

November 1984

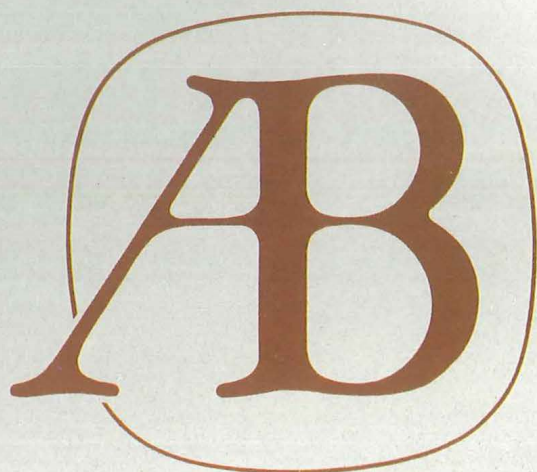
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120 Drs.

ATHENIAN

Greece's English Language Monthly



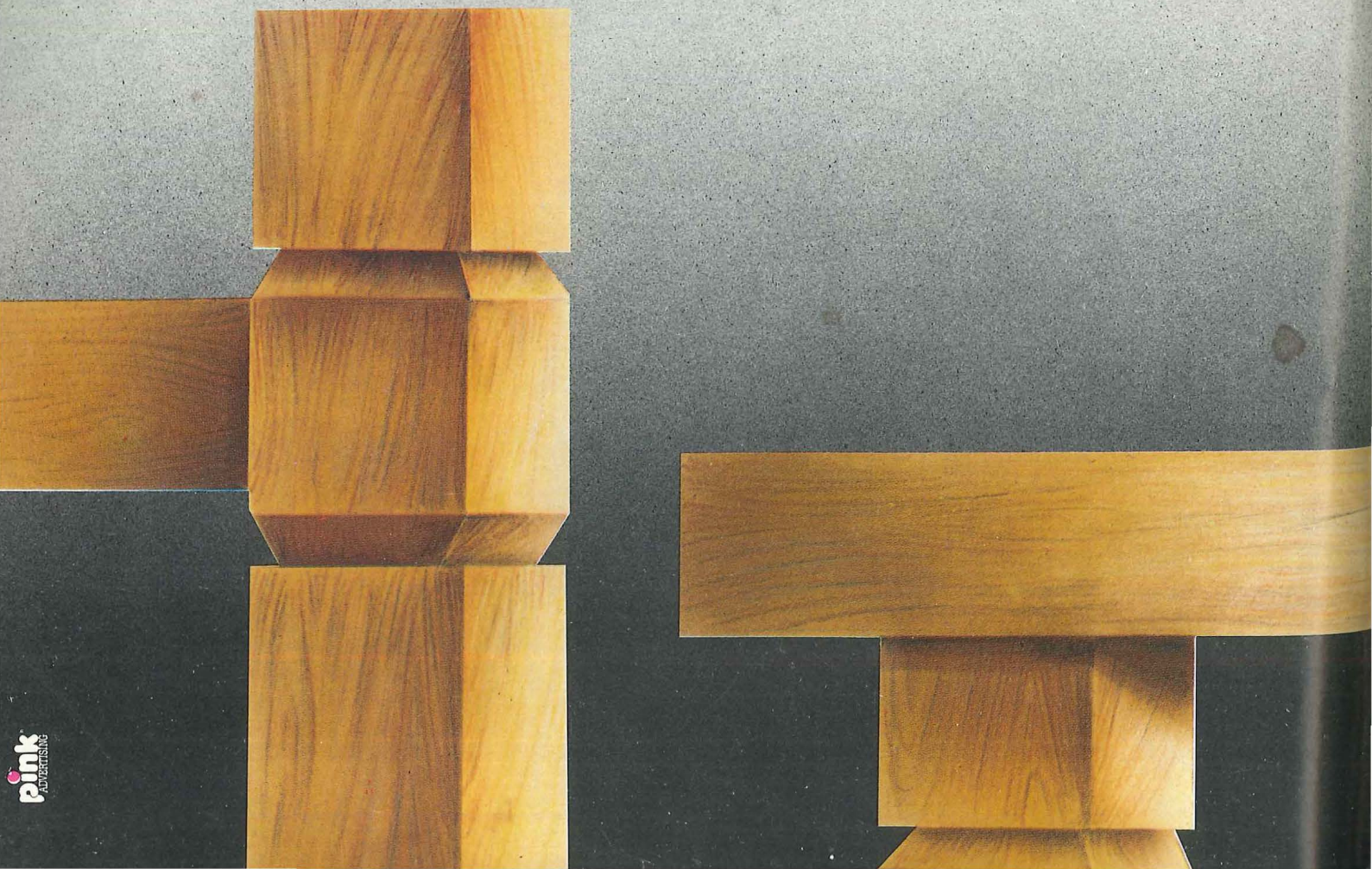


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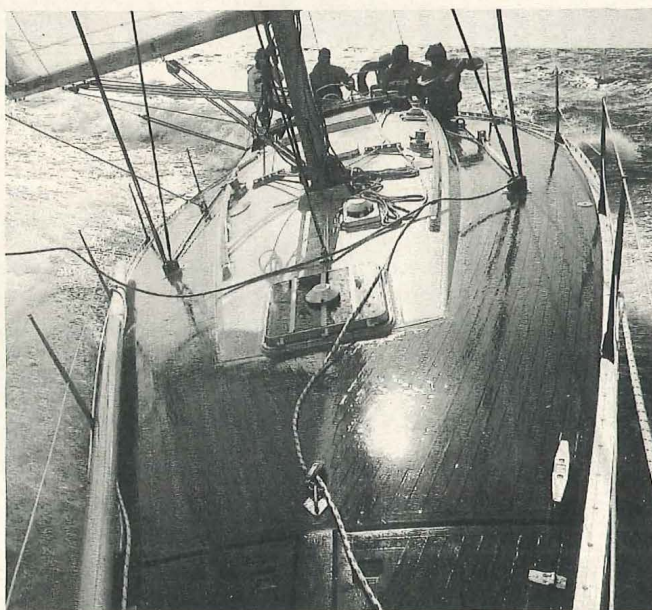
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FEATURES



In an interview with the Athenian's B. Samantha Stenzel, Dina Clark shares her battle with the Corinth Canal on page 27.



in this issue

In observing the 150th anniversary of Athens as the capital of Greece, Manos Haritatos, Director of the Museum of City of the Athens, surveys the emergence of a city from its origins as a desolated village, **page 16**; a photo essay follows with rotogravures photographed by Edmond Boissonnat in 1920, **page 18**; and Lee Stokes brings the city's history into the focus of current events, **page 23**.



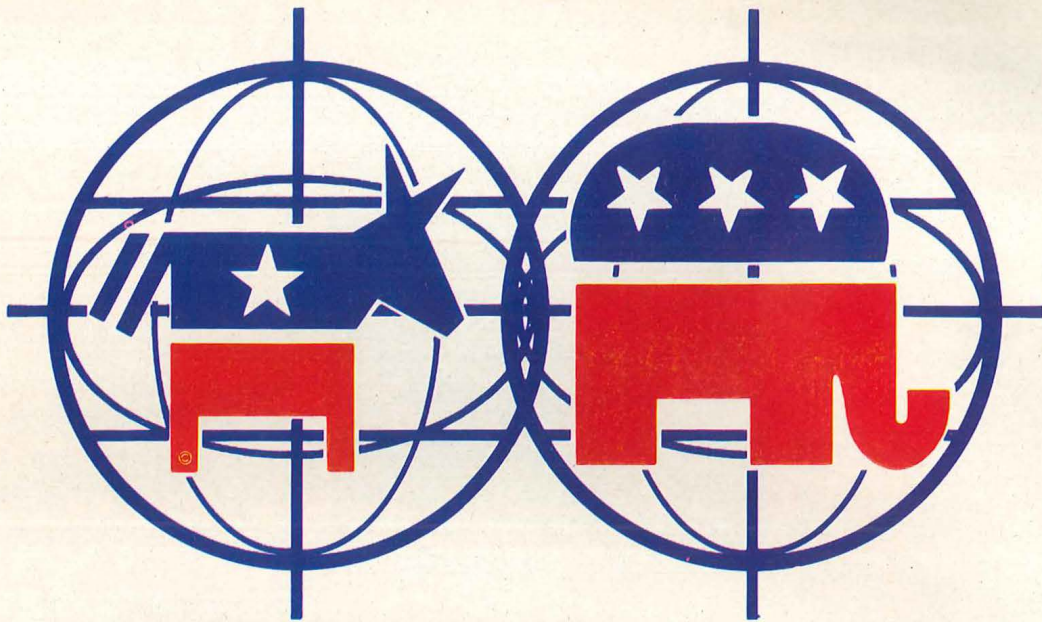
The centenary of Greece's leading nationalist composer, Manolis Kalomiris, has been celebrated throughout the country for the last year. Musicologist Ion Zottos focuses on the composer's dilemma in setting a Byzantine tradition into the frame of Western romantic music, **page 28**.

- 30 **The Epstein Barr Virus**, by Elizabeth Herring
One of the Causes of Cancer
- 32 **The Anglo - Greek Health Racket**, by Lee Stokes
Eliminating the Middlemen
- 34 **Off Season à la EOT**, by Elizabeth Herring
Avoiding the Crowds in Style
- 37 **The Curse of the Goat**, by B. Samantha Stenzel
Why the Chicago Cubs Can't Win
- 38 **Call Me Rug-gedly Handsome**, by John Carr
The Fate of a Flokati
- 42 **A Different Drum**, by Emmanuel Hadzipetros
The Pied Piper of Plaka
- 47 **To Learn or Not to Learn**, by Penny Poole
A Step Beyond Survival in Greek
- 48 **The Eumophopoulos Collection**, by J.M. Thursby
Art Draws Greek to Chinese Culture

DEPARTMENTS

Our Town	9	People	56	Food	69
Dateline	11	Close to Home	58	Dis 'N' Data	70
Comment	26	Gallery Rounds	60	Postscript	71
Cinema	40	Spaggos	63	Guide/Focus	73
Magoulas Letter	50	The World of Music	64	This Month	76
Books	52	Katey's Corner	66	Pointers	78
Marketplace	54	The Sporting Life	68	A Matter of Taste	80

The cover is by Genie Kell.



ELECTION WATCH '84

On Election Day, Tuesday November 6, the Propeller Club Port of Piraeus, the American Women's Organization of Greece, the Hellenic American Chamber of Commerce and the American Embassy are sponsoring a grand 1984 U.S. Election Watch.

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Starting at 11:00 P.M. November 6,
it will continue uninterrupted until 11:00 A.M. November 7.
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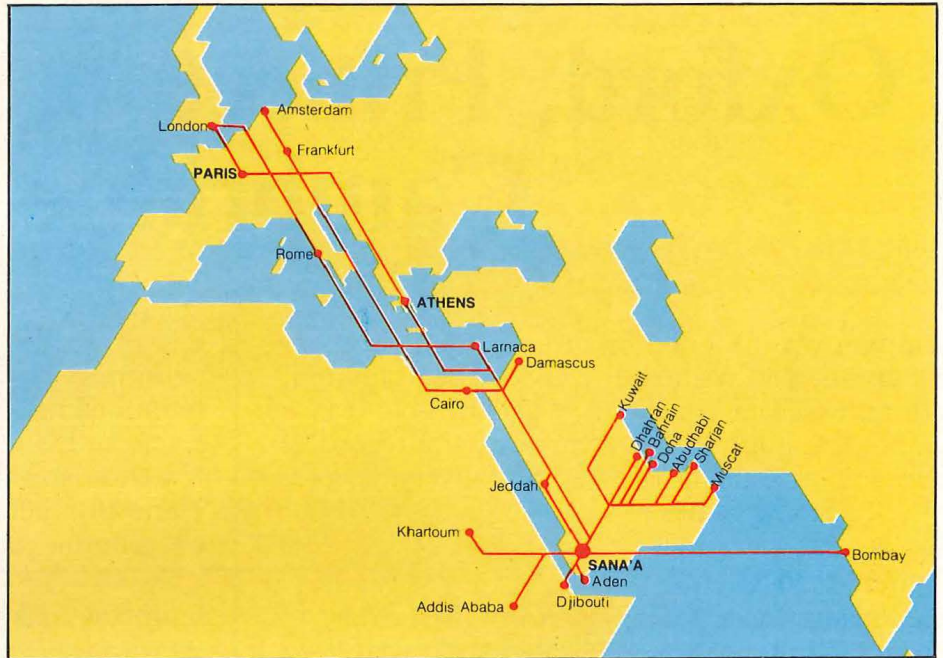
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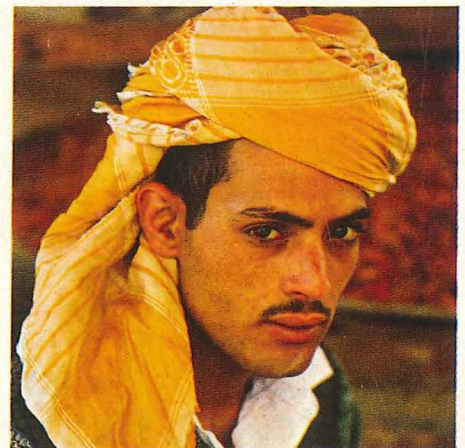
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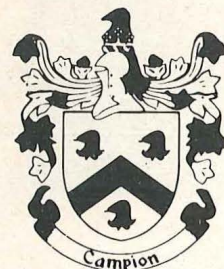
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Under a Cloud

Former Minister of Environment, Antonis Tritsis, was commended for "knowledge, daring and courage" when he was dismissed from his post by the Prime Minister in late September. The nefos, however, has not only held its position, but it dared to descend three weeks later to street level at such density that over 800 people were hospitalized for respiratory complaints. On October 9, familiar emergency traffic measures were once again put into effect. It's a pity that Athenians only take their complaints to the hospital or share them with one another, for, if they joined them up collectively and marched them down the streets, governments might be persuaded to take more effective measures.

The nefos and the long continuation of summer heat and drought far into October this year may be the only explanation for some of the bizarre actions, which seized and dominated the month's headlines, of people who have to live and cope with this atmosphere. Like the sirocco, the nefos may be the cause of psychological eccentricities.

At the end of September the respected journalist and writer Athanassios Diamandopoulos, was found dead in his Kononaki flat with 92 hammer blows on the head. What was even more surprising is that suspicion for the deed fell on the equally respected writer, Thanassis Nasiotsik, President of the Greek Writers Association. Although he was released after questioning, full clearance depended on the testimony of a taxi driver whose identity could not be established.

With the literary world reeling

under this shock, violence then struck the world of the theater. One of the pleasanter ways for Athenians to release inner tensions at the beginning of the season is to go to the newly-opened political revues and laugh it all off in good, innocent, below-the-belt hitting fun. Unfortunately, one run was interrupted when the well-known comic actor Yiannis Ghiou-nakis shot his lady friend in the arm-pit, and he was placed in Korydallos Prison pending trial.

Meanwhile, Parliament opened on October 1. Colorful verbal violence is common in early sessions when deputies are in fit and fighting form after the summer recess. But this year it was accompanied by acrimoniousness. The Prime Minister ignored the entrance of Mr Mitsotakis, who replaced Mr Averof as the new opposition leader, and exchanges of personal hostility continued until the two were persuaded to shake hands at the airport on the occasion of the President's departure for an official visit to Spain on October 8. But when the cat's away, the mice will play, and Mr Mitsotakis has since requested the courts to strip the Prime Minister of parliamentary immunity for labelling him 'a traitor'.

Then, on October 15, a journalist who moves in circles close to Minister with [sic] the Prime Minister, Akis Tsohatzopoulos, accused the Minister of National Economy Yerassimos Arsenis of being a Mason. Charges of Freemasonry are rather vague threats in Greece, but any idea that Freemasonry is the veiled cause for the drachma's declining from 100 to 130 to the dollar in the last six

months unduly stretches the fiscal imagination.

Perhaps the most bizarre and possibly nefos-oriented episode last month was a series of exchanges between the Prime Minister and his former Under Minister of Foreign Affairs, Assimakis Fotilas. Despite government spokesman Dimitris Maroudas' joyous announcement at the opening of Parliament that it was the first time in half a century that a democratic government had entered its fourth year of power (grumble, grumble on the Right), Mr. Fotilas accused PASOK of undemocratic procedures. The Prime Minister was quick to retort that his former minister should consult a psychiatrist. Fotilas replied the shoe was on the other foot, and that the Prime Minister had been consulting specialists both here and abroad for some years.

The government did not bother to deny officially these allegations, dismissing the former minister's words as the ravings of the Right. And, as if to brush aside such accusations out-of-hand, the Prime Minister displayed his usual vigor. Recounting at great length his accomplishments on the third anniversary of his coming to power, the Prime Minister then wined and dined his friends at a nightclub until three o'clock the following morning. And that very same morning, October 18, he flew off for new rendezvous with history in Sweden and Poland. Given his frequent and recent trips, such as to East Germany and Libya, some observers credit the Prime Minister's admirable vitality to his spending so little time under the baneful influence of the nefos.

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The Businessman's Airline

Daily's scoop a paper tiger

Public document apparent source of "secret US plans" to remove bases

One of Greece's most highly respected newspapers in its Sept. 30 edition quoted from an unclassified 1977 US House of Representatives report in a front page article purporting to reveal details of recent secret American plans to shift their bases out of the country.

But *To Vima* (The Tribune), a pro-PASOK daily, did not identify the documents it used to obtain its information about the alleged secret plans. Writer Yiannis Roumbatis mentions unspecified US defense department studies as well as a report he says was "prepared by the American government to be put before Congress."

He implied the documents were recent – and hinted at the political purpose of his story – by tying the alleged secret plans to the US bases' agreement signed by the PASOK government in September 1983.

"The authorities in Washington," Roumbatis claims, "have proceeded to elaborate these plans, through the prism of the new reality which the new Greek-American agreement on the bases creates..."

He goes on to say that these studies demonstrate that analysts in Washington have realized all US bases in Greece could be abolished.

"Dateline" was able to tentatively identify the Congressional document from the wording of a sentence describing how most US military facilities in Greece could be shifted to Italy or Turkey.

From a geographical viewpoint, Roumbatis writes, Turkey would be a more attractive place to relocate the bases, but Italy has better harbors and support facilities.

The writer claims these are the conclusions of US defense department studies, a clear implication that he has read the reports of these alleged studies.

But his wording is an almost exact translation of a condensed version of three sentences from an unclassified report entitled: United States Military In-

Today, the press stands at the very crossroads of a crucial dilemma: either it will have to reshape its technique and rules or professional ethics, or it shall be converted into a secondary channel not of political communication but of political twisting and disorientation for millions of people.

Excerpt from the address by Yiannis Kapsis, Undersecretary for Foreign Affairs, to the Foreign Press Association on October 10, 1984.

stallations and Objectives in the Mediterranean, prepared for the Committee for International Relations of the House of Representatives, published in March 1977, when Constantine Karamanlis was still prime minister and Greece was ruled by a conservative, pro-Western government.

Positive identification of Roumbatis' source followed almost immediately. He translated word for word a paragraph from the congressional study.

"In the absence of construction of new facilities or the expansion of old ones," both *Vima* and the 1977 report explain, "Turkey is not in the position to provide strategically placed naval installations of a nature that could readily replace those that exist at Souda Bay in Crete. The port of Izmir, Turkey, for example, presently cannot accept ships larger than a small carrier, but it could be developed into a Souda Bay type complex."

Roumbatis, when contacted, would not comment on the documents he used to construct his story. When asked what the sources of his information were, he claimed the journalist's right to maintain the confidentiality of his sources.

When it was pointed out to him that the paragraph he quoted was an exact translation of a paragraph from the 1977 report, he said that he has often run across word-for-word repetitions of paragraphs from one US document in another. Roumbatis, a former *Vima* correspondent in Washington, has worked with American documents in the past.

Referring to his Sept. 30 piece, Roumbatis insisted: "I wrote a story that my editors and I feel stands as it is."

The section of the 1977 report deal-

ing with Greece has been circulating in Athens' journalistic circles for several years. It was quoted in a May 1982 *Athenian* article on the US bases and has provided background material for numerous stories in the international press. "Dateline's" copy came, in fact, from the Athens' correspondent for the *Washington Post*.

The US embassy did not react officially but unofficial opinion was that Roumbatis' story was a misrepresentation of the timing of a report presented by the United States Congress.

Congress, an American official pointed out, has nothing to do with the US government's executive branch, which has sole responsibility for the planning and conduct of foreign policy.

"It is obvious what the author is trying to do," the official said.

Informed observers expressed the view that the *Vima* story had a political purpose: to show left-wing critics of the government that the Americans are taking seriously the fact that the bases will go when the agreement regulating their operation here expires.

This view coincides with Roumbatis' use of his allegedly secret plans as proof the Americans are coming around to Prime Minister Andreas Papandreou's interpretation of the US bases' agreement.

This is not the first time that *Vima* has handled a story in this way. On Nov. 15, 1981, the paper played up a piece about secret New Democracy party polls and reports that analyzed the reasons for their electoral drubbing at the hands of PASOK.

The so-called secret documents were nothing more than the page proofs of an article which was published in the liberal journal *Epikentra* a few days later.

In the Sunday, Oct. 2, 1983 edition, an unsigned story – the newspaper later refused to identify the writer – claimed that Prime Minister Papandreou would be nominated for the Nobel Peace prize by Scandinavian peace groups.

As reported in the November 1983 edition of "Dateline," few Greek journalists – and certainly none on *Vima* – checked into the facts. If they had, they would have known that peace groups have no right to nominate anybody for the Nobel Peace prize.

Gov't and opposition clash over existence of \$1B Libyan deal

The government came under intense fire from the opposition last month over an economic agreement signed with Libya during Prime Minister Papandreu's official two-day visit in late September.

The deal was reportedly worth \$1 billion. Criticism focused on the fact that by late October, the government hadn't released the text of the agreement. Opposition papers questioned the existence of any deal and one New Democracy Eurodeputy – Yiannis Boutos – tabled a question in the European parliament concerning the agreement. Prime Minister Papandreu slammed Boutos as a "traitor."

The government later submitted minutes of the agreement to parliament and the press, but the opposition rejected the validity of the document claiming that it does not constitute a binding agreement between the two governments.

Alternate Foreign Minister Carolos Papoulias and Deputy National Economy Minister Costas Vaitzos – both of whom participated in the negotiations in Libya – quoted international law experts to back up their contention that the minutes were a valid agreement.

Papandreu's Libya trip provided other points of controversy, however. An uproar erupted in the opposition press over remarks supposedly made by Libyan Prime Minister Abdel Salam Jalloud.

"It is in our interest that you remain in power so that we can work together in the future," the Libyan premier reportedly said. "Nothing can restrict this cooperation."

"Brother Papandreu, we have examined you carefully, we have tested you and we trust you. We are determined to do everything we can to strengthen your position because it is in our interests that you remain in power... There are obligations left over from earlier situations. We trust that you will now honor whatever you promised before the elections."

Government spokesman Dimitri Maroudas refused to deal with the issue, terming it "ridiculous." But the controversy reportedly caused President Karanlis some consternation and the government found itself increasingly on a shrill defensive.

UN Cyprus talks resume in New York

The second round of proximity talks between Greek and Turkish Cypriots began in New York Oct. 15 under the personal supervision of UN Secretary General Javier Perez de Cuellar.

Cypriot President Spyros Kyprianou – appearing in his capacity as leader of the Greek community – negotiated with Turkish Cypriot leader Rauf Denktash through the Secretary General in hopes of achieving enough agreement to allow the two men to plan a face to face summit.

Meanwhile, the US stepped a little more deeply into the fray when Congress agreed to send Ankara a message about Cyprus by cutting President Reagan's military aid request for Turkey to \$700 million from \$755 million.

And Assistant Secretary of Defense Richard Perle angered the Cypriot government by slamming the US Greek lobby and calling the Cyprus question an "extraneous" issue in US-Turkish relations.

Nicosia reacted swiftly. "The Cyprus problem would be extraneous to the issue of aid to Turkey if Turkey had not invaded Cyprus, using American weapons, a government statement read.

"It is Mr. Perle's right to believe that Cyprus is an extraneous factor. We here in Cyprus ... cannot split the issue and forget that the American taxpayer is called on to maintain the occupation of Cyprus."

Industrialist calls for productivity boards

The president of the Federation of Greek Industries (SEB) proposed in late September the creation of a national productivity council, to be made up by representatives from government, industry and workers.

Theodore Papalexopoulos told a Foreign Press Association meeting that such a council would deal with problems concerning productivity and competitiveness in Greek industry.

Papalexopoulos said that current production per industrial employe was lower this year than four years ago, which, combined with increasing salaries, was helping push up labor costs.

The SEB president said that exports would probably reach \$5 billion this year, an improvement over the last three years but still only at about 1980 levels.

Archbishop Seraphim, head of the Orthodox Church in Greece, lay down the law last month for conservative clerics who refused to baptize children whose parents had married in civil ceremonies. "Those who took part in a civil wedding are by no means cut off from the Church," the Archbishop said in an encyclical circulated among Greek bishops. "On the contrary, they need more tender treatment, not threats and blackmail."

Greece hurting us abroad: Turk FM

Turkish Foreign Minister Vahit Halefoglu accused Greece on Sept. 26 of undermining his country's relations with the West and insisted that Turkey had no designs on any Greek territory.

Meanwhile, Prime Minister Papandreu outlined for the PASOK parliamentary group on Oct. 4 his conditions for a Greco-Turk dialogue an "honorable solution" on Cyprus and respect by Turkey of such "Greek national sovereign rights" as the "legal status of the Aegean."

Papandreu added that the Greek government was still extending an olive branch but that a visible threat from Turkey existed.

"Despite the fact that Greece is a Western country," Halefoglu told the Foreign Relations Council in New York, "it is systematically undermining Turkey's relations with the West."

Halefoglu added that the US Congress was helping to hinder Greek-Turkish relations. "The effort to discredit Turkey's image abroad is being backed in the US Congress by Greece's friends," the Turkish official said.

UNESCO backs marbles' return

UNESCO director general Amadou Mahtar M'Bow told the Council of Europe last month that his UN agency supported Greek culture minister Melina Mercouri's drive to have the Elgin marbles returned to Greece.

M'Bow's statement of support came about two weeks after the Greek government submitted a formal application to UNESCO for help in mediating the marbles' return. The formal request followed the latest British refusal to repatriate the sculptures.

M'Bow told the European Council's parliamentary assembly on Oct. 2 that UNESCO's policy is to try to create the necessary conditions for the return of works of art to their country of origin.

"We are happy to have the Parthenon as a symbol," he said. "I myself have launched an appeal for the restitution of all monuments that have been taken away."

Turkish, US jets in NATO exercise too close for Athens' comfort

The Aegean heated up last month as Greece closed a major civil air corridor because of alleged Turkish and American violations of its airspace during the NATO exercise Display Determination.

Undersecretary of State for Foreign Affairs Yiannis Kapsis summoned US Charge d' Affaires Alan Berlind and Turkish Ambassador Nazmi Akiman to deliver protests over the incidents.

The air corridor – which runs from Alexandroupolis in the north to a point south of Rhodes – was closed after two Turkish F-5s were intercepted by Greek fighters in Greek airspace.

One of the Turkish jets climbed to a height normally allocated to civilian airliners and entered the civil air corridor, the Greek government said.

A bitter exchange broke out between Greece and Turkey, with the Turks accusing the Greeks of trying to undermine the NATO maneuvers and of irresponsibility in the handling of its air control obligations.

The Greeks responded by charging the Turks were distorting reality and international obligations by infringing on Greek air control responsibilities in the eastern Aegean.

Greece refused to participate in Display Determination because of the exclusion from the exercise of the Greek island of Limnos and because of the inclusion of Turkish fighters in the central Aegean.

Athens did, however, participate in NATO's Deterrent Force '84 maneuvers in the Mediterranean that began Oct. 10. Italian, Turkish, British and US warships were also involved.

Meanwhile, the government announced on Oct. 2 that Greek crews will fly American AWACs on NATO surveillance missions from the Aktion air force base in Western Greece as of next year.

Government spokesman Dimitri Maroudas said Greek air force personnel in West Germany were already flying training missions over Greece in the billion dollar AWACs.

"Greece wants the best possible control of its airspace," Maroudas said. "The missions also serve our national interests."

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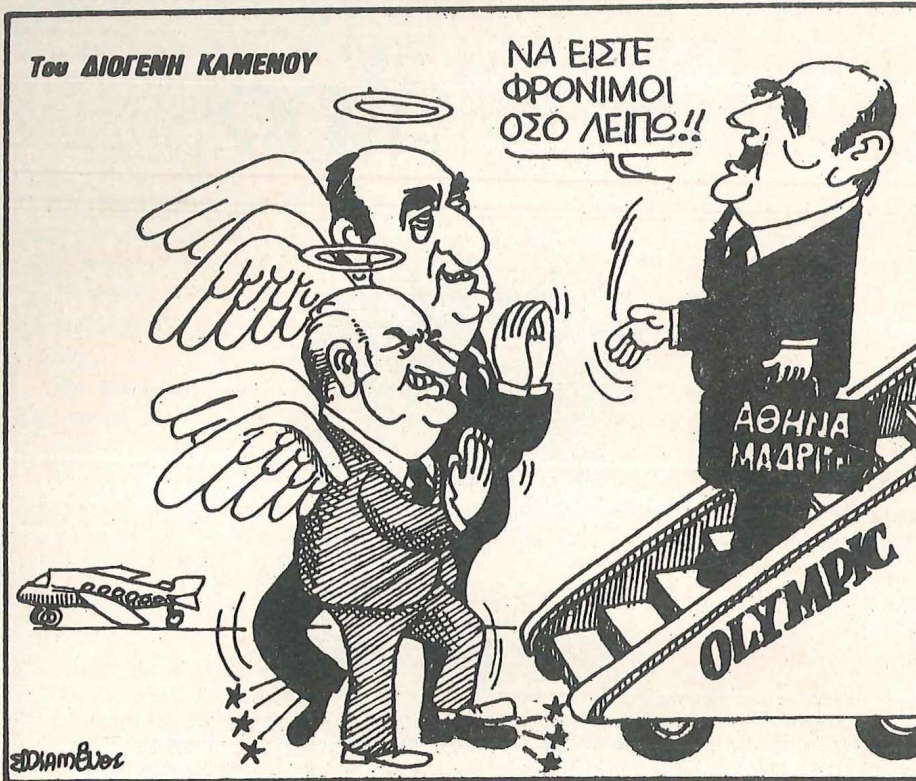
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From the afternoon daily Eleftherotipia

Kissin' Cousins Again?

"Be good while I'm gone," President Karamanlis admonishes Prime Minister Papandreou and main opposition leader Mitsotakis. The president is speaking immediately before leaving for Madrid Oct. 9. The fatherly lecture comes after what one Greek newspaper called the "handshake of the century," when the president brought Mitsotakis and Papandreou together on the airport runway, made them shake hands and exchange a few pleasantries. The two men had not met or spoken to each other for 20 years. The ice may have been broken momentarily, but the two were back at each other's throats within a few days.

Parliament's reopening hailed by gov't as red-letter day for Greek democracy

The crucial – and final – fourth session of the parliament elected in 1981 reconvened Oct. 1 with the government and opposition losing no time in attacking each other.

Government spokesman Dimitri Maroudas described the reopening as a significant day "for the democratic people of Greece."

"This is the first time in the modern political history of our country," he said, "that the fourth regular session of the Greek parliament commences with a government in office that represents the aspirations of so many generations from 1935 to the present."

Maroudas added that it was a historic day for "democratic institutions and the popular movement (which) had put a halt, after 50 years, to conspiracies against the volition of the people."

The main opposition New Democracy party slammed Maroudas' statement, in-

sisting that no one had the right to characterize past ND governments as undemocratic. The opposition declined to comment on the extent of PASOK's democratic nature but they did reiterate their belief that the government would lose the next election.

Elections, in fact, will be the main order of business for parliament. The major piece of legislation to be considered is a new election bill, which is expected to change Greece's so-called reinforced proportional representation electoral system to simple proportional representation.

Smaller parties charge that the present system favors big parties when the time comes to apportion parliamentary seats.

The new bill will become law by April, according to Minister of the Interior Menios Koutsoyiorgas; plenty of time for the next national elections, which must be held by October 1985.

EC boosts Greek security, economy: Karamanlis

Greece's security and its international position have both been strengthened by its membership in the European Community, President Karamanlis told the Spanish news agency EFE last month.

Karamanlis, who was interviewed Oct. 16, on the eve of an official four-day visit to Spain, also said that European union is inconceivable without Spain and Portugal,

The president insisted that Greece's position within Europe, and by extension internationally, had improved substantially with accession. The economy had been boosted with the inflow of economic support while agricultural and industrial exports moved freely to other EC states.

Meanwhile, agriculture ministry Secretary General Christos Papathanasiou announced on Sept. 20 a 100 billion drachma agricultural development program, with about half the funds coming from the EC.

And in a move that brings Greece one step closer to complete integration in the community, the EC council of finance ministers announced in mid-September the incorporation of the drachma into the European Currency Unit (ECU),

But while Greece and the EC may be growing closer in some areas, they are still divided by certain issues. EC agriculture ministers – led by France and Italy – want to restrict the production of wine within the community to help cut down on what they see as a growing surplus.

Greece, on the other hand, is trying to protect and develop Greek production and is opposed to across the board restrictions. A compromise is being sought.

FAN to fight frost damage to crops

You read about it first in the April *Athenian!*

Now the government is doing something about it: the fabulous FAN anti-pollution device, designed by world-famous scientist Dr. Friedrich von Schnorrer, is being adapted for use as an anti-freeze ventilator by the Farmers' Social Insurance Organization.

Alternate National Economy Minister Kostas Vaitos confirmed on Sept. 27 that tenders have been invited for 1,700 FANs to combat frost damage to crops.

At Random

Igor Andropov, son of late Soviet president Yuri Andropov, arrived in Athens Oct. 8 to take up his new posting as Soviet ambassador to Greece. The 43-year-old career diplomat was accompanied by his wife Tatiana and six-year-old son Kostya. Greek press speculation has it that Andropov's posting here could be an indication of the increasing importance the Soviets place on their ties with Greece. But one student of the Soviet system pointed out that ambassadorial appointments are often used as a way of moving someone away from the circles of power – and the constant jockeying for supremacy among them – in the Kremlin.

Greece will suffer one of the largest increases in unemployment next year among European countries, according to a report published by the OECD in Brussels in late September. The study predicts "a particularly sharp rise in unemployment in Greece" during 1985, to 7.5 percent of the workforce, up from 6.75 percent this year and 6.1 percent in 1983. But Greece won't be alone: increases are also expected in Belgium, Ireland, Turkey and France, where 2.5 million (10.5 percent of the workforce) are expected to be without jobs. Only West Germany will see a drop in its jobless rate: from 8.2 to 7.3 percent.

All that glitters is not gold. Sometimes it's **silver**. That was the case for five forestry workers, who noticed a few silver coins shining under a bush while they were working in an area of forest near the northeastern city of Kavala recently. The workers dug around the bush until they found a large clay jar filled with 300 silver Venetian coins dating from about the 15th to 18th centuries. The hoard was turned over to the Byzantine antiquities office in Kavala.

There's oil in them thar hills, but nobody yet knows for certain how much. The **Public Petroleum Corporation** announced Sept. 25 that it had struck oil, accompanied by traces of gas, three kilometers north of the town of Yannina in the northwestern region of Epiros. Exploitation potential is still not known.

Mayor **Dimitrios Beis** of Athens is doing his little bit to fight inflation. He's upset over the high prices charged by the cafe and shop owners in Kolonaki Square. So he sent around a letter to all pointing out that the square is a meeting place for people connected with the arts, letters and politics, and that it shouldn't lose this character. He even went so far as to offer to reduce rates for use of the sidewalks by the cafes if owners agreed to lower their prices.

PASOK: Lauded by Soviet, rapped by KKE

Soviet President Konstantin Chernenko praised Prime Minister Papandreou's foreign policy in late September, just two days after Greek Communist Party (KKE) leader Harilaos Florakis delivered a wide-ranging criticism of the PASOK government.

"The peace loving foreign policy of Greece, its striving for friendship and cooperation with neighboring states, including the Soviet Union, become a weighty factor of struggle against the threat of nuclear war," Chernenko said during a televised Moscow ceremony honoring Florakis with the Order of Lenin.

Chernenko also said that the award to Florakis was a symbol of the unbreakable ties between the Soviet and Greek parties. "You are not only a person who professes the same ideology," the Soviet president said, "but also a real and reliable friend of our country."

Two days earlier – on Sept. 16 – Florakis told a mass rally in Athens that the PASOK government had turned to the right and was "making concessions with the domestic and foreign establishments."

He added that recent arrests of strikers and trade unionists "confirm our fears – they indicate that instead of dialogue with the people as promised, the government displays its authoritarian fist."



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Athens: From Obscurity to Glory

by **Manos Haritatos**

*Director of the Museum
of the City of Athens.*

After the protocol of London (1829) and the agreement of Constantinople (1832) had been signed, the emerging Greek nation needed a new capital that would reflect the image of its citizens, a city that would underline clearly the historical continuity of the ancient past and guarantee the movement of western civilization towards the east – towards “our East,” set within the scope of the *Megali Idea* whose aim was the union of all Hellenes. Corinth, Megara, Nauplia, Piraeus were all considered, but Athens more than any other site fulfilled the historical prerequisites to maintain and revive the glory of classical Greece and to define the direct descent of neo-Hellenes from their ancient forebears. The emphasis on the classical heritage to the detriment of the more recent past was particularly strong at this time when the collective Greek consciousness was disturbed by the theories of the ethnologist Fallmerayer which disputed the modern Greeks’ direct blood descent from classical times.

In 1834 Athens was a modest town of 300 houses, nearly all destroyed by the events of the War of Independence. These clustered around the citadel of the Acropolis. The inhabitants could not stray far from their homes – not even to where Ermou and Aiolou Streets are now – for fear of bandits who were the remnants of the irregular soldiery that had fought in the re-



On 1 December 1834, King Otto dismounted at the Thission (then the Church of St. George) where a doxology was sung and the proclamation read officially establishing Athens as the royal seat and capital. (Peter von Hess, Bavarian State Collections, Munich)

volution. The French historian Joseph François Michaud described Athens at this time as a village without a street or a park or a square or a monastery. The chronicler Marinós Papadopoulos Vrettos wrote that its paths were clogged with rubble, column drums and dust; its narrow, dirty lanes lined with miserable huts and a few dead trees interspersed by poisonous marshes where endemic typhoid bred.

Nevertheless, on May 11, 1834, an unknown chronicler records, the city greeted the arrival of King Otto from Nauplia with joy, decorating its ruins with myrtle and laurel. Old and young, invalids and priests, women and children ran down beyond the Morea Gate to where Piraeus Street is now, and set up on a small hill four or five cannon which, after so many battles and sieges, rang out at last with joy. Here, an elder addressed the King and presented him with the keys to the city. Then this barefooted “procession of freedom” led the King and his company into the town. There were only two houses that were suitably livable and the King was accommodated in one – a two storey, five-room “palace” (now the Museum of the City of Athens) – and his three Bavarian regents in the other. Women lit candles in the windows of the houses and after 400 years of slavery and seven of war, Athens stayed awake all night and celebrated.

On September 28, the following decree was made: “Otto, by grace of God, King of the Hellenes: having listened to our ministerial council, we hereby decide and order: Article One: Our seat is moved as of December 1 from Nauplia to Athens. Article Two: From that day, the city of Athens will be named “the royal seat and capital.”

In May, 1832, the governing commission, which had ruled since Capodistria’s assassination seven months earlier, assigned two young architects, Stamatios Cleanthes and Eduard Schaubert, with drawing up a plan for “a new Athens which shall be equal to its ancient glory and illustriousness and worthy of the century in which we live.”

This plan made provision for large avenues and parks north of the Acropolis, some of which land the inhabitants offered to the King in guarantee that Athens be decreed the capital. However, the difficulty of state financing and a rise in land speculation led to Leon von Klentze’s more modest design of 1834. Luckily, the neoclassical spirit of Munich rejected the growing enthusiasm for the romantic, such as that of Karl von Schinkel of Berlin who would have placed Otto’s palace directly on the Acropolis. Adaptation to Attic topography and the use of local materials, such as Pentelic marble, led to the design of public edifices imposing in character and distinguished by de-

licacy of proportion and lightness of design and detail. But this worship of the classical in the next decade was offset by a lack of affection for Byzantine and medieval monuments, and in 1843 alone 72 churches in Athens were razed. A model of the existing buildings in 1842 set on the Cleanthes and Schaubert plan can be seen today in the Museum of the City of Athens.

In the following decades the social composition of Athens changed drastically both in numbers and in character. Attracting people from all parts of the country, the social services grew at the expense of commercial activity and the pseudo-European surface belied the lack of a strong financial base such as existed in other western capitals. At receptions, foreigners observed the contradictory and confined social structure, a mingling of old war heroes in *fustanelles* with bemedalled courtiers, foreign diplomats and Bavarian officers with noble Greek families originating outside of the new state and a few educated native families trying to respond to an etiquette foreign to their habits.

The enormous gap between capital and country, though it defined the city of Athens socially as well, led to an urban life that was not grounded in reality. The establishment of the university in 1836 did give the city a new and important dimension with its professors, scholars and students, but it only emphasized the city's narrow, anomalous social fabric. Street fights over literature, religious matters, the Eastern Question, the Language Question, very often accompanied by the throwing of rocks, ended with scores wounded and bleeding.

Only in the decade of the 1880s did the city, now more densely populated (with 150,000 inhabitants) and its neoclassical "look" complete, get down to the practical business of living. The construction of monumental buildings came to an end and was followed by the

foundation of hospitals such as Evangelismos, day schools, night schools, foundling homes, orphanages, the Syngrou prison, the mental hospital at Daphni. Thus, the welfare and the ideals of a burgeoning bourgeoisie began to make itself felt.

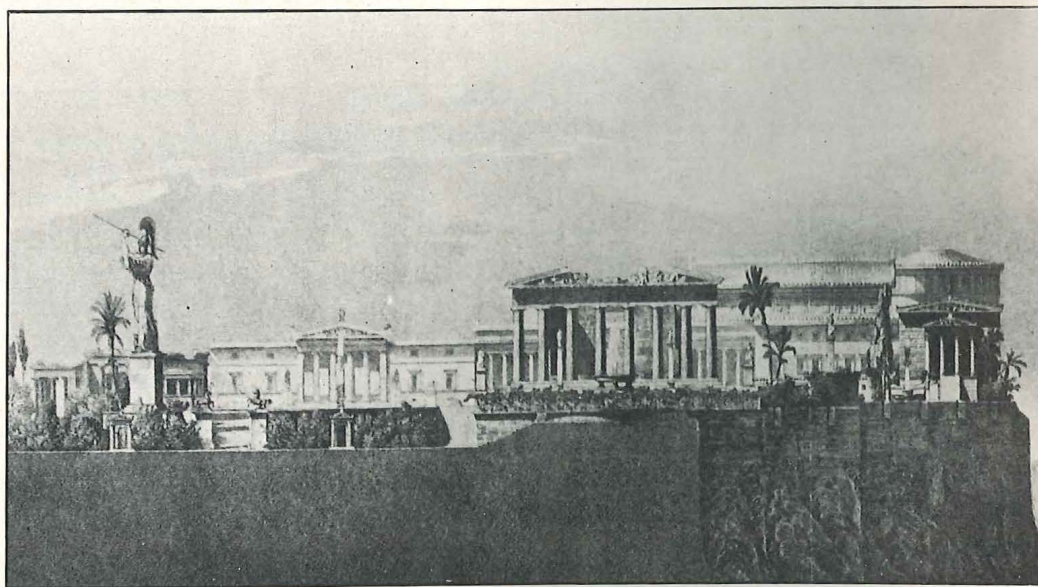
Yet even in the early years of the present century, the installation of electricity (and the consequent rise in the importance of nightlife), the paving of roads and the introduction of the telephone and the steam train to Faliron, only affected the center of the city. Beyond, the situation remained primitive. In neighborhoods, sewers were still ditches and water came from marble public fountains. In summer scarcity, *neroulades* brought water in carts from Maroussi and Kypseli. Drainage was inadequate. In November, 1896, floods drowned 17 people. Tramways came into existence in 1908, and Athenians took to aimless rides just to enjoy the novelty.

The steam train to the seaside was an expensive excursion for the poor. They preferred the four-wheeled carts that were transformed into omnibuses on holidays. With two planks on either side serving as benches, a tent of burlap to protect the passengers from the sun, and side curtains of chintz, they looked

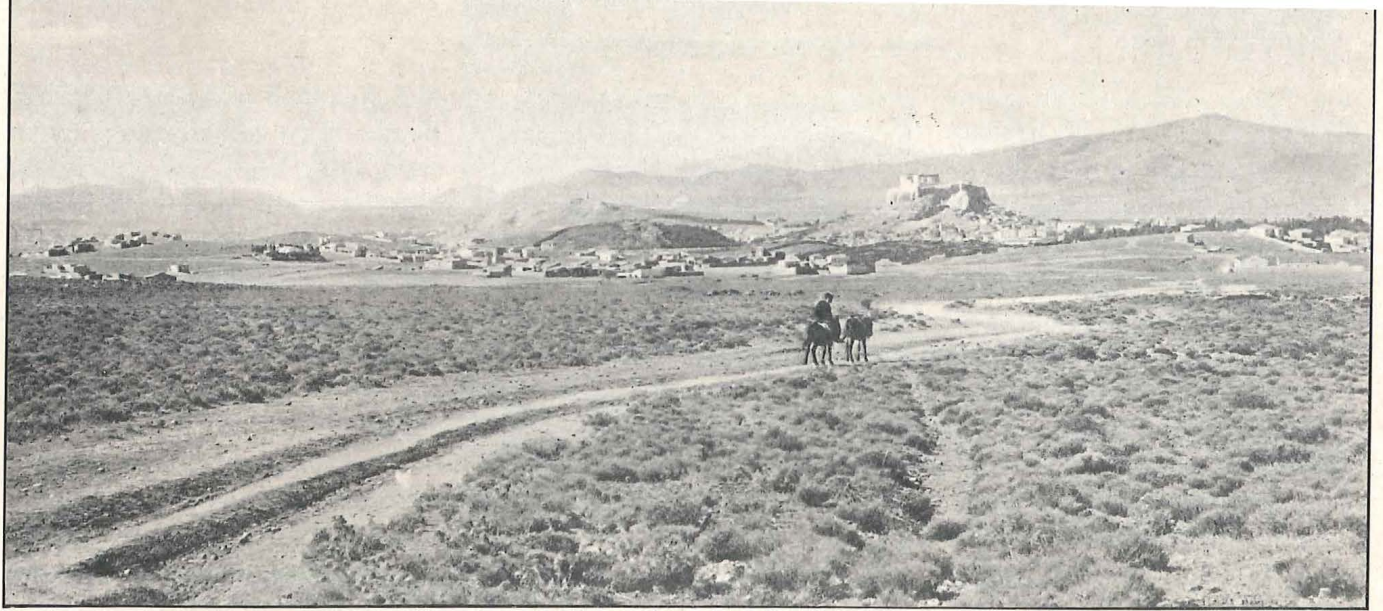
like grounded sailboats or carnival floats. Even the luxurious steam train, called the "...*sourtis*" in those Victorian times, now in our permissive age fully exposed as "*kolo-sourtis*" (bottom-puller) had its hazards. Once it burst, and, spewing pieces of red-hot metal and boiling water, left 17 passengers injured.

Fifty years ago, the neoclassical style gave way to more contemporary forms, and after the Second World War the concrete city emerged and spread, along with the systematic demolition of the old. Today, there is very little to remind us of the city's origins. The architectural details of its neoclassical houses, its acroteria, cornices, friezes, tiles, wrought-iron balconies have long become sculptural collectors' items.

The 150 years celebration of Athens as the capital of Greece, with its opportunities to report on the past and to project and program for the future, is similar to what was said and programmed and projected on its centenary in 1934. Given what has happened in the last fifty years, let us hope that something more will be done now, so that we shall not repeat our mistakes and not have occasion once again to regret them when we celebrate our bicentenary in 2034.



