

November 1982

THE ATHENIAN

Greece's English Language Monthly

Drs.
A Year Of PASOK
The World of Rembetika
Dispute Over Marbles



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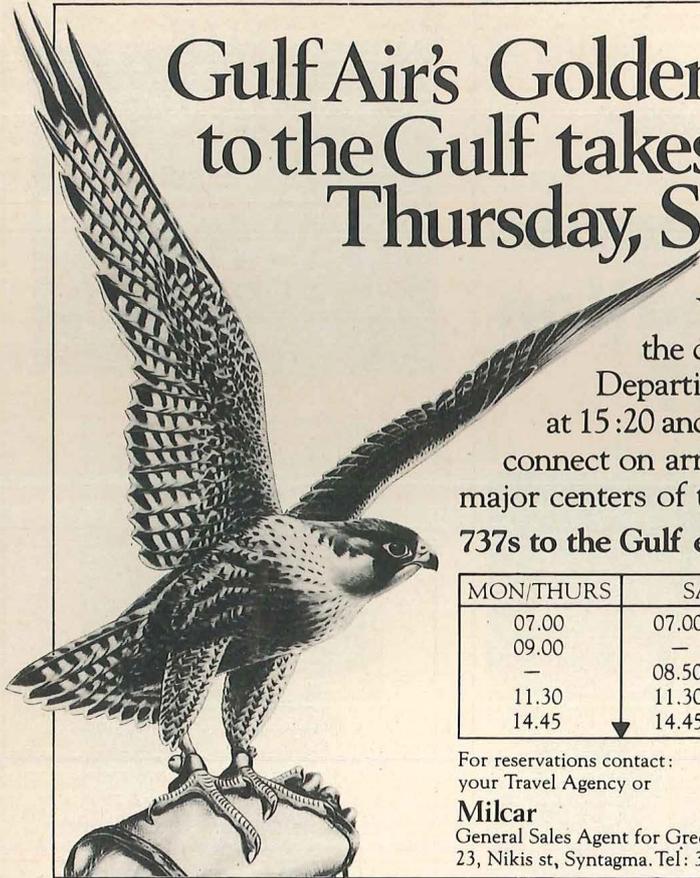
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publisher's note

In contrast to last year's clear sweep at the polls by the socialist government, last month's municipal elections resulted in ambiguity and confusion. In "One Year of PASOK" Correspondent Michael Skapinker looks back on the achievements and shortcomings of the government of "Change".

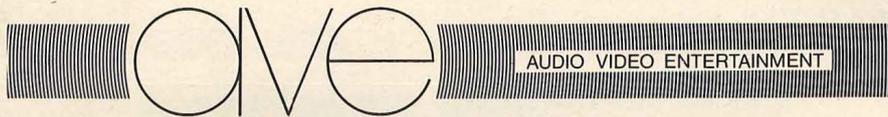
Once Again, Greece has formally demanded the return of the Acropolis Marbles, this time with strong endorsement from UNESCO. After nearly two centuries, a conundrum remains which manages to raise cultural, national, ethical, aesthetical and legal issues all at the same time. In "How Greece Lost Its Marbles" Brenda Marder places Lord Elgin's "cultural imperialism"/"enlightened preservation" in the context of the revival of Greece in the consciousness of the West.

Sung and played in ports all around the Eastern Mediterranean at the turn of the century, rembetika music entered a golden age in Greece after 1922, and is enjoying a revival now. In "Rembetika: A Rebel's Song", Adrienne Calfo describes the world-fringe atmosphere of "a forsaken people who sing to themselves." B. Samantha Stenzel adds some short profiles on leading rembetika figures of yesterday and today, as well as a brief guide to where the most authentic rendering of this music can still be heard.

The cover reproduces a detail of the Parthenon from a lithograph by Stuart and Revett (1762).



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Letters

Schools Brief

I would like to congratulate you on your fine article, "Options in International Education" in the September *Athenian*. It was coherent and objective and helped clarify an often confusing subject.

My one objection, however, is to the omission of mention that Tasis Hellenic International School has an excellent G.C.E. Program which offers a positive option for those students looking towards higher education in the United Kingdom. The Program is instrumental in catering for international students aiming at both U.K. universities and those elsewhere who prefer British to American qualification. It also provides a challenging academic program for American honors students. Within the G.C.E., Tasis Hellenic offers Advanced Level ("A" Level) courses in the Sciences, Maths, English and Modern Languages, and seventeen Ordinary Level ("O" Level) courses. The overall pass rate in the June 1982 "O" Level exams for Tasis was seventy percent. Worldwide in the same subjects in the June 1981 exams, the pass rate was thirty-six percent.

Thank you for your evident and continuing concern about education.

John Kidner
Tasis Hellenic

Slip Showing?

Your columnist, Patricia Wren, really ought to check her facts more carefully. The item headed "Tarnished Dowry" (*The Athenian*, Sept. 82) contains a number of factual errors.

For example:

1. It is the total running cost of a 15,000 ton vessel that comes to about US\$ 3,000 daily and only about half of that amount represents wages. The rest covers items such as insurance, provisions, stores, repairs, etc.
2. Ms. Wren is apparently not aware of the difference between a laid-up ship and a ship awaiting demolition (or dismantling, as she prefers to call it.)
3. There is little chance that any of these laid-up ships will sail again, she says. Of course, she is entitled to her opinion, but I for one will be greatly surprised if the

majority of these ships never trade again. Several times since the last World War, Greece has seen large fleets of laid-up ships in her ports and anchorages, but a later upturn in world trade has eventually dispersed them.

May I also take this opportunity to reply to the letter from Peter Holliday, complaining about the laying up of ships at Galaxidi. He is quite mistaken in thinking that Galaxidi has been "singled out" as an anchorage. There is at present a shortage of good, sheltered anchorages in which ships can safely lie for an indefinite period. All suitable sites in Greece have already been pressed into use, as well as some not so suitable ones, and the search for further sites continues as more ships are forced into lay-up.

P.J. Rowe
Piraeus

Poetic License

Responding to Mr. L. Griner, (*The Athenian*, October) who disputes my characterization of Albania as "dark and brooding" (Steve's Window on Albania, August):

Admittedly my only view of Albania has been from the helm of my 10-meter cruising home as it passed slightly to the west of the center line of the Corfu Channel. At that time the Albanian side was indeed in stark contrast to the brilliance of the heavily populated, touristic northern Corfu area with its discos, hotels, tavernas and mopeds.

On several occasions I have sought, in vain, permission to visit Albania, thus to better qualify myself on the subject. I would be delighted to have the Albanian authorities let me have a first hand view of their country . . . at my own expense, of course. But until then, I and others of my profession, can only rely upon second-hand accounts which well may be "biased" and "irresponsible".

Tony Roberts
Athens

Tourist Deterrent

Thank you for the memo regarding the renewal of my annual subscription to *The Athenian*. It is with regret that I must tell you that I am not renewing it.

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the past ten years and have invariably had an excellent time in the city and countryside around, but after our holiday this August, we have come to the conclusion that the whole atmosphere of the country as we know it has changed.

Prices for very indifferent food in all classes of restaurant and taverna are astronomical even after taking into account international inflation figures and the good rate of currency exchange this summer.

We appreciate that worldwide prices have risen over the past few years, but in Greece this appears to be considerably more than in other countries, taking into account the value of their currencies. Greece has never been visited for its cuisine or food presentation; one travels to see the magnificent countryside and prices now ruling seem all the more incredible.

The attitude of shopkeepers, bank officials, etc., usually most helpful and cheerful, have altered to sullen and often off-hand service.

The condition of the city streets is truly bad, rubbish being left for several days without clearing. It is now worse than we have ever seen it. We noticed also the appalling rudeness of the Greek male who normally has at least a facade of politeness to foreign women — their lack of manners was something I had not experienced before.

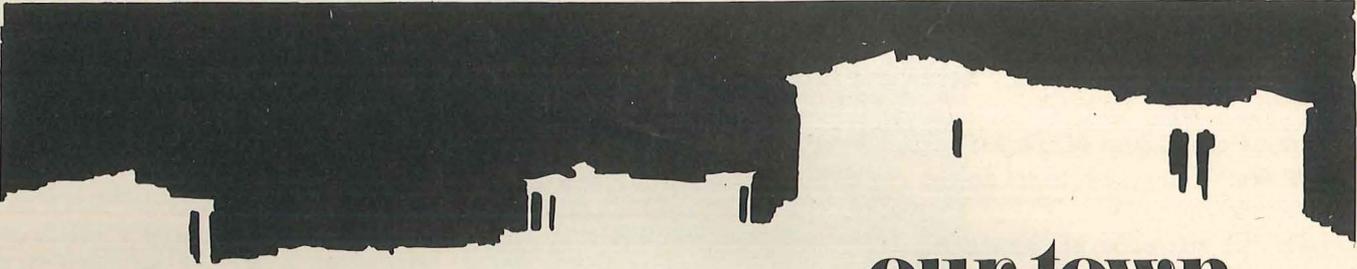
A matter that most visiting tourists notice is the terrible treatment of the animals, usually bad but this year, worse — if that is possible. I know that Greeks, amongst whom we have a number of good friends, both in England and in Greece, have no general regard for animals but this is an aspect of Greek life which is very noticeable to both European and American tourists.

All these factors combine to sadly make this our last visit to Greece, a very beautiful country which we feel is slipping steadily into a decline.

We would welcome your comments on these observations and would mention that some Greek friends who have just returned to England from their annual, long stay, agree with the sentiments and points I have outlined above.

Maybe in later years Greece will return to being the wonderful country it once was, a pleasure to visit.

Pamela A. Wilson
South Devon



our town

Mixed Results

Only the Delphic sibyl at her most clearly equivocal could have accurately predicted it: not only did all the major parties in last month's municipal elections claim to have won; they also claimed that their adversaries had lost. This might be explained by the fact that New Democracy and the Communists both won more votes than they had in last year's general election, while PASOK, often heading left-wing coalitions, picked up more victories. Whether the average voter, as he cast his ballot, had his mind on the government's economic and foreign policies or on the number of rubbish bins which had been locally installed in the last four years, seemed to be largely a matter of opinion.

In Athens, on the first round, incumbent PASOK mayor Dimitris Beis ran barely one thousand votes ahead of New Democracy, a difference of less than one half of one percent of all the ballots cast. KKE's Vassilis Ephraimidis received over 18 percent of the total vote, 2 percent more than Mikis Theodorakis won in the 1978 municipal elections and 8 percent more than the Communist vote last year.

The general ambiguity of the elections might be epitomized by the word *allaghi*, the most hallowed of PASOK's slogans last year. Now with PASOK in power, however, this battle cry could logically mean changing again, and, indeed, the word did cross party lines, in Athens at least, where Mr. Ephraimidis made it *his* slogan.

Most parties tended to look upon Athens as a patient in delicate health. Mr. Beis promised to make way for a healthy, more humanized metropolis

while Mr. Tzannetakis' "new breath" conjured up the image of mouth-to-mouth resuscitation. Only Virginia Tsouderou, the Democratic Socialist candidate, followed an opposite tack. Not beating about the urban bush, she stated flatly that what Athens needed was a fist, thus showing who was wearing the pants in this election. As she received only three percent of the vote, however, while aiming at ten percent, it appears the Athens' answer to Margaret Thatcher might have more effectively employed the Florence Nightingale touch. Unperturbed by the results, Mrs. Tsouderou pointed out in an interview that Mitterand lost many elections but became at last President of France.

As all the candidates were pursuing an anti-rubbish campaign, the election period was thankfully far less littered than in previous years. With a minimum of confetti and *feuilles volantes*, the slogans took to the sky with cloth banners and streamers criss-crossing avenues and billowing over squares, giving the city the cheerful look of the annual regatta at Cowes. The only major impediments in these elections were caused by incumbent mayors, who, during the campaign, were suddenly inspired to take up such vigorous public works on the roads that drivers had difficulty getting to their polling booths.

In Chase of the Red Sea

The discovery that 22 tons of hashish and half a ton of heroin had been jettisoned in the southern Ionian Sea late in September, and that hundreds of packets were being washed up on beaches near Pylos, set off a sea-air search comparable to the pursuit

of the *Bismark*, during World War II.

The cargo had been dumped by the crew of the sailing vessel *Doris* when they discovered that Greek authorities had been tipped off with information provided by Interpol. *Doris* left Lebanon on September 18, was sighted near Kythera three days later, was eventually intercepted by a Greek destroyer in the Ionian Sea and impounded at Corfu. The German captain was arrested along with the crew. Most of the haul of narcotics, however, had been thrown overboard, or transferred to a private yacht.

The real quarry of the hunt was the delivery ship *Red Sea*. Another yacht seized at Corfu was said to have received 30 kilos of heroin from the former vessel for the Greek underground market, but the *Red Sea* itself was said to be carrying a huge consignment of narcotics worth a staggering 150 million dollars. The information from Interpol stated that the ship was being manned by members of the Mafia and that while some of the merchandise was destined for Italy, West Germany and Britain, most of the haul was on its way to Canada and the U.S.

On the afternoon of October 4, *Red Sea* was spotted just off western Crete, having renamed itself twice during the voyage from Lebanon towards Sicily, first *Portala*, and now *M.G.3*. Units of the Greek airforce, navy and coast guard were alerted to the area, but the vessel had vanished.

The following morning a ship bearing a flag with the hammer-and-sickle was sighted in the area. Suspecting a hoax, the Greek authorities intercepted it, only to find that it was indeed a Soviet boat going about its own business.

Meanwhile, frogmen picking up a

ton and a half of what the *Doris* had left behind, came upon buoys with electronic devices attached, indicating that ships with the proper equipment could drop off packets of 'white death' and pick them up, at their leisure, later.

On the afternoon of October 5, Greek authorities radioed that *Red Sea* had been located off the western Peloponnesus and had now been renamed *Bassan B*. The ship was seized by the anti-tornado boat *Loychi* and brought into the port of Pylos. The Lebanese captain, Mohamed Apobark, denied that his ship was the former *Red Sea*, and pointed out that the unclear, but still legible, print painted out on the stern bore the names of *Black Sea* and *Redsburg*, which, he explained, happened to have been the former names of the *Bassan B*. Captain Apobark was able to prove that his ship had been off Limassol, Cyprus, on October 2 when *Red Sea* was known to be near Crete.

This information aroused further suspicion, however, since Limassol, together with Corfu, are known to be the chief exchange areas in the eastern Mediterranean narcotics trade.

As for the large black plastic sack which officers on board *Loychi* had observed being tossed out of a porthole and sinking at once into the sea, Apobark explained it was just normal rubbish from the galley. Collating data with sources from Interpol in Canada on the description of the vessel and assuming that *Red Sea* would not have altered totally the decor of its saloon, Greek authorities let *Bassan B* free to pursue its own business.

Although America's Mediterranean Sixth Fleet was now alerted, the phantom *Red Sea* was never found. Interpol, in fact, suggested that *Red Sea*, after all, might be five different ships. There was said to be a satellite boat, last known as *Kazita*, and a certain *Ulysses*, which might be carrying twenty tons of hashish and two of heroin. With all of these phantoms and metamorphoses, the Mediterranean — despite tourism, pollution, modernly equipped navies and drug traffic — remains the most mythological of seas.

Greek Arms and Iraq

The closing of the Pyrkal arms and munitions factory at the end of September was at least partly attributable to the cancellation of a \$12 million arms order from Syria to appease Iraq, according to the opposition New Democracy party.

The claim, made in Parliament, was confirmed by the government and representatives of the 4,500 workers who will be laid off. But according to the government, it plans to "socialize" the plant and re-open it in a few months under state management.

The Syrians had placed their order for light arms and shells, reportedly needed by its police force. The conservative opposition and workers' representatives, however, said the arms were in fact intended for delivery to Iran, via Syria. The order was cancelled, they said, following protests by Iraq — which maintains close ties with the Greek socialist government — that the arms would be used against it in the war between Iran and Iraq.

In response, Gerasimos Arsenis, Greece's Minister of National Economy, stated that cancellation of the Syrian order was not the main reason for closing 'Pyrkal', which has supplied the Greek armed forces with ammunition and light arms for the past one hundred and four years. He said it was just one of the forty ailing major Greek companies that would have to close down or be taken over by the state.

Company sources said Pyrkal had this year incurred losses of three billion drachmas (43 million dollars), and owed various Greek banks up to four billion drachmas (57 million dollars).

De Sade de-criminalized

Only after a publisher was sentenced to two years imprisonment for distributing the works of the Marquis de Sade did the Greek government introduce Parliamentary legislation liberalizing the laws on indecent publications and legalizing the controversial works of the French aristocrat.

Forty-seven other Greek publishers were also ordered to stand trial for the same offence, but were saved by the new law. Thousands of de Sade's books were burnt by police after a court ruled that the works were sexually perverted.

Justice Minister George Mangakis,

introducing the relevant bill to Parliament, said he found the eighteenth century French author's works "revolting", but conceded that the government had to move with the times.

"De Sade's works are today considered classics, though I personally find them revolting," he said. "It is a fact that de Sade opened up new horizons in literature by first using psychology in depth. But the last time his works were outlawed was in France just after the last war, and even then the accused were acquitted."

Constantine Mitsotakis, former Foreign Minister and now Parliamentary spokesman for the opposition Conservative Party, agreed with legalizing de Sade's works. But he warned that "all ancient pornography should not be legitimized, because the broader Greek public is not as tolerant as our intellectuals."

News with a Twist

The New Democracy opposition tabled a question in Parliament accusing the socialist government of indifference, after growing evidence that the Eastern bloc has achieved a significant infiltration of the Greek press.

The motion called on the government to launch an official investigation into foreign press revelations that a press foundation in Luxembourg was in fact a front for the financing of the pro-Moscow Greek Communist Party press, and other media, in the West. The foundation was found to be headed by Karl Raab, the Director of Finance of the Central Committee of the East German Socialist Unity Party, the official state Communist organization.

The opposition also called on the government to explain its alleged support for the mass-circulation daily *Ethnos*, which has been widely accused of being set up with the aid of the Soviet Union to promote that country's interests in Greece. It said the presence recently of the Prime Minister and members of the Cabinet at that paper's one year anniversary celebration, plus extensive coverage of the event on the state-controlled television, was "scandalous and unacceptable."

Up in Smoke

The Greek government's decision to stop an anti-smoking campaign over the television networks has immediately led to a ten percent increase in smo-

king, according to statistics revealed by the conservative opposition.

Spyros Doxiades, the former Minister of Health, said official statistics showed that cigarette consumption in Greece had increased ten percent in the first six months of this year, after a constant decline registered over the preceding two years when the State's anti-smoking campaign was in effect. Greeks smoke more cigarettes per capita than in any other Western country.

The government said it was stopping the campaign because the television spots on cancer and the other health hazards inherent in smoking were "frightening" for the public. It also said that the country's important tobacco industry was being negatively affected.

Mr. Doxiades countered that the state's expenses in providing health treatment to cancer patients far exceeded the losses from a drop in revenue from cigarette taxation.

Rumanian Asylum

Four family members of a Cyprus-based senior Rumanian diplomat sought political asylum in Greece last month, pending their planned settlement in the United States, according to sources in the United Nations High Commission for Refugees. The Greek government confirmed the report.

The sources said that Dan and Marian Alexei, aged twenty-five and twenty-eight respectively, both sons of Rumanian Charge d'Affaires in Cyprus Marin Alexei, sought asylum immediately upon arrival here for a holiday. Also with them were Marian's wife and their one-and-a-half year old child.

Reports from Cyprus said the Charge d'Affaires tried to dissuade his sons and daughter-in-law from seeking asylum, and returned to Bucharest to submit his resignation.

Government sources of Premier Andreas Papandreou's scheduled visit to Bucharest in November, said the incident was not expected to create problems in Greek-Rumanian relations.

The British are Coming

The Greek government decided not to use its prize Olympic stadium for the November 17 England-Greece soccer clash, fearing that it will be badly damaged by British hooligans.

The decision, Greek sports offi-

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cial said, was taken with "great reluctance" but was deemed necessary following meetings here with three visiting British officials.

The three were Norman Palmer and Brian Burnett, both senior officials of the Ministry of Sport's Department of the Environment, and Leslie Walker, the International Liaison Officer of the British Football Association. They returned to London after talks with senior Greek police officers and with Kimon Koulouris, Greece's General Secretary of Sports.

A spokesman for the British Embassy said the officials "gave a detailed account of the activity of British soc-

cer hooligans in other countries, the way they act and what they destroy, so as to facilitate protective measures for the forthcoming game here."

Greek government officials said it was subsequently decided not to use the ultra-modern new Olympic stadium, which last month hosted the European Games and which Greece is using to back its bid to permanently host the Olympic Games. The game will instead be held at Karaiskaki Stadium in Piraeus. It was also decided to confine the hooligans to a particular corner of the stadium during the November 17 clash for the European Cup, and to ring them off with

truncheon-and-helmet-equipped police. There will also be restrictions on the sale of tickets to them.

Finally, the government warned that any British soccer fan caught causing disturbances would be tried under local law which foresees a minimum three-month and maximum five year prison term. The sentence cannot be appealed or bought off.

"In other European countries, British hooligans have gotten off quite lightly," a government official said. "It won't be the case here."

Crash Landing

A Nottingham woman who had been living in the lounge of Athens airport was admitted to Daphni Mental Hospital near Athens, after her case was publicized by the Greek and foreign press.

Nicole Williams, thirty-two, had probably been living at the airport for eighteen months, and not for three years as previously reported. In an exclusive interview to a mass-circulation Greek daily, Nicole said that she had decided to stay at the airport after a Greek boyfriend failed to turn up at the airport to meet her.

The headwaiter at the airport, Mr. Dervitas Petros, said that Nicole had left the airport when the blare of publicity became too much for her.

Britisher Sentenced for Smuggling

A 32-year old Bristol woman received four years in prison after a Greek court found her guilty of smuggling and selling heroin.

Christine Pitcher, of Withywood, Bristol, denied the charges and said that she was tortured to confess guilt.

Miss Pitcher, who was arrested early in January along with twelve others allegedly involved in a drug smuggling ring, had faced between eight and fourteen years imprisonment if found guilty of the charges of smuggling, selling and using heroin.

"I only had a tiny quantity, less than two grams, for my personal use, and am innocent of any other accusations," she said.

But other witnesses testified that Christine had sold them heroin, at five thousand drachmas per half gram.

Kosmos was compiled by Leonidas Stokes, a staff member of Free Press, who is specializing in Soviet Naval Policy in the Eastern Mediterranean.

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 Miss J. Melville — Headmistress, Ano Glyfada
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(In December 1982, Mr. Howarth retires and will be succeeded as Headmaster by A.F. Eggleston, OBE, MA (Oxon), for the past fourteen years Headmaster of Felsted School, Essex).

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At Random

Heart surgeon **Denton Cooley** of the Texas Cardiological Institute was greeted by a crowd of former patients in Athens while he was attending an international symposium on cardiovascular disease late in September. Dr. Cooley has successfully operated on over one thousand Greeks.

A fifth century B.C. black-figure lekythos signed by the Amasis Painter was stolen from the Kerameikos Museum in mid-September. A week later an icon was stolen from the Byzantine Museum.

Popular composer and singer **Manos Loizos**, 45, died in Moscow where he was undergoing treatment for cancer. Active in the junta resistance, Loizos often set politically oriented lyrics to music.

Hortensia Allende, widow of the assassinated president of Chile, arrived in Athens on September 22 to attend an international symposium investigating crimes of the Chilean junta at the Pandeion School of Political Science. She met with Prime Minister Papandreou and fellow poet, Yiannis Ritsos.

The recently restored neo-classical city orphanage on Pireos Street has been transformed into the new **Municipal Art Gallery** which was opened to the public on September 29. The collection includes ninety works by major Greek painters, sculpture galleries and a library.

In late September the Archaeological Council approved the government's plan to turn the grounds of **Plato's Academy** into a soccer field and sports area. Opposition members in Parliament claimed that the plan was put forward to gain votes for Mayor Beis in the municipal elections. Minister Mercouri, who does not wish to have the British claim that the Elgin Marbles, if returned, might be used as goal posts, intervened in the dispute and said the matter would be re-examined by the Council after the elections.

