated contrasts.

The orchestra has a very expressive string section; the woodwind less so. Mendelssohn's Violin Concerto in E Minor with soloist Vaclar Hudeček characterized what is best in central European musical performances: rigor, passionate expression, abandon and naturalness, combined with the precision derived from the proximity of Germany. Luckily, these same qualities enlivened Dvorak's Symphony No 8 which has been heard too often in Athens lately.

The orchestra's second concert, panting breathlessly on the heels of the first, opened with Skalkottas' Little Suite for String Orchestra (1941), a curiously rigid yet extraordinarily masterful work. It shows, however, the occasional limits that Skalkottas placed in his adherence to a musical idiom which may not have been so emotionally his own as he himself may have intellectually believed.

Next came Brahms' Violin Concer-



The Philharmonic Orchestra of Slovakia: soloist Václav Hudeček

to, also played by Hudeček. On this occasion some of this fascinating young musician's more obvious talents seemed to work against a composer whose subtleties are so removed from Mendelssohn's facile melodiousness.

The concert concluded with Dvorak's hackneyed Ninth Symphony "From the New World", yet the performance was so exciting and colorful that one's negative anticipation was soon overcome by a kind of tolerant bewitchment.

Here and there

I missed the Lyriki Skini's concert performance of Donizetti's *Maria Stuarda*, but the press was unanimous in its condemnation. Why doesn't the National Opera do things like Berlioz' *The Trojans* or Rossini's *L'Assedio di Corinto*, which would at least justify their appearances at the Athens Festival? Who cares about Tosca flinging herself into the Tibur at the foot of the Acropolis?

But missing Handel's *Il Pastor Fido* makes me hang my head in shame. How sorry I am to have only heard of John Trevitt's conducting of this opera at the Halandri Festival after it took place! The occasion included some of the best artists Athens can boast of and the critics were rapturous.

The Palace of the Duchess of Plaisance at Pendeli is the home of two summer festivals now, the Krystallia in June and, later, the Pendeli Festival.

At the first, I heard the young violinist Miltiades Papastamou and Yiannis Papadopoulos, who is probably Greece's best-known accompanist, in works by Tartini, Bach, Paganini, Mozart and Pablo de Sarasate. Papadopoulos always surprises in his ability to adapt both to the style of the composer and the peculiarities of the artist with whom he plays. Unfortunately, young Papastamou is still a long way off from the excellence which one expects from soloists, though his playing certainly reveals great promise.

At the Pendeli Festival, the Greek Radio Orchestra under Alexander Simeonidis, a fine conductor, played with Leonidas Kavakos. With his becoming moustache and chest hair discreetly exposed through his open white shirt, it is certainly anachronistic to still refer to this fine violinist as a "child prodigy". And I certainly don't want to go into the humiliations that *The Athenian* music critic had to suffer at the box office and in seating arrangements, to hear this fine young soloist who is being so shamelessly exploited. On top of all this, Mozart's Fourth Violin Concerto, mentioned in the program, had to be replaced because, astonishingly, "music scores could not be found"!

By the way, check out you September engagement calendar right now. The Kirov Opera's *Prince Igor* – Borodin's masterpiece – and Tchaikovsky's unusually intense *Pique-Dame* are playing on the seventh, eighth, ninth and 11th. The Kirov Orchestra is also playing an interesting concert on 5 September. On 16 September, Soviet pianist Tatiana Nikolayeva is playing Bach, Schumann and Shostokovitch. This has been organized by the admirably active Athenaeum International Cultural Center, presided over by the tireless conductor, Louli Psyhouli. She also stages the Maria Callas Competitions.

Finally, a word of thanks to the Canadian Embassy for inviting *The Athenian* music critic to a performance at the Lycabettus Theatre of Les Ballets Jazz de Montreal. What a welcome respite for someone who, usually, has to go home right after and put into words why something-or-other was good or not good and why. It was a relaxing and lovely evening. □

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From Kafeneia to Kafeteria

*Ena kafe poli vari glyko
Narghile, fotia stin stipida,
Tou apopatou to klidi,
Kai mia efimirida!*

As the setting sun veils the Parthenon in a violet glow, the Pavilion of Ayios Dimitris near the base of the Acropolis livens with sounds and color. Young Athenian women and men chatter under the lustrous grapevine trellis as they sip the very popular iced coffee beverage with the un-Greek name – Nescafé Frappé.

On Dionysos-Zonar's terrace on Lycabettus, the same beverage cools patrons willing to pay more for the spectacular view of the sunset over the Parthenon and Athens at dusk.

Nearby, at Lofou tou Strefi, a small but luxuriant park with curving stone paths, the sunset can be seen freely from the crest of the hill and the same frappé enjoyed for half the price at the refreshment center under the pines.

These are only three of the hundreds of outdoor cafés throughout the city and suburbs where young friends meet to drink frappé, costing from 60 to 250 drachmas per glass, depending on where they wish to be seen. They practice an old custom: drinking coffee and socializing. The clock stops. The sunset may fast-forward, but time hangs motionless for a few tranquil hours that pass like a flash.

The tradition is not new. But what a long, long way coffee-drinking has evolved from the patriarchal kafenion – the old indoor coffee house – to such liberated settings under the sky.

"Zvisan ta kafenia," an 85-year-old Athenian lawyer says, surveying the scene of vanishing coffee houses, such as the old "To Neon" on Omonia Square, which closed last year. A similar fate snuffed out "Zaharatos" on Syntagma Square when the Meridien Hotel was built on the site. It had been this lawyer's favorite kafenion and he misses both it and the daily ritual.

"We would walk to Syntagma every night after dinner for our coffee," he says nostalgically as one who has lost a friend. He was not among the men who

spent the day at a coffee house, like the one quoted in the poem above, who would enter and demand his five necessities: very sweet coffee, the narghile, fire in the burner, the key to the WC, and a newspaper.

"Now the young people have the kafeteria," continues the lawyer, laughing. The kafeteria in Greece are refreshment spots, but with a difference: offerings may include appetizers or pastries, varied beverages, especially cold coffee frappé, and sodas. But there are no playing cards, no newspapers, no gambling games, no narghiles. And there are lots of women.

Nowadays gambling seems to be the focus of lingering indoor coffee houses, shadows of their forerunners. There is one such place in my neighborhood: uninviting, with dingy windows and a solitary bulb hanging from the ceiling. The sight of men poring over cards in this dismal setting is always depressing, but apparently not to everyone. The co-owner, who also drives a taxi part-time, brightly reveals that patrons win (and lose) thousands, playing for from four to five thousand drachmas per game.

"Women come to the kafenion," he says. "It is also a social meeting place – a *nymphoagora* (bridal market). "Last week a married couple came to play cards. The man lost 60,000 and his wife sat at another table and won 85,000," he says.

The coffee house was an instant hit when it opened in Mecca in the 15th century. The enchantment for the coffee house had to begin in Arabia where coffee was discovered and named *kahva*. The idea spread to Syria and Egypt. By 1554 the first kafenion appeared in Constantinople but not without opposition. Coffee houses had become hostile targets for the religious zealots in Islamic countries, according to historical accounts, and many were destroyed in Egypt. But the rage moved westward and the first European café opened in Venice in 1645; in Oxford, England, five years later; and in Hamburg and Vienna within the following decades.

In Greece, meanwhile, the Eastern-style kafenia, introduced by the occupying Ottomans, became legendary centers of social, political, and literary life – for men. Kafenia thrived into the 20th century but declined in proportion to increasing population following World War I, according to the Eleftheroudakis Encyclopedia. Apparently, the kafenia lost identity by diversifying and becoming *kafestiatoria* and *kafezaharoplasteia*.

In these old coffee houses, activities ranged from card and gambling games to lots of talk (*kotsombolio*) and political gossip that supposedly influenced patrons. Early in this century, kafenia – the Attikon, Acropolis, Megas Alexandros and Nea Ellas – burgeoned in a ring around Omonia. Only the Athinaion remains. The New Manhattan opened on the square as a newer style kafeteria.

The kafenion's decline has not hurt the sales of Greek coffee, however, nor smaller Greek coffee-makers who specialize in local patrons. The Loumides coffee shop (Aiolou 106), always a beehive, reports increased sales of Greek coffee. "We sell 600 kilos of Greek coffee a day," say Ilias Petrakis, assistant manager of the shop. But sales of coffee for frappé, about 40 kilos per day, are low by comparison, he adds, and have not increased during the last five years. The company imports coffee from Brazil, Argentina and Nicaragua.

At the Bravo coffee shop on Athinas Street, mostly older men and women congregate in the morning waiting for the door to open. They purchase their Greek coffee ground to order and the fragrance floats into the street to attract even more shoppers. If you like making coffee at home, you will find dozens of varieties at these and other speciality shops (more details below).

To taste the real thing in a truly traditional setting, visit the Daedalus kafenion when you are at the Olympic Airport Terminal. Konstantinos and Christina Mavraïdopoulos have served coffee all day long since 1952. At their oasis, a wonderful place to rest while waiting for a plane, this pleasant couple brews at least 100 cups of Greek coffee in *brikia* every day. The cost is 40 drachmas per cup. They shake up about half as many coffee frappés a day (60 drachmas) "for

younger people”.

The coffee business is even brisker in the smaller quarters of Marina and Giorgos Stavrakakis. Their kafenion is about walk-in-closet size – a burner, sink and tiny table – in the 19th century stoa at Yfestou 26. You have to walk past army boot stalls, sewing machines, and an icon shop to find it. From this secret place they make and deliver 200 to 250 cups of Greek coffee (for customers 40 years old and older) and half as many frappés (“for *neolea*, aged 25 to 30”).

Their customers are like family. “*Ela, Marina,*” calls a shopowner, and she knows exactly how to brew his cup in her tiny briki. A taste of Greek coffee from either of these shops is like a gift from your mother’s kitchen. Long may they live! Yassou!

Classic Greek/Turkish Coffee

Fragrantly exotic with its unique creamy foam known as *kaimaki*, classic Greek/Turkish coffee is probably the world’s most personal brew. It may also be the only nationally prized gift dating from the despised Ottoman occupation. Each cup is made to order, and the coffee has legendary qualities. Considering the size of the cup (about the size of your little finger), the amount of actual coffee you drink amounting to about one inch, how some men can take hours to sip it and women predict fortunes in the grounds are among the world’s great mysteries. Taking into account the number of coffee-makers who have earned a living brewing it over the past five centuries, the beverage may be easily viewed as the world’s most beloved drink.

Classic Greek coffee ideally has three unequal layers. At the surface, is the thick *kaimaki* – the Turkish word for cream – a gift for the coffee lover who enjoys it and the clue to the coffee-maker’s skill. Without *kaimaki* the coffee is a flop (and I can remember as a very young girl pouring many flops down the drain and starting over rather than serve coffee to my uncles without *kaimaki*).

In the middle is the coffee, as strong and sweet as the drinker wishes. Settling to the bottom quarter of the tiny cup are the pulverized coffee grounds. Made

just before being served, this coffee does not lend itself to advance preparation or reheating. The drink is then to be savored; not like my husband’s first boss when I brewed a cup for him. He gulped it down and asked, “Is that all?”

Such a coffee has its own remarkable personality. Coffee specialists in Athens and other regions I’ve visited confirm the six the most popular styles: *sketo* (plain – no sugar); *metrio* (medium – 1 sugar); *glyko kai ohi* (sweet but not – 2 sugars); *glyko* (sweet – 3 to 4 sugars); *vari glyko* (very sweet – you name the amount of sugar); *glyki vrasto me fouskades* (sweet with bubbles formed by pouring from high over the cup).

If you join the ranks of coffee-makers, ask guests how they like their coffee. Have everything ready. Then brew one or two at a time in your briki.

Method

Greek coffee of fine aroma (no substitute)

Sugar

Coffee measurer and stirrer (optional)*

Briki*

Cold water

Small Greek-coffee cups

The first five types indicated above are made and poured the same way with varying amounts of sugar and coffee to control the strength and sweetness.

In the empty briki, measure and stir a heaping measure or one teaspoon coffee and as much sugar as you need, if using, for one or two cups only. Using the coffee cup as a measure, add one cup cold water for each cup you are making. Stirring constantly and watching like an angel, heat gently over medium heat. As it warms up, the coffee surface will change into *kaimaki*. Stop stirring. Avoid all distractions and never let go of the handle. When the coffee *just begins to swell up* in the briki, immediately remove it from the heat. Pour a little of the *kaimaki* into each cup to divide it. Then fill to the top with remaining coffee. Serve immediately, with a glass of ice water, to each guest.

To make *glyki vrasto* (with bubbles), begin the same way. As the coffee begins to boil up, remove from heat. The coffee will drop down instantly. Place briki over the heat again to swell up the second time. Remove from heat. Pour

coffee into the cup from high above the cup and move the briki up and down as you pour to make bubbles on the surface.

Note: If your effort does not produce *kaimaki*, cry a little. Pour it down the drain and start all over again. You’ll get some the next time.

* *You can buy a briki and long-handled coffee/sugar measurer and stirrer in any of the traditional brass/aluminum shops around the Athinas food district near Monastiraki Square. The measurer holds about one half a regular teaspoon but heaps the coffee to hold about one teaspoon. You can use a teaspoon to measure the coffee and sugar but there’s no substitute for a briki, the long-handled maker with narrow rim shaped into a pouring spout.*

Nescafé Frappé

Refreshingly cool and topped with its own foamy head, this version, whipped in a hand-shaker, is named for Nescafé, whose instant coffee has become very popular in Greece. Although made from dozens of available coffees in Greece designated “for frappé”, the beverage continues to be identified with the Swiss-French name. It is easy to make in a hand-shaker, or jar with a tight-fitting lid (a blender makes too much foam).

Orders are simple: *sketo* (no sugar); *metrio* (medium – 1 sugar); *glyko* (sweet – 2 or more sugars); *me gala* (with milk, usually canned evaporated).

Coffee for frappé**

Sugar (optional)

Shaker or jar

Ice water

Milk (optional)

Tall glass (*solina*)

Straw

Into a shaker or jar, measure one teaspoon coffee, the desired amount of sugar and a glass of ice water. Cover tightly and shake 15 or 20 times to dilute sugar and create foam. Add a little milk, if desired, and pour into glass. Slip a straw into the glass and serve immediately.