The design for placing King Otto's palace directly on the Acropolis by Karl Freidrich von Schinkel (1835) was scornfully labeled 'A Midsummer Night's Dream' by architect and city planner, Stamatios Cleanthes.



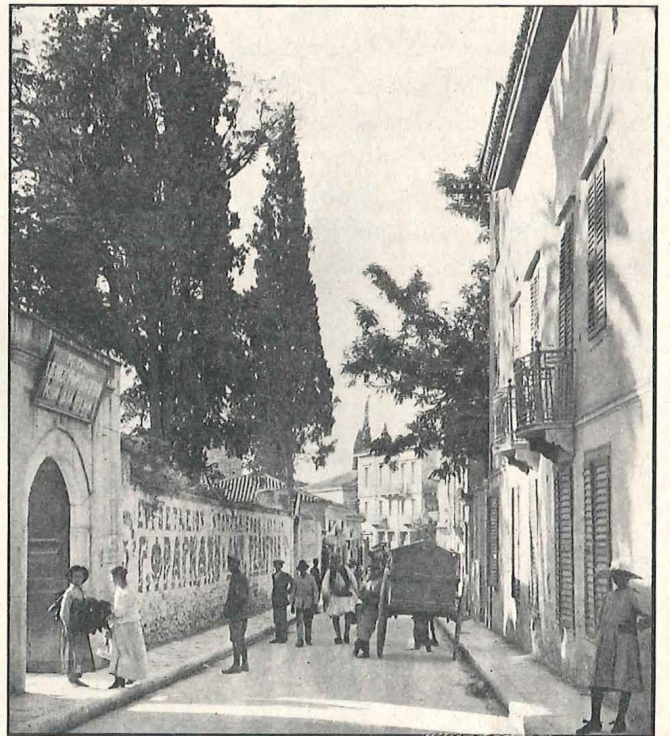
The classical landscape of Attica around Athens is rocky and denuded, barely supporting a dry and thorny undergrowth.

Boissonnas: Athens, 1920

On approaching the centenary of the Declaration of Greek Independence (25 March 1821) and before the spectacle which Athens offers the traveler today, the spirit spontaneously seeks to establish a comparison between the large village which one hundred years ago was the fief of the black eunuch, Kislar-Agassi, Master of the Seraglio, and the capital of the Kingdom of Greece today."

So opened the preface to "L' Image de la Grèce: Athènes Moderne", published by Editions D' Art Boissonnas, Genève, 1920, with photographs by Edmond Boissonnas. The photographs and captions reprinted here are by kind arrangement with the Archives of the Museum of the City of Athens.

Today, on approaching the 150th anniversary of the decree establishing Athens as the capital of Greece (1 December 1834), it may be equally appropriate to draw a comparison between the small city which Boissonnas photographed on the eve of the Asia Minor catastrophe which transformed Athens, and the modern metropolis of three-and-a-half million which is the capital of the Hellenic Republic today.

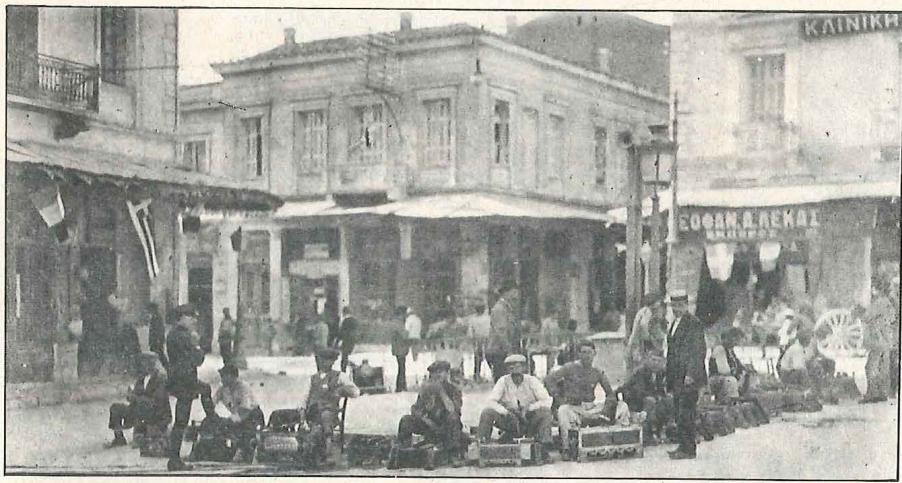


Adrianou Street stretches from the foot of the Acropolis to the Temple of Olympian Zeus, emerging opposite the Arch of Hadrian. The emperor greatly loved Athens and heaped benefits upon her.



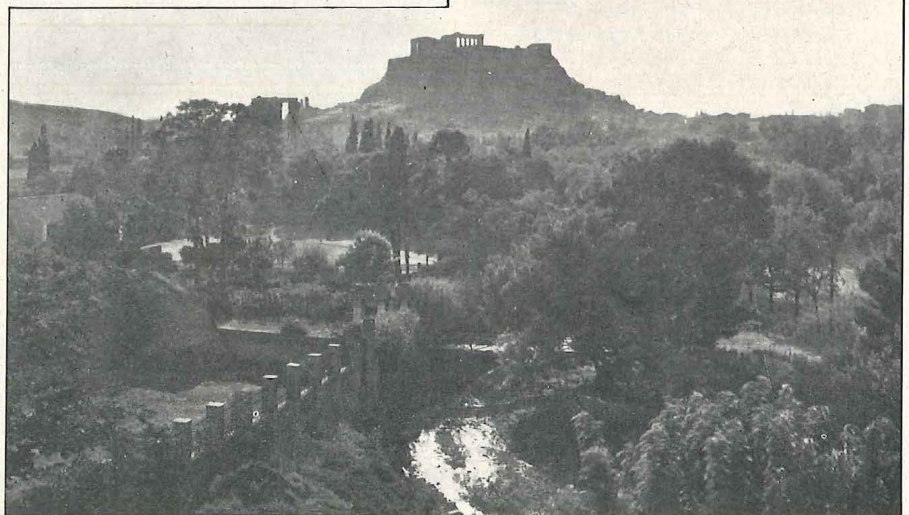
The peak of Lycabettus watched over Athens like a sentinel. The white monastery of Saint George marks the top. Midway up, a dark green belt designates the grove of pines planted by Queen Amalia. This land was given to the city by Kyrillos, Patriarch of Jerusalem.

An extension of Aiolou, Patission Street used to be the promenade of well-dressed people. It is the longest street in Athens and passes the Polytechnic, the National Archaeological Museum and terminates at Kato Patissia where on the first of May the whole city comes to celebrate The Holiday of Flowers.



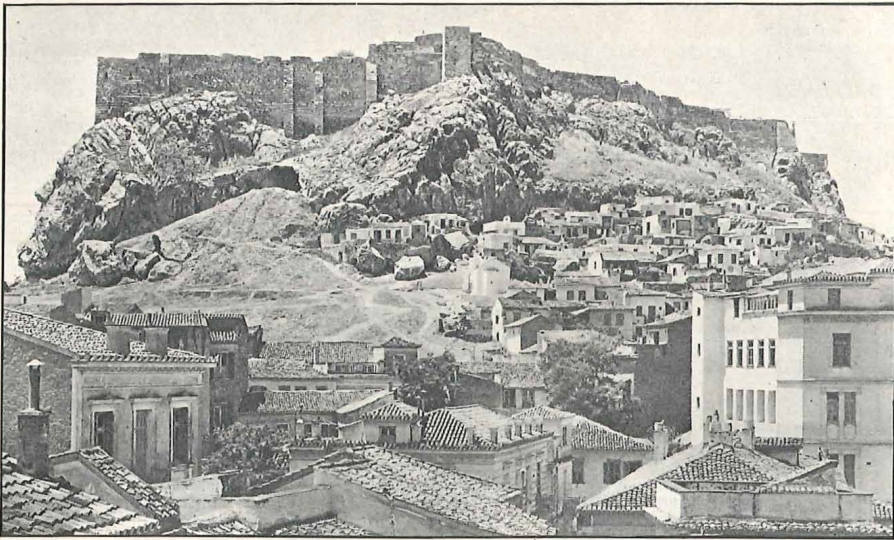
Dust is one of the woes of Athens. From the bridge of a ship one can already see the clouds of dust rising over Athens, golden in the Attic sun, as one used to see the lance of Pallas Athena gleaming from the Acropolis. It is this dust which brings prosperity to the shoe-shiners, the famous "Loustroï." They are also errand-boys, and the carrying of perfumed notes is one of their specialties.

If the actuality of Ilissos equalled its fame, the great problem of the city, lack of water, would no longer be posed. Unfortunately, it is only a small stream, almost always dry. Here Plato placed his lofty dialogue, the Phaedrus. It is on these banks that Oreithyia, daughter of King Erechtheus, was gathering flowers when windy Boreas carried her away to the north.



All the boulevards and most of the major streets fan out from Omonia Square, the center of active life in Athens.





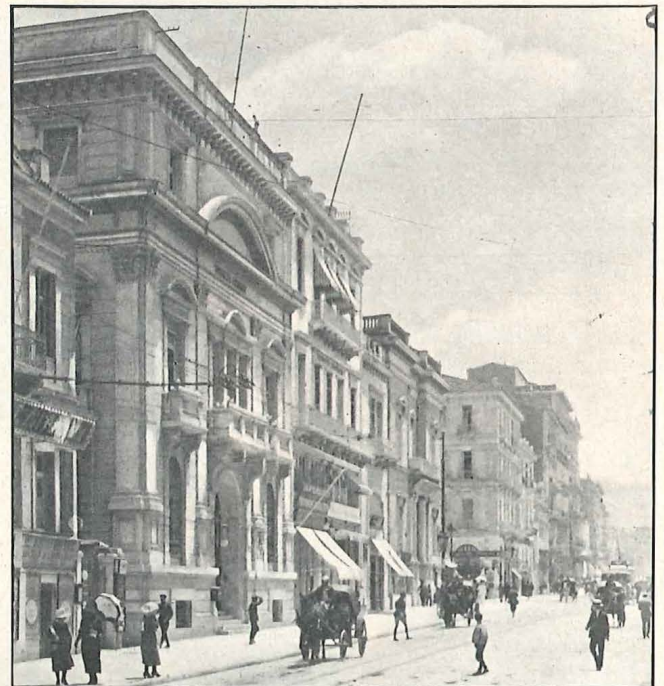
Massive, sheer and craggy, the rock of the Acropolis is a worthy pedestal to uphold the most luminous creations of antiquity.

Crossing Patisson near Kanningos Square, Veranzerou Street is named in honor of the famous French singer, Pierre-Jean de Béranger who, in 1821, placed his talent and popularity at the service of revolutionary Greece. People often remember his song:

*Soyez unis, ô Grecs, ou plus d'un traître
 Dans le triomphe égarera vos pas.
 Les nations vous pleureraient peut-être;
 Les rois chrétiens ne vous vengeraient pas.*

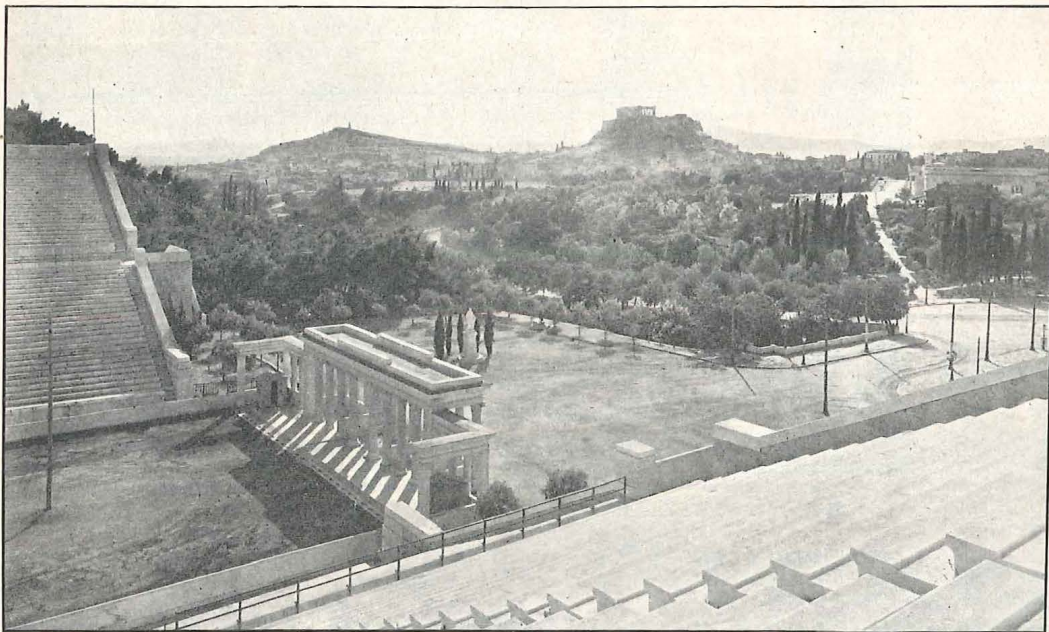


Rising from the quarter of the Metropolitan Cathedral towards the Acropolis, Mnesicles Street bears the name of the great architect who designed the Propylaea.



The Bank of Athens was founded by John Psematzoglou, who came from Asia Minor. With branch offices in Turkey, Egypt, Macedonia, Epirus and all over Greece, it is able to render great services to the national cause.

From opposite the Central Post Office, formerly the Melas House, in Loudovicos Square, we see on the right the Municipal Theater, designed by Ziller and erected by the munificence of Mr Syngros.



During his archonship in the 4th century B.C., the orator Lycurgus inspired the idea of creating a stadium set into Ardettos Hill for the Panathenaic Games. Five centuries later, the Roman governor Herod Atticus rebuilt the edifice in marble. Modern Greece inaugurated the revival of the Olympic Games here in 1896, after it was again rebuilt, thanks to the generosity of Mr Averof.

The winged god, who presides over commerce, is the designated patron of Ermou Street where fashionable items are sold.



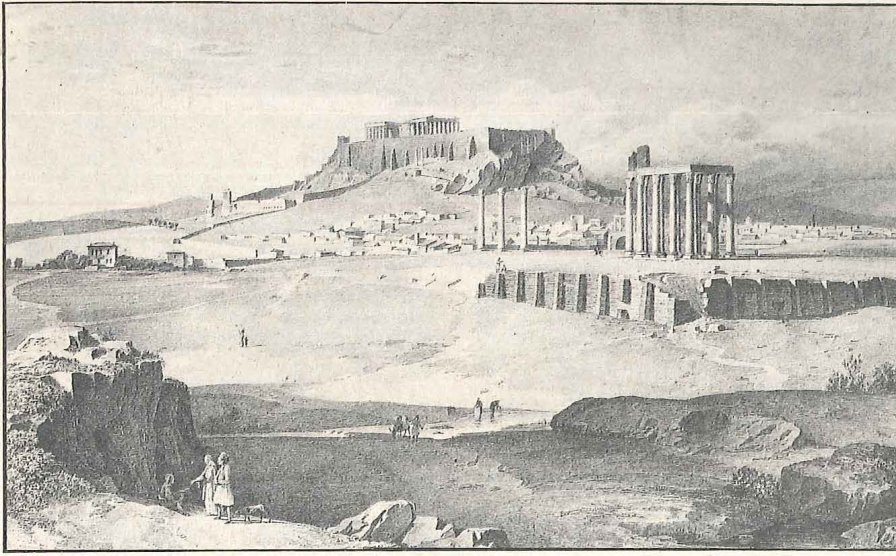


Athena Street is the principal thoroughfare for the sale of food. It runs from Omonia Square to the foot of the Acropolis at the site of the ancient Agora. At right, is the station of the electric train.

This corner of the Central Market recalls the Ottoman domination. In front of the new buildings are some huts which, in the disorder of their placement and the type of merchandise they offer to the rare passerby, transport us to Turkey. In the foreground, a simidji (in Turkish) or koulourdzis (in Greek-Turkish) sells rings of bread seasoned with sesame which little schoolchildren devour.



As in antiquity, Mount Hymettus is still covered with aromatic plants and nurtures the bees which made its honey so famous. People now call it trello-vouni (crazy mountain) because of the sudden and unpredictable changes of weather on its heights. In the light of the moon, Hymettus takes on a soft, silvery color which the romantic neoclassical poets have not failed to praise.



View of the Temple of Olympian Zeus and the Acropolis from Mets (Langa - Stademann, 1835)

Athens: 150 Years of Growth

Athenians love to complain about their city. Everybody – from the lowliest citizen to the mayor – will freely list our town’s woes to anyone within earshot. It’s not that there are no ideas as to how to tackle these ills; the problem is that there are a lot of ideas but little money or local authority to implement them. There’s also the burden of modern Greek history, which all agree has had the major impact on the development of Athens since its establishment as the nation’s capital 150 years ago. And in spite of the restraints faced by local officials, Mayor Dimitris Beis insists progress has been made in improving the quality of life for all Athenians.

By Lee Stokes

On September 18, 1834, King Otto, a young Bavarian prince brought here as a child to govern his newly independent kingdom, declared Athens the capital of Greece. He had earlier rejected a proposal by Minister of Merchant Marine John Kolettis for a mobile capital, which would only be declared permanent once Constantinople had been taken from the infidel Turk. And he decided that Nafplion, the former capital, did not have the historical tradition needed for the capital of a country with such a glorious history.

But 150 years later, Constantinople is still in the hands of the Turks and Athens appears to be in the hands of no one, as it sprawls and

continues to expand all over the Attica Basin. Complaints fill daily conversations and the press about congestion, pollution, lack of open spaces and the apparent ugliness of the concrete jungle which sprung up here since the end of the war.

But is Athens really the monstrosity some people make it out to be? And is it such a lost cause, as many Athenians and foreign visitors believe? A number of Greeks, all of whom have watched the Greek capital grow, and some of whom had and continue to have a role in its development, say Athens is far from a lost cause. They point to the present government’s efforts to decentralize local government, and the en-

couragement given to local authorities to “do their own thing.”

For though it may have its own problems, unique in the western world, Athens nevertheless has attractions many cities would envy.

Architect Anna Skalkiotis, like most people who live in the capital, was not born here, but considers herself “an honorary Athenian.” She has been involved in various Ministry of Housing, Planning and the Environment building and improvement projects, and has her own views on the development of this great metropolis. She divides the history of the modern Greek capital into three periods:

“One hundred and fifty years ago, Athens was little more than a village, with 160 inhabited houses. Zappeion was an open field, Omonia accommodated goat and sheep pens, and Stadiou Street was a dirt track which ran parallel to a stream. The areas today called Pangrati, Kolonaki and Kypseli were grazing pastures frequented by shepherds and their flocks.

“This was the beginning of the first period, when Bavarian and other architects were brought in to make Athens into a spacious, well-planned and convenient city to live in,” she explained.

“But nobody foresaw that the Asia disaster of 1922 would flood Greece, and Athens especially, with nearly two million refugees, or about a third of the country’s population. This is the beginning of the second period in the history of modern Athens, when industry started developing at a rapid rate, housing construction shot up, in some cases almost overnight, and few if any long-term plans were made because of the urgency of the refugee’s flight and the shortage of available funds. Thus began the forced industrialization of Athens, and the establishment of the working class districts still in existence today.

“The third period begins after the end of the Italian and Nazi occupation and the end of the civil war in

1949, when similar problems to those of 1922 were confronted. Refugees searching for work and accommodation flocked to Athens, and there was no time or money available to plan the city's development properly. The modern city is not, therefore, a concrete cage, built by 'profiteers' to make life for ordinary folk hell. The way Athens looks today is a direct result of modern Greek history. So rather than blaming the architects, it is the politicians (and not only the Greek ones) who should be blamed for the mess Athens finds itself in today."

Constantine Stefanopoulos, the New Democracy parliamentary spokesman and former Minister, tried to explain what he saw as some of the responsibilities of former conservative administrations for the so-called plight of modern Athens – pollution and congestion being two of the most important issues. In an interview with *The Athenian*, Mr. Stefanopoulos had no qualms about blaming former governments for some of the city's ills. "In 1922 and in 1949, when our country faced the acute problem of how to accommodate and feed millions of refugees, the priority for Greek officials was not the future quality of life in Athens. The priority was to give these people a roof over their heads and a plate of food. Today, with increases in standards of living, we can afford and are quite right to consider issues such as quality of life."

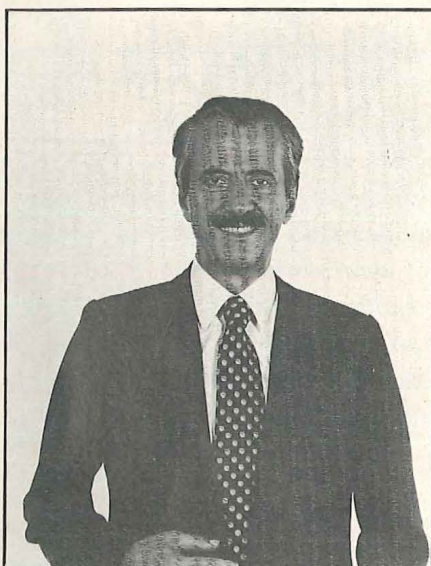
Mr. Stefanopoulos did not think the socialist government's efforts had gone far enough. "If we take the emphasis on local government which Andreas Papandreou's administration evoked in his pre-election manifesto, changes over the past three years, at least in the field of local government, have not borne the fruit promised.

"The reason is simple: local municipalities still rely to a great extent for their funds on central government. Even under New Democracy, local government remained responsible for local issues. The point

is that the cities, towns and villages still rely on central funds to keep going. And though they have the power to do so, many dare not raise rate demands in case they become unpopular with the electorate."

Mr. Stefanopoulos, while agreeing that the one to two percent of GNP given for local government by previous New Democracy administrations was far from satisfactory, nevertheless said the socialist government, which had promised eight percent, "had not raised its contribution to more than two percent of GNP."

The main opposition party spokesman said that fighting pollution, creating parks and improving



Dimitris Beis, Mayor of Athens

the face of Athens was more difficult than PASOK made it sound. "We agree with having more parks, but does that mean we should knock down apartment blocks to do it? And who will pay the necessary compensation? We also agree with controlling pollution – of the *nefos* as it is popularly known. But placing filters on factory chimneys is easier said than done. Take the Elefsina steel works, for instance. They use the old method of production, and therefore the whole factory would have to be replaced if its smoke output is to be successfully combatted. But can we afford to sacrifice the jobs and the money at this stage?

"The socialists have made the

grave mistake of promising too much in too short a time, and in the end achieving very little. The government has not improved upon our suggestions for Athens, made public on May 29, 1981. Take just one example of what we proposed then and what PASOK has done now. We suggested that no more licences should be granted to industries setting up or expanding in Attica. But PASOK has, astonishing as it may sound, actually granted more such licences to industry."

Mr. Stefanopoulos was also critical of the socialists for delaying the construction of the Athens Metro project for three years. "If they had followed our completed plans in 1981, the Metro would have been well under construction by now," he said. "But they preferred to wait three years, and have only recently announced interest in the project."

The Mayor of Athens, however, disagrees with Mr. Stefanopoulos on almost every point made. Elected for two terms running on a socialist ticket, Dimitris Beis has survived in office, according to a candidate for mayor who lost, Virginia Tsouderou, "because he has not been provocative enough."

Tsouderou, an Oxford-educated former member of parliament who now directs a political research bureau in Athens, said "Beis will be one of the great survivors in politics, because he tries not to provoke anyone. But that is not the way to change the face of Athens."

Mrs. Tsouderou pointed out that "to change things in Athens for the better, you must infringe upon the interests of certain groups within the city, whether they be central government, industrialists or landlords."

She pointed out that Athens could be made into a beautiful city once more, provided the people in key positions pull their weight. "Even if Mayor Beis does not have access to funds of his own for projects to improve Athens, central government would not hesitate to hand over the cash if Mr. Beis made public a viable

plan he thought was necessary to improve life in this metropolis," she said. "After all, Athens is almost half of Greece, and that means a lot of votes. But Beis hasn't come forward with any bright ideas, So how can he expect to be funded?"

Among the ideas Mrs. Tsouderou put forward in her abortive but brave campaign for the Mayoralty included a radical reformation of the so-called working class, or run down districts of Athens. "Now, when the city is being run down after the building boom of the post-war years, is the chance we have been waiting for to make drastic changes," she said. "And most of these changes are simple yet effective. Turn the run

Athens. And keep the pressure on industrialists, central government and even the private citizen. Eventually, this city will become more liveable."

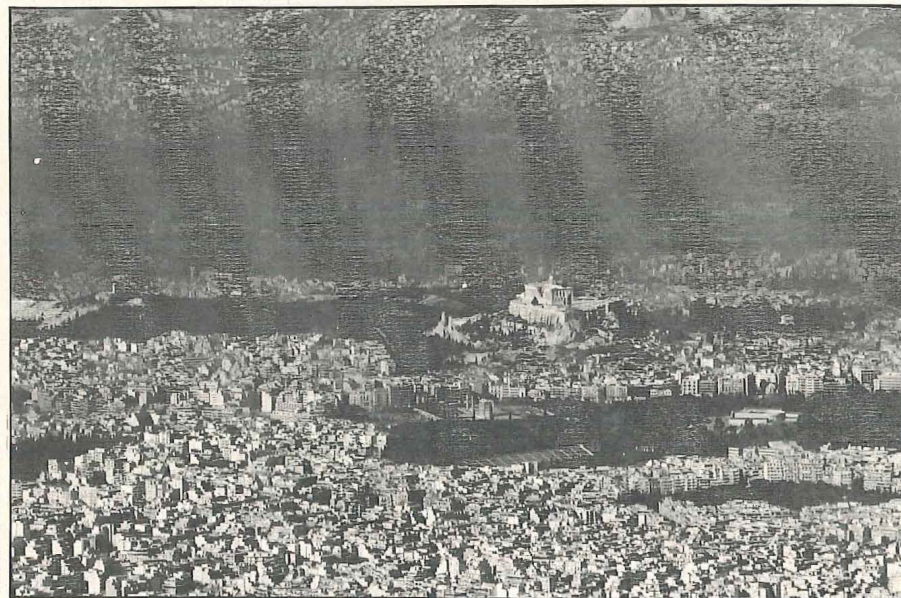
Dimitris Beis himself, as incumbent mayor, listens to many of these suggestions from all quarters daily. He agrees that the pressure must be kept up, for "this is a battle for survival." In an exclusive interview, he listed some of his administration's achievements:

"We have reorganized the municipality's bureaucracy so as to obtain the best possible efficiency, for both the citizen and our employees; we are continuously improving sanitary activities throughout the city; we

who may feel he needs a check up; we have rejuvenated the Athens carnival and other popular festivals; we have set up 40 cultural societies in various Athenian suburbs, so that our youth can have somewhere to meet, something to read and someone to coordinate their interest; we set up free physical training instruction every Saturday and Sunday in Athens parks, as well as encouraging marathons and other sporting events. And still, there is so much more to do."

Mr. Beis, while acknowledging the fact that under the socialist administration, he has been given greater independence and more funding, admitted that "a great diversion of functions is required, to be accompanied by a parallel increase in local government funding."

Not wanting to end on a pessimistic note, Mayor Beis pointed to some of the attractions of Athens as a city. Sitting in his office near the fruit and vegetable market on the one hand, and rows of seedy hotels on the other, he gestured towards the open window. "As every person has a background, so this city has a history. And *what* a history. From here, albeit thousands of years ago, shone the light of democracy and freedom to the world." Relaxing in his large armchair while aides discuss various city planning problems around him, Beis goes on: "I myself was not born in Athens. But I have this city deep in my heart. Where else can you combine a walk among some of the most beautiful and inspiring ancient monuments in the world, an ouzo atop Mount Lycabettus, a stroll through Keramikos and Zappeion gardens, to a bustling cafe in Syntagma Square? In which other major city of the world do you feel as safe to walk around at night in as Athens? Where else can you find such a moderate climate? Which other city is so close to both sea and mountain? Athens, our city, may have its problems. But it still remains a jewel on the universal crown."



EUGENE VANDERPOOL JR.

down districts into rejuvenated parts of Athens, with lots of open spaces and parks, like Convent Garden in London. Build more underground garages to alleviate traffic congestion in the city. Improve the electric railway system where this is already possible without great expense, by simply extending the line, and in the meantime construct more stops by underground excavation. Don't buy any more buses from Eastern Europe, which cause greater air pollution (because of more backward technology) than their western counterparts. Take up the option to jointly construct double-decker buses in Greece, and use these vehicles to alleviate traffic congestion in

have made special efforts to create parks and pedestrian walkways in the middle of Athens, and will continue our efforts in this direction; we have asked citizens to help us in our campaign to turn this city into a maze of green, by growing plants and flowers on their balconies; our efforts have succeeded in removing the old gasworks plant from the city center; we have trebled the number of children's playgrounds, and places and facilities where athletics can be practiced.

"This battle has many fronts. For example, we established the Open University; we set up mobile medical units which will travel to every part of the city and examine anyone

A "New Face" for New Democracy?

The resignation of Mr. Evangelos Averoff from the New Democracy Party's leadership and the election of Mr. Constantine Mitsotakis as the new leader could prove to be one of the most important and far reaching developments in Greek political life: with its new leader, ND seems – for the first time since 1981 – to be in a position to offer a convincing alternative to Prime Minister Andreas Papandreou's "third road to socialism". Until now, as this column has repeatedly stressed (and was vindicated by the Euroelection results) ND was incapable of capitalizing on PASOK's considerable weaknesses and particularly on the socialists' mishandling of the economy. Reliable opinion polls demonstrated the public's frustration not only with the socialist government, but – even more so – with an uninspiring opposition. Indeed, the terms "tired" and "outdated," which a British advertising firm used to describe ND's image under Mr. Averoff, pinpoint with great accuracy the roots of the center-right party's malaise. With such an image it is doubtful that ND stood any reasonable chance of winning the coming 1985 elections.

Under Mr. Averoff ND failed to pinpoint its past errors thus giving the impression that if it were returned to power it would simply follow the same paternalist and statist policies for which it was voted out of power in 1981; endorsed the need for the party's "renovation" only in name, with the old guard of conservative politicians firmly entrenched in positions of power thus giving the impression that a ND government would merely represent the formula: *old faces, old methods*; failed to project fresh new, positive ideas that would capture the public's attention, let alone its enthusiastic support. With all these weaknesses it is hardly surprising that it was PASOK, in spite of its failures in government, that dominated the ideological debate, and Mr. Papandreou who appeared, whatever his shortcomings, as the uncontested visionary of "change" and representative of "progress" against an old fashioned right whose sole aim was a return to a long rejected past.

Positive Steps

Needless to say, all the above thoughts are considered fallacious by ND's old guard conservatives, who insist on the correctness of their past ways. What is reassuring is that Mr. Mitsotakis, immediately after taking over the lead-

ership, clearly indicated his grasp of all these problems and his awareness of ND's current afflictions.

Mr. Mitsotakis made it clear that under his leadership ND will not be a "conservative" party, thus indicating that the opposition will soon present its own version of "change". By articulating a liberal vision of reform ND will at last pass to the offensive by denying the socialists the monopoly of "progressivism." "A progressive," said Mr. Mitsotakis recently, "is someone who seeks to liberate the individual's creative forces, who increases man's scope of choice, who liberates him from party paternalism and state centralism."

It is indeed high time that ND grasps the importance of the battle of ideas and attempts seriously to convince the public that it is its *own* ideology that is more "progressive," more dynamic, and more relevant to Greece's problems, than that of Mr. Papandreou's "third path to socialism".

Secondly, Mr. Mitsotakis has openly claimed that under his leadership ND will be a "liberal" and a "centrist" party. And if by the term "centrist" he refers to a style of opposition (moderate, sensible, avoiding polarization), and by the term "liberal" (in the European rather than the US sense) to an ideological course in favor of more individual freedom and choice, it is thus no coincidence that Mr. Mitsotakis has not only called for greater freedom in the economy (he spoke of the need for "denationalizations") but also for a general liberalization of society. It is in this context that he has called for pluralism of information in the state-owned television and radio, thus distancing himself from past practices of ND governments which were not that dissimilar to those of PASOK today.

Finally, Mr. Mitsotakis openly endorsed the need for the party's drastic "renovation" thus clearly indicating that it had not been achieved under Mr. Averoff (in spite of the latter's claim of the opposite). Mr. Mitsotakis explained that he sees "renovation" as a "need to clarify our positions, a need for a modern organization – a need for the party's *new face*". The new ND leader also spoke of "using young people, with new ideas and imagination".

The Difficulties

All these positive steps however should not lead one to the naive conclusion that Mr. Mitsotakis' firmly articu-

lated wish for "renovation" will suffice in order to provide ND with its "new face". The more serious Mr. Mitsotakis' efforts will be in the direction of changing ND, the stronger the opposition he will meet within the party itself from the well-entrenched old guard; It was, after all, the conservative wing of the party which helped elect Mr. Mitsotakis (because they thought of him as "Andreas" arch-rival) over Mr. Stefanopoulos.

It is exactly this group which will be closely monitoring Mr. Mitsotakis' steps – that is vehemently opposed to any true "renovation," a process that, if set in motion, is bound to take place *at the expense of the old guard*. Furthermore, the party's ideological re-direction towards a course calling for more freedom is bound to encounter the conservative paternalists' opposition, since they fervently believe in a large and centralized state. Already, Mr. Averoff, who appears to be the spokesman for this group, is hardly lying low but has repeatedly made his presence felt. The ex-ND leader is not only backing the Youth Organization's very right-wing leadership – which Mr. Mitsotakis is considering replacing – but seems intent on muzzling all those, within the party, who openly criticize his era. Mr. Averoff's activities have been received with glee by pro-government dailies desperately trying to associate Mr. Mitsotakis with the ex-ND leader, thus claiming that any ND renovation is a mirage. *Eleftheroty- pia* recently claimed that there now exists in ND "an informal co-leadership between Mr. Mitsotakis and Mr. Averoff."

Of course, Mr. Mitsotakis – who is known for his determination and leadership qualities – senses this danger. It is probably also clear to him that though he has to maintain some fragile balances within the party, he cannot change ND without stepping on some archconservative feet. One sincerely hopes that all of Mr. Mitsotakis' courageous statements in favor of party renovation and ideological redirection will eventually materialize, in spite of the severe intra-party opposition that will undoubtedly ensue. But the more openly Mr. Mitsotakis clashes with the old guard and the more he distances himself from the rightist paternalists, the greater will be his popularity and appeal. Only then will Greeks be convinced that ND is shedding its "tired" and "outdated" image and opting, at last, for a new "young" and "virile" face.



Romantic Gorgona

By B. Samantha Stenzel

Dina Clark, the "gorgona" of the Corinth Canal

Dina Clark is an appealing mixture of the practical and quixotic. "I'm always confident," she asserts, which is evident in her alert, inquisitive face framed by wavy dark Brunette hair, and in her proud, erect posture. Her enthusiasm is infectious as she urges me to come outside with her on the hotel room balcony to watch the sunset over Athens, excitedly pointing out the outline of the mountains and the sea in the distance.

Clark doesn't like to talk about her age for "who wants to be labeled?" she asks. She has a slim, shapely figure that would be enviable at any stage of life. It is particularly impressive considering she has had her own television interview program in Washington D.C. for 21 years and she has a 30-year-old daughter. Her healthy glow is in part due to her conscientious daily swims in a pool which aided her in becoming the first person to swim the Corinth canal, a feat which endeared her to the Greek people.

She swam the Hellespont on her birthday, September 7, 1977 and conquered the Corinth canal on Tuesday, September 4 of this year instead of her birthday, because the canal closes every Tuesday for dredging. Despite the rigorous training she asserts, "I don't think of these things as athletic accomplishments; I think of them as romantic adventures."

Clark's maiden name is Speliakos and her father is from the village of Vrestina which spills down the mountains above Sparta. "When I was a little girl, my father told me the story of Leander

swimming the Hellespont and it's a love story that inspired me to swim in that same water," she recounts. It was mistakenly reported in local newspapers that Clark had wanted to swim the English Channel. "I have no desire to swim the English Channel because I have no connection with it," she asserts. "Because I am half-Greek, a year ago when I looked down for the first time at the huge canyon of the canal where the Aegean and Ionian Seas meet, I was seized by a desire to swim it."

She wrote to the Corinth canal harbor-master Dimitris Androutsos to ask permission for the swim. "He told me no one had ever dared to swim the canal before, the currents were treacherous and so on," she recounts. But "because he has such an adventurous spirit" he granted the permission. When she asked about the fee he replied, "We charge vessels by the length of the journey and the tonnage but we don't charge *gorgones* (mermaids) anything." She earnestly gives credit to him and to Dr. Theodore Katsonas, president and chairman of the board of the Corinth Canal Association and Dimitris Bernardos, an engineering director of the canal for "the hours and hours of time spent in preparation for my swim."

Clark, who feels she may be half *gorgona* and collects replicas of them, began to swim in the ocean near her home in La Jolla, California before she began to walk. Later on, as a young teacher travelling on a boat to meet her fiancé, she fell in love with a college professor.

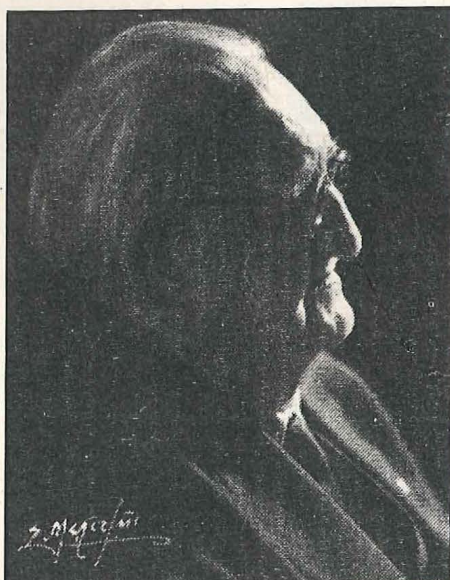
They married and had a daughter, Niki. "We had a great time while it lasted but I divorced him ten years ago," she relates. Clark is an accomplished writer who embarked on her television career after her debut as a moderator on the panel program *Meet The Press*, which had the then Senator John F. Kennedy as its guest. She first came to Greece in 1977 on a junket for the *Search for Alexander* documentary and returned two years ago with her own production unit to do a program on El Greco. A program on the Corinth canal swim will be broadcast in early 1985 in the States and Clark hopes to find a sponsor for Greek television.

When she decided to swim the canal, she started training for a three-mile swim, counting on the current to aid her. "Everything that I have heard and read told me that the current flows one to three knots an hour and I planned to use it," she explains. However, on the day of the swim, for the first time in ten years there was no current. Because of this, she would have to swim for three and a half miles instead of the three for which she had trained.

"We waited and waited for a current and I was very nervous," Clark admits. "Finally Androutsos called and said we couldn't wait any longer." She recalls with a fond smile: "He said to me, 'Dinoula, I know you are a brave girl. If you decide not to do it, everybody's efforts will have been wasted.'"

"Dinoula" couldn't say no to a request presented in this way. So she set off, wearing for good luck a Saint Christopher medal given her by her daughter, and two amulets against the evil eye, one from a Hilton employee. She was accompanied by a boat load of family and friends and a helicopter, courtesy of Captain Lambros Kanellopoulos, Director General of Olympic Airways which added to the excitement by hovering overhead while taking pictures of the event. A Belgian friend told her to look up at the forty-storey high cliffs; she craned her neck upwards and was amazed to see them lined with masses of people.

"It was such a surprise because there was only one tiny notice in the paper," she says. "Then when I came to the bridge, my cousins were there and they threw down a little bouquet of flowers with a note attached which I read while swimming." She completed the swim in two hours and 20 minutes. Was the added distance a big problem? "Oh no," she exclaims. "At the end, hundreds of people were waving and shouting 'Bravo, Dina, bravo!', I waved back and floated to the finish, feeling as though I could swim three more miles."



Manolis Kalomiris: An Uneasy Blend of Byzantine and Western Music?

One of the highlights of the Kalomiris Centenary took place at the Iraklion Festival with a concert version of perhaps his best and most popular opera, "The Mother's Ring" (To Daktylidi tis Manas). Completed in 1917, Kalomiris' second opera has a libretto based on a play by Yiannis Kambysis, in which the author's confused influences (mostly German) mingle successfully on a Greek theme which is expressed in a lyrical manner. The opera was ably performed by the Sofia Philharmonic, the Bulgarian National Chorus and leading soloists of the Lyriki Skini, Maria Koromantzou, Zachos Terzakis, Frangiskos Voutsinos and Andreas Kouloumbis. This performance was made possible by the producers, Harry Politopoulos and Heinrich Bruns, the Ministry of Culture and the Manolis Kalomiris Society.

Kalomiris was born in Smyrna and studied in Athens, Constantinople and Vienna. From 1901-6 he taught at the Obolensky Lyceum in Kharkov. He founded the Hellenic Conservatory in 1919, directing it until 1926 when he founded the National Conservatory which he managed until 1948. President of the Union of Greek Composers for 20 years, he was elected to the Athens Academy in 1945. He became General Director and later Chairman of the National Opera. He died in 1962.

Kalomiris was largely responsible for the revival of Greek art music, turning it away from the Italian models which had long dominated it. Closely associated with Palamas and Sikelianos, he set their verses to music and two of his five operas have texts by Nikos Kazantzakis. Flamboyant in style and epic in scale, Kalomiris' work parallels similar tendencies in earlier 20th-century Greek literature.

When we recall that Manolis Kalomiris is Greece's foremost national composer and the founder of a school of successors, it may seem strange at first sight that so little serious critical work has been done on him. But in Greece this need not surprise us. A number of people who might have thrown light on

Kalomiris' work were too busy either drafting their own heroic symphonies or encircling the modern Greek musical heritage with the methods established in Vienna by Schoenberg and his school. Another category of people who might have helped in this task have long eschewed responsible work for lengthy and venomous expressions of spite.

A number of these people – one hardly dares call them critics – dismiss Kalomiris with the epithet "Turko-Wagnerian," while others label his music as "Turko-baroque." There is some truth in this, yet it is an unfair generalization.

Another western influence, for instance that of Massenet, has been, I think, overlooked. Massenet knew how to write intelligently for orchestra; he knew how to write for voice; and, most importantly, he knew how to win audiences. Massenet sounds particularly "French" and his *Manon* has won a place in the hearts of his countrymen. One wishes the same could be said of Kalomiris and his *The Mother's Ring*. Kalomiris tries to be "Greek" – and by doing so, a "national" composer – by improvising Byzantine tones and rhythms over a canvas of western patterns, of which the layout is

rather shaky in the first place.

These two elements of which his musical cosmos is composed inevitably clash. Unlike Bartók or Janáček or even Kodály, Kalomiris fails to create his personal musical idiom. This is not to imply that Kalomiris is strictly for Greece – the fact that a Bulgarian orchestra and chorus came to Greece to "teach" Kalomiris denies that. Yet one wishes that he could have made up his mind as to his leanings. In this he is reminiscent of certain contemporary political leaders and their misguided "unifying" ambitions. Kalomiris has passages a *l' orientale* while the bulk of his work is written in a decidedly western manner. Indeed, before he became aware of himself as a Greek national composer, he wrote extensively in the German academic style, works which are rarely performed today.

His weakness lies in his inability to fuse these two different styles into a single musical language. They are like Greeks and Turks trying to cohabit amicably in certain parts of the Mediterranean. The two worlds do not achieve a satisfying harmonic and melodic whole. The Hungarian and Czech composers mentioned above and Moussorgsky (and even Tchaikovsky) had, in

their different ways, overcome this stumbling block. Kalomiris did not; perhaps he did not consider the fact that there was a stumbling block.

The way Kalomiris chose to write might, on the other hand, have been the only way open to him: that is, the only way by which an intelligent, young, talented musician working around the time of World War I could have woven Greek music into his western fabric in an attempt to become a national composer.

Yet we also know that Kalomiris wrote with one eye on the score and the other on the purse. He was a shrewd Smyrniot: an energetic businessman whose occupations were divided among composing, orchestrating, conducting, founding a succession of conservatories which he managed, and examining his students who were often required to buy piano reductions of his already available works.

Since composition was only one of his many activities, one tends to conclude that certain passages, in his longer works, might have been written in haste, while other concessions to taste were made with the length of the purse in mind. His layout was far from perfect. He did not plan his climaxes carefully, as

every act in *The Mother's Ring* can testify. Much of his weakness lies therein. Connect, Kalomiris could easily do; in selecting he was less meticulous. Selection takes time and thinking – and *taste*.

Readers of Jane Austen may remember the cautionary words of Sir Thomas Bertram in respect to the still unintroduced heroine of *Mansfield Park*, Fanny Price: "We shall probably see much to wish altered in her, and must prepare ourselves for gross ignorance, some meanness of opinions, and a very distressing vulgarity of manner." One almost believes that the novelist in these words had prophetically predicted the musical career of Manolis Kalomiris whose faults she summed up so admirably. They may still be slightly exaggerated, for Kalomiris was only ignorant of good taste and incapable of brevity.

Yet it is true that tastes change, and that the Athenian audience is very different from that of 70 years ago. The generation that followed Kalomiris' avuncular steps did little to turn his methods to advantage when they wrote in his manner. Varvoglis and Evangelatos produced works of beauty and originality, but only when they were not under the influence of Kalomiris and the national

school. The work of Yiannis Papaioannou and that of his worthy and numerous pupils owe nothing to the traditions established by Kalomiris. On the contrary, they come as a reaction to it. And some may think that a later generation of composers such as Theodore Antoniou, Anestis Logothetis and Yiannis Xenakis have overreacted. Yet it remains that there is a serious and unbridgeable gap between them and Kalomiris.

When all is said and done, it is well to remember that Kalomiris remains a major Greek composer. His stature is not to be judged by his imperfections or to changes in taste, but, rather, judged objectively in a critical way – not merely praised or dismissed, as is often the case. It should not be ignored by Greek musicians or belittled by adherents of the Greek *avant-garde*.

Some of Kalomiris' flaws can be attributed to his times and the late bloom of romanticism in Greece. Others can be ascribed to his desire to please the populace and become the national composer of Greece. He could, on the other hand, write beautifully, both musically and dramatically. He was a lyric composer *par excellence*.

Ion Zottos



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* Executive Travel Magazine October 1983



The Epstein-Barr Virus: One of the Causes of Cancer

By Elizabeth Boleman Herring

Loutraki, the famous health spa on the Corinthian Gulf where Athenians of the last century went "to take the waters" was the site, this fall, of the First International Symposium on Epstein-Barr Virus and Associated Malignant Diseases.

Convened at the opulent Poseidon Club, it was a "working symposium" where 104 scientists and clinicians from 19 countries met to present papers and

NPC is such a spectre.

Though EBV leads to major cancers in a small percentage only of North American and European populations, the virus does cause infectious mononucleosis in these areas, responsible for a small number of deaths annually, and a newly documented disease known as CAEBV, or "chronic mono", characterized by fatigue, low grade afternoon fever, allergies, inflamed tonsils and de-



Dr. Michael Anthony Epstein

"If this vaccine isn't ready for human use in two to four years, I'll be very sad."

pool their knowledge regarding the virus responsible for so much misery worldwide.

The Epstein-Barr Virus, or EBV, discovered in 1964 by Dr. Michael Anthony Epstein and his colleagues, is implicated in Nasopharyngeal Carcinoma (NPC) and Burkitt's Lymphoma, two of the major killers in southern China and equatorial Africa, respectively. Dr. Epstein, hard at work on a glycoprotein vaccine for the virus, delivered a paper on his research and said he'll be very sad if the vaccine is not ready for human use within the next two to five years.

The symposium was heavily attended by cancer researchers from the United States, and by clinicians and researchers from the People's Republic of China, Japan, Singapore and Malaysia, where

pression. Anyone contracting mononucleosis who is unable to shake the disease after a period of months or a year may have CAEBV and should seek medical attention. Since this chronic malady is just coming into the literature, many doctors are unfamiliar with it and the diagnosis may be missed. The only hospital dealing with CAEBV patients in Athens is Agios Savas, where Dr. Stavros Kottaridis is conducting research on this and other EBV related illnesses.

Some researchers at the symposium claimed EBV may play an as yet undetermined role in the etiology of AIDS in that the virus may produce progressive immune deficiency, but these findings are as yet hypothetical pending the analysis of further data.

Dr. Stavros Kottaridis, of the Papani-

kolaou Research Center of Oncology (171 Alexandras Ave.), was instrumental in organizing the symposium, and took a moment off from the proceedings to answer a few questions about the virus and the ongoing attempt to find a chink in its armor:

Athenian: Why haven't there been other symposia on EBV?