The National Research Foundation in Athens has become the headquarters of the **Center of Mediterranean Action**, a U.N. environment program devoted to the protection of the Mediter-

anean from pollution. In the next ten years, the Center expects to be monitoring 100 marine laboratories in 17 countries.

Members attending the **Pan-European Anthropology Conference** in Thessaloniki, which includes twenty-three Soviet and eighty American scientists as well, visited the Petralona cave in Halkidiki where Aris Poulianos discovered a human skull 800,000 years old, and the nearby excavations at Nea Trigli, where tools and the fossils of animals, including elephants, have been found dating back five million years.

Donald Appleyard, 54, British-born, American-trained architect, city plan-

ner and professor at M.I.T. was killed on September 23 in a traffic accident on Syngrou Avenue which injured ten others. Professor Appleyard was in Athens giving lectures and studying the city's environmental problems.

Sophia Sakorafa, who won third place and a bronze medal in the women's javelin event at the recent Pan-European Games in Athens, broke the world's record at the Panhellenic Games in Hania on September 26 with a throw measuring 74.2 meters.

The **National Power Company, DEH**, announced last month that its first nuclear-powered plant will go into operation by 1993.

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Greece is the honored country at this year's international cultural fair, Euro-palia, which opened on October 1 and will continue until December. Among the thirty exhibitions are works of Cycladic art from the Goulandris Collection. There will also be concerts and performances by Karolos Koun's Art Theater.

Chemist Eleonora Zaimis, "The Iron Lady of British Medicine", died in London on October 3. Professor at London and Athens Universities, Zaimis was a leading figure in biological chemistry. She isolated one of the first drugs that effectively controls high blood pressure and devoted many years to the study of the chemical basis of spastic paralysis.

The plan to construct the new Athens International Airport at Spata is being re-examined by the government. When the 10-year project was proposed in 1977, the cost was estimated at 62 billion drachmas. It has now been re-appraised at twice that sum. Although 3,000 acres have been expropriated and bulldozed, the project has not progressed further. It is presently believed that the existing airport at Hellinikon can be adequately improved in the next four years for 20 billion drachmas, particularly if the adjacent American military base moves out.

Former prime minister Stefanos Stefanopoulos, 83, died in Athens on October 4. With the support of 45 Center Union dissidents and the right-wing Radical Union, Stefanopoulos headed a precarious government from August 1965 to December 1966. Although General Papagos had indicated Stefanopoulos as his successor before he died in 1955, King Paul overlooked him and appointed the young and vigorous Minister of Public Works, Constantine Karamanlis, to lead the government.

Philip Noel-Baker, 92, diplomat and winner of the Nobel Peace Prize, died in London on October 8. Born Philip Baker, he added his wife's name to his own in 1915 when he married Irene Noel of Achmetaga in Euboea. One of the largest remaining private estates in Greece, Achmetaga was originally acquired from the last Ottoman pasha by a Noel cousin of Lady Byron's.

PASOK: One Year Later

A Look at 'The Change'

By Michael Skapinker

OCTOBER last year saw the election of Greece's first-ever Socialist government by a margin so convincing that then-Prime Minister George Rallis conceded defeat only twenty minutes after the first results were announced. In contrast, the picture after voters went to the polls in nation-wide municipal elections last month was one of total confusion. For days afterwards, newspaper commentators and politicians juggled with municipalities won, total votes collected and percentages gained, with all three major parties claiming victory.

Nevertheless, looking back on the first electoral judgment on their one year in power, the socialists could take some satisfaction from the outcome. While the position was complicated by the tangled network of local alliances contesting the elections, PASOK was impressively ahead in the number of municipalities and communities won. The opposition countered that in terms of total votes gained, PASOK has lost as much as twelve percent of its support in last year's general elections. Even that, however, might well have been worse. With so much less at stake in local elections, a certain amount of voter desertion to both the left and the right was to be expected. A sizeable number of the protest voters might well return to the fold if the government were genuinely under threat. Nevertheless, the warning signs are clearly there. The strong showing by the communists in particular is a clear message that PASOK does not have unlimited time to make good on its promises of *Allaghi*, particularly in the areas of the economy and foreign affairs, where it has abandoned past radical pledges of socialist economic reforms and severance of ties with the West.

Speaking to the Foreign Press Association of Greece on October 19 after the first round of local election

voting, Prime Minister Andreas Papandreou insisted that the achievements of his first year in office were impressive. The national resistance against the Nazis had been recognized, the law providing for decentralized local government had been passed, reforms had been instituted in the fields of education and the trade union movement, the voting age had been lowered to eighteen and the preferential cross system for parliamentary elections had been abolished.

But PASOK's greatest achievement over the past year, Mr. Papandreou said, was something more intangible. "It concerns what we call the political climate," he said. "It concerns, in its essence, the relationship between the state and the citizen. Because perhaps the most important thing that PASOK has to offer Greece is to give a role to the citizen, an active citizen. To give the Greek people the opportunity, in a mature way and with determination, to participate in the public life of the country and to mould the future progress of the nation." Mr. Papandreou could have added another item to his list of achievements: the close relationship he has forged with President Karamanlis. Predictions of a clash between the former political foes have so far proved groundless.

Yet the question of how different Greece is after a year of socialism would have to receive the answer "not very". Despite Papandreou's declared war on red tape, the wheels of Greek bureaucracy still move painfully slowly. And although the government deserves credit for moving the Athens pollution problem closer to the top of its list of priorities, the notorious *nefos* has shown itself to be impervious to short-term measures. Parents still feel it necessary to spend large sums of money on sending their children to private *frontistiria* in an attempt to

improve on the appalling standard of education their children receive in state schools. And the hospitals are still nothing short of a national disgrace.

PASOK counters that all these problems were inherited from previous conservative governments. While this is undoubtedly the case, the argument is not going to do PASOK candidates much good if they're still touting it by the time the next parliamentary elections come around.

But it is perhaps in the area that Papandreou refers to with the greatest pride — the creation of a new political climate — that he has been most disappointing. Despite the talk of creating a more decentralized and grassroots form of socialism than Europe has yet seen, the Prime Minister has firmly demonstrated that *his* will be the final word on all major decisions and that no dissent by PASOK deputies, however gently phrased, will be tolerated. Two former ministers and a parliamentary deputy have already been dispatched to the political wilderness for their criticisms.

The same could be said for the government's use of the state-controlled radio and television networks, which perhaps afford the best means for creating a new political climate. News reports are undeniably more objective than they were under New Democracy, with leaders of other political parties now dutifully quoted and occasionally given time for their own broadcasts. However, both President Constantine Karamanlis and the Prime Minister are given excessive and fawning television coverage compared to that granted to political leaders in any other European democracy. As coverage of such events as the elections in El Salvador and the Israeli invasion of Lebanon indicate, the radio and television networks are not above plugging the government's line in their decisions



Where it all began: Election eve PASOK rally, 1981, Syntagma Square

on what to broadcast.

Of all the domestic issues, however, the government will probably eventually stand or fall on the performance of the economy. On this front, the government has this year been buffeted by forces largely beyond its control. The international economic recession has had its effect and the socialists inherited from New Democracy a 2.5 billion dollar balance of payments deficit and an inflation rate which had averaged 25 percent over the last three years. Papandreou told the foreign correspondents that he expected the balance of payments deficit to drop to between 2 and 2.1 billion dollars this year, and that inflation was currently down to 20.2 percent.

Nevertheless, if the Prime Minister is correct in his assessment that the world economic crisis will persist throughout this and the next decade, the prospects for Greece are unpromising. The country's two biggest foreign exchange earners, shipping and tourism, are already both experiencing a downward turn. But the most worrying indicator is the unemployment figure, which has doubled to eight percent over the past fifteen months.

If PASOK loses more ground to the left, the government's failure to fulfil its pre-election foreign policy promises will also have had its effect. Despite Papandreou's pre-election sabre-rattling, Greece is still a fully-participating member of both NATO

and the EEC. The government has so far failed in its efforts to extract guarantees from the Western Alliance against an attack by Turkey, and Papandreou has now denied that he ever demanded them in the first place.

On the European front, Greece has submitted a memorandum to the European Community demanding what it calls a "special relationship", which would, in reality, merely entail modifying some of the country's accession arrangements. The government is likely to receive sufficient concessions, or to say it has, to justify staying in the Community to its supporters, particularly as Greece stands to make a net gain of close to 700 million dollars from EEC funds this year.

The present negotiations on the American bases in Greece are also crucial if Papandreou is to regain his foreign affairs credibility. He has made it clear that the bases will be allowed to stay if certain conditions are fulfilled, such as the granting of undertakings by the Americans that Greek military secrets will not be passed on to Turkey and that the bases will not be used for activities directed against the Arab countries with which Greece maintains close relations.

One area in which Papandreou has achieved success in shoring up his left-wing credentials has been over the Palestinian issue. His granting of full diplomatic status to the PLO and his consistent support for the Palestinians during the Israeli invasion of Lebanon were gratefully recognized when Yasser Arafat made Greece his first port of call after being forced out of Beirut.

Embracing the Palestinian leader on international television will not, however, be sufficient to save Papandreou if he cannot chalk up some solid achievements on both the foreign and domestic fronts over the months ahead. But New Democracy predictions that the government is about to fall still remain little more than wishful thinking. PASOK has an overwhelming parliamentary majority, and three more years to prove itself as the government of change.

Michael Skapinker is a freelance foreign correspondent for Free Press

Keeping the Party Members in Line

Papandreou's Personal Style of Discipline

By Paul Anastasi

THE Greek Socialist government's recent move to reform the electoral law, as well as the significant increase in the number of Prime Ministerial advisers and the dismissal of several dissenting government members, is leading to the conclusion that Premier Andreas Papandreou is imposing personal control through an exhibition of autocratic discipline which would be regarded as unusual in any other Western country. Yet, in the Greek context, it is seen by many as perhaps the only way of ensuring stability, and of ultimately improving the country's political development.

The controversy around the issue swelled when the government announced that it was abolishing the "preferential cross" used in the election system. The vote was previously given to an individual candidate, and was therefore seen as a major cause for the notorious *rousfeti* system whereby a politician would seek a voter's support in return for favors granted. The government argued that by abolishing the preferential and 'personalized' cross, the electorate would henceforth vote for a party and its principles, rather than for the individual.

The conservative opposition, however, quickly countered that despite the implications of a qualitative improvement in the voting system, the new law was in fact designed to suit

Mr. Papandreou's immediate needs. Namely, to impose an iron discipline over the party and forestall any splits by making the deputies entirely dependent on him for the order in which he would place them on the party list at the next elections. Adding fuel to this criticism was the fact that the government also introduced a bill which added another eighty advisers to Mr. Papandreou's immediate staff, thereby reducing even further his dependence on the cabinet, his parliamentary deputies, and the grass roots of the party.

Apart from the opposition's criticism, the most interesting development resulting from the preferential cross issue was the expulsion from the Socialist Party of Aristides Bouloukos, a parliamentary deputy who disagreed with the decision. As on preceding occasions, Mr. Papandreou refused to accept his deputy's declared decision to vote against the bill, and had the party's disciplinary council expel him on the ground that he was opposing the basic principles of the government's program.

Mr. Bouloukos argued that abolition of the preferential cross would cut off the electorate from their local representatives and thereby limit popular participation, turning Greece "from a parliamentary democracy to a parliamentary oligarchy operating

under a legalized cloak." Upon his expulsion from the party, Mr. Bouloukos charged that the development "proved in the most categorical way that there is no possibility of dialogue or any right of disagreement within PASOK."

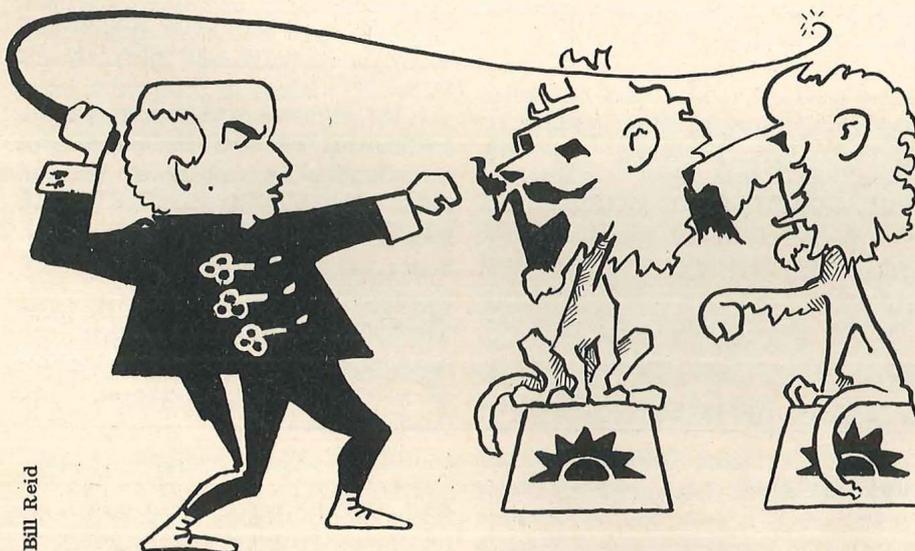
The most serious challenge to Mr. Papandreou's authority came early in September when Stathis Panagoulis, the Undersecretary of the Interior, resigned from the government, protesting that the party had abandoned most of its radical election promises on foreign and domestic policies.

He argued that there was no democratic discussion within the party, that the public administration had come to a virtual standstill, that the needs of the underprivileged were being neglected in order to make concessions to the economic establishment, that PASOK's basic foreign policy platforms — most of which were anti-West — had been abandoned, and that the Prime Minister's family was exercising a disproportionate influence on the country's political life.

The Prime Minister reacted by quickly expelling Mr. Panagoulis from the party, accusing him of treason and conspiracy against the government, charges which were not substantiated. The state-controlled radio and television networks were also used to press the view that Mr. Panagoulis was deliberately undermining the government, while statements in the Undersecretary's defense were not reported.

The sudden arrival in Greece from Beirut of the PLO leader Yasser Arafat helped draw public and party attention away from the Panagoulis case, and also served to placate the increasingly critical left wing of the party, whose grievances were apparently being expressed through Mr. Panagoulis. But Mr. Papandreou's reaction made it obvious that he is determined to quell any criticism before it develops into a split of the sort which in 1965 overthrew the government of his father, Prime Minister George Papandreou, and ushered in a long period of political instability in Greece.

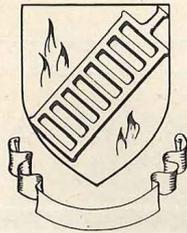
Conservative politicians argue that the socialist Prime Minister is imitating the style of former right-wing Premier and now President Constantine Karamanlis, who ruled Greece for fourteen years thanks largely to an iron grip over his deputies in a country which had become notorious for its party factionalism. They say this control is made easier by the fact that, as under



Bill Reid

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The BRITISH School



St. Lawrence College, the BRITISH international school (K.G. to Upper VIth – Grade 13) which is RECOGNIZED as having been LEGALLY established in Greece under the Treaty of Rome, opened its fine new building in Beta Street Elliniko, catering for Grades 4 to 8 thus completing the British Prep. School range under the headmastership of Mr. Richard Crook – with Mrs. Maureen Hares continuing in charge of the Infant School next door.

In Paleo Psychico/Halandri, the needs of an expanding population have been met by taking over the large ex-Lykeon building a few hundred yards from the Halandri site at No. 7, Streit Street, Filothei (Filothei Exit B).

In both sections, the small group teaching from early stages to University level is first class and includes specialized work for pupils of any age needing help with E.F.L, dyslexia, frequent parental moves, etc. Sports facilities are yearly excellent in Glyfada and adequate in Psychico. The teaching staff, many of those long tried, trusty and truly dedicated battle companions of the present headmaster, have already established a short but spectacular record of G.C.E. and University entrance examinations – pupils having been accepted by ATHENS, Oxford, Cambridge, London, Bath, Strathclyde, Southampton, Copenhagen and many fine U.S.A. Universities.

The H.Q. at present is at 50, Aghiou Dimitriou (Tel. 671-2748) where the headmaster and admissions officer, Mr. R.J.O. Meyer, O.B.E. formerly of Milfield and Campion Schools, will deal with enquiries at any time of night or day. On 11th October, we started moving our H.Q. to no. 7 Streit Street, Filothei (681-2096).

Headquarters at
50 Aghiou Dimitriou, Paleo Psychico (671-2748)
and
7, Streit Street, Filothei (681-2096)

Mr. Karamanlis, dissenting deputies would seem to have little political future without their charismatic leader.

Mr. Panagoulis' and Mr. Bouloukos' criticism, and the treatment accorded to them by the Prime Minister, were only the latest in a series of such incidents. Last December, Mr. Papandreou dismissed Foreign Affairs Undersecretary Asimakis Fotilas for failing to disassociate Greece from Common Market criticism of developments in Poland, then reinstated him in a different post in July.

Mr. Papandreou in June also expelled his former Defense Undersecretary from the party, for much milder criticism than that voiced by Mr. Panagoulis. In the preceding months he forced the resignation of his Minister of Finance and removed his Minister of Economic Coordination, who at the time was his second in the party hierarchy. In the years when he had been leader of the opposition, Mr. Papandreou also expelled hundreds of party members on the ground that they were guilty of right or left wing deviationism. In most cases their criticism in fact concerned his allegedly authoritarian method of running the party.

Mr. Panagoulis' dismissal, however, brought forth the sharpest criticism yet of the Prime Minister's single-handed style of government. Former Foreign Minister Constantine Mitsotakis, who is now Parliamentary spokesman for the opposition Conservative Party, described the Prime Minister as "anti-democratic and despotic, the czar and sultan of the socialist party." He added: "Mr. Papandreou is suspicious, not trusting anyone around him. He doesn't trust or respect his colleagues, but on the contrary scorns them. People who believe in freedom cannot stay with him for very long."

Mr. Mitsotakis predicted that the government will soon collapse due to the disaffection generated by the Prime Minister's dismissal of his colleagues. However, there is little evidence yet of this materializing. Mr. Papandreou's party maintains an overwhelming majority in Parliament, and no group of deputies appears capable of generating political appeal if isolated from him.

Paul Anastasi is head of Free Press, an independent news and photo group.

Public Works

Minister of Public Works, Akis Tsohatzopoulos, is thought to be one of Prime Minister Papandreou's closest associates, a trusted advisor who often accompanies him on key foreign trips. Tsohatzopoulos, 42, was born in Athens and studied economic engineering in Munich. Joining Papandreou's party abroad during the junta, deprived of his citizenship in absentia, he became a member of PASOK's Central Committee on his return in 1974.

* * *

Livas: Some time ago you said the government intended to put a check on all public and private buildings and the materials used therein. You said the system would be worked out by summer and put into operation in the fall. Just how will this work?

Tsohatzopoulos: By November we plan to have this system working. It is based on cooperation between all the different groups involved in construction — the civil engineers, contractors, electricians, etc. We intend to check both the method of construction and the quality of material used in construction. We want to apply new technology and we want the same system of binding terms in operation here as is in effect in other countries like Germany or the United States. The State will check the construction plans and check the materials and their costs. Whether it's a dam or a street or a building we want to know the exact costs and we are going to have a committee that will meet every six months composed of consultants and technical representatives and they will fix the prices for building materials. People will not be able to sell materials at whatever cost they wish. This system is supposed to be in effect right now, but there is only one person assigned to its operation, so naturally many infractions take place. Now all the ministries will cooperate with this new committee. Our final goal will be to arrive at a quality situation significantly better than today. If we can control quality and costs, we'll be aiding the national economy.

Livas: Are you going to be able to eliminate graft? Can you say that the awarding of contracts now is not a matter of how much influence ("meson") one has?

Tsohatzopoulos: Both in the Ministry of the Environment and in this Ministry, there have been significant organizational changes based on Law 1232 introduced by Minister Koutsoyiorgas,

in which Secretary Generals were dismissed and responsibilities passed on to those underneath them. One goal was to eliminate graft. I believe that at least we've improved to a considerable degree. Circulars have been sent out to all concerned, so the "envelopes" you were talking about are minimized.

Livas: What Arab countries have shown an interest in cooperating on public works and how much are they willing to invest?

Tsohatzopoulos: The organization of those investments is a government responsibility and carried out on a government level with the Arab world. We've already signed an agreement with Algeria in which Greek technology will organize the construction of 10,000 houses there. This project has already begun. Yesterday our team left and in three months the master plan will be ready. In addition, to the houses, we're going to cooperate on roads and dams also. We've also had proposals from Iraq, Saudi Arabia and Kuwait about technological cooperation. The projects will take place in these respective countries and the Arabs will pay for Greek technical aid.

Livas: How many Greeks are going to find employment in the Algerian project?

Tsohatzopoulos: We'll see as the project advances how many people we'll need. The technology will come from the Greek side; the workers will be Algerian. However, for the houses alone, about twenty Planning Offices are now working on the project and each of these has from six to eight personnel. Then the construction companies will take over, each of which employs some 200-300 people. So some 500-800 Greeks will be employed on the project.

Livas: So much money has been spent on studies for the Metro — billions of drachmas — and mostly paid to foreign consultants. Where will all this end? And what's going on with the new airport?

Tsohatzopoulos: Still another study is now underway — but at least this time it's being done by Greeks. We have all the statistics, now we have to examine these two projects, plus the road network and projects like the Rion-Antirion bridge, from the technical, economic and political point of view. It would be irresponsible to take over the projects of the former government without re-examining them. For some

of them, it might be better not to start. For example, the Metro would cost 70 billion drachmas. This is two thirds of the entire budget for the Public Investment program for a year — we are allotted 125 billion a year. Whatever the committee decides — and we expect the decision in October — will be included in the Five-Year-Plan for 1983-1987.

Livas: But the ground work has already started at the airport, hasn't it?

Tsohatzopoulos: We are proceeding, but at a very slow rate — until the results of the study are ready.

Livas: How is the project for the biological purification of sewage in Athens proceeding?

Tsohatzopoulos: There will be a plant at Psittalia, which is a little island off Keratsini. The sewage from Athens will be piped from Keratsini to the island for purification. In Metamorphosis there will be another plant for the northern suburbs, and in Eleusis, still another smaller unit. Soon all the sewage problems of Athens will be solved, but we are not content to stop there — we want the problems solved for all of Greece. So work is already in progress in Salonika and Volos and by 1984, there will be a plant on the Axios River.

Livas: You've mentioned cooperation between the public and private sector as a necessity. Can you name some specific projects where this is feasible?

Tsohatzopoulos: Algeria is a good example. The government will establish the "rules of the game," then the private sector will complete the project. But we believe in this kind of cooperation for all projects.

Livas: There is said to be a "troika" in the cabinet, of three ministers who wield the most influence. You are said to be a member. [The others are Minister of the Interior Gennimatas and Minister to the Presidency Koutsoyiorgas, with Under Minister of Foreign Affairs Papoulias also influential.] Is this "troika's" influence due mainly to personal friendship between you three and the Prime Minister? Do you coordinate any of your efforts at persuasion?

Tsohatzopoulos: Since 1974 I have been on the Executive Committee of the Party — the only one continuously on that committee. Perhaps that is the reason such rumors circulate. Of the Ministers, Gennimatas and Laliotis are also on the Executive Committee — or Political Bureau, you might call it — and thus we have more chances to work directly with the Prime Minister. I am also a member of KYSYM [Governmental Council]. But the work of PASOK is not based on individual influence; we work collectively. We are an organ — we all can contribute ideas and find solutions.

How Greece Lost Its Marbles

The Saga of Lord Elgin

By Brenda Marder



Lord Elgin, about 1785 (from a drawing in the British Museum)

THE story of Lord Elgin and the marbles of the Parthenon is the saga of a man with a fixed idea. Since his school days he had a passionate interest in ancient sculpture and architecture, and later, while restoring his family seat, Broomhall, in the neo-classical style, he was introduced to recent changes in taste which dictated that the finest examples of ancient art were to be found not in Italy but in Greece. It became Elgin's desire to educate and even transform public taste in Britain.

When he was offered the post of ambassador to Constantinople, Elgin accepted this position which he could ill-afford, because of the opportunity it would give him to study the antiquities of Athens, but Elgin's passion for ancient art, however, grew quickly from the level of scholarly study to a massive act of despoliation.