** *This coffee is ground finer than other instant coffees but not as fine as Greek coffee. It costs less when bought in bulk rather than pre-packaged.* □

Make the most of the late summer and 'buffet by moonlight' at the Ledra Marriott's **Panorama Restaurant** by their rooftop swimming pool. A sellout to locals and visitors alike, the buffet is excellent, accompanied by music and the magnificent view over Athens. (Regrettably, we should note here one of our most genial G.M.s, Al Bonney, has left for Washington DC with his lovely wife Joan. Their warmth and friendliness will be missed.

Hellenic Concert Management was responsible for the appearance of the Montreal Modern Jazz Ballet in July at the Lycabettus open air theatre. Their last visit proved so successful (at the 1988 Patras Festival) that HCM had the insight to bring them back for a return visit.

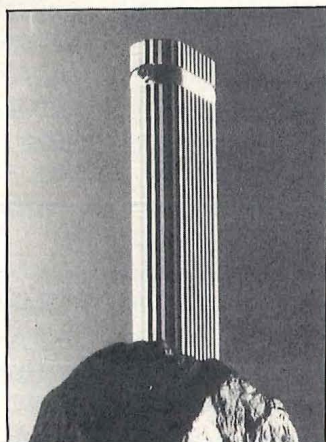
A new beach resort on the southern coast of Crete — the **Lyktos Beach Hotel**, boasts eight sculptures and dozens of fine oil paintings placed around the hotel proper and grounds. They are all by contemporary Greek artists and represent part of the private collection of Panos Apostolou, owner of the resort hotel. G.M. Peter Palashish has installed seven tennis courts along with a 400-seat stadium for tennis tournaments.

Air France will display the 12 stars of the EC on its airplane wings for the duration of France's Presidency of the EC. **Air France** wants to be one of the first airline companies in the united European Community of 1992 and beyond.

Swissair and JAL have introduced a new non-stop service between Switzerland and Japan routed via Siberia (once weekly moving to twice weekly this winter). The journey time will be slashed to under 12 hours. The joint-

venture involves DC-10 aircraft provided by **Swissair with JAL** assuming responsibility for 50 percent of the seating capacity.

Quantas officially opened their new offices at 11 Vas Sofias with a Foster's lager-laden bash "open house", very well attended. Director Alan Brown was his usual convivial self and Australian Ambassador H.E. Kevin Gates and his pretty wife



Pamela were pleased to include in the give-aways at the exit a fluffy koala bear (toy of course).

Rothmans' sponsorship of a grand motorcycling event on Rhodes this summer attracted a crowd of over 6000 spectators. Sakis Skourtas, the **Rothmans Hellas** driver, won the "Superbikes" race on a HONDA RC 30 750R. That's where we like to see speeding motorbikes, on a track and not on the city streets.

The **Hotel Athenaeum Intercontinental** is offering a golfing practice green within their special golf suites. The three-night package under their "Summer Specials" program offers a three-night stay in the special golf suite, green fees at the Glyfada Golf Club, plus transfers. Fore!

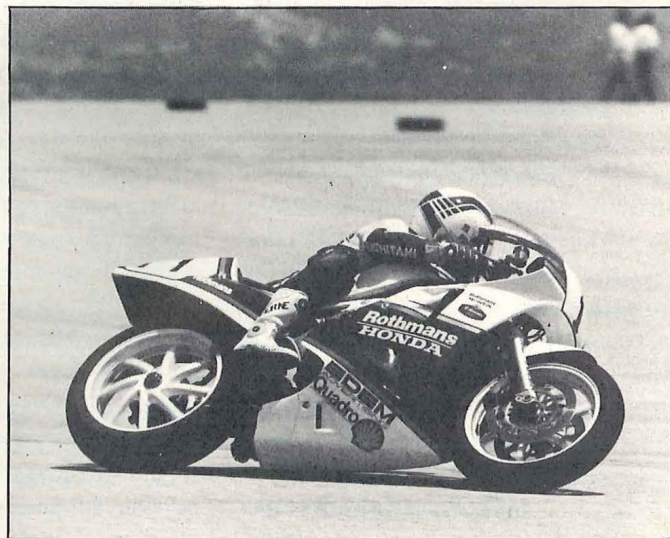
Chandris new cruises for summer/winter 89/90 were announced by their agent at Athens Navigator Tours. They operate the *Romanza*,

the *Azur*, the *Victoria*, *Britanis*, *Amerikanis* and the *Galileo*, cruising the Mediterranean, Aegean, South America, Caribbean, southwest coast of US and the Bahamas, plus a special 50-day cruise round North and South America. Chandris also announced the building of a new super luxury vessel, the 45,000-ton *Horizon*, due in service in 1990.

Boutaris arranged a successful seminar for restaurateurs, barmen, waiters and Maitres at the Kellari of the

Tsantalis was the first Greek wine to have reached an export figure of 7,001,714 litres in 1988, making a 16 percent raise over 1987. Tsantalis also exports both wines and ouzo to 27 countries around the world.

Thirty to 60 percent fewer calories in all cakes and pastries made by **Premier Gateaux!** Their first patisserie opened in Psychiko this year and a second was soon opened in Vouliagmeni. For those who love sweets but



Athens Hilton. The idea behind the seminar was in the words of **Ioannis Boutaris**, "To present a series of seminars regarding wine and its characteristics so that our sommeliers know the demands of each bottle and the way in which it should be served." The seminar was followed up two months later at the Ledra Marriott Hotel.

Speaking of wines, **Tsan-**

hate the fat that accompanies them, this seems to be the answer.

For the luxury-loving smoker, the **Cartier lighter** is 20 years old this year. Apart from their jewellery, Cartier also makes pens, leather bags and totes, and their "broach shawl" has the garland motif created by Cartier at the beginning of this century. All great goodies! □

Reminiscences of a cinema columnist: a decade in the dark



B Samantha Stenzel's 'non-interview' with Klaus Kinski

As *The Athenian* is celebrating its 15th anniversary, I have just completed my ninth year as the magazine's cinema columnist. The job that I undertook when my predecessor, Pan Bouyoucas, decided to return to Canada for a few months, has stretched out into about 106 columns and dozens of features after he decided to remain there.

My first column, for the August, 1980 issue, dealt with the safe but uninspired topic "Programming In Open-Air Cinemas". I thought I had adequate time to finish it before I met a friend in Egypt. But the arrival of

'The Colossus of Chicago', a former Athenian who is now a professor, numismatist and book publisher, got me involved in Byzantine conniving.

I became part of a *parea* Big Al had recruited to help him loosen up a rival coin collector who was negotiating the purchase of some rare coins that were a crucial link in the history of Greek minting. Al wanted to find out who had them and beat his rival to the punch.

Every afternoon we met at the local ouzerie and plied the numismatist with liquor. His scholarly demeanor belied his enormous capacity for food and

drink. He was the only person who remained in control of himself: Al never did find out who had the coins.

I didn't have time to finish my final film column draft before I left for Egypt and spent my first day in Cairo sequestered in a dismal, un-air-conditioned hotel room. I pounded out my copy on an ancient Underwood typewriter in a nearby office and posted it in a red metal box labelled "Express" located just below a picture of a man pedaling a bicycle. To my amazement, the manuscript arrived at the magazine's offices a few days later.

I vowed never again to file on the road but have frequently broken this promise during my travels over the past nine years. I have sent manuscripts with an airplane pilot flying to Greece from the US, and with a Turkish fisherman crossing to a Greek island. I prefer fax-ing copy these days, zipping a text over thousands of kilometres in a matter of minutes, if the machine's working properly.

My work as a cinema columnist has taken me to the Thessaloniki, Berlin, Cannes and Istanbul Film Festivals. The Thessaloniki Festival is limited to domestic films in competition and screens virtually every quality Greek film made over the course of previous year. All the industry figures gather there; the discussions following screenings and the awards presentations themselves are notoriously volatile.

Cannes, that class act held on the Cote d'Azur is considered the queen of film festivals. A journalist can easily develop a severe case of Cannes-itis from trying to cram in as many films, press conferences, interviews and champagne receptions as possible.

Berlin hosts a more manageable, less pretentious festival, focusing on art films. The marketplace is under one roof at the festival center, the cinemas are all within a short distance from it and the receptions are informal and often open to anyone who drops by.

The Istanbul Film Festival is distin-

guished by its cheerful hospitality and its outstanding selection of international films in competition and in sidebar categories. In recent years, it has also been noted for the number of celebrities it has attracted to its juries, including Elia Kazan, Theo Angelopoulos, Nikita Mikhalkov and Greta Scacchi.

Although I have not attended the quixotic annual festival of Beavers and Markopoulos experimental films in a Peloponnesian meadow, I was present at the first and only independently sponsored Delphi Film Festival in the summer of 1982.

Invited guest director Christopher Miles relied on his expansive sense of humor to carry him through the screening of his sci-fi spoof *Alternate Solution Three*, cranked out on an ancient projector in a former school classroom. The bulk of the audience of about 60 consisted of disinterested children sent by their parents. Miles interrupted the screening midway to ask that they stop making disruptive noises.

After the screening, Miles had a discussion with the more attentive cineastes at a taverna. He imparted inside details of the low-budget shooting of *Alternate Solution Three* which had caused a *War of The Worlds*-type furor after its television debut.

Over the years, I have interviewed a number of 'personalities' and I am often asked what they are like. I have very often been surprised by how different celebrities are from the images they project on the screen or in the media.

I interviewed the late Turkish filmmaker Yilmaz Güney in Cannes in 1982. He had escaped from his homeland while on leave from prison where he had been serving a sentence for murdering an adversary. My fellow journalists questioned my judgement in meeting a convicted criminal, while I wondered if he would behave in character with the macho swaggering type he had sometimes portrayed as an actor in his earlier films.

Instead, Güney was soft-spoken and polite, giving thorough answers to my questions via an interpreter. *Yol*, the film on which he had collaborated with Serif Fören, shared the Golden Palm, Cannes Festival's top prize.

After Cannes, Güney began to work in Paris on *The Wall*, his final feature. He sought asylum in several European countries, including Greece, but admitted, "My greatest wish is to some day be able to return to my homeland". He died without this coming true.

An interviewer soon learns that publicity agents are often more interested in keeping the press away from their busy clients rather than arranging appointments for them. When Andrej Wajda and Gerard Depardieu came to Greece for the presentation of the Onassis Award to Wajda and the première of Wajda's brilliant character study *Danton*, in which Depardieu stars, the press was told Wajda was not giving interviews and Depardieu had time for only a selected few.

At the première of *Danton* I went out in the lobby midway through and found Depardieu, who had already seen the film, leaning against a wall



Marcello Mastroianni promoting "The Bee Keeper"

smoking a cigarette. When I asked him for an interview for the next day, he immediately agreed, although he hadn't the faintest notion of what *The Athenian* was. He admitted he was bored by inactivity and didn't have enough to do.

During the interview, he revealed himself as a friendly, hardworking craftsman who had none of the pretensions one might expect from a star. When I next saw Depardieu on the Croisette at Cannes, wearing a tuxedo and bow tie there was no doubt he was a superstar. He grinned and waved at me as he sprinted past with a gaggle of amorous female fans in hot pursuit.

Other personalities seemed right in character with their public images. Vanessa Redgrave, in Cannes to promote *The Bostonians*, was cordial but reserved. Wim Wenders, creator of memo-

rable films such as the psychologically revealing *Paris, Texas*, or the humanistically poetic *Wings Of Desire*, is gently introspective.

In an interview hours before he won the Golden Palm for *Paris, Texas*, he pondered each question and answered carefully, although he had given dozens of interviews in the previous days.

Marcello Mastroianni is the quintessential southern Italian romantic. Gallant, sociable and very emotional, he is at his very best in roles that are closest to his true nature, such as Romano in Nikita Mikhalkov's *Dark Eyes*.

When he arrived in Delphi last September for the drafting of an EC charter giving guidelines for the protection of audio-visual creators, he was surrounded by reporters. He gave an impromptu talk decrying the stultifying effects of commercial television: "If a government wants to stop a revolution, they need only put a sports event on TV," he asserted.

When asked later if his concern over the commercialization of the media was his main reason for attending the conference, he replied. "Yes, but just as important was the chance to sit in the sun and drink with my friends such as Ettore Scoble."

My most notable 'non-interview' was with Klaus Kinski. I was talking to Yiorgos Voyajis, the star of *Little Drummer Girl*, which was being shot in part in Greece. Kinski, who had a role in the film, burst into the room unexpectedly, surprising us because he was not in the shooting in Greece. Kinski, who has had a long and fiery association with director Werner Herzog while playing the lead in *Aguirre, Wrath of God* and *Fitzcaraldo*, has a reputation for being an unpredictable eccentric which fits in with his Mad Hatter looks.

Voyajis paused in our interview to talk to Kinski, who paced up and down the room while trying to smooth his tortured silver-blond locks. When I suggested we meet for an interview the next day, he looked disdainful and immediately replied, "I don't believe in giving interviews".

Voyajis picked up the interview where we'd left off, and Kinski,

perhaps feeling left out, sat on my lap. When I explained he was making impossible for me to take notes, he curled up in a fetal position on the couch with his head in my lap. When Voyajis had finished talking, Kinski, without any prompting, began rambling on – all off the record – about his travels, career and past loves.

Covering the Greek cinema scene and reviewing the films has taken up a lot of my time over the past decade. Censorship of films was permitted in 1980, causing some curious practices. The drive-in cinemas, then as now usually devoted to showing pornographic films, had to cut out all the scenes depicting explicit sexuality in order to pass the censors. These watered-down versions were shown to disgruntled audiences who registered their contempt by honking their horns and shouting insults.

If the viewers had enough patience, they would be rewarded at the end of the screening with a compilation of all the 'out takes', the juicy segments that had been deleted from the originals.

Although censorship was technically forbidden under the socialist government, the film *Last Temptation of Christ* was banned in Athens after six weeks of screenings marked by violent demonstrations. The court acquiesced to demands by a number of par-ecclesiastical groups which claimed the film "offended the public decency".