Kottaridis: There have been – in Malaysia, Dusseldorf and Japan. But this is the first symposium to include such topics as molecular biology, oncogenes and AIDS. We've looked at EBV in a broader context here.

Athenian: What are the most revolutionary announcements to have been made by speakers here?

Kottaridis: Well, there's been no "revolution" to announce. Here we've been more concerned with placing a few more stones on a particular "edifice" – that being the eventual cure for cancer. Our aim is to discover the etiological agent for one form of cancer. And you know, as soon as you determine what causes something, and how, it's much easier to get in and prevent it. Epstein would never have been able to develop a vaccine if the virus hadn't been isolated and if we hadn't discovered that this virus had some association with NPC. We're well on our way to prevention of NPC, and prophylaxis is always better than a cure.

Athenian: What is, exactly, the relation between EBV and NPC?

Kottaridis: It's determined. We've found that this virus multiplies in the nasopharyngeal area and we have found it in the tumors of the nasopharynx.

We have also found that people with NPC have very high titers of antibodies to EBV.

In a landmark study we started some three years ago here at St. Savas' Hospital, we followed a number of local patients with NPC.

They came in, we drew blood, and they stayed in – for chemo or radiation therapies. Then, every two months afterwards, they came for blood work and we followed them for about a year and a half.

Amazingly, during therapy, their titers dropped dramatically. During the bimonthly follow-up, we were able to pick up those who had recurrences of cancer six months before they suspected it themselves. Their EBV titers started shooting up and so we could predict these people were going to come back with a problem.

Athenian: Is CAEBV a well-documented entity?

Kottaridis: Yes, I think it is, but we



Dr. Stavros Kottaridis of St. Savas

“The cure is going to be understanding the mechanism.”

really don't know much about it yet, and many doctors don't know it exists.

Athenian: What is cancer?

Kottaridis: It's a group of different malignancies, just that. On the molecular level, cancer is the transformation of normal cells. The etiology – viral, pollution or chemically induced – may be different in each case. What is common to all cancers is the transformation.

Athenian: Yes, I recall Dr. Epstein saying that EBV plays the role in NPC that heavy smoking plays in lung cancer. What is the cure going to be, do you think?

Kottaridis: The cure is going to be understanding the mechanism of transformation, and that's why we're all here in Loutraki. The moment we know what happens to a normal cell to transform it, I'm sure we'll be able to get in there and break the mechanism.

Athenian: How close are we?

Kottaridis: The discovery of the oncogene – the gene responsible for cancer in the cell – is really the revolutionary breakthrough of the last 20 years in this area. The discovery – a group effort by many, including Aaronson, Vande Woude, Papas, doctors all here now – started as a theory like some of the theories we've heard proposed at this symposium. I think, in the next two years, we'll have pooled so much information that we will have “completed the edifice.”

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The Anglo-Greek Health Racket

Some 10,000 Greeks flock to Britain every year for medical treatment often not available at home. Government officials generally praise the quality of British care but point out that unfair medical bills and high profits for middlemen all too often devastate a patient's savings and add to a drain of foreign currency from the country. The government hopes that new facilities being planned here will help stem the flow, but many feel that the basic problem is that Greeks simply don't trust their doctors.

By Lee Stokes

The Greek socialist government has made a number of agreements with British state-owned hospitals and has set up a special department in its London embassy to combat what is being dubbed the Anglo-Greek health racket.

The aim is to eliminate Greek middlemen, accused of profiting from commissions received from British private doctors and clinics for every patient recommended. The government is also hoping to reduce the foreign currency drain from the 10,000 Greeks who travel to Britain every year for operations and medical treatment unavailable at home.

George Yennimatas, Minister of Health and Social Security, in an interview with *The Athenian*, said he is generally pleased with the way Greek patients are treated in Britain. "Our patients are received with the utmost courtesy and efficiency and we thank Britain for that," he said. "But we are opposed to the Greek middlemen who receive large commissions for sending our patients to the most expensive doctors and hospitals. This must not be allowed to happen any more."

Mr. Yennimatas said prosecutions will not be brought against individuals or companies accused of profiteering. "What they are doing is not, strictly speaking, illegal, but it is in my opinion immoral to make money out of other people's

misery. That is why we are informing the Greek public of the racket, and that is why the Greek government has just made an agreement with the Brompton Group of three National Health Service hospitals in London (London Chest Hospital, National Heart Hospital and the Brompton Hospital), whereby all Greek civil servants seeking medical treatment abroad will be sent there."

Under the terms of the agreement with the three London N.H.S. hospitals, the Greek state will guarantee payment of costs incurred by patients, and in return, the British hospitals will reduce their charges by as much as 40 per cent.

Greeks seeking medical treatment in Britain constitute one of the largest, single national groups of patients in the U.K. They spend about £ 25-30 million each year in the process. The three major ailments Greek patients seeking treatment in London suffer from are cancer, cardio-vascular diseases and kidney problems. "But many Greeks go to England for treatment adequately available here," said Mr. Yennimatas. "For many Greeks, seeking medical treatment abroad means wandering around Europe aimlessly for useless therapy, and with little knowledge, often going to special clinics whose only dictum is 'it's good enough for the oriental.' To this end they sell

everything, and often their case does not only end up as a mere tourist ride, but their health goes for a ride as well."

But the reason for the large number of travelling patients is not only inadequate treatment or equipment in Greece. "Many Greeks just don't trust their own doctors, so they seek medical treatment abroad," says Nikos Anagnostopoulos, whose mother was treated for heart problems at the London Clinic. "We have a long way to go before we can improve our health system and bring it to the level of Western Europe."

Dr. Tassos Anastassiou, special advisor to the Ministry of Health and Social Security who recently returned from London where he negotiated with the Brompton hospitals for the treatment of Greek patients there, says: "The agreements signed apply at this stage only to civil servants. Every year, between 600 and 800 civil servants go to Britain for medical care, compared with between 1,500 and 2,000 patients financed by the National Health Foundation (IKA) and about 8,000 who have no medical coverage at all. Within three or four years, we expect to have expanded cardiovascular units in major Greek hospitals, including the building of a new heart hospital in Athens." The Greek state will then cease to approve cases for heart treatment abroad once these

facilities are available locally. Lack of kidneys for transplants is another reason Greeks seek medical treatment abroad. Clinical death has not yet been satisfactorily defined here and therefore potential donors cannot offer organs for transplant. Dr. Anastassiou says the necessary legislation is expected to be passed this autumn, eliminating another need for overseas treatment.

Dr. Anastassiou acknowledges there are private clinics in Britain that overcharge their patients. "Unlike a state hospital, it is in the interests of the private clinics to conduct more tests than necessary so their profit from patients is higher," he says. "I don't want to name any specific private institutions, but we have seen proof of overcharging on several occasions, which does not usually happen in a state hospital."

Dr. Anastassiou says that while certain private clinics have better facilities than their NHS counterparts, for many operations more

sophisticated facilities are not always necessary. "Whether a hospital has color TV does not concern us," he notes. "What does concern us is whether it can cure the patient."

Mrs. Vasiliki Kardianou, 48, who was treated for cancer at the Wellington Private Hospital in England, says the trip was organized by an Athens travel agency. "The agent cooperated with another middleman, who made arrangements at the Wellington. They even have a representative in Britain who took care of us," she recalls. "I had the cash available, but another patient had to sell his home to receive this medical attention." The Greek newspaper, *Ethnos* accused some British doctors of printing cards in Greek for distribution to people who might be in contact with patients likely to seek treatment abroad.

Mrs. Kardianou says her 45-day stay in a unnamed private British hospital cost three million drachmas - for an incorrect diagnosis.

"Now I need another operation, which I will have performed in Greece free," she says. "I've learned my lesson the hard way."

Yiorgos Yannakopoulos, a 41-year-old decorator, went to England to seek treatment for a bone problem, and stayed in a private clinic for 18 days. That cost him 1.1 million drachmas, or what the average Greek earns in nearly two years. "At that price," Yannakopoulos said, "I would have thought the sheets wouldn't have had holes in them. "The director of the private clinic where I was treated, who is not a doctor, charged me £300 for his services, which I didn't receive in any case because he went off on holiday after I paid him."

Meanwhile, the Greek Health System continues to be one of the poorest in Western Europe. "The government's making a good effort but it won't work as long as the hospitals are bad here," says Anagnostopoulos. "And as long as Greeks have money, they'll seek at least a second opinion abroad."



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Off, and Off-Off, Season à la EOT

By Elizabeth Boleman Herring

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Room With A View

Getting away from it all gets harder every year in Greece.

The hardworking foreign tourist or Athenian who saves up for a vacation in the land of sun and sea finds himself waiting in endless queues for everything from croissants to currency, maddened by summer airline (and taxi and bus and bank) strikes, and warned off various popular spots — such as Rhodes, Mykonos and Kos this last season — by horror stories of no food, no rooms, and no seats on boat and plane out once you get there.

On the packed beaches, with barely enough space for towel and tanning oil, you may well conclude that Paradise Beach is just an overpriced version of Daytona. For, annually, from June through August, the entire Mediterranean becomes one vast post-graduate swimming pool, taken over by kids spending their graduation checks or hitching in from the frigid north to sprawl penniless in the Grecian sun.

Raise your camera to snap a picturesque local on his donkey, and a towhead in a Chi Phi jersey zooms across the frame on his noisy, rented mo-ped. Pick your way through prone bodies in sleeping bags to reach a Byzantine chapel, and find it locked for fear of vandalism. Show up at the restaurant recommended by Athenian friends and find they're sold out of everything but plain pasta, cold, left over from lunch.

You flew all the way from Joliet, or ate nothing but "vleeta" and "mareethes" all winter in Athens, for this? No way.

There has to be a better way, and there is. Visit Greece, or take your month off from Athens, in the fall or spring, off-season, or even off-off season, in deepest winter, and stay in one of the traditional Greek houses rented out by EOT, the

National Tourist Organization of Greece.

For the past decade, in eight locations around the country EOT has maintained traditional Greek houses for rental to tourists, domestic and foreign, at very reasonable rates. The EOT residences, rented on a long-term basis from their Greek owners, have been lovingly restored, thoroughly renovated and decorated in traditional village style. Many modern comforts have been worked into the scheme, and a visitor interested in seeing the real Greece, bath included, can have no better introduction.

From the hand-carved island couches, to the locally loomed striped rugs, and the fireplaces of the northwest border area, the E.O.T. houses are authentic little museums of the village arts and crafts in their respective areas, and the provincial EOT offices that oversee them are rightfully proud.

Constantine Stoeou, EOT director in the village of Oia, Santorini, laughingly tells visitors to bring nothing but money with them: all the other necessities, and some of the luxuries, will be provided, from stove, fridge and heater, to linens, tableware and deck chairs. Mr. and Mrs. Stoeou themselves have been billeted in one of the

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Traditional interior à la E.O.T.

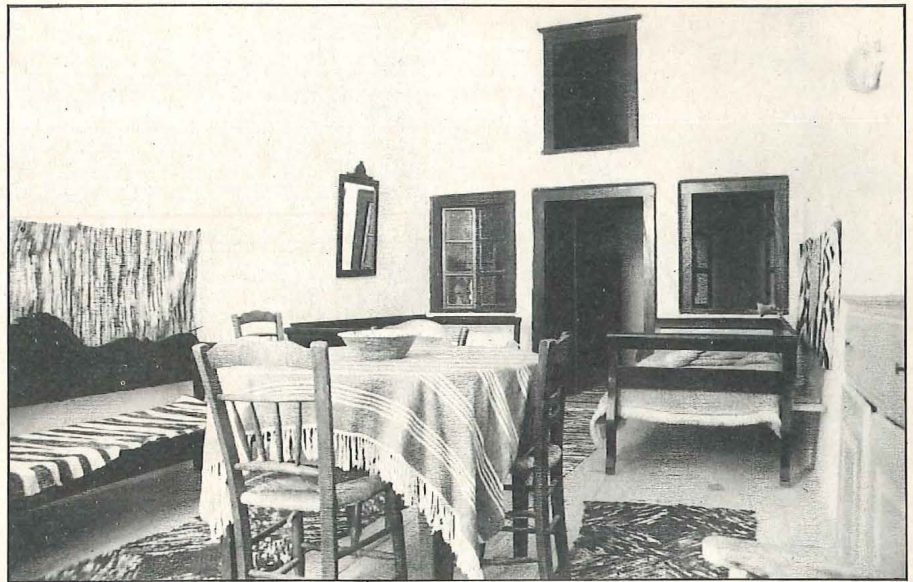
traditional homes – with the best view in town, Stoeou says. “After all,” he grins, quoting a Greek proverb, “He who has his finger in the honey is going to lick it.”

“But,” cautions the director, standing on his own spacious, white-washed terrace, “tourists coming to our houses should expect the very best of village life, but not the trappings of a deluxe hotel”. He’d advise anyone requiring a king-sized mattress or an elevator to look elsewhere for accomodation.

An EOT house visitor would also do well to remember that he is a sort of honorary villager for the duration of his stay and try to maintain the simple code of any other good Greek neighbor: quiet hours kept from two to five p.m. for the afternoon siesta, and again from 11:30 till seven in the morning.

Stoeou says he regards his visitors as neighbors, not customers, and hopes they feel the same about him and the EOT employees in his office.

The Tourist Organization maintains traditional houses in eight locations, four on the mainland and



Oian interior

four on islands. The sites chosen represent a diversity of Greek scenery, architecture, and culture, and the visitor can pick and choose the village experience he wants.

In Epiros and on Mount Pelion, there are three sites for the tourist seeking a mountain retreat from the Athenian hurly-burly. Panayiotis Kosman, of the EOT office in Athens, especially recommends Papigos Zagoriou, above Ioannina, for those interested in hiking, rug-

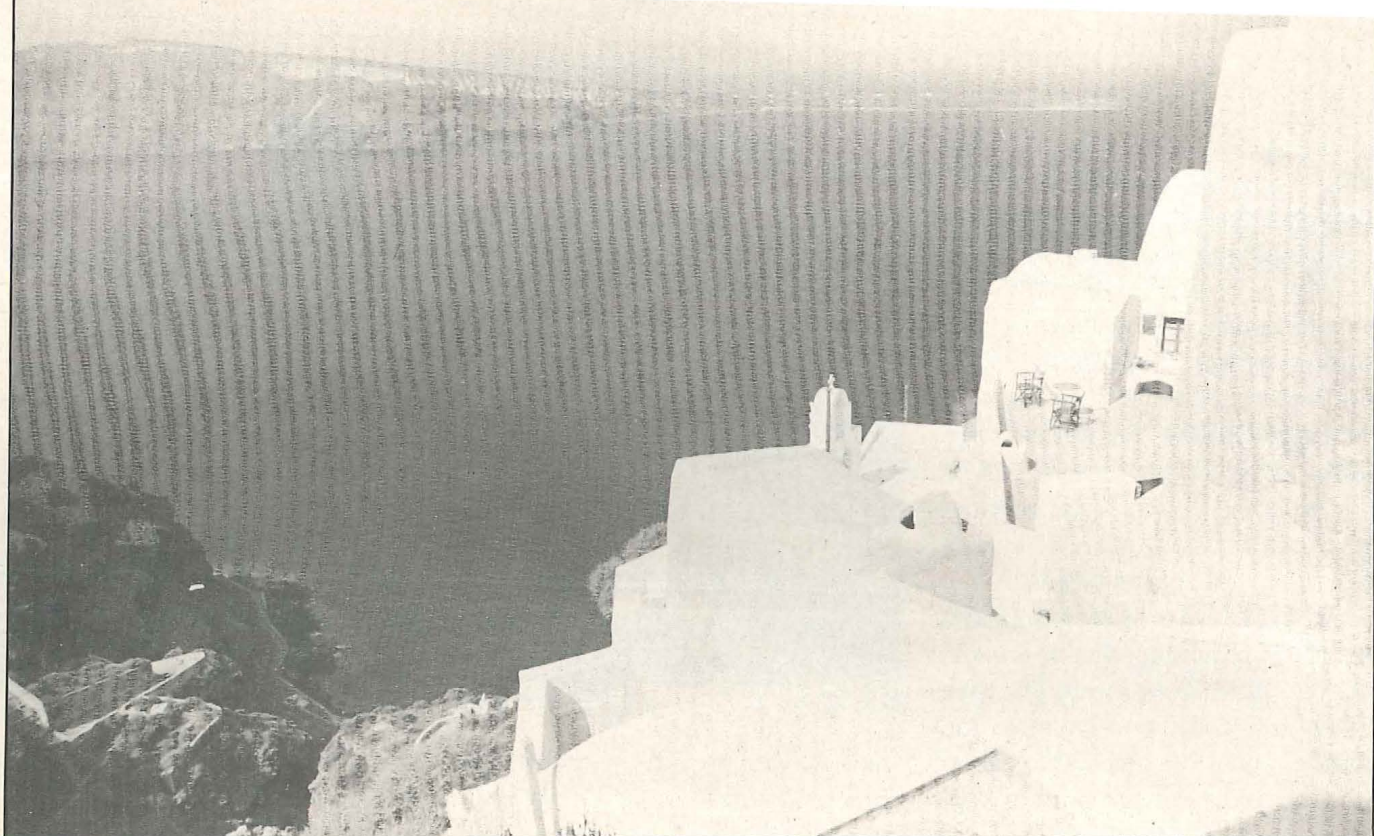
ged mountain life and the occasional bear. But, he hastens to add, fireplaces in these houses make even a winter visit attractive, and it’s one of the few places one might be treated to a white Christmas.

If an island sojourn is more to your taste, the EOT island locations are Fiscardon, Cephallonia; Oia, Santorini; Mesta, Chios; and the Xenonas on tiny Psara.

Oia, Santorini, one of the Aegean’s most picturesque villages, is



Leonardou House



EMILL MORIANIDIS

The view of Therasia from Oia, Santorini

also located on an island with important archaeological sites, excellent local wines and friendly, open people. Locals claim that the winter, with its long stretches of good weather, no meltemi and no mosquitoes, may be the best time to come, though Stoeou cautions there is the notorious Aegean damp to deal with. Dressing in layers for a week or so, though, doesn't seem a great price to pay for the pleasure of having Santorini all to yourself.

From your terrace at Leonardou House or Andreasatou House, named for their absent Greek own-

ers, you have a breathtaking view of the island's dramatic volcanic caldera (see *Athenian*, October '84) and of striking Therasia island across the gulf.

There are 26 EOT houses in little Oia alone, most perched on the cliff above the lagoon, their inner rooms actually built into the rock. Stoeou predicts a 300-bed capacity for the village over the next two years.

A family of four, housed in a 4-bed house will pay approximately 2,800 drachmas per night. Larger houses sleeping larger groups are more expensive, but the price range

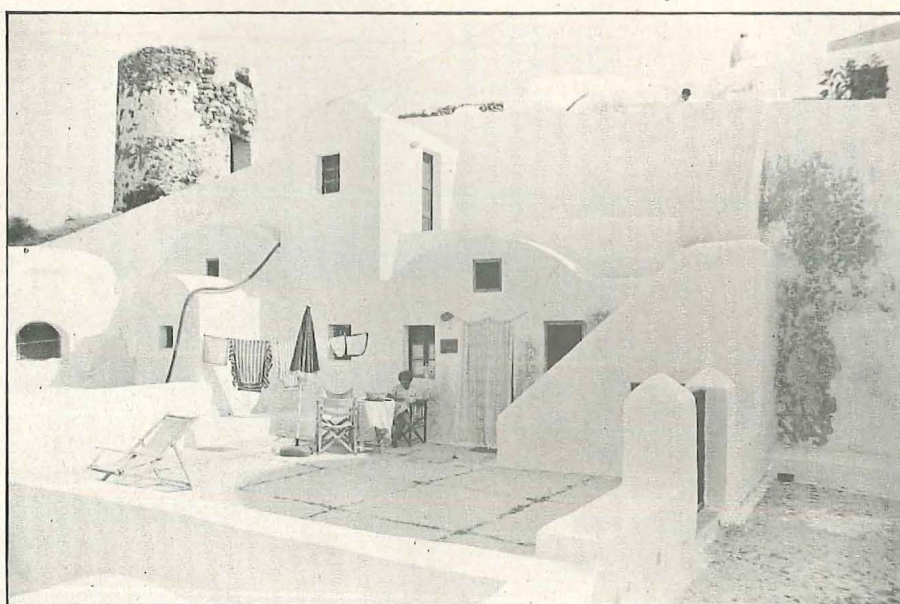
for all houses is roughly 2,500 to 5,800, subject to some elevation in the coming year.

Stoeou advises tourists to visit in the fall and spring to see Santorini at its off-season best, but encourages Christmas visits as well.

A letter requesting information may be addressed to the E.O.T. directors at the specific sites. To reserve space, the visitor should specify the number of people coming, the date, time and mode of arrival, and the proposed length of stay. One third of the total fee is required to reserve a house.

Due to the current government's new social policy, there is no longer a "dead season" for EOT houses, and the government is making them available to low-salaried Greek tourists if they have not been reserved by full-fare vacationers. So, Kosman and Stoeou advise, write well in advance of your intended visit. Or phone: Vizitsa, Pelion 0423/86373; Papigos Zagoriou, Ioannina (c/o The Xenia) 0651/25087; The Kapetanakos Tower, Areopolis, Mani 0733/51233; Makrinitza, Pelion 0421/25922; Oia, Santorini 0286/71234; Mesta, Chios & Xenonas, Psara 0251/27908; Fiscardon, Cephalonia 0674/51398.

EMILL MORIANIDIS



Mrs. Stoeou's Terrace, Oia

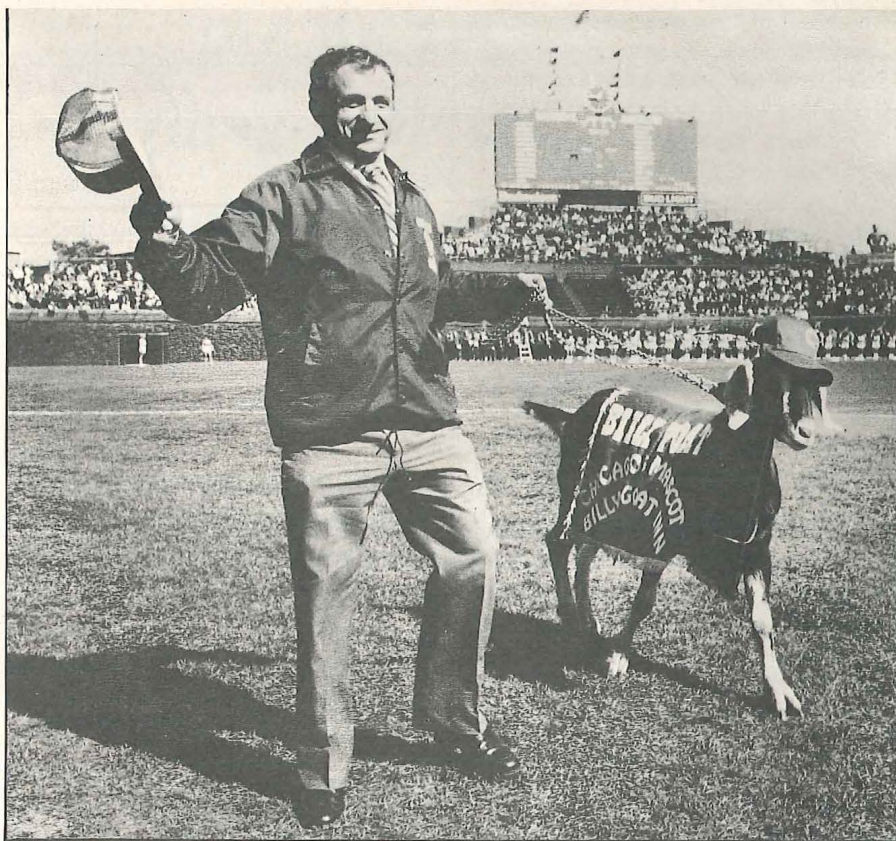
Curse of the Goat

By B. Samantha Stenzel

Anyone who has celebrated Easter with Greeks or who has been to an authentic Greek country wedding will tell you that roast goat is one of the world's greatest delicacies. A goat's life in a Greek community is quite precarious during these festive periods. Billy Goat No. 20, the pet of Greek tavern owner Sam Sianis of Chicago, Illinois, will certainly never end his days as a succulent "souvlaki." For Billy Goat No. 20 removed the hex from the Chicago Cubs baseball team and many feel he is directly responsible for the team's first National League East pennant in 39 years.

The Cubs home ballpark is Chicago's Wrigley Field. The Wrigley Field management adheres to a no-nonsense approach to baseball, preferring to garb players in conservative white and navy pin-striped uniforms which have been worn for decades instead of the gaudily-colored costumes favored by other teams. Taco chips and fried chicken were finally added to the traditional ballpark fare of hotdogs and hamburgers but the owners have continued to resist outside pressure to install nightlights, making it the sole big league team that plays only day games. This will mean a loss of millions of dollars in television advertising revenue during the playoffs and Series. However, the Wrigley Field fans and neighborhood residents generally subscribe to former owner P.K. Wrigley's motto: "Baseball is meant to be played under God's own sun."

The Cubs fans' loyalty to the lovable losers, who had become laughing stocks, was legendary; season attendance figures were among the best in the major leagues. Chicago, which supports two major league teams, is a staunch baseball town; yet the team had one of the very worst performance records, going longer without capturing a pennant than any other National League team in history and finishing in the basement eight times between 1945 and 1981. In an attempt to change their luck, players were traded, scouts increased and managers shuffled. But still the prospects looked dim. In 1982, a new general manager, Dallas Green, was brought in. Green, who describes himself as a "big



Phil Velasquez

Sam Sianis and Billy Goat 20 at first National League playoff game.

mouth" said recently, "I knew what I had here and I didn't have crap."

Many of Chicago's estimated half million Greeks observed these futile goings-on with mild amusement, for they knew the real reason behind the club's repeated humiliation. It could be traced back to the last World Series played in Chicago in 1945. At that time, William "Billy Goat" Sianis, an eccentric Greek tavern owner from a mountainous Peloponnese village and an avid Cubs fan, presented two tickets for the Detroit Tigers-Chicago Cubs game at Wrigley Field. Sianis was admitted but then ejected when it was discovered that the second ticket was for Billy Goat No. 2, his pet goat. The ushers added insult to injury by alleging that the goat would

"stink up the park."

Sianis stormed out of the park in a rage with Billy Goat. He placed a hex on the team, shouting to his tavern patrons that the club would never win a pennant while he was alive and the hex would be passed on to his heirs and those of Billy Goat's. Sure enough, the Tigers won the series and the Cubs have not even had a crack at it since. After the defeat, Sianis sent a telegram to owner Wrigley reading, "Who stinks now?"

In 1969, a year before he died, Sianis supposedly removed the hex, but the Cubs managed to blow the nine-game lead they held in August, never to regain first place that season. Close friends wondered if Sianis had been sincere and were reminded of his words in 1950 when Cubs owner Wrigley wrote and begged him for forgiveness. Sianis retorted to the press, "I never forgive. And I never forget. The goat died shortly afterward of a broken heart."

A new generation of Andy Frain ushers perpetuated the grievous situation by expelling Sianis' son Sam and Billy Goat No. 2's heir named Socrates from the park in 1973. The Cubs had been in first place by seven games but Sam put the hex on again and they plummeted.

On opening day, April 9, 1982, Sam Sianis walked the literal "scapegoat" Billy Goat No. 20 around the playing field and into the dugout where each Cub player petted him reassuringly.



DAPHNE FRASER

Although the effect was not immediate, it seems the hex was cast off this year. Chicago's North Side has had a continual party going since September 24 when they clinched the National League East title for the first time in 39 years.

The writing on the front door of Billy Goat's tavern, which recently celebrated its 20th anniversary in the bowels of the newspaper district of downtown Chicago, invites one to 'butt in anytime'. Owner Sam Sianis proudly installed the sign in front of the tavern proclaiming it the home of the "cheezborger," made famous by a skit on the nationally televised Saturday Night Live comedy program.

"Hex ees off two year ago," declares Sam when questioned. He adds, "ees not goat's fault we don go in Series; ees manager's fault." This year Sam and Billy Goat number 20 were invited by the club to the opening game of the play-offs, the first post-season baseball game in 39 years in Wrigley Field. "They tell me we wan you and Billy Goat to come an win our game for us," Sam said. "That day, score w'z thirteen to zero! Three times the Cubs win by a shud out!"

Sianis cites strategical errors made by Cub's manager Frey as leading to the team's crushing defeat in the play-offs with the San Diego Padres after winning the first two games in Chicago. But more unfortunately he asserts, "I said on television on Friday before the San Diego games, 'if the Cubs wanna me to, I fly with the goat to San Diego,' but the Cubs, they never invite me."

Billy Goat number 20 is a healthy three and a half year old who resides on a farm in a suburb of Chicago. "The goat an I, wats the first San Diego game in the tavern Saturday night," Sam says. "Ya know, the goat, heez like people, but thees night, there's somethin wrong with the goat. He keepsa buttin the door an tryin to get out like hees sayin, 'take me there.' The people, they shout, 'take the goat!'" He shakes his head sadly and adds, "but the Cubs, they don invite me. If they lose the Series, it don madder." He scowls as he says, "but to have the pennant almost flying over Chicago an give the game away, this I can't unerstan."

His advice for next year's team? "Wats the mistakes they make this season. They gotta have a good shortstop and a left-handed pitser." He nods wisely and adds, "an they gotta invite my goat!"

B. Samantha Stenzel is a loyal Cubs' fan and former Chicagoan who has waited her entire life to see the World Series in Chicago.

Call Me Rug-gedly Handsome

By John Carr

The fate of a New Zealand sheep's coat destined for "flokati-dom" is explored from shearing to shipboard to sheen and to shop; Told by the classy rug itself, one might say, from the flokati's mouth... er... weft.

I am a flokati.

You may use me as a doormat, but your feet would have to be a bit distinguished for that. In fact, you can do with me whatever you usually do with a floor covering, but ordinarily I'm not that kind of rug.

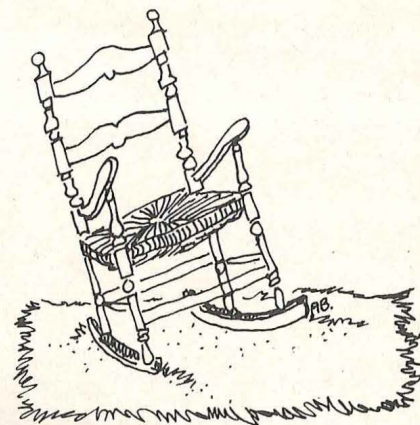
I'm the latest in a long line of Greek contributions to western civilization, starting with democracy. So go easy with those hobnailed boots. Actually I prefer bare feet. And they seem to prefer me.

Considering my origins, it's hard to believe I've been relegated to floors. My parentage is mixed: New Zealand and the central Greek town of Trikala, rolling pastures and craggy mountains. On the Greek side I go all the way back to Homer. You see, he mentions me a few times in the *Odyssey*.

I must admit I've been flattered by all the publicity I've been getting in the past 20 years or so. For centuries, all I did was hang on the walls of stone houses, keeping out the icy winds. Or provide a cover for the activities of newlywed couples. Not that I complained.

But now I'm a commodity to be reckoned with. Six-figure contracts and bank statements accompany me wherever I go. I'm big business. I grace the floors of bank presidents and board chairmen. I'm featured in the slick magazines. I've come a long way, baby.

New Zealand isn't a bad place to



be at first. I rest on the back of a Drysdale or Romney sheep. The pure air and grass do me good. But business is business. I must undergo a few minutes of surgery and then I'm taken to my first bath.

The water refreshes me. Soon I find myself in a big box, crammed together with a lot of others like me. I don't mind the tight squeeze, because we're all soft and fluffy. But the grease tends to smell a little after six weeks at sea.

We tell stories to while away the voyage. Occasionally some joker cries: "There's fleas in my fleece!" If there were space, there would be a woolly riot. We shut him up with a threat that when he gets to Greece he'll be pulled apart and kept under water for half a day.

In Greece the most striking impression is that of noise. On the dockside are men shouting, trucks growling, boxes falling. The sounds penetrate to us, huge mechanical claws scrape over us and we rise slowly out of the ship.

We might glimpse a shaft of Greek sun through the chinks in the wood as we make the long and bumpy truck ride to Trikala. Imagine our relief when the box is finally opened!

At first it seems as if we're back in New Zealand: there are the plains and the impressive mountains, and plenty of sheep about. But the houses and people are different. The

language is different, too, but we understand it. You see, we animal substances have kept a bit of the mystic knowledge that you human beings long ago lost.

So I'm a bit perturbed when the hefty fellow who lifts me out of the box tells his mates to throw me to the wolf.

That's what they call it, and it makes a real wolf look like a toy poodle by comparison. It's an evil-looking green machine that growls, with many steel teeth designed to do precisely what I fear – tear me apart!

I hardly have time to shudder before I go sliding into the terrible maw. The teeth are the worst part. I think it's all over.

Later I wake up. I find I'm something more than what I was before. In the twilight zone I've just been through, I've been transmuted. People look at me with new respect. In fact, some girls are weaving me on a loom, and taking good care of me in the bargain. I dimly start to realize I'm not just something off a sheep's back. Now I'm big and square and useful. I feel better already.

Being rolled up is a strange feeling. I'm helpless but also comfortable, and I love it when one of the girls carries me, hugging me against her body, to what I think will be another bath.

Some bath! Tons of foaming water cascade thunderously down a great vertical funnel. And what I had assumed to be a routine scrubbing turns out to be eight hours of fearful battering.

By the time I am dragged out of the tub I neither know nor care where they will take me. But I'm simply flung over a line to dry. I deserve the rest. By the time I'm combed and shaken, I've recovered.

So it's in this condition you'll find me when you buy me. Toughened and brightened. Fit for your classy home.

The trouble is, there are quite a few of me. And how will you know which me is best for your home? I come in various colors, sizes and

weights, depending on how much time I spent under that waterfall. A lot of other flokatis quit after a few hours. They may look as good as I do, but they're not as rugged.

So here are a few tips by which you'll know the real me:

First, I have a slight sheen. That's the result of my ordeal by water and careful brushing. Second, I'm soft and cuddly. Third, I have a long shag. And fourth, I'm a creamy off-white – the hallmark of chic.

Make sure my felt backing is good and tight. You don't want me coming apart at the seams when you need me most. If I'm bigger than four-by-six feet, I'm a flokati of many parts. How will you know I'm

not a splintered personality? Just look at my top; the shag should be one luscious expanse, the seams invisible.

Like all your loved ones, I need caring for. Don't worry, I don't demand too much. Just a good shake regularly, to get rid of dust and grit.

Feel free to wash me. I've no fear of water now. Just keep it cold or lukewarm (never hot, please), and soap me down. That's all. Leave me to dry anywhere – except in bright sunlight, which turns me a sickly yellow. (And please, no detergents or dry cleaners, either.)

Buy me. I'm waiting. Athens is full of me. You might even want to take me back to New Zealand.

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25th Thessaloniki Film Festival



"Ulysses Love" by Vassilis Vafeas

A tradition of controversy continued this year at the Thessaloniki Greek Film Festival which celebrated its 25th anniversary. Six weeks before the festival opened, a number of directors threatened to withdraw their films unless a promise was secured that the comprehensive new cinema law, held in abeyance for many months, would be passed soon by parliament. When this promise was made, the festival unfolded as planned from October 1-7.

This year's competitive screenings of six features and 17 shorts took place in the National Theater. A retrospective of films with the theme of the Greek resistance (which has re-emerged in recent years after being suppressed by rightist governments) and another retrospective of music in Greek films from the 1950's to the present, were shown in the facilities of the Thessaloniki International Fair, which also housed the press center. The small selection of official feature entries made a high quality program although one that was not necessarily representative of the entire year's production. Some established directors, such as Panayotopoulos (*Melodrama*) and Tzimas (*The Man With the Red Carnation*) snubbed the festival, preferring to premiere their new movies at a later date.

The Thessaloniki Festival can be a grueling experience for a director. Although the awards presentations run fairly smoothly since the awards are honorary rather than monetary, the audience can be brutal. The notorious third balcony "peanut gallery" is jammed with restless students who are prone to clap and stamp their feet while shouting synchronized slogans when a movie is not

appreciated. Then again, the number of foreign and domestic critics (Athens alone has 17 dailies) outnumbers the cineastes. If a director can survive the screening without fleeing, the discussions afterwards can be volatile. On the other hand, an unqualified success such as Perakis' *Loafing and Camouflage* will receive a gratifying spontaneous ovation.

Greece's foremost director Theo Angelopoulos' *Journey To Cythera* opened the event. It was shown out of competition since it had gathered two awards at the 1984 Cannes Film Festival. Although characterized by the long shots and misty lighting (brilliantly captured by cinematographer Yiorgios Arvanitis) which are hallmarks of Angelopoulos' style, the film, at two and one-half hours is much shorter in length than most previous efforts. *Journey To Cythera* features the masterful actor Manos Katrakis in his final role as an exile from the period of the Greek resistance who returns home only to find out that his journey is not yet ended and perhaps never will be.

A contemporary odyssey is the underlying theme of Vassilis Vafeas' poetic comedy *Ulysses' Love*. The film captured the best director award for Vafeas. *Ulysses' Love* fulfills the promise shown in Vafeas earlier comedy *Day Off* by representing a new sensitivity and subtlety in Greek comedy which contrasts favorably with the crude buffoonery so common in previous years. Damianos Zafiris received the award for best staging and Dinos Katsouridis shared the award for best cinematography. Voutsas, whose subtle facial expressions have made him a well-respected stage actor, received a special award for his perform-



Siopachas' "Descent of the Nine"

ance and his 25 year contribution to cinema.

Nikos Kalogeropoulos, who is at the helm of the new breed of Greek stars, also has perfected his talent on the stage. His disciplined but delicately crafted performance in Nikos Perakis' *Loafing and Camouflage*, in which he plays the callow army photographer who is assigned to YENED, the former military TV station of Athens, during the time of the military takeover in 1967, won him the award for best actor. Perakis' bitter-sweet script won him the award for best scenario as well as best film. The film was highlighted by the impressive photography of Yiorgios Panousopoulos and the excellent casting. Yiorgios Triandafillou won the award for best editing.

The middle-class seems to be the favorite focus of this current crop of Greek films. Thodoros Marangos' lively comedy *What My Eyes Have to See!* concerns four boyhood friends who follow divergent paths but are reunited as adults in an attempt to fulfill their youthful dreams. The comedy has many insightful comments while showing a keen sense for particularly Greek contemporary foibles. It would benefit from some judicious editing which might more effectively convey the underlying political message.

After the 1980 Athens' earthquake, a number of families bought tents and lived in them until it was considered safe to return to their homes. The result was a boom in camping equipment sales which continued when people discovered the economic benefits and romantic lure of "going back to nature." In Andreas Thomopoulos' *Ostria-The Last Game*, three couples go off for a bourgeois camping holiday on an isolated beach, to which they bring their dining room table, whis-



Marangos' "What My Eyes Have to See"!

key bottles and even a typewriter. The appearance of a mysterious young woman who plunks her tiny pup tent nearby and proceeds to shed her clothes while exploring the sea, proves to be a catalyst for them to act out their neurotic frustrations. Despite a fine cast and foreign flair, the film was booed at the finish.

Motorcycles are a pervasive part of modern Athenian life and Andreas Tsilifonis' *The City Never Sleeps* focuses on the subculture of the "bikers." It struck a sympathetic chord in the younger members of the audience with its plot about a sailor who returns to Athens after 20 years and joins a motorcycle gang for the purposes of investigating the accidental death of his younger brother. The film was paced and shot in an American style with Christos Triandafillou sharing the award for best cinematography.

The only official entry set in an earlier period was the winner of best first feature award, Christos' Siopachas' *Descent*

of the Nine, which follows the flight of nine guerrillas who are trapped on a mountaintop at the end of the Greek Civil War and are attempting to reach their home. The poignancy of men who are so close to their homes and family yet separated by the invisible boundary of war, is successfully adapted from Vassilis Valtinos' novella. The fine cast includes Vassilis Tsanglos, who won an award for best supporting actor and the outstanding eclectic musical score won an award for composer Michalis Christodoulidis.

Seventeen short films were shown in competition, some just short of an hour in length which made some of the programs cumbersome. The awards for best shorts went to Dimitris Arvanitis for *Surrealism in Greek Art*, to Kyriakos Angelakos for *Unforgettable Nights* and to Kostas Kapakas for the animated short *Scenes*.

There was once talk bandied about that the festival would be relocated in Athens. This plan died, perhaps because the Athenians, who comprise the majority of the filmmakers, look somewhat patronizingly on their smaller northern neighbor Thessaloniki as a charming but thoroughly Balkan city. Yet, they all welcome a week of a healthy regimen of mussels (a Thessaloniki speciality) and brisk walks in the fresh sea breeze off the harbor. Although scenarios seem to be improving, no award was given for a female role because the scripts did not create any full characters. This is one problem that should be remedied before the Greek cinema scene can be considered complete. In the same vein, it is hopeful that next year's opening address will include a report on the implementation of the new cinema law instead of mentioning it as a possible future development.



Perakis' "Loafing and Camouflage"

A Different Drum

By Emmanuel Hadzipetros

I was at my favorite table in Plateia Filomousou Etairias, in Plaka, discussing with a friend the impact of tourism on relations between the sexes in Greece.

Just as I was about to make a telling point, a crazy, squealing clarinet made me jump three inches off my chair.

The music was oriental and wild and even worse, off-tune. But then it stopped and a throaty voice that cracked from decades of smoking rose up in song: a traditional mountain ballad about a bandit who could shoot quick and straight but not so quick to prevent the Turks from roasting him alive.

There came a pause; I was about to speak but that clarinet started up again: a whole rush of trills and runs and high-pitched squeaks; a mad melody of missed notes.

I turned and saw the old man emerge from the strolling crowd, the clarinet held by meaty hands at a 45 degree angle from his mouth. It was aged and battered; but no more than he.

He was as pudgy as a giant koala bear, with a bald pate shining above a tangle of grey curls. His puffy face didn't show a trace of emotion, although his eyes darted from table to table as he walked, looking for a likely victim.

He joined a knot of Greeks outside one restaurant, butchering the songs they knew from their village childhood; they joked a little, sang along a little, gave him a few coins and shooed him away.

Then he was standing by our table and the clarinet started wailing; the old man put it down and sang of a poor boy's lament to his mother about his love for a rich girl.

"Oh," my friend enthused, "how, well, you know, ethnic!"

As she reached for her camera, the clarinet hit a particularly flat note.

"Give him some money," she told me. So I forked over 20 drachmas while she adjusted the focus on her brand new Nikon EM automatic.

"I can hardly wait to show this one to my boyfriend," she said snapping. "He's so interested in, you know, local color."

The old man was smiling.

I couldn't hold a grudge against him, however. Especially after his Hare Krishna caper.

It happened one night when the full moon hung dangerously low over the red-tile roofs of the Plaka. I was at my regular table in the plateia watching the world go by.

He was there as well, but business was bad. No matter how hard he blew that thing, people were ignoring him. Finally, he stood off to the side, his eyes downcast, the clarinet dangling uselessly in his hand. I was sure he'd call it a night.

But then his ears perked up and a trace of a smile appeared on his face. I strained to listen and it came: above the conversational buzz of the plateia the steady beat of approaching conga drums.

The old man smiled lasciviously and put the clarinet to his lips.

"*Hare Krishna, Hare Krishna, Krishna Krishna, Hare Hare...*"

The chanting was as loud as the drums, as the troupe of six saffron-robed disciples came dancing towards the plateia. The men had shaved their heads except for a top knot and the women were done up in saris and sensible sandals.

Two were pounding big white conga drums. Everybody else danced jerkily, not quite with the Indian rhythm of the drums. They handed out invitations to their nightly "love feast" along with tasteless lumps of cookies to anybody who would stop and listen.

The old man started to play, throwing his head back and tapping his feet. He weaved between the pounding of the drums and the monotonous religious drone of the chant and threw back a fiery Anatolian chifteteli, a sensuous belly dance that playfully twined itself through the buzz of conversation around him.

The saffron-robed Krishnas were lost in their religious ecstasy; they were unaware the old man was using them as a percussion section. Smiles sprouted on the faces of young men and women throughout the plateia.

The old man had not missed a single note.

He closed his eyes and swayed his hips to the movement of the clarinet. The Hare Krishnas drummed and chanted and danced their way by the kafeneion; the German junkies who drink under the trees in the heart of the plateia, staggered out from their beer and wine to eat cookies and study the Krishna pamphlets.

The saffron-robed dancers moved up Kidathinaion, the clarinet stretching for a series of erotically high notes; young Greek couples smiled at each other and sat for a few moments in a shy silence.

The old man's eyes were shining. He began following the Krishna people, a safe distance behind, all the way up Kidathinaion. He played with one hand, the other holding out a cloth cap. Laughing couples threw in 50 and 100 drachma notes; every body seemed to be giving that night. I guess they figured this was an act; or should have been.

At Nikis the Hare Krishnas turned towards Syntagma; the old man doubled back towards the square through the dark side streets, walking quickly until he came to the half-lit parking lot on Dedalou. He counted his money, pocketed it, then wandered off away from the plateia, the clarinet tucked under his arm.

A few days later I was back in the square having a beer with a Dutch artist.

"You know the old man who plays clarinet?" he asked.

"Of course."

"Well, I was in Kolonaki the other day and I saw him there."

"What was he doing in Kolonaki?"

"He was eating in an expensive restaurant."

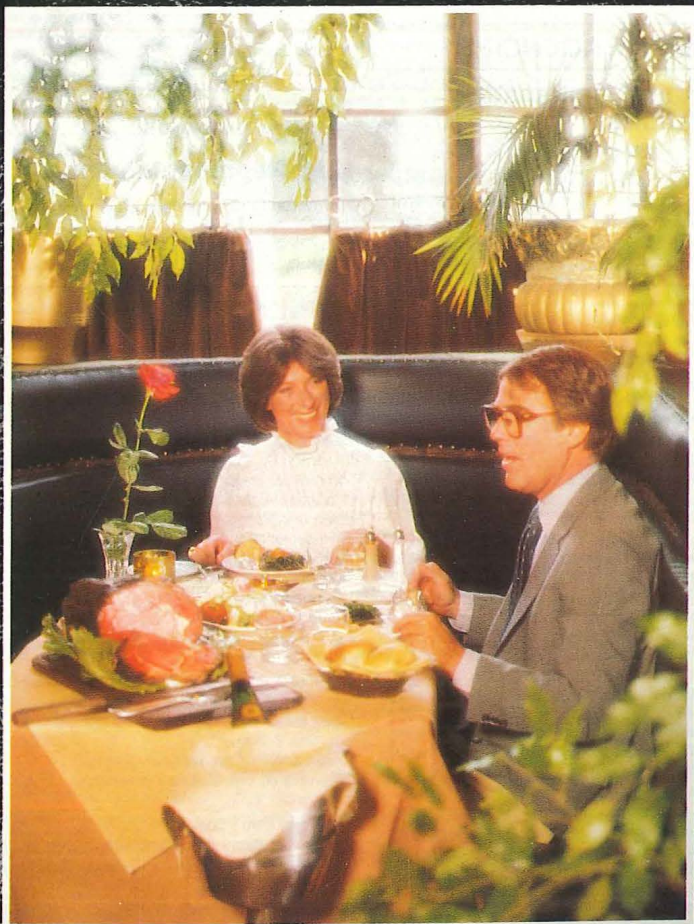
"What?"

"Yeah. That's not all. He was wearing a beautiful suit, it looked French or Italian. And he was with a woman - probably his wife. She was loaded with jewelry: gold and diamonds. I couldn't believe it. But I know it was him."