Born Thomas Bruce in 1766, inheriting the earldom at the age of five, Elgin entered the diplomatic service in 1790 and went to Constantinople in 1799. At this time, he presented a proposal to the British government requesting funds to make drawings and casts of the monuments of Athens which was under Turkish occupation at this time. Receiving no encouragement, he decided to proceed on his own. Stopping in Sicily en route to his post in Constantinople, he engaged the services of the Neopolitan painter, Giovanni Batista Lucieri. Meanwhile Elgin's private secretary, William Richard Hamilton, signed on a Tartar figure painter, two architects, and two moulders in Rome.

In 1800, when Lucieri's ambitious group reached Athens, they found a small and squalid village totally lacking in amenities. At this time, the Parthenon, which had served as a Christian church for over a thousand years, as a mosque for another two hundred, and which had been blown up by the Venetian general Francesco Morosini over a century earlier, was merely a splendid ruin around which Turkish houses sprang up helter-skelter. Over the years, stone-robbers, lime-burners, curio-hunters and religious fanatics had vandalized the statues. The British Museum claims assiduously that but for the intervention of Lord Elgin,

it is probable that many of the sculptures would have perished or been damaged beyond recognition.

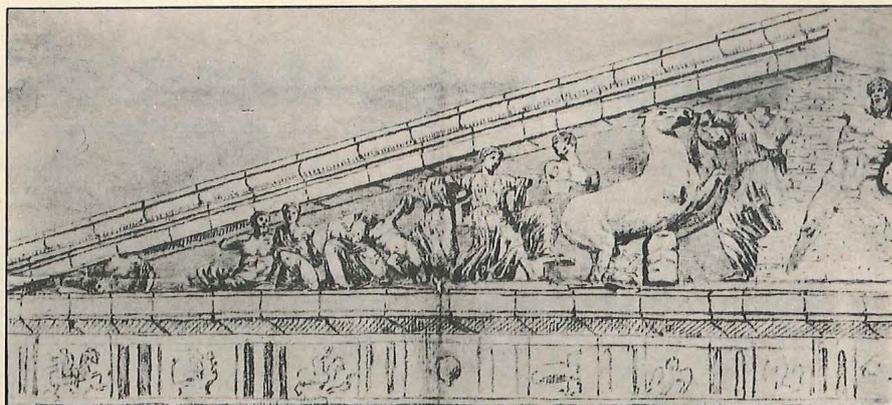
To add to the discomfit of Elgin's crew, the Turks demanded large payment from them for the privilege of working on the Acropolis and limited their activities to drawing. The making of casts meant the erection of scaffolding which the Turks feared would give the Christians a bird's-eye view of their women in the neighboring courtyards.

Philip Hunt, the Embassy Chaplain in Constantinople, had bigger ideas. To continue the work in an efficient way, he advised Elgin to apply for a *firman* (permission) from the highest authority for the "liberty to take away any sculptures or inscriptions which did not interfere with the works or walls of the Citadel". Elgin had come a long way from his original request to draw and make casts of the Parthenon adornments.

Lord Elgin undertook negotiations with the Sublime Porte to achieve the extended goals. He was convinced that the removal of the sculptures would ensure their survival since they were being mutilated by the hand of time and man. The negotiations bore fruit, and Elgin entrusted Lucieri to detach the sculptures while the rest of the team continued with the job of casting.

Thus, from July 1801 to the beginning of 1804 the crew, like a task force of ants, swarmed all over the hill working feverishly. Curiously, Lord Elgin had never set foot in Greece until April 1802, when he came to see the work and travel through the country that had inspired him.

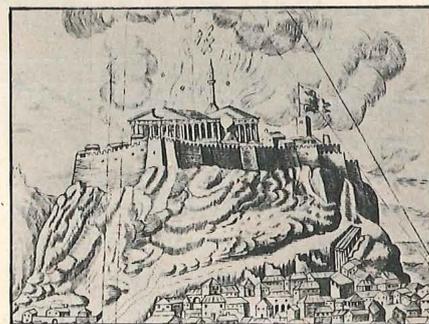
The Elgin Marbles, as they soon came to be known, were lifted from three sources on the Acropolis: those gathered up from the ground where they had fallen; those taken from later structures into which they had been incorporated; and those dismantled mostly from the Parthenon itself. Despite Lucieri's care, damage was done to the structure in the process. The British Museum records this statistic: "Of the original 524 feet of the frieze, 247 had been taken; of the 92 metopes, 14; of the pedimental figures, 17." All of these are displayed in the Museum.



From the Parthenon, Lucieri's enthusiasm spread to other structures on the Acropolis. He removed, on Elgin's behalf, a Caryatid and one column from the Erechtheum, four slabs of the frieze of the Temple of Victory, the statue of Dionysus from the monument of Thrasyllus standing above the Theater of Dionysus. He also took a number of Greek reliefs and fragments from Mycenae. Furthermore, moulds had been taken from an enormous quantity of sculptures, as a record for posterity.

Now came the gigantic problem of shipping the prize to England. The first shipment went to Alexandria in 1801 to be transshipped and another consignment followed in 1802 carried by the brig *Mentor*, purchased by the determined Elgin especially for moving the marbles. On a subsequent voyage, however, the *Mentor*, sailing from Piraeus, was wrecked off the island of Kythera and her cargo of seventeen cases slipped to the bottom of the sea. At enormous cost, Elgin hired a salvage crew that took four years to retrieve the treasures from the depths and get them to London. By 1804, most of the marbles had arrived in England. But the drama had not yet ended. Forty cases were held up on the waterfront at Piraeus when Great Britain declared war on the Ottoman Empire in 1807. The goods were finally released in 1809, and two years later they were integrated into the main body of the collection.

The marbles for a long period were shifted from place to place. At first, Lord Elgin rented a house on the corner of Park Lane and Piccadilly, where he built a shed to store them. In 1807, selected people were given permission to see them.



Above: The West Pediment of the Parthenon in 1674 (from a drawing by Jacques Carrey, in the *Bibliothèque Nationale, Paris*). Below: The Parthenon destroyed, 1687.

It had always been evident to Elgin that he could not afford to keep or maintain the marbles and that the government should assume the responsibility. In 1811, the government turned down his offer to receive them at the price (62,440 pounds) Elgin had proposed. That same year they were moved to a shed on the property of the Duke of Devonshire called Burlington House. In 1815, Elgin again offered the marbles to the government, this time asking 73,600 pounds, the amount that he had, in fact, spent. Parliament eventually fixed the value of the marbles at 35,000 pounds, an offer which Elgin was obliged to accept. The marbles were transferred to storage in the British Museum, and in 1817 an Elgin Room was opened to the public. For the rest of his life, Elgin was obliged to live in France to escape his creditors, and he died in abject poverty in Paris in 1841. It was not until 1875 that his family was able to pay off his enormous debts.

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Mercourial Marbles

Melina Puts On the Pressure

By Leonidas Stokes

INTERNATIONALLY acclaimed actress and Minister of Culture Melina Mercouri intends to continue her international campaign to get back the Elgin Marbles, despite Britain's negative response so far.

"The struggle for the return of the Elgin Marbles from Britain to their Athenian home will continue unabated," she said in a recent telephone interview. "The demands of the Greek people on this important issue will be made heard in every country of the world." To this end, she explained, a specific plan of action is already underway.

Mercouri, whose demands for the return of the marbles were recently dismissed by the current Lord Elgin as "idiotic", has reacted to London's refusal to return the antiquities by announcing a campaign for new support within Britain itself. She said a committee composed exclusively of British public figures is being formed to press for the repatriation of the antiquities, which were taken from atop the Acropolis at the start of the nineteenth century by Lord Elgin, then Ambassador to the Ottoman Empire.

"For the Greeks, the repatriation of the so-called Elgin Marbles, which we insist on calling the Acropolis Marbles, is a matter of life and death, since it concerns our nation's cultural heritage," says the famous film star, who still retains much of the magnetism she exhibited on the screen.

"If necessary, the case will be taken before British Law Courts. We hope they won't make it necessary for us to resort to that."

Mercouri has suddenly upgraded her campaign, at a time when it was felt that she was giving up due to the British government's intransigent stand. However, a series of relatively successful moves on international forums have given new ballast to her sails.

The UNESCO Conference of Culture Ministers held in Mexico in August voted overwhelmingly in favor of the repatriation of the Elgin Marbles. Countries which voted against were members of the EEC and the Scandinavian nations, obviously a reflection of the West's fears that a precedent would be created. In September, when the same issue was debated in the European Parliament, the Greek proposal was defeated by a narrow ten vote margin. Mercouri had then countered: "Ten people deny us the right to our cultural heritage, while forty-four countries (the UNESCO vote) recognize that the Acropolis Marbles belong to us. Therefore, we cannot be disappointed or give up. We will continue the effort until these marbles return to the place they belong and which created them."

Mercouri has been very outspoken in the past, describing the removal of the marbles as "vandalism and barbarism." Paul Channon, British Minister responsible for the Arts, has rejected the Greek request, saying at the UNESCO conference in Mexico that his government did not have jurisdiction to interfere in the affairs of a private establishment such as the British Museum.

Lord Avon meanwhile, reacting in the British House of Lords as the government's Environment spokesman, said that Lord Elgin had in fact saved the marbles from irretrievable damage. He said that the marbles, if shipped to Greece, would suffer from the atmospheric pollution plaguing antiquities here. The present Lord Elgin, in his letter to the Daily Telegraph where he described the Greek campaign as "idiotic", does concede, however, that he has not dared return to Greece since he was a child. "I'm not taking the issue as seriously as the Greeks, but I still prefer to travel under the safe family name of Bruce," he said. "For now I'm known in Greece as the



Tsikourias/Free Press

wicked Elgin."

Such scorn and criticism does not put Mercouri off. "When we talk about the return of the Acropolis Marbles, we are talking about the demands of the Greek people as a whole and, I believe, of all the nation's political parties, from the conservatives to the communists," she says. "That's why I believe Britain will just have to give in eventually. And the vote in favor of Greece by British Labour Eurodeputies, headed by former Minister Barbara Castle, is very encouraging indeed."

Asked why such emphasis has been placed on the return of the Elgin Marbles and not, for instance, on the return of the Venus de Milo, housed in Paris' Louvre Museum, Mercouri was quick to point out that Greece does not want the return of all Greek antiquities held in museums abroad. "We are not asking for all our treasures back, we only want the severed part of our most revered national monument, the Parthenon. For it is not only the greatest living monument from the Golden Age of Pericles, it is also the jewel of Athens and the symbol of Greece."

Mercouri was careful to respond with specific arguments to Lord Avon's criticism of the atmospheric pollution problem which has caused severe damage to antiquities in Athens. "The excellent work being done on the Acropolis now proves that we really care about our heritage, and that we have the means to protect and preserve our antiquities," she says, adding with a touch of sarcasm: "I'm delighted that Lord Avon is interested in the safety of the Acropolis Marbles, since

safety was not among Lord Elgin's priorities. For the first shipment was tragically lost at sea," not strictly true since the cargo of marbles was salvaged.

The Minister, who rose to fame after becoming widely known for her lead role in the hit film "Never on Sunday," said the plundering of the Acropolis Monuments by the British Lord, who then proceeded to sell them to the British Museum in London for thirty-five thousand pounds, "was worse than the Nazi pillaging of works of art in Europe during the Second World War."

"Greece has the same right to

demand the Acropolis Marbles back as the French and others did over their treasures taken by Germany, especially since Greece was not in a state of war with Britain at the time," she says.

The Culture Minister's demands for the return of the ancient Greek antiquities held in the Louvre was in effect rejected by the French government earlier this year, despite the good relations between the two socialist governments, compelling Mercouri to concentrate on her demands for the return of the Acropolis Marbles. Paris' decision was taken upon the advice of French archaeologists and museum officials, who argued that the antiquities

are too fragile to travel, even though the occasion was to be just for a temporary exhibition in Greece.

The main Greek antiquities in France are the Venus de Milo and the Nike of Samothrace winged statue, both considered to be among ancient Greece's foremost sculptures. The United States, Germany, and Italy are prominent examples of other countries which have significant collections of Greek antiquities in their own museums.

Leonidas Stokes is a staff member of Free Press, an independent news and photo group.

"Phidian Freaks ... Maimed Antiques"

Despite the many cogent arguments on the part of Lord Elgin and his supporters that the despoilation of the Acropolis was really an attempt to preserve these masterpieces of ancient art from war, vandalism, ignorance and neglect, the Elgin Marbles became a center of controversy from the moment they began being dismantled from the Acropolis.

In 1801, the traveler and antiquarian, Edward Clarke, was present while a metope was being lowered from the Parthenon: "... but when the workmen endeavoring to give it a position adapted to the projected line of descent, a part of the adjoining masonry was loosened by the machinery, and down came the fine masses of Pendelic marble, scattering their white fragments with thundering noise among the ruins ... Looking up, we saw with regret the gap that had been made, which all the ambassadors of the earth ... will never again repair."

Another witness was the artist Edward Dodwell: "During my first tour to Greece I had the inexpressible mortification of being present when the Parthenon was despoiled of its finest sculptures, and when some of its architectural members were thrown to the ground."

In 1807, when the marbles were first exhibited to the public in a shed off Piccadilly, the controversy grew into a storm. The most vehement of the critics was Lord Byron who examined the sculptures that year. Like many critics, Byron at first was uncertain as to the quality of the marbles and thought the enterprise a gigantic folly "wasting thousands on ... Phidian freaks, misshapen monuments and maimed antiques."

Two years later, however, when Byron was in Athens and first saw the devastation with his own eyes, his satire turned to outrage. In comparing him to Alaric, who sacked Athens in antiquity, Byron found Elgin's deeds worse:

*So when the Lion quits his fell repast,
Next prowls the Wolf, the filthy jackel last:
Flesh, limbs and blood the former make their own,
The last poor brute securely gnaws the bone.*

Byron continued the onslaught in *Childe Harold* with a virulent personal attack, adding in a note that he did so for no other reason but that "I have an early repossession in favour of Greece." Written in 1810, this was one of the first statements suggesting that modern Greeks might have an interest or concern in the

matter.

Six years later, as the issue of the purchase of the marbles was being discussed in Parliament, a leading member of the Select Committee, Hugh Hammersley, proposed the following amendment:

This committee therefore feels justified, under the particular circumstances of the case, in recommending that one hundred and twenty five thousand pounds be offered to the Earl of Elgin for the collection in order to recover and keep it together for that government from which it has been improperly taken, and to which this committee is of the opinion that a communication should be immediately made, stating that Great Britain holds these marbles only in trust till they are demanded by the present, or any future, possessors of the city of Athens; and upon such demand, engages, without question or negotiation, to restore them, as far as can be effected to the places from whence they were taken, and that they shall be in the meantime carefully preserved in the British Museum.

The Hammersley proposal was defeated, but it politicized the controversy, and so it has remained.

In 1821 Byron wrote: "I opposed, and will ever oppose, the robbery of the ruins of Athens, to instruct the English in sculpture (Who are as capable of sculpture as the Egyptians are of skating); but why did I do so? The *ruins* are as poetical in Piccadilly as they were in the Parthenon; but the Parthenon and its rock are less so without them."

In 1891, an article in a periodical supporting the official British position questioned the claim to the marbles of "the mixed little population which now lives upon the ruins of Greece" and drew a stinging rebuke from the poet Cavafy. In 1924, Sir Harold Nicolson suggested to his superiors at the Foreign Office that returning just one of the marbles, the Caryatid from the Erechtheum, might be a fine gesture of friendship, but the appeal fell on deaf ears.

In compensation for the marbles, Lord Elgin gave a clock to the city of Athens which was placed in a high tower near Hadrian's Library. The clock was destroyed in a fire in 1885. It was suggested recently that, if and when the Elgin Marbles *are* returned, it would be a fine and appropriate gesture of friendship on the part of Greece to present the City of Westminster with a handsome clock to replace Big Ben.

Sloane Elliot

Rembetika: The Rebel's Song

Those were the Days . . .

By Adrienne Calfo

IT is like tracing footsteps in the snow", says Spiros Papaioannou, the producer of *Rembetiko Tragoudi*, a half-hour of rembetika music and history on ERT's second program every Thursday evening at 7:05 pm. He devotes over thirty hours a week to researching material for the show. Pictures of Piraeus in the 1920s and 30s cover his walls and desk, showing near-empty expanses of land, stretches of sea and a coastline dotted with shanty settlements. "Trying to retrace the world of rembetika," says Mr. Papaioannou, "is difficult; one is never sure where the truth lies in these documents of Piraeus at the turn of the century. Who were these people, what was their city . . . ?"

Constantinople, Smyrna, Bursa, these were Turkish cities with large Greek communities in the early 1900s. Here, in small cafes known as *Cafe Amanes*, amateur singing groups, gypsies, and traveling entertainers performed at the back, where there was an empty space left for them. The songs were spontaneous and the words improvised as the singer went along,

murmuring *aman, aman*, to give himself time to invent. *Amanes* were simple verse songs, in the form of a dialogue with free verse rhythms and melody, the music accompanied by a lute called the *laouto* or *oud*. This music may have been the beginning of rembetika, an expression of the afflicted speaking of their pain in a language both moving and direct: "Everywhere is darkness my angel/only in your grave do I see light". "This is a lament sung by a mother in Constantinople who has lost her son to starvation", says Mr. Papaioannou as he flicks off the tape recorder. "There are uncanny similarities in rhythm and melody with certain blues songs from New Orleans and these short laments that came from Turkey" he offers. "Sorrow surpasses the barriers of language."

A flood of immigrants poured into Athens and Piraeus after the population exchanges following the Greek-Turkish conflict of 1922. These refugees, most of whom had lost everything they owned, tried to recreate communities similar to those

they had left behind, bringing their music with them. Living on the edge of society, competing with fellow immigrants for low-paid jobs, and experiencing pangs of constant humiliation, some took refuge in the *tekes* (cafes) where they smoked the sweet smelling drug, hashish, and forgot themselves in reveries of song: "I came into the teke/To smoke a nar-ghile/To smoke and blow my mind/And forget the bitterness/In all this darkness/I feel fine when I'm stoned." (Tsitsanis, 1944. *The Dew*). The musicians as they played, shared the nar-ghile, a large pipe used specifically for smoking hashish.

Pre-World War I rembetika was the song of the wronged man, haunted and dejected, speaking his hurt with stubborn pride. It was also the secret language of the hashish smokers who were often persecuted by the police. The drug, though legal in Turkey, was banned in Greece, and it was in prison that many of the first rembetika songs were composed. They expressed a taunting defiance of all authority and spoke of a general distrust of poli-



A group of rembetes and refugees in the fish market at Piraeus in 1937 (from "Road to Rembetika" by Gail Holst)

tical figures. *The Pickpockets*, by Papazoglou, written in 1934, shows an attitude to life and the police that was common to most rembetes: "Down in Lemonathika there was a rumpus/ They caught two pickpockets and they acted innocent./ They put the cuffs on them and took them to the clink/ And if they don't find the loot, they'll be beaten up./ Mr. Policeman don't beat us because you know very well/ This is our job, and don't expect any bribes./ We pinch wallets and purses so the jail doors/ Can see us nice and regular inside./ Death doesn't scare us because we find a bit of cash/ And we know how to have a good time."

The word *rembetes* may have come from the Turkish word *rembet*, or *rebet*, meaning outlaw, the music directly tied to the world it expressed, the world of the *mangas*, the prostitutes, the ever-denied.

His life was hard and exhausting by day, usually spent doing manual labour, and full of music and women by night. He was, like the *Karaghiozi*, a man continually at the mercy of circumstance, or fate. There is a good deal of humor and pride in the *mangas'* brushes with authority; they half-encouraged police to beat them so they could talk about it afterwards, using their wounds as further proof of their separateness from a society which would have no part of them.

Markos Vamvarakis was the archetypical rembete, and considered by many as the father of rembetika. By the age of fifteen he had left the island of Syros, where he was born, and went to Piraeus where he mixed with pimps, gamblers and prostitutes, and enjoyed the pleasures of hashish. He was kept by an older prostitute, worked in the docks by day, and listened to music in the *tekes* at night. His life was split between jail and the *tekes* where he made his music, and there, in the rough, rasping voice typical of a rembete, he composed such classics as *Years in Piraeus: Years in Troumba/ Mangas and street boy./ See you find out what I'm like/ Before you take me on./ Years in Piraeus/ Mangas and street boy./ I'm a clever lad/ And I play the bouzouki/ The whole world loves me/ Because I'm from Syros.../ Everyone admires me because I'm a mangas and I'm smart...*

The *manges* were contradictory, their attitudes toward women and violence ambivalent. They both admired and feared the independence of the women with whom they associated, usually prostitutes who made their own living and were free to leave their men as they pleased. Markos Vamvarakis' song, *Ah! You bitch* expresses some of the jealousy and anger that was in many of the songs: "Ah! you bitch/ You wound me so much/ You make a slave of me with your tricks." Although violence, when it was absolute, was admired, the *mangas* did not make it a way of life. It is said that a *mangas* did not drink alcohol because it made him want to fight, while the *tekes*, full of music and hashish gave him peace. Many carried knives and brass knuckles and did not shy from using either when they felt themselves wronged or trapped, but they despised the 'pretender': "You, there, *mangas*, if you're going to use your knife/ You need to have a soul, a heart to take it out./ Those things don't go down with me, so hide your sword/ Go somewhere else, show off and do your bragging..." (*Show-Off* by Artemis).

After the war, songs about hashish and the *manges'* lifestyle virtually disappeared. Instead, softer lyrics of love and yearning became popular. Rembetika was now an accepted music, and singers like Tsitsanis, Zambetas and Marinella made it more popular. Theodorakis, Hadzidakis and Savopoulos began to use rembetika rhythms and melodies to develop their own music and express intellectual political views through the simple, guttural sounds of pre-war rembetika. The music, as it was in its beginning, was changing, mixing with European melodies and rhythms. In *Road to Rembetika*, Gail Holst expresses some uncertainty as to what will become of the music, hinting that much of the then current rembetika revival might die out as a fad.

Four years have passed and it seems that rembetika, rather than fading, is becoming increasingly popular. Holst herself, having just completed a documentary film on rembetika, says her views have changed. "There are many groups of young musicians seriously devoted to studying

and playing the music. While we were filming we found groups in Sydney, New York, Athens . . . and there are more." To hear rembetika as it was played before the war requires a good amount of persistence and patience. "Unless you find an old rembete who will take you to his home and play for you I doubt you'll hear it as it was done in Piraeus before the war", says Gail. "Rembetika is an atmospheric music, and the atmosphere, the living conditions, everything that made rembetika, have changed."

Spiros Papaioannou closes two thick books. One is a doctor's memoirs from the 1930s in which he describes the sick who come to him in the hundreds from Piraeus, as "a forsaken people who sing to themselves." Another book is a collection of Greek magazines from the period. He says he has already put in five hours at the studio for his show Thursday and still has not completed the task. "It's like tracing footsteps in the snow . . ." he repeats. He is committed to these people, the world that produced rembetika. "What is it in the music that still appeals to modern listeners?" I ask. "Perhaps it is the rembete's ability to remain on the fringes of society", he answers. Someone else has remarked that a rembete would not be able to survive today. "He would be forced to take a position, either to conform or go over totally into crime." Perhaps this is true. In an age when technology forces the individual spirit into many compromises, it is not surprising that the rough, melancholy protest of rembetika still holds the magic of illusive joy:

Come Little One

*Come, little one, let's leave
And go to another place
Where everything is beautiful
And it is always summer time.*

*We'll live without fighting
Like two crazy little birds
With joy we'll wipe out bitterness
And poison from our lives.*

— Tsitsanis, 1938

Adrienne Calfo is an unemployed rebel looking for a cause.