Dubbing is too expensive for small markets such as Greece and Greeks generally prefer subtitled films. The quality of the subtitling is much improved from that of nine years ago. Errors are now usually caused by haste, since subtitlers usually receive detailed scripts.

Years back, idioms were often misinterpreted, with hilarious results. One classic case involved a scene in which a man asked his date if she would like to come up for a 'nightcap' which, in Greek, had the fellow asking the girl if she would like to put on a 'night stocking cap' with him.

When I first started writing my column, the admission to cinemas was about \$1 and audiences were not very demanding about viewing conditions. Most cinema sound systems were poor, screens were small, seats were worn

out and the projection equipment outdated and prone to break down. Now that the admission is about \$3, cinema owners realize they must offer more in order to lure audiences away from their VCRs and televisions. Attendance in cinemas has dropped steadily in the last decade. In the heyday of cinema in 1969, before television became the most popular form of entertainment, box office proceeds totalled 160 million drachmas. This figure had eroded to about 14 million by last season.

ELKE distribution was the first to renovate and install Dolby stereo at its Opera and Radio City cinemas. These cinemas recorded a great increase in ticket sales as have the Embassy and Astoria, renovated this past season.

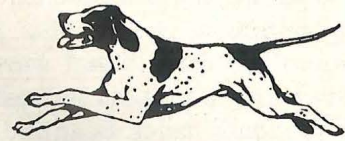
Multiplex cinemas (those with several small cinemas under one roof) have contributed greatly to rejuvenated business in the United States. Domestic box office records were shattered, there in June, buoyed by the smash success of *Batman*, *Indiana Jones*, *The Last Crusade* and *Ghostbusters II*.

Spentzos Film had hoped to convert the Ideal into a multiplex but failed to receive government aid in the form of a low interest loan. Instead, they renovated the neoclassical masterpiece at a cost of 50 million drachmas, installing Dolby stereo, a huge screen and plush seats imported from France. Finally, programming quality films such as *Women On The Verge Of A Nervous Breakdown* and *Mississippi Burning*, replacing the grade-C exploitation films, resulted in great increase in ticket sales.

Greece is a late-night country and a gregarious one, so the attraction to viewing video cassettes at home will probably diminish. The renovation of cinemas, improved programming and the eventual development of multiplexes should help to regain substantial audiences for the remaining cinemas.

ELKE has announced it has ordered two popcorn machines to install in its cinemas which could start a new trend. If so, distributors will be on the hunt for films that encourage popcorn, munching the profits from which sometimes top box office receipts. □

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Bats in Everyman's Belfry

The film *Batman* has already broken every box office record in the US and before the craze is over and the overseas sales are totalled it will have become, in both legitimate and illegitimate business, a billion dollar industry. Two hundred and fifty million have already been earned on incidentals like Batman T-shirts and other objects – anything big enough to carry a Batman logo – and with everyone expected to go batty at Halloween, not to mention an anticipated roaring business at Christmas with Batman and Joker dolls along with the Batmobile, Batman is flying even higher than Superman.

Future video sales are not thought to be endangered by a legion of very serious professors who contend that anyone prowling the streets at night must be a weirdo if he is in a bat costume; hence their intense psychoanalysis of Bruce Wayne. Others, who should undergo psychoanalysis themselves, have got rid of Robin.

In the middle of all the furor stands, or rather hangs, the lowly bat – greatly misunderstood and unjustly feared. Of the approximately 4000 species of mammals, bats comprise more than a quarter, and they happen to be the only mammals capable of powered flight. They are also, other than birds, the only major group of vertebrates which can fly under their own power.

Bat wings are quite unlike those of birds. They consist of a membrane of hairless skin which stretches from what might be called the forearm and elongated fingers to the hind limbs and sometimes the tail. In bats the thumb has become a claw and from these they hang upside down when roosting because they have become such perfect flying machines that their limbs can no longer properly support their weight. The reason they are found in clusters of thousands, or even millions, in vast caves is because they huddle together for the heat.

Bats are nocturnal and navigate through the night with a combination of extra-sensitive hearing and radar. They produce sound pulses through the mouth or nose which bounce off objects in their flight path and enable

them to circumnavigate any obstacle. Tales of their becoming enmeshed in milady's hair are pure fiction.

Stories of the vampire bat being the pet of Count Dracula supply a satisfying thrill on dark stormy nights but, alas, they also are not true. A real (there are false ones) vampire bat feeds only upon the blood of a single breed of cattle, taking but a fraction of what certain African tribes drink. One bat alone could never endanger the life of his host (the vampire is a true parasite) unless he happens to be carrying rabies which, unfortunately, can be transmitted to his victim.

Bats can weigh from 1.5 grams to 1.5 kilos. Their enormous variety of species is matched by the variety of their diets which range from fish to fruit, frogs to flowers. They are important in the process of pollination and, where man has exterminated them, he has also extinguished plant life.

Dog tales...

There is an old German proverb which, hopefully, you have not found to be true: "You say that it is a sin

because I love my dog more than people. But I will tell you that a dog is true in a storm; man not even in a wind."

...and a Pause for Cats

It is a generally accepted view that dogs naturally gravitated to cave fires and companionship of men, but with cats it is a different story as the author, Ellen Perry Berkeley, relates. She describes three fascinating phases through which cats must have passed before becoming domesticated.

In the first, cats retained some of their juvenile characteristics into adulthood, encouraging dependence upon humans while curbing some of their natural pugnacious instincts.

In the second, there was a modification of hormones, particularly in adrenal response, and last, there was a reduction in brain size which, in turn, impaired the cat's sensitivity to uncongenial stimuli!

After having waded through all that it is comforting to know that despite all the studies and laboratory analyses and learned theses, it is still not clear in the cat-human relationship just who owns whom. □

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Katey's corner



★Mrs Alba McCann (wife of the President of Athens College, Dr Walter McCann) gracefully managed all of her pre-summer college activities with several special occasions. First, she and her husband personally opened an exhibition of paintings by the acclaimed Mexican artist Carlos Hernandez Chavez in the **Athens College Theatre foyer**. The opening was attended by many members of the diplomatic corps, journalists, artists and friends. Mrs McCann was then the keynote speaker at the international conference on learning disabilities which attracted over 700 participants to Athens College. Last, completing her busy month, she was honored at a reception at the Vorres Museum in Peania on the occasion of the publication of her book of poems (English/Greek) entitled *The Fifth Sun*.

★Snippets this month are as diverse as are the activities in Athens. They include: a unique conference on **Greece and the Mediterranean** which was cosponsored by Dowling College, the Hellenic-American Union, the Del Mar Foundation of Washington, DC, and Central Missouri State University located in Warrensburg. A broad range of participants from governments and universities in both Europe and the US presented papers within the broad compass of the overall topic, but as specialized as "Dean Acheson and the Cyprus Question" and "Regional

and Status-based Variations in the Peloponnesian Response to Leuctra". The Union seems a proper forum for such conferences; no doubt this one presages other stimulating get-togethers.

★The Consular Corps in Greece has been busy these days beginning with a "Summer Night on the Apollo Coast" dinner with dancing in the lawn area at the Grill Room of the **Astir Palace Hotel**, Vouliagmeni.

Consular Corps members and their friends enjoyed a convivial evening before dispersing for the summer. This same group will be off this month for a VIP trip to Egypt. The special attention of members of the Egyptian Embassy here in Greece should make the excursion special. It may not be too late to telephone Mr Mohamed El Dorghamy at the **Egyptian Embassy** (361-8612 or 362-1905) in order to be included.

★The **British Hellenic Chamber of Commerce** held a very special final meeting for the 1988/89 year. They were privileged to have as their speaker the newly-arrived British Ambassador H.E. Sir David Miers at the beautiful Yacht Club of Greece overlooking the harbor of Mikrolimano.

★Commencement exercises at the **American College of Greece** have become more impressive with each passing year, especially since there is now special music by soloists and the Deree Symphonette. Presided over by John S. Bailey, President of the American College of Greece, the commencement is attended by parents, friends, official guests and diplomats. This year's address to the graduating class was given by Mr Tom C. Korologos, Vice Chairman, United States Advisory



Three summer diplomatic receptions coincided with National Day celebrations at which the foreign community reluctantly bid farewell to popular families. In the top photo, H.E. Ambassador and Mrs Tancred Ibsen of Norway (center) are being greeted by H.E. Ambassador Hans Coliander and Mrs Hilda Marti of Sweden with H.E. Ambassador Horst Brie and his wife of the Democratic Republic of Germany on either end.

In the center photo, the Dean of the Diplomatic Corps, H.E. Ambassador Maria Lakas-Bahas of Panama (left) bids farewell to H.E. the South African Ambassador and Mrs Frans J. Cronjé.

On the occasion of the U.S. Independence Day, H.E. Ambassador and Mrs Robert V. Keeley welcomed hundreds of Greek Government, figures diplomats, journalists and foreign to bid them farewell. Both the Ambassador and his wife have had a long and close association with Greece through the years and certainly they will continue to return in the future. In our photo (bottom picture) Ambassador and Mrs Keeley are pictured with Mr George Papoulias, Alternate Minister of Foreign Affairs (l).

Commission on Public Diplomacy and Chairman of the Board of Trustees of the College.

*It is now a bit back, so few of you may remember that Graduation Day for **Athens College** produced not only threatening skies, but an afternoon downpour. The sun came out just in time! The graduating class, now including young women, is al-

Haritos; the Homer Davis Award to Evdoxios Ch. Doxiades and Constantine G. Tsaconas; Valedictorians were Chryssoula Th. Dosiou and Apostolos N. Leriso.

*Commencement exercises for **The University of La Verne** were held this year at the Athens College Theatre. With each passing year more students are earning M.B.A.s and M.Sc.s in Bus-



In front of Southeastern College's Building A on the Kifissia Campus, faculty and students gathered for group photos after graduation exercises. From left in our photo are Dean Achilles C. Kanellopoulos; Commencement Speaker Robert J. Lurtsema; His Grace Methodios, Bishop of Boston; Associate Dean Dr Stanley Sfekas and Professor of Journalism Elizabeth Herring.

ways quite large so that with the parents, relatives and friends attending, there is always a large crowd. Many honors were gained by various students in both the Thirteenth and Fourteenth Classes. Given out by **President Dr Walter McCann** and **Co-Director Petros Basilaras**, they were: to Salutatorians Hellada Vasiliki V. Papadogeorgou and Athanassions D. Delistathis; the Delta prize to Hellada Vasiliki V. Papadogeorgou and Ioannis N. Spyropoulos; the Howland Prize to Nicolaos J. Papaspyrou and Apostolos N. Lerios; The Good Sportsmanship Awards to Efstathios P. Papachristou and Apostolos N. Lerios; the Alexander P. Perry Award to Ioannis A.

Organizational Management. Presiding was **Mr Jeffrey L. Nonemaker**, the Director, and special student awards were conferred by **Mr Craig R. Sexson**, Director of European Programs. *The first commencement of **Southeastern College** here in Athens was held for the Business Administration, Liberal Arts and Science graduates as an all-day celebration. Beginning with a 9:00 am Baccalaureate Service at St. George's Greek Orthodox Church with **His Eminence Dorotheos**, Metropolitan of **Attica** and **His Grace Methodios, Bishop of Boston** officiating, the Commencement Exercises followed the service with appropriate music supplied by students and professors. □



TASIS Hellenic International School held its graduation in the main ballroom of the Ledra Marriott Hotel with many parents and friends in attendance to wish the graduates well. The class Salutatorian was Elpida Koutsoubakis and the Valedictorian was Julie S. Fitzgerald. A special feature of the program was an original composition, "Ode to Graduation", which was performed on the piano by the graduating composer Aris Karey. A warm and erudite Graduation Address was given by Mr Sloane Elliott, Editor and Publisher of "The Athenian" whose long interest in TASIS includes the graduation of two of his own children. Many subject awards were given out and scholarships were won as follows: the E.C.I.S. Award for International Understanding went to Aida Hagen who also received the Director's Award; the Award of the Latinos Unidos Club of Hellenikon Air Base went to Jason Teele with the coveted H. Miller Crist Memorial Award going to Julie S. Fitzgerald, who is shown in our photo receiving it from Director and Headmaster Mr George B. Salimbene.



Under threatening, but ultimately benevolent skies in the main yard of the American Community Schools, the graduating class of 1989 armed themselves for the challenges of tomorrow. Salutatorian Eleni Spentzos and Valedictorian Eugenia Iskos evoked both memories of years past and promises of the future in their talks to parents and friends. Giving the Graduation Address was Professor William D.E. Coulson, Director of the American School of Classical Studies, whose main theme of respect struck a responsive chord among the graduates. Our photo shows some of the guests of honor and parents of graduates including (from l) Professor and Mrs Coulson, the Lebanese Ambassador, H.E. Fakri Saghyyah, his wife, and her father Dr M. Khoura, in Athens from Beirut for the graduation of his grandson.

THE ATHENIAN guide

Where to go... what to do

focus • music • dance • drama • museums • sites • tourist tips • sports • restaurants and night life

focus

art

Anna Beni, who will be showing her paintings at Dada Gallery 27 September through 9 October, studied painting in Geneva and Thessaloniki. Her work, mostly in tempera, embodies both simplicity and abstraction, the landscapes and portraits rendered in strong colors.

Well known Bulgarian artist **Dechko Todorov** will be showing engravings and paintings at Dada Gallery, 14 till 25 September, as part of his first one-man show in Athens. Todorov was born in Karlovo in 1946 and, at 13, went to Sofia to art school,

where he studied for five years. Subsequently, he entered the Sofia Academy of Fine Arts. A participant in many group shows throughout Western and Eastern Europe, Todorov has staged one-man exhibitions in Sofia, Stockholm and Washington, D.C. This Bulgarian artist is especially noted for his mastery of the art of engraving.

exhibitions

J. Edwin Wood will be exhibiting paintings of the Argo-Saronic islands and his native Northeast of England 11 till 23 September at the Tower Markellou (Pink Tow-

er) on Aegina. Wood, despite almost total blindness, paints from photographs and accepts commissions for works in acrylics.