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Skandinaviska Sjomanskyrkan, Akti Themistokleous 282, Piraeus	451-6564
St. Denis (Catholic), Venizelou 24	362-3603
St. Andrew's Protestant Church, Frangogianni 47, Papagou	652-2209
Worship Services, Sundays, 9am, Tassis Hellenic School Auditorium Xenias and Artemidos St., Kifissia. 11:15am The German Evangelical Church, 66 Sina St., Athens.	
St. Paul's (Anglican), Filellinon 29	721-4906
St. Nikodimos (Russian Orthodox), Filellinon 21	323-1090
Trinity Baptist Church, Vouliagmenis 58, Ano Hellenikon	894-8635
Church of 7th Day Adventists, 18 Keramikou St.	522-4962

Cultural Organizations

British Council, Kolonaki Sq. 17	363-3211
Goethe Institute, Omirou 14-16	360-8111
Hellenic American Union, Massalias 22	362-9886
L'Institut Francais, Sina 29	362-4301
Branch: Massalias 18	361-0013
Instituto Italiano, Patission 47	522-9294
Jewish Community Centre, Melidoni 8	325-2823
Lyceum of Greek Women, Dimokritou 14	361-1042
Parnassos Hall, Karytsi Sq. 8	721-8746
Society for the Study of Modern Greek Culture, Sina 46	363-9872

Educational Institutions

American Community Schools	659-3200
Athens Center	701-2268
Athens College (Psychico)	671-4621
Athens College (Kantza)	665-9991

Campion School	813-2013
College Year in Athens	721-8746
Deree College (Agia Paraskevi)	659-3250
Deree College (Athens Tower)	779-2247
Dorpfeld Gymnasium	682-0921
Ekali Elementary	813-4349
Italian School	228-0338
Kifissia Montessori School	808-0322
University of LaVerne	813-6242
Lycee Francais	362-4301
St. Catherine's British Embassy	801-0886
St. Lawrence College	681-2096
Tasis/Hellenic International School	808-1426
Tasis/Boarding School	801-3837
The Old Mill (remedial)	801-2558
University Center for Recognition of Foreign Degrees, Syngrou Ave. 12	922-9065

CLUBS AND ASSOCIATIONS

Social/Sports Clubs

Alcoholics Anonymous, Asklepiou 6, 1st floor	682-7639
American Club, Kastri Hotel	801-2988
American Legion (Athens Post)	922-0067
Ziraion 9 (near Temple of Zeus) A.C.S. Tennis Club, 129 Ag. Paraskevis, Halandri	659-3200
AOK Tennis Club, Kifissia	801-3100
Athens Tennis Club, Vas. Olgas 2	923-2872
Attika Tennis Club, Filothei	681-2557
Cross-Cultural Association	671-5285
Ekali Club, Lofou 15, Ekali	813-2685 813-3863
Fed. of Bridge Clubs, Evripidou 6	321-0490
Fed. of Greek Excursion Clubs Dragatsaniou 4	323-4107
Golf Club, Glyfada	894-6820
Greek Alpine Club, Aeolus 68	321-2429
Greek Girls Guides Association Xenofondos 10	323-5794
Greek Scout Association Ptolemeon 1	724-4437
Greek Touring Club, Polytechniou 12	524-8600
Hellenic Animal Welfare Society	644-4473
Hippodrome, Faliron	941-7761
International Club	801-2587/3396
New Yorkers Society of Athens Clinic	251-4716
Chiou 4, Athens 15231	672-5485
Overeaters Anonymous (evenings)	346-2800, 701-9616
Republicans Abroad (Greece)	681-5747
Riding Club of Greece, Paradissos	682-6128
Riding Club of Athens, Gerakas	659-3803
Sports Center, Agios Kosmas	981-5572
The Players, Theater Group	692-4853, 724-7498
The Hash House Harriers, jogging club	723-6211, ex. 239
Multi-National Women's Liberation Group Romanou Melodou 4	281-4823
Paradissos Tennis Club, Maroussi	681-1458
Politia Club, Aristotelous 8	801-1566
Yacht Club of Greece, Microlimano	417-9730
YMCA (XAN), Omirou 28	362-6970
YWCA (XEN), Amerikis 11	362-4291

Business Associations

Athens Business and Professional Women's Club, Ermou 8	324-2115
Athens Cosmopolitan-Lions Club (Mr. P. Baganis)	360-1311
European Economic Community (EEC), Vas. Sofias 2	724-3982
Federation of Greek Industries, Xenofondos 5	323-7325
Foreign Press Association Akadimias 23	363-7318
Greek Productivity Centre (EL-KE-PA), Kapodistriou 28	360-0411
Hellenic Cotton Board Syngrou Ave. 150	922-5011-15
Hellenic Export Promotion Council Stadiou 24	322-6871
Hellenic Olympic Committee Kapsali 4	724-9235
Hellenic Shipowners' Association Akti Miaouli 85	411-8011
National Organization of Hellenic Handicrafts, Mitropoleos 9	322-1017
National Statistical Service, Lykourgou 14-16	324-7805
National Tobacco Board Kapodistriou 36	514-7311
Propeller Club	522-0623
Rotary Club, Kriezotou 3	362-3150
Thessaloniki International Fair, Hellepo Egnatious St. 154, Thessaloniki	(031) 23-9221

International Chambers of Commerce

American Hellenic Chamber of Commerce Valaoritou 17	361-8385
British Hellenic, Chamber of Commerce Valaoritou 4	362-0168
French Chamber of Commerce Vas. Sofias 4	723-1136

German Hellenic Chamber of Commerce Dorilaou 10-12	644-4546
Hong-Kong Development Council Kerasoundos St. 6	779-3560
Italian, Chamber of Commerce Mitropoleos St. 25	323-4551
Japan External Trade Organization, Akadimias 17	363-0820
Yugoslav Chamber of Commerce Valaoritou 17	361-8420
Athens Association of Commercial Agents Voyleis St. 15	323-2622

Greek Chambers of Commerce

Athens Chamber of Commerce and Industry, Akadimias St. 7-9	360-4815/2411
Chamber of Fine Arts of Greece, Mitropoleos St. 38	323-1230
Geotechnical Chamber of Greece Venizelou St. 64, Thessaloniki	(031) 27-8817-8
German Hellenic, Dorileou 10-12	644-4546
The Hellenic Chamber for Development and Economic Cooperation with Arab Countries 180 Kifissias, Neo Psychico	671-1210, 672-6882
Handicrafts Chamber of Athens Akadimias St. 18	363-0253
Hellenic Chamber of Hotels Aristidou 6	323-6641
Hellenic Chamber of Shipping, Akti Miaouli 85	411-8811
International, Kaningos 27	361-0879
Piraeus Chamber of Commerce & Industry Loudovikou St. 1, Plateia Roosevelt	417-7241-43
Piraeus Chamber of Handicrafts Karaiskou St. 111	417-4152
Professional Chamber of Athens El. Venizelou St. 44	360-1651
Professional Chamber of Piraeus Ag. Konstantinou St. 3	412-1503
Technical Chamber of Greece Kar. Servias 4	322-2460

SERVICES

Mayor of Athens	324-2213
Aliens' Bureau	362-8301
Residence Work Permits	362-2601

Postal

Post offices are usually open Monday through Friday from 7:30 am to 7:30 pm. The main offices at Aeolou 100 (Tel. 321-6023) and Syntagma Square (Tel. 323-7573) remain open until 8:30 pm. PLEASE NOTE: Parcels to be shipped abroad and weighing over 1 kilo (2.2 lbs.) may be mailed from certain post offices only. These include Koumoundourou 29 (Tel. 524-9568); Stadiou 4 in the Stoa at the Tamion Building (Tel. 322-8940); Psychico (Tel. 671-2701); Ambelokipi (Tel. 646-3541). Parcels should be left unopened until after inspection.

Telephone

General information	134
Numbers in Athens and Attica	131
Numbers for long-distance exchanges	132
International operator	161 & 162
Recorded instructions (Eng., Fr., Ger.) for making international calls	169
Domestic operator	151 & 152
Telegrams (taken in several languages) Domestic	155
Foreign	165
Complaints (English spoken)	135
Repairs, 121 + first 2 digits of your prefix Application for new telephone	138
Transfer of telephone	139
*Correct Time	141
*Weather	148
*News	115
*Theatres	181
*Pharmacies open 24 hours	107
*Pharmacies open 24 HOURS (suburbs)	102
(*Recorded messages in Greek)	

ATHENS TIME: GMT + 2

Municipal Utilities

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

Lost Property

14 Messogion	770-5711
For items in taxis or buses	523-0111

Tourism

EOT (National Tourist Organization) Central Office, Amerikis 2B	322-3111
Information, Kar. Servias (Syntagma)	322-2545

Ekali Gardens

Στην καταρτισμένη Ekali, κοντά στο γνωστό Club και σ' ένα κήπο 7.000 τετραγωνικών μέτρων, χτίζονται 14 διόροφες βίλλες, ανεξάρτητες ή μια από την άλλη, με άριστα υλικά και με κριτήρια που προάγουν την ποιότητα της κατοικίας στον τόπο μας.

Κάθε βίλλα διαθέτει:

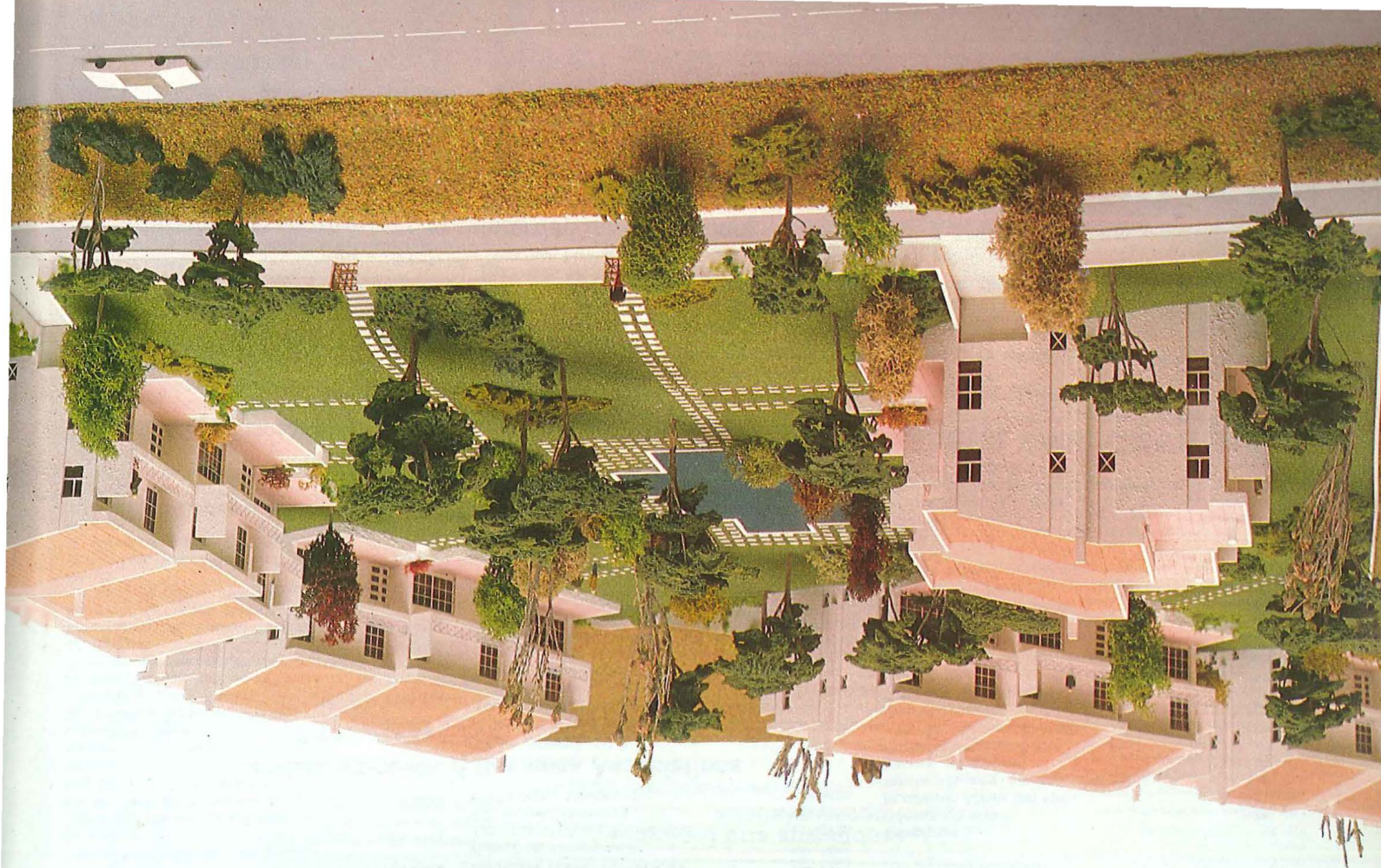
- Μεγάλους χώρους υποδοχής.
- Τέσσερα υπνοδωμάτια στον 1ο όροφο.

- Παιλάντσο και πολλούς βοηθητικούς χώρους.
- Άνεξάρτητη θέρμανση με ιδιότερο λέβητοστάσιο και ειδικές μονώσεις (διπλά τζάμια κλπ.).
- Υπόγειο χώρο στάθμευσης αυτοκινήτων. Οι βίλλες είναι ανεξάρτητες, συνδέονται με πεζόδρομους και μια μεγάλη πισίνα στο κέντρο συμπληώνει τη φυσική ομορφιά του κήπου.

Ekali Gardens

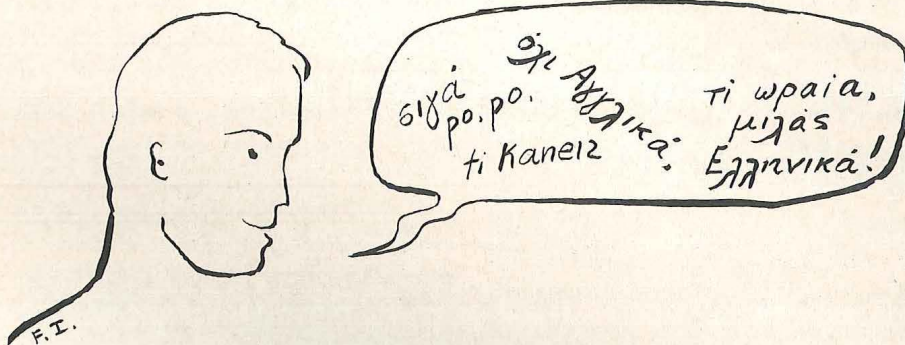
ΑΝΣΟΥΣ 6 ΕΚΑΛΗ

ΓΙΑ ΠΕΡΙΣΣΟΤΕΡΕΣ ΠΛΗΡΟΦΟΡΙΕΣ:
ΤΗΛ. 3217.820, 8131.002



To Learn or Not to Learn...

By Penny Poole



"Forty five drachmas," said the man at the periptero. I scowled at him, proffered a note, and stormed off, seething with frustration.

Later I confided my misery in a Greek friend. "Listen," I said. "Is my accent so terrible? It makes me angry when I try to use what limited Greek I have in the center because everyone answers me in English, without fail."

She didn't reply immediately, perhaps not wishing to discourage me. Then she said hopefully, "Maybe they just want to practice their English?"

I glared at her.

"Never mind," she said with a consoling pat on the shoulder. "*Siga siga.*"

That did it. In a moment of decision I realized that if Greece was to become home, even temporarily, it was not enough to have surpassed the early mistakes – such as thinking a *nescafe me ghala* was a large coffee, that *ti kaneis* doesn't always mean "how are you" and that the accent on the wrong syllable changes "when" to "never." I enrolled in the beginners course at the Hellenic American Union.

We were a motley lot who filed into the seventh floor classroom and smiled shyly at each other the first evening of 20 three-hour lessons: a handful of Americans including a librarian, a nurse, a masseuse, a model and a diplomat's wife; two Lebanese students, a Palestinian, an Iranian lady of leisure for whom Greek will make the seventh language spoken, a Dutch dancer, a Yugoslav diplomat and a Canadian journalist. We had but two things in common: a residence in Greece and the desire to learn to survive here. Most of us had been in this country long enough that basic courtesies, prices and scavenger hunts through the shops had been mastered before we began the course. For this

group, the first lesson was a breeze, although others just off the plane were clearly bewildered. (What did I just say?" John, the librarian, whispered in desperation after a rudimentary reply to the teacher's query of "ti kaneis." But we were quickly equalized as we ventured into an unknown sea of sounds and letters.

In the classroom environment we almost immediately and instinctively regressed to childhood. Our common language was pigeon Greek. Yolanda, the effervescent instructor, was adamant that no English, or any other tongue, be spoken within her earshot. So clear was this delimitation between teacher and students, despite the fact we were all adults, that we began to behave as we must have done as kids in a fifth grade classroom. Once I missed a lesson for an appointment and the following day Yolanda quizzed me mercilessly – in Greek, of course – about my absence. I flushed, stammered and would have liked to have produced a note from home. In a moment of embarrassment we simultaneously realized the roles we had adopted, laughed and shrugged.

Even during breaks we continued to play. Dragon, the Yugoslav, for example would pull out a bit of string and display some sleight of hand tricks. Once, while trying with a mixture of languages, including simple demonstration, he tried vainly to explain an illusion to his captivated audience. In frustration he lapsed into English.

"Po, po, po," reacted Yolanda immediately. "*Ohi انگلیκα!*"

And in the meantime, we sped through new vocabulary, grammar and idioms at such a rate that after four weeks it was impossible to tell how much we'd learned. During post mortem discussions among ourselves, the students,

who had become a comfortable family, traded petty criticisms. Too much grammar, said one; who needs to know this crazy spelling, another; I didn't learn how to do my banking, complained a third... but now, as I write this from a beach in southern Crete after a week of exploring little villages and bigger cities in a whirlwind mix of business and pleasure, I have realized the value of my learning. No longer do service people answer me in English and the positive response to my efforts to communicate, albeit with still a limited vocabulary, is overwhelming.

"*Ti oraia! Milás Elliniká!*"

These words resound through the islands where residents are accustomed to foreign visitors who don't bother even to attempt twisting their tongues over strange sounds. The reaction of the local people and the conveyed feeling of quizical gratitude were for me more than worth the time, effort and expense of studying in a classroom. Not to mention the enhanced enjoyment of life in general because of the enormous expansion of social possibilities. Next summer when visiting the islands I vow to be as fluent as possible.

Perhaps the most encouraging thing about learning Greek – as opposed to French or Italian – as a second language is that, because it is relatively obscure, there are rarely snobbish sneers at clumsy construction or critical cracks at less than perfect pronunciation. In Athens, there are many organizations which offer courses in Modern Greek. In addition to the Hellenic American Union (Massalias 22, tel. 362-9886) these include: The Athens Centre (tel. 701-2268, in Pangrati), The Hellenic Language School (Zalogou 4, tel. 364-0514), the YWCA (XEN, Amerikis 11, tel. 362-4291) and the British Council (Kolonaki Square, tel. 363-3211). Private lessons are also plentiful. Watch the Athens English media classifieds. Often a learning exchange can be arranged.

Tickets: From ANY point to EVERY Destination/Tourism: CLASS services WORLDWIDE.

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The Eumophopoulos Collection

By J. M. Thursby

Anglo-Greek collector George Eumophopoulos had immediate respect for Chinese ceramics when they were first exposed to the West at the turn of the century. Today his years of thorough collecting are evident in three museums – two in London and at the Benaki here in Athens.

George Eumophopoulos was a young employee with The Ralli Brothers Merchant Company of London in the 1880s when he first became interested in European and Oriental ceramics. At that time, knowledge of China's classical art was scanty. Twenty years later however, new railways expanding into northern China cut through endless ancient graves the contents of which surprised and amazed the West. The elegance and vitality of the finds captivated the young Greek completely and he began what was eventually one of the greatest collections of Chinese art in the world.

Born in Liverpool, during the reign of Queen Victoria, to a Chiot merchant, Eumophopoulos was a small, rather ordinary looking man. But his appearance belied his most inordinate and motivating passion for objects of beauty.

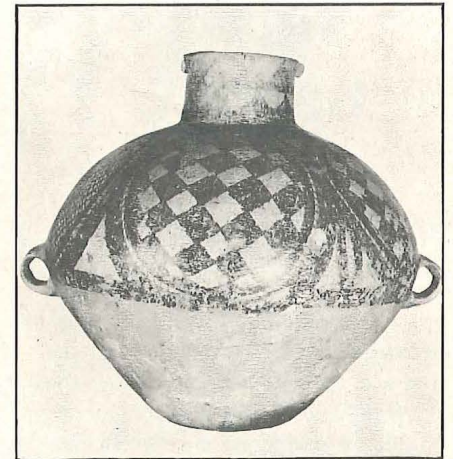
His collection is highly representative of all Chinese periods from Neolithic vases (3000 B.C.) with their geometrical patterns to the pale pink eggshell porcelain of the 18th century. But it wasn't the historical or archaeological worth that attracted him. His guiding criterion was a personal concept of beauty: "To enter my collection it was indispensable that it should at the same time appeal to me aesthetically."

The Chinese belief in reincarna-

tion led them, more than 2,000 years ago to bury their dead surrounded by ceramic models of everything they'd held dear in life: figures, animals, houses and everyday objects such as containers for food and drink. The belief is that this enabled the dead to continue earthly pursuits in the spiritual world. The richer the person, the more items in the grave. This funerary craftsmanship naturally reflected artistic developments as well as many of the customs, and habits of the ordinary man, greatly adding to the general knowledge of Chinese history.

Many of these finds eventually found their way into the hands of George Eumophopoulos. In his collection, you can see the Hellenistic influences in the pottery of the Han Dynasty (221 B.C. - 220 A.D.). This was a result of commercial contact between China, already a powerful and civilized nation, and the Roman Empire. It intrigued Eumophopoulos to learn that the Chinese traded both east and west and were not the inscrutable orientals generally supposed, but instead were interested in other nations and receptive to foreign influence.

It was this early period which formed the bulk of his collection, including the Tang Golden or "Austrian" age from 618-906 A.D. when the cosmopolitanism and prosperity of the Chinese court was



reflected in the excellence of their arts. Literature and poetry were at their height. Printed books were available to the literate and figures of lute and flute players indicate the popularity of music and dance. It was during this time, too, that the famous Chinese horses first appeared, testimony to the widespread fondness among Chinese of both sexes for pleasure riding, hunting and polo. The Greek collector acquired many highly glazed models of the Bactrian camel, which carried merchants across the Gobi desert on the legendary Silk Route as far as Samarkand, Baghdad and even Constantinople. Apart from goods, they brought back with them a continuing western influence both Hellenistic and Persian.

Eumophopoulos never tired of lecturing on the culture that was well-established long before Marco Polo visited China or the Great Wall was built.

His collection grew to the extent that he built a two-story museum onto his new home on the Chelsea Embankment in London to house it. For when he'd had his fill of ceramics he extended his interests to Chinese jades, bronzes, sculptures and lacquered boxes.

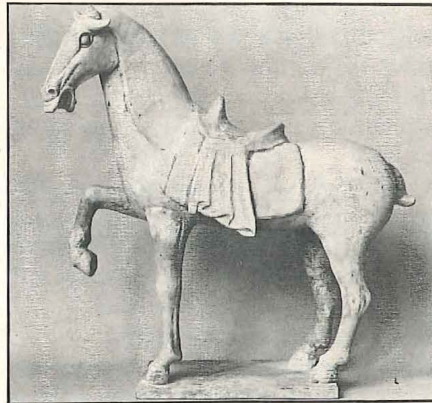
It was his greatest pleasure to share this "museum" with anyone interested. He and his wife, Julia Scaramanga, opened their house ev-

ery Sunday, when any lover of art was free to visit for a personal tour by the enthusiastic owner. Naturally these casual receptions by the childless couple were popular in London art circles.

Like many, Eumophopoulos suffered during the Depression years and was forced to offer most of his Chinese collection, which he had intended to bequeath to the nation, for sale to the national museums. He sold it for \$100,000, well below its worth, and it was divided between the British Museum and the Victoria and Albert Museum in London. Because of the relatively small amount of money involved, it is regarded today as a bequest. The Chinese rooms at the Victoria and Albert are currently closed for renovation, but a large part of the collection can be seen on the ground floor.

A small but representative "Eumophopoulos Collection" of Chinese ceramics can also be seen in Athens at the Benaki Museum. It was donated to the museum's found-

er, Anthony Benaki with whom Eumophopoulos shared a friendship based on common interests. This exhibit forms a completely separate entity from the others which highlight archeological findings local and Middle Eastern.

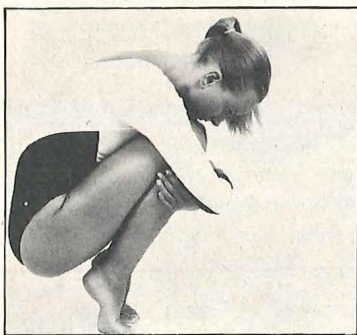


Although Chinese art collection was his overriding passion, and one Eumophopoulos continued to pursue until his death, it was not an exclusive one. He also had great enthusiasm for Persian and Korean ceramics and Islamic and medieval European art. In addition, he owned

an excellent collection of modern European paintings and sculpture, acquired mainly through his patronage of struggling contemporary artists whose talent he appreciated. His judgement was shrewd and there is a bust by the now famous Yugoslav sculptor, Ivan Mestrovich, in the British Museum and another in the Victoria and Albert by Dora Gardine.

Eumophopoulos backed endless archaeological studies in his collecting career, was a founding member and first president of the Oriental Ceramics Society and made time to climb the ranks within the Ralli Brothers Merchant Co. to the position of vice-president. An inveterate, daring collector and a man of discerning taste, he was an important and well-loved figure in international artistic circles. His deep love and appreciation of Chinese art did much to bring it to the attention of the general public and to put it in a deservedly respected position in the world.

Jenny Colebourne's BODY CONTROL CENTER



M. Hionos

Director Jenny Colebourne Cert. L.S.C.D. Dip. WYC

Ms. Colebourne is a former performing arts lecturer at the Middlesex Polytechnique where she taught courses in yoga and modern dance. She is also a former lecturer in modern dance for the Inner London Education Authority and former lecturer in Body Control at the London School of Contemporary Dance.

The center offers

BODY CONTROL SESSIONS

This is a special exercise technique using specially designed equipment to improve posture, muscle tone, flexibility and stamina. Classes are by appointment and there is an emphasis on individual attention. Each person is given a programme designed to meet his own needs. Sessions are suitable for men and women from all walks of life. The technique can also be adapted to help people for

back problems etc. and is often recommended by osteopaths and physiotherapists.

YOGA COURSES

Morning and evening courses in small groups. The emphasis is on mastering the "postures," breathing, relaxation and meditation techniques.

STRETCH CLASS

Stretching frees the joints, stret-

ches the muscles and improves circulation and posture.

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Dimoharous 18, KOLONAKI, Tel. 723-1397

Mountain Winters

Dear Athenians:

When you read this, the Greek winter will be creeping up on us and all but the hardy, the devoted or the retired tourists will have left. That, of course, makes life a little easier for those of us who come here to work; whether you in the city or towns or someone like me in a mountain fastness.

What happens in Magoulas in November? As regards particulars, who can tell? I hope that by the time you read this one of our lads, a shepherd's son and student in Athens, will be home from hospital to finish recovering from a horrible motorcycle accident he had in August. The whole village has been in a state of shock on his and his parents' behalf. Certainly his worried father will need mother back from the hospital to help with the sheep, for by December the flocks must be taken down for their winter grazing.

In autumn, the work focus for the population of Magoulas shifts to the lower olive growing villages of Afrati, Embaros, Lagouta, Mesi, Martha and Karavadon. There the families tend their olive groves and harvest one of their major sources of income - olive oil. Since the dacus fly has ceased to be a serious threat to olive oil production, olive trees are a relatively trouble-free source. Everyone in the family can contribute to the work. The men climb and beat the branches with sticks, women and children gather fallen olives from plastic sheets spread below, and then the olives are sacked and taken for pressing. New olive press machinery was installed during 1982/3 in many of these villages with the help of government grants and loans, and although at the time there was considerable argument in the *kafeneia* about the relative merits of the old and new plant, and whether the new machinery destroyed vitamins by reaching higher temperatures, the speed and ease of the new seems to have been the deciding factor.

Olive gathering is hard yet social and sociable work, and the midday meal becomes quite a festive occasion. The coming winter will likely bring a new batch of marriage negotiations and at least some will reach the point of formal engagement. This past summer there were three Magoulas weddings as a result of last winter's socializing. Trimmings from

olive tree prunings, brought home in the evening to the second home in Afrati or some other lower village, go to feed the corner fire or the beehive oven, thus providing both requirements for winter hospitality: warmth and roast potatoes and meat.

The shepherds, too, go down in winter, and may well own olive groves; but the main, sheep herding aspect of their work does not fare so easily. Each year it becomes more difficult to find winter grazing land. For the last two years, sheep were taken down to Padiadon - the area round Kasteli - and the ancient foot track which winds out of the plateau from Chonos was the route taken. But this summer, as early as July, Manolis was trekking down as far as Sisi on the north coast east of Malia in search of adequate grazing land for this winter that is upon us now. This will mean a walk three or four times further.

If work is focused throughout the winter months in the lower villages, what happens in Magoulas during November? The Lasithi Plateau is said to be the highest permanently inhabited area of Greece and, although the winter population drops to about 40 percent of the registered figure, there are always some individuals, or even

whole families, who stay up here. Few people stay down in their lower village for the whole winter without at least coming up to check their stored potatoes for signs of damp and rot (the longer they can be kept, the higher price they will command) and their houses for storm damage. Children of school age must, except during the Christmas and New Year holidays, be in the plateau and attend their school at Ayios Yiorgios. Often grandparents keep an eye on them while parents are below, though it is hard to say whether the grandparents look after the children or the children care and cook for their grandparents. A child of 12 will often stay alone in the house, fry potatoes in the evening to take and share with an aged grandparent, and cope competently with crises such as burst water pipes. He knows there will be neighbors to help if he calls at the *kafeneion*, and that parents can be contacted, if only indirectly, by telephone.

Those who remain up in Magoulas through the winter constitute a shifting population from year to year, depending upon who is at school, who can or cannot work with olives or sheep, who has regular work up in the plateau (such as a carpenter or electrician), who has grandchildren down in a lower village and wants to be near them, and who has agreed to stay up to mind the potatoes, the children and the aged. Those who do stay constitute the core, for that year at least, of the Magoulas community; and once the cold, torrential rains begin, followed by settling snow and blizzards, the



house or *kafeneion*, with glowing wood stove, becomes the center of life. Each winter Magoulas recoils, closes in, and becomes itself again.

The hunting season for quails, partridges and rabbits is open from September 15 to March 10 and any fit man still here will happily rise long before dawn in order to climb through the snow and reach the level of the sheep folds by first light. Up there, with gun, dog and cartridge belt they reenact that heroic *palikari* role, then return in late afternoon to the village with two or three pieces for the pot. While their game casserole is cooking in wine, they sit around the kitchen wood stove, boots propped on the hot rail, crack nuts and jokes together and drink *raki* heated with honey.

This is the time for reminiscence. At these winter stove-encircling sessions, last summer's exploits with tourists or tales from long ago have all been turned into myth, and distinctions of time (of months, years or centuries) and of value (what is good or bad behavior outside the confines of village cosmos and the present? Wasn't St. George himself a heroic *palikari* with sword or gun?) all dissolve into nothing. By 9 p.m. the heroes will be snoring on the curtained-off bedshelf and their wives fondly washing up as they, in turn, congratulate themselves on having their loved ones where they belong. Come summer, a wife does not know where her man is in the evenings, or what important business he is conducting at the *kafeneia* and the *magazia*. In winter, small groups come together again and reinforce their mutual interdependence.

There is a rhythmic breathing in the Magoulas cycle. The community, shifting and adjusting from year to year, seems organic, like a living body. I think you have to experience something of this before you begin to understand that Greek/Christian notion of *agape* – love which comes close to identifying one with another and goes on year after year, trying to absorb all things. In the winter, with the help of hot *raki* round the wood stove, it all makes sense. In the summer, with the tourists and the demands of *kampos* and mountain, they will all threaten to fall apart again.

Surely in Athens, as families draw together again in the winter evenings, you feel it too? We are not, for all the national and urban/rural distinctions, so very different, are we?

From Magoulas, or Afrati, or Martha or Sisi; separated though we must be by our work and our responsibilities,

We greet you.

St. Lawrence College

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The school is sited in two areas of Athens:
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 ● Philothei/Halandri (K.G. - 13th Grade)
 Information

● Junior School

Hellinikon/Glyfada: 3, Odos B., Tel. 8943251
 Filothei: 7, Streit Street, Tel. 6812096
 Halandri: 3, Navarinou Street, Tel. 6822828
 Headquarters: 7, Streit Street, 15237 Filothei
 After hours and holidays: 6928836

● Senior School

● Summer School

Tolo, Nafplio
 10.6.1985 - 25.8.1985

In the four years since its founding the School has established a reputation for first class teaching of children from KG through to Oxbridge entrance exams.

The teaching is characterised by a low staff-pupil ratio and by the attention paid to children of all abilities and to the children with special needs.

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- the range of languages taught
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 - the work done in the English as a Foreign Language department
 - the teaching of Mathematics to A-level G.C.E., C.S.E., and to non-exam classes.
 - the provision of classes in the full range of Sciences (an additional Physics laboratory has been provided)
 - the availability of classes in Sociology, History, Economics and Commerce
 - the use of computers in teaching as well as courses in computer literacy that begin in primary School.
 - the teaching of Arts and Crafts throughout the School
 - the work in all areas of the dramatic and musical arts. The School represents the Associated Board of the Royal Schools of Music here in Greece and is an examination centre for this board.
 - the range of sports that are taught and the degree of participation in team and individual games.
 - the small but successful remedial group teaching
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Brochures, further information and enrollment:

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A World Gone Mad

The Heroic Age by Stratis Haviaras (New York: Simon & Schuster) 352 pp.

All day we'd been roaming the flooded fields for food. Five-, six-, seven-year olds, ten-, twelve-, and thirteen-. Just a dozen boys altogether, mostly ten to thirteen. It was hard to find a thing to eat; it was harder to steal. In the afternoon we tried to rob a farmhouse; we were beaten back. Those who couldn't run very fast were whipped as they ran away. The small ones sniffled. The older ones swore. We spent the night in the trees, pressing against one another to keep warm. It rained. At dawn we spat on a stone and flipped it: heads, we'd head northwest; tails, east of north.

Children of Vietnam? Of Central America? Of Lebanon? Of Cyprus? No, of the Greek Civil War, yet very much children of our time.

Stratis Haviaras has translated into fiction a most harrowing event in recent history: the plight of children during the Greek Civil War. The book appears at a time when the issue has been raised to international attention through the publication of Nicholas Gage's book, *Eleni*, a factual account of the torture and execution of Gage's mother as she tried to prevent the kidnapping of her children by leftist bands, reviewed in the Dec. '83 *Athenian*.

Stratis Haviaras, with his compassionate and poetic touch, brings the reader into the world of this band of hungry boys to enjoy their companionship as they make their way north to the Yugoslav border. Orphaned by the Nazi occupation and now threatened by the Civil War, they are Avramakis, a Jewish boy from Yannina; Minos, a baby of five; Issaris, who has only one eye; Andreas, who assumes leadership at times; and Panagis, the protagonist and narrator through whose vision the whole odyssey is filtered.

The children, living in the context of a world gone mad, are trapped in an unrelenting hell. Yet, rarely does Haviaras rely on the grotesque to convey the essence of the war. The only nearly unreadable passage describes the bodies of dead and dying children found after the final battle of the war at Grammos. Brilliantly handled, the section ends:

...In the opening of the gate stood a dark figure: a man with both hands raised

in front of his face as though covering his eyes; a newcomer, perhaps, someone who could not bear the sight of us and had to cover his eyes before they got used to the sight, or at least to the darkness inside. Click it wasn't his hands that covered his face, but a camera. He held it before his face. The photographer didn't see us but the camera focused at us. Click—its metal eyelid blinked time and again, its glass eye scanning the bones scanning the stained skin and the bared teeth, but the photographer didn't see a thing. He took a few short steps backward, and the gate began to close. A last click, then the gate was closed shut like the eyelid of a huge camera, but neither the photographer nor anyone else saw the sight.

Panagis and his friends never crossed into Yugoslavia. By the time they reached the border, Tito had ordered it closed to Greeks, who had been using Yugoslavia as a sanctuary.

Thus the children returned to Greece and fell in accidentally with the guerrillas and shared with them the fate at Grammos. Panagis and two of his friends survived the battle.

In the second half of the book, Panagis, Avramakis and Minos are sent to a detention center on a barren island established by the government to rehabilitate the children and bring them over to a proper political perspective. They are starved, bullied, drafted into forced labor, indoctrinated and finally released on parole to the villagers on the island of Kalamos. Here Panagis enters the new world of post-war Greece, where western (*read American*) attitudes and behavior is crushing traditional values. As Panagis becomes part of the mainstream of Greek life, at the close of the story, his spirit begins to awaken, his character to grow. In the course of the books, the children's characters had not developed. They had remained abnormally static as if, during such violent times, human development halts, and the mere business of survival becomes the all-encompassing task.

The Heroic Age will receive the wide distribution it deserves. Bell Publishing has begun the Greek translation, while Methuen Press in England will undertake a hardback edition. Also, Penguin (England) will undertake a paperback edition. ■

A Talk with Stratis Haviaras

Stratis Haviaras, phone in hand, steps over to the picture window in his office at Lamont Library, Harvard University. His dark eyes sweep the campus as he chats. In the summer heat the grounds are at their most beautiful. Luxuriating in the shadows cast by maples, oaks and other trees that thrive in Cambridge, and surrounded by fine examples of New England architecture, the campus presents a cosmos so distantly removed from the horror of the Greek Civil War that one wonders how the author managed to create such a searing story from this privileged setting.

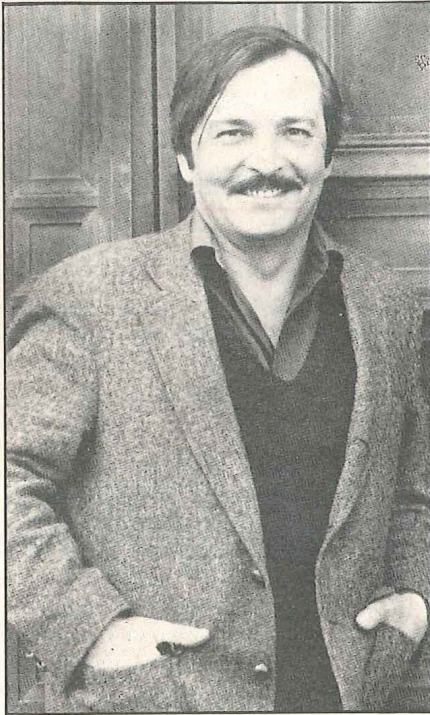
Whatever privileges Haviaras may now enjoy as curator of poetry at Harvard, he has not forgotten his traumatic and deprived beginnings. He is painfully aware of his heritage of survival and committed to presenting the story of children devastated by war.

"My family came from Argos and my father was executed by the Germans during World War II. As a member of EAM, he was betrayed by masked Greek informers. He was given a choice: go to Germany as slave labor or stand for execution. My mother was sent abroad for slave labor. The subject of what happens to survivors has interested me for years."

Open, warm and involved, the author is not neutral as he speaks: his face alternately registers humor, intensity and pain as he explains his background.

His two novels capture the essence of life for children in Greece during one of the harshest periods in modern Greek history. *When The Tree Sings* (Simon and Schuster, 1979), a narration of a youngster's emergence into manhood in German-occupied Greece during World War II, is spare and eloquent. *The Heroic Age* (Simon and Schuster, 1984) captures the reality of the Greek Civil War from the perspective of a child who is just coming of age. The books should be viewed as a sequence.

"Most who survive go on to heal their wounds, and not only survive, but excel. I heard from a psychiatrist in Chicago, who is doing a study on the drive of survivors, that most of them are highly motivated. Still, I suspect that even though the wounds have healed, the stability of these survivors is really fragile. Some people slide back, perhaps briefly, into the nightmare."



Stratis Haviaras

The reader will note the absence of brutality among the band of children who are the protagonists of *The Heroic Age*. "My intention was to create characters to show how the process of surviving strengthens rather than erodes the quality of humanity. Note how Nick Gage in his book *Eleni*, never kills the man responsible for the murder of his mother even though he was obsessed with revenge. Notice, too, how I deal with Bruce in my book. I have him swallowed in an underwater volcano."

Bruce, a symbol for Haviaras of the type of insensitive American who arrived in Greece with the Marshall Plan, in the book drowns mysteriously. "You see, like Nick Gage, I crave revenge, but I stop short of brutality. I leave justice to the forces of nature."

Born in Greece in 1935, Haviaras came to the States in 1967. He speaks in heavily accented English, but with the phrasing of a poet and the polished prose of someone who loves to handle language.

Haviaras thinks deeply about language. "In *The Heroic Age*, I present a group of dumb children, taken away from their families when they were in a pre-language stage. They were subsequently not trained to speak, so they were like little animals. Language stands at the center of experience; it is a civilizing force. How do you expect children to speak when they are deprived of the barest essentials of civilization?"

Amazingly, Haviaras does not write in his native Greek, but in English, a language he didn't master until a decade ago. "Language and experience are

one," he claims. "You cannot extract experience from language. I actually tried to write my books in Greek, but I couldn't seem to grasp a subject. When I mastered English, I had a vehicle separate from my experience. I was able to stand outside and write from a distance."

The author, an avowed leftist, feels he has written an objective account about the Civil War. "Of course, my sentimental affiliation is there, I admit." He spent four and one-half years researching and studying the background of the war. Working on the construction of the Achilöos Dam and other projects, he met people from all over the country, "the wounded, the persecuted, the destroyed," as he describes them. Also, he traveled to the villages and sites which the Civil War had torn open. Later, at the Widener Library at Harvard, he read the memoirs of the Greek military, the documents of leftist "capitanios" and accounts written by inmates of the detention centers at Macronisos. He found Domenic Eudes' *The Capitanios*, (London, 1972) to be the "most creatively objective." "He stands where I stand. He looks at both the nationalist right and the communists in this period as equally destructive forces."

Although Haviaras was not at the battle of Grammos and did not do time in detention camps, he writes about them dramatically. His book draws the reader's sympathy towards the left. Anyone reading his description of the napalm bombing and the horror of Grammos comes away feeling pity for the victims; and anyone without insight into the causes and course of the Civil War would develop strong antipathy towards the nationalist right. Nowhere does he hint that there are two sides to this vicious story.

"Nick did not write an objective book," states Haviaras, "and why should he? That was not his goal. The right has used his book to further polarize the left and right. The right wing has made it into a monument against the left. The left, on the other hand, says that Eleni's fate was an isolated case and that the right should not build it into a generalization."

So the collision of the left and right goes on. But politics aside, what readers learn, and presumably what the authors want us to learn, is that whether the child's name is Nicholas Gage, a victim of the left, or Panagis, a victim of the right, they are both survivors. Both children have made a tormented rite of passage, and neither can ever hope to attain as adults what ought to be a universal human right — peace of mind.

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The "What to buy Dad for Christmas" Syndrome solved at last!

Elaine Priovolos

Illustrations by Daphne Fraser

Forget about buying him another tie – his closet is full of them. Visit one of the numerous bazaars in November and December – you'll be surprised by some pleasant, interesting and inexpensive alternatives.

Santa Claus will hand out lollipops and sweets at the **Campion School's Christmas Bazaar** on Saturday, December 8 from 10 am to 2:30 pm. Adults can choose gifts from a wide assortment of crafts goods (embroideries, potholders, etc.) while the kids participate in games. Handmade crackers, among other items, will be sold at the Christmas decorations stall. A cracker, for those of us who have never participated in a traditional English Christmas, is a crepe paper tube stuffed with a funny hat and toy. Cakes, cookies and marmalades will also be available. A second-hand clothing stall will be a treat for those who like rummaging through old and antique clothes. **Campion Junior School Ayia Paraskevi 14 Halandri**



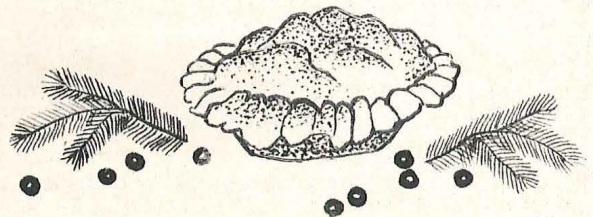
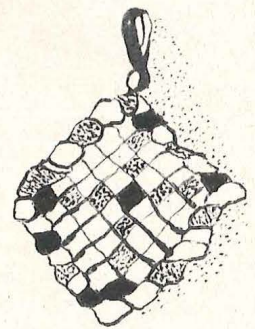
Handicrafts and food from Denmark, Finland, Norway and Sweden will be sold at the **Scandinavian Seamen's Church Bazaar** on November 23, 10 am - 9 pm, and November 24, 10 am - 2 pm. In addition to Finnish handmade candles that don't drip, wooden trays and cutting boards, there will be herring, sausages, and cheeses. For those who want to snack, coffee and glög will be on sale. The easiest way to get to the bazaar is to take the underground to Piraeus and pick up either bus 904 or 905, both of which stop directly in front of the Church. **Scandinavian Seamen's Church Akti Themistokleous 282 Piraeus**

As can be expected, the **St. Paul's Bazaar**, alias the British Bazaar, specializes in such English holiday goodies as puddings, cakes, marmalades, chutneys, pickles and other preserves. Gourmets will be pleased with the Country Woman's Store which stocks homemade patés, fruit pies, bread and herbs while gardening fanatics can amuse themselves at the new gardening section. Other merchandise includes hand-knit and hand-sewn clothing, toys, cosmetics, second-hand books and bric-a-brac.

This year's bazaar, which is the oldest of all the Christmas fairs, will **not** be held at the British Embassy but at the Royal Olympic Hotel, opposite the temple of Olympian Zeus, on December 1 from 10 am - 2 pm. **Royal Olympic Hotel Athanasiou Diakou 28-32**

XEN chapters from the surrounding areas of Athens have contributed items which are typical of their regions such as hand-embroidered bread bags filled with village bread and homemade wines to the **XEN Christmas Bazaar** on December 15, 11 am - 7 pm. The Bazaar continues to specialize in small traditional holiday gifts like pin cushions and bottle covers in the shape of Santa Claus.

XEN Amerikis 11



The Greek Girl Guide Bazaar is truly an international event with stalls set up by representatives from Girl Guides and Girl Scouts from all over the world. Shoppers can also choose from an assortment of foodstuffs, such as homemade marmalades, and cakes, not to mention

Christmas decorations, plants, second-hand clothing, books and maps. There will even be a Monastiraki stand specializing in small articles at low prices. Kids will be kept busy with the numerous games set up especially for them.

XEN Amerikis 11



Kids will have a ball at the **German Bazaar**, sponsored by the Evangelical Church, the German Catholic Church, and the Austrian, German and Swiss embassies on December 1, 10 am - 6 pm and December 2, 10 am - 1 pm. Grandma telling stories, puppet shows in German and Greek, slides and a playground are among the activities they can participate in besides receiving a sweet from Santa. Adults won't be disappointed either with the variety of

German and Greek hand-crafts and foods on hand. So attend, if you have a yen for German potato salad or simply want to browse through the White Elephant Boutique.

The funds raised by the bazaar will be used for various philanthropic purposes such as an old age home and camping trips for underprivileged children.

**Dorpfeld Gymnasium
Paradissos
Amaroussion**



If you haven't bought Christmas cards by the end of this month, why not drop in at the Christmas Bazaar organized by the **Hellenic Animal Welfare Society** on November 23 and 24 from 10 am - 7 pm and on November 25 from 10 am - 1 pm. Books, magazines, records, cassettes, costume jewelry homemade marmalade and assorted knick-knacks can be purchased as well.
**Hellenic American Union
Massalias 22**

Handmade Christmas decorations and gifts are the order of the day at the **Athens College Bazaar** on December 1 and 2, 10 am - 6 pm. In addition to hand-crafted wooden animals and glass items, shoppers can also find toys and small gifts for children - even a sack for the tots to put away their gifts. A room has been set aside for children to play games; winners will receive prizes.
**Athens College
Palaio Psychico**

A special shopping section has been set aside for children at **AWOG's Bazaar** on December 1, 9 am - 2 pm. Kids can choose from scaled down versions of items available to grown ups, such as homemade jams, at lower prices or can simply play in the large area set aside for them by purchasing a game card. Kris Kringle will be on hand to take orders and have his picture snapped

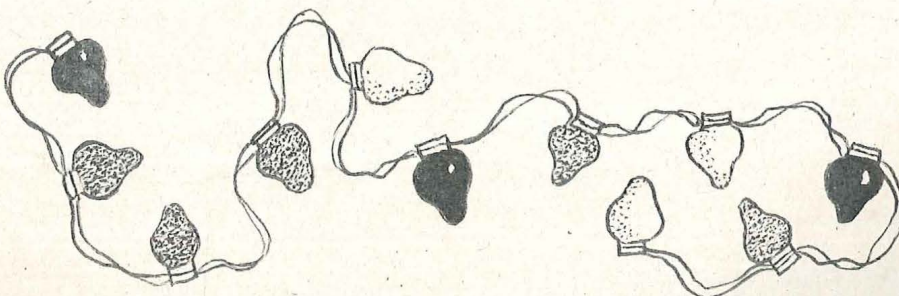
with the kids. Adults can choose gifts from a full range of needlework (embroidery, knits, macrame, etc) and other items.