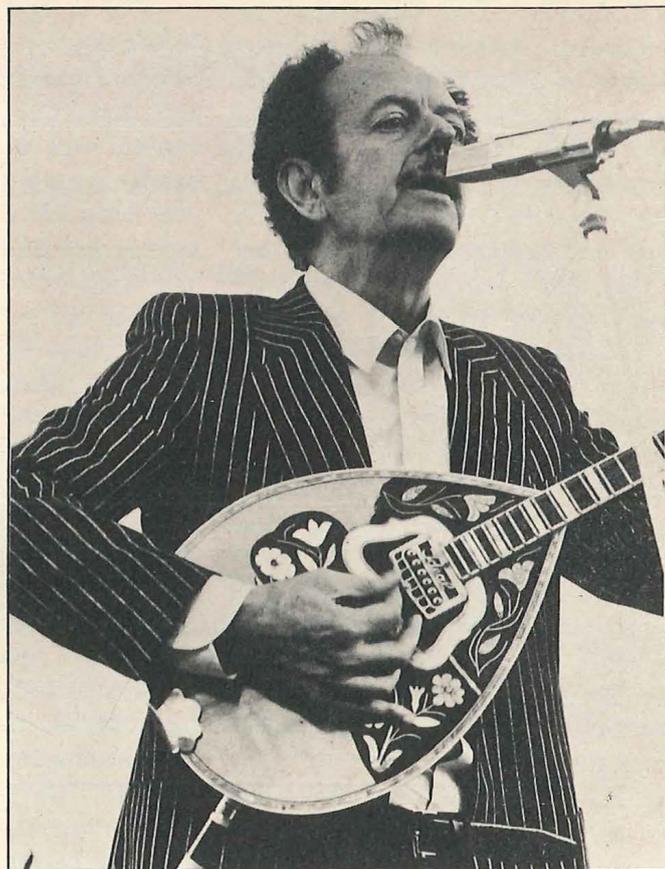
The Swansong of the Mangas

Those Were the Days . . .

By B. Samantha Stenzel

Thanassis Athanassiou, "The Teacher"

"What I have here", Thanassis said, as he made a sweeping gesture to indicate the courtyard of his island house, "is a little piece of paradise." Thanassis, better known as "The Teacher", who was seventy this year, is one of the drop-outs from the commercial rebetic scene. He lives quietly on the island of Aegina, where he makes instruments, such as *baglamas* from coconuts, and gives a few lessons on the *baglama* and bouzouki. His house is a small museum of musical instruments and memorabilia. In the evenings, he often takes an instrument down from the wall, puts on his old "Republican" hat and strums away looking like the authentic rebetist he is. He grew up in Piraeus and first heard rebetika in the neighborhood of Troumba, one of the famous areas where many rebetic musicians got their start. "There I went to the University. Oh, not the school, but the practical University of Life, where I learned everything." When he was thirteen he found a broken guitar in the garbage, and fixed it up and started to teach himself to play. He heard the quartet of the greatest bouzouki players of that era, Markos, Batis, Stratos and Artemis, playing in a taverna. "From that time on, I wanted a bouzouki but it was difficult to get them because they were only made in jails." After he finished with the army, he finally got a bouzouki and went to work playing it in Troumba. "In 1940, the war started and there were many ugly things that happened. You could be locked up in jail for being suspected as a Communist and there was no work. So many people died," he related sadly. "So I got work on the boats and traveled around to different places taking my *baglama* and bouzouki with me. I ended up in the Greek sections in New York City." He made his home in the United States for twenty-five years. He played at many of the clubs such as *The Kephesia* in New York City and then for three years in Chicago along with his friend Yiannis "the Tall" Papaionnou, and they made quite a name for themselves. But when Thanassis returned to New York from Chicago, he didn't want to play in the clubs anymore. "They had become too noisy", he recalls. "People wanted to eat and gab and didn't listen to the music." He found an apartment in Greenwich Village and started making instruments and giving lessons. He never went back to play in the clubs, not even when he returned to Greece in 1970. Thanassis continues to write songs and has written forty-five of them as well as playing in a number of records. He says, emphatically, "Most of the music written today is trash and will only last a few days or months. The rebetika epoch is gone because the *tekes* and *manges* are gone. It is impossible to write rebetika music now and impossible for the young musicians to play the music properly. As for the clubs, they are a disgrace. The people go there and break plates now. A *mangas* would never break plates. And why should they



Eugene Vanderpool

Vassilis Tsitsanis, King of the New Rebetika

charge four hundred drachmas for a drink? I love rebetic music as much as I ever have and I'll keep on playing, but the people running the clubs are all connivers. What do I need now? Only a bed to sleep on, a little money in order to eat and a few friends to drink a glass of wine with at night. A man is born to live, not to become rich."

Yiorgos Mouflouzelis

When Yiorgos Mouflouzelis plays his *baglamathaki* and his gravelly voice growls out the words to *The School*, one of the most famous of the one hundred songs he has written, his audiences sing along and chuckle at his off-hand remarks, made in his sometimes baffling slang dialect. "I wrote that song during a walk I took with my bouzouki late one night on my way to make some money playing in the tavernas," he reminisces while sitting in the courtyard of the simple white-washed house he rents in Galatsi. "I'm not a singer. I spoil the songs. I have nice *mangas* songs, but I can't sing them because I've gotten old. But to each his own. Many people say they want to hear my songs in the way I do them. What you want to express can't be done by others." Yiorgos, who is seventy years old, was born on Mytilini in a Turkish neighborhood and his love for music began there. He has been compared to Batis, the popular musician who was buried with his favorite *baglama* in 1967 and he played with him in Karaiskakis (Piraeus) when he was a young man. Starting out playing on a broken mandolin, by 1937 he was playing bouzouki in Syros where rebetika music was thriving. "I was playing bouzouki five or six years by then but never studied music, so I didn't even know where *do* or *la* was — and what does it matter to me if I do?" He winced slightly at the reverberations from his teenaged son's electric guitar from within the house. "Now, my son reads music, but he likes rock-and-roll, not rebetika," he

states with a sigh. "When I came to Athens, I was from the provinces and I didn't know the ropes in the city. I wasn't demanding enough to get my own way and the people from the big record companies wouldn't always put my name on the labels. I could have gotten double the money and I would have had a little cottage of my own by now," he said with a regretful tone. He and his first wife were poor but in love, but she died of cancer. His second wife left him in 1969 when their son was two years old. "I didn't have a place to sleep and I was going around with the baby and my *baglama*, like a bum." For many years, Yiorgos was a familiar figure playing for donations in various tavernas in Plaka and Kolonaki. But he now has, as he states proudly "a Name" and he draws crowds in the many clubs and concerts he plays in, audiences who delight in the playful insults he delivers to them, all done with a twinkle in the eyes of his rough-featured face. As far as the new crop of rembetica musicians, he comments, "I don't know them or keep company with them. All I know is that they're young and zealous with a desire for applause and to be great." One of his most memorable experiences while performing came in 1967 when he played a concert for six hundred people in the Hilton. "I sang a song of a friend of mine, a bouzouki player who was dead. As I sang, my eyes welled up with tears, and everybody, not just the women, cried with me."

Sotiria Bellou

The most famous singer of the Golden Age of Rembetika (1946-56), her voice is deep and rich and she is often compared to Billy Holiday, the Queen of the Blues. Born in 1921, her grandfather was a priest and she was practically raised in the church. In 1938, she pressured her father to buy her a guitar. He forced her to marry someone, and through this marriage she had two children. In 1940, she had a disagreement with her father and she came to Athens. During the occupation she bought a guitar and played in various tavernas, but she still sang European type songs. She was then reportedly working with ELAS and took place in the December Revolution, in which she was wounded and imprisoned for a brief time. At an Exarchia taverna she was introduced to the bouzouki player Vassilis Tsitsanis and they began performing together. Her repertoire switched to rembetic songs and she sang at many of the big clubs, including Jimmy's, and linked up with Markos Vamvakaris. In 1960, the rembetic period ended and she stopped singing for seven years. She resumed singing and continues today in concerts in Greece and abroad, and in clubs in the Athens area, usually accompanied by Tsitsanis. She sings a variety of songs including her more famous ones such as *The Mountains are Echoing* and *When You Drink in the Taverna* by Tsitsanis. Her voice is as fine as ever, but sadly enough, the powerful amplification of the modern clubs detracts from its power.

Vassilis Tsitsanis

Considered by most musicians to be the finest of the bouzouki players, Tsitsanis' appearance and manner do not fit the stereotype of a *mangas*. He was born in Trikala, and came to Athens to study law, but he soon gave it up to become a full-time musician. A frequenter of the *tekes* in Athens and Thessaloniki, his early songs such as *This is Why I Wander the Streets of Athens*, *The Dew*, and

Litany were about hashish. He gained wide popularity in the years 1946-52 and his style became softer and more European. He began recording with Bellou and later Ninou, composing mostly love songs at this time. He continued to play after the end of the rembetic era. Mostly performing with Bellou today, his refined playing can barely be discerned among the clamor of the nightclubs. *Cloudy Sunday* is probably his best-known song.

The Rembetica Company

One of the most successful ensembles of young rembetica musicians is the Rembetica Company. The group is composed of Yiorgos Kontoyiannis who plays *baglama*, Dimitris Kontoyiannis, who plays guitar and sings, Manolis Dimitriakis, who plays bouzouki and sings, Yiannis Karavellis, who plays bouzouki and *baglama*, Yiorgos Pappathakis, who plays accordion and Katerina Korou, who sings. The group was formed in 1972, with Yiorgos Kontoyiannis, Dimitris and Manolis, for the purpose of playing in tavernas with friends because they love the music. It wasn't until 1974 that they began playing concerts. Even now, Yiorgos Pappathakis is the only member of the group who is a full-time musician. Riding on the crest of the *Rembetomania* craze, they have enjoyed a tremendous success. After returning from a successful series of concerts in Washington D.C. and California, they had a concert in July in Lycabettus Theater that was filled to overflowing. As a group, they feel only concerts are worthwhile playing. As Yiorgos Kontoyiannis said, "The *kentra* are not nice now nor are the *boites*. I dislike all the noise and breaking of plates," and Manolis adds, "I like most playing in a taverna with a group of friends or just playing for myself alone." They play in concerts for the few people who really like rembetica music and understand it and for the others who can learn to love it. When asked if they feel rembetica music will continue as a popular form of music or is just a trend, both Manolis and Yiorgos thought it would dwindle in popularity but as in folk music, the interest would always be there. "I don't want to say it's just a fashion," commented Manolis. "There's a thirst now for Greek people to hear something that's really Greek." Manolis finds it ironic that the upper class listens to it and then comments on the songs, mostly about the reference to hashish. "We avoid singing songs about hashish because the kids might take it the wrong way." When asked why there is no new rembetic music composed today, Manolis answered "All the old *rembetes* are dead or stopped writing. Hadzidakis and Theodorakis didn't use rembetica because they liked it but because they wanted to exploit it. The introduction to the early songs of Theodorakis were not his but Hiotis, and the thing that gave character to his songs were the voices of Kazantzidis and Bithikotsis. When they stopped singing, his songs were no longer important." As far as memorable musical experiences, Manolis fondly remembers the night he listened while Yiannis Papaionnaou played a half-hour *taxim* (free form introduction). Yiorgos was really impressed by the concert they played before five hundred Athens College students who were between 15-18 years of age. "We used no mikes and they were so attentive, you could have heard a pin drop. Besides that, they clapped with enthusiasm at the proper places! "

For a round-up of Rembetika Clubs, see "Restaurants and Nightlife".

reviews

cinema

TWENTY-THIRD ANNUAL THESSALONIKI FESTIVAL

The Thessaloniki Film Festival came to a sedate close with the awards presentation. The film *Rosa* received five awards, followed by *Angelos* with three, something that seemed to neither surprise nor enrage anybody. The whole tone of this festival was more civilized and less controversial than any in recent history, which caused one veteran festival goer to lament, "It's not like the old days when there was some real *life* in the affair." One of the main reasons for the lack of vehement clashes was that the awards given this year were honorary rather than monetary, and the award money was divided equally among the entrants. Although there were the inevitable grumblings about the choice of people on the selection committee, it was generally felt that the committee, comprised of two directors, one actor and one critic, was more qualified than those of recent years.

Nevertheless, the introduction of a morning screening of the films that had been rejected for official competition, including films of Lykouresis, Karipidis, Dimitris Arvanitis and others, provided fuel for some heated disputes as to what criteria had been used to select the films. This erupted into the only full-fledged fracas after the showing of Stavros Tornos' *Balamos*, a tale of an older man's fantasy in which he bargains with gypsies in order to buy a horse to go on a journey in a strange land. Many of the viewers were vociferous in their disapproval. After the finish, in a lively exercise of democracy, the entire audience presided over by the selection committee, stayed for over an hour, bellowing out opinions as to whether this imaginative, but crudely made film should have been allowed into the competition while many technically proficient efforts had been rejected. Directors at the Festival, distinguished by their anxious looks and beards (if male), are right in the center of the veritable arena during screenings and there have been more than one who fled down the back stairs rather than face the derision of the masses when the lights turned on. Tornos remained, and was later rewarded for his ordeal by receiving a special award from the Festival and a

special mention from the Pan-Hellenic Film Critics, for his poetic and artistic achievement.

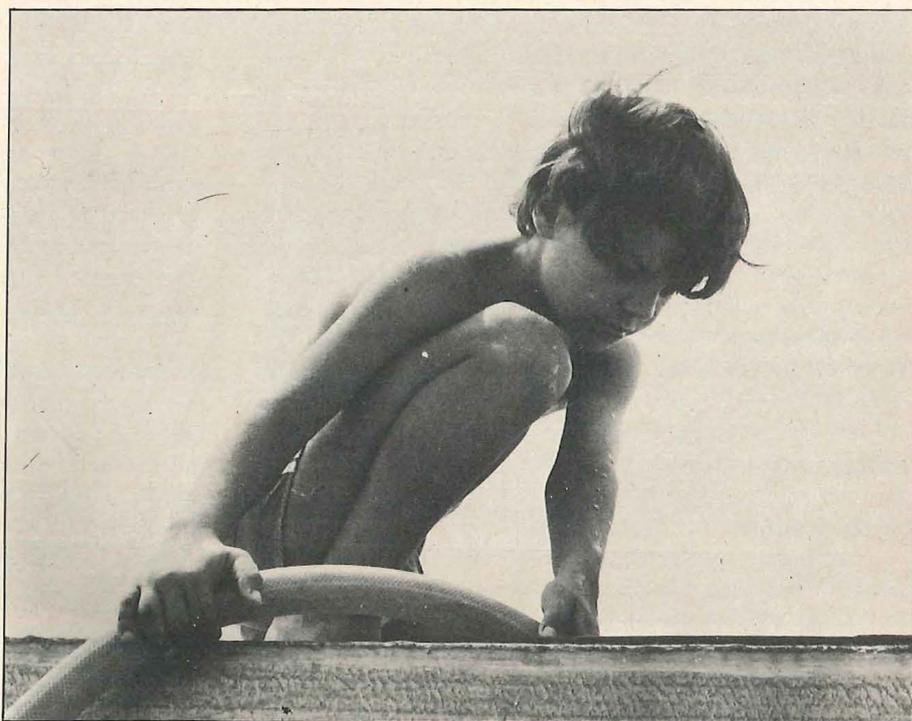
As evidence of the extra funding received by many directors from the Greek Film Center, the technical quality of most co-productions was high, with clear soundtracks and polished cinematography. Most of the major prizewinners have studied film-making or related subjects abroad. This may be a reflection on the fact that the Greek film schools are reputed to have excellent staffs, but scanty equipment, which means that the students are not getting the practical experience necessary to be able to make a good 16mm or 35mm film. They haven't had the opportunity to experiment in 8mm films and to learn the film language before they plunge into a commercial film. Andreas Bellis, who received the award for Best Cinematography for the film *Rosa*, has had years of experience abroad and has received two earlier Best Director awards. His camerawork is sharp and well-lit when capturing the interplay between people and muted with dark earth-tones in scenes that emphasize the psychological oppression and claustrophobic atmosphere of the *pension*. Eleni Karaindrou's prize-winning music is comprised of appropriately gloomy string arrangements with the finale a haunting song set to the words of Christofis. *Rosa* reflects the stage design background of director Christoforis Christofis, who won the Best Director award. One has the impression of watching a filmed play, with almost all action taking place in the corridors and guestrooms of a

pension (in reality an anti-dictatorial center) in Trieste. Eva Kotamanidou, who won the award for Best Actress, effectively conveys a full range of emotions from anguish to passion in her role as Kyveli, the wife of a professor who was arrested during the Junta years in Greece.

Olia Lazaridou, the co-winner of the Best Actress award for her role as the tormented wife who has given birth to a mongoloid child in *The Stigma*, has the face and mannerisms to reflect sullen suffering — and little else. Pavlos Tasios, the director of this worthwhile movie, has written a scenario which is an absorbing treatment of a novel theme. The flaw, which is common in a great number of Greek films, is that there is little subtlety, with a gradation of good and bad qualities, as is found in the real world.

This year there were many movies which had daring sexual scenes, and there was lots of bare flesh, including male frontal nudity, usually offbounds for Greek film makers. But there continues to be a problem with love scenes; directors either avoid them or handle them in such a clumsy fashion that they are laughable rather than sensual. One notable exception was *Angelos*, the winner of the award for Best Film and strangely enough, the tender and natural love-making was between two males. The tasteful direction and outstanding acting, especially by Michalis Maniatis, who won the Best Actor Award in the title role, make this a poignant and fascinating film.

Three documentaries were entered this year and two of them, Tassos



"On Tourkovounia"

Lertas' *Documento* and Kostis Zois' *The Unwanted*, were technically impressive. *Documento* provides a history of the resistance movement in Greece from 1936-44, including rare footage from Greece and Germany with a narration. *The Unwanted* is a pathetic view of mental patients in the notorious State Hospital on Leros. The excellent cinematography by Hasapis, ironically is so adept that it almost makes this impression of the sordid conditions in the wards too "pretty". The film is hindered by a lack of any personal commentary by doctors and staff, which might have been eliminated to avoid personal repercussions. Although an admirable attempt at an expose of a shocking social problem, this shortcoming makes the film shallow. Greek documentaries are often deficient in any in-depth investigation of a subject. *The Flame of Peace*, the third documentary was a quickly assembled hodge-podge of clips from various European and American capitals, including Greece, on the May 15th peace celebrations. Yiorgos Anastasiadis, the director, a gentle wisp of a man with a full Santa Claus beard, apologized in his introduction to the film saying it should not be competing for the same prizes as the dramatic films, an opinion echoed by many others present. *On Turkovounia* a short about different migrant groups in this remote area of Athens, was the only documentary with any ethnological depth in the form of interviews with the inhabitants.

Dimitris Makris' *The Dam* is adopted from a best-selling Greek novel about an engineer who is investigating a flaw in the construction of a huge dam, but despite its technical slickness it doesn't sustain a high level of suspense. *Arpa Kola* was a fast-moving spoof of the earlier days in the Greek movie industry, and it was gleefully appreciated by its audience. Grigoris' *Me and My Sack* is an example of how a simple theme, in this case a young boy's fantasies about how he would spend the day if he didn't have to go to school can provide a suitable framework for an entertaining pictorial essay. The award for best short by a young director was won by Haris Papadopoulos for *Post-Restant Omonia*, a docu-drama focusing on the earthy nightlife around Omonia Square. Other notable shorts were Anna Balabanis' *Nina*, an afternoon in the life of a lonely married woman, and *I Am Tired*, a tongue-in-cheek black-and-white sketch of a man's semi-serious attempts to do himself in.

In retrospect, this year's Festival did show some signs that Greece's

film industry is coming out of its "cocoon". Improvement in the film schools, and more co-productions with the Greek Film Center, as well as foreign countries, which would provide a chance for international distribution, are changes that will hasten along the emergence. As for the Festival itself, the more equitable distribution of money to directors and the elimination of the International Festival, which, as it existed, was merely an expensive showcase for distributors, are positive moves. Perhaps a better structuring of the awards categories and an allowance of more entries will make an even more representative Festival, but certainly by then, there will be new complaints to stir up the simmering, cinema stew.

B. Samantha Stenzel

books

MY BROTHER GEORGE SEFERIS

By Ioanna Tsatsos

translated from the original Greek by Jean Demos

A Nostos Book: North Central Publishing Company, 1982, 257 pp.

Mrs. Tsatsos' book is compelling not only for the light that it sheds (however obliquely) on her brother, George Seferis, Greece's first Nobel Prize Laureate, but also for the problem it poses. Can we separate the person from the poet? Although her intention in setting this all down was certainly to emphasize the "inexpressible sadness" as she puts it, that ruled both her and her brother's lives, she did not intend, at the same time, to diminish his person. Yet, she has placed us in the position of having to reconcile the whine of a complaining man with the sonorous tones of a great poet. George Seferis appears in his letters written to her so burdened with *weltsmerz* that he would, by contrast, make a Goethe character seem like a blithe spirit.

His letters that she has chosen as a foundation for this biography are monotonous in their expression of self-pity, and may give us, I suspect, a warped version of his personality. Did Mrs. Tsatsos deliberately choose the poet's most lugubrious letters, or did she have no choice? Perhaps unrelieved melancholy and thoughts of suicide were the total tenor of his student years in Paris. How he wallowed in self-torture: "I have courage for nothing, absolutely nothing. I am stagnant water . . . It is true that everything has come to an end, and has

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turned out to be incurable, absolutely incurable." And again: "I am so full of sorrow that you could cut it with a knife like thick fog." Why he could not, like dozens of other libidinous expatriates, enjoy Paris in the 1920s?

One reason was his nostalgia for Greece. He complained: "The night is choking me. I haven't been trying to play with verse. The conditions of my life prohibit it . . . I might be able to give some direction to poetry in Greece." Another reason, besides the fact that he hated studying law and was struggling pathetically to find his voice as a poet, was an impossible love affair, which, his sister claimed, saddened him not only during his student years, but disturbed him even later.

Thus at one point when he writes from Paris to say: "Today I'm really not concerned to tell you how unhappy I am. I am so accustomed to my distress that it no longer makes an impression on me," the reader can only say, *amen*.

And yet — when a poet like Seferis falls in love it becomes a world-shattering event: genius can lift (and in this case does) the specifically biographical onto the higher plane of the universal, and transpose pathos (such as he writes in his letters) into the kind of poetry that won for him the Nobel Prize in 1963. Thus, a tormenting love affair becomes, years later:

Stars of dawn, when you lowered your eyes

Our hours were sweeter than oil

On a wound, more joyful than cold water

To the palate, more peaceful than a swan's wings . . .

At night if we remain in front of the white wall,

Your voice approaches us like the hope of fire;

You breathed like a tree in the quiet light

In the limpid spring I watched your face

(Mythistorema)

And the rebelling young man in Paris lamenting that his father is forcing him to study law in a foreign country, later transforms nostalgia for Greece into:

The olive tree with the wrinkles of our fathers

The rocks with the wisdom of our fathers

And our brother's blood living upon the earth

*Were a robust joy a rich injunction
For souls who understood prayer*

(Mythistorema)

Perhaps it is Mrs. Tsatsos who

understands best the gap between the man and the poet. She writes: "Poets are not always equal to their work. Some are greater than their poetry, some are less." If, in fact, the man in this case was less than his poetry, we should not be perplexed. So gigantic was his talent and so complete his art that the human equivalent would be more than we reasonably ought to expect.

My Brother George Seferis is Mrs. Tsatsos' longest prose work: she received the National Literary Prize for it in 1974. Using his letters to her, written throughout his life-time (she cannot gain access to her own which she had written to him) as the centerpiece, she weaves round them the emotional and actual context of his life at the moment he wrote them. She moves back and forth in time to show how the content of a letter had relevance for time past or hence and does it with a craftsmanship that is remarkable for its effortless leaps in time. An accomplished poet herself — she has published eight volumes of poetry — her pages are filled with a lyrical prose that impressed readers of her earlier book, *The Sword's Fierce Edge*, a searing personal account of the German occupation of Greece in World War II.

The light that this book sheds on Seferis is, of course, refracted through the lens of an adoring and faithful sister. It traces, from her angle of vision, his birth (1900) and childhood in Smyrna, his law studies in France, his psychological orientation, the development of his enormous talent, his relationship to his family and his love affairs. Although she does mention an episode or two in his later years, for all intents and purposes, she stops the narrative with the occupation; the book is really a portrait of the poet as a young man. Presumably, in his mature period, when he married and became a diplomat, she did not participate so fully in his life. He died in 1971.

Simultaneously, the book serves as an autobiography of Ioanna Tsatsos, who is truly an unusual woman. Besides being a talented writer, she has a doctorate in law and has served Greece well, her last public duty that of first lady of the Republic of Greece when her husband, Constantine Tsatsos, was president (1975-80).

A few years ago I read Mrs. Tsatsos' book in Greek and admired her easy demotic flow. Jean Demos, who has done all of the author's English translations, has done a superb job of rendering the markedly elliptical style into crisp, rhythmic English.