Greek artist **Costis** (Triantafyllou) will be participating in the *First Biennale of New Painting* in Cannes. Based on the theme "*Humor and Revolution*", the exhibition is part of France's bicentennial celebrations. Other Greek artists showing works are Georg Georgakopoulos, Samios and Lydia Venieri. The exhibition runs in Cannes through 15 September, then moves on to the Museum of Gerone on the Costa Brava in Spain. Athens-born Costis' work, "*3=1 or the Empty Monument*" is rendered in the media of automobile paint, acrylics on transparent Plexiglas, and double-sided, self-adhesive mirror.

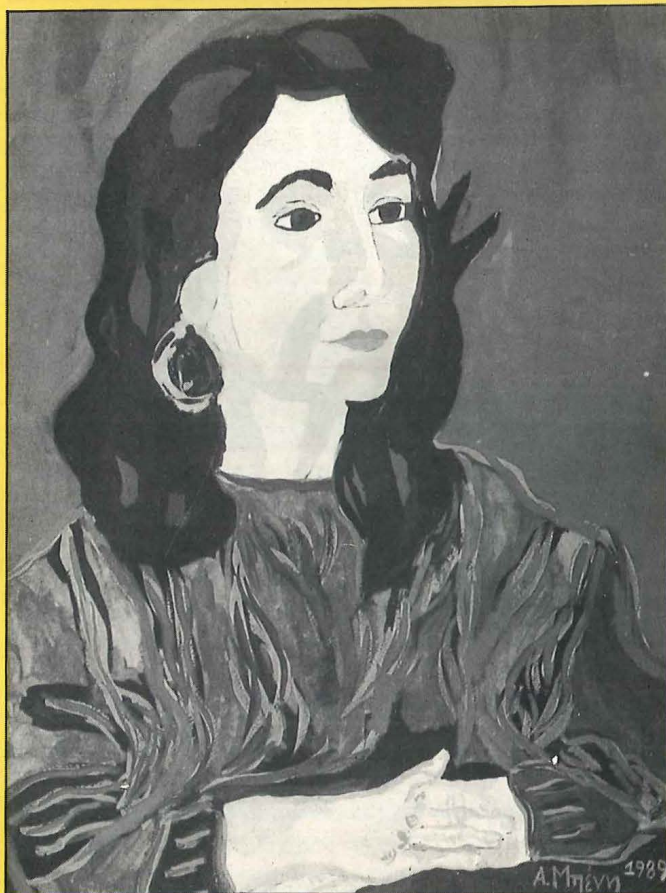
Through 16 September the *DESTE Foundation for Contemporary Art* is presenting an exhibition entitled "*Psychological Abstraction.*" The exhibition includes works by **Marcel Duchamp, Robert Gober, Fischli & Weiss, Mark Stahl, and Nancy Dwyer**, among other noted artists. The title of the show refers to the interventions created by the works of art in question. These works are neither abstract nor representational, but rather are contemporary visual objects which express in various ways the influence of new electronic technology, the effects of consumer products, and the experiences generated by our exposure to the mass media. The House of Cyprus, at 10

Heraclitou St in Kolonaki, is open weekdays, from 10 till 2 and 6 till 9; closed weekends and holidays.

music

On 7 and 8 September, *Prince Igor*, by Alexander Borodin, conducted by Valery Gergiev, will be performed by the **Kirov Opera**, at Herod Atticus Theatre. Borodin (1833-1887), along with Balakirev, Mussorgsky, Rimsky-Korsakov and Cui – the famous "Five" – made uninhibited and creative use of Russian folk music, and was instrumental in changing the course of Russian music in general. Left unfinished at the time of his death, Borodin's *Prince Igor* is based on a medieval Russian work. The opera was completed by the composer's friends, Rimsky-Korsakov and Glazunov.

Piotr Ilich Tchaikovsky's opera, *The Queen of Spades*, with libretto by the composer and Modest Tchaikovsky, will be presented at Herod Atticus as part of the Athens Festival on 11 and 12 September, performed by the **Kirov Opera**. One of the composer's eight operas, this work is based on a story by Alexander Pushkin, but exhibits a distinctly European, as opposed to "Russian", character. The story is set in 18th century St. Petersburg during the reign of Catherine the Great, and deals with the conflict between the human desires for love and "lucre". The opera is conducted by Yuri Tamirkanov, one of the Soviet Union's most impor-



Anna Beni at Dada

tant conductors. In 1986, Temirkanov was invited to conduct the New York Philharmonic – the first Soviet conductor to perform in the US.

theatre

The **Amphi-Theatre** (Spyros Evangelatos) will present on 2 and 3 September Petros Katsaitis' *Iphigeneia In Lixourion*, "an imaginary performance played by amateurs in the town of Lixourion in 1720", at Herod Atticus. Founded in 1975 by its present director, Spyros A. Evangelatos, the Amphi-Theatre has had as one of its aims the production of Renaissance or even earlier texts in modern Greek adaptations. The current production, by Petros Katsaitis, is not parody; neither is it comedy or tragedy. It is a version of the classic Iphigeneia story with a twist: a happy ending. A pastiche of ancient myth and the Commedia dell'Arte, this play in 18th century rhyming couplets is one of two surviving

dramas by the Cephalonian writer considered the most important playwright of the last century.

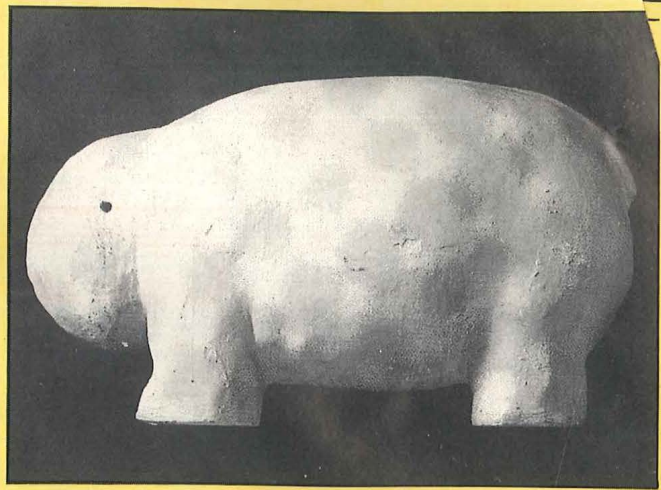
notes

The **Hellenic American Union**, Massalias 22, will offer the following courses in October; Traditional Greek

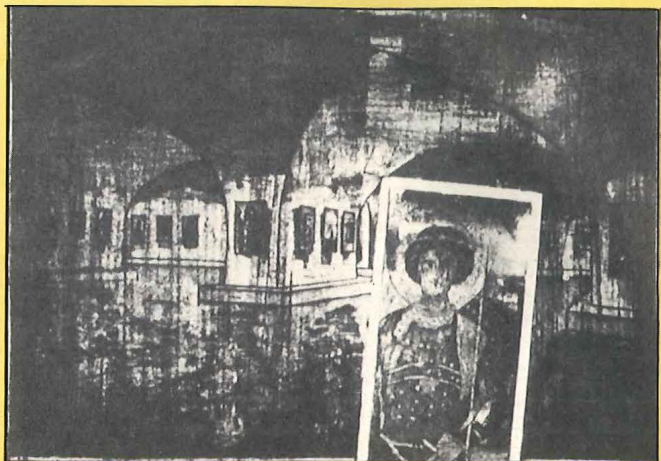


Costis in Cannes

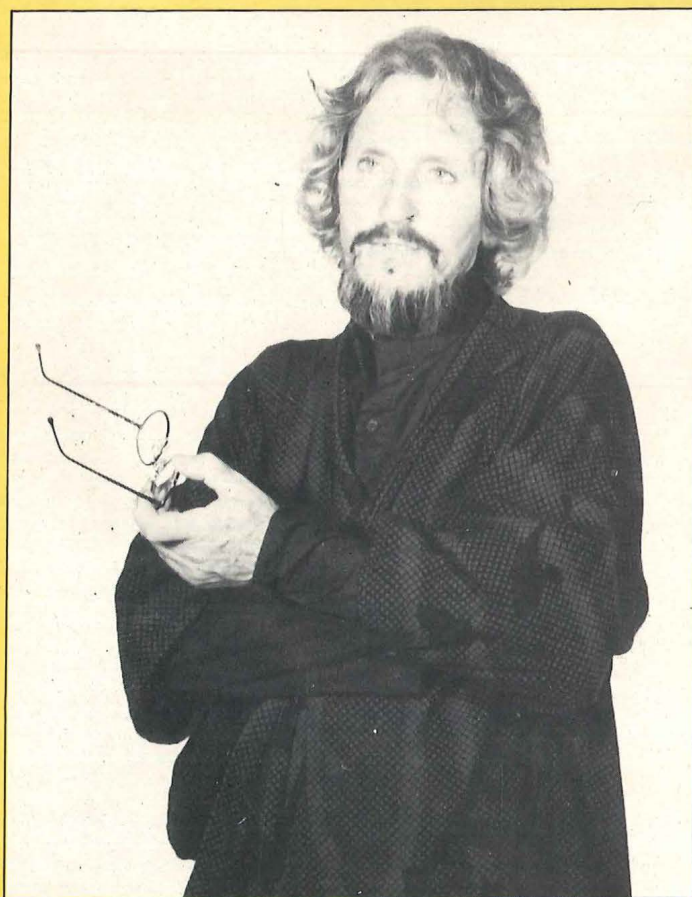
Cuisine, Greek Folk Dance, Contact with Tradition, Greek Cinema (in English), Art & Drawing, Photography, Interior Decoration and Color Applications. For more information contact the Greek & Other Studies Department, 9-1, 5-8; Friday, 9-3. Tel 362-9886 ext. 53 or 360-7305.



"Animal" by Fischli & Weiss at the House of Cyprus



Dechko Todorov at Dada



Robin Ramsay in "Borderland"

The distinguished Australian actor **Robin Ramsay** is appearing in a single performance on 29 September in the solo play *Borderland* which celebrates the life and times of Rabinranath Tagore, one of the giants of this century. Commissioned by the Indian Government, the play is on a world tour in support of the United Peace Messenger project 'Global Co-operation for a Better World'.

Winner of the Nobel prize for literature in 1913, knighted in 1915, Hibbert Lecturer at Oxford in 1930, as well as painter, composer (he wrote both the Indian and the Bangladesh national anthems), social reformer and revolutionary thinker, Tagore was one of the great polymaths of the 20th century. The man who dubbed Mohandas Gandhi 'Mahatma' was himself called 'the ambassador of the human soul'.

Robin Ramsay studied in London, toured the US with Eva Le Gallienne in productions of Tyrone Guthrie and created a sensation on Broadway at the age of 24 when he appeared in *Oliver!* as Fagin.

Ramsay was particularly attracted to the figure of Tagore for "his ever-youthful enthusiasm for life, his enduring wonder about the world, his romanticism and his spiritual awareness".

The only performance in Greece will take place on Friday, 29 September at 8 pm at Mavromichali Hall of Southeastern College, Amalias St. For ticket information call 322-2802.

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3	4	5	6	7	8	9
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NAME DAYS IN SEPTEMBER

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).

- September 5 Zaharias
- September 14 Stavros, Stavroula, Voula
- September 17 Sophia, Agapi, Elpida
- September 20 Efstathios, Stathis, Efstathia
- September 25 Efrosini, Frosso

DATES TO REMEMBER

- September 4 Labor Day (US, Canada)
- September 22 Autumnal Equinox

GALLERIES

There is little activity at the galleries over the summer months, and some close down altogether. Those that remain open usually feature permanent exhibitions by local artists.

- AITHOUSA TECHNIS IAKINTHOS**, Zirini 23, Kifissia, tel 801-1730. Group show of paintings and prints, till 30 September.
- DADA**, Niriidon 6 & Pratinou, tel 722-2929. Dechko Todorov will exhibit his work from 14-25 September. Anna Beni will then exhibit her work from 27 September through 9 October. *See Focus.*
- EPOCHES**, Kifissias 263, tel 808-3645. Group show of paintings, engravings and sculpture, till 15 September.
- OPIS GALLERY**, Mykonos, tel (0289) 22083. Costis Triantafyllou will exhibit his work till 8 September, followed by an exhibition of paintings by Angela Pipikios 2-22 September. Richard North and Monica Derpapas will then exhibit their work from 23 September through 6 October.
- SKOUFA**, Skoufa 4, tel 360-3541. Group show throughout the whole summer.

EXHIBITIONS

- MIND AND BODY** is the title of an exhibition at the Ethniki Pinakothiki running till 15 January.
- VASIL KANDINSKI AND YIORGOS BOUZIANIS** at the Museum of Contemporary Art on Andros till 18 September.
- REMARKABLE WORK IN BLOWN GLASS** by Nikos Troulinos will be on permanent exhibition at Loukianou 18, Kolonaki. Lampshades, vases, and other decorative objects comprise the show.
- J. EDWIN WOOD** will exhibit his work at the Tower Markellou (Pink Tower) on Aegina till 23 September. *See Focus.*
- COSTIS TRIANTAFYLLOU** will be participating in the First Biennale of New Painting at Cannes till 15 September. *See Focus.*
- PSYCHOLOGICAL ABSTRACTION** is the title of an exhibition organized by the DESTE Foundation for Contemporary Art. The exhibition will take place at the House of Cyprus, 10 Heraclitou St till 16 September. *See Focus.*

MUSIC, DANCE, THEATRE

DORA STRATOU - GREEK FOLK DANCES are held at the Dora Stratou Theatre on Philopappou Hill until the end of September. The show begins at 10:15 pm on weekdays and 8:15 and 10:15 on Wednesdays and Sundays. For

information and tickets call 324-4395 or 921-4650. Tickets 800-1200 drs.
IPHIGENIA IN LIXOURION by the Amphi-Theatre (Spyros Evangelatos) will be presented at Herod Atticus, 2 and 3 September. *See Focus.*
PRINCE IGOR will be performed by the Kirov Opera at Herod Atticus, 7 and 8 September. *See Focus.*
THE QUEEN OF SPADES will be presented at Herod Atticus, 11 and 12 September. *See Focus.*

SOUND AND LIGHT

ATHENS: ACROPOLIS-PNYX - The show is conducted in English every day from 9 - 9:45 pm; in German every Tuesday and Friday from 10:10 - 10:45 pm and in French every day except Tuesdays and Fridays, when it runs from 10:10 - 10:45 pm; till 31 October. For more information and tickets, call the Athens Festival Box Office, Stadiou 4, tel 322-7944; or go to the entrance gate at Ayios Dimitrios Lombardiaris, tel 922-6210, on the day of the performance. Tickets 400 drs; students 200 drs.
RHODES: MUNICIPAL GARDEN - PALACE OF THE GRAND MASTER - Information may be obtained by phoning the palace at (0241) 21992; the EOT office at (0241) 23255. Alternate performances are in Greek, English, French, German and Swedish, until 31 October. Tickets 450 drs; students 200 drs; children 100 drs.
CORFU: OLD FORTRESS - The program is conducted in English every day from 9:39 - 10:15 pm, in Greek every Saturday and in French every Sunday; also includes Greek folk dances. The show lasts till 30 September. For further details, call EOT (0661) 30520-30360. Tickets for foreign language programs 400 drs; students 180 drs.