Proceeds will go to the AWOG general fund which aids orphanages, the girl scouts and other charities.

**Cafeteria
American Community
Schools
Ayia Paraskevi 129
Halandri**



Keep your eyes open for information on the **Italian Bazaar** which benefits needy Italians in Greece and the **St. Andrew's Women's Guild Bazaar** to be held on November 10 between 10 am and 2 pm at the American Club in Kastri.





Philip Lees

Traveling Host

"One of Servas' goals," says their local secretary Philip Lees, "is to encourage people to travel seriously and thoughtfully rather than fast and far." Servas, an international organization represented in the UN, has been promoting contact between different nationalities and cultures for over 30 years.

"Each of the 85 countries involved issues a yearly list of local hosts offering accommodation or contact," the British-born Phil explains. "Approved Servas travelers then contact in advance the hosts they wish to meet."

The traveler spends one or two nights with the host, sharing household activities and chores. The host is always free to refuse a traveler and isn't expected to take in more than six people a year.

In his four years as a member, Phil has had "hundreds" of visitors. "I've had some fantastic times. Some Servas travelers are less interesting than others, but that's the very worst I can say about any of them."

During a recent trip to Israel for the Servas International Conference, he stayed with a family in Tel Aviv whose son had been to Greece the previous year as a Servas traveler and had stayed with Phil.

"I also contacted a couple of other hosts in Tel Aviv. It's marvelous to be able to get in touch like that in a strange city."

There are about 45 hosts in Greece now and Phil is responsible for preparing the yearly host list and interviewing people who want to join Servas as travelers "to make sure they're not free-loaders".

Their monthly meeting is held in a local taverna and he urges anyone interested to come along. "Once we had 50 people with 14 nationalities represented."

From his experiences with Servas and traveling Phil saw a need here for an accurate, interesting source of information specifically for travelers; so he started *Bee Line*, a free magazine for visitors to Greece.

"I'm still not in the black," he says "but advertising has increased steadily and I'm hopeful."

Phil came to Greece for a visit eight years ago, and stayed on "It happens to a lot of people." His trips back to England are infrequent. "It's nice to see family and friends, but I find the lifestyle and climate depressing. After 10 days or so I'm just itching to get back."

Servas meets the first Thursday of each month at 9 p.m. in the Megaritis Taverna, 2 Ferekidou and Agras Sts, Pangrati. For information call 752-3335.

Home Birth

Monique Frangouli of the local La Leche League is one of those people you'd like to have along in an emergency; nothing seems to faze her. She was 17 when she met her Greek sailor husband in the port of her native Antwerp and she waited nine years for him while he worked to marry off his sister.

"My family and friends all thought it was romantic," she says "but it was awful. Once I didn't see him for two years."

Even after the wedding her husband spent another five years at sea (she lived with her mother-in-law) until his job as

port captain allowed them a family life.

Her latest feat was the decision, amid strong disapproval from doctor and in-laws, to have her fourth child delivered at home. To hear her talk, there's nothing to it. "I'm a lamb, you know, when I give birth. I woke up at seven-thirty after a good night's rest, got up at eight and delivered at eleven." No medication, just a spoonful of honey for energy.

Her doctor, who had delivered the other three children without medication or complications ("he knew I was an easy customer") gave her monthly check-ups but refused to attend the birth. She learned breathing and relaxation techniques on her own and arranged for two mid-wives, one Greek and one English, to deliver the baby.

One of her main reasons for home birth was to have her husband, who'd been away for the other children's births, present. But he was sent to Africa on business two days before the baby was born. On the actual day there was another minor setback - the heat and electricity went out right in the middle of things. Monique had prepared her children well, however, even down to contingency plans.



Monique Frangouli

"It's really worth the trouble, she insists. "It felt like a nest with all my children around me."

Monique is a leader in the La Leche League, which meets monthly to discuss breast feeding, share experiences and help mothers with problems. For information on La Leche or home birth, Monique can be reached at 659-5268.

Man of Letters

Mid-life career changes are common these days unless we're talking about an international businessman in his mid-sixties who decides to become a movie star.

"I found I was not born to be a businessman," says Greek-American Steve Handras. "I'm more an artist."

In the 10 years since selling his Houston Texas marine supply firm, Steve has appeared on US television, assisted in the production of a documentary film on the raising and restoration of the *Elissa*, an old schooner found in Perama, and he's played in several films.

He's now involved in the semi-documentary *Olympia BC-AD*, being filmed in Olympia and Marathon. With his white hair grown shoulder-length and a full beard, Steve plays a messenger of truce in a reenactment of the ancient Olympic Games.

He insists the acting is only a hobby along with stamp collecting (he has over a half million stamps, mostly Greek) and combing flea markets. He collects samurai swords, maritime compasses and old ivory pieces.

An Egyptian-born Greek, he grew up in Alexandria and Port Said and after an

unhappy marriage at 20, left for the Philippines. "I wanted to go as far away as I could." He worked for the manganese mines and later, because of his language ability, for the US Pacific Naval Air Bases.

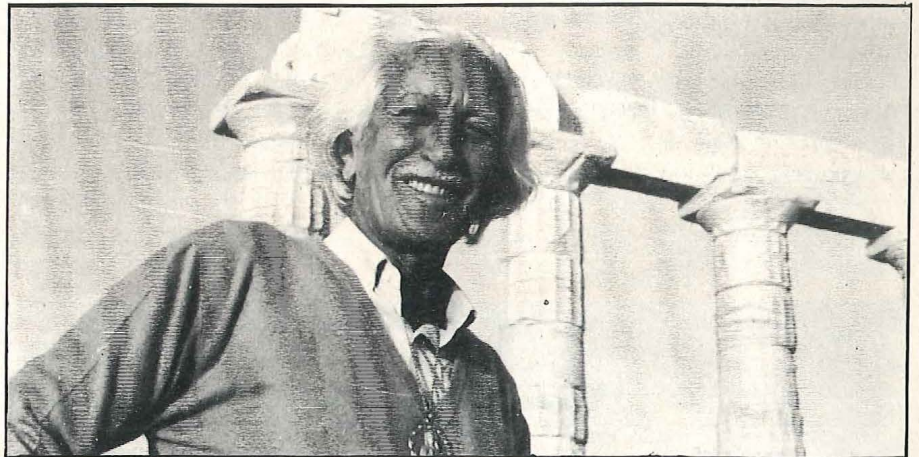
After the war he was offered the chance to go to America "on the very first flight of Pan American Airways" where he settled in California and later in Houston, Texas.

"I started with a telephone from my bedroom," he says "and ended up with three warehouses and 12 employees.

America has been good to me."

Steve came to Greece with his wife Dina for two weeks the first time, then for a month and now they spend five to seven months a year here, in a rented apartment filled with stamps, copies of his book of poetry and recent flea market finds - a set of 18th-century carved whale teeth and an oriental silk wall hanging which he's sure is painted with crushed semi-precious stones. On the door is his new business card: Steven Handras, Man of Letters.

Anne Hinkel



Steven Handras



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“Cocolimou Esei!”

“I lost both my parrots last year.”

“Heavens, I’m sorry. Car accident?”

“No, divorce.”

“Oh, I see. They *divorced*.”

“No, Loukianos and I did, and we just thought they’d be happier with him because they’d known him longer.”

“Just a minute. Your *husband* knew your parents before *you* did? I don’t get it.”

A lot of people didn’t, until I started calling Petros and Maria “my African Grays.” Even then, I suppose some obtuse soul might have thought I was referring to a South African human rights group. But no, it was two cantankerous, paranoid, pearl gray and red tailed birds from Zaïre, and I still don’t know how I live without them. As my aunt was wont to say, there are

years ago. Highly illegal immigrants, they entered the country in two thermos - bottles - modified - for - parrot - transport which were fortunately not inspected by our usually alert customs officials. Also fortunately, for the duration of that trip, the pair remained silent. A first.

And last. For just as *The Encyclopaedia Britannica* says, “Among all the psittaciform birds, the gray parrot, *Psittacus erithacus*, of Africa is unsurpassed as a talker.” Indeed, that trip in the thermoses was the only time Petros and Maria were ever at a loss for words. For as long as I knew them, either parrot could put the most hardened filibuster to shame.

They could be deafening. As the *Britannica* puts it, “The vocalizations of

lage where Cycladic houses dot the small flat fields in a great natural bowl of land. Everyone in town has a fairly unobstructed view of everyone else, and the parrots, from their perch on Loukianos’ front porch, must have observed me making my way across the fields to beach or bus every day.

I had no idea there were visitors from Zaïre in town, nor did I know there was a young, English-speaking doctor living a half mile from my house. What I *did* know was that every blessed day as I walked through the fields, *someone* whistled at me. And it was a long, low, loud “wolf whistle,” an unmistakable come-on.

Now I have to differ with the *Britannica* in that I *know* Petros and Maria realized the effect they were having on me. They knew how to agitate “one-of-those-big-creatures-with-long-hair-and-a-skirt.” The *Britannica* claims, “There is no evidence to suggest ... that talking parrots realize what they are saying.” Nonsense. They knew perfectly well that what they were “saying” would eventually get the desired response from that red-headed stranger across the way.

Well, one day, at the end of my 1970s-style-liberated-rope, I determined to stalk the phantom wolf-whistler and give him a piece of my mind. So, I set off across the fields to investigate, and found a cage full of parrots and a devastatingly handsome young G.P. All of us got more than we bargained for, but it was love at first sight, and lonely bachelors might take a hint here: a parrot can be a great facilitator of romance. They often go right ahead and say what *you* can’t.

And don’t tell me they’re some sort of winged, beaked *idiots savants* either. They were the smartest of the smart-asses in a house chock full of them, both 2 and 4-footed. Petros and Maria are intelligent and cunning, and born *provocateurs*.

Whenever our mongrel, Tatavla, came into view, the parrots would imitate an ear-shatteringly angry cat and off Tatavla’d go with his tail between his legs. (Man’s best friend is not necessarily his smartest.) Likewise, whenever Flea, our tortoiseshell cat, was in the room, the birds would bark. Exit Flea, fur on end. Now don’t tell me, *Britannica*, that that doesn’t represent intelligent speech.

Once, in fact, Petros saved his own life with his intelligent mimicry. He had fallen off our balcony into the garden and was surrounded by a pride of fierce alley-cats. He proceeded to bark at them and kept them all at bay, circling, giving Loukianos enough time to race down to his rescue.

ELISABETH B. HERRING



“Loukianos and Flea. Why no parrot pictures? *He* got those too!”

more fish in the sea: another man you can find. But a pair of small beasts that wake you in the morning imitating first your alarm clock, then a spoon stirring coffee in your cup, and who, that failing to get a response, start calling out “Cocolimou Esei!” (untranslatable Greek endearment)... well, such creatures just don’t grow on trees.

In trees, yes. Petros (who started life as “Coco”; hence the “Cocolimou”) and Maria came from Zaïre about ten

most parrots are loud, raucous screeches; generally the larger the species the more earsplitting the calls.” And Petros and Maria are *big* birds (even bigger once a year during cherry season, when they can put away a kilo between them in an hour or so.) And their voices carry, for great distances.

In fact, I met my former husband due to the noisiness, keen sightedness and intelligence of Petros and Maria.

Anò Mera, Mykonos, is a farming vil-

I sometimes think that after Eve accepted that fateful apple in the Garden, she must have given her parrot just a nibble: parrots are neither innocent nor "natural."

They are, however, a host of other things: alert, creative, malicious on occasion, entertaining always, maddening, consistently good company, and better than any stand-up comedian at imitations. Petros' and Maria's repertoire is enormous, but I did have some favorite routines.

Whenever I'd start my housework, they'd mimic, exactly, the sound of my broom handle bouncing up against the wall, and the sound of water going down the bathtub drain. When the phone rang, Petros would call out, in Loukianos' voice, "Embros! Legete!" And, whenever a mother with a sick baby came to call, both parrots would croon the Greek mother's characteristic, rhythmic "Oh-oh-oh-oh," to stop the baby crying.

Amazingly, once after we'd bathed the birds and wrapped Maria up in a towel so that just her head was showing, Petros, looking up at her from the floor, launched into this "Oh-oh-oh" refrain. We humans were at a loss till it dawned on us that, yes, Maria *did* look just like one of those swaddled Ano Mera infants, wrapped up as she was. Unintelligent, they're not.

I also differ with the folks at the *Britannica* who claim you can't tell the sexes apart with parrots. I knew from the beginning that our pair had been well-named by their original owners.

Petros is the more ponderous bird, heavier, slower, more cowardly, but sweeter too, and what I'd term a deep thinker... None of which, of course, gives his gender away. But he will, every time, claim the highest perch in any habitat, and that, for me, was a dead giveaway.

If there are two seats in the cage, Petros, the little pasha, takes the highest, and Maria, though always disgruntled, poor dear, has to settle for a seat beneath her lord and master. (Which only goes to show that, in the bird world too, he who gets dumped on is generally a she.)

I tried to modify this situation by placing two swings in the cage at exactly the same height, but that only made matters worse. If Maria inadvertently swung into Petros' airspace, she suffered a vicious, squawking attack and had to retreat down-cage. No, in this case, getting sunflower seed shells on her head beat close encounters with an unkind beak.

Which is not to say the pair is constantly embattled. No, these two birds love one another. In fact, I've never seen

such affection – chimps excepted – in the so-called animal world. Petros and Maria feed one another tidbits, like the sweetest of Greek lovers in a taverna. preen one another – scratching those hard-to-get-at spots behind a parrot's ears – and kiss, long and passionately.

In due course, Maria, our neurotic and paranoid little beauty, really gave her sex away by producing an egg which Petros, a born klutz, promptly stepped on and broke. I'm sure it was a mistake. There just wasn't enough room for Maria, Petros' lumbering feet, and the egg in their cage, and we discovered the new arrival too late to get it out of harm's way.

We removed the casualty, but Maria, operating according to some peculiar-to-parrots inner logic, "adopted" a red clothes pin which she duly sat on for a good month after losing her egg.

It was heartbreaking to watch, but she brooded on that unhatchable pin till she'd worked something out for herself. We all grieved with her.

Recently, I attended an international medical symposium in Loutraki, and at the closing banquet the women doctors and doctors' spouses were, naturally enough, handing around photos of their children.

From across a long table, I listened to snatches of conversation, and sat up when a New York accent declaimed, "Ah yes, but you see *mine* has a red tail." Immediately, I knew I was back in parrot/parent-land, so I reached across and took a picture of "Tarzan" from the woman's hand.

I alone was nonplussed to learn she'd phoned her bird earlier to say hello. A friend babysitting the parrot held the phone up to Tarzan's ear and he listened to his owner's voice saying, I suppose, whatever passes for "Cocolimou Esei!" in Manhattan. Tarzan, showing himself to be a true member of his remarkable species, responded with sweetness and light. He said what his owner claims he tells her each morning when he first sees her and every night when she turns off the light: "I love you. Be a good bird."

Ah well, at least I know my two are in good hands, alive and well in the Cyclades. But, while there are indeed other fish in the sea, Petros and Maria are irreplaceable. I may eventually acquire another pair of African Grays, but I know they won't dance to the soundtrack of *A Fistful of Dollars*, swear in French with a Zairean accent, nor imitate the farting of Mykonian goats at my formal dinner parties.

I lost my parrots last year, and I'll just have to sit on my proverbial clothes pin till I get over it.

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Marble, Brick and Rubber Tires

For Yiorgis Papakonstantis, water, sun and Cycladic art represent all that is Greece. These themes have absorbed him since his return from the United States where he lived for many years. Expressed in imaginative sculptures, the



«Neolithos» Yiorgis Papakonstantis, epoxy resin, paint

intermingling of these symbols make for a compelling exhibit. All the sculptures are constructed from a strong resin called epoxy and tend to depict the effects of the sea's corrosion upon them; paint is used to reproduce faithfully the various textures the artist wishes to present – stone, marble, brick.

The *Neolithos* column, inspired by the Cycladic art, reflects a classic beauty in its shape which time and the elements have worn away into intricate forms and arrangements, some resembling male and female organs, others mosaic designs. Paint duplicates realistically the texture of stone, and the deep crevices come alive with magical lights and shadows. From an opening one sees deep into the organic core of the column where the erosion resembles that found in caves. The entire surface has that wet, smooth, glossy look that water creates.

Papakonstantis feels that art should be modern, creative and fit into the environment. He illustrates his views with an over-sized brick sculpture that has shed its natural shape to become an imaginative free form, weightless and airy. The light reflects provocative shadows on the smooth russet-colored sur-

face and inner areas. While in juxtaposition, a much smaller brick lunges out with all the force of a charging bull. A charcoal drawing of a figure with the look of a Cycladic statuette carrying a pan of stuffed tomatoes ready for the *fournos* further illustrates his point.

Zibili in Arabic means basket. Made from old rubber tires, it can be bought in Monastiraki, and is mostly used nowadays for storing charcoal. Papakonstantis, however, uses his *zibili* to store the Aegean Sea! He simulates the image of waves, using polyurethane, to cover the top which he paints in that special Mediterranean blue and effects dazzling highlights that sparkle and dance on the swelling waves. He treats this series with humor and imagination. Some he partially covers with waves, disclosing the receptacle's dark depth that evokes the deep of the sea.

Yiorgis Papakonstantis for a few years also lived and worked in Paros. The two large rocks, gateways to the island's port, inspired a construction made up of two old doors, in a decorative neoclassic style, half open and held together by undulating waves; a large marble step, worn down by the sea but not quite enough to erase Lord Byron's signature, rests at the base of the doors. Three large drawings in charcoal and acrylic are included in the exhibit; studies for future works. They show sheets of metal with waves of water swirling off their surface and echoing dance rhythms.

The Papakonstantis exhibition at the *Aithousa Technis* (formerly *Omega*), *Vassileous Pavlou 30-32, Palaio Psychico*, will continue until November 10.



«Zibili», Yiorgis Papakonstantis, rubber, paint polyurethane

A World of Magical Color

For the past three years, 28 year old Henrietta Vordoni has been living and working in Paris. In her current one-woman show, her first in Greece, she exhibits a remarkable selection of oil paintings expressive of *Nouvelle Figuration* and emerges as a major new talent. In these paintings she stresses color and texture, and combines elements from many art styles to create her own personal one, where she fuses reality with the imagination, the classic with the modern, tranquility with force, happiness with sadness. Vordoni says her work duplicates life's constant contradictions.

She likes her paintings to arouse pleasant emotions, so she creates a world viewed through "rose-colored glasses" – a world of magical color made from a palette of shades of red, blue, and yellow. Her color is cool and transparent, or it erupts vibrant and electric; it's applied sometimes thinly, and at others, very thickly to create unusual textures. At all times, it is a beautiful orchestration of color harmony that envelops the viewer in its warmth and resonates a sense of drama and mystery.

Seen through this glorious haze of color are sad, lonely figures, set against a background play of horizontal and vertical planes and strong diagonal patterns that travel through the canvas to collide with brilliant bands of exploding color. The figures are evocative images of reverie as they walk across the canvas through mists of color, or sit on the pier's edge on bold patterns of color, or sit on a golden sand mesmerized by a deep blue sea. Often there is a symbolic intrusion of other small images, as a megaphone that spreads its echo on tiny passing figures. Showered with rich shades of rose-reds or blue-mauves, some paintings give the effect of fluorescent color as seen in the circus or the theater.

A girl sitting on wide horizontal bands of pale mauve, a color that also floods her body, is particularly sensitive. In the background repeated patterns of triangles emerge with rhythmic force and run out of the canvas. Yellows mix with mauves and are reinforced with bands of electric blue. A large diptych merges the classic with the modern, and serenity with force. It depicts a male torso, its youth accented by flowers shaded with delicate hues, juxtaposed to waves of color, shades of soft blues that suddenly explode vibrantly, while a splash of white flows from one panel to the other.

Also shown are still-lives in pastel shades to which Vordoni adds bits of collage: a wall-paper pattern of rhythmic circles repeated in large shapes, small dabs of flat paint and thick, swirling textures.

The Vordoni exhibition at the Athens Art Gallery, Glykonos 4, will continue until November 15.

Poetic Female Figures

Titsa Chrysochoïdes has been doing figurative sculptures throughout most of her distinguished career. At a recent retrospective of work that covered a span of almost 40 years, she presented an impressive array of small-scale bronzes. She generally portrays the female figure, either in languid idealistic poses that border on the classic, or in realistic genre depicting mostly young girls.

The reclining figures modelled with infinite delicacy glow in their green patina.



Titsa Chrysochoïdes, *Seated Nude*, 1968, bronze

Some have clinging drapery which reveal the rounded contours of the graceful bodies whose attitude reflects their mood and emotions. Others stretch out their nudity in natural abandon or exude a quality of utter serenity. Whereas *Resting Figures*, as they are all titled, stress a voluptuousness through their poses, the sitting nudes stress it in their firm robust bodies, as in the ample flowing curves of the seated *Nude* (1968) which supports its archaic type head with its arm. Especially beautiful is the *Nude* (1955) when viewed at three-quarters. With one leg tucked under a bended knee and hands resting on the ground, an expressive rhythm of line runs from the top of the head, down and around the body, and then up again to the raised

knee. In these sculptures the heads are mostly archaic and this one reflects a shy enigmatic smile.

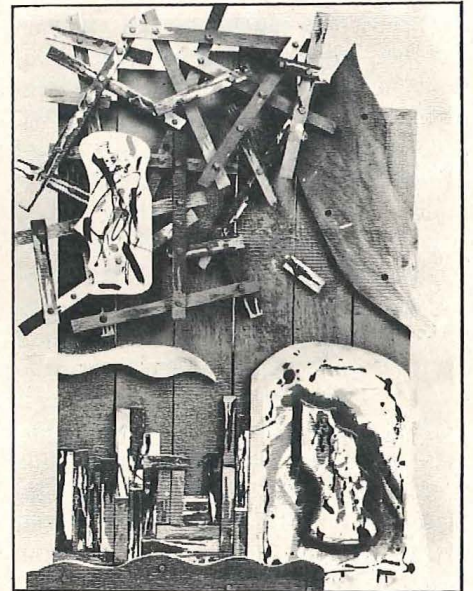
The genre sculptures are realistic in style and portray young girls in the ordinary activities of walking, day-dreaming, dancing, praying. Realistic and monumental in their conception, most have a haunting quality of tenderness, as in *Mother and Child* (1955) and *My Sister and I* (1944). In the former a mother kneels down holding close her young daughter; the child holds a flower, and her chubby legs extend from a flared skirt. The sturdy figures reflect the eternal theme of maternal love. In the latter, two seated young girls link arms around their shoulders, heads raised and lips half-open; a tender moment of companionship. *The Promenade* shows two young girls out for a walk, and *The Dance*, with three girls in a row, hands raised high and skirts swinging, have minimal detail and static poses. *The Prayer* is sheer poetry in the sweeping lines of a girl's figure kneeling in supplication. And the seated figure of *Louise* (1960), hands folded in her lap, staring ahead in quiet reverie, evokes in its pose patience and a sense of tranquility.

The bronze portraits of the artist's sister and that of a young man are expressive and realistic in detail. Another of a young girl is more classic in conception and devoid of superfluous details. There are also many small terracottas and a series of relief sculptures on copper. The latter depict designs with birds, fish, boats and family groups of a mother surrounded by her children.

The Chrysochoïdes exhibit was held at Gallery Syllogi, Vassilisis Sofias 4, in September.

Wall Constructions in Wood

Alexis Akrihakis, dividing his time between Berlin and Athens, creates intriguing constructions. Made of wood, they are pieced together in abstract forms and, certainly, they invite contemplation. He gathers his materials, odd scraps of wood mainly from discarded old rowboats destined for the trash heap, during walks on the beach. The wood is left mostly in its natural state and shaped into small even-sized pieces which he joins together with large nails. Often added to the composition are bits of broken-mirrors, a small night-light, or whatever else he comes up with on his walks. The constructions, painted in haphazard fashion with the paint often



Alexis Akrihakis, painted wood construction, untitled

dribbling down, have a splattered look. The colors are gay and vivid with red dominating.

In a recent exhibit, he showed mostly small untitled wall-constructions of abstract shapes built upon a wood panel. In one, a construction site is evoked with the dizzy zig-zag climb of thin wooden strips which extend out of the panel and are balanced by larger shapes smeared with paint like an artist's palette. Another, more figurative, shows a simplified shape of an airplane in flight over rows of thin strips standing tall like buildings. Dabs of white color seem to leap out of the background, attacking, threatening. *The Suitcase*, with perhaps, symbolic intent, depicts a wooden frame which encloses odd shaped blocks, red and blue, packed tightly together. *L'Amour Brisée* offers a surrealist touch with a red heart, a red carnation, and a plywood cutout of red lips.

The Akrihakis exhibit at the Artio Gallery closed on October 5.

Professors in Group Show

One of the newer art galleries, APOPSI, has initiated a series of exhibits that refer to the School of Fine Arts, the only formal art school in this country. The aim of the first exhibit, which took place in the spring, was to define the School's influence since it was first established in 1836 on the evolution of the arts. Almost all past and present art professors were represented with at least one example of their work. For apart from their academic record, they were outstanding artists who left personal mark on the development of Neo-Hellenic art.

This second exhibit, which ended in October, presented ten professors presently teaching at the school, artists in their own right with a prominent influence upon the contemporary art of Greece. Shown were: Dekoulakos, Kessanlis, Kokkinides, Mytaras, Pastrakides, Tetsis, Grammatopoulos, Exarhopoulos, Kalamaras and Nikolaides. The youngest of the group was Triantafillos Pastrakides who showed two giant expressionistic paintings similar in subject on the upper floor of the gallery. Each depicts a single oversized figure that dominates the entire canvas in a pose exudes both power, immediacy and grace. Strong color applied in bold sweeping strokes adds to their dramatic power. Costas Grammatopoulos is the dean of this group. A noted painter and engraver, he is mostly known for his woodcuts. The Greek seascape and mythology are his favorite themes, and shown were several prints from his Aegean series depicting his own perception of the islands.

Dimitris Mytaras is mainly occupied with people and he sets them constantly in motion. They sit on the beach drenched in hot color, they ride motorcycles at tremendous speed, they socialize, or they sit quietly at home with an animal at their feet, as in the exhibit's *Portrait of the Artist's Wife*. Nikos Kessanlis in his pursuit of the ravaged environment transfers the sidewalk onto canvas. Children's hop-scotch games, blocked out with chalk, mingle with street debris shown in collage with bits of broken glass, an old brush, twine, etc. Ilias Dekoulakos combined his constructions with photography. A low black-and-white circular wood table that comes apart, and four red square-shaped stools were the focal points of a multitude of pattern combinations. These were shown in a series of colored photographs that emphasized the new realism that is creeping into today's art.

Sculptor Dimitris Kalamaras showed figurative sculptures in bronze. Exceptional were the beautifully proportioned horses in different sizes, and a head that partly emerged out of the bronze and set on a pedestal in the shape of a cross. George Nikolaides also showed a figurative sculpture when more often he works with abstract shapes, and Panayiotis Tetsis, well-known also for his engravings, showed the interiors of a workshop and of a terrace where bright sunlight and vivid color covered the flat surfaces.

The exhibit at the APOPSI Gallery, Deinokratous 35, closed on October 25.

Four Outstanding Artists

The Trito Mati opened its fall season by bringing together the work of four outstanding artists, two sculptors and two painters. Chryssa Romanos, who for many years lived and worked in Paris, does *décollage* on plexiglass by transferring colored newsprint pictures onto glass with the aid of chemicals. When the paper is peeled off (*décollage*), there remains the exact image which Romanos weaves into the structure of her composition. Fragments of images from genre scenes by Bruegel, or from Botticelli's *Primavera*, or old world maps were among the themes of the plexiglass



Chryssa Romanos, *Images - '82* (*Décollage on plexiglass*)

décollage. Working with colored inks and paint that pick up the hues of the *décollage*, Romanos achieves transparent color, delicate shades that wander about the glass in a luminous vagueness. In *The Labyrinth* a trail of gossamer color leads the eye around and through the panel. A triptych simply titled *Image* stands out like a stained glass window with its *décollage* of a madonna and child.

Nikos Kessanlis, who teaches at the School of Fine Arts, reflected mainly in this exhibit on the destruction of the en-

vironment. He depicts the ravages of fire on large-sized canvases that give him room to develop his theme effectively. To create the imagery of a seared landscape, he adds to the paintings bits of collage: burnt twigs and leaves, a few cigarette ends, bottle caps. The color faithfully duplicates nature in dark sienas and umbers. In *Fire on Patmos* he adds fragments of painted icons and newspaper collage with headlines reporting fires, to illustrate that even churches are not safe from arson.

Two abstract stainless steel sculptures were shown by George Nikolaides who also teaches at the School of Fine Arts. One was a graceful half-open shell

shape that held in its center a solid steel ball looking quite like an exquisite pearl. The other resembled somewhat the shaped of a cone unfolding like a flower to reveal a chained steel ball - a beautiful design of arrested motion.

George Zongolopoulos showed sculptures of stainless steel dominated mostly by spherical shapes and by magnifying lenses. *The Spider* is made of three open circles running into each other and held together with thin wire. A small round lens dangles from the top circle. *Commedia Dell' Art* evokes a Punch and Judy show with steel balls and tubes as the

main actors. In several works, Zogolopoulos uses the lens as part of the composition to magnify the main structure. In *Large Umbrella with Lens* one views through an oversized lens an umbrella made of wired mesh held on a stand by thin strands of wire. By using the lens he juxtaposes the colossal with the normal. In *Circle and Square* he achieves intricate patterns of design and a play of light and shadow, as the flat square interacts against the open circle.

This exhibition was held in September at The Trito Mati gallery.

cold holds barred

Quick now, what do these creatures have in common: a 130 ton blue whale, an armadillo, bats, bears and beavers and a ten gram shrew? And these: camels, asses (the four-footed variety), yaks, zebras, goats, water buffalo, sheep, reindeer, llamas and Mongolian mares?

You have probably guessed that both groups represent a tiny fraction of the 5,000 known living species of mammals. While mammals are part of the animal kingdom known as *vertebrata*, because they have backbones and share many characteristics of other spined family members, *only mammals produce milk* to nourish their young.

You might also have reasoned that all the animals in the second group produce milk used by humans. Although the less exotic cow is the main source of milk for the western world, this bovine friend with the great eyes and four stomachs has been completely ignored in China and in Japan until the recent craze for American ice cream came along.

On the other hand, in Europe, milk with its by-products, particularly cheese, in its hundreds of varieties, was always popular.

white death, black handles

The problem with milk, though, was that it became dangerous as soon as hamlets became so large it was no longer possible to drive Bessie to the front door where foaming containers of the opalescent potable could be immediately carried into the kitchen.

Methods of handling, storing and transporting were so unsanitary that milk became contaminated almost as soon as it left the nozzle. It was made even more lethal by the addition of water, itself swarming with germs.

In *The Structures of Everyday Life*, Fernand Braudel tells of the Famous Black Cow of Surrey, so-called because it was a water pump painted black which "yielded" more milk than the entire dairy herd.

But no country was safe from this practice. In the United States it was watered down, whitened with chalk and made smooth by the addition of molasses. Although cow milk was first given to infants in 1793, thirty years later it was still considered, along with water, too dangerous for children to drink, beer being much safer.

Not until Louis Pasteur perfected the

process named after him was *whole* milk once again made safe for the millions.

Much simplified, milk is pasteurized by heating it to about 145° F for 30 minutes to kill the bacteria and then rapidly cooled and stored to below 50° F.

It is now largely forgotten that Pasteur's work on bacteria, and the process he developed, was developed for French wine-growers facing bankruptcy because their wines were going sour before they could be brought to market. Being adapted to the dairy industry was merely a fortuitous by-product.

Milk had, in effect, been "pasteurized" years before. The problem of milk contamination and its tendency to sour very quickly was, of course, widely recognized, and two men, Henri Nestlé of Switzerland, and Gail Borden in New York, were both perfecting their own processes. Nestlé, of whom more next month, went into sweeter fields, but the circle has again closed by Nestlé's purchase of one of the largest milk companies in the world, Carnation.

panhandler supreme

In 1851 Borden was awarded a medal at the International Exhibition in London for a "meat biscuit." This was a vastly improved form of the Indian version of concentrated meat, called "pemmican."

Before the immense herds of deer and bison were destroyed by the white men, the Indians would cut thin strips of venison and buffalo meat, hang it in the sun and then pound the dried meat (jerky) into powder mixing it with berries and animal fat to form a nourishing, but rancid, concentrate that would keep during the long winter months when starvation was always a bleak prospect.

As Borden was sailing home a tragedy occurred when the cows brought aboard to supply milk for the children became sick. One of the hungry babies died. This memory haunted Borden and the next year he began experiments using the same principle on milk as he had on meat.

Boiling the milk down to condense it resulted in a discolored burnt-tasting brew that no one would use. Then he remembered a process by which the Shakers, a religious sect, produced concentrated fruit juices and extracts using a vacuum pan which eliminated the air.

After much trial and error he finally discovered the right formula which produced evaporated milk not only acceptable to the taste, but which lasted for three days without spoiling instead of going sour within a few hours.

His fight for a patent, finally granted in 1856, took another three years but public acceptance was so slow that it was not until the American Civil War in 1864, when he contracted to supply Union troops, that his dream of milk safely delivered anywhere in the world became a profitable reality. It should be noted that a patent for condensing milk was taken out in England in 1835, but the process was never exploited.

The terms, "evaporated" and "condensed" are often used interchangeably. Now evaporated milk has 60 percent less water than whole milk, and sweetened condensed milk, with 44 percent sugar added, has 50 percent of the water content of whole milk.

"the perfect food"

A concept accepted until recently as Holy Writ, was so deeply ingrained that even the world-famous nutritionist, Adele Davis, recommended that a quart (15,360 drops!) a day should be drunk of milk regardless of age.

Today all dairy products are suspect because of their cholesterol content, but one foe, John H. Tobe, maintains that while heavy milk drinking results in larger and heavier bodies, it also results in a more slowly growing brain. He advocates only *mother's* milk for nursing babies, and no milk at all thereafter.

He may be right. Most African, Asian and American Indian *adults* – 80 percent of the world's non-white population – cannot tolerate milk. For babies human milk is a perfect food, especially their own mother's milk, because the intestines of babies produce the enzyme which allows them to digest the milk which contains a rich sugar called lactose. But as the baby grows older, the amount of enzyme produced gradually decreases to coincide with the natural drying up of the mother's milk. Only the human animal demands a substitute, Romulus and Remus being the most famous examples!

To supply this demand one bountiful bovine, a Friesian called "Garsdon Minnie," had the utterly astonishing record of producing 198.5 lbs of milk *in one day!* This is just a few squirts short of the 200 lbs *per year* that her ancestor produced on Noah's Ark.

In the USA alone, it requires 19.5 *billion* containers yearly just to hold the *fluid* milk sold. So it would seem that pollution and cholesterol aside, Elsie and her sisters will be in business for some time to come.

Orchestra Reborn

The Thessaloniki State Orchestra traditionally appears every September at the Athens Festival. This year, on the third of the month, a pattern of mediocre, dutiful appearances was finally broken. The orchestra is now in the happy process of "rebirth" under its new conductor, the inexhaustible Alkis Baltas, who manages to find time to take it to factories, schools and provincial towns. He has also been able to upgrade the quality of the orchestra's performance.

The program included two works, both by the 20th century German composer, Carl Orff: the "Lament of Ariadne," a transcription of Monteverdi's only extant piece from the opera *Ariadne* (1609) and the infinitely more famous *Carmina Burana* (Profane Songs being a relatively acceptable translation into English).

The short first work was sung against Orff's lavish, almost neo-romantic orchestration. The simplicity and pathos of Monteverdi's vocal line with such a rich musical background creates an emotional atmosphere rather more similar to Richard Strauss' last songs than anything from the early Baroque or late Renaissance periods. The soprano was Barbara Tsambali-Trikolidi who sang with clear diction throughout—something the early Florentine school of opera would have greatly appreciated. Most impressive at the top of her vocal register, she had audible problems at the bottom. Yet her musicianship and feeling for the freely melodic-conversational style served the work very well. Alkis Baltas was a sensitive and careful accompanist, and the orchestra was altogether a happy surprise with its nuances and minutely studied and balanced sounds.

Carmina Burana is theatrically produced by the Thessaloniki State Orchestra and it may constitute its major success to this day. The orchestra in general was tonally correct, subtle and often colorful. There is of course something always left to be desired: the syncopated rhythms in "O fortuna" were not always perfectly synchronized or properly punctuated; the tympani in "Ecce gratum" were not properly tuned. In "Tanze" the strings seemed tonally inaccurate and the flute, in the same part, metrically inaccurate; but other faults should be overlooked.

The Cologne Philharmonic Chorus is essentially an amateur body, though at the top of the genre. Diction, tonal accuracy and rhythm were observed; but

the whole lacked the brilliance and volume of a professional body. Coupled with the timidity of a careful orchestra, preoccupied with playing correctly, it produced good not inspired results.

Among the soloists, soprano Elizabeth Richards can be singled out. Hers was a perfectly balanced voice in volume, diction, expressiveness and technical mastery. The tenor, Ulf Kenkies, and the baritone, Peter Binder,

were unfortunately not of the same quality, though efficient, expressive and with excellent diction.

In all, it was a very interesting evening, and most remarkable for the advances made by both the orchestra and the chorus. I wholeheartedly wish that the Thessaloniki Orchestra may overcome its remaining technical problems and present a more animated and self-assured image in the coming year.

Carmen pour toute l' Athènes



Agnès Baltas in "Carmen"

September 12 was the day which all Athens had been waiting for: Agnès Baltas as Carmen in Bizet's eponymous opera. In every city there is a category of people who have "heard" of a given artist; who may also have "heard" of a given opera. Both were combined in this case and there was a great stampede for tickets. It's a pity not all of them could obtain one, for Jean-Pierre Ponnelle's production was a triumph of the director's art. His approach was one of poetic realism, and it presupposed a deep knowledge of music and of what Joseph Kerman has described as an understanding that "in opera, the dramatist is the composer." Every gesture, expression, movement was the product of exactly this knowledge. But it was much more than that: Ponnelle created (or, more precisely, brought to the fore) the characters in such a way that made their subsequent actions inevitable. Nowhere was this better illustrated than in Don José (José Carreras); passionate, touchy, impulsive—characteristics heightened by

his virtual illiteracy. The idea of having him spell out his mother's letter was a stroke of genius. His humiliation, uncontrollability and finally his murder of Carmen were perfectly intelligible, and dramatically natural.

As with Don José, so it was with Carmen. For her, life is either such a serious matter that it cannot be controlled, or so trivial that the passionate intervals of love, or even passing whims, count for more than life itself. For Ponnelle, Carmen would act as she did no matter what course she chose. Her affair with Escamillo, one suspects, is not the result of true love but an expression of her independence, her love of pleasure and her delight in succumbing to caprice. She ignores the challenge of death as the fear of it would hamper her freedom, so she ignores morality for the same reason.

Both Baltas and Carreras were up to the tasks they undertook. The Greek mezzo was especially noteworthy, for she was consumed with a desire to offer her utmost to the Athenian public and

she did so to perfection, both musically and dramatically. Her voice is large in volume, expressive and, very aptly on occasion, even sinister. She was never afraid to "torture" her voice when it was theatrically demanded, and her Carmen was careless, sensual, mindful of fate, cruelly emotional and free.

Compared with Ponnelle, Baltsa and Carreras, the other artists were minor, though correctly placed and well turned tesseræ in a magnificent mosaic. Robert Hale's Escamillio was convincing but vocally rather unpleasant. Micaela (I didn't catch the artist's name; she was not the one mentioned in the program) sang beautifully as the innocuous and moral antithesis to Carmen. Except for the latter's two companions, who were perfectly cast, the other singers were vocally very poor. In addition, everybody's French, including Baltsa's and Carreras', left much to be desired. Notwithstanding its good acting, the chorus under Erich Wild was the least satisfying of all. Frequently out of time and tonally inaccurate, its sound was thin and lacked brilliance. Unavoidably it brought to mind the Lyriki Skini's rich choral sound and made one appreciate, by comparison, this asset of the Greek National Opera.

Under Ralf Weikert, the orchestra was good but rarely noteworthy. It performed as a good accompanist anxious not to detract from the talents on stage, a laudable quality in this case.

Finally, stage designer Petropoulos must be mentioned; his realization of Ponnelle's ideas especially for the Herod Atticus Theater was particularly praiseworthy and in happy contrast to some of his recent work which has tended to exhibit alarming signs of banality.

An Inspired Interpretation

From the moment Nikolaus Harnoncourt raised his baton, Mozart's magnificent *Idomeneo* found in him – the evening's true protagonist – a loving, studious and inspired interpreter. Jean-Pierre Ponnelle's production was the antithesis of his *Carmen*. Always conscious of the work's position in the development of opera, he directed *Idomeneo* in such a way as to balance the work's conflicting, yet harmonious, elements of the "past" and the "future." Overall, he treated the work, quite rightly, as the *opera seria* which it is. Yet he allowed the human elements in the characters to come for-



Mozart's "Idomeneo"

ward and balance the international baroque rigidity. This rigidity was, however, a pleasure to the eye and often excited curiosity. For the inventiveness was so astonishing that one often speculated involuntarily how the next item in the score would be theatrically treated.

The level of singing in this production was generally much higher than in *Carmen* in which a few fine voices were backed up by a cast often below average. Here one met with a perfectly balanced, homogeneous performance whose soul was Nikolaus Harnoncourt.

Werner Hollweg, the veteran Mozartian tenor, sang very well and his tremendous aria (a terror for tenors) "Fuor del mar" did not betray him but for a fleeting moment.

Trudliese Schmidt, after a timid start, was excellent throughout in spite of a natural disadvantage in her diction. Her capacity to be convincing in what was originally a castrato role was especially praiseworthy. Her Idomante was ardent and full of an almost adolescent urgency. Equally good was Rachel Yakar's gentle Ilia, a character not unlike Pamina in *The Magic Flute*. Martin Hill, baritone, made a brief but impressive appearance as Arbace. But best of all was Roberta Alexander as the neurotic and vindictive Electra. She is a remarkable singing actor with a voice full of warmth, volume and evenness throughout its great range. The chorus in this opera is more static than in *Carmen* but its singing was markedly better. Harnoncourt's inspiring presence must account in part for this happy change.

Speaking of change, however, I was

shocked to discover that Electra's second aria, a true masterpiece of characterization, was not performed and that the finale was an orchestral postlude (brilliantly conducted) and not the magnificent traditional chorus, though parts of it had preceded the orchestral piece. Yet such a piece seems to be an extremely unlikely conclusion for a late 18th century *opera seria*, and I am still wondering what exactly has happened. In any case, the sudden discovery that Electra's aria was cut, just as Roberta Alexander seemed about to sing it, was a shock that could find no consolation.

Festival Finale

The festival's last performance was Arthur Honegger's *Jeanne au Bucher*, a setting in the form of a dramatic oratorio of Paul Claudel's poetic work to music.

Jeanne is interpreted by an actress who recites her part against an immensely elaborate orchestral background. The chorus here is, nevertheless, the most important component, "now with her, now against her," as Gerhart von Westerman put it. Joan as "virginal and of humble origin, led on by a sense of wonder, and baffled and incredulous at the sight of the vindictiveness she encounters in the world."

I am afraid that either this work has been excessively admired or that the Zurich Opera's performance of it – notwithstanding the famous Ferdinand Leitner's conducting – could not fully convince me. For one thing, Christine Ostermayer's Joan was hardly virginal in voice-tone and instead of baffled and incredulous, she seemed rather fully aware of that was going on – and simply protesting about it.

Musically, the greatest credit must go to the performance itself. All technical problems – and Honegger likes to present many – were successfully surmounted.

Yet for me there has always been something fundamentally wrong with this work. As Berlioz wrote in his *Memoirs*, the emotional level of speech and of singing rarely complement each other. In fact, their parallel existence seems to cancel out the music's "drive". Joan perhaps would more readily move us were she given a singing part above the crowd's accusations. Then she would have generated more sympathy, even though in my view the work, in principle, would have been equally ill-conceived.

Dimitrios K. Katsoudas

And suddenly it is Christmas! You think I am being a bit premature? Well, we are already in November and on the 10th the ladies of St. Andrew's Guild will be launching the Christmas bazaar season at the American Club. Please check *The Athenian's* "Marketplace" column for all the marvelous places that you will be able to do your Christmas shopping. Because of an unusual conjunction of weekend dates, you will find more of the Christmas bazaars grouped together. Never mind, just plan to attend them all, mov-

proof, but in the meantime it is more than just a good *bet*—and I am not willing to gamble. Ever since I breakfasted with Dr. Denis Burkitt (Burkitt's lymphoma) 15 years ago, *my* breakfast has been bran." I don't know how big my audience is, but I hope each of you listens. Since you can find increased fiber in cantalope, brussels sprouts, cauliflower and especially in bran-type breakfast foods, there is no excuse for you to put off one more day something that may save your life. There, I have done it; it is now up to you...

As new Ambassadors begin to arrive

in Greece with their families to replace those who have left us over the summer, the "Corner" would like to welcome the following who have presented their credentials: Their Excellencies **Benyahia Belkacem**, Ambassador of Algeria; **D. H. Kingsmill**, Ambassador of Australia; **Lt. Col. Awad Al-Khalidi**, Ambassador of Jordan; **Charles V. Whelan**, Ambassador of Ireland; and **Josef Tejcha**, Ambassador of Poland. Greece is generally a most happy posting, and we hope that it will prove so for all of the newcomers.

For those of you who speak German, here is a reminder that the **Goethe Institute** is presenting a fall schedule with something for everyone. There has already been a film festival and several lectures. Hurry on down to Omirou 14-16 and register.

Feel like getting away from it all? You might call the volunteer ladies of **AWOG's Travel Committee** for some ideas, Istanbul, Egypt, Spain, skiing in Austria, Kenya safari, Morocco, Russia???? These terrific trips are in the offing and if you can't find a destination to please you among them, then just plan to curl up alone in your living room with a travel book while everyone else packs. You don't have to be an AWOG member to sign up, but you do need to speak English to enjoy the trips. Call Peggy 672-1813, Bernadine 778-8161, Peggy (a different one), 672-4277, Nota 659-6531 or Mary 895-8428 for prices and dates.



At a series of informal parties on board the "Leocrie II" in Faliron, the new general manager of the Ledra Marriott Hotel, Alfred Bonney, and his wife, and the director of marketing Steven Peters, and his wife, welcomed guests including new friends from Athens' business and government communities, as well as the press. Many members of the management staff were on hand to make everybody feel welcome and a first-class Marriott bountiful buffet did its part, too.

ing from one to the other to obtain a definite international ambience for your home, your Christmas tree and your Christmas giving. The Germans, the Animal Welfare, the Girl Scouts (Guides), the English, the Scandinavian Seamen's Church, AWOG, the YWCA (XEN), the Italians, Campion School, Athens College — forgive me if you are left out — each and every bazaar is worth a visit. Even if you are not a buyer, go for the hustle and bustle of the crowds enjoying themselves. Don't forget to take the kids with their allowances clutched in hand. There are almost always White Elephant tables where small budgets can buy big bargains for mom, pop or aunt Mary. Enjoy...

Put a little fiber in your life — and live longer. Although it is not *proven* that eating your bran or your fibrous vegetables each day will prevent cancer, it is sure enough for you to not be taking the chance. As **Dr. Vincent T. DeVita**, in charge of the \$ 1 billion research budget as chairman of the National Cancer Institute, says: "You can wait for more



A most happy occasion was the St. Michaelmas Ball held in the gardens of the South African Embassy residence for the benefit of St. Paul's Anglican Church on an absolutely perfect summer evening. (From left) co-chairman Joan Hill shares a laugh with Diana Dopheide, His Excellency the British Ambassador Sir Peregrine Rhodes, Mrs. Pieter Viljoen who loaned the Residence garden, and Mrs. Rhodes. A congenial cocktail hour, delicious buffet and disco dancing ensured the success of the fete.