Brenda Marder

art

AMERICAN PAINTING (1900-1982) Pinakothiki

Considering the wealth of American painting, particularly after 1945, it was obvious that the exhibition of "American Painting 1900-82" at the Pinakothiki, drawn solely from the Houston Museum collection, could only be a sample show. Enriched with more works, it might have given the visitor a fuller view of American painting. Nevertheless, it was gratifying to see works by Pollock, Kline, Motherwell, Johns, etc., find their way into an Athenian museum. One has only to remember that a representative exhibition of Impressionists was first shown here a century after their heyday.

Although it made up one third of the exhibition, American painting between 1900-45 only served to show the U.S.'s direct dependence on European painting. Derivative of Picasso, Delaunay, and Mondrian, of cubism, futurism and constructivism, these paintings closely corresponded with the works of contemporary avant-garde European schools. Although Pop art was represented, none of its most characteristic and significant works of the sixties was shown, and the important hyper-realists such as Close and Pearlstein, were absent.

In retrospect, one can come to certain sweeping conclusions about American painting after 1945 when it took the lead in mainstream art. The first original and truly American art movement, the New York School, which includes such famous names as Pollock, Motherwell, Still, Rothko, Kline, Stamos, etc., emerges as one of the great individualists with humanistic learnings and an affinity for human passion. Unmistakable are the monumental and aesthetic qualities of the Minimalists whose exploration of the grammar of painting appeared, at the time, to be more concerned with the problems of art than of life. Now their work comes forth as forceful, calm and classical. Far from ignoring human concerns, their painting is directly related to the human scale despite its enormous dimensions. Even the muted Novros, a surface/support artist, has stood up well. Color-field Painting, represented at the exhibition by its best exponents, Noland and Morris, appears more generous and spiritual than Lyrical Abstraction which, at times, tended to be sentimental and suffocating, particularly, in Poon's heavy impasto surfaces.

Although there is excitement in seeing Stella's shaped 'canvas-as-object' painting and in glimpsing New Image painting and New Abstraction, there were just not enough representative works exhibited to allow formulating any specific ideas about these movements. One came away from this exhibition wanting more.

MARIELLA SIMONI
Bernier Gallery

Mariella Simoni does not confine herself to any particular form of painting. She uses the wide range of possibilities available to the contemporary artist adroitly: realism, abstraction and the object. She is not in search of new formal discoveries, nor does she wish to change the course of art, but allows art to lead her towards the understanding of certain aspects of life through the font of her personal experiences.

The most prominent theme in Simoni's exhibition last month was the *Still Life*, wielded by the artist in an original and very resourceful manner. Far from being explicit, lifeless images enclosed within the narrow confines of formal demands, Simoni *Still Lives* discover the implications hidden behind the visible reality. They are graceful metaphors alluding to human relationships, states of uncertainty, man's search for the spiritual and the reality of death which makes us more conscious of life.

The beautifully lyric yet grave still life "Drunken Soul in a State of Panic" with two tilted, gigantic cups unsteadily outlined over a background of shimmering or mat blocks and maroons; the disturbing oranges and blacks of "I Dined with God an Hour Ago"; the uneven metal top and the drastically misshapen cups and saucers which make up the only sculpture in the exhibition, all express the insecurity and dualism inherent in the artist's view of life.

Simoni's paintings are expressionist, but not violent. The colors are bold but not wild. Without falling into the confines of any particular style or movement, her work, like so much significant art, seeks the humanism lying beneath appearances. Her interpretations are meaningful, her metaphors and symbols legible, and they are imbued with romantic fatalism and compassion. Despite the "old" themes and "spent" forms, Simoni makes paintings that have not looked quite like this before. They are visually new, and this is what makes them so exciting.

Catherine Cafopoulos

CLOSE TO HOME

Elizabeth Herring Kouerinis

Move Over, Melpomene

When my alarm clock goes off at 5:00 a.m., the only other soul up-and-at-em on Evrou Street is my neighbor Sotiris. *He's* got a legitimate reason for being awake — preparing the day's menu for the Papasideris Taverna — and he's usually elbow deep in soggy dandelion greens and utterly oblivious when I whip out of my front door, bound for the stadium in Mets and my daily pre-dawn run.

One morning, Sotiris did actually look up and witness my departure. But either my running attire was so fantastic that he failed to recognize me or polite good mornings don't enter the head of someone faced with a creature sporting turquoise and lemon shoes, fuschia socks, robin's egg terry-cloth shorts, Serifos Island T-shirt, orange head band and a *Thousand-One-Nights'* print towel draped casually about its shoulders.

Sotiris looked up, paring knife in hand, and I swept by, not even giving him time to breathe "Kra, kra" (the demotic Greek epithet for the outrageously dressed), before I was gone. An hour or so later, when I limped back in, face in towel, he'd collected his wits and had the good graces to look absorbed in his *fasolada*. I wish everyone on my route was so polite.



I tell you, being a lone female runner in Ambelokipi, Pangrati and Mets is a character building business, and you'd better be prepared to take a lot of harassment from trolley commuters, overfed school children awaiting their buses, and the occasional startled German shepherd or water-hose-wielding concierge. The latter often idly sprays *me* along with the pavement in front of her building.

Though an Athenian woman, Melpomene, ran the 1896 Olympic marathon in something over four-and-a-half

hours, she seemingly set no precedent, and I find I myself have very little company out there, off and running: I'm still waiting for the ten-year-old so-called Running Boom to hit the pavements here.

Of course, there *were* folks out there training during the recent European Athletic Championships. I ran with a gaggle of Finns one morning, and even twice encountered a delightful, bearded chap dressed in nothing but a pair of shorts made out of a well-worn Union Jack.

On another morning, when I crawled out of the sack an hour and a half late, lopy with too much Grande Reserve, I ran with — or up against — some fellows from the Russian Embassy. One of them, a dapper, pleasant towhead without a breath of cellulite on him, actually barred my path momentarily on my crucial pacesetting lap.

Anticipating some sort of international incident, I slowed down and jogged in place more than a little rudely till we ascertained we hadn't a shred of language in common. No matter; what he wanted was to present me with a commemorative pin from the Moscow Olympics. What a sweetheart! Then, making that universal finger across throat gesture which means, in any body-language, *they'll-kill-me-if-I'm-late-for-work*, he was off up Irodou Attikou before I could say *Dasvidanya*.

There's an interval just before dawn, when the neon Olympic rings sign is turned off and the sky goes mauve, when every time around the stadium in my eight-lap circuit, I look up and see the Parthenon performing its incredible appearing act, coming out of the gloom like a pale apricot island on the smoggy horizon.

Couple that view with the proverbial runners' high, and you have one woman's recipe for how to start the day in Athens. I've run in the Luxembourg Gardens in fall, and along the snowy Washington towpath, and even down Atlanta's Peachtree Street in my time as a jogger, but nothing compares to the morning run here.

So, anyone up at 5:30 who's not on a school bus, cleaning *horta* or dousing pavements is welcome to join this semi-serious training for the unofficial 1984 marathon. (And would the Briton in the flag pants mind giving me the name of his tailor?)

Run, Don't Walk!

A yearning for the truth has led many great men to achieve distinction, often by performing what at the time appeared to be the most outlandish of feats. Five British RAF athletes, led by Wing Commander John Foden, 56, had such a yearning. In addition to their love for running, they wanted more than just about anything else to run the only course Herodotus actually mentions in his fifth century history of Greece — the 257 kilometers between Athens and Sparta.

According to Herodotus, it took the herald Phidippides forty-eight hours to run from Athens to Sparta to ask for help at the time of the Persian Wars, and the RAF squad wanted to find out if this was feasible. "I always had an interest in ancient history since my days at University," say Foden. "In wading through Herodotus, I discovered that there had never been any mention of the classic marathon we run today — only that of Phidippides in 490 BC."

To prove that it could be done meant, of course, running the whole course. "I did have a doubt or two as to whether we could actually make it," said Flight Sergeant John McCarthy, 40, from Cork in Ireland. "But we were determined to finish the course if it could physically be done," added Flight Lieutenant John Scholtens, 28,

So, in the glare of flashing lightbulbs at dawn on Friday, October 8th, a group of runners, their support team and the press gathered outside the ancient Athenian Agora. "It's Sparta or bust, lads," one of runners exclaimed as the group set off, glad for the coolness of the air. "It'll get a wee bit hotter when the sun has risen," Scholtens said.

"It was only the drone of Wing Commander Foden's voice in my ear that kept me awake," confessed Mike Callaghan, the coordinator of the run who agreed, perhaps on the spur of the moment, to run for the first five kilometers. "I was supposed to be a support runner, keeping the fellows company and driving them on, but at times I felt as if I needed supporting myself," he recalls.

The famous Athens 'cloud' didn't miss the run, either. "Even at dawn in Athens, I could feel that my carbon monoxide intake was extremely heavy", said McCarthy. "I don't sup-

pose Phidippides had to put up with pollution, but we have paved roads," smiled M.E.A.O. Norman Niblock.

At lunchtime, Callaghan caught up with the two last runners at the 55-kilometer mark, on the no-toll coastal road to Corinth. Needless to say, he was following them by car, having completed his five kilometers. At the 60-kilometer mark, McCarthy decided the heat was too much and went off for a swim.

Behind the leader was Foden, who seemed determined to finish the course before sunset on Saturday, arriving in Sparta in daylight. Scholtens, meanwhile, had established a formidable lead. "The old man's pushing me," he explained.

Serious problems started creeping up before nightfall. Niblock's knee gave in at Corinth, forcing him to abandon the run. Squad member Ted Marsh had to pack in after 120 kms., because of serious sunburn. "Actually I stopped because I couldn't get a cup of tea," he said after the race. Nevertheless, the team spirit remained undaunted, and support runners, including local students and teachers from Campion, pushed Scholtens, Foden and McCarthy to continue as dusk fell.

John Foden appeared to be in the worst condition during the night trek over the mountains, following river beds and along busy motorways. Neither nausea nor near exhaustion, however could stop Foden from running. "I've spent so much time thinking and preparing for this race, I just can't stop now," he said.

Scholtens increased his lead during the night, even though he was carrying a knap-sack containing a compass, torch, and other essential items. "It might be extra weight, but I thought I should carry a knapsack of some sort. Phidippides, as a soldier, would also have carried an extra weight on his back," the young British officer said.

To run at night is an experience in itself. "I felt so sleepy at times," confessed McCarthy. "We all kept seeing small green specs of light on the black mountain sides," he said. "I bet they were the eyes of leprechauns."

The next day saw Foden barely an hour behind Scholtens, and McCarthy ninety minutes behind the Wing Commander. The pace had quickened, and coordinator Mike

Callaghan realized that the course would be finished by at least two runners well before nightfall Saturday. "We were expecting the boys to arrive at the statue of King Leonidas, in Sparta, at nightfall — but it appeared that Scholtens would arrive much earlier," Callaghan said.

At 4:00 pm, John Scholtens came into Sparta and headed for the statue of Leonidas. "I never want to do this run again," he panted as he stood before cheering Spartans and tourists. A buzz of excitement rushed through the crowd as news of Foden came in. "He's only one hour away!" At 6:00 pm, Foden came into Sparta, a proud but exhausted man. "I've made it," he whispered. Gathered locals cheered him, for they recognized the "old man's" achievement. "We can see that for Foden, this is not only proving Herodotus right, but a life's ambition," said local newspaper publisher George Soustas.

McCarthy was two-and-a-half hours behind Foden. "If only my mother in Cork could see me now," he grinned as the lights of Sparta appeared on the horizon.

Gathered Spartan officials showed more than surprise when three out of the five runners, including a 56-year old man, managed to complete the run. Local member of Parliament Foundas Paraskevas, who crowned the three with laurel leaves, expressed the hope that "in 1996, when Athens hosts the summer Olympic Games, the Athens to Sparta run ought to become an established Olympic event."

"There are two reasons I am extremely pleased to be in Sparta today," said Foden during the official champagne dinner for the athletes in Sparta on Saturday. "The first is because as a military man, I appreciate Sparta as the most powerful ancient Greek city state. The second is that at Olympia, there are more statues of Spartans than of any other athletes — Spartans were also the best Greek athletes."

On their return to Athens, the RAF squad received medals from the Greek Federation of Athletics and Gymnastics Bodies (SEGAS). Later, they competed in the International Athens Marathon. "After what we've done, this 43 klm. run is old hat," said Flight Lieutenant Scholtens.

Leonidas Stokes

food

The Armenian Cuisine

Can one fast with the cake in his hand? — Armenian proverb

Faced with disquieting, uncertain news from the Middle East, it is comforting to survey one of its most stable offshoots — the Armenian cuisine. Despite centuries of hardships and anguish since early history in the sixth century B.C., the Armenian people survive throughout the world — including Greece — and with them their delectable, wholesome dishes. In Athens, the Armenian community life centers around the Armenian Orthodox Church, Agios Grigorios, at Kriez Street and Koumoundourou Square at Plateia Eleftherias.

Even as a child, I was overwhelmed by the cuisine when mother sent me to buy spices from the *Armeni* at a nearby shop. I remember the aura, the spell-binding smells of the little spice shop. Scents rose like thick vapors from the bulging brown sacks and baskets — strange berries, powders, seeds and leaves. Entranced, I ran home feeling safe with the cloves and cinnamon, oregano and nutmeg. Many years passed before I unraveled the mystery of the intriguing cumin, coriander, cardamon, turmeric, fenugreek, aniseed, mahlepi, mastic colliding furiously with the familiar and fragrant sage, marjoram thyme, savory, basil and laurel.

Like the Hellenes, the Armenians use many foods and names — meze, pilaf, adjem, giouvetsi, bulghur, kadaifi, baklava — lingering from the long domination of the Ottomans. On the other hand, *gorgod*, *patlijan*, *madzoon* and *homos* are not the same. But the foods are — among the Greek tongue-pleasers — whole wheat, eggplant, yogurt and chick peas. Try these dishes and you'll add them to your staples.

Armenian Chick Pea — Whole Wheat Yogurt Soup

Rich and nourishing, easier to begin soaking the night before . . .

1 cup peeled whole grain wheat*
1, ¾ cups chick peas
Salt and freshly ground pepper
3-4 tablespoons unsalted butter or olive oil or mixed
3 large onions, slivered (about 3 cups)
¾ cup fresh mint leaves, chopped finely, more for garnish
½ cup yogurt for each serving or 2-2½ cups for entire dish

Wash and soak whole wheat overnight in pan; preferably bring water to boil, turn off heat and cover. At the same time, in another pan, wash and cover the chick peas with water, bring to the boil, cover and soak overnight. Next day, drain chick peas over a bowl and reserve the liquid, rub the peas to remove the skins and rinse with fresh water. Return the peas to the soaking liquid, add more water and boil until tender, 1½ to 2½ hours depending on their dryness. Discard any skins that rise to the surface and add more water; there should be liquid, not a thick soup. When tender combine with the swollen wheat and liquid. Simmer lightly and season with salt and pepper. Beat hard with a wooden spoon to crush the peas. Meanwhile, heat butter or oil or both in a fry pan and saute the onions until golden, about 10 minutes. Stir onions into the hot chickpea-wheat mixture with the mint. Simmer a few minutes, adding water if too thick. If serving a large group, stir 2 cups yogurt into the soup and heat only to the boiling point, do not boil. If serving a small group, divide the soup and freeze into thirds. For each third, stir more yogurt and mint into the hot soup when ready to serve. Serves 6-8.

* Available peeled (white) or unpeeled (ruddy brown) also called *yia kolyva* in Greece (to make memorial wheat). Peeled whole wheat, when boiled up once, and soaked overnight, require no cooking or very little.

Patlijan Karni Yarek (Stuffed Eggplant)

Although Hellenes may use similar ingredients, this method and preparation is Armenian . . .

½ kilo or 1 pound ground lamb or substitute beef
2 onions, finely sliced
1 small green pepper, seeds discard and chopped
Salt and freshly ground pepper
½ teaspoon ground allspice, more to your taste
1 clove garlic, crushed
½ cup plum tomatoes with juice
4 springs parsley, chopped
1 large eggplant or 2 medium eggplants
4 tablespoons unsalted butter, melted
1 tablespoon tomato paste diluted in ½ cup water
1 fresh tomato, sliced
Heat a heavy fry pan and mash the meat into the pan, stirring and mashing with a fork until the color begins to change. Stir in the onions and green pepper, mixing well and cooking over medium heat. Sprinkle in a little salt and pepper, the allspice, garlic, the half-cup plum

tomato and juice and half the parsley. Stir occasionally and simmer 20 minutes. Cool. (This much may be done a day in advance). When ready to cook eggplants, using a sharp knife, cut in half lengthwise, again in half and again to make 8 pieces (if using small eggplants, cut into fourths). Sprinkle lightly with salt and invert over a rack; let stand 30 minutes to drain bitter taste. Rinse and dry eggplant slices. Set in a baking dish, brush with the butter; bake in hot oven (425 degrees F or 218 degrees C) until light brown, about 10 minutes. Remove and cool slightly. To stuff: slash eggplant slices across the center tip to make a cavity for the filling. Divide filling among the eggplant slices and stuff. Set on the baking pan, pour the diluted tomato paste into the pan and dot each eggplant section with sliced tomato rings. Bake in a moderate oven (350 degrees F or 176 degrees C) for 35 minutes. Serve hot, garnished with the remaining parsley. Serves 4.

Anousabour (Armenian New Year's Dessert)

Middle Easterners enjoy the chewy mix of whole wheat grains and dried fruits and nuts. Incredibly similar, are the Sephardic Jewish *assoureh* (see *Athenian* October, 1977) and the Hellenes *kolyva* (March, 1976). *Anousabar* is a traditional dessert for New Year's Day

1 cup peeled whole wheat kernels
¾ — 1 cup dried apricots, quartered
1 cup golden raisins or currants
¼ cup honey
¾ cup sugar, or less
1½ cups walnuts, filberts, pistachios, almonds*
½ cup pomegranate seeds (optional)
Ground cinnamon for sprinkling
Wash whole wheat kernels in a soup pot; cover with water and bring to the boil. Turn off heat, cover pot and let swell overnight. Next day, taste and see how tender they are. If already tender, add the apricots and honey and enough sugar to sweeten and simmer 10 minutes, stirring and only adding water if needed (water should be totally absorbed). Stir in the raisins and nuts, saving a few tablespoons to garnish the top. Stir in the pomegranate seeds. Turn *anousabour* into a serving bowl. Sprinkle with cinnamon. Garnish with a star, cross or your own design on top using the raisins and nuts. Cool. Refrigerate. Serve cold within a day or two. Serves 6-8.

* Nuts may be toasted in low oven for 10 minutes, shaking pan frequently to avoid burning.

Vilma Liacouras Chantiles

Just For Kicks

Government and sports officials are hoping that the recent quiet start of the 1982-83 Greek professional soccer season was not the calm before the storm.

After a season filled with violence, on and off the field, everyone concerned is now keeping their fingers crossed.

The government, led by General Secretary for Sport Kimon Koulouris, has launched an anti-violence campaign and has asked soccer teams to cool down their fanatical and hot-headed followers.

The biggest test so far this season to see if violence will continue to play a part in Greek soccer came when the government allowed Olympiakos to host Oesters Vaxjo of Sweden in a first round European Champions' Cup match at the new Olympic Stadium in Kalogreza. For those that don't know, Olympiakos fans are among the rowdiest in the First Division.

Despite the fears of possible destruction of the stadium by some of the 80,000 fans (the largest gathering ever for soccer in Greece) that packed it September 15, everything went well. The 2-0 victory by the home team may have had something to do with it.

It's too early to tell if the rest of the season will continue in this mild manner. Past history points to the contrary.

Koulouris believes that violence at soccer games is politically motivated and is created by fascist elements "to upset the democratic way of life." He said his government will do "whatever is necessary to end the down trend of Greek soccer."

The worst incidents last season came after the Panathinaikos-OFI match when 2,000 angry Panathinaikos fans stormed into the downtown Athens area and broke shop windows and looted, beat up pedestrians and set fires. Police arrested twenty-five youths. The fans were angry at a sports authority decision to make a player's pass invalid.

"The problem of violence at the soccer games is a community problem and has no connection with soccer," said AEK team General Secretary Nikos Stratos.

Earlier this year, I saw a battle outside Panathinaikos Stadium with red-scarved youths (Olympiakos fans) fighting green-scarved youths (Panathinaikos fans). There was no provo-

cation. Only the color of the scarf worn by someone was the reason to attack him.

"I think we go to a soccer match to relieve ourselves of pressure," noted former Greek soccer great George Sideris. "Whatever bad has happened to us during the week, we take with us to the game and there we find the chance to let it all out. It's sad. Do we go to the game to see it or to fight one another?"

Players also get involved in fist fights. Last year Panathinaikos goalie Vassilis Constandinou allegedly struck a spectator in the head with a wooden stick in Serres.

"The Greek player does not know yet how to compete," remarked well-known athletic psychologist Stamatis Mesimeris. "He only knows how to win. He does not accept defeat, either during the match or after. There are exceptions, of course, but they are too few."

The Greek fan also cannot accept defeat by his team. The goalkeeper at the Apollon stadium found at the end of one recent game on the playing field eight cigarette lighters, one electric shaver, a pair of glasses, a flower pot, a urine specimen, a spark plug and a transistor radio thrown by irate fans.

Violence is not the only problem in Greek soccer today. There is talk of fixed games, bribes, faked injuries, scandals, team financial problems, poor officiating and poor soccer skills.

If you are interested in attending a First Division soccer game in the Athens area, here are some tips:

1. Buy your tickets in advance, through the club or through the Greek Soccer Federation (EPO), 137 Synagrou Ave., Tel. 933-4922. Prices range from 150 to 750 drachmas.

2. Go to the game early to find your seat. If you go late, don't expect to sit in your reserved seat as someone else will be sitting in it and will, most likely, not surrender it.

3. Make sure you don't attend the match wearing the colors of any of the two teams participating (especially scarves). This will avoid any possible trouble with fanatical fans.

4. Tone down your cheering. It may offend someone nearby and you might end up in an argument.

5. After the match, take your time leaving. The exits are overcrowded with pushing fans (remember, last year twenty-one youths were killed during a stampede towards the exits at Karaiskaki Stadium).

Below is a list of the Athens area teams and important information to help you attend a game:

AEK, founded in 1924. Offices at 7 Valaoritou St., Kolonaki (360-5360). AEK Stadium, with 35,000 seats is located in Nea Filadelfia and can be reached by metro, buses and trolleys going towards Nea Filadelfia.

Apollon, founded in 1891. Offices at 45 Antheon St., Prombona (252-5734). Rizoupolis Stadium with 20,000 seats can be reached by metro (Perisos stop) and buses towards Nea Ionia, Lambrinis.

Ethnikos, founded in 1925. Offices at 105 Vas. Sofias Ave., Piraeus (411-1445). Karaiskakis Stadium with 43,000 seats can be reached by metro (Nea Phaliron stop) and the Athens-Piraeus green buses.

Olympiakos, founded in 1925. Offices at 138 Kountouriotou St., Piraeus (412-8666). Karaiskakis Stadium.

Panathinaikos, founded in 1908. Offices at 47 Klefton St., Ambelokipi (644-5354). Apostolos Nikolaidis Stadium with 24,000 seats can be reached by trolley No. 7 at Leoforos Alexandras towards Ambelokipi.

Panionios, founded in 1890. Offices at 3 Thiatiron St., Nea Smyrni (933-2036). Panionios Stadium with 25,000 seats can be reached by trolley and buses towards Nea Smyrni.

ATHLETIC SHORTS - EPO, founded in 1926, has 1,800 teams registered with close to 100,000 players around Greece . . . Four teams will be demoted from the First Division after this season ends. Next season there will be sixteen teams in the First Division and forty in each Second and Third Division . . . The Athens-Piraeus-Thessaloniki teams have dominated play in the league. Olympiakos has won the most league titles (23) and league cups (17) . . . The best showing in Greek soccer history was when Panathinaikos went as far as the European Champion's Cup final in 1971 losing to Ajax of Holland 2-0 at Wembley in England . . . Only six out of 18 teams in the First Division finished with a profit last season . . . Greece will meet England in the European Nations' Cup at the new Olympic Stadium November 17 . . . Panathinaikos is owned by the millionaire Vardinoyiannis brothers, oil and shipping tycoons, who have spent 500 million drachmas since 1979 to purchase 40 players . . . The Greek National Team has a record of 53 wins, 41 ties and 108 losses.