FESTIVALS THROUGHOUT GREECE

VEAKIO AMPHITHEATRE OF PIRAEUS - Music, ballet, theatre, Greek and international, till 15 September. For information call 417-8351 or 417-0940, box office 412-5498.
32nd FESTIVAL OF PHILLIPI AND THASSOS - Ancient drama, ballet, concerts; September. For information call (051) 223-504, 227-820.
PATRAS' 8th SUMMER FESTIVAL - Drama, music, ballet, the Tennessee Symphony Orchestra and various other events till 23 September. For information call (061) 272-911.
RHODES - Various cultural events at the Medieval Theatre of the Palace of the Grand Master until October. For information call (0241) 29678.

WINE FESTIVALS

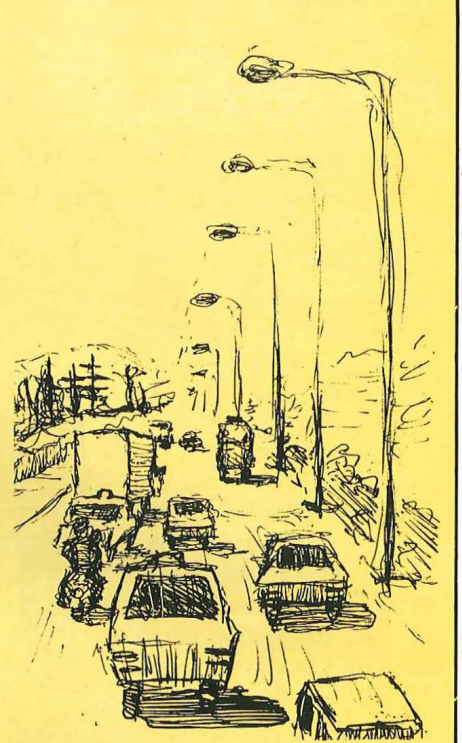
PATRAS - The festival is open daily from 7:30 pm to 12:30 am till 10 September. Admission is 200 drs; 150 for groups and 100 for students. For information call (061) 279-866.

SUMMER COURSES

THE ATHENS CENTRE, 48 Archimidou St, tel 701-5242, offers Greek lessons. Immersion I, II, and III offered 2 - 22 September. Accelerated I, II, and III offered 2 - 27 October. Intensive I, II and III offered 25 September - 17 November. Regular I, II, III, IV and V offered 25 September - 17 November.
THE HELLENIC AMERICAN UNION, Massalias 22, tel 362-9886. Modern spoken Greek courses: intensive classes offered 18 September till 13 October. Registration: till 14 September.

CLUBS AND ORGANIZATIONS

AMERICAN WOMEN'S ORGANIZATION OF GREECE (AWOG) welcomes new arrivals. For membership and general information for women of all nationalities, phone 639-3250/9, ext 345, Monday through Friday from 10:30 am - 12:30 pm.
ST. ANDREW'S WOMEN'S GUILD This Ecumenical Women's Group meets monthly and offers various outreach programs of interest to Christian women of all denominations. As an arm of St. Andrew's Protestant Church, the guild will offer a hearty welcome to newly-arrived women. For more information phone 651-7405, or the church, tel 652-1401.



CANADIAN WOMEN'S CLUB OF ATHENS welcomes new members to monthly meetings; activities. For information call Carole at 804-3823.
THE ENGLISH SPEAKING SOCIAL SOCIETY meets every Wednesday from 8 - 10 pm at the Athineon Pastry Shop, 320 Kifissias Ave, Neo Psychiko. Ask for Dr Agis Sarakinos, tel 672-5484.
WOMEN'S AGLOW FELLOWSHIP is an international women's organization in Athens. For information call 804-4209.
LA LECHE LEAGUE is holding a meeting: Nutrition and Weaning, 7 September at 10 am. For more information call 672-5961 or 639-5268.
CROSS-CULTURAL ASSOCIATION: Meetings of the association will take place at the YWCA (XEN) on Amerikis St from September 1989. The regular meeting day has been changed and will now be the third Tuesday every month. The first meeting of the new season will be held on 19 September at 8:15 pm; non-members welcomed. Call Beryl at 347-6370 or Andrea at 452-3015 for information.

MUSEUMS AND SITES

ACROPOLIS, open weekdays 7:30 am - 6 pm; Sunday 8 am - 5 pm. The entrance fee of 600 drs includes the museum.
ACROPOLIS MUSEUM, open 8:30 am - 2:45 pm. ☎ 323-6665. Sculptures, vases, terra cottas and bronzes from Acropolis excavations.
ANCIENT AGORA, open 8:30 am - 2:45 pm daily. Closed Mondays. Entrance fee 150 drs, student discounts.
AGORA MUSEUM, same hours as the Agora; closed Mondays. ☎ 321-0185. Entrance fee 400 drs. A replica of the 2nd century BC 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 Trikoupis 31, Piraeus. ☎ 452-1598. Open 8:30 am - 3 pm daily; closed Mondays. Entrance fee 200 drs; students 100 with ID; holds fine collection of Greek and Roman sculpture.
BENAKI MUSEUM, Koumbari 1, (corner of Vas Sofias). ☎ 361-1617. Neoclassical mansion housing Anthony Benaki's private collection of ancient and modern Greek art, artefacts, textiles and costumes as well as examples of Islamic, Coptic and Chinese art. Open 10:30 am - 1:30 pm daily. Closed Tuesdays. Entrance fee 200 drs.
BYZANTINE MUSEUM, Vas Sofias 22. ☎ 721-1027. Villa built for the Duchess of Plaisance in 1848. Houses Athens' major collection of Byzantine and post-Byzantine art. Open weekdays 9:00 am - 3:00 pm. Closed Mondays and holidays; Sundays open 9 am - 2pm. Entrance 200 drs; 50 drs for students.

TAVERNAS AND RESTAURANTS

CENTER FOR FOLK ART AND TRADITION, Angeliki Hadzimirhali 6. ☎ 324-3987. Exhibitions focusing on folk traditions in Greece. Open 9 am - 1 pm & 5 pm - 8 pm; closed Sunday afternoons and all day Monday. Entrance free.

CYCLADIC AND ANCIENT GREEK ART MUSEUM, Neophytou Douka 4, Kolonaki. Open daily from 10 am - 4 pm; closed Tues and Sundays. The museum was built to house the private collection of the Nicholas P. Goulandris Foundation. 230 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 BC to the 4th century AD. On Saturday mornings the museum organizes activities for children. Call 723-9706 or 724-9706 for bookings.

D. PIERIDES MUSEUM OF MODERN ART, 29 King George Ave, Glyfada. ☎ 865-3890. Open Mon & Wed 6 - 10 pm. Private collection of Cypriot and Greek Modern Art. **GOULANDRIS MUSEUM OF NATURAL HISTORY**, Leviodou 13, Kifissia. ☎ 808-6405. Open daily 9 am - 2 pm; Sundays 10 am - 4 pm; closed Mondays.

GOUNARO MUSEUM, G. Gounaropoulos 6, Ano Ilissia. ☎ 777-7601. Art and memorabilia of Gounaropoulos, one of Greece's best known artists.

HELLENIC MARITIME MUSEUM, Zea, Piraeus. ☎ 451-6822, 451-6264. Open daily from 9 am - 12:30 pm; closed Sundays & Mondays.

THE JEWISH MUSEUM OF GREECE, 36 Amalias St, ☎ 323-1577. The collections of the museum include religious and folk art representative of the centuries-old Jewish-Greek and Sephardic communities of Greece. Open Sunday through Friday 9 am - 1 pm; closed Tuesdays.

KANELLOPOULOS MUSEUM, Theorias and Panos Strs, Plaka. ☎ 322-3213. Art and artefacts from prehistoric times to post-Byzantine period. Open Monday-Saturday 9 am - 3 pm; Sunday 9:30 am - 2:30 pm; closed Tuesdays. **KERAMIKOS MUSEUM AND SITE**, Ermou 148. ☎ 346-3552. The site includes the ruins of the Dipylon and the Sacred Gate and cemetery which stood outside the city walls of ancient Athens. Most interesting is the Street of Tombs, a funerary avenue containing graves, and monuments to famous Athenians. The museum houses many finds from the cemetery. Open 9 am - 3 pm every day except Tuesdays.

MUSEUM OF GREEK FOLK ART, Kydathinaion 17, Plaka (near Nikis St). ☎ 321-3018. Open 10 am - 2 pm; closed Mondays. Art and artefacts mainly from the 18th & 19th centuries.

NATIONAL ARCHAEOLOGICAL MUSEUM, open daily 8 am - 7 pm; Saturday 8 am - 6 pm; closed Mondays. ☎ 821-7717; 821-7724.

VORRES MUSEUM, Paiania, Attica. Open Saturday & Sunday 10 am - 2 pm. Contemporary Greek art and folk art, plus four acres of gardens. Open by appt. for groups. ☎ 664-2520; 664-4771. Entrance 100 drs; children & students free.

HISTORICAL MUSEUM, Stadiou, Kolokotroni Sq. ☎ 323-7617. Open 9 am - 2 pm weekdays (except Monday); 9 am - 1 pm weekends.

GALLERY OF ART, (Ethniki Pinakothiki), Vas Konstantinos, opposite the Hilton Hotel. ☎ 721-1010. A collection

RELIGIOUS SERVICES

CROSSROADS INTERNATIONAL CHRISTIAN CENTER, Kessarias 30 (Ippokrateion), tel 770-5829. The Rev Alan Demos, Pastor. Weekly services: Sunday 10:30 am, 3 pm; Wednesday 7:30 pm. Bible Study, Saturday 7 pm. (Informal Discussion).

HELLENIC INTERNATIONAL CHRISTIAN CHURCH, Tsaldari 18, Kifissia, inside the Roussos Hotel, Sunday service is at 11 am and there is also a Sunday School. For more information call 807-8946 or 692-7373.

ST. ANDREW'S PROTESTANT CHURCH, Papanikoli 3, Papagou. Pastor David Pederson, tel 652-1401. Service: (former Hotel Roussos) Pan Tsaldari 18, Kifissia, 9 am; Sina 66, 11:15 am; tel 652-1401.

ST. PAUL'S CHURCH, Philellinon 25. The Rev John F. Maddock-Lyon, tel 323-4790; 721-4906; 8 am, Holy Communion, first Sunday of the month; 9 am, Sung Eucharist, every Sunday; 10:30 am, Morning Prayer, every Sunday; church open daily, except Mondays and holidays, 9 am till 1 pm.

ST. PETER'S CHURCH, St. Catherine's British Embassy School, Kifissia. The Rev W H Chivers: 10 am, Holy Eucharist, Sundays except the first Sunday of the month, when Morning Prayer is followed by Holy Communion.

VOULA SERVICES, Daphni 1, Voula: 6 pm, Holy Eucharist, first and third Sundays of the month.

CENTRAL

CORFU, Kriezotou 6. ☎ 361-3011. Menu includes popular standbys of Greek cuisine as well as a few variations from Corfu. Daily noon-1 am.

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

DIONYSOS, near the Acropolis. ☎ 923-3182; 923-1936. Complete restaurant and pastry shop. The house specialties are charcoal-broiled shrimp, fillet of sole, baby lamb and veal mignon in oregano sauce.

Note: Dionysos-Zonars at the beginning of Panepistimiou St, near Syntagma Sq, also has complete restaurant service. ☎ 323-0336. A third Dionysos is on Lycabettus Hill.

DRUGSTORE, Stoa Korai. ☎ 322-1890. Take-off on its Parisian cousins. Open 8 am-2 am, except Sundays.

EVERYDAY, Stadiou 4 and Voukouristiou corner. ☎ 323-9422. Cafeteria convenient for coffee, croissants, pastries and ice cream. Open from 7 am-2 am.

FLOKA, Leoforos Kifissias 118. ☎ 691-4001. A complete restaurant, pastry shop and catering service. Delicious club sandwiches and ice cream pies ("Black Venus" etc).

IDEAL, Panepistimiou Ave 46. ☎ 361-4001. 'The' Restaurant of Athens, founded in 1922. Pleasant atmosphere in a succession of well-decorated rooms, discreet stereo music, attentive service, extensive menu. Open from 12 pm-2 am. Ideal for late dinners. Don't let the unprepossessing entrance put you off.

KENTRIKON, Kolokotroni 3, in arcade next to the Athenèe Palace Hotel. ☎ 323-2482. Full taverna fare including beef sofrito; beef in earthenware.

KOSTOYIANNIS, Zaimi 37 (Pedion Areos), Exarchia. ☎ 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. ☎ 323-1127. Charming bistro restaurant with good Greek cuisine; a little expensive. Open daily 12 pm-1 am.

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

THE THREE BROTHERS, Elpidos 7, Victoria Sq. ☎ 822-9322 833-1928. Open after 8 pm. Closed Sundays. Specialties include swordfish, shrimp with bacon, shrimp salad, eggplant with cheese in tomato sauce. Extensive menu.

SINTRIVANI, Filellinon 5, near Syntagma. ☎ 323-8862. Greek cuisine, extensive variety of dishes including souvlaki and moussaka.