My special friend this month, Kiki Velissariou, is a YWCA volunteer (in Greece it is known as XEN). If you think this involves running down to the XEN a couple of times a month, you have, as my father used to say, "another think coming" – as we shall see later on. Kiki was born in Cardiff, Wales, of Greek pa-



The painting by Varga in Ethiopia represents the "Three Faces of Woman" as she sees herself, as she appears to others, and as she really is. The Kuwaiti pearl diver's chest has compartments for precious pearls.

rents. And there she grew up until she met and married her husband John in 1955, who spirited her off to Addis Ababa, Ethiopia, where his family was in business.

In the mid-60s a concerned group of foreign and Ethiopian ladies in Addis Ababa felt that the women of their city who were slowly moving into the modern world required more professional assistance than they were trained to give. Upon their request, the International YWCA in Geneva sent a specialist to help them in organizing a YWCA and training their original volunteers. President of their first board – of which Kiki was Treasurer – was the daughter-in-law of the empress, whose degree in social science singularly suited her for this role.

The women of Addis Ababa slowly began to come in to the center as a feeling of trust was established. The volunteers there helped them with very basic needs for literacy training, nutritional advice, personal and family hygiene, how to cook with a stove, how to sew –



A sign of the (changing) times. At the front of this filling station in Filothei is to be seen the new State logo "E" signifying ECO, while Esso Pappas still remains at the rear. For over 30 years Esso Pappas has provided petrol for our cars, but with the recent takeover, the old must make way for the new.

not even with a foot-pedaled Singer, but by hand, as well as distributing UNICEF milk.

Arriving in Greece in 1971, Kiki was astonished on presenting herself to volunteer at XEN at Amerikis 11: a modern six-floor building with many professionals, having a range of services geared to sophisticated young moderns including classes in Islamic Art or Architecture and Life in Ancient Greece, as well as to hard-working older women proudly obtaining certificates in demotic Greek. However, she feels that her own experience points up the most important basic fact with regard to the YWCA – serve the needs of the community.

Her arrival in Athens happened to be fortuitous, coinciding with a world wide seminar taking place at the Athens XEN on the subject of "Problems of Migrant Women." Because of her early and extensive exposure to languages, she was immediately able to prove of service. In that instance, however, she feels she gained more than she gave for she, too, was a "migrant woman" arriving in Greece for the first time. There are always adjustment problems and her biggest piece of advice in such a situation is, "Get involved, be useful, become a part of the community, and everything seems easier."

Kiki has just completed eight years on the board of XEN; the bylaws allow for two consecutive four-year terms. But that doesn't mean a smaller commitment for she is interested in a new endeavor whereby XEN is training women for non-traditional jobs. The XEN in Greece must offer services of quality and for this reason their work is often involved with training seminars, working with professionals (with whom there is complete cooperation) and a great coordination from top to bottom. For instance, to better serve the wider, ever-expanding community, the Athens XEN is currently engaged in a decentraliza-

tion program. There are XEN branches located now in Glyfada, Faliron, Papagou, Aigaleo, Markopoulo, Spata, Koropi – all totally staffed and run by volunteers with an awareness of the needs of their particular community.

The fall program is currently underway and there are many programs that would be of interest to foreigners. Most are given in Greek – but very little language ability is needed to fully enjoy aerobics, gymnastics, arts and crafts, small household repairs (including electrical and plumbing), basic automobile maintenance (!) and photography. Aside from which fact, this seems a super way to improve your Greek – without taking Greek lessons. However, Greek lessons for foreigners are available, plus literature in German, English, Spanish, French and Italian.

Last, but certainly not least, is the fact that you, too, can become a volunteer. As such you might be required to sit at the Information Desk helping with course enrollments, prepare parcels for refugees, attend a conference on environment and energy, teach knitting or English at a woman's prison, participate in the "Meals on Wheels" program for the aged at Helioupolis, attend seminars on proposed laws concerning women's rights, help with programs for training women in non-traditional professions... or help make the salads for a visiting French youth group.

To prepare the volunteers for their role with XEN, training has been intensified, bringing the women together for shorter or longer periods so they can think together, share experiences and learn from one another. The national president of all this diversified activity is Mrs. Athena Athanassiou, whose constant care and attention helps it all work. My bet is that Kiki is not the only XEN volunteer that is gaining a great deal from the experience. Want to know more? Telephone 362-2400 – or better still, go visit.

Don't Step on the Grass

It's not difficult to see that the Athens area is in dire need of green grass.

Concrete may be fine for some sports, but for rugby players it's like walking barefoot on broken glass.

That's exactly the fate of the Spartans Rugby Club now.

They can't find a grass field to play on.

"We have made several attempts to obtain a pitch by approaching different clubs, sporting associations and even the Greek Olympic Committee... without much success," an open letter by the committee and players of the Spartans R.C. states. "We appreciate that grass playing areas are at a premium, when even some of the better football clubs are having to play on gravel. Therefore we are seeking the assistance of any club, sports society or individual who may have, or know of, a grass area, about the size of a football (soccer) pitch, that we could use for about two hours a week."

Rugby, a combination of American tackle football and soccer, is not a sport for weaklings. Without a grass field to play on, however, it is impossible. The game involves running and tackling, consequently it needs to be played on a soft, grass pitch.

"We want to help establish rugby as a sport in Greece," said Thomas J. Raftery, an industrial relations consultant from Manchester, England, who is one of the founders of the team. "There must be at least 200 Greek nationals who have played the sport while working in other European countries. In fact, an ex-captain of the Australian National Rugby Team was a Greek national. I think there is a lot of potential for the sport to catch on in this country."

The Spartans R.C. practice every Saturday near the beach in Glyfada on a gravel field. Because of the lack of a decent grass pitch, the team cannot host squads from other countries.

"We can't play the game without grass, it is as simple as that," remarks team captain Andy Birch, another Englishman who teaches at Campion

School in Psychico. "Glyfada has shown some interest in providing us a pitch, but there are just not that many grassy areas left."

The chairman of the Spartans R.C., president of Grindlays Bank in Athens, A.D.B. Wright, believes that if a grass pitch can be obtained by the club "rugby can be firmly established in Greece."

"Greece is regarded by many as the birthplace of sport, and in Athens we are seeing the rebirth of Rugby Union Football. Following various ad hoc teams in the past, the Spartans R.C. was formed two years ago to promote rugby among the Greek people and the foreign community in Athens," Wright said.

The only time the Spartans get to play on a grass field is when they go against rugby team from U.S. Navy ships which dock in Greece. "Then we have permission to use a grass field at the U.S. military base at Ellenikon, like we did last month," said Raftery. "Otherwise, we must turn down requests from British and other naval ships. Various clubs from England, Europe and the Middle East have also asked to play us here, but we can't because we don't have a grass pitch."

Thus the Spartans have been forced to travel outside the country. Every Easter they go on a tour, the past two years to Cyprus. Next Easter they go to Brussels to play the Live Oak Rugby Club, made up of members of the British and United Nations forces. In late October the Spartans visited Egypt to play the Cairo Rugby Club.

The rugby season lasts from September to April and there are 17 active players on the Spartans team, about half of them Greek nationals.

"Only Greece, Turkey and Albania in Europe and the Middle East don't have national rugby teams. Maybe we can help," Birch said. "Soccer is a gentleman's sport played by thugs. Rugby is a thug's sport played by gentlemen. Rugby doesn't finish on the pitch but continues with handshakes and beer afterwards. There are two teams represented. One on the pitch and one in the bar."

A lot of foreign companies based in Greece and some local firms, have supported the Spartans financially. But what is in dire need is a grass pitch.

If anyone out there has some grass to spare, or would like to become a mem-

ber of the Spartans Rugby Club, contact Andy Birch during office hours at 813-3883, or Tom Raftery during the evening at 894-9782.

★ ★ ★

Speaking of Spartans, the second official Spartathlon race, from Athens to Sparta tracing the footsteps of a military courier named Pheidippides in 490 BC, was held at the end of September with much success.

Just as last year, the winner was a Greek athlete, Yiannis Kouros, who ran the 250 kilometers in 20 hours, 25 minutes. Last year he had a time of 21 hours, 53.42 minutes.



ΣΠΑΡΤΑΘΛΟΝ 84

Kouros arrived in Sparta at 3:25 am while the town was asleep. Yugoslav Dusan Mravlje was second in 24 hours, 40.38 minutes while third was Britain's Patrik Macke in 27 hours, 15.05 minutes. Mravlje had also finished second last year while Macke was 10th in 1983.

Thirty-eight athletes from 20 countries participated in this year's ultramarathon race, including four women from Britain and the United States.

Anyone interested in joining the International Spartathlon Association established in June as a cultural, philathletic and non-profit organization to help the event, is asked to write to the association at 4 Valaoritou St., Athens, telephone 362-4894.

★ ★ ★

The 26th Chess Olympics will be held this year at the Thessaloniki International Fair grounds beginning on November 18 and ending on December 5. The competition will be held in the Palais de Sport indoor stadium, which seats more than 6,000 spectators.

More than 90 countries will be sending representatives to the Chess Olympics for men's teams while some 50 countries will be sending women's teams.

The organizing committee has already received journalist applications from such countries as the United States, India, Brazil, Israel, Australia and New Zealand. More than 500 journalists are expected to cover the event.

The international chess organization FIDE will discuss the Greek proposal that the Chess Olympics be held permanently in Greece, at the end of the competition.



Greece is Going Bananas

The Wall Street Journal reports that "Greece should be going bananas sometime during the next year."

Imagine! Fruit stands and greengrocers will be piled high with the perennial fruit, the curving fingers – six to eight inches long – in bunches ready to be plucked and peeled, sliced, mashed, broiled, fried, baked, devoured.

A Greek agriculture ministry official, who requested anonymity to avoid skidding on the slippery banana issue, was quoted on September 4 saying the 1971 ban on banana imports imposed to protect the Cretan banana farmers will be lifted. Cretan bananas seen in the local markets have been not only expensive and of the tiny, ladyfinger variety, but also produced in quantities too limited to please the banana-loving Hellenes.

Though bananas remain a controversial issue, Commerce Minister Vassilis Kedikoglou favors ending the banana import ban but Deputy Agriculture Minister Yiannis Moraitis believes lifting the ban would threaten Greek agriculture. Banana boats should be sailing toward Greece legally within the next months. [Kedikoglou was dismissed from his post in late September, so the banana issue remains split – ED.] Admittedly, bananas have not been among the successful fruit crops, considering that Alexander the Great found bananas when he went to India where they had been enjoyed, according to Om Prakash (*Food and Drink in Ancient India*), since prehistoric times. But it's not too late to make up for lost time. After all, international traffic of the banana – a simple berry like the tomato, grape, currant and eggplant – only began to develop during the late 19th century. And look what Hellenes have done with those other berries! Kali Orexi.

Classic Bananas and Cream

Old-fashioned dessert, but unsurpassed in flavor and quickness.

- 4 bananas
- 1 tblsp sugar (optional)
- 1/2 cup light cream

Peel and slice the bananas, discarding any heavy fibers. Sprinkle with sugar, if necessary, and pour cream over bananas. Serves 4-5.

Banana Beverage

With a little experimentation, you'll come up with a winning combination.

- 2 ripe bananas, peeled and sliced, fresh or frozen
- 1 cup strawberries, blueberries or other berries
- 1 cup fresh or canned pineapple*, chopped
- 4-6 ice cubes
- fresh mint for garnish

Preferably in a blender or shaker, thoroughly mix the bananas, berries and pineapple. Gradually add ice cubes (or crushed ice if you do not have a blender) until you have a beverage consistency (thinner than a soup). Serve immediately, garnished with mint. Serves 2-3.

*Fresh mango, papaya or other fruit may be substituted for the pineapple.

Bananas Flambé

What a superb dessert to cook at table if you happen to have a chafing dish with a strong flame. And use your finest brandy.

- 4 ripe bananas
- 2-3 tblsp unsalted butter
- 1 navel orange
- 3-4 tblsp brandy or cognac.

Peel bananas and slice them lengthwise. Melt one tablespoon of the butter in pan or chafing dish and slip as many banana halves in as will comfortably fit. Cook slowly, turning on both sides, until bananas soften slightly. Continue adding butter as needed. Squeeze a little orange juice over the bananas and continue cooking until fork-tender. Pour brandy or cognac over the bananas and ignite. Serve immediately with some of the syrup. Delicious with vanilla ice cream. Serves 4.

Fried Banana Balls

The *loukoumades* of the banana world where bananas are really plentiful – puffs made by dipping bananas into thick batter and frying quickly in hot oil. On the other hand, the greatest fried chips are made from plantains (also of the banana genus *musa paradisiaca sapientum*) – harder and greener than bananas. Try these when you have a special party of friends over in the evening.

- 1 cup flour (or 3/4 cup flour and 1/4 cup cornstarch)
- 1 tblsp baking powder
- Pinch salt
- 3 tblsp sugar
- 1/2 cup milk or light cream
- 1 egg
- 1 tblsp butter, melted

- 6 bananas, peeled and sliced into 1-inch slices
- 2-3 cups vegetable oil
- honey

In a bowl, sift together the flour or flour and cornstarch, baking powder, salt and sugar. Make a well in the center. In another bowl, lightly beat the milk or cream, egg and butter. Pour into the well and stir into the dried ingredients only enough to make a batter. Dip banana chunks into batter to coat thoroughly. Fry in hot oil (375°F or 190°C) until golden brown. Drain on paper towels. Serve hot with honey. Serves 6-8.

Banana Cake

With a little less butter and sugar, you could call this a banana bread – also flavorful. But for a treat, try this cake – you won't even need spices unless you want to add a touch of nutmeg or mace.

- 2 large or 3 medium very ripe or overripe bananas
- 2 1/2 cups flour
- 1 tsp baking powder
- Pinch salt
- 1/2 cup butter or margarine, softened
- 1 1/4 cups sugar
- 2 eggs
- 1/2 tsp vanilla extract
- 1/4 cup buttermilk or yogurt diluted with a little water
- confectioners sugar for sprinkling (optional)

Mash bananas and measure a full cup. In a bowl cream the butter or margarine and gradually add the sugar, eggs, vanilla and the buttermilk or diluted yogurt. Add the bananas alternately with the flour mixture. Beat until smooth. Turn into a buttered tube pan or 2 eight-inch round pans. Bake in moderate oven (350°C or 176°C) until the cake springs back to your finger touch about 35 to 45 minutes (if a large tube pan). Remove from oven and rest a few minutes before turning onto cake racks. Sprinkle with confectioners sugar, if you like. Cool. Or slice another banana between the layers and over the top and serve with a dollop of whipped cream or ice cream. Serves 8-10.

Wilma Liacouras Chantiles has just published The New York Ethnic Food Market Guide & Cookbook, (Dodd, Mead & Co.) She found time to write it between teaching a course entitled "Cultural Understanding Through Foods" at NYU, an editing job at Sterling, the American publisher of the Guinness Book of World Records, working towards her Masters degree in journalism and contributing this column to The Athenian.

Climbing the Soviet Social Ladder?

New gauge of being important in Athens: Have the Russians invited you to visit their homeland as their honored guest? Quite surprising the numbers and personalities who have been extended such trips... At present Greek shipowners owe over \$15 billion (that's billion) to various banks. What with worldwide shipping conditions, the shipowners represent the second "nervous" grouping after South American countries to the banking world.

One reason the projected Athens edition of the Rome *Daily American* did not materialize is because the original Rome edition went out of circulation... For the logistic-minded, the US embassy in Athens processes some 17,000 social security checks every month for retirees in Greece.

Parting shot from Irish ambassador Sean Roan, who has taken up his new post in Tokyo, was a mimeographed note with a sketch of himself holding a copy of the *Irish Times* and some bottled Irish spirits... By the time you read this the Apollon Palace Hotel in Kavouri should be functioning as a temporary home for US Air Force personnel... Famed racing driver Jackie Stewart, while in Athens for Goodyear promotion, never got behind a car wheel. Guested at the Athenaeum Intercontinental, he was chauffeured everywhere.

Leave it to Michael Ghiolman, the peripatetic honorary consul in Athens for Malta and Togoland, to be different. He checked into the famed Incosol Health Spa on the Costa del Sol (in Spain) – where Christina Onassis slimmed down before her last wedding – but found he liked the food so much he put on two kilos instead of shedding any weight... Pater Spyros Ghiolman is that traffic-stopper driving in and around Athens in a green Opel, vintage 1930... Dimitri Potamianos, cousin of the ship-owning Potamianos, has been complaining of the cold he must endure in Canada where he has been doing yeomen service for the Greek National Tourist Organization for seven years. He has been petitioning the head office in Athens for a change of venue for several years, and he is getting it: to very cool Sweden.

Singer Themis Roussos was among the "beautiful people" who enjoyed a holiday on Mykonos this summer. He was pretty much incognito – since he has lost so much weight... Maky

Zouganelli, the top host and entrepreneur of Mykonos, is turning over operation of the chic Remezzo Club in Kolonaki to his capable spouse Paola while he plunges into the import-export business this winter... Athens is like an oasis to Alfred Bonney, the new general manager at the Ledra Marriott Hotel. Prior to moving here, he served his apprenticeship as a general manager in Saudi Arabia for two years followed by one year's "seasoning" at the 1200-room Marriott in Cairo.

Talk about throwing money away, even though the Reuters agency in Athens has been paying rent for its new spacious quarters on Voukourestiou Street for a full year, the actual move into said quarters is not expected until possibly the turn of the year.

After three musicals Smaroula Youli is planning to star in a one-woman show, *Margarita*, the Greek play made famous a decade ago by the unforgettable Elli Lambeti – wherein she is onstage alone for two and a half hours. Smaroula's three hit musicals were *Guys and Dolls*, *Chicago*, and *Woman of the Year*. ...Eve Michaelian's Red Dragon in Kifissia attracting as regulars perhaps more than its share of celebrities, including Jenny Karezi and hubby Kostas Kazakos, opera singers John Modenos and Jenny Drivala, Minister of Economy Gerassimos Arsenis, author Nick Gage, shipowner Andreas Potamianos, international art dealer Yiannis Iolas and even this columnist.

Jane Saunders, newcomer to Athens from Down Under, worked for four years in the art department for the TV series, *The Sullivans*, which featured on local screens... Paul Stasinis, who gave up a promising career as an actor (in London) to become a pizza purveyor in Athens, has given up the latter to return to his first love – and is now featured with the Cyprus National Theater... Sometime actress Rosemary Thomas telling one and all about her newest and proudest possession – a big brass bed... Jim Fertis, former NASA advisor, visiting Greece to do likewise for the Greek government, and to see daughter Suzanne Falcone.

Writer Helen Robinson, who has been doing those snappy *Athenian* magazine profiles, and US embassy medic Arthur Wentland have found each other very, very compatible and plan to marry (in Connecticut) before the end of the year just before he takes on his new assign-

ment in Dar es Salaam in Tanzania. Honeymoon in the States and Australia (to meet her family)... Interim president of the Foreign Press Association John Rigos (of UPI) being encouraged to run for a regular full term in the forthcoming January elections.

After almost a quarter of a century as an actor, Nick Minardos is giving up that profession to represent Adan Kashoggi in Greece... Among the celebrities to holiday in Greece this year was Nick Rhodes, the 22-year old keyboard player of the band Duran Duran, and his 21-year old bride Julie Ann Friedman, daughter of an American chain store owner. They preferred his island namesake... When veteran TV newscaster Walter Cronkite was in Athens, he rated the presidential suite at the Grande Bretagne.

The athletics of UPI and Associated Press photographers to get action shots of Dina Clark, the grandmother who was the first to swim the Corinth Canal (lengthwise) almost matched those of the swimmer... One lucky American living in Athens, who prefers to remain anonymous, was able to buy himself a Mercedes for a mere \$1000 – because the Greek owner of a folded Law 89 company was faced with the possibility of paying \$45,000 in taxes to have Greek plates put on said used car.

George Efthvoulidis, general manager of American Express, claims he overheard this: "Her jewelry is of such fabulous insignificance, it won't even touch off a metal detector at the airport..." Reuters' Nick Michaelian's contribution: "The Bible says every man should take a wife, but it doesn't say whose."

ATHENIAN HOCKEY CLUB

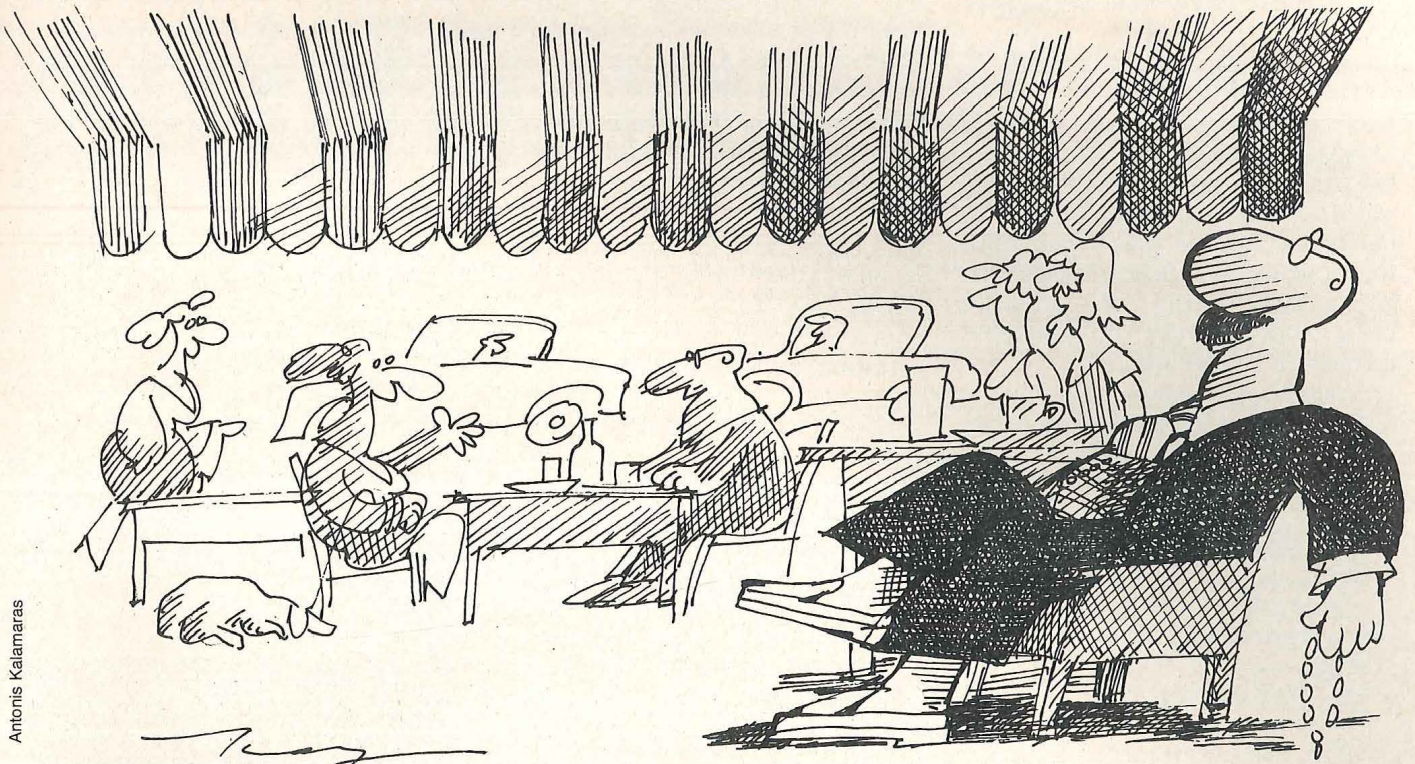
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Antonis Kalamaras

Saving an Endangered Species

My friend, Yianni Philodoxakis, the retired civil servant who sits at a cafe in Kolonaki all day and watches the world go by, surprised me the other day by asking me if I was interested in conserving an endangered species. I was surprised because the only species I have known Yianni to be interested in is the blonde, long-legged, blue-eyed and twin-breasted tourist bird that migrates regularly to Greece every spring and summer and returns to its northern habitat in October. As far as I knew, the only danger to this species came from people like Yianni, so any interest in preserving it would be decidedly out of character, to say the least, and I said as much.

"Come, come, don't be facetious," he chided me, "I'm serious about this. It's a species we depend upon for our economic survival. Ever since the end of the dictatorship in 1974 it's been harassed, hounded, harried and hunted until now it is practically on the verge of extinction. What I want to know is if you're interested in doing something to preserve it," he asked. "Your own future may depend on it," he added meaningfully.

I racked my brains trying to guess what creature it was that was so vital to us and, as far as I could make out, the only objects of persecution in Greece since 1974 had been the country's leading businessmen – if they could be called a species.

When I mentioned this to Yianni, his eyes lit up and he smiled.

"Ever since I met you you've always

surprised me by being more intelligent than you look," he said. "You've hit the nail on the head. The species I'm talking about is *Homo graecus emporicus* – the Greek businessman; that dynamic, forceful, reckless, go-ahead visionary and entrepreneur who can seize an idea and build it up into a commercial empire or buy a leaking and decrepit old steamship and within two generations turn it into one of the largest merchant fleets in the world. That's the species I mean and that's the species we have to save."

"Look," I said, "Greek businessmen are people like you and me. They're not a breed apart. I don't think you're making the right approach to the problem."

"That's what you think!" Yianni snorted. "Like you and me indeed. Ever since the age of puberty I've been looking at boobs, but did it ever occur to me to do market research on them, raise capital, buy land, build a factory and start turning out a broad line of bust bodices, brassieres and bosom bracers that sells like hot cakes in this country and in several markets abroad. No, it didn't. It took a genius like my friend Vassilaki Vyzas to do it. And why? Because he belongs to that species I mentioned before. The kind who are not satisfied with a humdrum routine job with a fat pension at the end of it, but who have a creative urge inside them and faith enough in their convictions to make them go for broke. If you stifle men like Vyzas, this country will very soon be-

come another Albania, you mark my words!"

"And is Vyzas a particular specimen of *Homo Graecus emporicus* who is endangered?" I asked.

"Again, you're on the ball, my friend," Yianni replied. "Yes, it is my good friend Vassilaki who is in serious trouble – and his bra factory, too."

"He borrowed money from the National Bank?" I ventured.

Yianni nodded eagerly. "Yes, yes. He wanted to expand his plant and go into jock straps as well."

"And the jock straps didn't sell?"

"They sold all right, but he used a new kind of synthetic fiber in them that caused itching."

"So all his customers went around scratching – not an unusual sight among the male population of this country."

"Well, perhaps not. But these people really scratched, you know. Couldn't stop."

"So he had to borrow more money from the bank to keep going?"

"Yes."

"And he became *problematic*?"

"That he did."

"And under the 1983 law on *problematic* companies the bank turfed out the management of his factory and placed it in the charge of a bunch of bank clerks?"

"Not only that, but his workers went on strike and demanded that the factory be nationalized so they'd all become government employees and never be

Classifieds

fired, whether they worked on the job or not."

"And what happened to Vyzas?"

"He was charged with robbing the Greek economy of millions of dollars in foreign exchange by setting up dummy bra-purchasing companies abroad to which he would export the Greek bust bodices at reduced prices and which would, in turn, sell them in foreign markets at higher prices - the difference being stashed away in numbered accounts in Switzerland."

"And was he convicted?"

"No. Most of the dummy companies were in central Africa and the investigators who were sent out there never returned."

"You mean they met with an accident?"

"No, they became financial advisers to the governments of the countries concerned."

"So Vyzas was acquitted?"

"Indeed, he was."

"What happened then?"

"He engaged the best lawyers in the country and tried to prove that the law on *problematic* companies was unconstitutional and that the bank had no right to run his factory. But nothing came of that."

"So all your friend can hope for is that the New Democracy party will win the next election and hand him back his factory?"

Yianni shook his head. "No, they're just as bad as the socialists. Anyway, the factory has been taken over by the government now and, with slight modifications to the machinery, will be turning out twin parachutes for the Libyan air force in due course. Vyzas himself is in a state of complete shock. He sits in a chair all day and swats flies with a rolled up copy of the *Financial Times*."

"Poor guy, is it as bad as that?"

Yianni nodded grimly. "That's why I'm asking you to do something before all the Vyzases in Greece become extinct and our entire economy goes to pot. I want you to strike a blow for free enterprise!" he explained.

I thought about it for a moment. Then I said to him:

"But free enterprise is in no danger. Our prime minister has said time and again that he is all for free enterprise and that his government will do everything in its power to support it."

Yianni looked at me in disbelief. "I take back everything I said about your intelligence," he cried, "if you believe that, you really must be as dumb as you look!"

Alec Kitroeff

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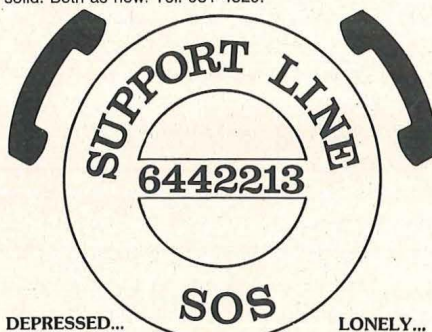
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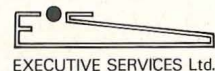
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guide

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focus

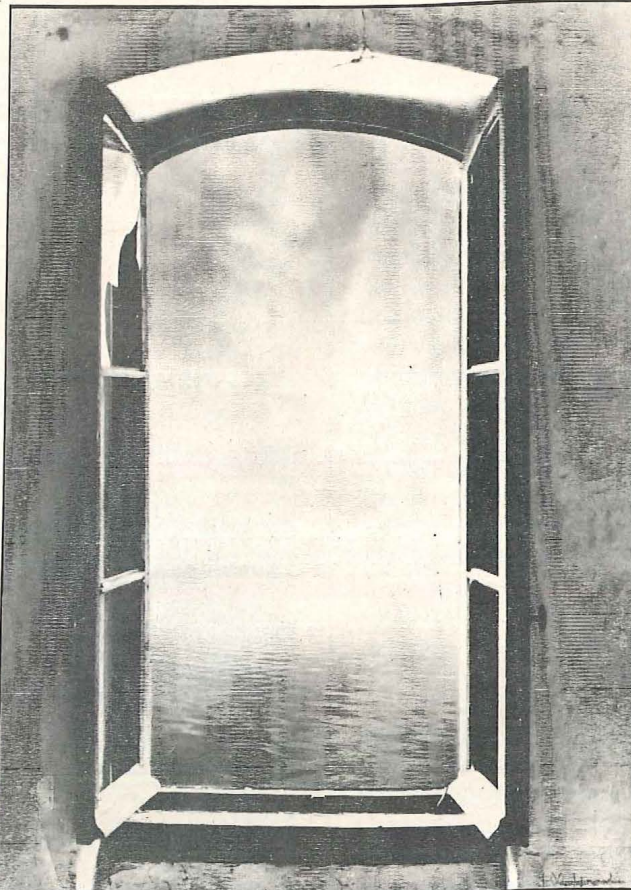
art

Japanese posters have evolved from being a means of official notices of the Shogunate into a counter-culture form of communication as Japanese youth rejects present day mass media. The exhibit of **Contemporary Japanese Posters** sponsored by the Japanese embassy at the Pnevmatiko Kentro, Akademias 50, from Nov. 8-25, exemplifies the best of this art form. Many of the posters are symbolic because the Japanese prefer feeling to logic and thus seek aesthetic beauty even in posters.

Gallerie Zygos will be hosting three very important exhibits over the course of this month and next. **Angelos** makes his debut on Nov. 5 with his fifth one-man show. The themes of his work are taken from the life and teaching of Jesus Christ, with a philosophical meaning which goes beyond religion. The show will end on Nov. 19.

Katy Mavromati remembers the Alexandria of her childhood through paintings which will be on exhibit from Nov. 22 - Dec. 6. Ms. Mavromatis is one of ten new artists who have been chosen to represent Greece at the EC show. Painter and ceramicist **Athena Latinopoulou** will show simultaneously with Ms. Mavromati in the upstairs hall.

Between and partly due to the three wars in Israel in



Vassilis Charalambopoulos (photography)

1956, 1967 and 1973, **Gideon Beinstock** became involved with art, poetry and music. He eventually went to France where he specialized in the ancient techniques of miniature painting and manuscript illumination. Later in Israel, he specialized in book design and illustrations and won first and third prizes at the 1982 International Book Fair in Jerusalem. Now residing in Greece, Mr. Beinstock is able to continue his study of classical Greek statuary and temples which have been one of the primary sources of inspiration for his latest collection

of works on exhibit at the Gallery Pleiades from Nov. 5 - Dec. 7.

Shadow Painting is the title of **Renyo Kiriazidi-Mourepou's** show at Gallery 3, on display during the first half of this month. Popular art in the form of *Karagiozi* inspires Ms. Kiriazidi-Mourepou to create imaginative constructions out of painted cloth, cardboard, light and thin plastic sheets.

American painter **Stephen McClymont** describes his work by saying that he is "...following the Surrealist path of *Automatism*,

where one color, line or movement suggests the next move, with 'no moral or aesthetic prejudices' (to quote André Breton's definition of Surrealism). My aim is for absolute refinement of feeling." Mr. McClymont's one-man show will be at the Gallery Hydrohoos from Nov. 12-28.

Born in Plaka in 1924, **Yiorgos Savakis** never took any art lessons yet he has managed to become one of the most important naive Greek painters of today. ERT 1 and 2 have used Mr. Savakis drawings, the principal themes of which are old Athens, to illustrate documentaries about the city's life in the first half of the century. In January, 1983, ERT 1 presented the work and life of this artist in a program called *Craftsmen and Workshops*. *Those Good Old Times* will be on exhibit at the Gallerie Diogenes until Nov. 7.



"The Descent of Christ from the Cross" by Angelos (art)

exhibits

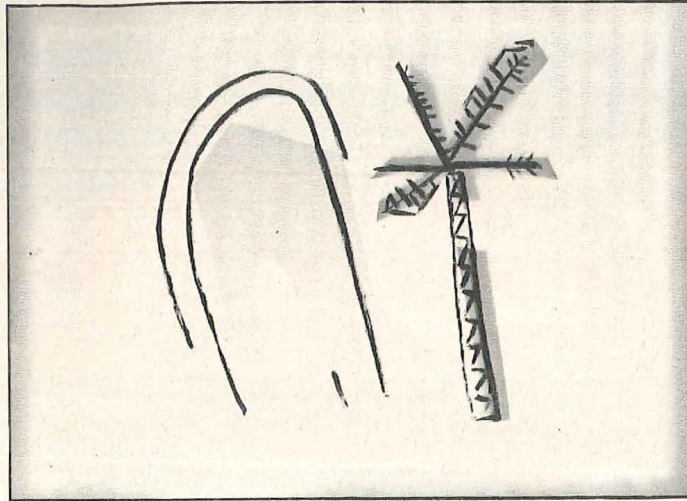
A **Japanese Tea Arts Exhibition**, Nov. 12-24, will take place at the Athenaeum Inter-Continental under the auspices of the Japanese Embassy. An exhibition of calligraphy and tea ceremony artifacts will be accompanied on Nov. 14 and 15 by a presentation of Japanese tea ceremonies. Demonstrations of the *Sencha* (green leaf tea) ceremony and *Mattcha* (powdered tea) ceremony are planned along with accompaniment by the *Koto* (Japanese harp). A trio consisting of the *Koto*, *Shakuhachi* (Japanese flute) and *Sha-*



Roberta Flack (*Dimitria '84*)

misen (Japanese balaika) will give a performance as well.

Greek and foreign technology will be on display at **MULTI INDEX '84** from Nov. 8-14 at the St. Nicholas Customs House (O.L.P.), across from the train station. The exhibits



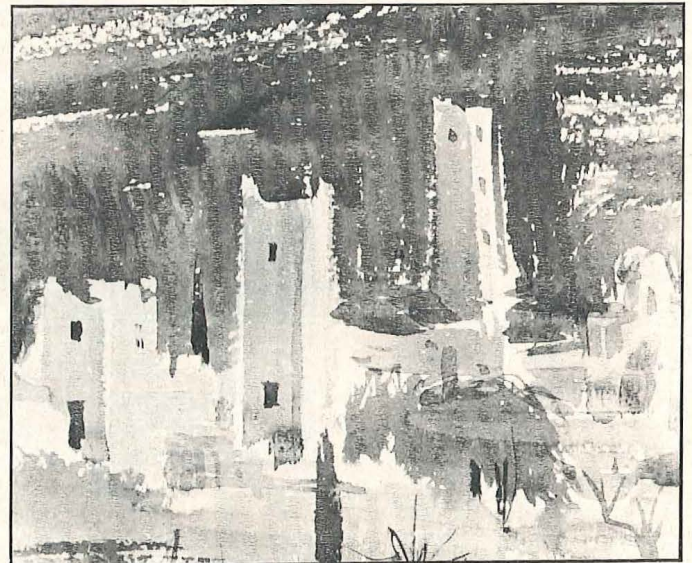
"House and Palm Tree" by Rinyo Kiriazidi-Mourepou (art)

are divided into sections, the most important of which are: the machinery display; the electronics and electrical equipment show; the 2nd food processing equipment exhibit; and, for the first time, a display of computers. US firms will participate along with 1500 other Greek and foreign firms. In addition to the exhibits, there will be talks and discussions. Call 959-2058 for more details.

One can have a look at next year's spring, summer and winter collections by attending **TEXTILIA '84** at the Thessaloniki International Trade Fair from Nov. 22-25. Greek and foreign manufacturers will display their clothing fabrics and ready-to-wear. Simultaneously, well known and new Greek fashion designers will preview some of their new

lines. Call HELLEXPO at 323-8051 for more information.

Among the festivities organized by the Athens Municipality to celebrate the 150th anniversary of this city as capital of



Paris Prekas exhibits aquarelles at Aithousa Tehnis Iakinthos from Nov 1-24.

Greece, will be **HELLAS '84**, an exhibition of stamps and postal documents relating to Greece. **HELLAS '84** is being sponsored by the Hellenic Philotelic Society at the Caravel Hotel Nov. 24 - Dec. 2 to celebrate its own 60th anniversary as well as that of its bi-monthly journal, *Philotelia*. Information can be obtained by calling the Organizing Committee at 362-1125 on Wednesdays, 6-9 p.m. and on Sundays, 10 a.m. - 1 p.m.

film

The Goethe Institute is presenting a **retrospective of Ernst Lubitsch's** work from Nov. 26-30. Ernst Lubitsch (1892-1947) began his acting career in 1911 when he was discovered by Max Reihardt. He directed his first film in 1914, after acting on stage and in many movies, eventually specializing in comedies and operettas. By 1923, when he was invited to go to Hollywood, the Lubitsch style was quite well known. The retrospective will focus on the German Lubitsch and will be supplemented by films from the Tainiothiki archives made by Lubitsch in Hollywood. The latter will be screened at the Embassy Theater,



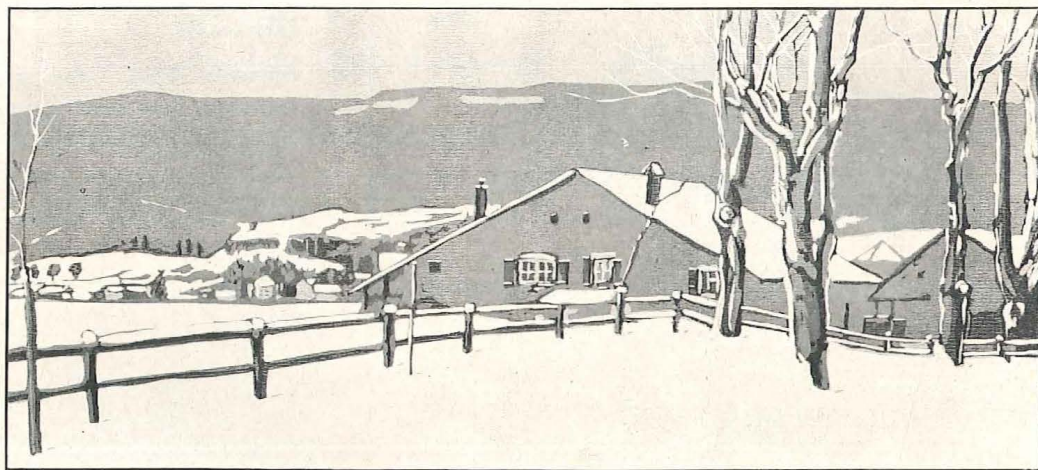
First Aid lessons at the Hellenic Red Cross (education)



Panhellenic Conference of Midwives (education)

holidays

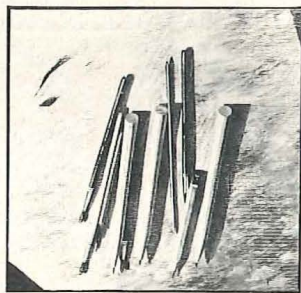
Once again UNICEF is offering a rich selection of Christmas cards and other stationery items. As 1985 has been declared International Youth Year by the UN, UNICEF has decided to dedicate its desk calendar to children. Last year, sales accounted for \$22 million, which went into aid and development programs. For information about where cards are sold call 691-5399 or 692-0686.



Christmas Cards (holidays)

music

The first **International Guitar Competition** sponsored by the Odeion Athinon will take place between Nov. 5 and 12. Two rounds of qualifying contests will be held at the Odeion's new address, Amerikis 8 - the first on Nov. 5, 6 and the second on Nov. 8, 9. An orchestra will accompany finalists on Nov. 12 at the Palace Cinema Theater on Voukourestiou. For further information call 362-2952.



Yianni Valavanides exhibits paintings at Nees Morphes from Nov. 5-21.

Haydn, Stravinsky and Brahms will be performed by the **Auren Quartet, with Yiannis Vakarelis accompanying** on piano, at the Goethe Institute on Nov. 2, 8:30 p.m. The members of the Auren Quartet, Mateas Lingenfelder, Jahn Operman, Stewart Eton and Andreas Arnt, were known to the musical world because of their work with the German Youth Philharmonic and the EC Youth Orchestra before they founded

the group in 1981. The following year the group won awards at the 2nd International String Quartet Competition in Portsmouth and at the 31st International Musical Competition sponsored by the German Radio Association in Munich. Michael Eidi's *Unfinished Story* provided the Quartet with its name. In the story, Auren is a keepsake which grants the person who holds it vision and the ability to achieve his/her goals.

Pianist Yiannis Vakarelis studied in Thessaloniki and later at the Music Academy in Vienna. He has performed in many countries and his recordings of Brahms and Prokofiev have received critical acclaim.

education

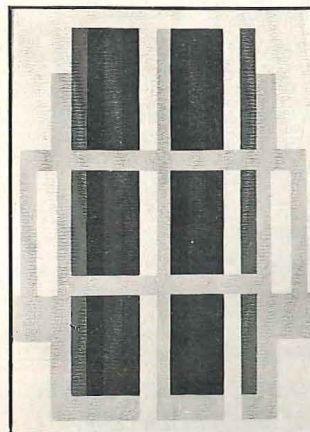
The Hellenic Red Cross has been giving **free first aid lessons** since 1952.

Qualified nurses conduct classes on basic first aid, infant care and care for the elderly. Lessons are given in Greek on a rotating basis in the mornings and evenings at the Drakopoulou Kentro Aimothosias, Alkiviathou 4, 822-7438. Anyone can participate.



One of Eva Chiladaki's marionettes (education)

Eva Chiladaki will be teaching adults and children **how to make marionettes** at AFI, Tripodon 25, Plaka throughout November. Ms. Chiladaki was taught marionette making by her mother, Ilse Villa. There are never more than 10 people in one class. Each student must make one marionette beginning with the skeleton which is made out of pieces of wood, leather, screws, nails, etc. The rest of the marionette is created out of whatever materials are available. Students are encouraged to develop their



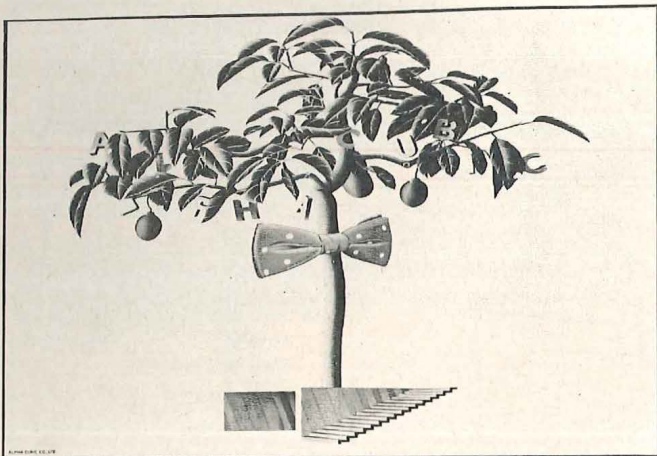
"Window" (1966) by Andreas Hrisohos, at the Pinakothiki until Nov. 10. See listings.

photography

Vasilis Charalambopoulos, winner of both the silver and bronze medals at the 1979 Panhellenic Photography Competition, will show his work at Gallery "F", Nov. 1-17. Mr. Charalambopoulos has exhibited extensively in Greece and abroad, including the Argentine Biennale International Photographic Competition in 1980. The exhibit, entitled *Color Dimensions*, is composed of 15 pictures.



Art on silk by Eleni Raftopoulou at Eikastikos Horos until Nov. 15. See listings.



Poster for Alpha Cubic, part of the Japanese Poster Exhibit (art)

own style—Ms. Chiladaki only helps out with technical problems. After the marionette is complete, students are taught how to manipulate its arms and legs.

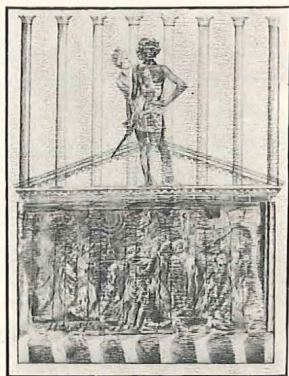
The workshop is divided into two sessions. One group meets on Tuesdays and Fridays from 10 a.m.-12 p.m. and the other on Wednesdays and Thursdays from 5-7 p.m. All materials are included in the 5,000 drachma fee. Call 647-4088 for details.



Painter Ismene Voyatzoglou at Syllogi from Nov. 5-20. See listings.

Five hundred midwives from all over Greece will be attending the first **Panhellenic Conference of Midwives** at the Caravel Hotel, Nov. 8-11. The aim of the Conference, which is sponsored by the Athens branch of the Association of Professional Midwives in cooperation with its parent organization, is to in-

A watercolor of a monastery on Hydra by Maggie Hardy, part of the exhibit of limited edition prints and water colors at Jill Yakis' gallery, Nov. 23 - Dec. 22.



Gideon Beinstock (art)

form Greek midwives about the latest advances in their field and to allow them to share experiences with each other. For information about the Conference or the Association call: Yiorgos Doxas and Company at 671-9197 or 671-2593.

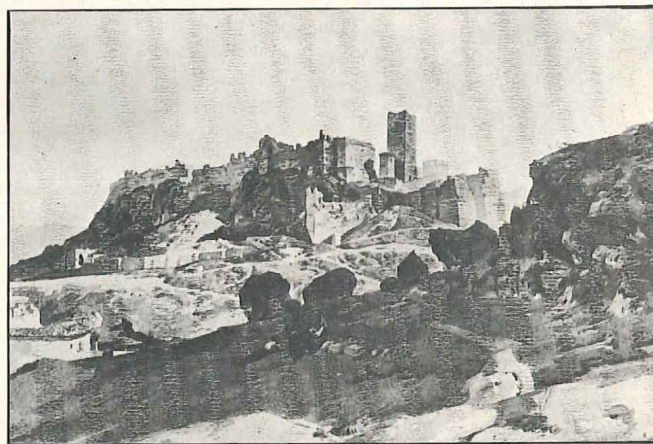
notes

The Benaki Museum is selling limited edition copies of original works in its shop. Two of V. Lanza's **silkscreens** won medals at FESPA '84, an exhibition sponsored by the Union of Silkscreen Artists, in Amsterdam. *A View of the Acropolis* (1864) won the silver and the bronze went to *A View of Erechtheum* (1864). The museum shop is open every day except Tuesdays and Sundays from 8:30- 2.

theater

Captain Beaky and his Band was described by one member of The Players as children's poems for grown ups. Whatever the

case, all generations will enjoy the stories of Helen the Hippo, Browsalong Bookworm and Dilys the Daschund at the British Council on Dec. 5, 6, 7 and 8 at 8 p.m.