God Rides A Harley

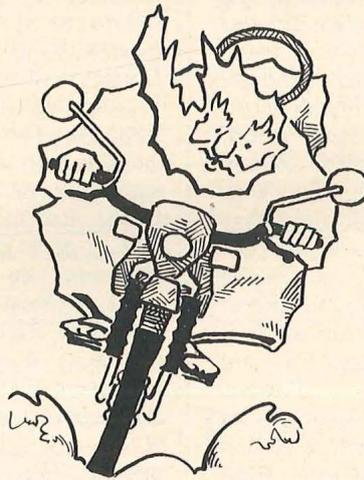
Picture No Artist Could Paint: Actor Alan Alda, recognized on his arrival at Hellinikon Airport, was cornered by a little old lady. "Oh my, how tall and skinny you are," she gushed. "But never mind, you're so cute, please bend down so a little old lady can kiss your cheek." . . . And he obliged.

Michael Byrd, the triple threat producer-director-writer who made the successful BBC TV series *Who'll Pay the Ferryman?* a few years back, and gave a tremendous boost to tourism to its locale, Crete, is now preparing to do another on Rhodes. This series is set for both the BBC and an American network . . . Pamela Arcuri, diminutive actress-dancer recently cruising the Aegean on holiday, was spotted by film director Vassilis Polites and signed for a key role in his first major international picture, *No Alternative* . . . Pamela, who reminds one of Rita Moreno, has two soon-to-be released films under her slim belt, *Alone in the Dark* with Jack Palance, and *The Killing Hour*, directed by Armand Mastroianni, younger brother of Marcello . . . Farah Fawcett, she of the flowing mane, is set to make a film in Greece — title and time as yet unannounced.

Myrka Birbilis has got herself the assignment for handling p.r. for the New York office of the Greek NTO. From what we hear, her main qualification is that she is the niece of Foreign Minister John Haralambopoulos . . . You may be hearing the name Loula Alafoyannis more and more. Based in Astoria, New York, she has been commissioned to create some original outfits for Madame Mercouri . . . Pity poor Peter Mason, who professes to be a "red-blooded American male", despite having lived here for eons. He was involved in the production of the motion picture *Victory* (with Michael Caine and Pele), which had an all-male cast. Now he's involved with the projected Peter Falk film to be made locally — centered around a cruise with two hundred gays . . . Yiannis Tseklenis has entered the designer jeans sweepstakes.

After many trials and tribulations, an outfit called Intelc Productions seems to have won Government and other support for "Easter Via Satellite" telecasts from Greece, April, 6 1983. Ikon salesmen, candlemakers and other tradesmen are rejoicing. Relig-

ion may rise again . . . "God is very much alive," asserts Eddie Jaffe, ace publicist and pal of film stars such as Marlon Brando, Anthony Quinn, Buddy Hackett, et al. While on holiday here, he spotted a banner around the front wheel of an old Harley Davidson motorcycle parked in Syntagma. It read, "God Rides a Harley."



William Reid

The zenith in sophistication of jet-set travel seems to have been reached by brilliant designer Maurice Bailey, who is credited with the creation of the Athens Hilton along with a long catalog of major resorts around the world. On the wing, literally, (from his Athens home) for an average of several thousand miles a month, Maurice prefers the morning Swissair flight between Milan and Zurich because they "serve a superb breakfast." . . . Boston-born Arminio Lozzi, a fixture in Athens long enough to start counting decades, appears to have cornered the local decor market for ships. Currently he has assignments with Epirotiki, Kavounides and D.A.N.E., the Dodecanese cooperative with the ferry boats *Kamiro*s and *Ialyssos* . . . Asked if he gets to cruise on all the ships, he demurred, "No, I only get them ready for others to cruise."

Musicologist Josef Benaki has two unusual assignments: he is forming a choir among Olympic Airways employees and he is composing a "theme" song for the airline . . . They may not allow dancing in the aisles, but singing in your seat is okay.

The GB "inner" (or "lower") lobby is busy as a business exchange. One afternoon, spotted about in

huddled meetings, were British Ambassador Peregrine Rhodes, Manolis Mathioudakis, Nondas Solounias, Nick Spartalis, Kastos Courmouzis, Ariana Stassinopoulos and Byron Argiri among other assorted unidentified or incognito characters . . . Ariana, who authored that book on Maria Callas, stayed at the G.B. while being photographed in Greece by *Town & Country Magazine* . . . At the same time a second team of photographers, claiming to be from that same periodical, free-loaded it around the country, unfortunately leaving a bad name for the mag.

After a recent holiday on the remote isle of Castelorizzo, Aussie ambassador Marshall Johnston and frau Jean discovered where all the absentee population from that isle has migrated: Down Under . . . Among current visitors is Ian Johnston, assistant manager of the splendid Mandarin Hotel in Hong Kong, visiting with his pop (the Aussie diplomat) and mom . . . Penny Pappas, the expatriate from Greenwich, Conn., who was among us for a few years (for those who remember Jussmagg) and then moved to teach English in Japan for five years, is back, settling in "for good" this time around . . . Caroline Wells and her rag dolls, both fixtures of Mykonos a decade ago, is back on that island "for good". She now runs a coffee shop, but still creates dolls. Interesting to note that her dolls which sold for \$15 each ten years ago now sell for only \$6.

When Michael Ghiolman, honorary consul of Malta, makes the circuit of the diplomatic soirees, he gets around whizzing on his big motorcycle. We remember when the former Dutch ambassador got about on his bicycle — much more peaceful. Nudist postcards (rear view only, thus far) have appeared on Mykonos this year. This first is of three males. When apprised of this, Reuters' keen observer Nick Michaelian opined, "You didn't expect another sex on Mykonos?" . . .

More Menu Morsels: John Village No. 1 has several choice contributions starting with "kid in the oven" and "garlic salad with quicomp" and "under the police control to the prices overcharged." Makes you want to dash over.

Athens now has a de-luxe roller-skating rink called the Roxy, on Empedokleios Street, behind the Stadium. Had a bumpy opening what with the likes of Barbara Everleigh and others "testing the floor," as one wit put it. Towards midnight, entertainer Nicky Blue, the best thing ever exported from Paraguay, showed up and wowed the crowd. He managed to stay upright.

art

An exhibition of photographs, sculpture, constructions and representative specimens from the entire field of interest embraced by the Bauhaus Movement will begin at the National Gallery (Pinakothiki) on Nov. 15. This German school of architecture and industrial Arts was founded by Walter Gropius in 1919 to attempt a reconciliation between the aesthetics of design and the commercial



Tony Woolf (theater)

demands of industrial mass production. The school didn't subscribe to a particular style of aesthetic formula, but stood for a basic approach to the problem of art in the industrial world. Internationally renowned artists and architects, including Paul Klee, Lionel Feininger and Gropius himself made Bauhaus enormously influential, until Hitler closed its doors in 1933. The exhibit will continue until the end of the year.

theater

The Actors Touring Company is known to the Athenian public from their appearances in Athens in 1981 in *Don Quixote* and *Measure for Measure*. Formed in 1978, they have performed throughout Britain and Europe. During this visit, by invi-

tation of the British Council, they will give performances in Athens and Salonica, appearing in cooperation with the Ministry of Culture at the Piraeus Municipal Theater on 4, 5, and 6 Nov. in Sir John Vanbrugh's classic play, *The Provoked Wife*, and the musical, *Berlin, Berlin*. For tickets and information, call 363-3211.

Rehearsals are underway for the production in mid-November of Peter Nichols' serious comedy, *A Day in the Death of Joe Egg* by the English Theater Company, a new and ambitious English theater group under the directorship of actor Tony Woolf.

Tony Woolf's experience is impressive. With repertory in Sheffield, Colchester, and Liverpool, extensive tours, successful appearances in England at the Empire Theater Sunderland, Young Vic and Edinburgh Festival (Church Hill Theater), he has also starred in several English and Greek films including *Oh What a Lovely War*, *Charge of the Light Brigade* and the latest, *To Kokkino Treno (The Red Train)*, not yet released. In Greece he has performed in *The Real Inspector Hound*, *The Clouds*, *The Dumb Waiter*, and others, as well as a guest appearance for The Players as Lady Bracknell in Oscar Wilde's *The Importance of Being Earnest*, a role as Tony says, "no artist could pass up."

The production's venue will be the Polytechno (Multiple Arts) Theater, which itself is fairly new to the Athenian audience, opening successfully last year with the Greek production, *My Mother's Marijuana Is Best*. Dimitris Ioakimidis, himself a well-known actor and director converted this building, originally an *apotheki* (storehouse) into an impressive theater housing not only a splendid semi-circular stage but an art gallery as well. Music recitals are held every Monday

and there are plans for a children's theater at a later date.

The theater is located at Mavromihaili St., just off Leoforos Alexandras. Two performances are scheduled every Tuesday at 7.30 and 9.30 pm, with the play's run lasting a month to six weeks. Anyone interested in advertising in the theater program, or lending support, call 641-1042. Check the local press for dates or call for ticket information.

Tony Harrison, best known in Greece for his version of the *Oresteian Trilogy* in the masked production which the British National Theater presented this past summer, will read from his own poetry, at the British Council on Nov. 8 at 8 pm. A Yorkshireman, he spent four years in West Africa and a year in Prague and was the first Northern Arts Literary Fellow in '67-'68, a post he again held in '76-'77. His collection of poems, *The Loiners* was awarded the Geoffrey Faber Memorial Prize in 1972, his theater work including *The Misanthrope* (1973), *Phaedra Britannica* (1975), *The Passion* (1977) and *Bow Down* (1977), all produced by the British National Theater.

music

This month, the celebrated Music Group of London, in its fourth visit to Athens, with trio members Eileen Croxford, cello, Hugh Bean, violin, and David Parkhouse, piano will perform at the Campion Senior School, Nov. 9, at 8 pm., followed by a concert of works by Elgar, Ravel and Dvorak at the British Council, Nov. 11, 8 pm., and a free performance with the State Orchestra of Northern Greece on Nov. 12, 8 pm, at Tasis Hellenic in the first of the school's concert series.

"Very unique. It was all

rocking, but educated, with melodies and moves entering from all angles — music hall meets the power chord . . .", so Andy Warhol describes *The Monochrome Set*, a New Wave group appearing simultaneously with *The Passage*, for one night only, 27 Nov., at the Sporting Stadium in Patisision (Agios Eleftherios train station). Formed in early 1978, The Monochrome Set, in an extensive British, European and American tour are promoting their new releases, *The Mating Game*, *Eligible Bachelors*, *Strange Boutique* and others. Blue-blooded and itinerate vocalist Bid, the lead guitarist, has been shooting a film *Delta* at various locations in Portugal.

The Passage began its work in March 1978 following critical success of their first LP, *Pindrop*. Its mainstay members Andrew Wilson, singer-guitarist and Dick Witts on drums, who has written all the text and music, will lead the group in hits from their albums, *For All and None*, *Degenerates* and *Taboos*. The Passage believes that while music might not, by itself, change the world, it can ask the right questions. Tickets available at major



The Provoked Wife (theater)

music stores from Nov. 10; for information, call 322-0202, 322-0183.

dance

Briton Peter Goss, America-trained and Paris-based, is considered to be one of the best modern dancing teachers and choreographers. Present in Athens for an extended period, he has been invited by Mrs. Dora Tsatsos, Director of the State School of Orchestral Art Friends Association, to give lessons in an open seminar from Nov. 1 to 13. Mr. Goss in his teaching career has imparted his unique dancing style to many well-known artists, among them the Greek dancer Harry Mandafounis, his student for many years. The lessons are open to any Greek dancer or dancing student. For information, Tel. 7244251.

"I live my dance, I dance my life, that's all . . ." Magda Vandervalle, the widely-traveled dance professor, speaks of her talent, her own "being human in a rhythmic universe." Involved in dance from her childhood years in Belgium, she visited Europe, Asia, Africa and America, learning easily every dance style, traditional and mo-

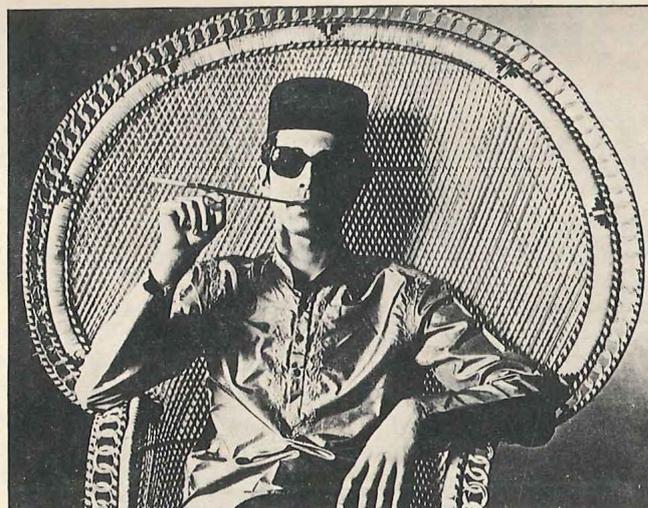


dem, searching for a dance peculiar to her own rhythmic movement. Perhaps the turning point in her quest was the day she broke her knee during a dance course. She simply sat down and went on with the course, all the students dancing with her . . . sitting on the floor. Bed-ridden for several months, she danced in her head and on sheets of drawing paper. Composing rhythmic movement with a pencil, she began to understand consciously what she was doing since childhood. In her approach, the Fundamental Calligraphy of the Human Dance, she explores and utilizes the rhythm and movement innate in one's own human nature and helps others to rediscover consciously the fundamental structures of the human dance, starting from the simplest natural rhythms (heartbeat and *andante*, or walking), from the simplest building of space. Magda will teach a short course at the Dance Workshop from 15-30 Nov. For details, Tel. 364-5417.

exhibits

For the first time in Greece, Ely Stai-Eliades, a permanent London resident, will present a one-woman show of crystal engravings at the British Council from 2nd through the 16th Nov. Mrs. Stai-Eliades, a member of several art societies and a fellow of the British Designer Craftsmen Society and the Guild of Glass Engravers, which she founded in 1975, studied engraving in two colleges in London, in one under Peter Dreiser, one of the best known engravers in the world.

She has taken part in many exhibitions in England, held in museums, including the Portsmouth and Ashmolean, galleries and other venues, her themes based on Greek mythology, nature and the wishes of her clients. She



Bid, The Monochrome Set (music)

always tries to blend the design with the glass form she works on and experiments extensively with various techniques. The Athens exhibit is an effort to present samples of her work in the hope that an interest may develop among Greek artists in an art that so far has had no background in Greece.

lectures

Literary Vitriol, a humorous excursion through the realms of inept, pretentious or insincere books, plays and films as seen through the eyes of contemporary critics, is the lecture given by Nicholas Parsons scheduled for Nov. 15, 8 pm at the British Council.

notes

It's *looked* open for at least six months, it has *felt* open, but the *official* opening of The Athenaeum Inter-Continental Hotel takes place on November 6. The inaugural party doesn't include dancing bears, as far as we know, but an evening of music and entertainment is promised for the expected 3000 guests, invited from all over Greece and abroad for the occasion.

Beginning Nov. 1 ERT will present a new series of French songs to promote a better understanding of French culture and civili-

zation through song on the 1st program from 3:15 to 3:30 pm, Mondays and Tuesdays. A second program on ERT II, *Serie Noire*, also held Mon and Tues from 3:45 pm to 4 pm is for advanced French students. The program will present adaptations from popular detective stories.

This year marks the 10th anniversary since the founding of the Spastics Society, and the fifth since the



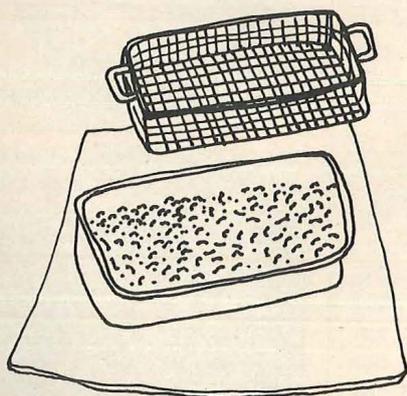
Nicholas Parsons (lectures)

Society first embarked on the sale of Christmas cards as a fund-raising project. As in the past, the society will again present a rare selection of forty-eight original designs by contemporary Greek artists and ten children's designs. The originals will be exhibited at the Zoumboulaki Gallery and sold at the annual auction in November. A sale of the Christmas cards will be held at the British Council beginning Nov. 9 and continue every day except Sat. and Sun.

kitty's corner

Cats once were worshipped in Egypt and Peru, and their presence in the temples controlled the mice and saved precious manuscripts from these pre-electronic paper shredders.

Now we value cats as family friends and spend tidy (!) sums on cat litter. But this can be made at home at practically no cost — wood shavings and baking soda. The numerous small woodworking shops are only too glad to have the shavings hauled away and soda, cheap as it is, is even cheaper if bought in the commercial grade from a chemical store (Byssis 18, just off Athinas, for one). A can of soda or about half a pound shaken with enough shavings for the box is enough. The soda acts as a deodorizer, and the combination will last at least as long as the commercial variety.



With a basket such as shown in the drawing made from ordinary plastic screening, cleaning the box of solids is quickly done. The mesh must be just large enough to let the shavings filter through as the basket is lifted out and droppings neatly disposed of. I recommend an old towel or piece of carpeting around the box to catch any bits of wood that cling to kitty's feet.

candles

When Edison saw the light from his first successful electric bulb glowing from a bamboo filament, he could not have imagined the wonders of black light or the miracle of pulsating patterns projected from laser beams. Despite these modern marvels, nothing can create the friendly, and yes, romantic, atmosphere of candles. And it takes candlelight to really bring out the beauty of fine furniture and art works.

They clear smoke-filled rooms and

if made with spices are air fresheners as well. Best of all, they are easy to make, requiring more patience than skill. Many stores sell wax (*parafini*), but the cheapest I have found is at Aristophanos, near Athinas and parallel to Evripidou, which is the street bordering the central market. Here beeswax (*kiria melissis*), stearin (*streatini*), wicking, and dyes are also sold.

When pouring candles it is extremely important that the wick is centered exactly. Otherwise the wax will melt on the side and will not burn properly. Vinegar and salt containers make attractive molds, especially when used in pairs, and they are easily cut off the candle. For such molds, punch a hole in the bottom and secure the wick around a toothpick or the pulltab from a soft drink can. Dab on a bit of putty or clay to keep melted wax from running through. The top should be strung tightly, centered, and tied securely.

Although one can use wax without stearin, with it candles are clearer and burn brighter. One tablespoon per pound of wax is enough. The more one uses the more transparent the candles become. Crayons and old lipsticks can be used to color candles, but the powder dyes are better. For thick candles, braid the wicking. If you make candles too big for a holder, glue a piece of felt on the bottom to avoid table marks.

Old candles can be cleaned by rubbing with a soft cloth dipped in turpentine. If they don't quite fit your holders, trim the ends by rolling them back and forth in steel wool (*sirma*). Of course, you already know candles last longer and drip less when refrigerated several hours before using. A very attractive "glaze" can be spread on the candles which gives them a professional appearance and creates a beautiful finish. Merely whip melted wax with an egg-beater until stiff and spread it on while warm. The light will glow through as the inner candle melts. Finally, to make candles shiny, dip first in hot water, then plunge in ice water.

* * *

In 102 A.D., the Emperor Hadrian revived the fashion of wearing beards, a style which lasted 400 years (some men were known to shave them when they started going grey) although the previous 400 years had seen clean-shaven faces crowding the Roman streets.

Today the hirsute phiz comes in a

bewildering variety, but those who choose not to hide behind bristles of any length still moan and groan when shaving, although they are no longer keeping scraping clean with clam shells. They shouldn't. Dermatologists say that when shaving, dead skin cells are removed along with the whiskers, and the male chauvinists among them claim this is the reason some men look younger than their wives!

favorite advertisements...

"We Have a Ewe — Phoria!"

(For a Poncho woven from Icelandic sheep's wool).

soaring with eagles...

Every year on the third Thursday of November, the United States celebrates "Turkey Day" (Thanksgiving), originally a religious celebration of the colonists who arrived from England and settled Jamestown, Virginia in 1607. For the Pilgrims, who landed at Plymouth, Massachusetts in 1620, Thanksgiving was both a religious and a social holiday to be celebrated with the feasting associated with the harvest festivals of their homeland.

This tradition has continued with a turkey (*galapoula*) being a guest of honor, so to speak. The turkey is indigenous to the New World and was served by Montezuma to Cortez at a state banquet in his honor. In America, a turkey is usually roasted with a stuffing or dressing of sage or nuts. Cortez ate the famous dish of Mexico, *mole poblano de guajalote*, turkey baked in chili and chocolate sauce.

The *Conquistadores* took the turkey back to Spain with them and thus introduced it to Europe. A turkey farmer in Germany, one Ignatz von Roell, fitted all his turkeys with little turbans in the hope that eventually all his little turkeys would be *born* with the exotic headgear — surely the first "turkey" in today's slang!

The largest turkey on record weighed over 78 pounds (35 kg 700) and was auctioned for \$5,170 to a London butcher and the money donated to a crippled children's fund.

paroimia (proverb)

When the fox saw the horse being shod, she raised her paw, too!

(Talking about those who try to rise above their natural limitations).

MUSIC, DANCE, DRAMA

The Music Group of London Trio, 11 Nov. 8 pm., British Council (see *Focus*).

Studio for Contemporary Music in a 20-year celebration will host several concerts, exhibitions and a panel discussion on music workshops, Nov. 8 through 12 at the Goethe Institute. Tel. 360-8111.

Parnassos Hall, piano concert by Dora Bakopoulou, works of Beethoven (Sonata 11), Schumann (Pavilion), Ravel (Mirror) and eight dances from Greek Islands by John Constandinidis 3 Nov, 7 pm. Nov. 24, "Music Night" with Mettilt Heger-Kazassoglou on violincello and Popi Mikaelidou on piano, music of Chopin and Kodaly—7 pm; and a guitar recital with Iakovos Kolonian, Nov. 18, 9 pm. For details Tel. 322-1917. Karytsi 8.

The Athens Center will be holding a number of open dance workshops in modern and jazz dance techniques, with demonstrations given in the Horton method with Louis Falco, and Jazz with Ilanga. Public invited. Tel. 701-2268 or 701-5242 for info. on times and dates.

Tony Harrison reads from his own poetry, 8 Nov., 8 pm., British Council (see *Focus*).

Don Juan in Hell, George Bernard Shaw's masterpiece of dialogue and wit, presented by *The Players*, Nov. 4, 5 and 6 at 8:30 pm., Tasis Hellenic and at the British Council 9 and 10 Nov. The theater group will be presenting two one-act plays, *The Tiger* and Tom Stoppard's *The Real Inspector Hound* at the Hellenic American Union early in Dec. For tickets and information, call 724-9453, 941-1919.

Magda Vandervalle, from Belgium, rhythms, dance instruction at the Dance Workshop, 34 Solonos from 15 Nov., Tel. 364-5417 (see *Focus*).

Nina Sapiejewska, Polish-American pianist plays Mozart's "Sonata in D Major," Beethoven's "Moonlight Sonata," and Chopin's "Twelve Preludes," Opus 28, Nov. 23 in the auditorium of the HAU, 8 pm.

A Day in the Death of Joe Egg by the English Theater Company, Polytechno Theater, mid-Nov. Mavromihaili St. Tel. 641-1042 (see *Focus*).

The Monochrome Set and **The Passage**, at the Sporting, one night only, Nov. 27 (see *Focus*).

The Provoked Wife and the musical **Berlin, Berlin** performed by The Actors Touring Company, 4, 5 and 6 Nov. (see *Focus*).

Peter Goss at The State School of Orchestral Art Friends Association (see *Focus*).

Evgenia Siritoti, Athens singer, performs international popular/folk music in a concert sponsored by the Association for the Protection of Minors. Tickets (500 dr.) sold at performance, Nov. 24 HAU, or call for advance sales, 361-0187.

A Taste of Honey, by Sheila Dilan, presented by the Theatroskopio Theater Club (in Greek), Tickets (250 dr.)

sold at the doors, Hellenic American Union, Nov. 16 and 23, 8 pm.