HILTON/US EMBASSY AREA

BALTHAZAR, Tsoha 27 and Vournazou. ☎ 644-1215. Renovated mansion not far from the US Embassy. Restaurant and attractive bar. Menu includes scaloppine with cream, spaghetti and a different curry daily. Fresh salads.

CACTUS, Papadiamantopoulou 30, (behind the Hilton). Wide selection of mezedes, traditional appetizers and good Greek cuisine. Also available are a variety of charcoal grills. Very reasonable prices. Open for lunch 12:30-3:30 pm and dinner 8 pm-2 am.

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

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

OTHELLO'S, Mihalakopoulou 45, Ilissia. ☎ 729-1481. Specialty: beef stroganoff. Open daily from 12 pm-2 am. Closed Sunday.

PAPAKIA, Pondou 40, (parallel to Mihalakopoulou, behind the Riva Hotel). ☎ 779-3072. Bar and restaurant. Specialty: duck as the name suggests, in cream sauce. Open daily after 10 am. ([**ROUMELI**], Panormou 107, Ambelokipi (across the park from the Apollon Towers). ☎ 692-2852. At lunchtime a wide selection of Greek dishes; evening specialties are charcoal broils. Daily from 12 pm until late. Bakaliaros, bifteki, snails, baked fish (gavros).

THE PLOUGHMAN, Iridanou 26, Ilissia (near the Holiday Inn). ☎ 721-0244. Dartboard, English cuisine and reasonable prices. Open daily from 12 pm-2 am; closed on Sundays.

PLAKA

ANGELOS' CORNER, Syngrou Ave 17, near the Temple of Olympian Zeus. Cosy nook with piano. Excellent Greek and French cuisine. Seats 50 max. Reservations necessary. Serves dinner from 6 pm to midnight.

BAKALIARAKIA (TA), Kydathinaion 41. ☎ 322-5048. Basement taverna specializing in salt cod in batter served with garlic sauce. Souvlaki and delicious salads.

DAMIGOS, where Kydathinaion meets Adrianou. Basement taverna offering quality meat, fresh vegetables, bakaliaro and scordalia. Extremely reasonable; friendly service.

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

HERMION, café and restaurant in a little alley off Kapnikareas (near the Adrianou St cafeteria square). Delightful spot for Sunday lunch with good Greek cuisine (a light touch with the olive oil), friendly service. Open daily from 8 pm-midnight.

MILTONS, Adrianou 19, Plaka. ☎ 324-9129. Charming island atmosphere. Large steaks, fresh fish. Open daily from 11 am-1 am. Perfect for business lunches and evenings. Reservations suggested.

PICCOLINO, Sotiros 26, opposite the church. Best pizza in town plus many other Italian specialties including grilled prawns with bacon, scaloppine; all kinds of pasta. Also fresh fish. The host keeps serving you ouzo on the house long after you've become a regular. Open daily 2:30 pm-3 am. Saturday open from 11 am-3 pm. ☎ 324-9745.

PSARRA, Erotokritou and Erechtheos Sts. ☎ 325-0285. An old favorite, great for Sunday lunch, swordfish, souvlaki, taverna fare; special spot for locals and residents. Open from 12 pm-5 pm and 7 pm-2 am daily.

DIOSCURI

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Kifissias 267, Kifissia
(behind Olympic Airways,
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7 days per week

Specialists in bon fillet,
pepper steak, T-bone ribsteak
and barbequed spareribs.

Now we're open for lunch.

Reservations tel: 801-4493, 982-4136

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 paper-covered tables; some choice island wines besides retsina. Open from 8 pm-2 am daily.

SOCRATES' PRISON, Mitseon 20, Makriyianni. ☎ 922-3434. Charcoal grilled chicken and swordfish, rolled pork with carrots and celery in lemon sauce, roasted lamb with mushrooms, meatball casserole. Pikermi wine laced with wine from Santorini (barrel).

THESPIAS, taverna on Thespidos St. Special menu, lamb liver, roast lamb, bite-sized tiropittes, roof garden and outside garden opposite; quality service, reasonable prices. Open from noon-2 am.

XYNOS, Ag Geronda 4. ☎ 22-1065. Old Plaka taverna with extensive fare, including stuffed vine leaves, fricasee. Wine from the barrel. Guitar music. Closed Sunday.

PANGRATI AND ENVIRONS

ILLISSOS, Aminta 6. ☎ 723-5746. Lunch and dinner every day except Sundays. Banqueting facilities, receptions and meetings. Business lunches at reasonable prices.

KARAVITIS, Arkinou 35, Pangrati. ☎ 721-5155. Traditional old taverna serving wine drinkers' mezedes and meat with potatoes and vegetables served in earthenware crocks. Wine from the barrel.

MAYEMENOS AVLOS, (Magic Flute), Kleivkou and Amin-da. /096 722-3195. A gathering place for the theatre and after-theatre crowd serving snacks, full meals, sweets and ice cream. Specialties include lemon pie and an unusual sauerkraut. Open all day for coffee and cake; also pies and pastries to take out.

MYRTIA, Markou Mousouri 35, Mets. ☎ 701-2276. Greek cuisine, large variety of hors d'oeuvres. The specialties include lamb in lemon sauce. Garden and guitar music. Closed Sunday.

ROUMBA, Damareos 130. ☎ 701-4910. Specialties include fillet à la creme with mushrooms and "Roumbosalata". Closed Tuesday.

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

HOTELS

THE ATHENS HILTON, Vas Sofias 46. ☎ 722-0201. Kellari, the wine and food place with cuisine especially prepared to complement the wide variety of Greek wines selected from all over the country.

Ta Nissia, traditional Greek and international cuisine in an elegant atmosphere, with a fabulous, groaning board of a buffet.

The Athenian Lounge, serving morning coffee, sandwiches and snacks for lunch; and afternoon tea (accompanied by music), or any of your favorite drinks.

The new Byzantine, serving breakfast, lunch, dinner, snacks in a refreshing, garden-like atmosphere.

The Pan Bar, with soft piano music.

Pool Garden Restaurant (operating spring/summer) with Barbecue Parties every Monday.

Call the Hilton for information and/or reservations.

HOTEL ATHENAEUM INTER-CONTINENTAL, ☎ 902-3666.

Pergola, International and Greek specialties; buffet and à la carte; pastry and salad buffets; Sunday brunch. Daily 6am-2 am, breakfast, lunch, dinner; Atrium Lobby.

Première Restaurant & Bar, rooftop, with a panoramic view of Athens. Kebab specialties. Live entertainment. Mon-Sat, 9 pm-1 am. Bar, 8 pm-2 am.

La Rotisserie, superb French cuisine. Fine wine cellar. Piano music. Tues-Sat, 9 pm-1 am. Atrium Lobby.

Café Vienna, indoor café and bar, Viennese pastries, ice cream and coffee; Crêpes in the evening, piano music. Daily 11 am-1 am. Atrium Lobby.

Kublai Khan, unique Mongolian barbecue and Firepot; Chinese specialties. Mon-Sat, 8 pm-1 am. Atrium 1.

Kava Bar, special cocktails and drinks; piano music. Daily 6 pm-2 am.

ASTIR PALACE, ☎ 364-3112 - 364-3331.

Apocalypse, Astir's gourmet restaurant. Everything from Russian caviar or Greek eggplant salad to chateaubriand or shepherd's lamb...and crêpes suzette and baklava. Live piano music. Lunch, 12:30-3:30, dinner, 8:30 pm-1:00 am.

Coffee Lounge and Asteria Restaurant, ideal for quick snacks or complete, leisurely lunches: crêpes Poseidon, cheese pie lamb curry, sweets galore. 7:00 am-1:00 am.

Athos Bar, piano. Open 9:30-1:00 am.

ASTIR PALACE Vouliagmeni, ☎ 896-0211.

Grill Room, downstairs café-restaurant, piano music; sometimes a small orchestra for dancing. Open daily from 1 pm-3:30 pm, and from 8 pm-2 am.

LEDRA MARRIOTT HOTEL, ☎ 934-7711.

Ledra Grill, international specialties such as Chicken Kiev pineapple curry and more; also US beef, and seafood. Tuesday through Sunday, 7:30 pm-12:30 am. Nightly, live entertainment to the sounds of Franco Mattola and his guitar. Reservations recommended.

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

Zephyros Coffee Shop, open daily from 6:30 am-1:30 am; breakfast from 6:30 am, served à la carte or buffet, specialty: eggs à la minute; all day menu 11 am-11 pm; salad bar geared to business lunches, wide selection of international, local dishes; late night menu, 11 pm-1:30 am; Sunday brunch 11 am-3:30 pm, buffet serving hot and cold dishes; wine on the house.

MERIDIEN HOTEL, ☎ 325-5301/9.

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

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

CHANDRIS HOTEL, ☎ 941-4825.

The Rooftop, snack bar by the pool, from 10 am till 6 pm. Restaurant/buffet dining, 9:30 pm till 1 am.

KOLONAKI

ACT 1, Akademias 18. ☎ 360-2492. International and Greek cuisine.

BAYAZZO, Ploutarhou and Dimokratous, Kolonaki. ☎ 729-1420. The name means "Theatrical Clown" in German. Lunchtime salad "fountain", champagne brunches. Dinner specialties include bouzouki frivolitef (calamaria stuffed with pine nuts and rice), vine leaves stuffed with sea bass mousse, eggplant with ouzo-flavored mincemeat and yoghurt.

BIBLOS, 35 Dimokritos, Kolonaki. ☎ 362-6033. Various beef specialties. Garden.

BRUTUS, Voulgaroktonou 67, Lofos tou Strefi. ☎ 363-6700. Attractive, quiet restaurant and full bar. Among the main dishes you will find "meatballs 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 yoghurt with sour cherry sauce.

DIONISSOS, Mt Lycabettus (accessible by the funicular at the top of Ploutarhou St, Kolonaki). ☎ 722-6374. Atop one of Athens' landmarks with a view of the entire city. Daily 9 am-12:45 pm.

DEKAOKTO, Souidias 51, Kolonaki. 96 723-7878. Small restaurant with pleasant atmosphere, a small number of well-prepared dishes. Good bar (with snacks). Daily from 12 pm-5 am. Closes in the summer.

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

GEROFINIKAS, Pindarou 10. ☎ 362-2719; 363-6710. Fine Greek and Constantinople cuisine, fresh fish, out-of-season fruits and eggplant puree. Cosmopolitan atmosphere. One of the city's grand old restaurants. Open daily from 12 pm-11:30 am.

JE REVIENS, Xenokratous 49, Kolonaki. ☎ 721-0535; 721-1174. French and Greek cuisine. Open for lunch and dinner. Restaurant with garden.

LA RIOGA, 50 Kleomenous St, Kolonaki. ☎ 724-8609. Piano music accompanies your dinner. 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 Flambees, chocolate crêpe, and finish your meal with Irish coffee.

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

MAXIM, Kanari and Milioni 4, Kolonaki Sq. ☎ 361-5803; 363-7073. Piano music nightly. Roof garden. Open for dinner every night except Sunday.

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

VLADIMIR, 12 Aristodimos, Kolonaki. ☎ 721-7407. Swordfish in Hollandaise sauce, crepes.

KIFISSIA/NORTHEN SUBURBS

APOSTOLIS, Gortinias 11, Kifissia. ☎ 801-1989. Spinach and cheese pies, sweetbread pies, fillet of beef, oven-baked cutlets. Open on Sundays for lunch.

BELLE HELENE, Politeias Sq, Kifissia. ☎ 807-7994. In a lovely green park with two small lakes. Greek madeira sauce, artichokes, bacon, ham, chicken livers, cheese, mushrooms, chicken crêpes with ham, cheese in tomato sauce. Open daily 10:00 am-2:00 am.

BLUE PINE, Tsaldari 27, Kifissia. ☎ 807-7745. "Gourmet Magazine" made its cheese and eggplant bourekakia world-famous 30 years ago. Specialties: sweetbreads, brains, curries. Excellent charcoal grills and the single fish dish always fresh. Closed Sunday.

CAPRICCIOSA, Kassaveti and Levidou 2, Kifissia. ☎ 801-8960. Pizzeria. Open daily from 10:00 pm-2:00 am.

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

EMBATI, at the 18th kilometre of the National Road Lamias. 096 801-1757. Turn off at Varibobi, international cuisine, special dishes and grills. Music begins at 10:30 pm. Closed Sunday.

EPISTREFE, Nea Kifissias (west of the National Road follow the signs at the turn-off for Kifissia); ☎ 246-8166. A charming taverna atop a hill. Rustic and cosy. Dinner from 10 pm. Closed Sunday. Music, piano and song.

HATZAKOU, Plateia Plakas 1, Kifissia. ☎ 801-3461. Open nightly and for lunch on Sunday. Specialty: Schnitzel Hoffman.

GRAND CHALET, Kokkinara 38, Politeia, Kifissia. ☎ 808-4837. International cuisine with Greek specialties. Piano and songs. Very expensive; very fine.

KATSARINA, Plateia Tsaldari 43, Kifissia. ☎ 801-5953. Specialties: fried cod with garlic sauce, snails, savory pies and stuffed vine leaves.

LOTOFAGOS, (Lotus Eater), Ay Lavras 4, Kifissia, behind the station. ☎ 801-3201. Closed Tuesday and Wednesday. 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, Harilaou Trikoupi and Kritis, Kifissia. ☎ 801-4584. Also open for lunch on Saturday and Sunday.

MT. PARNES CASINO RESTAURANT, ☎ 246-9111. Smoked salmon, prosciutto, Fournedos Rossini. Piano, guitar, song. Closed Wednesday.

NICHOLAS, Kifissias Ave 270, Filothei. ☎ 681-5497. On Sundays and holidays also open for lunch. Crêpes with cheese stuffing, snails, dolmadakia, bekri mezés.

NIKOS, Scopelou 5, Kifissia. ☎ 801-5537. On a road running parallel to Odos Marathonos, turn right just before the Mobil station at Nea Erythra.

PEFKAKIA, Argonafito 4, Drossia. ☎ 813-1273; 813-2552. Youvetsakia stifado and large array of mezedes.