"A View of the Acropolis" (1864), a silkscreen by V. Lanza on sale at the Benaki Museum.



Franz Xavier Kreitz's "Neither Cold Nor Hot" at Karolos Koun's Theatro Tehnis all month long. See listings.

Polish Film Festival



Scene from "Light in the Darkness"



"Man on the Tracks"

Thanks to a Cultural Exchange Agreement between Greece and Poland, seven of the following eight Polish films will be screened in Athens, Nov. 15-21, and Thessaloniki, Nov. 22-28. Scan the local papers for the place and times.

Hotel Pacific, directed by Janusz Majewski and written by Pavel Hajny, is set in a large European city in the 1930s. Teenager Roman Boryszko works his way up through the ranks of the hotel's restaurant but a series of events force him to choose between his job and his dignity.

The Generation, written by Bohdan Czeszko and directed by Andrzej Wajda. Based on Czeszko's novel, the film presents Warsaw youth from the working class milieu which in the years of Nazi occupation was under the ideological and organizational influence of the Union of Young Fighters.

A Card from a Journey, written and directed by Waldemar Dziki. Ladislav Fuchs' novel, *Mr. Theodore Mundstock*, is the foundation for this film which chronicles the life of one man, a member of a nation whose destiny was biological extermination according to Nazi doctrine. Jacob Rosenberg is aware of his fate but does not attempt to flee. Instead, he quietly prepares himself for his final journey.

Illumination, written and directed by Krzysztof Zanussi. A young scientist's philosophical search for truth is narrated on two levels: the first covers Franciszek's life from the time when he first matriculated in a small provincial school to when he receives his doctorate in physics ten years later. On the other level, we are simultaneously presented with a documentary of the events and scientific processes which shape Franciszek's consciousness.

Nightmares, written by Pawel Hajny and directed by Wojciech Marczewski. The story, which is based on a novel by Emil Zegadlowicz, of a young individualist forced to conform to accepted social norms. Mikolaj Srebrny, ten years old when the film begins, suffers much but eventually finds his way.

1901 - Children on Strike, written and directed by Filip Bajon. Bajon wrote the script after researching documentary sources concerning events in Wielkopolska (Great Poland) from 1901-6, when people openly rebelled against the teaching of religion in German. School children of a provincial town defy their instructors by refusing to speak at all.

Man on the Tracks, written by J. Stawinski and A. Munk and directed by A. Munk. The intriguing tale of an inquest into the mysterious death of a retired rail mechanic, Orzechowski, whose mangled body was found between the rails after a dramatic attempt to stop the night train from Warsaw to Poznan. The engineer had been given the all clear, despite a thick fog.

Top Dog, written and directed by Feliks Falk. Ludwik Danielak will sacrifice everything to become top dog at a grand ball arranged to celebrate the 50th anniversary of his town. In the end, however, he discovers that success was not worth the loss of dignity, love and friendship.

Pointers

Over a thousand Athenian women on Oct. 3 attended the Hilton fashion show organized by **Papayanni Bros** chain of ladies-wear store; quite a few interesting surprises for the coming season were presented... Return to comfort and elegance with simple and light outfits easy to wear for daytime, or austere and classical for the evening out. At their fine Ermou and Solonos Street stores as well as Glyfada you'll discover a great selection of earthy colors, black leading, flannel or leather two-piece outfits, woolen or flannel dresses, jackets in many designs, smart coats, hundreds of practical blouses to match perfectly knee-high skirts together with accessories, hats, gloves and leather pocket-bags. **Editex Publications Inc.** is offering subscribers a brand new publication featuring English translations of the business and trade laws of Greece covering such points as: commercial and industrial, professional and craftsmen chambers; the constitution of a permanent arbitration center; trademarks; the setting up of a Greek institute for standardization; patents; the control of monopolies and protection of free competition; laws on banking, checks, bills of exchange, promissory notes and insurance. The project is under the auspices of the Hellenic Society of International Law and Relations. For more information call 770-8260 or 770-6922.



Papayannis fashion show.

The entire personnel of **Y. Boutaris & Son, SA**, popular in Greece and abroad for its wines, *volunteered* to participate in a blood donor clinic for the **Veria, Naousa General Hospital**, in northern Greece. Something to imitate perhaps?? Turn your back on pollution... Downtown pollution and always missing parking facilities sure do not make shopping easy!! That's why **Mr. J. Stavropoulos** made sure to open his new perfume shop at N. Erithrea: 63, Venizelou str. 801-7505. He invites you all to go and check on the world's leading cosmetics and perfumes he has in stock. A professional & smiling service at your disposal! Around the world in seven days... at the **Hilton's Byzantine Cafe**, where you can savor the most tempting international recipes every night after 7:30. The program consists of Asian night on Mondays, Bavarian specialities on Tuesdays and Scandinavian on Wednesdays. Thursdays you'll sample Arabic food while Fridays are for Hungarian delights. Saturdays you'll get a taste of India and Sundays, well on Sundays a simple steak and salad any way you like it should satisfy. Price 975 drs. per person for the night of your



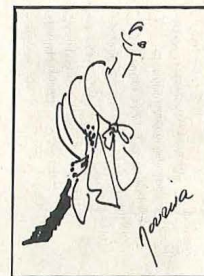
Greek Display at Montreal's International Wine Exhibition.

choice. And since we've been traveling around the world, let's make a quick stop in Montreal, Canada where only two weeks ago, Greece participated for the first time in the **International Wine Show** at Place Bonaventure, organized by the province of Quebec's liquor commission every other year. Seventeen companies promoted their wines and brandies, ouzos and retsinas to a public unfamiliar with Greek wines, mainly because Canada has many restrictions on wine imports since the federal and provincial governments



International Week at the Hilton.

monopolize all liquors and spirits entering the country. The Greek pavilion was definitely one of the most popular, a result of the dynamic organization and personal care of **Mr. Ch. Koutsoukos**, our commercial attaché in Montreal.



Papanikolaou furs designed by Loukia.

Loukia, our famous ladies-wear designer has lately begun designing fur coats for **J. Papanikolaou** and other big names in the fur business. Her wonderful inspirations based on *haute couture's* modern developments emphasize J. Papanikolaou's top quality furs. The unique collection will soon be presented in Greece at a special show for the coming winter season. It will then be shown in Europe and the States.

Irène Liadelli

TASIS HELLENIC INTERNATIONAL SCHOOL

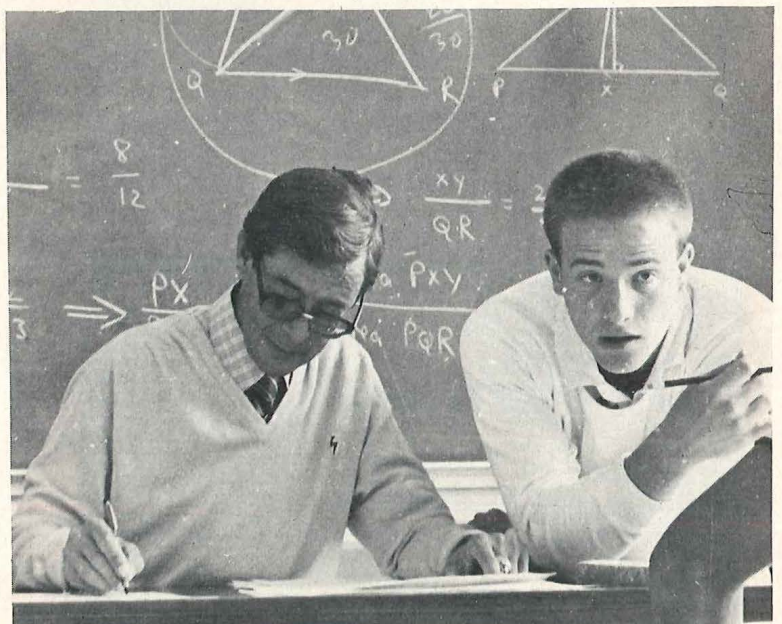
serving the Athens international community:

- small classes
- individual attention
- firm discipline
- high academic standards
- American and British curricula
- grades K - 13

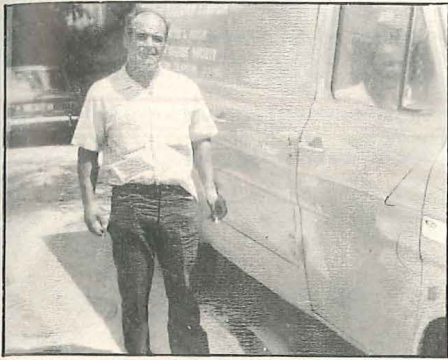


TASIS HELLENIC INTERNATIONAL SCHOOL

P.O.Box 51025, 145 10 Kifissia
Xenias and Artemidos Sts., Kefalari, Athens
Tel: 808.1426 - Telex: 210379 TAS GR



community bulletin board



Yianni: An ambulance driver for the Hellenic Animal Welfare Society

Lend a Hand...or Paw

The Hellenic Animal Welfare Society exists to help all suffering animals and, with a small staff and very little money, assistance is brought to all sick, injured, lost, abandoned or trapped animals. Inspections are made of caged wild animals, where possible, and of animals kept in hospitals for experimental purposes. A committee also exists to inspect reported cases of cruelty.

The society has its own clinic at 34 Aghion Anargyron, Nea Halkidona where treatment for sick animals can be obtained, and where vaccinations and operations (including neutering) take place. Several branches exist on some of the islands.

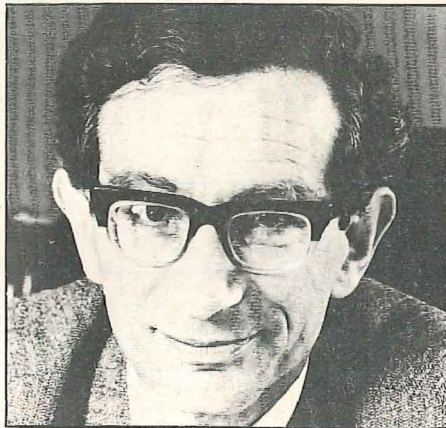
The office, located at 12 Pasteur, is open from 8-3 daily and from 8-1 Saturdays. The automatic telephone makes it possible to obtain urgent help when needed. The clinic is open from 10-2 and again from 5-7 Monday through Friday and on Saturdays from 10-4.

Memberships, unsolicited donations and fundraising activities are the main sources of the society's funds but sums are also contributed by the Greek Animal Welfare Fund Ltd. of England and the Greek Ministry of Agriculture.

Those interested in the welfare of animals can help by becoming members, giving donations, or sending goods to the society's annual Christmas Bazaar (flea market items, unwanted gifts, books, etc.) and for the Spring Book Sale. They can also help by attending the library situated in their office, where a large variety of books is available at low prices, and by helping to sell at their two sales. Anyone with ideas, time to spare or special knowledge of animals, is invited to call the society's offices at 644-4473. The clinic telephone number is 251-4716.

Special Arts Program for BC's 50th Anniversary

The British Council marked its 50th anniversary in Greece this year with a weeklong visit by its director general, Sir John Burgh, last month. Sir John met with leading members of the Greek government, including Prime Minister Andreas Papandreou and Minister of Culture and Sciences Melina Mercouri, before leaving Oct. 21.



Sir John Burgh

Opening its first Athens offices in 1934, the Council received its Royal Charter in 1940. It wasn't until after the war, when the Athens operation reopened, that the Thessaloniki branch was founded. The Council is the British government's agent for executing the 1954 Cultural Convention between the United Kingdom and Greece.

As well as language training, the Council organizes a constant exchange of people and provides information about Britain through its libraries overseas and the showcasing of the best in British arts. A special program of events has been planned for the next three months to celebrate their 50th anniversary. These include the Royal Shakespeare Company's Tony Church in a one-man show *A Kingdom for a Stage*, the poet Christopher Logue and actor Alan Howard in Logue's reworking of the *Iliad*, called *War Music* and Sir Steven Runciman's 50th anniversary lecture, "A Western View of Byzantium." There will also be events commemorating Sir John Betjeman, who died this year, George Orwell and Dr. Johnson, the 200th anniversary of whose death falls this year.

Information about the above mentioned events can be found in the listings.

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. 1	Minas, Victor, Victoria
Nov. 14	Philip
Nov. 16	Matthew, Matteos
Nov. 21	Mary, Maria, Panayiota, Panayiotis, Panos
Nov. 25	Katerina, Katy, Katina, Kathryn
Nov. 30	Andreas, Andrew, Andrianna

DATES TO REMEMBER

Nov. 1	All Saints' Day
Nov. 2	All Souls' Day
Nov. 5	Guy Fawkes Day - England
Nov. 11	Veterans' Day - USA
	Remembrance Day - Canada
Nov. 22	Thanksgiving Day
Nov. 29	National Day - Yugoslavia

THANKSGIVING

Special Thanksgiving day services will be held at the following churches:

FIRST CHURCH OF CHRIST SCIENTIST, 7a Vissarionos St., 721-1520.

ST. ANDREW'S PROTESTANT CHURCH, Frangoyianni 47, Papagou, 652-2209. A Thanksgiving dinner will be served at the American Community School's cafeteria immediately after the service.

ST. PAUL'S ANGLICAN CHURCH, Fililellion 29, 721-4906.

Turkey dinners, complete with candied yams, stuffing, mashed potatoes, pumpkin pie and other Nov. delights will be available at the following clubs and organizations:

AWOG (American Women's Organization in Greece), tel. 801-3971. Thanksgiving dinner is being planned for lunchtime at **Edelweiss**.

ATHENS HILTON, at Ta Nissia Taverna, special Thanksgiving menus for lunch and dinner.

INTER-CONTINENTAL HOTEL on Syngrou Ave., will have a Thanksgiving menu at the Cafe Pergola from noon-midnight.

SHOPPING HOURS

General trade stores: Mon., Wed., Sat., 8-2:30; Tues., Thurs., Fri. 8-1:30 and 5-8.

Supermarkets, cheese shops, and specialized food and coffee shops: Mon., Wed., Sat. 8-3; Tues., Thurs., Fri. 8-2 and 5:30-8:30.

Butchers and fish markets: Mon., Tues., Wed., Thurs. 7:30-2; Fri. 7:30-2 and 5-8:30; Sat. 7:30-4.

Barbers and hairdressers: Mon., Wed., Sat. 8:15-2; Tues., Thurs., Fri. 8:15-1:30 and 4:30-8:30; Sat. 8:15-5.

Bakeries: Mon., Wed., Sat. 7:30-3; Tues., Thurs., Fri. 7:30-2:30 and 5:30-8:30.

Pharmacies: Mon., Wed. 8-2:30; Tues., Thurs., Fri. 8-2 and 5-8.

Dry Cleaners: Mon., Wed. 8-4; Tues., Thurs., Fri. 8-2 and 5-8:30.

EXHIBITS

JAPANESE TEA ARTS EXHIBITION at the Athenaeum Inter-Continental from Nov. 12-24. See *focus*.

TAKIS PARLAVANTZAS exhibit continues until Nov. 2 at the Hellenic American Union.

PRINTS by Victor Pasmore can be viewed at the British Council until Nov. 9.

INTERNATIONAL PHOTOGRAPHIC EXHIBIT sponsored by the Hellenic Photographic Association and the Goethe Institute from Nov. 11-30. The exhibit includes black and white and color photos from Belgium, France, Denmark, Greece, Spain, Italy, Malta, Rumania, Germany and other countries. Viewing hours at the Goethe Institute are 9:30-2 and 4-9, Mon.-Fri.

SKETCHES AND LITHOGRAPHS by Max Beckman at the Goethe Institute from Dec. 5-20 in celebration of his 100th birthday. Max Beckman is one of the most well known representatives of German expressionism.

HELLENIC PHILATELIST ASSOCIATION is celebrating its 60th anniversary (as well as the 60th anniversary of its magazine *Philotelia*) in conjunction with the 150 years of Athens/celebration at the Caravel Hotel from Nov. 24-Dec. 2. Approximately 100 philatelists from all over the world will display their stamps and other postal documents related in some way to Greece. See *Focus*.

JAPANESE POSTER EXHIBIT sponsored by the Japanese embassy at the Pnevmatiko Kentro, Akademias 50, from Nov. 8-25. See *Focus*.

KIDS' DRAWINGS will be on exhibit at the Pnevmatiko Kentro from the 1st-14th of Nov. The show is being sponsored by the Ministry of Youth.

GREECE'S MOUNTAINS is the theme of a photographic exhibit put on by the Mountain Climbers Association of Aharon at the Pnevmatiko Kentro, Nov. 15-30.

SCULPTURE AND PAINTINGS by British artist Aldwin, from Nov. 1-13, at the Pnevmatiko Kentro.

URUGUAYAN PAINTINGS at the Dimotiki Pinakothiki, Pireos 51, from Nov. 27-Dec. 12.

GEORGE ORWELL exhibit at the British Council, Nov. 12-17.

JENNY HARDING, a British artist who studied in Athens under the Greek Government Scholarship Program will exhibit recent objects and drawings from Nov. 27-Dec. 14 at the British Council. Viewing hours: 10 am - 1 pm and 6-9 pm.

MENELAOS KATAFYIOTIS displays his paintings at the Hellenic American Union from Nov. 5-16.

AMERICAN ARCHITECTURAL RENEWAL is the subject of a photographic exhibit at the Hellenic American Union, Nov. 19-30.

MULTI INDEX '84 devoted to machinery, electronics and computers, at O.L.P. from Nov. 8-14. See *focus*.

APOSTOLI MITSATSOS exhibits his paintings at the French-Hellenic League (2 Kolonaki Square) from Nov. 6-19. Open every day from 9-2 and 6-9.

POSTHUMOUS SHOW of Stelios Miliadis works, Nov. 22-Dec. 15, at the French-Hellenic League.

ORIGINAL PHOTOS OF NINETEENTH CENTURY ATHENS by Greek and foreign photographers will be exhibited at the Benaki Museum starting Nov. 17.

KOSTA PANYARAS at the Pierides Museum of Modern Art, Leoforos Vasilis Yiorgos 29, Glyfada from Nov. 15-Dec. 15. Tel. 413-5068. Open Mon. and Wed., 6-10 p.m.

LIMITED EDITION PRINTS AND WATERCOLORS by Maggie Hardy, Hilary Adair, Delia Delderfield, Harriet Breighdael, Lisa Zirner, and others on exhibit at Jill Yakis, 16 Sparta, Kifissia, tel. 801-2773. Hours: daily from 10-2 and 5-9; Sat. from 10-2. Nov. 23 - Dec. 22.

BEST OF THE D. PIERIDES MUSEUM COLLECTION on loan to the Athenaeum Inter-Continental from Nov. 15 - Dec. 15. The 25-30 modern compositions will be on display throughout the hotel's lobby.

GALLERIES

AFI, Tripodon 25, Plaka. Tel. 324-7146. Crafts Book Fair, Nov. 15-19; Marionette lessons, Nov. 5-30, on Tues. and Fri. - 10 a.m. - 12 p.m., and Wed. and Thur. - 4 - 6 p.m. See *focus*.

AITHOUSA TEHNIS IAKINTHOS, Zirini 23, Kifissia. Tel. 801-1730. Pari Preka exhibits 30 aquarelles of Mani, Nov. 1-24.

AITHOUSA TEHNIS PSYCHICOU, Vas. Pavlou 30. Tel. 671-7266.

ATHENS ART GALLERY, Glykonas 4, Kolonaki. Tel. 721-3938. Henrietta Vordoni's show continues until Nov. 15; The Hydra of Perikli Vyzantiou from Nov. 22 - Dec. 15.

JEAN BERNIER, Marasli 51. Tel. 723-5657. Photography by Marisa Merz all month long.

DADA, Antinoros 31. Tel. 724-2377. Retrospective of Pavlos Moschides' work continues until Nov. 9; oils by Mihalis Angelikis and sculpture and ceramics by Dutch artist Henk van Boekel, both from Nov. 12-30.

DIOPENES, Nikis 33. Tel. 323-1978. Folk artist Yiorgos Savakis tribute to Athens continues until Nov. 7; recent works by Vasilis Mastoras, Nov. 8-24.

ENGOPOPOULOS, Dinokratou 53, Kolonaki. Tel. 722-3888. Thalia Stephanide paints flowers from all over Greece, Nov. 12-24; modern art by Yiannis Fafoutis, Nov. 26 - Dec. 21.

GALLERY "F", Fokilidou 12. Tel. 360-1365. Photography

by V. Charalambopoulos, Nov. 1-17, and Hristos Tselmos, Nov. 17 - Dec. 8.

GALLERY 3, Fokilidou 3. Tel. 362-8230. Rinyo Kiriazidi-Moupepou exhibits until mid Nov. See *focus*; Tsarouhis from Nov. 12 - Dec. 8.

HYDROHOOS, Anapirou Polemou 16, Tel. 722-3684. Eva Golya until Nov. 8 and then Stephen McLymont's expressionist painting, Nov. 12-28.

KOURD, Skoufa 7. Tel. 361-3113. An exhibit dedicated to the 150 years of Athens as capital of Greece will continue until Nov. 10; *20th Century Greek Art*, Nov. 12 - Dec. 2. **KREONIDES**, Iperidou 7. Tel. 322-4261. Danae Stamatou and Katerina Filvisakou exhibit oils, Nov. 5-21; Modernist Phaedra Patralakakis and painter Aryeris Kanatas, Nov. 22 - Dec. 8.

MEDUSA, Xenokratou 7. Tel. 724-4552. Maria Stenza displays her work in an exhibit entitled *Colored Constructions*, Nov. 5-28.

NEES MORPHES, Valaoritou 9a. Tel. 361-6165. Boulgoura until Nov. 5; H. Valavanidi, Nov. 5-21; and N. Houlyara, Nov. 22 - Dec. 12.

ORA, Xenofontos 7. Tel. 323-0698. Parisian artist Sakelardes until Nov. 16; oils by Kyriakos Kazourakis, Nov. 19 - Dec. 7.

NATIONAL GALLERY (Pinakothiki), Vas. Konstantinou. Tel. 723-5937. *Five Hundred Years of European Engravings* continues until Nov. 25; Modern Cypriot art until Nov. 10; and sculpture by Theodorou, Nov. 12 until well into Dec.

POLYPLANO, Lykavittou 16. Tel. 362-9822. An exhibit of Greek art journals from 1974 until the present, Nov. 15-25. **SKOUFA**, Skoufa 4. Tel. 360-3541.

SYLLOGI, Vas. Sofias 4. Tel. 724-5136. Painter Ismene Voyatzoglou, Nov. 5-20; *Light of Peace*, works by painter Dimitri Farmakopoulos, Nov. 22 - Dec. 8.

THOLOS, Filellinon 20. Tel. 323-7950. Katerina Theorthan-ta displays painting on ceramic. Birds are the principal theme.

TO TRITO MATI, Xenokratou 33. Tel. 722-9722. Alkis Pier-rakos until Nov. 3.

ZALOKOSTA 7, Zalokosta and Kriezotou Sts. Tel. 361-2277. Acrylics by Aleka Papadopoulou, Nov. 1-16; and oils by Stella Androulithaki, Nov. 19 - Dec. 7.

ZOUMBOULAKIS, Kolonaki Square. Tel. 360-8278. Painter Niko Nikolaou during the first week of Nov.; a show by several well known artists, Nov. 14-19. All proceeds from the latter exhibit will go to benefit mentally retarded children.

ZYGOS, Iofonda 33. Tel. 722-9219. Painting with religious and philosophical themes by Angelos, Nov. 5-20; painter Katy Mavromati and ceramicist Athena Latinopoulou, Nov. 22 - Dec. 6. See *focus*.

GALLERY PLEIADES, Thavali 3-5, Ambelokipi. Oils by Gideon Beinstock, Nov. 5 - Dec. 7. See *Focus*.

EIKASTIKOS HOROS, Dimokritou 21. Tel. 361-1749. Eleni Raftopoulou displays her painting on batik, dresses and different items until Nov. 15; wooden sculpture by Foto Prino-poulou, Nov. 19 - Dec. 3.

FALL COURSES

Most classes at XAN. started last month but interested persons can still register, if there are spaces available. Call XAN at 362-6970 or 362-5960 (Omirou 28), 491-2362 (Nikais, Kastamonis and Thiron), and 801-1610 or 808-1860 (Kifissia) for information.

ENGLISH LANGUAGE lessons which prepare students for the Cambridge exam will run through to June 1984. The classes meet 4-6 hours per week depending on the level of the students.

LANGUAGE COURSES cover French, Italian, Arabic, Spanish and Russian and last until June 1984. The classes meet 4-6 hours a week.

GREEK FOR FOREIGNERS is available for beginners and advanced students. The course lasts four months but there is an intensive class which can be completed in two.

STENOGRAPHY in Greek using the Gabelsberger method lasts four months.

TYPING in either Greek or English using the blind method last four months as well.

ACCOUNTING course covers telex use, general accounting, accounting systems for private companies, administrative skills, and tax law. The class is 9 months long.

DRAWING lessons using a live model.

INTERIOR DESIGN

SCENERY DESIGN is taught every Monday between 7 and 10 p.m. over an 8 month period. The course covers scene design, architectural design, and analysis of space, color and lighting, optical illusions, costume epochs, materials, the study of one play, a visit to a theater for practical study and an set design project.

PHOTOGRAPHY SEMINAR lasts 4 months and will cover both mechanical and artistic aspects of photography.

POTTERY AND CERAMICS WORKSHOP until June 1984. Students are expected to pay for tuition and the materials they use.

MEDIAVAL AND RENAISSANCE MUSIC WORKSHOP covers the music of Ambrosiano and Grigorian to Bach. Students listen, study, discuss and sing. Byzantine music is also discussed. The course ends June 1984.

CLASSICAL GUITAR lessons includes a general introduction to music theory and a brief history of the guitar. Classes end June 1984.

BOUZOUKI lessons every Monday from 7-9 p.m. until

June 1984. Students will be introduced to musical theory, playing the instrument and its history.

POPULAR MUSICAL INSTRUMENT WORKSHOP will seek to introduce novices and players alike to the various instruments used throughout Greece, such as the santouri, clarinet and Cretan lyre.

EMBROIDERY in conjunction with **KNITTING** will introduce students to Greek popular art over a four month period.

DESIGN AND SEWING will allow you to get acquainted with sewing in the first four months and then promote the student to basic design in the second four months.

AEROBICS every Saturday morning for men and women between 11-12:30 or 1-2.

WEAVING WORKSHOP begins November 2 and lasts 4 months. In addition to an introduction to the loom, students will be taught flokati techniques and how to make Cretan towels and curtains.

HANDMADE FLOWERS out of paper and cloth are a nice way to decorate one's home. The workshop meets for 3 hours every week over a 4 month period.

EXERCISE CLASSES meet two and three times a week for one hour. A good way to lose weight or simply keep in shape.

THEATER WORKSHOP aims to acquaint students with international and Greek theater. Students will be able to better appreciate plays they attend and read.

GREEK LANGUAGE WORKSHOP analyzes modern demotic Greek and Ancient and Byzantine Greek in two independent sessions.

INTRODUCTION TO LAW begins with a general introduction before discussing law in both the public and private sectors of society.

INTRODUCTION TO SOCIOLOGY is divided into five parts and deals with, among other topics, the theories and history of sociology.

DANCE WORKSHOP covers both Greek (tsamikio, kalamatyano) and foreign (mambo, disco) dances.

COMPUTER STUDIES are divided into small classes which meet three times a week, three hours a day.

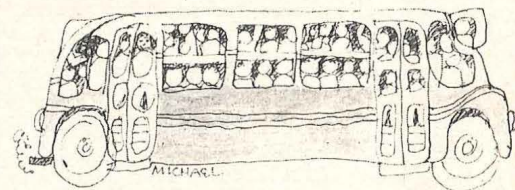
MARIONETTE WORKSHOP at AFI from Nov. 5-30 See *focus*.

FIRST AID COURSES at the Hellenic Red Cross. See *focus*.

SURVEY OF CONTEMPORARY WEAVING at the Hellenic American Union beginning Nov. 7. Prior weaving experience or the permission of the instructor is necessary for this course which explores the techniques of contemporary weavers. Each participant will create a personal fiber statement on a portable frame loom.

DRAWING LESSONS from Lou Evstathiou every Tuesday and Thursday, 9:30-11:30 p.m., and every Tuesday, 5-7 p.m., at the Hellenic American Union.

DRAMA CLASSES using the Stanislavsky method are given by Conrad Gyor at the Hellenic American Union. Students must sign up for 3 years.



TRAVEL

EGYPT, A luxury tour, which includes a cruise to Luxor, is planned by AWOG for Nov. 18-26. Price: \$889. Contact Peggy Fredrick, tel. 672-1813, for further details.

Athens Celebrates 150 Years

The mayor's office is sponsoring a series of events to celebrate Athens' 150 years as the capital of Greece. Program dates were not firm at deadline. Call the Pnevmatiko Kentro at 361-2705 to confirm concert dates and for an updated list of events. Information about exhibits can be obtained through the Dimotiki Pinakothiki, tel. 324-3022 or 324-3023.

- Oct. 23-Nov. 22 *The Athens of Yesterday*: photography exhibit at the Cultural Center in Parko Eleftherias (near US embassy).
- Nov. 4-8 *Musical Competition '84*: first annual competition for young amateur musicians at the Cultural Center.
- Nov. 9-11 Amateur Film Competition sponsored by the Greek Film Association at the Pnevmatiko Kentro, Akademias 50.
- Nov. 14 Byzantine Choir directed by Manolis Hatzimarkos at Ayios Dionysos, Skoufa.
- Nov. 28 Greek Byzantine Choir directed by Lykourgos Angelopoulos at Ayios Pavlos, Stathmos Larissas.
- Nov. 29-Dec. 31 Fifteen important Greek artists at the Cultural Center.

LECTURES AND SEMINARS

DIMITRIS YERONDA, president of the Association of Old Athenians, will guide those attending his talk (in Greek) on an imaginary walk through old Athens at the French-Hellenic League, 2 Kolonaki Square, on Nov. 28, 7 p.m.

HUMAN SOLIDITY is the topic of Athens University Assistant Professor George Philipopoulos at the Hellenic American Union on Nov. 28.

SINGING, FREEDOM AND LOVE a discussion by folk writer and film director Nestor Matsas on Nov. 15 at the Hellenic American Union. Mr. Matsas will also show his film, *Dancers of Deginis, Dance of Freedom*.

CONTEMPORARY POLITICAL AND SOCIOLOGICAL TRENDS IN THE FEDERAL REPUBLIC OF GERMANY AND GREECE, a symposium sponsored by the Goethe Institute and the Panteio School of Political Studies at Ege Goethe Institute, Nov. 9, 15 and 19. The 3 day symposium will cover such topics as *The Peace Movement in the F.R.G. and The Modernization of the Greek Political System in the Post-War Period*.

MANAGING LIQUID WASTES, the Goethe Institute in cooperation with the Ministry of the Environment will hold a 2 day seminar on Dec. 3 and 4. Topics include *Liquid Factory Wastes in Attiki*.

1834 ATHENS THROUGH THE EYES OF THE BARBARIANS, lectured dedicated to the 150 years of Athens as capital of Greece by Munich University Philosophy lecturer Hannolore Aposkito at the King George on Nov. 6, 9 p.m.

FASHION AND ITS EFFECT ON SOCIETY THROUGHOUT THE CENTURIES, designer Fanis Economou lectures at the King George on Nov. 13, 9 p.m. Sponsored by the Rotary Club.

THE PRESS is the topic of Vasilis Korahais lecture sponsored by the Rotary Club at the King George on Nov. 20, 9 p.m. Korahais is president of E.S.H.E.A., the Athenian Publisher-Journalist Association.

TWO LECTURE SERIES are sponsored by AWOG. Talks on the *Fine Arts* are scheduled for Nov. 1, 8 and 15. Call Mary, 982-1182, for details. Christie, 672-6647, can give you information about the series on *Ottoman Architecture and Decorative Art* scheduled for Nov. 5, 12, 19, 26 and Dec. 2

PROFESSOR DONALD NICOL, Koraeas Professor of Modern Greek and Byzantine Studies at Kings College, University of London will lecture at the British Council on Nov. 8, 8 p.m.

GEORGE ORWELL IN PERSPECTIVE is the talk to be given by Dr. Norman Power, Assistant Director of the British Council on Tuesday, Nov. 12, 8 p.m.

WESTERN VIEW OF BYZANTIUM is the name of the British Council's 50th Anniversary Lecture at the Greek Archaeological Society, Panepistimiou 22, on Nov. 20, 8 p.m. Sir Steven Runciman will talk.

MUSIC, DANCE, THEATER

A NIGHT OF CLASSICAL MUSIC with violonist Tatsi Apostolidi and guitarist Kosta Kotsioli on Nov. 21, 9 p.m. at the Athens College Theatre.

PIANO RECITAL by Danae Karra on Nov. 26, 9 p.m. at the Athens College Theatre.

INTERNATIONAL GUITAR COMPETITION at the Odeion Athinon from Nov. 5-12. See focus.

ROCK with the Galaxy Combo on Nov. 9 at the Hellenic American Union.

CHRYSANTHO ALLISAFI gives a piano recital at the Hellenic American Union on Nov. 14, 8 p.m.

AURIN QUARTET perform Haydn, Stravinsky and Brahms with the accompaniment of pianist Yiannis Vakarelis at the Goethe Institute on Nov. 2, 8:30 p.m.

CAPTAIN BEAKY AND HIS BAND performed by the Players at the British Council, Dec. 5-8. See focus.

NEITHER HOT NOR COLD by Franz Xavier Kreitz at Karolos Koun's Teatro every night, except Monday, throughout Nov.

AN EVENING WITH HARALAMBA HALKYA at the Hellenic American Union on Nov. 6, 8 p.m. Poet Kostis Kokorovitch recites with accompaniment by violinist Achilleas Lamanaris, soprano Yorgia Ignatyadou and pianists Yolanda Severi and Louli Alevromavritou.

MARIA CHEROYORGIU-SIGARA will perform a piano recital to inaugurate the new Parnassos Room at the French-Hellenic League, 2 Kolonaki Sq., on Nov. 14, 7 p.m.

VIOLIN RECITAL by Irene Dracopoulou with Popi Michaelides accompanying on piano at the French-Hellenic League on Nov. 28, 7 p.m.

LYRIKI SKINI BEGINS ITS SEASON WITH *The Tale of Hoffman* on Nov. 9 followed by a night of ballet on Nov. 10. Evening performance are at 7 p.m. at the Olympia Theater, Akademias 59.

A KINGDOM FOR A STAGE: A one man show of Shakespearean roles by Tony Church of the Royal Shakespeare Company at the British Council on Nov. 5 at 8 p.m. Mr. Church is also head of Drama at the Guildhall School of Music and Drama in London. Priority tickets will be available on Nov. 1.

WAR MUSIC—Christopher Logue and Alan Howard will perform modern working parts of the *Iliad* at the British Council on Nov. 26 and 27. Tickets are available from Nov. 20.

PIANIST MARIA XIFILIDOU will give a recital on Nov. 1, 8 p.m. at the British Council.

VIOLIN AND GUITAR RECITAL by Tatsi Apostolidis and Kostas Kotsioli, respectively, at the British Council on Nov. 15, 8 p.m. Works by Dowland, Giuliani and Paganini will be included.

MUSICAL PROGRAM with Katy Kopanitsa (mezzo-soprano) and Yiannis Papadopoulos (piano) will feature Britten, Kabalyevski (English nursery rhymes), Granados, Constantidis and Hadzidakis at the British Council on Nov. 29, 8 p.m.

CLUBS AND ORGANIZATIONS

AMERICAN CLUB, Kastri. Tel. 801-2988.

AWOG (American Women's Organization of Greece). Tel. 865-2780. *Fine Arts* lecture series meets at the Acropolis at 10 a.m. on Nov. 1, 8, and 15. Call Mary at 982-1182 for information. *Ottoman Architecture and Decorative Design* lecture series meets at the Jewish Museum, 36 Leoforos Amalias, at 10 a.m. on Nov. 5, 12, 19, 26, and Dec. 2. Call Christie for information at 672-6647. AWOG Christmas Bazaar—see *Marketplace*. Course on Classical Greek Drama begins on Nov. 2 and will be held every Friday until Dec. 14. Call Christie for details. A visit to the Benaki Museum is planned for Nov. 28 at 10:30 a.m. Call Laura 801-7156. Other special activities include *A Taste of India* on Nov. 12 at 11 a.m. (Call Cathy Cambas, 804-2716 about this demonstration and luncheon) and a *Jewelry and Fur Workshop* on Nov. 19, 10:30 a.m. (Call Cathy). A Thanksgiving lunch has been planned at Edelweiss.

CANADIAN WOMEN'S CLUB OF ATHENS. For information call Margaret Murphy at 323-6677.

INTERNATIONAL CLUB, tel. 801-2587/801-3396.

ATHENS COSMOPOLITAN LIONS CLUB, tel. 360-3111.

MULTI-NATIONAL WOMEN'S LIBERATION ORGANIZATION, tel. 281-4823. Meetings on Fri., Nov. 2 and Thurs., Nov. 15—both at 8:30 p.m. Party planned for Nov. 22 at 9 p.m.

PROPELLER CLUB, tel. 522-0623.

REPUBLICANS ABROAD, tel. 681-5747.

ROTARY CLUB, tel. 362-3150. Talks are sponsored every Tuesday at 8:45 p.m. at the King George Hotel. Hannolore Aposkito, philosophy lecturer at the University of Munich, will talk on *1834 Athens through the Eyes of the Barbarians* on Nov. 6; Designer Fanis Economou on *Fashion and Its Impact on Society throughout the Centuries* on Nov. 13; President of E.S.H.E.A. Vasilis Korais discusses the press in Greece on Nov. 20; and a night dedicated to the theater on Nov. 27.

HELLIANTHOS YOGA UNION, tel. 672-1627

CROSS-CULTURAL ASSOCIATION, tel. 691-8182. Nov. 14, 8:30 p.m. - guided discussion entitled *Greeks from Abroad* at the home of E. Petrakis, 13 Asimaki Thotia; telephone Ann at 691-8182 or Angela at 804-1212 for information. Nov. 30, 9 p.m. - Taverna evening at Pergoula, 16 Markou Moussouri, Mets. Book (700 drs. per person) with either Mary at 364-0395 or Wendy at 652-2144.

DIMITRIA '84

The 19th Dimitria Festival, a celebration of St. Demetrios, begins in Thessaloniki on Oct. 10 and lasts through November. Contact the mayor's office for further information - tel. (031) 275-332.

Nov. 3 Concert with Roberta Flack and her group

Nov. 4 Concert with Antonio Kondoyiorgou performing the work of F. Leodariti

Nov. 10, 11 Aristophane's *Lysistrata* presented by the National Theater of Northern Greece

INSTITUTE SCREENINGS

HELLENIC AMERICAN UNION

DANCERS OF DEGINIS, DANCE OF FREEDOM directed by folk writer and film director Nestor Matsas. Mr. Matsas will also lecture. Nov. 15.

TWELVE ANGRY MEN (1957), directed by Sidney Lumet and starring Henry Fonda. Nov. 1.

THE FUGITIVE (1947), directed by John Ford and starring Dolores del Rio and Henry Fonda.

THE WILD BUNCH (1959), directed by Sam Peckinpah and starring William Holden.

SUNSET BOULEVARD (1950), directed by Billy Wilder and starring Gloria Swanson and William Holden.

GOETHE INSTITUTE

THE PRIDE OF THE FIRM (1944), Sidney Lahman (Ernst Lubitsch) leaves his home to make good in Berlin. Nov. 26, 8 p.m.

THE EYES OF THE MUMMY MA (1918), German artist saves Egyptian dancer from the clutches of evil priest Randhu by taking her to Europe as his bride. Randhu's powers, however, are strong indeed. Nov. 26.

THE GREAT SHOE SHOP OF PINCUS (1916, Ernst Lubitsch) Well known bum and womanizer, interrupts his studies to become a shoe salesman. Famous dancer buys him a shoe store and in the end marries him so as not to lose her interest in the shop. Nov. 27, 8 p.m.

MADAME DUBARRY (1919), the story of a fashion design student who becomes a contessa and lover of Louis 15th, only to be beheaded in the end. Nov. 27.

PRINCESS OF OYSTERS (1919), the story of Ms. Quaker, daughter of the wealthy American "king of oysters", who after many adventures marries the poor, but honest, Prince Nouki. Nov. 28, 8 p.m.

CARMEN (1918), Carmen seduces Don Jose into a life of crime only to be murdered by him when he discovers her love for Colonel Escamillo. Nov. 28.

ANNE BOLEYN (1920), story of Anne Boleyn and Henry VIII. Nov. 29, 8 p.m.

THE WILD CAT (1921), commanding officer of an impregnable fortress is troubled by his beautiful daughter's love affair with a dangerous "Don Juan", Second Lieutenant Alexis. Nov. 30, 8 p.m.

BRITISH COUNCIL

ANIMAL FARM, the Halas and Bachelor animation of Orwell's famous fable. Nov. 13, 8 p.m.

THE RIVALS, based on a play by Sheridan. Nov. 19, 8 p.m.

GROWN UPS, a BBC production with Philip Davies, Lesley Manville and Brenda Blethyn. Nov. 22, 8 p.m.

FAIRS

CRAFTS BOOK FAIR at AFI Crafts Centre, Tripodon 25, Plaka Nov. 22 (5 p.m.-9 p.m.) 23-25 (10 a.m.-2 p.m.)

CHRISTMAS BAZAARS. See *Marketplace*.

MOROCCAN FESTIVAL at the Athens Hilton from Nov. 29-Dec. 6. Handicrafts will be displayed through the auspices of the Moroccan Ministry of Culture; Moroccan chefs will prepare their specialties and desert dances and songs will be performed.

T.V. FILMS

The following movies have been scheduled for November but programming is subject to change.

ERT 1

SAT., Nov. 3

Destination Moonbase Alpha (1982), directed by Tom Clegg and starring Martin Landau and Barbara Bain.

They Call me Antigone (1979), directed by Tom Cowen and starring Yelena Zigon, Takis Emmanouil and Kate Fitzpatrick.

Fri., Nov. 2

Puzzle of a Downfallen Child (1976), Jerry Schatzberg directed this social drama starring Faye Dunaway, Barry Primus and Viveca Lindfors.

Sun., Nov. 4

To Hell and Back (1955), directed by Jesse Hibs. Audie Murphy and Marshall Thompson at war.

Fri., Nov. 9

Two Lane Blacktop (1977), directed by Monte Hellman and starring singer James Taylor, Warren Oates and Laurie Bird.

Sat., Nov. 10

Claudine (1974), American comedy directed by John Berry and starring Dihann Carroll, James Earl Jones and David Kruger.

Die Wahlverwandtschaften, German television movie.

Sun., Nov. 11

Minnie and Moskowitz (1971), directed by John Cassavetes. Psychological tale starring Gena Rowlands and Seymour Cassel.

Fri., Nov. 16

Wise Blood, directed by John Houston and starring Brad Dourif, Ned Beatty and Harry Dean Stanton.

Sat., Nov. 17

Waterhole 3 (1967), William Graham directed this western with James Coburn, Carroll O'Connor and Margaret Blye.

The Comedian (1957) is part of a tribute to the Golden Age of American television. Directed by John Frankenheimer, it stars Mickey Rooney, Edmund O'Brien and Kim Hunter.

Sun., Nov. 18

Leave Her to Heaven (1945), directed by John Stahl and starring Gene Tierney, Cornel Wilde, Jeanne Crain and Vincent Price.

Fri., Nov. 23

Die Angst des Tormanns Ellfmeter (1971), directed by Wim Wenders and starring Arthur Brauss, Kai Fisher and Erika Plakar.

Sat., Nov. 24

The Day the Loving Stopped (1981), directed by Daniel Mann and starring Dennis Weaver and Valerie Harper.

Sun., Nov. 25

A Doll's House (1959) continues the tribute to the Golden Age of American television. *Le Cercle Rouge* (1970), directed by Jean-Pierre Melville and starring Yves Montand, Alain Delon, Bouvil and Gian Maria Volonte.

Fri., Nov. 30

Alice in den Statten (1973), directed by Wim Wenders and starring Rudiger Vogler, Yella Rottlande and Elisabeth Kreuser.

ERT 2

- Sat., Nov. 3 *Intruder in the Dust* (1950) Lucas Beauchamp (Juano Hernandez) is arrested for the murder of a white man. Eventually, after much suffering, Lucas is set free.
Bring me the Head of Alfr. Garcia
Baby Comes Home
- Sun., Nov. 4 *Take Me out to the Ball Game or Summer Stock*
- Tues., Nov. 6 *Melodie en Sous Sol*
- Sat., Nov. 10 *Quebec* (1951), directed by George Templeton. John Barrymore, Jr., Corinne Calvet, Barbara Rush and Patrick Knowlton plan to overthrow British rule in 1837 Quebec but fail.
Five Card Stud (1968), directed by Henry Hathaway. Western murder mystery with Dean Martin, Robert Mitchum, Inger Stevens and Roddy McDowall.
- Sun., Nov. 11 *Friends*, directed by Lewis Gilbert. Story of young love and unfeeling adults.
- Mon., Nov. 12 *Mutiny on the Bounty* (1935), directed by Frank Lloyd. Fletcher Christian (Clark Gable) leads rebellion against sadistic Captain Bligh (Charles Laughton).
- Tues., Nov. 13 *Lady in the Lake* (1946), Robert Montgomery directed and played the title role in this film version of Raymond Chandler's mystery novel.
La Loi (The Law), directed by Jules Dassin and starring Gina Lollobrigida, Marcello Mastroianni, Yves Montand and Pierre Brasseur.
- Sat., Nov. 17 *Freaks* (1932), directed by Ted Browning. Mystery drama about a sideshow with strange and grotesque freaks and monstrosities. Based on Ted Robbin's story *Spurs*.
- Sun., Nov. 18 *Mogambo* (1953), directed by John Ford. Clark Gable, Grace Kelly and Donald Sinden in a romantic triangle set in the jungles of Africa. Ava Gardner saves the day.
- Mon., Nov. 19 *Mrs. Miniver* (1942), directed by William Wyler. Greer Garson symbolizes the indomitable spirit of the English in the darkest days of World War II. Won 6 Academy Awards.
- Tues., Nov. 20 *Popsy Pop* directed by Jean Herman and starring Claudia Cardinale and Henri Charriere.
- Sat., Nov. 24 *The World of Henry Orient*, a comedy with Peter Sellers.
Murder Ahoy.
- Sun., Nov. 25 *Little Fauss and Big Halsey* (1970), directed by Sidney J. Furie. Tale of friendship, ambition and romance on the motorcycle circuit. Not as shallow as it might seem. Robert Redford, Michael J. Pollard and Lauren Hutton star.
- Mon., Nov. 26 *The Wind* (1928), directed by Victor Seastrom. Silent movie with Lillian Gish. Greek melodramas pale in comparison to this one.
- Tues., Nov. 27 *They were Expendable* (1946), directed and produced by John Ford. When the going gets tough, the tough get going. John Wayne and Robert Montgomery star.

LIBRARIES

AMERICAN HELLENIC CHAMBER OF COMMERCE, Valaoritou 17, Tel. 361-8385. A commercial and industrial reference library, with a collection of American and Greek directories and catalogues as well as many trade, technical and statistical journals. Mon-Fri, 8:30-2:30. Closed Sat.

ATHENS COLLEGE LIBRARY, Psychico Tel. 671-4628, ext. 60. Open Mon-Fri, 8:30 am-4 pm, closed Sat. 25,000 books in English and Greek; English periodicals.

AMERICAN LIBRARY (USICA, Hellenic American Union, Massalias 22 (4th floor). Tel. 363-7740. Books, periodicals, indexes and U.S. Government documents in English. A microfilm-microfiche reader-printer and a small collection of video-cassettes, films, records, slides and filmstrips. The New York Times, Time, Newsweek and Scientific American available on microfilm. Mon-Fri, 9:30 am-2pm and Mon-Thurs, 5:30-8:30 pm.