Toad of Toad Hall, Tasis Hellenic school play, Pentelikon Theater, public invited, Dec. 1-4, 8 pm., on Nov. 17, 18, 19, 20, the students will present Euripides' *Electra*, also at Pentelikon Theater, 8 pm. For tickets and info, Tel. 808-1426.

The "Kid High Energy Rock and Roll Show", at the American Club; free admission to all U.S. citizens, 8 pm., Nov. 12.

Baroque Music Concert, 10 Nov. 9 pm. Works of Bach, Rameau, De Vienne and others performed by Brigitte Handebourg and Jacques Vanderville at the French Institute, 34 Sina St. Tel. 362-4301.

GALLERIES

Anemos, 36 Kiriazzi, Kifissia, Tel. 657-5374; beginning 10 Nov, an exhibition of oil paintings by Martinos Zavathas, Dionysius Papazopoulos, Angelos Razis; Nov. 10-30, Alekos Spanouvis, paintings.

Argo, 8 Merlin St., Kolonaki; 362-2662, until 3 Nov, Costas Vrouvas, paintings and sculpture; 4-23 Nov, Tilemahos Kanthos, painting and engravings.

Jean and Karen Bernier, Marasi 51, Tel. 723-5657, 21 Oct-15 Nov, Nikos Baikas oil paintings and drawings; 18 Nov-12 Dec., Dutch artist, Ger Van Enk, paintings.

Dada, Antinoros 31, Tel. 724-2377, 18 Oct-5 Nov, Maria Ziaka, graphics, Petros Kirestinos, paintings, and Lisa Vedin, silkscreen prints; 22 Nov-10 Dec., Sophia Sinopoulou, jewelry, Theodoros Xenos, paintings.

Desmos, Akadimias 28, Tel. 922-0750, exhibit of oil paintings by Dimitri Alithinos.

Diogenes, Nikodimou and Nikis 33, Tel. 323-1978, 21 Oct-3 Nov., oil paintings and oil pastels by Italian artist Armeno Mattioli, 25 years a resident of Greece; Nov. 5-20, Armenian artist Pedros Aslanian, oils and oil pastels; 22 Nov-3 Dec., Greek artist Paniotis Gavriellatos, oil paintings, scenes from Greek life.

Engonopoulos, Dinokratous 53, Tel. 722-3888, Nov. 1-14, Andreas Hadjineofitou, painting; 15-28 Nov., Evangelos Galinos, mosaics designs.

Gallery 3, Fokilidou 3, Tel. 362-8230, until 6 Nov, Andonis Kyriakoulis, water colors and drawings; Nov. 10 to end of month, Christos Kavras, oils and sculpture.

Hellenic American Union, 22 Massalias, Tel. 362-9886, Exhibit of pastel portraits by Irini Croisier-Massoniades, Nov. 8-19, Kennedy Hall; Nov 22-Dec 3, Twenty Years of Painting, Greece/USA, 1962-82 by Maria Perraki-Onasiadi, Oils, Kennedy Hall and Gallery 2; hours 10 am-1 pm and 6 pm-9:30 pm.

Hydrohoos, Anapiron Polemou 16, Tel. 722-3684. Program not available at time of printing. Call for details.

Kreonides, Iperidou 7 (at Nikis St.), Tel. 322-4261, 8-23 Nov. Tassos Babasis,

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

NAME DAYS IN NOVEMBER

In traditional Greek circles one's name day (the 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 *hronia polla* (many years). Although this tradition is fading, it is customary to acknowledge the occasion with a telephone call, cable or flowers.

Nov. 1 Kosmas, Damianos, Argyris, Argyro
 Nov. 8 Michael, Gabriel, Angeliki, Angelos, Angela
 Nov. 14 Phillip
 Nov. 16 Matthew, Matteos
 Nov. 21 Mary, Maria, Panayiota, Panayiotis, Panos
 Nov. 25 Katerina, Katy, Katina, Kathryn
 Nov. 30 Andreas, Andrew, Adrianna

DATES TO REMEMBER

Nov. 1 All Saints' Day
 Nov. 2 All Souls' Day
 Nov. 5 Guy Fawkes Day — England
 Nov. 11 Veterans' Day — U.S.A.
 Remembrance Day — Canada
 Nov. 25 Thanksgiving Day — U.S.A.
 Nov. 29 National Day — Yugoslavia

paintings, applied arts, designs; 24 Nov-11 Dec. Irini Anastasiadou, oil paintings; Oct. 24-Dec 11, Lazaros Pantos, paintings, egg tempura.

Medusa, 724-4552, 25 Oct-20 Nov., Vassiliki Tsekoura, paintings and designs; 22 Nov-18 Dec., Leonidas Tsirigoulis, paintings and constructions.

National Gallery (Pinakothiki) American painting 1900-1982 until 7 Nov; French architecture exhibition will continue until the end of Nov; Bauhaus Movement from 15 Nov. to end of year (see *Focus*).

Nees Morpheus, Valaoritou 9a, Tel. 361-6165, Nov. 1-13, exhibit of paintings by Stavros Valtayiannis; Nov 15-30, George Vakalo, painting and tapestries entitled *Landscapes of Imagination*; Dec. 1-14, Yiannis Micholides, paintings.

Ora, Xenofontos 7, Tel. 323-0698, Nov. 3-19, two exhibitions of paintings by Vouvoula Skoura and Costas Papatamoulis; 22 Nov-10 Dec., Christos Savakatsiryiannos, paintings.

Oraisma Gallery, 30-32 Vas. Pavlou, Paleo Psychico, Tel. 671-7266. Information not available at time of printing

Kourd Gallery, 37 Skoufa Street, Kolonaki, Tel. 361-3113; a month-long exhibition of French, Greek and German impressionists, including the work of Utrillo, Fleming, Raul Dufy, Eugene Boudin, Constantino Parthenis, Tryan-

dafillides, Maleas, Kontopoulos and Schmitt Rottluff. Gallery hours 10 to 1:30 pm, 5-9 pm.

Polyplano, Dimokritou 20, Tel. 362-9822.

Program not available; call for details.

Syllogi, Vas. Sofias 4, Tel. 724-5136, Nov.

11-27, Stefanos Vaskalakis and Katerina Mertani, paintings.

To Trito Mati, Loukianou 21b, Tel. 721-4074. Program not available; call for details.

Jill Yakas, 16 Spartis, Kifissia, Tel. 801-2773, 801-3656; a group exhibit of limited edition etchings, lithographs and silkscreen prints, including new

work by Delia Delderfield and Antonios of Santorini, is planned for November. Call for details.

Zoumboulakis, Kolonaki Square 20, Tel. 360-8278; until 14 Nov, exhibition of paintings of four new Greek artists living and working in Paris: Fokas, Golfinos, Cottis and Lambert: from 18 Nov to Dec., paintings by Makis Theofylaktopoulos.

Zygos, Iofondos 33 (near Caravel Hotel), Tel. 722-9219; a folio of reproductions of 32 paintings will be presented on the work of Yiorgos Sikeliotis from 1935-1980 from 29 Oct-12 Dec, in

both halls; 15-29 Nov., Thanassis Akriopoulos, oil paintings, Katia Mitropoulo, wall ceramics.

EXHIBITS

Experimental Physics, Planetarium Synrou Ave., Amfithea, 9:30 am-1:30 pm., 5:30-8:30 pm. A special Christmas Story Exhibit is planned for December. Tel. 941-1181.

Glass Engraving, one-woman exhibit, 2-16 Nov. at British Council, Kolonaki Square, Tel. 363-3211. (See *Focus*)

Scandinavian Exhibit, posters, cheeses, glass from Sweden, Denmark, and Norway; 9-21 Nov. They're sporting a huge Viking ship in the lobby and serving Scandinavian food specialties accompanied by music, in the Supper Club of the Hilton.

Children's Drawings, an exhibit of 50 drawings by children from all over Greece, ten of which will be chosen as designs to be transformed into jewelry by Petradi, 9-21 Nov. Hilton.

Index Exhibit at the Zappeion (next to the National Gardens), Tel. 322-4206 Nov. 12-18; manufacturer's products and mechanical equipment; extensive British participation; book exhibit by the Panhellenic Union of Publishers and Booksellers, Nov. 26-Dec. 5. Hours: 10-1, 5-9.

Photography Exhibit in cooperation with the Greek Photographic Society, Goethe Institute, Omirou 12-14. Tel. 360-8111.

LECTURES

Literary Vitriol, a talk given by Nicholas Parsons at the British Council, Kolonaki Square, on 15 Nov., 8 pm. (see *Focus*).

Banking in Greece, given by Mr. George Kalamotousakis, Managing Director of the Bank of Crete, is the next lecture presented by the University of LaVerne's Cultural Lecture Series, *The Many Faces of Modern Greece*; 23 Nov. 8:30 pm at the school auditorium on the corner of Antheon and Dimitros St., Ekali. The series is free and open to the public with refreshments and discussion. Tel. 813-6242.

Reincarnation, Psychology, Parapsychology, a series of seminars and lectures given by Dr. Vouloukos of the Association for Research and Enlightenment. Every Monday, members attend lectures on psychology and parapsychology. Wed. sessions are open to the public providing lectures on reincarnation followed by a demonstration in which a volunteer from the audience will undergo hypnotic regression. 7:30-10:30 pm., 47 Geraniou. Membership fee, 500 drs/mo. Details, Tel. 524-4710.

Buddhism and Its Philosophy, the program of winter activities planned by the Buddhist Society of Northern Greece includes lectures by prominent Buddhists and Orientalists, seminars and meditations, and a series of films. Open to all. For further info, call

Katey's Corner

Katey Angelis

Who could resist belonging to an organization sporting such a delightful acronym as HAMS? Members of the Hellenic Amateur Music Society obviously lay no claim to being professionals, but for those of us who have watched and listened to their efforts during the past few years, the distinction is slight. If you are newly arrived – or even if you have just been planning to join for years – and can sing, paint, sew, hammer, or just lend moral support, the group would welcome you. Truly international, you will promptly enjoy friendships across the broad spectrum of the melting pot that is Athens. The production – set for the spring – is to be Gilbert and Sullivan's "Iolanthe" and should be as much fun to present as it will be to watch. For information on how to get involved, telephone 682-7466 or 681-4358 – but do it soon as rehearsals are getting under way. P.S. Male voices are especially in demand!

New in Athens? You are lucky that your arrival coincides with the printing of an updated version of *Hints for Living in Greece* published by the American Women's Organization of Greece. This indispensable booklet, first presented many years ago, is revised at approximately two-year intervals. This new edition has benefited by the ambition, talent and shoelace of the editor, Patricia Plaskett, who has spent the better portion of her time since spring verifying, writing, editing and push-pulling it through the printing process in order to provide foreigners living in Greece with correct information available almost nowhere else. For information on obtaining your copy, telephone 646-1811, ext. 237 or 801-3971 between 10:00 am and 12:00 noon any weekday.

The Propeller Club of the United States, Port of Piraeus has opened its new season in a most distinctive way. First, the initial luncheon meeting,

held at the Athens Hilton Hotel, was attended by upwards of three hundred men and women who gathered to listen to the Greek Minister of National Economy, Mr. Gerassimos Arsenis discuss historical trends in international trade.

Following this auspicious occasion, quite a delegation – considering the distance involved – set forth to attend the 1982 Propeller Club Convention and Merchant Marine Conference on board the Queen Mary in Long Beach, California. Headed by Port President John G. Santikos, the group also included Past Port President and Member of Convention Credentials Committee George J. Angelis and his wife, and Port Member Nick Christofidis with his wife.

Bazaars! Bazaars! Bazaars! Lo, 'tis already the season for looking forward to shopping at the various bazaars that have become almost a tradition in the pre-Christmas period in Athens. Elsewhere in *The Athenian* are listed the days, times and sponsors of these events, but here let there be a few words in support of attending as many of them as possible. Why? Because the spirit of the volunteers is such fun, and the gaiety surrounding each and every one is worth the trip – even if you are 'just looking'.

Try the British for anything that comes in a jar (especially champion chutneys and marmalades) or is baked, the Italians for miles of magnificent charcuterie, the Scandinavians for those fabulous candles, the Americans and schools for unlimited handmade and imported gifts, the Animal Welfare for an incredible selection of things to read, the Germans for lovely Christmassy baked specialties, St. Andrew's Guild for the personal touch, and the YWCA for an unlimited selection of the best that is from Greece – and from everywhere in Greece.

813-1200 or write Petaloudes 2, Ekali.

Yoga seminars and lectures given by the Yoga School, Satyanandashram Greece, Eptanissou 12, Kypseli. For information, call Tel. 883-7050.

The Birth of a Land of Health, one of a series of lectures to be given by Helianthos Yoga Union — Socrates Christodoularis, osteopath will speak about his philosophy on osteopathology, iridology and other natural methods of preventing and healing disease. He will also talk about a health center he is building in Vari; Nov. 3, 8:30 pm., (in Greek); Marathonodromo 29, Paleo Psychico, Tel. 671-1627, 671-5247.

Morality and Man, by Xanthaki on Nov. 19. One of several lectures given at Parnassos Hall (in Greek) this month. Tel. 322-1917 for further information.

Goethe, lecture given by Pierre Bertaux, a French scientist, Nov. 5 at the Goethe Institute, Tel. 360-8111. A second lecture on Nov. 30 by Dr. Reinhard Kuhn, on *The Sources of European Fascism*.

BODY GARB, BELLY DANCERS, BUFFETS

Nikos and Takis Fashion Show, Christmas Holiday collection of 70 ensembles — Nov. 10, King George Hotel, 7 pm; Nov. 15 Inter-Continental, 7 pm. Tel. Tickets, 200 drs., for info, Tel. 360-0039, 368-706.

Thanksgiving Dinner at the Hilton's *Ta Nissia* restaurant. For information and reservations, call 722-0201.

Belly Dancing Class, beginning Nov. 16, every Tues, 7-8:30 pm at the American Club. Open to everyone. For information, call Aleka, 363-5553.

Thanksgiving Dinner, from 12 noon, 25 Nov., no reservations required, first come, first served. American Club, Tel. 801-2988.

Kiki from Kozani Fashion Show, 17 Nov., 12:30 pm., handwoven fabrics with corded embroidery and classical Byzantine designs. American Club, Tel. 801-2988.

CLUB AND ORGANIZATION EVENTS

American Club, Kastrì, Tel. 801-2988 Gen. membership meeting, Nov. 4, 7 pm.; Men's Tennis Night, 7-11 pm; Reno games, AYC-AC sponsored, 8 pm., 150 dr. admission, door prizes, raffles; Nov. 20-21, Art Exhibition, Rouhi Mirbaha from Iran, batik and water colors, 10:30 am., onwards.

AWOG Travel Committee, Tel. 801-3971, is planning trips to Sparta Nov. 26-28 and to Egypt, Nov. 21-29.

Lion's Club, Tel. 360-1311, Mr. Baganis; meeting on Nov. 8, 9 pm., men only dinner meeting with guest speaker, E. Kefakis, Executive Director of Light-house for the Blind, on *Rehabilitation Programs for the Blind*; Nov. 22, 9 pm., dinner meeting (ladies night); both held at Holiday Inn, the Apol-

lon Room.

Network Project Meeting of Oct. 9 included the organization of the project's final year, for which volunteers are needed and very welcome, for interviewing, telephoning, typing; the SOS telephone service is an accredited branch of the Samaritans-SOS International, who offer a telephone counselling service. Greek-speaking volunteers interested in being trained for this service should contact 644-2211 late afternoon-early evening hours or write P.O. Box 3358, Kolonaki. A domestic rescue service which offers babysitting, errand running and home help (not volunteer), including emergency child-minding can be reached at 895-1198. The next meeting is scheduled for Nov. 6; for details, call 346-2800, after 6 pm/770-5366, evenings/881-7521, 9-11 pm; the agenda: *Getting Things Done*

Republicans Abroad, is holding a non-Partisan Election Night Cocktail party Nov. 3, Tues., 7:30-9:30 pm, at Lefkotheas 4, Ekali. 300 dr. entrance free for continuous viewing videotapes of Washington action, short-wave broadcasts on candidates and campaigns background coverage, open bar and snacks.

BAZAARS

The Friends of the Trees Organization sponsoring a bazaar to raise money for the planting of trees in Kesariani to be held at the YMCA, Omirou 28 at Acadimias on Nov. 6, 5-8 pm., Nov 7, all day, 10 am-8 pm., Nov. 8, 10 am-8 pm. Used

and new items, handicrafts, cassettes and food.

YWCA (XEN), Christmas Fair Amerikis 11 Tel. 362-4291, Sat. 4 Dec. from 11 am; with handicrafts and Christmas gifts and decorations from all European Community countries including *white elephant* stalls with antiques, old books; there will be a whole floor devoted to children's entertainment in the form of video, puppet shows, etc. The cafeteria and restaurant will remain open all day.

St. Paul's Anglican Church Christmas bazaar will be held at the British Embassy, 2 Loukianou with homemade cakes, Christmas sweets, toys, jams and preserves, good-as-new items and raffles; tea, coffee and a bar — 27 Nov. 10:30 am-2 pm. Entrance fee of 30 dr. for refreshments, payable at the door.

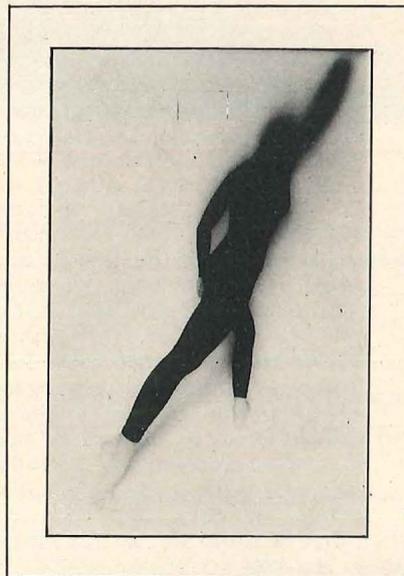
St. Andrew's Women's Guild Bazaar will be held in the Americana Room of the American Club, Kastrì Hotel, 13 Nov. 8 am-3 pm offering Christmas decorations, gifts, and a raffle.

The Hellenic Animal Welfare Society; annual Christmas bazaar will again be held at the Hellenic American Union, 22 Massalias on Friday 12 and Saturday 13 November, all day from 10 am-7 pm on Fri, until 6 pm Saturday; extensive flea market with books, magazines, records, cassettes, used clothes novelties from Sweden, jams, cakes and cookies. Anybody with anything to donate, call 643-5391 or 644-4473.

American Women's Organization of Greece Christmas gifts, ornaments, food, raffles, and Santa! at American Community Schools on Nov. 20, 10 am-3 pm.

BODY CONTROL STUDIO

DIMITRIOU SOUTSOU 12



The Body Control Studio offers a unique exercise technique, which was invented by Joseph Pilates, an osteopath in the U.S.A.

The Studio has specially designed equipment which helps improve posture, increase suppleness, and tone muscles. A special program of exercise is developed for each individual according to his/her requirements. Classes suitable for men and women of all ages and standards. We also have a special program for dancers.

Ada Camaron, director of the studio has studied in London and in New York under the supervision of Corola Trier.

Mon-Fri., 9:00 am-6 pm, Sat., 9:00 am-12 noon. By appointment.

For further information call Ada at 641-1629.

this month

INSTITUTE SCREENINGS

HELLENIC AMERICAN UNION

Mildred Pierce, Joan Crawford received the Academy Award for her role in this 1945 thriller. Nov. 17, Hellenic American Union, 22 Massalias St., Tel. 362-9886.

BRITISH COUNCIL

The Merchant of Venice, based on Shakespeare's play with Gemma Jones, Warren Mitchell, produced by Jonathan Miller and directed by Jack Gold, 1 and 4 Nov., 7:30 pm.

A Conductor at Work, a film about the young Italian conductor Claudio Abbado, who, at 34, was appointed chief conductor at LaScala, Milan and since 1979 has been principal of the London Symphony Orchestra. 22 Nov., 8 pm.

A Winter's Tale, based on Shakespeare's play with Robert Stephens, Jeremy Kemp and Anna Calder-Marshall. Produced by Jonathan Miller.

The Pink Panther Strikes Again, with Peter Sellers, produced by Tony Adami, directed by Blake Edwards.

THE PLANETARIUM

The End of the World that Didn't Happen (!), adult movie projection, 12 noon and 7 pm, every Sunday (in Greek) and the childrens show, at 11 am and 6 pm, *A Trip to the Planets*.

GOETHE INSTITUTE

Faust, Nov. 1 through 4. Several films to be shown in celebration of the 150th anniversary of Goethe's death.

ITALIAN INSTITUTE

St. Francesco, 8:00 pm., Nov. 9.

CINEMA

Cinemas in the Athens area are run on two different schedules, with some opening films on Monday and others opening on Thursday. The schedules listed below are tentative, and subject to change if films are held over in their engagements.

Held over from October:

Missing (O Agnoomenos), Costa Gavras' finest film which was the winner of the Golden Palm at Cannes, stars Sissy Spacek and Jack Lemmon, as a wife and father who are searching for a young journalist who disappeared in Chile. All CIC theaters.

November 1st

Angelos, The winner of three awards at the Thessaloniki Festival, including Best Picture, this is the story of a lonely young man who becomes involved in a homosexual love affair, and subsequently in the world of the *petaloudes*, (butterflies) or male transvestite prostitutes in Athens. George Katakouzinis has directed a poignant, interesting film and his cast Dionisis Ksanthos, Katerina Chelmi and especially Michalis Maniatis in the title role, give sensi-

tive performances. (*Pallas*, Syntagma 322-4434; *Orpheos*, Stadiou 323-2062; *Nirvana*, Alexandras 646-9398; *Aello*, Patission 821-4675; *Select*, Patission 228-2057; *Opera*, Acadimias 362-2683).

Neige, (H Aspri) Juliette Berto's kaleidoscope of the street-life of Pigalle featuring a goo-hearted bartender (Berto) who gets involved with the undercurrent of narcotics. (*Alkyonis*, Patission 881-5402. *Elli*, Acadimias 363-2789; *Ilissia*, Ilissia 721-6317).

November 8th

Arpa Colla, A fast-moving Greek comedy which is a spoof of the shenanigans of the producers and directors in the earlier days of the business when the technique on the casting couch probably exceeded that found behind the camera. (*Athinaion*, Vas. Sofias 778-2122; *Astor*, Stadiou 323-1297; *Attica*, Plateia Amerikis 867-3042; *Etoile*, Kallithea, 956-3102; *Atlantis*, Vouliagmenis Avenue 971-1511).

November 11th

Reds, (Oi Kokkinoi), Warren Beatty's epic tale of the tempestuous love story of dissident author Jack Reed, (*Ten Days That Shook the World*) played by Beatty and authoress Louise Bryant (Diane Keaton). In selected CIC cinemas including: *Athina*, Patission 823-3149, *Plaza*, Ambelokopi 692-1667; *Alexandra*, Kallithea 956-0306; *Apollon*, Stadiou 323-6811; *Mini-Rex*, Pangrati 701-6842; *Hi-Life*, Piraeus 417-7723; *Argentina*, Alexandras 642-4892, *Trianon*, Patission 821-5469; *Margarita*, Kallithea 956-8370; *Nana*, Vouliagmenis Ave., 971-1285.

November 15th

The Dam (To Fragma); a Greek suspense adventure tale about an engineer's investigation of a huge dam which is believed to be defective. Slick with some creative Disney-like animation, it fails to maintain a high level of suspense. Directed by Dimitris Makris, it stars Nikos Kourkoulos and Daniela Moretti. In Greek, Karayiannis cinemas (*Anesis*, Ambelokopi 778-2316; *Attikon*, Stadiou 322-8821; *Granada*, Alexandras 646-3685; *Lito*, Pangrati 722-3712).

Midsummer Night's Sex Comedy (Sexokomodias Therinis Nichtas), Woody Allen's whimsical comedy featuring himself and five other characters (including Mia Farrow and Mary Steenburgen) who frolic their way through various fanciful episodes in the enchanted forests of upstate New York. (*Pallas*, Syntagma 322-4434, *Danaos*, Ambelokopi 692-2655; *Ilion*, Patission 881-0602; *Zina*, Alexandras 642-2714; *Rialto*, Kypseli 823-7003.