PELARGOS, G. Lyra 83, Nea Kifissia. ☎ 801-4653. Closed Sunday. Specialties: roast goat, kokoretsi, apple pie. Retsina from the barrel.

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

PITSOUNIA, Halkidos 26, terminus of Kato Kifissia. ☎ 01-4283. Open for lunch and dinner. Bakaliaros skordalia, snails.

SARANTIDI, Plateia Elaion, Nea Kifissia. ☎ 801-335. Large variety of food, good wine. Music. Also open for lunch on Sunday.

HALANDRI/MAROUSI PSYCHICO/ENVIRONS

ALATOPIPERO, Konstantileos/Tsavella, Maroussi. ☎ 802-0636. Youvassi and chicken sti gastrá. Daily, except Monday, from 8:15 pm-3 am.

AU CAP LYONNAIS, 144 Mesogeion, Maroussi. ☎ 681-4705. Garden; closed on Sunday.

CHRISTOS, Serron and Ethnikis Antistaseos Sts, Halandri. ☎ 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. ☎ 671-3997. Wide range of seafood and grilled dishes. Specialties:

charcoal-grilled fish, cooked specialties (casseroles and stews).

HATZAKOS, Irodou Attikou 41, Maroussi (just below the KAT Hospital). ☎ 802-0968. A variety of seasonal dishes. Specialty: lamb in filo.

KYRANITA, Ithakis 4, Halandri. ☎ 682-5314. Greek cuisine. Music. Daily from 6 pm-2 am. Closed Sundays.

O MORIAS, Vas Konstantinou 108 and Peloponissou, Ag Paraskevi. ☎ 659-9409. Family taverna with very reasonable prices. Specialties include lamb in tomato sauce with pasta, grills unusually good meatballs, salads. Wine from the barrel.

ROUMBOS, Ay Antoniou, Vrillissia. ☎ 659-3515. Closed Friday. Pork with olives, beef au gratin, gardoumba.

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

THE VILLAGE II, Moraitou 82 and Vrana (Neo Psychico). ☎ 671-7775. Pleasant village atmosphere, good service. Specialties: lamb cooked over grapevines, frigandeli, charcoal-broiled quail.

TI PRASINO, Plateia Drosopoulou, Filothei. ☎ 681-5158. The taverna with (perhaps) the fastest service in Athens! The menu includes grills (sausages, chops, souvlaki and hamburger steak) and delicious deep fried meatballs. Salads. The meat is all top quality. Lunch from 7:30 pm-midnight.

TO SPITI, Frankopoulos 56, Neo Psychico. ☎ 672-1757. Private home converted into cosy taverna. Menu offers grills, meatballs, pork in wine sauce with cheese, fava, salads, retsina.

WEST SUBURBS

PISINA, 78 Iroon Polytechniou, Dasos Haidariou. ☎ 581-2780. Piano songs, garden, swimming pool.

PALEO FALIRON/ALIMOS

CAMINO, Pizzeria-trattoria, Posidonos 54, Paleo Faliron. ☎ 982-9647. Piquant pastas, pizzas and choice cuts of meat are special; draft Heineken and Santorini bottled house wines. Not as pricey as neighboring Italian restaurants.

FONDANINA, Vas Georgiou 31. ☎ 983-0738. Specialties include stuffed pizza Calzone, spaghetti carbonara, rigatoni with four cheeses, saltimbacca à la Romano, filetto diavolo, Italian and Capriccioso salads, chocolate mousse, creme caramel and cake of the day.

GASKON TOMA, Poseidonos 20, Paleon Faliron. ☎ 982-1114. Open every evening. Appetizers, short orders, plaki (fish and vegetables cooked in wine). Ouzo and wine free.

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

MOURIA, Ahileos 101, Paleo Faliron. ☎ 981-3347. Specialty: squab in season. Retsina from the barrel.

PAPAGALO, Leoforos Posidonos 73, Eden. ☎ 983-3728. Menu which will accommodate all moods and tastes. Snack and salad bars, charcoal grills, ice cream and crêpes. Inside there is also a disco called BOX open after 8 pm.

PANORAIA, Seirion/Terpisioris Sts, Paleon Faliron. ☎ 981-3792. On Sundays open only for lunch. Short orders for fish and meat; shrimp.

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

SIXTIES, Leoforos Poseidonos 42, Vas Georgiou. Elegant restaurant with nouvelle cuisine, bar and live music.

STA KAVOURAKIA, Vas Georgiou 17, Kalamaki. ☎ 981-0093. Open only at night 6 pm-2 am. Crabs kavouria, charcoal-broiled octopus, various fish.

NAIADES, Naiadon 58, P. Faliron. ☎ 983-4557. Veal cutlet stuffed with prosciutto and mozzarella. Garden. Closed Sunday.

PIRAEUS

DOGA, Deliyiorgi 45, Evangelistria. ☎ 411-2149. Specialties: snails, kebabs, kokkoretsi, puréed yellow peas with onions (fava).

KALYVA, Vas Pavlou 60. Colorful cartoon murals, dining balcony overlooking the sea and Microlimano; established reputation for excellent quality of their meats. Daily from 8 pm-2 am.

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



CHINA restaurant

Superb Chinese cooking in a luxurious Oriental atmosphere
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ΝΟΥΦΑΡΑ



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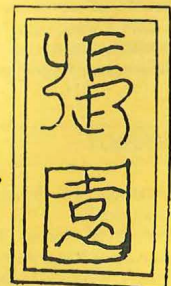
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restaurants and night life

VASILENA, Etollikou 72. ☎ 461-2457. A long-established taverna situated in a renovated grocery store. The owner provides a parade of up to 24 different courses (in the order that he chooses) for a fixed price. Soup is usually served last! Be sure to have an empty stomach to do honor to this delicious food.

VLAHOS, Koleyti 28, Freates. ☎ 451-3432. Bakaliaros, bifteki done over charcoal; start with retsina. Known as The Garage locally for its big front doors opening into a large courtyard. Open daily from 8 pm-2 am.

ZILLER'S, Akti Koundouriotou 1. Tastefully decorated and popular with a floor-to-ceiling wall of potables and a complete and reasonably-priced menu. Overlooks the sea and Votsalaki Beach. Daily from 12 pm-2 am.

GLYFADA/VOULIAGMENI SEASIDE

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

BARBA PETROS, N. Zerva 26, Glyfada (Ay. Konstantinos). ☎ 891-4937. On Sundays also open for lunch. Special cheese pies, kid, chicken, short orders.

CHURRASCO, Pandoras 16, Glyfada. Slick dining, outdoor terrace and bar. Specialty: steak tartare, cooked at table. Elaborate, fairly expensive, elite Athenian crowd.

DOVINOS, Plateia Fleming 2, Glyfada. ☎ 894-4249. Various fish dishes, baked and grilled.

EL GRECO, Cnr Kyprou and Feves Sts, Glyfada. ☎ 899-4249. Various fish dishes, baked and grilled.

EL PRIMO, 15 I. Metaxas, Glyfada. ☎ 894-1501. Filets and schnitzel. Piano.

EPICURE, 17 Poseidonos, Vouliagmeni. ☎ 896-1237. Hamburgers, filets. Open Tuesday through Sunday.

EOVI EVAN, behind the Zeus boat factory, Ano Glyfada. ☎ 893-2689. International cuisine. Music.

FRUTALIA, Kelsou 5 (from Athens turn left at Vouliagmenis 63). ☎ 921-8775. Nostalgic songs in a rustic setting. Nightly from 8 pm.

GEO, Venezuelas 17, Ano Glyfada. ☎ 962-6504. Filets, "sofrito".

IMBROS, Selinis/Iliou, Kavouri. ☎ 895-1139. Open for lunch and dinner. Fish, meat. Constantinopolitan cuisine.

KANATAKIA, I. Metaxa/Pandoras Sts, Glyfada. ☎ 895-1843. Short orders, hilopittes. Wine from the barrel.

KASTRO BARBA THOMA, Vlahika, Vari. ☎ 895-9454. Open from 11 pm. Baby lamb, suckling pig, souvlaki, kokkoretsi, spleen, choice of appetizers.

LE FAUBOURG, Metaxa 43 and Pandoras, Glyfada. ☎ 894-1556. A full menu of meat dishes including calf liver cooked with onions and bacon - a house specialty. Open daily except Sunday, for dinner only.

NAFTIKOS OMILOS VOULIAGMENIS, ☎ 896-0741. Fish. Terrace.

NIRIDES, M. Kavouri Harbor, Kavouri. ☎ 896-1560. Filets. Terrace.

PANORAMA, Iliou Kavouri 4 (opposite Hotel Apollo). ☎ 895-1298. Constantinopolitan mezedes, lobster, fish of all kinds.

TO SMARAGDI, on the coastal road, Kato Voula. ☎ 895-8207. Shellfish, fresh fish, various hors d'oeuvres.

STATHMOS, (the station). Vouliagmenis Ave 131, Ano Glyfada. ☎ 963-3524. Offers great traditional Greek and international cuisine and live piano entertainment. Open six days a week from 7 pm.

VARKIZA, Poseidonos 8, Varkiza. ☎ 897-0789. Filet in cream sauce, T-bone steaks. Garden.

CYPRLOT

AMMOHOSTOS, Bousiou 43, Erythros. ☎ 692-0269. Closed Sunday.

APHRODITE, Konitsi 12, Goudi. ☎ 775-2467. Garden.

GALATEIA, 50-52 Voukourestiou, Exarhia. ☎ 360-1930.

KIRKI, L. Pentelis 1, Kefalari. ☎ 808-0338. Garden.

THE BEAUTIFUL CYPRUS, Idraspu 11, Ano Ilissia. ☎ 775-6176. Garden.

SEAFOOD

MICROLIMANO, (or Turkolimano, as it is still called) in Piraeus now hosts 22 seafood restaurants, all offering a good meal with excellent service at a table by the sea. Every taxi driver knows where it is, but if you want to use transportation take the metro to Faliron station. Another less well-known and less expensive seafood row in Piraeus is at **FRATES**, around from the Zea Marina yacht harbor. Several restaurants offer fresh fish and a cliffside view of the sea.

NAUTILUS, in Ambelokipi, one block south of the President Hotel (off Kifissias at Fthiotidos 6), features fine cuisine, an elegant mahogany and linen decor, and Big Band Music. The cocktail bar is well-stocked and a great place for after theatre/cinema get-togethers. Open 8 pm-2 am. ☎ 693-0089 (Mykonos devotees will recognize Jimmy's Ornos Bistro specialties).

ANDONOPOULOS, Frederikis 1, Glyfada. ☎ 894-5636. An old and comfortable restaurant with an extensive seafood menu. Open daily from morning to midnight.

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

LAMBROS, on the shore road, Posodonos 20, Voula. ☎ 896-0144. Variety of appetizers and a good assortment of fish. Moderately expensive. Daily from 12 am-2 pm. Closed Mondays.

PSAROPOULOS, Kalamon 2, Glyfada. ☎ 894-5677. One of the oldest seafood restaurants on the marina, open year round; tasty dishes, tasteful prices. Open from 12 am-4 am and at night 8 pm-12 pm.

STEAKHOUSES

FLAME STEAK HOUSE, Hadziyianni Mexi 9 (near the Hilton). ☎ 723-8540. Specializes in good charcoal broiled steaks and chops. Bar open for cocktails. Daily from 10 am-1 am.

PONDEROSA, Kifissias 267, Kifissia. ☎ 801-4493. Restaurant-Charcoal Grill Steak House. The specialty is American-style steaks and salads. Behind Olympic Airways, near Plateia Kifissias. Open Monday-Friday from 6 pm-2 am. Saturday and Sunday, from 3 pm - 2 am.

STAGECOACH, Voukourestiou 14. ☎ 363-5145. Specializes in steaks, salads and baked spuds, with an extensive bar. Reservations advisable. Daily 12 pm-4 pm and 7 pm-1 am. Closed Sunday.

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

AUSTRIAN/GERMAN

ALT BERLIN, Kolokotronis 35, Kefalari. ☎ 801-5792. "Filetakia" Alt Berlin. Live music. Garden.

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

CHINESE

CHANG'S HOUSE, Doiranis 15 and Athidon, Kalithea. At Syngrou Ave 190-192, turn right. ☎ 959-5191; 959-5179. Reasonable prices. Open daily for lunch & dinner. Special chefs from Taipei and Hong Kong. 160 varieties of Chinese dishes.

CHINA, Efroniou St 72, Ilissia. ☎ 723-3200; 724-5746. (Between Caravel Hotel and University Campus). Open daily for lunch and dinner. Superb Chinese cuisine by chefs from Taiwan and Hong Kong in a luxurious atmosphere. Reasonable prices. Specialties include Peking Duck, spareribs, shark's fin soup etc.

GOLDEN DRAGON, Syngrou Ave 122 and G. Olympiou 27-29. ☎ 923-2316. Reasonable prices. Open daily 12:30-3:30 pm and 7:30 pm-midnight. Closed on Sundays.

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

LONG FUNK TIEN, Alkionidou 114, coastal rd near EOT Beach B. ☎ 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, Bousiou and Leof Alexandras 3. ☎ 643-1990; 644-6259. Chinese cooking, decor and service. Dining room for dinner parties. Specialties include soups, prawns, 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.

HUNG LU, 55 Efroniou (Opposite the Caravel Hotel). ☎ 724-2735; 724-2736. Restaurant with Chinese specialty. Open daily from 1 pm-4 pm and from 7:30 pm-12:30 pm.

THE PEKING CHINESE RESTAURANT, 6 Fedras and Karapanou. ☎ 893-2628. We recommend anything sweet and sour. The chef adds chili sauce, making the sweet and sour slightly fiery. Open daily from 1 pm.

THE RED DRAGON, Zinni 12 and Kyriazi, Kifissia (near the Zinnon Sports Center). ☎ 801-7034. Cantonese cuisine. Specialties: Malaysian noodles with shrimp, crab with chili, beef with fresh ginger root.

KOREAN

GO RYEO JEONG, Alimou 33, Argyroupolis. ☎ 991-5913. Authentic Korean, Chinese and Japanese cuisine. Parking. Open daily 10:30 am-4 pm; 6:30 pm-1 am.