Out of the Blue (Oi Xegrammenoi), The story of a young girl's premature awakening into the ugly and incomprehensible adult world. Cebe Barnes (Linda Manz) is a rebel, whose father is in jail and whose mother is a junkie, and we see her last illusions destroyed in this hard-hitting tale. Directed by Dennis Hopper.

November 18th

Whose Life is It Anyway (Epi Telous, Einai Zoi Mou), Richard Dreyfuss stars in this tale of a promising sculptor who has become a quadriplegic as the result of an automobile accident. John Cassavetes is cast as the saturnine doctor who opposes the sculptor's wish to be allowed to die, while Christine Lahti is cast as a more sympathetic doctor who befriends the patient. Directed by John Badham. Shown in CIC theaters: (*Alkyonis*, Patission 881-5402; *Elli*, Acadimias 363-2789; *Ilissia*, Ilissia 721-6317).

November 22

Blade Runner (Mpleint Ranners-Omades Exontosis), an exciting futuristic adventure starring Harrison Ford as a man who sets off on a dangerous mission in the year 2000.

Death Wish Two (Ektelestis choris oikto), a veritable bloodbath, with Charles Bronson cast as a macho vigilante who sets out to brutally murder anyone even vaguely connected with the rape and murder of his daughter. Avoid it. (*Athinaion*, Vas. Sofias 778-2122; *Astor*, Stadiou 323-1297; *Attica*, Plateia Amerikis 867-3042; *Etoile*, Kallithea 956-3102; *Atlantis*, Vouliagmenis Ave. 971-1511).

November 25th

Buddy, Buddy, (Ta Filarakia), Jack Lemmon and Walter Matthau of *Odd Couple* fame, are together again, and just as funny as ever. Billy Wilder directs this agreeable farce, in which Matthau plays a professional assassin who blithely exterminates stool-pidgeons while Lemmon is a television censor who is about to take his life after his wife left him. While it may hot engender the hysterical laughter of a *Some Like It Hot*, the combination of Matthau's characterization of the genial slob and Lemmon's uptight neurotic, plus their excellent timing, makes this a winner. CIC cinemas.

Victor/Victoria, The vogue in this month's movies seems to be transvestites, in this case Julie Andrews emerging as a popular nightclub singer who performs in drag (she's come a long way from Mary Poppins!) The plot complications involve her asexual manager (Robert Preston) and a decidedly male Mafia boss (James Garner), with whom Victor/Victoria (Andrews) falls in love. Directed by Blake Edwards. CIC cinemas.

November 29th

Summer Lovers, (Oi Erastes Tou Kalokairiou), Randal Kleiser's soft-porn foolishness concerns a bronzed *menage-a-trois* who frolic their way through Santorini and Mykonos, proving that three's not a crowd after all. (*Rex 1*, *Panepistimiou* 361-4591; *Ilissia*, Ilissia 721-6317; *Etoile*, Kallithea 956-3102; *Atlantis*, Vouliagmenis Ave. 971-1511; *Attica*, Plateia Amerikis 867-3042; *Kipseli*, Kipseli 821-1181.)

Bread and Circuses

AFTOKINESI, Kifissias 12, Paradisos, Amaroussion. Open 7 nights, 9 pm-2 am. Tel. 682-1024, 681-4230.

Champion racing car driver and owner Saliaris offers for your consideration:

- 1 Empty stage set, with square dance floor bordered by low couches with accompanying tables topped with glass-encased multi-colored electric tubes
- 3 Fully stocked bars 'in the wings'
- 1 Staircase to rafters overlooking lower level which accommodates
- 2 Sound technicians with equipment (including two ample overhead speakers and several hundred discs)
- 1 Lighting technician to control one computer, which, in turn, controls a fixture of 36,000 lighting connections in shades of purple, red and ochre, whose rhythm corresponds to the changing beat of each disc,
- 1 Sophisticated candlelit dining area offering a continental cuisine menu which includes
- 6 Different salad choices, including the *Braziliana* (spinach, avocado, bacon, croutons, roquefort dressing) or the *Honolulu* (chicken, asparagus, celery, mushrooms, cheese and madeira sauce), a choice of
- 22 Entrees, among them, *Escalope Hoffman* with cheese and ham, *Brizzola Hoirini Robert* (pork with mustard sauce), *Emenze me Karry* (filet steak with curry sauce), *Myala Pane* (sauteed brains) . . .
- 1 Chef, experienced 15 years at Astir Palace to prepare, and
- 3 White-jacketed waiters per table to serve.
- A Pinch of canned ethereal clouds,
- A Degree of live entertainment, the hotter the better
- A Dash of obliging carefree spirits

(or gyrating bodies)
Wall slide projections to relieve improbable boredom.

Optional: One photographer determined to leave on completion of assignment (several photographs in an hour's time) and one reviewer with jaundiced eye, who has been known in the past to reject Elvis as an entertainer solely be-

derstood signal, allowing *en masse* crush of blithe spirits on to dance floor. Simultaneously, release ethereal clouds from cans to surround and embrace aforesaid blithe spirits. Continue unrelenting music and dancing until two a.m., at which hour, sound delicate chimes: music will fade, dancers will disappear.

Yield: A highly successful nightspot that hosted 4,000 people nightly at its summer Stork Club location, a watering hole for celebrities, and a place where everybody who is anybody goes.

Incidental results: the determined



Dancing on a cloud at Aftokinesi

cause he was too popular.
Instructions: Dim lights. Start music, keeping at tolerable decibel level to accommodate candlelit digestion of tastefully served, discreetly attended sumptuous meal to be eaten between the hours of ten and twelve, during which time, nobody, for some reason, dances. At this juncture, may or may not be wise to serve live hot entertainment, in this instance, Crazy Jones, naked black lady simmering inside cage, who may or may not do something. Bring to boil and sprinkle discriminately at best moment. At midnight, raise sound level, give apparently un-

photographer found himself staying until 2 am. and the reviewer, with jaundiced eye, reversed a long-standing judgement.

Note: Crazy Jones was supposed to have appeared in her cage, on Thursday October 21. Perhaps they couldn't find her any clothes

Technical Detail: A meal for two with a bottle of wine, 2500-3000 drs. The Aftokinesi Club hosts live entertainment weekly. Check the local press for details. There will be a special Christmas surprise show, so it is advisable to call for reservations. There is a gentleman at the door who supervises the entrance to discourage any riff-raff. Wear a tie.

Eugene Vanderpool

For an evening of rembetica

Gone are the days of the *tekes*, with everyone crowded into a tiny smoke-filled room, listening to one or two rembetic musicians while a *mangas* with a cigarette in mouth danced between the tables or on a small table top. Due to the current popularity of rembetica, there are clubs where one can hear authentic music. They vary from informal settings with musicians playing unamplified instruments, to nightclubs with full bands, loud amplification, high prices and a minimum charge. Following are some of the places in Athens which feature rembetic music. (Always call first to see if the places are open). Places usually 'liven up late in the evening.

To Harama, (Skopeftirion, Kaisariani), Tel. 766-4869. Music weekends. A large nightclub with meals as well as drinks. A full ensemble accompanies a floor show featuring Sotiria Bellou and Vassilis Tsitsanis. One can break plates or throw flowers and there is a large dance floor filled with *pseudo-manges*. Expensive with minimum charge.

To Palio To Katastari, (Leoforos Alexandras) Varatsi 7, near Plateia Gizi), Tel. 642-4244. A neighborhood taverna with good reasonable food and barrelled wine. Rembe-

tica musicians play on Wednesday and Friday nights from 8:30 til closing. Generally unamplified instruments played by young musicians who request that talking is kept at a minimum. Go early to get a table.

I Pigi tou Rembetikou, (Galatsi) Aghios Glikerias 11, Tel. 292-1820. Music most nights. A taverna with full meals, 400 drachma minimum. Popular and rembetic music featuring Nikos Pergialis. Small dance floor.

Quasimodo, (Kolonaki, Tsakalof 13), Tel. 361-8339. Drinks only in a large, modern club with dance floor. Open with music every night but Monday.

Rembetica Istoria, (Neapolis) Ippokratous 181, Tel. 643-0374. Music every night. Converted brownstone. Informal atmosphere with musicians sitting in the middle of the crowd. Featuring Yiorgos Ksin-taris.

Sampanis, (Koliatsou) Agiou Loukas 45, Tel. 228-3440, 202-4480. Music every night but Tuesday. Fairly expensive with minimum. A mixed selection of music including rembetica played by a large group whose sound level is carefully monitored.

INTERNATIONAL CUISINE

L'Ambiance, 49 Friderikis Ave., Glyfada; Tel. 894-5302. International cuisine and piano music.

The Annex, Eginou 6 (between Hilton and US Embassy). Tel. 723-7221. International and some Greek dishes. Full cocktail bar. Daily 12 n-3:30 pm 8 pm-2 am. Closed Sun.

Argo, Akti Moutsopoulou 7, Passalimani, Piraeus. Tel. 411-3729. A view of Passalimani Harbor. Fresh seafood, grills, Italian, French and Greek specialties. Daily 12 n-3 pm, 7 pm-1 am. Closed Tues. evenings.

Arhontikon, 10 Filadelfeos, Kefalari, Tel. 801-0151. Open every day. International cuisine.

Athens Hilton Supper Club, Hilton Hotel. Tel. 722-0201. International menu. Tues. - Sun. 8:30 pm-2 am (kitchen closes at 1 am). Dancing to live band in the rooftop discotheque. Call for reservations.

Auberge, Odos Tatoiou, Tel. 801-3803. International and Greek cuisine.

Balthazar, Tsoha 27 and Vournazou, Tel. 644-1215. In a renovated mansion not far from the US Embassy. Anglo-American menu; turkey, tripe, trout, hare. Nightly 8 pm-2 am. Closed Sun.

Bavaria, restaurant-pub; 14-16 Eginou St., Ilissia, Tel. 722-1807. Cold plates salads, and beer from the barrel. Stereo music. Close to Holiday Inn, Golden Age Hotel & Hilton Hotel.

Bella, Caravel Hotel, Tel. 729-0721. Reasonable prices. Greek cuisine; guitars.

Bistro, 50 Mihalakopoulou, Ilissia (in the Holiday Inn) Tel. 724-8182. Piano music.

Blue Pine, Tsaldari 27, Kifissia, Tel. 801-2969. Country-club atmosphere. Renowned for its fine assortment of hors d'oeuvres, also favored for charcoal broils. Reserve ahead. Nightly 9 pm-1 am. Country club prices. Closed Sun.

Chourasco, 16 Pandoras St., Glyfada. International cooking; bar.

Chrisso Elafi (Golden Hind) 20th km on Athens-Parnithos highway, Tel. 246-0344. Open for lunch and dinner. Closed Sundays, Mondays. Greek and international dishes.

Christine's Club House, 25 Eleftherotrias St., Politeia, Tel. 801-7818. International cooking, garden.

Dionissos, Dionisiou Aeropagitou Ave. (just across from the Acropolis). Tel. 923-1936. Magnificent view of the Acropolis. International cuisine, ground floor coffee shop and snack bar. Daily 12 n-4 pm, 7 pm-12 m.

Dionissos, Mt. Lykavittos (accessible by the funicular which starts at the top of Ploutarchou St., Kolonaki). Tel. 722-6374. Atop one of the Athenian landmarks with a view of the entire city. International menu. Daily 9 am-11:45 pm.

Dionysos, 43 Roberto Galli, opp. Acropolis, Tel. 923-3182.

Dioskoroi, Dimitriou Vassiliou 16, Neo Psychico, Tel. 671-3997. Converted two-storey house. Extensive wine list.

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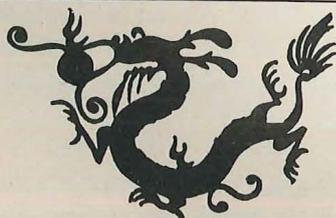
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Nightly 9 pm-2 am. Closed Sun.

The Eighteen, Tsakalof 20, Kolonaki, Tel. 362-1928. Small restaurant with pleasant atmosphere, a small number of well-prepared dishes. Good bar (with snacks). Daily 11 am-2 am. Closed Sun.

El Greco, Cnr. Kyprou & Feves Sts., Glyfada, Tel. 899-5660. French & Greek cuisine.

Faiyum, 44 Kleomenous, Kolonaki, Tel. 724-9861. Open every evening. Specialty: crepes and desserts.

Fatsios, Efroniou 5, Pangrati (south of the Hilton), Tel. 721-7421. Good selection of well-prepared Greek and Oriental specialties. Includes some good seafood and grills, and the desserts are well worth trying. Daily 12 n-5 pm.

Gerofinikas, Pindarou 10, Tel. 362-2719. Extensive selection of Greek and Oriental specialties. Businessmen's luncheons. Daily 12:30 pm-12 m.

G.B. Corner, Grande Bretagne Hotel, Syntagma Sq., Tel. 323-0251. International cuisine and some Greek dishes at the oldest and perhaps best known hotel in Athens. Daily 12 n-1 am.

Iason, Astir Hotel, Vouliagmeni. Tel. 896-0211. International cuisine and piano music.

Ideal, 46 Panepistimiou St., Tel. 361-4604. High quality cuisine, very reasonable.

Isabella, 2nd Alipedo, Voula. Tel. 895-2103. Latin American music, with piano and harp, accompanies your meal. Nightly 9:30 pm-2 am. Closed Sun. Attached coffee shop open morning and evening 10 pm-2 am (including Sun).

Le Foyer, winter location Iofondos and Antinoros 36. Tel. 724-6287. International cuisine and musical accompaniment. Reservations necessary. Nightly from 9 pm. Closed Sun.

Le Grand Balcon, Dexameni, Kolonaki, Tel. 729-0711. Atop the St. George Lycabettus Hotel with a view of the Acropolis. Dancing to light music. Nightly 8:30 pm-2 am.

La Crepe, restaurant-bar, pizza, 30 Harilaou Trikoupi, Kifissia.

The Landfall, Makriyianni 3, Zea Marina Piraeus. Tel. 452-5074. Specializes in curry (every Wed.) and the traditional fare of roast beef and Yorkshire pudding on Sun. There is also an English-style bar. Piano music nightly. Daily 12 n-12 m (bar closes 2 am).

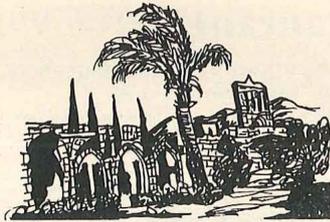
Lotofagos, (Lotus eater) 4 Aghias Lavras, Kifissia, behind the metro station. Tel. 801-3201. Closed Tuesdays. International cuisine. Specialty: rabbit a la Flamande. Reservations a must.

McMiltons, Adrianou 91, Plaka, Tel. 324-9129. Restaurant and bar, excellent selection of hamburgers plus wide variety of other American and Greek dishes. Delicious apple pie. Colorful decor, refreshing atmosphere. Daily 11 am-2 am.

Mike's Saloon, Vas. Alexandrou 5-7 (between Hilton and Caravel Hotels). Tel. 729-1689. Bar, snacks and full-course meals. Daily 12 n-2 am.

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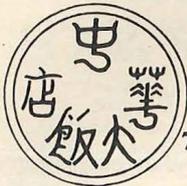
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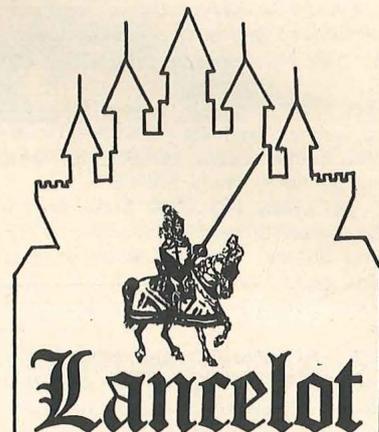
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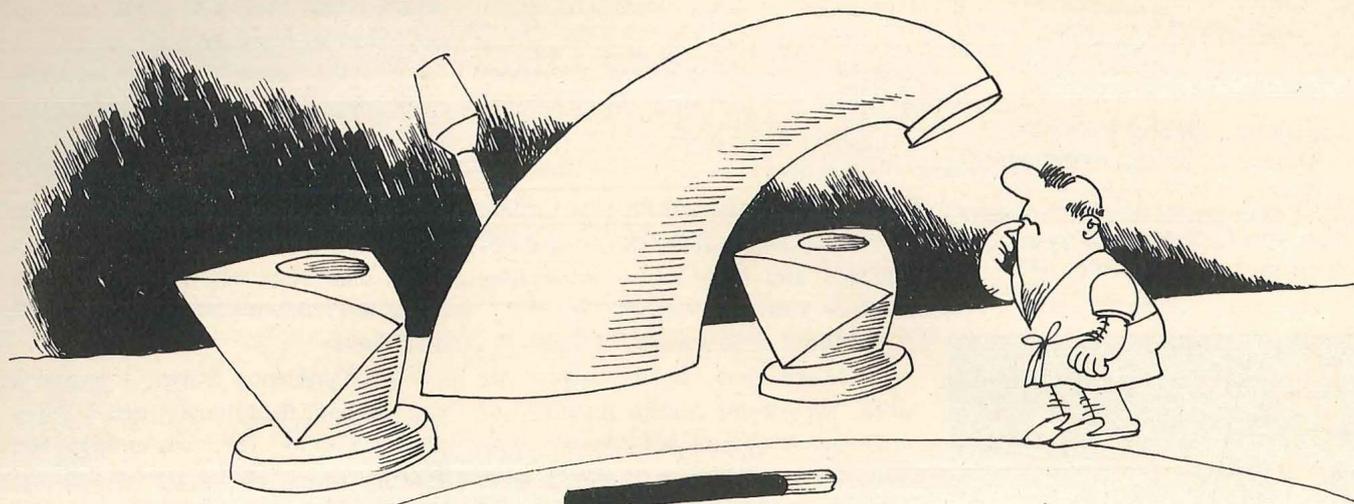
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Antonis Kalamaris

Water, Water Everywhere

When I got my water bill last month, I expected it to be a little higher than the usual two or three thousand drachmas I pay every three months for the privilege of being supplied with the highly chlorinated liquid we get in Psychico which is full of grit, clogs up the filters on my faucets and plays havoc with the rubber seals. It was for the period from May to the end of August and one naturally uses more water for baths and showers and for watering the garden.

But when I saw I was being charged no less than drachmas 55,144 for 866 cubic meters — enough to float a small battleship — I nearly suffered an apoplectic fit.

I rushed to the phone to ring up the water company and then I realized it was 2 pm on a Friday and that they closed at 1.30. I couldn't do anything until the Monday and I was faced with the prospect of a whole weekend of high anxiety.

I knew the first thing they would ask was whether there was a leak in the piping from the road to the house, which passes under the garden. The way to check that is to turn off all the water outlets in the house and see if the hands on the little dials on the meter are moving. I did this at once and mercifully discovered that they were all at rest. So there was no leak.

Then I looked on the back of the bill to find out where the water company office for my area was situated. It was on 9, Pallados Street in Neo Irakleio. Where the hell is Neo Irakleio? I asked myself as I consulted my

Athens Street Guide and looked up Pallados Street in Neo Irakleio in the index. I found it on Page 30, but there were no familiar highways in the vicinity to give me an idea of how to get there. I would simply have to head for the suburb and ask my way when I reached it.

After this, I began to plan the strategy of my confrontation with the water company official, whoever he was, to whom I would present the bill with the outrageous charge. Should I be forceful and indignant and speak through gritted teeth with suppressed rage, or should I be calm and superior and say "Look here, my good man, there's obviously been some mistake"? And what would I do if he insisted that the reading was correct and that if I did not pay the fifty-five thousand drachmas, they would cut my water off? I could sue the water company, of course, but what evidence could I produce in court to the effect that I had not indeed been floating a small battleship on my lawn between May and August?

For the rest of that day, my mind was in a turmoil and when I finally got to sleep in the early hours of Saturday, I had a vivid dream in which I was standing in the prisoner's dock at a trial with a row of water company officials peering down at me from the judge's bench.

The chief judge was a particularly satanic individual with beetling brows, piercing black eyes and sharp eye-teeth. With a rasping voice, he said:

"So you think we've been over-

charging you, eh?"

I nodded dumbly.

"Do you have a leak in your piping?"

I shook my head.

"Do you have a swimming pool?"

I shook my head again.

"Do you have a garden?"

I nodded.

"How often is it watered?"

"The gardener comes in and waters four times a week in the summer months," I admitted.

"Would you say he uses three cubic meters every time?"

I shrugged.

"From May to August that's forty-eight waterings by three, or one hundred and forty-four cubic meters, correct?"

I nodded.

"How often do you have a bath?"

"Every day, of course," I said, haughtily.

"Let's say that's one cubic meter per day for ninety days, so we now have a total of two hundred and thirty-four. How many other people are living in the house with you?"

"Four, sometimes five," I said.

"Do they take baths every day?"

"I should hope so!"

"That's another three hundred and sixty cubic meters making a total of five hundred and ninety-four. Now, how many toilets do you have in the house?"

"Three."

"Assuming you and your family do not suffer from acute constipation or renal disorders, would you say

Anna Grigorea

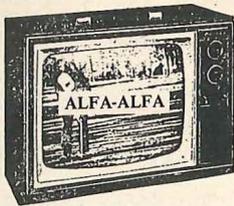
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twenty-five flushings a day is fair?"

I agreed.

"And do the cisterns sometimes overflow and leak into the pan when the rubber seals wear out?"

I nodded.

"So let's say another two cubic meters per day making our total seven hundred and forty-four. Now, how often do you wash your car?"

"About once a week," I said.

"That's one cubic meter per week for twelve weeks making our total seven hundred and fifty-six. And would you be using another two cubic meters per week for laundry and dish-washing? That's another twenty-four, bringing our total up to seven hundred and eighty. And what about drinking? People tend to drink a lot of water in the summer, especially if you eat salty food. Does your family like salty food?"

"Well, my mother makes an excellent *taramosalata*," I admitted.

"So, let's say half a cubic meter per day to bring our total up to eight hundred and twenty-five, which comes pretty close to the eight hundred and sixty-six cubic meters you were charged for. What do you have to say about that?"

"There must be something wrong in your calculations," I protested. "I've never used up so much water. If you look at my bill for the same period last year, it was for only two hundred and one cubic meters and for the year before that it was only one hundred and eighty-seven. How could I have used up eight hundred and sixty-six cubic meters this year?"

"Well," the chief judge said, "we have just made a pretty detailed assessment of your consumption and you agreed all the way. So all I can say is that you probably have a faulty meter and, on the strength of today's proceedings, we shall have to charge you extra on all your bills going back five years. It should work out roughly at about a million drachmas or so and will come in very handy in covering some of our expenses in building the Mornos dam."

At this point, I woke up in a cold sweat and the realization that I had been dreaming didn't bring me any relief. What had transpired in my

dream could very well come true on the following Monday.

By the time Monday morning came around my nerves were in shreds. I drove around one-way streets in Neo Irakleio in ever-decreasing circles until I found the water company building, only to be informed that complaints about bills were only handled at their office in Perikleous Street, in the heart of Athens.

At Perikleous Street, I joined a line of about thirty angry men and women, clutching their water bills and waiting their turn at the complaints counter. They were pouring their hearts out to each other in aggrieved tones and heaping abuse on the water company, the government, the state and the sorry condition of the world in general. I gathered that most of them were being charged three or four thousand drachmas instead of the normal one or two thousand they had been paying before. When I showed them my bill for fifty-five thousand they were thunderstruck. Commiseration flowed like a river of balm all over me and when my turn came to present my bill at the counter, I did so with the exalted feeling of Joan of Arc at the stake or a Christian martyr entering the arena at the Colosseum.

From the counter I was shunted off to an official sitting behind a desk and I was surprised to find he did not have beetling brows and did not look at all satanic. He seemed very mild-mannered and reasonable and, after asking me if I had checked for leaks, he said: "There's obviously been some mistake. Don't worry. You won't have to pay anything for the time being and we won't turn your water off. We'll check and we'll be writing to you in due course."

"Is that all?" I asked.

"That's all," the man said with a smile.

Feeling somewhat deflated and with my hero status among the line of complainers disappearing into thin air, I hurried past their expectant looks and ran down the stairs, kicking myself for having worried to no purpose and wondering at what had turned out to be my first unfrustrating encounter with Greek bureaucracy.

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