SEOUL, Evritanias 8, Ambelokipi (near President Hotel). ☎ 692-4669. Specialties: beef boukouti (prepared at the table) yatsé bocum (hors d'oeuvre), haimon gol (seafood and vegetables prepared at the table), tsapche (Korean spaghetti with black mushrooms).

FRENCH

BELLE HELENE, Politeias Sq, Kifissia. ☎ 801-7994. In a lovely green park with two small lakes. Greek and French food. Specialties include Symposio fillet with madeira sauce, artichokes, bacon, ham, chicken livers, cheese, mushrooms, chicken crêpes with ham, cheese in tomato sauce. Open daily from 10 am-2 am.

ERATO, Varnali 7, Halandri (Dourou Sq). Restaurant, bar. Open nightly from 7 pm-2 am, except Sunday when it opens for lunch at noon. International cuisine (Greek and French).

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

L'ABREVOIR, Xenokratous 51, Kolonaki. ☎ 722-9106. Steak tartare. Garden.

LES AMIS, Kon Palaiologos 13, Nea Smyrni. ☎ 935-1165. Filets with pineapple, avocado with shrimp. Piano and guitar. Closed Sunday.

PETIT FLEUR, Plateon 6, Maroussi. ☎ 802-7830. Garden.

PRAPAS, Ventiri 9 and Hadziyianni Mexi (near the Hilton). Restaurant/bar. Open from 9 am-1 pm.

PRECIEUX, Akademias 14. ☎ 360-8616. Restaurant above the upmarket "deli". Flounder filet, salmon filet. Open only at noon. Air-conditioned. Closed Sunday.

SPANISH

CASA MADRID, Akti Koudourioti 4, Kastella, Piraeus. ☎ 412-3032. Plush interior for winter season. Free parking next to restaurant. Specialties include: paella, stuffed squid, braised lamb, beef steak with pueros sauce, roast pork and chicken à la Madrid.

COMILON, Polyta 39, Ano Patissia. ☎ 201-0592. Unusual appetizers, very tasty paella and sangria. Specialties: sepias con olivas (cuttlefish with green olives), pork mandarin (baked pork fillet with pineapple and orange). Spanish and Latin American music. Nightly from 8 pm. Closed Monday.

SEVILLA, Theognidos 11-13 (beginning Ay Sostis Church). ☎ 32-3941. Spanish and French specialties, music and songs. Paella, Andalusian steak, little meat loaves, Sevilla, sangria.

ITALIAN

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

AL TARTUFO, Poseidonos 65, Paleo Faliro. ☎ 982-6560. Specialties: spaghetti, pizzas, scalloppine, fillet à la Tartufo, carbonara, tortellini à la creme. Open daily from 12:30 am 1:30 am.

ARCOBALENO, Nap Zerva 14, Glyfada Sq. ☎ 894-2564. Specialty: shrimp provençale. Open daily from 6:30 pm-1:30 am.

BELLA ITALIA, Leof Alexandras 203. ☎ 642-6888. Open Saturday, Sunday and also for lunch.

BOSCHETTO, Evangelismos Park, Hilton area. ☎ 721-0893.

DA BRUNO, Ag Alexandrou 46, P. Faliron. ☎ 981-8959. Closed Monday.

DA WALTER, Evzonon and Anapiron Polemou, Kolonaki. ☎ 724-8726. Spacious bar. Specialties: rigatoni with four

cheeses, fileto Piedmontaise, sauce madeira, profiteroles. Nightly 8 pm- 1 am.

GINO, Xenofondos 40, Glyfada. ☎ 963-0907.

IL FUNGO, Poseidonos 68, Paleo Faliro. ☎ 981-6765. Specialties: filetta, 22 kinds of pasta, 20 varieties of pizza, 16 different scalloppines. Nightly from 8 pm-2 am. Saturday 12:30 pm-2:30 am. Closed Wednesday for lunch.

LA BOUSSOLA, near metro station Kifissia. ☎ 808-3912. Formerly "Da Bruno". Under the same management as "La Boussola" in Glyfada. Fillet à la Diabolo and "Triptiho à la Boussola" (three kinds of pasta with special sauces and cheese) are among the specialties.

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

TAORMINA, Plastira 116, Nea Smyrni. ☎ 942-6143.

LEBANESE/ARABIC

ALI BABA, Poseidonos Ave 13, Kalamaki. ☎ 983-0435; 983-2984. Restaurant and Arabic music. Superb Oriental cuisine with Lebanese mezes and a rich variety of sweets. Floor show with belly dancers. Every night from 10:30.

BEYROUTH, Karapanou 13, Glyfada. ☎ 893-1169. Lebanese mezes, specialties and sweets. Take-out service, home deliveries. Open daily from 8 pm to 2 am. Saturday and Sunday also 1 pm- 4 pm.

KASBAH, (Caravel Hotel). ☎ 729-0721. Entrées include chicken livers piquant and hummos (chickpeas with tahini). Closed Sunday.

MARALINAS, Vrassidas 11 (between Hilton and Caravel Hotels). ☎ 723-5425. Open for lunch and diner. Lebanese mezes, charcoal grills.

MIRAMARO, Aristotelous 5 and Syngrou (opp Ledra Mariot Hotel). ☎ 922-3290. Egyptian club with floor show. The Oriental menu includes hummos, lentils, stuffed vine leaves, marinated lambs' tongues, mixed grill. Sweets: baklava and kataifi. Egyptian Ouzo.

SAHARA, Posidonos 15 and Davaki, Kalamaki. ☎ 983-7731. Arabic food, floor show.

SHAHARZAD, Akademias Ave 43, Central Athens. ☎ 360- 4260; 360-1877. Club-Restaurant. "An underground oasis in the heart of Athens". Select menu for cosmopolitan clientele. International and Oriental floor show.

PATSAS SHOPS

ASLANIDIS, Ag Konstantinou 26. ☎ 524-4700.

THESSALONIKIOS, Acharnon 129. ☎ 881-5965.

LEFKOS PYRGOS, Acharnon 230. ☎ 865-7371.

MEXICAN

AZTEC, Leof Kifissias 267 (near the Trohonomo). ☎ 801-5335. The first Mexican restaurant in Greece. Menu includes a glossary of dishes. Open Monday-Thursday; 6:30-11:30 pm; Friday and Saturday, 6:30-12:00 pm.

VIVA MEXICO, Grigoriou Lambraki 49, Glyfada. ☎ 894-

5302. A new Mexican restaurant for Athens. Specialties are parigiada and tacos viva Mexico. Chef: Frederico Ramirez. Guitar music.

BARS

MONTPARNASSE, Haritos 32, Kolonaki. ☎ Haritos 32, 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 pm-2 am.

17, Voukourestiou 17 (in the arcade), down a few steps into a cosy "all friends" atmosphere. If you've missed your date, or just want to buy an absent friend a drink; pay the bartender, sign a raincheck for the bulletin board and he or she will be treated. Open daily from 11 am-2:00 am.

TAPAS DE COLILON, 267 Kifissias (behind the Olympic Airways). Athens wine bar; cold plate.

TO GERANI, ☎ 324-7605. Tripodon 14, Plaka. Superb and substantial mezes' make more than a meal. Try the sausages and tasty salads. Accompany your meal with house wine, or ouzo.

VEGETARIAN

CHLOROPHYLLI, Soutani 12, Exarchia. ☎ 364-1677.

EDEN, Flessa 3, Plaka. ☎ 324-8858. Charming meeting place for travellers; juices, salads and sweets. Specialties: lasagne (soya), boureki and hot chili. Terrace in the summer. Open 12 am-12 pm. Closed Tuesday.

JUICY, Loukianou 34, Kolonaki. ☎ 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 Monday through Saturday, 11 am-2 am and Sunday, 6 pm-2 am.

OUZERIES

APOTSOS, Panepistimiou 10 (in the arcade). ☎ 363-7046. Probably the oldest ouzeri in Athens, in operation since 1900. Meatballs, sausages, smoked ham, potatoes, salami and other mezedes. Daily from 11:30 am-3 pm. Closed Sunday.

ATHINAIKON, cnr Panepistimiou and Themistokleous. ☎ 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 shrimp. Daily 11:30 am-5 pm, and 7:30 pm-11:30 pm. Closed Monday.

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

FAST FOOD

GALLERIA TITANIA, (Titania Hotel, street level), Panepistimiou 52. Fresh fruit salad and fruit drinks, ice cream, sandwiches, pittas, sweets and coffee. Small bar. Open 7 am- 2 am.

SPECIALTY SWEET SHOPS

HIGH LIFE, Akti Posidonos 43, Paleo Faliron. A specialty sweet shop with Turkish delights: Taouk Gioksu - chicken breast mousse - traditionally ordered with Kaimaki ice cream; Ekmek, Turkish sweet made from honey and flour; profiteroles. Take-out service.

FAROUK HANBALI, Messinias 4, Ambelokipi. ☎ 692-5853. Lebanese sweet shop and patisserie specializing in delicious baklavadaia with walnut and pistachio fillings. Near the President Hotel. Open daily from 8:30 am-9 pm.

COFFEE SHOPS, TEA ROOMS

AITHRION COFFEE CORNER, Atrium Shopping Center, Harilaos Trikoupi, between Akademias and Panepistimiou. An uptown coffee shop/ouzerie. Fresh ingredients and courteous and efficient service.

BRETANNIA, Omonia Square, open before sunrise to the wee hours; fried eggs, yoghurt with honey, hot milk and cognac.

DE PROFUNDIS, Angelikis Mihalís 1, Plaka. ☎ 721-4959. Pleasant antique-filled environment. Quiches, pies and pastries. English teas and a variety of coffees and spirits. Classical music on the stereo. Open every day from noon-1 am.

ERMIS: ALL ABOUT COFFEE, Ermou 56. Sandwiches made with French bread, cakes and mezedes. Beverages include juices, coffees, and spirits. Nice atmosphere.

FILOMUSA, Filomousou Etarias Square and Kydathinaion, Plaka. ☎ 322-2293. Remodeled neoclassical house on square. Fruit juices without alcohol, sweets, a large variety of teas. Discreet jazz-rock music. Open from morning to night.

JIMMY'S, Valaoritou 7 and Voukourestiou. ☎ 362-8359. Flaky, light croissants and other breakfast goodies.

OREA ELLADA, (Beautiful Greece), the charming café of the Center of Hellenic tradition. Pandrossou 36, Monastiraki. Coffee drinks and snacks. Sit among pottery, handicrafts and antique treasures and enjoy a view of the Acropolis. Open 9:30 pm-7:30 pm daily. Sunday until 2:30 pm.

LOTUS, Glafkou 14 and Vasilliou, Neo Psychico. ☎ 671-7461. Aromatic teas, pastries and fruit juices. Also sandwiches and crêpes. Wonderful selection of music. Unusual decor. Mostly a young crowd.

STROFES, Hamilton 7, Plateia Victorias. ☎ 883-3625. Hot and iced teas, spoon sweets, homemade liqueurs, fruit salad and pineapple jelly. French, Italian and American music from the 1930s/1950s. Old Greek newspapers and magazines.

TO TRISTRATO, Ay Geronda-Dedalou 4, Plaka. ☎ 324-472. Milk shop. Breakfast with fruit specialties, cakes, sweets, coffee.

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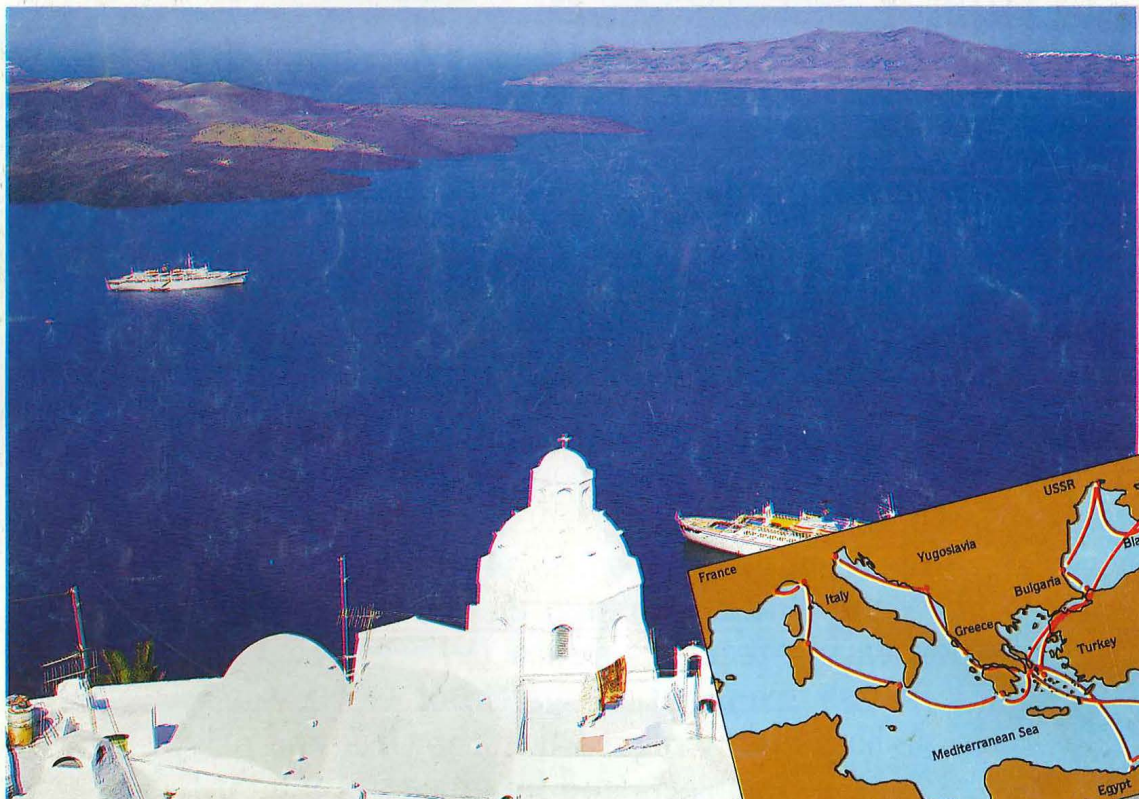
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