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

BENAKI, Koumbari 1, Tel. 362-6462. For reference use only. Books, periodicals, manuscripts, gravures, and watercolors pertaining to all periods of Greek history and art with emphasis on folk tradition. Mon 8:30-2 pm, Sat. closed.

FRENCH INSTITUTE, Sina 29, Tel. 362-4301. Books, periodicals, references and records in French, Mon-Fri, 10-1, 5-7:45. Sat. closed.

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

GOETHE INSTITUTE, Omirou 12-14, Tel. 360-8111. Mon-Sat, 9 am-1 pm. Books, periodicals, references, records and cassettes in German. Mon-Fri, 9:30 am-2 pm and 5-8 pm.

MULTI-NATIONAL WOMEN'S LIBERATION GROUP, Romanou Melodou 4, Lykavittos. Feminism, fiction, women's issues, psychology, back copies of feminist journals and a good selection of women's health literature. Tel. 281-4823, 683-2959, before 3 pm.

NATIONAL LIBRARY, Panepistimiou St, Tel. 361-4413. Open Mon-Fri 9 am-2 pm. Manuscripts, books, periodicals in several languages. For reference use only.

NATIONAL RESEARCH CENTER, Vas. Konstantinou 48, Tel. 722-9811. Scientific journals and periodicals in all languages except Greek. For reference use only, but photocopies made upon request Mon-Fri, 7:30 am-2:30 pm; 4-8:45 pm; Sat. closed.

PARLIAMENT LIBRARY, Vas. Sofias, Tel. 323-5030, Mon-Sat, 8:30 am-1 pm. The Benaki Annex is located in the National Historical Museum.



MUSEUMS AND SITES

ACROPOLIS, open 7:30 a.m.-6:00 p.m. weekdays and 8 a.m.-5 p.m. Sunday. The entrance fee of 150 drs. includes the museum.

ACROPOLIS MUSEUM, same hours as the Acropolis except Tuesday when it is open from 12-6 p.m. Tel. 323-6665. Sculpture, vases, terracottas and bronzes from Acropolis excavations.

ANCIENT AGORA, 7:30 a.m.-7:30 p.m. weekdays and 8 a.m.-5 p.m. on Sunday. 100 drs. entrance fee, half price for students.

AGORA MUSEUM, tel. 321-0185. Same hours as Agora, except closed Tuesday. Price includes entry to both. A replica of the 2nd century B.C. Stoa of Attalos, the museum has been reconstructed on original foundations in ancient Agora. Also houses finds from Agora excavations.

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

BENAKI MUSEUM, Koumbari 1 (corner of Vass. Sofias). Tel. 361-1617. Neo-classical mansion housing Antony Benaki's private collection of ancient and modern Greek art, artifacts, textiles, and costumes as well as examples of Islamic, Coptic and Chinese art. Open 8:30 a.m.-2 p.m. Closed Tuesdays. 100 drs. entrance.

BYZANTINE MUSEUM, Vass. Sofias 22. Tel. 721-1027. Villa built for the Duchess of Plaisance in 1848. Houses Athens' major collection of Byzantine and post-Byzantine art. Open weekdays 9 a.m.-3:15 p.m. Closed Monday, holidays and Sunday opens from 9 a.m.-2 p.m. Entrance 100 drs., 50 drs. for students.

CENTER FOR FOLK ART AND TRADITION, Angeliki Hadzimidali 6. Tel. 324-3987. Exhibitions focusing on folk traditions in Greece. Open 9 a.m.-1 p.m. and 5-8 p.m. Closed Sunday afternoon and all day Monday. Free entrance.

D. PIERIDES MUSEUM OF MODERN ART, 29 King George Avenue, Glyfada. Tel. 865-3890. Open Monday and Wednesday from 6-10 p.m. Private collection of Cypriot and Greek Modern Art.

GOULANDRIS NATURAL HISTORY MUSEUM, Levidou 13, Kifissia, Tel. 801-5870. Open 9 a.m.-1 p.m. and 5-8 p.m. Saturday-Thursday. Closed Friday. Entrance: 70 drs. for adults and 20 drs. for children.

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

THE JEWISH MUSEUM OF GREECE, 36 Amalias St., Athens. Tel. 323-1577. The collections of the museum include religious and folk art representative of the centuries old Judeo-Greek and Sephardic communities of Greece. Open Sundays through Fridays from 9-1. Saturday closed.

MUSEUM OF THE CITY OF ATHENS, 7 Papanigopoulou, off Klafthmonos Square, Plaka. Tel. 324-6146. Open 9 a.m.-1 p.m. Monday, Wednesday and Friday. Housed in the Old Palace built in 1833-4. The displays illuminate 19th century Athens.

MUSEUM OF GREEK FOLK ART, Kydathineon 17, Plaka, (near Niki St.). Tel. 321-3018. Open 10 a.m.-2 p.m. Closed Monday. Free admission. Art and artifacts mainly from 18th and 19th centuries.

NATIONAL ARCHAEOLOGICAL MUSEUM, Patisision & Tossitsa Sts. Tel. 821-7717 for information in Greek, 821-7724 for information in English. One of the world's finest and most comprehensive collection of ancient Greek art. Open weekdays (except Monday) 8 a.m.-6:00 p.m. and Sunday 8 a.m.-5 p.m. 150 drs. entrance, 70 drs. for students.

NATIONAL HISTORICAL MUSEUM, Stadiou, Kolokotroni Square. Tel. 323-7617. Open 9 a.m.-2 p.m. weekdays (except Monday) and 9 a.m.-1 p.m. weekends. 50 drs. entrance, 20 drs. for students, free Thursday.

NATIONAL GALLERY OF ART, (Ethniki Pinakothiki), Vass. Konstantinos, opposite the Hilton Hotel. Tel. 721-1010. Permanent collection includes works of Greek painters from 16th century to present, as well as a few European masters. Open Tuesday-Saturday from 9 a.m.-3 p.m. and Sunday from 10 a.m.-2 p.m. Closed Monday.

MUSEUMS & SITES OUTSIDE OF ATHENS

PELOPONNESE

ANCIENT CORINTH, museum and site. Tel. (0741) 31207. Ruins of one of most important cities in ancient Greece; what is visible now dates mostly from Roman period. Excellent museum with finds from prehistoric through late Roman period. Open weekdays and Saturday from 8 a.m. - 7 p.m. and Sunday from 9 a.m. - 7 p.m. Admission 100 drs.

MYCENAE, ruins of the most important Mycenaean palace on top of a citadel. Open daily from 8 a.m. - 7 p.m. and Sunday and holidays from 9 a.m. - 7 p.m. Admission 100 drs.

EPIDAURUS, museum and Sanctuary of Asklepeios. Tel. (0753) 22009. Major ruins of the sanctuary, dedicated to healer god Asklepeios, date from the late classical period. Well preserved ancient theater seats 15,000 people; used throughout summer for festival events, is famous for excellent acoustics. Museum contains finds from the site, including interesting examples of reconstructed architectural fragments. Open daily 8 a.m. - 7 p.m., Sunday and holidays 9 a.m. - 7 p.m. Closed Tuesday. Admission 100 drs.

MYSTRAS, fascinating ruins of a Byzantine city located in the foothills of Mt. Taygetos, near Sparta. It is said that Constantine XI Palaeologos, the last Byzantine emperor, was crowned in the cathedral here. Museum is located in one of the cathedral's buildings and contains mostly architectural fragments. Open 8 a.m. - 7 p.m. weekdays, 9 a.m. - 7 p.m. Sunday and holidays. Admission 100 drs.

OLYMPIA, the "Sacred grove of Altit", dedicated to Zeus, was considered the most important sanctuary in Greece. Olympic games were held here every four years. Museum contains outstanding works of ancient sculpture, including the pediment sculptures from the Temple of Zeus, the statue of Hermes reputedly by the sculptor Praxiteles, and a 5th century Nike (winged victory) by Paionios. Weekdays 8 a.m. - 7 p.m., Sunday and holidays 9 a.m. - 7 p.m. 100 drs. admission to the site and 100 drs. admission to the museum.

CENTRAL GREECE

DELPHI, seat of the famous oracle, with ruins of a vast and rich sanctuary, and a fine museum. Site open from 8 a.m. - 7 p.m. on weekdays and 10 a.m. - 4:30 p.m. on Sundays and holidays. The museum, tel. (0265) 82313, houses finds from the excavations. Open daily 8 a.m. - 4:30 p.m., closed Tuesday, and Sunday and holidays 10 a.m. - 4:30 p.m. Admission 100 drs. for site; 100 drs. for museum.

OSSIOS LOUKAS MONASTERY, between Levadia and Delphi, was built in the 11th century A.D. Outstanding mosaics. Open 8 a.m. - 7 p.m. weekdays and 9 a.m. - 7 p.m. Sunday and holidays. Admission 50 drs.

A MATTER OF TASTE

Penny Poole

Trek to Suburbia

An undeniable perk of Athenian life is the ease of finding a decent, filling and tasty meal in a sidestreet taverna. We all have our favorites and, when the larder is bare, will regularly pack up the kids and trot down to the corner where a belly can be filled for less cost and hassle than in your own kitchen. It hardly could be called "dining out" - a treat everyone heeds occasionally.

One of those evenings when the local taverna just doesn't do the trick, we suggest a splurge to treat yourselves to the luxury cuisine of the **Ekali Grill** - an experience no self-respecting Athenian should miss, even if the trek to the northern suburbs is a long one for you.

The restaurant, a recent addition to the Ekali Club, is the epitome of elegance with its "antiqued" murals by Tsikouras, latticed doorways, high ceilings and mammoth fireplace. Yet it retains a casual charm, which is assisted greatly by the hospitable staff whose friendly efficiency is not tainted by the snobbery one sometimes finds in posh restaurants.

Panayiotis, the wine steward, for example, is happy to share his opinions in choosing from a selection of some 20 varieties. Many of these wines from small vineyards, such as the excellent bottle of Thirsos that accompanied our recent meal, are not easily found on the *kava* shelves. In the same spirit of hospitality, maitre 'd and head chef Yiorgos Fratziskakis will gladly recite, on request, a few untold anecdotes from his 29 years at the King George Hotel. Thanks to him, you will probably enjoy one of the finest meals your palate has indulged in, or could even imagine.

As you won't find some fine wines listed on the *carte de vins*, neither will the menu tell you all that is available. Says Panayiotis with a wink and a grin: "It's from under the table." Adds Yiorgos: "Our job is not only taste, it's im-

agination." A tantalizing salad bar starts off the meal with a help-yourself policy to a colorful array of fresh vegetables and housemade French or blue cheese dressings that trigger all the pleasure senses. A loaf of newly baked whole wheat bread, warm from the oven, accompanies the appetizer. For a truly sensual experience try the *avocado aux crevette ou crabes*, served with a tangy mayonnaise dressing worth closing the eyes to enjoy. For the entrée, Yiorgos, with his magic and versatile trolley, created a tournedo stuffed with ham and parmesan topped with melted cheese that was truly otherworldly. If he can spontaneously prepare such a feast one can but imagine how he will treat his preparations from a menu offering such traditional delicacies as Chateaubriand, Scalopini Pergourdine and Filet de Sole Belle Meuniere.

To end the meal, you'll have to fortify your will power to resist the tempting dessert trolley, which Yiorgos spends his days preparing from scratch. Choose from a devilish selection of creme pies and cakes or fruit salads. Or, if you can turn your head from that, have a crêpe Suzette a la carte and a capuccino or Irish coffee.

Throughout this sense-titilating experience, the pianist will soothe any left-over battered emotions from life in the city. In summer the restaurant operates alongside the Olympic-sized pool, which the management plans to freeze into a skating rink this winter. Tell *that* to your friends in Florida. The most astounding thing about our meal was the reasonable price. The bill, including wine, was less than 3,500 drachmas and superb value for the money.

The Ekali Grill is closed Sundays and Mondays. Open every other night until 2 a.m. For reservations call 813-2685 or 813-3863. Lofou 15, Ekali.

charge. The "sample menu" includes an appetizer, a main course, a salad and a dessert. Wine extra. Prices are per person and are current as of April 1984.

CENTRAL

DRUGSTORE, Stoa Korai. Tel. 322-6464, 322-1890. A multi purpose restaurant with news stand and pharmacy. Open from 8 a.m. - 2 a.m., except Sundays. Price 520 drs.

CORFU, Kriezotou 6 (next to King's Palace Hotel), tel. 361-3011. Menu includes popular standbys of Greek cuisine as well as a few variations from Corfu. Daily from 12 p.m.-1 a.m. Price 1000 drs.

DELPHI, Nikis 13, tel. 323-4869. Excellent lunchtime spot, very good food. Daily from 11 a.m.-11 p.m. Price 600 drs.

EARTHLY DELIGHTS, Panepistimiou 10 (in the arcade), tel. 362-9718. You create your own taste delight from a luncheon menu of updated Greek delicacies complemented by such worldwide favorites as chile, meat pie, crêpes, quiche, and curry. A good accompaniment is the wine from Santorini. Open daily from 12:30-6 p.m. Closed Sunday. Price 400-500 drs.

LENGO, 29 Nikis, tel. 323-1127. Charming bistro restaurant, outdoor garden dining alley; white tablecloths, white-jacketed waiters, good Greek cuisine. Open daily from 12 p.m.-1 a.m. Price 700 drs.

STAGEDOOR, Voukourestiou 14, tel. 363-5145. Cosmopolitan ambience, oyster and sandwich bar on the ground floor, superb seafood and Greek specialties. Price 1400 drs.

HILTON/US EMBASSY AREA

THE ANNEX, Eginitou 6 (between the Hilton and the U.S. embassy), tel. 723-7221. Some Greek cuisine. Full cocktail bar. Open daily from 12:30 p.m. and 8 p.m.-2 a.m. Closed Sunday. Price 500-550 drs.

BALTHAZAR, Tsoha 27 and Vournazou, tel. 644-1215. A renovated mansion not far from the U.S. embassy. Large summer garden. Entirely personal, inventive approach to food. Daily from 8 p.m.-2 a.m. Closed Sunday. Price 1000 drs.

FATSIOS, Efroniou 5, Pangrati (south of the Hilton), tel. 721-7421. Good selection of well-prepared Greek and Oriental specialties. Daily from 12-5 p.m. Price 650 drs.

MIKE'S SALOON, Vas. Alexandrou 5-7 (between the Hilton and Caravel Hotel), tel. 729-1689. Bar, snacks, and full-course meals. Daily from 12 p.m.-2 a.m. and Sundays from 6 p.m.-2 a.m. Price 600 drs.

OTHELLO'S, 45 Mihalakopoulou, Ilissia, tel. 729-1481. Specialty: beef Stroganoff. Open daily from 12 p.m.-2 a.m. Closed Sunday. Price 850 drs.

PAPAKIA, Iridanou 5 (behind the Hilton), tel. 721-2421. The specialty, as the name suggests, is duck. Daily from 8 p.m.-2 a.m. Price 1000 drs.

ROUMELI, Panormou 107, Ambelokipi (across the park from the Apollon Towers), tel. 692-2852. At lunchtime a wide selection of Greek dishes; evening specialties are charcoal broils. Daily from 12 p.m. - until late. Bakaliaros, bifteki special, snails, baked fish (gavros). Price 400 drs.

THE PLOUGHMAN, Iridanou 26, Ilissia (near the Holiday Inn), tel. 721-0244. Dartboard; English cooking and reasonable prices. Open daily from 12 p.m.-2 a.m., kitchen closed on Sundays. Price 650 drs.

TABULA, Pondou 40 (parallel to Mihalakopoulou, behind the Riva Hotel), tel. 779-3072. A varied menu of Greek and international specialties, plus a well stocked bar. Fresh fish daily. Nightly from 9 p.m.-1 a.m. Closed Sunday. Price 1000 drs.



**Open lunch and dinner,
9 Hadjiyanni Mexi and Michalakopoulou
Str. behind the Hilton,
Tel. 723-8540, 724-3719.**

HOTELS

ATHENS HILTON, tel. 722-0201. **Supper Club**, fresh gourmet food plus nouvelle cuisine items at reasonable prices, music by the Trio Kevorkian and Iris. Open daily from 8:30 p.m. - 1 a.m. (last order taken at 12:30 a.m.) Dinner - 1550 drs.; buffet lunch 1150 drs.

Ta Nissia, taverna, downstairs, music by the Trio Greco, international cuisine, 1500 drs. Dessert cart is special.

ATHENAEUM INTERCONTINENTAL, tel. 902-3666. **La Rotisserie**, highest quality French food prepared by Executive Chef Hervé Merenet. Lunch 12-3, dinner from 8.30 Gastronomic menu and 5 special VIP menus, on request.

DIOSCURI
restaurant



Charcoal grill - Fish
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G	Restaurant	M
U	French	U
I	and	S
T	Norman	I
A	Speciality	C
R	Alckmanos 5 (Hilton)	Tel. 722-6291

TAVERNAS AND RESTAURANTS

The prices quoted for each taverna or restaurant are only indicative and are based on information given by those in

restaurants and night life



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(No lunch served on Sunday)

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15 DOIRANIS & 11 ATTHIDON ST., KALLITHEA

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(parallel to Leof. Syngrou Ave. 190-192, turn right)



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Authentic Cantonese Cuisine
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Open every evening including Sunday from 7 p.m. to 1 a.m.
Dinner in the garden
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Michiko

RESTAURANT

日本料理

TEMPURA SUKIYAKI
SUSHI SASHIMI

by Authentic Japanese Chef

27 KYDATHINEON ST. PLAKA
322-0980 — 324-6851

Cafe Pergola, open daily from 6 am-2 am for breakfast, lunch, dinner, snacks. Rich lunch and dinner buffet 1,295 drs. Special Sunday Brunch 12-3 pm to tunes of D. Krezos Jazz Quartet, 1,350 Drs and 800 Drs. for children up to 10 years old.

Kava Bar, open daily from 11 am-2am. Happy hour from 5-7 pm (drinks half price). From November 8, Mitch Mitchell on the piano, starting at 9 p.m.

The Taverna, serving wide range of Greek and Cypriot mezzes, meat and fish from the grill. Open for dinner from 9 p.m. Music by D. Krezos Trio.

Club Labyrinthos, dancing nightly.

ASTIR PALACE HOTEL, Vouliagmeni, tel. 896-0211.

Grill Room, downstairs cafe-restaurant, piano music, sometimes a small orchestra for dancing. Open daily from 1 - 3:30 p.m. and from 8 p.m. - 1:30 a.m. Price 2100 drs.

KING GEORGE HOTEL, tel. 323-0651.

Tudor Hall, panoramic view of the Acropolis. International cuisine with some Greek specialties. Open daily from 12 - 3:30 p.m. and from 8 p.m. - 12 a.m. Price 1350 drs.

LEDRA MARRIOTT HOTEL, tel. 952-5211.

Ledra Grill, lunch daily except Saturday and Sunday, 12 - 3 p.m.; dinner daily except Monday, from 8 p.m. - 12 a.m. Sophisticated traditional gourmet restaurant serving a wide selection of international dishes and seasonal specialties; prime U.S. beef with three imported select cuts; sirloin, tenderloin filet, and prime rib; crêpes and salads prepared at the table. Price 1700 drs.

Kona Kai, Polynesian food complete with waterfall, recessed pools. Open Monday through Saturday from 7 p.m. - 12:30 a.m. 2000 drs. per person, expensive but well worth it. Tepannyaki, Japanese exhibition cooking, food prepared at special tables of 8; cook is part of the party, special arrange-

ments and reservations necessary.

Zephyros Coffee Shop, open daily from 6:30 a.m. - 1:30 a.m.; breakfast from 6:30 a.m., served a la carte or buffet, specialty eggs a la minute; all day menu. 11 a.m. - 11 p.m.; salad bar, geared to businessman lunches, wide selection of international local dishes; late night menu, 11 p.m. - 1:30 a.m.; Sunday brunch, 11 a.m. - 3:30 p.m., buffet serving hot and cold dishes; wine on the house, guitar music. Price 1000 drs.

MERIDIEN HOTEL, tel. 325-5301-9.

Brasserie des Arts, French cuisine, superb chef, unique waiter service, Open for lunch, 1 - 3:30 p.m., and dinner, 8 p.m. - 1:30 a.m. Last order taken at 12:45 a.m. Price 1400 drs.

The Athenian Bistro, snacks and buffet with Greek specialties, daily from 7 - 2 a.m. Great for business conferences. 900 drs.

CHANDRIS HOTEL, tel. 941-4825.

The Four Seasons, Greek and international cuisine, a la carte, drinks, music by the Trio Amantes, 9 p.m. - 1 a.m., 1450 drs.

PLAKA

ANGELO'S CORNER Syngrou 17 near Temple of Zeus. Cosy nook with piano. Excellent Greek and French cuisine served in salon atmosphere. Seats 50 max, reservations necessary. (922-9773/7417) Serves dinner from 6 p.m. to midnight.

FIVE BROTHERS, Aiolou St., off the square behind the Library of Hadrian. A clever gimmick: put a blackboard outside the establishment announcing special discount menus and you'll draw a crowd. Open daily from 8 - 1 a.m. Price 400-485 drs.

HERMION cafe and restaurant, in a little alley off Kapnikareas, (near the Adrianou St. cafeteria square). Offers outside dining under colorful tents; a delightful, shaded spot for Sunday lunch with exquisite Greek cuisine (a light touch with the olive oil), tan-jacketed waiters, friendly service. Open daily from 8 - 12 a.m. Price 700 drs.

MCMILTON'S, Adrianou 19 Plaka, tel. 324-9129. Air-conditioned restaurant and bar; hamburgers, steaks, a few unusual salads; has had higher hopes but will still satisfy your need for an American hamburger; outdoor dining on the sidewalk. Daily from 12 p.m. - 12 a.m. Price 1000 drs.

PSARRA, Erotokritou and Erechtheos Sts. tel. 325-0285. An old favorite; great for Sunday lunch. Swordfish souvlaki, taverna fare; special spot for locals and residents. Open from 12-5 p.m. and 7 p.m. - 2 a.m. daily. Price 320-350 drs.

PICCOLINO TAVERNA, Moni Asteriou between Hatzimichali and Kydatheneion, opposite church. The best pizza in town, the special with suzuki sausage, bacon, peppers, ham, cheese, etc. also offers full taverna fare with fresh shrimp, swordfish kebab. The outside tables are packed nightly and the host keeps serving you ouzo on the house long after you've become a regular. Open daily from 9 - 12 a.m. Price 400-450 drs.

DAMIGOS, where Kydatheneion meets Adrianou. Basement taverna offering quality meat, fresh vegetables, specially bakaliaro with skordalia; extremely reasonable, friendly service. Closed August.

THESPIAS, taverna on Thespidos Street. Special menu: lamb liver, roast lamb, tiropitta oriental (bitesized, crispy pie with melted cheese and herbs), roof garden and outside garden opposite; quality service, reasonable prices. Open from 12 p.m. - 2 a.m. Price 600 drs.

THE CELLAR, Kydatheneion and the corner of Moni Asteriou. Quality taverna fare, good service and extremely reasonable prices brings Athenians from all over the city to this basement taverna; not unusual to see a Kolonaki couple in lavish evening wear take their place at one of the crowded papercloth-covered tables; some choice island wines besides retsina. Open 8 p.m. - 2 a.m. daily. Price 525 drs.

KOLONAKI

DIONISSO, 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. Daily from 9 a.m.-11:45 p.m. Price 1400 drs.

ROUGA, Kapsali 7, Kolonaki Square, tel. 722-7934. Set off on a small cul-de-sac (rouga means lane). Good selection of taverna fare. Well-deserved popularity; good food. Open nightly from 8 p.m.-2 a.m. Price 450 drs.

FAIYUM, 44 Kleomenous, Kolonaki, tel. 724-9861. Open every evening. Specialty: crêpes and desserts. A few Chinese and Arabian main dishes. Price 750 drs.

KYRANITA, 4 Ithakis, Halandri, tel. 682-5314. Greek cuisine, music. Daily from 6 p.m. - 2 a.m. Closed Sunday. Price 650 drs.

HALANDRI / MAROUSSI / PSYCHICO / ENVIRONS

ALATOPIPERO, Konstantileos/Tsavella, Maroussi, tel. 802-0636. Pork with garlic cooked in ladoharti and chicken in a traditional, village oven. Daily, except Monday, from 8:15 p.m. - 2 a.m. and Saturday from 8:15 p.m. - 3 a.m. Price 400 drs.

HATZAKOS, Irodou Attikou 41, Maroussi (just below KAT hospital), tel. 802-0968. Nostalgic songs. A variety of seasonal dishes. Nightly from 8 p.m. - 2 a.m. and Sunday from 1 - 4 p.m. Price 650-700 drs.

KRITIKOS, Pendelis Ave. / Frangoklissia, tel. 681-3136. Two fireplaces, short orders, dolmadakia, beyderi (a Turkish dish), retsina from the barrel. Open daily, except Monday from 8 p.m. - 12 a.m. and Sunday from 12 p.m. - 12 a.m. Price 450 drs.

NIKOLAS, 28 Evangelistrias, Nea Erythra (left of the traffic lights), tel. 801-1292. Open nightly from 8 p.m. - 2 a.m. Price 550 drs.

DIOSKOURI, D. Vassilliou, Neo Psychico, tel. 671-3997. Wide range of seafood and grilled dishes. Specialties: charcoal grilled fish, cooked specialties, casseroles and stews. Price 750-800 drs.

Papagalo, Plateia Ayias Paraskevis. (659-1627) Same delicious menu as Paleo Faliro in a different decor. Average price.

ROUMBOS, Aghiou Antonios, Vrilissia, tel. 659-3515. Closed Mondays. Specialties: pork with olives, beef au gratin, gardoumba (casserole liver, heart, etc.) Price 400-450 drs.

STEKI TOU ANDREA, Messinias/Kithaironos, Frangoklissia, tel. 682-5041. Fried bakaliaros, bifteki special, snails, baked fish (gavros). Open nightly from 8 p.m. - 2 a.m. and for lunch on Sunday from 12 - 5 p.m. Price 425 drs.

KIFISSIA/NORTHERN SUBURBS

APOSTOLIS, 11 Gortinias, Kifissia, tel. 801-1989. Spinach and cheese pies, sweetbread pies, roebuck, filet of beef, oven-baked cutlets. Open on Sunday for lunch. Price 400 drs.

AUBERGE, Odos Tatoiou, tel. 801-3803. International and Greek cuisine. Price 1000 drs.

BARBARA'S, Ionias St., Kifissia, tel. 801-4260. Quiet, relaxed ambience in a converted modern house. Carefully thought-out menu. Unusually good veal dishes. An attractive bar and soft piano music. Closed Sunday. Price 1400 drs.

CAPRICCIOSA Pizza Restaurant, Kassaveti and Levidou 2, Kifissia, tel. 801-8960. Open daily from 10 a.m.-1:30 a.m. Price 900 drs.

BLUE PINE, Tsaldari 37, Kifissia, tel. 901-2969. Country Club atmosphere. Renowned for its fine assortment of hors d'oeuvres, also favored for charcoal broils. Piano. Closed Sunday. Price 1500 drs. and up.

EKALI GRILL, (part of the Ekali Club), Lofou 15, Ekali, tel. 813-2685, 813-3863. Piano. French and Greek specialties. Price 1000 drs.

HATZAKOU, 1 Plateia Plakas, Kifissia, tel. 801-3461. Open nightly and for lunch on Sunday. Specialty: Schnitzel Hoffman. Price 650-700 drs.

O NIKOS, Skopelou 5, Kifissia, tel. 801-5537. On a road running parallel to Odos Marathonos, turn right just before the Mobil station at Nea Erythra. The specialty is kid with oil and oregano. Price 550 drs.

PITSOUNIA, 26 Halkidos, terminus of the Kato Kifissia bus, tel. 801-4283. Open for lunch and dinner. Bakaliaros skordalia, snails. Price 500 drs.

SARANTIDI, Plateia Elaion, Nea Kifissia, tel. 801-3335. Large variety of food, good wine. Music. Also open for lunch on Sunday. Price 450-550 drs.

EMBATI, at the 18th kilometer of the National Road, Lamias, tel. 807-1468. Turn off at Varimbombi. International cuisine, special dishes and grills. Music begins at 10:30 p.m., program at 11. Closed on Sunday. Price 1700 drs.

EPESTREFE, Nea Kifissia (west of the National Road, follow the signs at the turn-off for Kifissia.), tel. 246-8166. A charming taverna atop a hill. Rustic and cozy. Dinner from 10 p.m. Closed Sunday. Music, piano and songs. Price 1500-2000 drs.

KATSARINA, 43 P. Tsaldari, Kifissia, tel. 801-5953. Specialties; fried cod with bread and garlic sauce, snails, savory pies and stuffed vine leaves. Price 350 drs.

LOTOFAGOS, (Lotus Eater), 4 Aghias Lavras, Kifissia, behind the train station, tel. 801-3201. Closed Tuesdays and Wednesdays. A buffet of unique international recipes created by the charming hostess. The buffet includes a choice of soup or one of two or three hors d'oeuvres, one of two special main dishes with vegetables, salad and wine. This restaurant is praised all over Europe. Very special "A" rating. Limited seating. Reservations a must. Price 950 drs.

MOUSTAKAS, H. Trikoupi and Kritis, Kifissia, tel. 801-4584. Also open for lunch on Saturday and Sunday. Specialties:

PIRAEUS

DOGA, 45 Deliyiorgi, Evangelistria, tel. 411-2149. Specialties: snails, kebabs, innards on spit (kokoretsi), pureed yellow peas with onions (fava). Price 450 drs.

KALYVA, No. 60 Vassilii Pavlou, tel. 412-2149. Colorful cartoon wall murals, dining balcony overlooking the sea and Microlimano. Established reputation for the excellent quality of their meats, with extras. Daily from 8 p.m.-2 a.m. Price 400 drs.

LANDFALL CLUB, 3 Makriyianni, Zea Marina, tel. 452-5074. Open for lunch from May to October and for dinner all through the year. Seafood and Greek cuisine. Price 1000 drs.

VASILENA, Etollikou 72, tel. 461-2457. A long-established taverna situated in a renovated grocery store. Wide variety of special appetizers. Nightly from 7-11:30 p.m. Closed Sunday. Price 700 drs.

VLAHOS, 28 Koletty, Freates, tel. 451-3432. Bakaliaros, bifteki done over charcoal; start with retsina. Known as the "Garage" locally for its big front doors opening onto a large courtyard. Open daily from 8 p.m.-2 a.m. Price 400 drs.

ZILLER'S, Akti Koundouriotou 1, tel. 411-2013. Tastefully decorated and popular with a floor-to-ceiling wall of liquors and a complete and reasonably-priced menu. Overlooks the sea and Votsalaki Beach. Daily from 12 p.m.-2 a.m. Price 1500 drs.

PUBS/CLUBS

DEWAR'S CLUB, Glykonos 7, Dexameni Square, Kolonaki, tel. 721-5412. Candlelit rooms with a bistro bar; fluffy omelettes, roast beef, some Greek cuisine; good rendezvous spot. Open nightly from 9 p.m. Drinks from 200 drs.

MONTPARNASSE, Haritos 32, Kolonaki, tel. 729-0746. Better known as Ratka's, named after the owner. A three-level bar-restaurant decorated with plants, stained-glass lamps, and a huge stuffed parrot at the bar; favorite spot for theater crowd; offers snacks, special salads, spaghetti carbonara, and omelettes for your drink-provoked appetite. Open nightly, 7 p.m.-2 a.m. Price 750-800 drs.

17, Voukourestiou 17 (in the arcade). Down a few steps into a cozy "all friends" atmosphere. If you've missed your date, or just want to buy an absent friend a drink, pay the bartender, sign a raincheck for the bulletin board and he or she will be treated. Open daily from 11 am.-2 am.

STEAKHOUSES

BEEFEATER STEAK HOUSE, 9 K. Varnali, Halandri, tel. 683-2539. A Canadian corner in Athens; American and national specialties. Air conditioned. Open from 12 p.m. - 2 a.m. Price 850 drs.

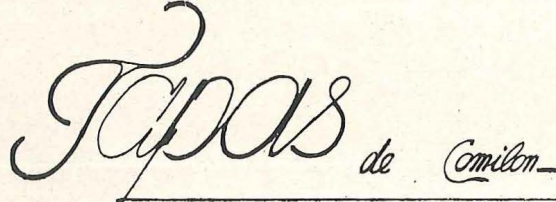
FLAME STEAK HOUSE, Hadzigianni Mexi 9 (near the Hil-



CHINA restaurant

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

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



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Athens' Wine Bar
Kifissias 267, Kifissia
(Behind Olympic Airways)



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Snack Bar
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Dine in the garden under the cool
of the mulberry trees.

Specialty French and Greek Cuisine
HOME CATERING

Open for Lunch and Dinner, 49 Xenokratous St., Tel. 721-0535, 721-1174

restaurants and night life

ton), tel. 723-8540. Specializes in good charcoal broiled steaks and chops. Bar open for cocktails. Nightly from 7 p.m. - 1 a.m. Price 1200 drs.

PRINCE OF WALES, steakhouse and pub, 14 Sinopes St., tel. 777-8008. Open every day from 12 p.m. - 2 a.m. Closed Sunday. Businessman's lunch menu (main dish, beer, wine, and dessert) 1500 drs.

STAGECOACH, Loukianou 6, Kolonaki, tel. 723-7902. Specializes in steaks and salads, with an extensive bar. Reservations advisable. Daily from 12 - 3:30 p.m. and 8 p.m. - 1 a.m. Closed Sunday. Price 1800 drs.

STEAK ROOM, Eginitou 6 (between the Hilton and US embassy), tel. 721-7445. Same premises as The Annex, but more luxurious. Full menu featuring charcoal broils. Includes a bar. Reservations advisable. Price 1200 drs.

FRENCH

JE REVIENS, Xenocratous 49, Kolonaki, tel. 721-1174. Specialty French and Greek cuisine. Open for lunch and dinner.

LE CALVADOS, Alkamanos 5 (Hilton area), tel. 722-6291. Open nightly from 8 p.m. - 1:30 a.m. Closed Sunday. Price 1000 drs.

BELLE HELENE, Politas Square, Kifissia, tel. 801-4776. In a lovely green park with two small lakes, Greek and French food. Specialties include "Symposio" (filet with madeira sauce, artichokes, bacon, ham, chicken livers, cheese, mushrooms), chicken crêpe with ham, mushrooms, cheese in tomato sauce. Open daily from 10 a.m.-2 a.m. Price 900 drs.

ERATO, Varnali 7, Halandri (Dourou Square). Restaurant, bar. Open nightly from 7 p.m.-2 a.m., except Sunday when it opens for lunch at 12 noon. International cuisine (Greek and French). Price 1000 drs.

ESCARGOT, Ventiri 9 and Hadziyianni Mexi (near the Hilton), tel. 723-0349. Piano. Open daily from 7:30 p.m.-1 a.m. Specialties: frogs legs, snails, filet of sole stuffed with lobster, duck à l'orange, baby lamb in wine sauce with vegetables, filet of veal, with mushrooms and cream, steak with mushrooms and cream, entrecôte Café de Paris, homemade desserts, crêpes stuffed with almonds, ice cream, hot cake with almonds and crème anglaise. Price 1300-1500 drs.

L'ABREVOIR, Xenocratous 51, Kolonaki, tel. 722-9061. The oldest French restaurant in Athens. Reservations necessary in the evening. Open daily from 12:30 p.m. and 8 p.m.-1 a.m. Specialties: filet au poivre (pepper filet), coq au vin, entrecôte Café de Paris, snails, frogs legs. Price 1500 drs.

L'ORANGERIE, 55 Efroniou, (opposite the Caravel), tel. 724-2735, 724-2736. Nice atmosphere. Specialties: filet au poivre vert (filet with green pepper), rizzotto mediterrannée, seafood, seasonal salads. Piano. Price 1500 drs.

PRUNIER, Ipsilantou 63, Kolonaki (across from the Hilton), tel. 722-7379. International cuisine. Full variety of seafood. Price 1000 drs.

ITALIAN

AL COVENTO, Anapirou Polemou 4-6, Kolonaki, tel. 723-9163. Gourmet specialties, pasta and scaloppine. Nightly from 8 p.m.-1:30 a.m. Closed Sunday.

AL TARTUFO, Posidonos 65, Paleo Faliro, tel. 982-6560. Specialties: spaghetti, pizzas, scaloppine, filet à la Tartufo, carbonara, tortellini à la crème. Nightly from 7:30 p.m.-2 a.m. Lunch Saturday and Sunday. Price 800-850 drs.

LA BOUSSOLA, Vas. Georgiou and Grigori Lambraki, Glyfada, tel. 894-2605. Italian cuisine and steak dishes. Daily from 12:30 p.m.-2 a.m., Saturday 12:30 p.m.-2:30 a.m. Closed Wednesday for lunch. Price 1200 drs.

DA BRUNO, 26 Andrianou, Kifissia, tel. 808-3912. Close to the station. Italian chef, genuine pizza. Specialties: penne da Bruno, spaghetti à la putaneska, scaloppine à la Veneziana, fileto modo mio. Price 1000 drs.

DA WALTER, Evzonon and Anapirou Polemou, Kolonaki, tel. 724-8726. Spacious bar. Specialties: rigatoni with four cheeses, fileto Piedmontaise sauce mader, profiterolles. Nightly from 8 p.m.-1 a.m. Price 1000 drs.

IL FUNGO, Posidonos 68, Paleo Faliro, tel. 981-6765. Specialties: filetta, 22 kinds of pasta, 20 varieties of pizza, 16 different scaloppina. Nightly from 8 p.m.-2 a.m., Sundays and holidays from 12:30 p.m.-3:30 p.m. Price 1050 drs.

ARCOBALENO, 14 Nap. Zerva, Glyfada Square, tel. 894-2564. Specialty: shrimp provençal. Price 800-900 drs.

TOSCANA, 16 Thisseos, Vouliagmeni, tel. 896-2497-8. Open every evening. International and Italian cuisine (also Greek dishes). Piano. Specialties: escalope à la Toscana, escalope cordon bleu, filet with mushrooms, torta romantica (dessert). Price 1200 drs.

FONDANINA, 31 Vas. Georgiou, tel. 983-0738. Price 600 drs.

CHINESE

PAGODA, 2 Bousgou and Leoforos Alexandras 3, tel. 643-1900, 644-6259. Chinese cooking, decor and service. Dining room for dinner parties. Specialties include soups, prawn, chicken and beef dishes, sweet and sour meat and fish,

lobster Cantonese, Peking duck, steamed snake. Desserts include lichees, fried bananas, fresh mango in season and sweets. Price 800 drs.

CHANG'S HOUSE, Doiranis 15 and Athidion, Kallithea. Tel. 959-5191, 959-5179. Under same management as the China. Daily 12:30-3:30 p.m. 8 pm-1am. Closed Sun. lunch. Price 800 drs.

CHINA, Efroniou 72, Ilisia (between Caravel Hotel and University Campus). Tel. 723-3200. Oriental atmosphere. Daily 12 n-3 pm, 7:30 pm-2 am. Closed Sun, lunch. Price 800 drs.

THE PEKING CHINESE RESTAURANT, 6 Fedras and Karapanou, tel. 893-2628. We recommend anything sweet and sour. The chef adds chili sauce making the Sweet and sour slightly fiery. Open daily from 1 p.m. Price 700-900 drs.

THE RED DRAGON, Zirini 12 and Kyriazi, Kifissia. (near the Zirinon Sports Center), tel. 801-7034. Cantonese cuisine. Specialties: Malaysian noodles with shrimp, crab with chili, beef with fresh ginger root. Complete dinner 800 drs. Deluxe dinner 900 drs.

GOLDEN DRAGON, 122 Syngrou Ave. and G. Olympiou 27-29, tel. 923-2315/923-2316. A variety of Taiwanese dishes. Open daily for lunch from 12:30 - 3:30 p.m. and from 7:30 p.m. - 12 a.m. Price 1000 drs.

SPANISH

COMILON, Polyia 39, Ano Patissia, tel. 201-0592. Unusual appetizers, very tasty paella and sangria. Specialties: Sepias con Olivas (cuttlefish with green olives), pork mandarin (baked pork filet with pineapple and orange). Spanish and Latin American stereo music. Nightly from 8 p.m. Closed Monday. Price 700 drs.

SEAFOOD

BOUILLABAISSE, Zisimopoulou 28, Amphitheia (behind the Planetarium, Syngrou Ave.). Bouillabaisse, fresh fish and a variety of shellfish. Open Sunday for lunch as well. Nightly from 7:30 p.m.-12 a.m. Prices from 1500 drs.

LEBANESE

MARALINAS, Vrassida 11 (between the Hilton and Caravel Hotels), tel. 723-5425. Provides a home delivery service. Open daily for lunch and dinner from 12 p.m. Price 1200 drs.

CYPRIOT

KIRKY, 1 Pendelis, Kefalari, tel. 808-0338. International cuisine - Mexican, Chinese, Cypriot, French. Specialties: haloumi (fried Cypriot cheese), sftalies (Cypriot meatballs). Fireplace. Price 800 drs.

KOREAN

SEOUL, 8 Evritanias, Ambelokipi (near the President Hotel), tel. 692-4669. Specialties: beef boukoki (prepared at the table), yatsse bokum (hors d'oeuvre), haimon jan gol (seafood and vegetables prepared at the table), tsapche (Korean spaghetti with black mushrooms). Prices 1000-1200 drs.

PIANO/BAR/RESTAURANTS

GALLERIES, Amerikis 17, tel. 362-3910. Bar. Food is also served.

LE BISTRO, Holiday Inn Hotel, Mihalakopoulou 50, Ilissia, tel. 724-8322. French and Greek cuisine. Piano. Open Friday, Saturday and Sunday on the 5th floor with a panoramic view of Athens. Drinks 300 drs.

ST. TROPEZ, Vass. Pavlou 63, Tel. 411-9543; white lawn chairs and tables and a "carousel" corner bar but the talent lies in the owner, Yiannis, a born connoisseur of human nature and cocktail expert, who adds that "special touch" to the drink he's concocted and named after a guest. Daily from 11-2 a.m.

TRAMPS, 14 Akti Themistokleous, Freates, Tel. 413-3529. George, the handsome and energetic host, perfected his talents at Landfall and then opened a place with his brothers. Serves a cold plate of artichokes, pate, cheese and snacks as well as two hot plates. Fully stocked bar, great stereo sounds. Open daily from 12 p.m.-2 a.m.

GRAND CHALET, Kokkinara 38, Politia, Kifissia, tel. 808-4837. International cuisine with Greek specialties. Piano and songs. Price 1300 drs.

TAPAS WINE BAR, 267 Kifissias (behind Olympic Airways). Cold plates include cheese tray, fantastic liver paté and salads. Authentic sangria, wine by the glass or bottle. Charming hosts and terrace with panoramic view.

BREAKFAST/BRUNCH/SWEET SHOPS

Take off your shoes, curl up your toes: the tradition of a leisurely and delicious breakfast is becoming as much a thing of the past as letter writing, and in Athens, it may seem a Herculean feat. Though some of the places listed do not offer a full breakfast, they allow for that moment of precious respite from city bustle.

HIGH LIFE, Akti Posidonos 43, Paleo Phaliron, a specialty sweet shop with Turkish delights: Taouk Gioksa, chicken breast mousse, traditionally ordered with Kaimak ice cream; Ekmek, turkish sweet made from honey and flour; profiterole; creme puffs topped with chocolate sauce. Take-out service.

FAROUK HANBALL patisserie, Messinias 4, Ambelokipi, tel. 692-5853. Lebanese sweet shop specializing in baklava with walnut and pistachio fillings. (550-600 drs. per kilo).

Near the President Hotel. Open daily from 8:30 a.m. - 9 p.m. **BRETANNIA**, Omonia Square, open before sunrise to wee hours; fried eggs, sizzling hot, steamed pink and served in two minutes; tubs of yogurt with honey, rolls, butter and honey; hot milk and young cognac.

AMERICAN COFFEE SHOP, on Karayiorgi Servias (right off Syntagma Square) Athens' answer to the greasy spoon; remember those old diners that served up eggs, bacon and hamburgers at all hours with a minimum of atmosphere and at a minimum of cost? or BLT's-hold the mayo? Donuts with the holes? Open daily, 8:30 am-2am. Reasonable.

DE PROFUNDIS, 1 Angelikis Hatzimihalas St., Tel. 721-4959, 10:30am -2:30pm, 6pm-2am., cafe/one with French decor and French pastries; English teas, French, American and Greek coffees; classical music on the stereo. Closed Aug. 1-20.

TITANIA HOTEL coffee shop, 52 Panepistimiou, in the obscure and dark recesses away from the sun of pedestrian-crowded Panepistimiou, you can enjoy a full breakfast; bacon, ham and sausages, with eggs, rolls, butter and marmalade.

Y OREA ELLADA (Beautiful Greece), the charming mezzanine cafe of the Center of Hellenic Tradition, 36 Pandrossou St., Monastiraki; coffee, drinks and snacks; sit among pottery handicrafts and antiques treasures and enjoy a view of the Acropolis. 9:30 am-7:30 pm daily, Sunday until 2:30 pm.

OUZERIES

APOTSOS, Panepistimiou 10 (in the arcade.) Tel. 363-7046. Probably the oldest ouzeri in Athens, in operation since 1900. The posters which cover the walls may be among the oldest found anywhere. Meatballs, sausages, smoked ham, potatoes, salami. Daily from 11:30 a.m.-10:30 p.m. and Saturday from 11-30 a.m.-3:30 p.m. Closed Sunday.

ATHINAIKON, Santaroza 8 (near Omonia Sq.). Tel. 322-0118. Small and simple, at this address since 1937. Offers a limited but delicious selection of snacks that include sweet-breads, fried mussels, meatballs and shrimps. Daily 11:30 am-5 pm and 7:30-11:30 pm. Closed Sun.

ORFANIDES, Panepistimiou 7, in the same block as the Grande Bretagne Hotel. Tel. 323-0184. In operation since 1916, it has long been a gathering place of lawyers, politicians and intellectuals. Open daily 8 am-3 pm and 6-11 pm. Sunday from 10:30 a.m.-2 p.m.

DISCO RESTAURANTS

ACROTIRI, Aghios Kosmas, Akrotiri, tel. 981-1124. Disco restaurant. Open daily from 9:30 p.m.-2 a.m. Saturdays 9:30 p.m.-3 a.m. Drinks 540 drs. Food 2000 drs.

ECSTASY, 96 Harilaou Tricoupi, Kefalari, tel. 801-3588. Automatic answering service for reservations. Opens 10 p.m. Closed Monday. No information on prices.

DISCOS GENERAL

A.B.C., Patisson 177, Plateia Amerikis, tel. 861-7922. Open nightly from 8 p.m.-2 a.m. Several, constantly changing video shows. Drinks 350 drs.

BARBARELLA, 253 Syngrou Ave., Nea Smyrni, tel. 942-5601/2. Under new management. 2520 different disco programs. Three dance floors, three bars. Open nightly from 9:30 p.m.-2 a.m. weekdays, open until 3 a.m. Saturdays. Barbarella show performed on Monday and Wednesday at 12:30 a.m. and 1:30 a.m. on Saturday. Drinks 400 drs.

CAN CAN, Kifissias and Petro Ralli, tel. 544-4440, 561-2321. Guest appearances by European performers from time to time. Open 6 p.m.-2 a.m.; show from 9:30-10 p.m. Closed Monday. Drinks: Tuesday, Wednesday, Thursday - 200 drs.; Friday and Sunday - 350 drs.; Saturday 400 drs.

COLUMBIA DISCO, Kolokotroni 35, Kefalari, tel. 808-1324/802-1702. Only open on Friday, Saturday and Sunday, 10 p.m.-2 a.m. Drinks 450 drs.

DISCO "14", Kolonaki Square, tel. 724-5938. A popular place with the younger generation. Drinks only, good music. Open September-June 10. Nightly from 10 p.m.-2 a.m. Saturdays from 10 p.m.-3 a.m. Drinks at the bar 400 drs. Drinks at tables 450 drs.

ESPERIDES, Byzantiou 4, Glyfada Square, Glyfada, tel. 894-8179. Nightly from 9 p.m.-2 a.m. Saturdays 9 p.m.-3 a.m. Drinks 450 drs.

FAME DISCO, Levedi 3, Kolonaki, tel. 723-0507. Open nightly from 10 p.m.-2 a.m. Saturdays 10 p.m.-3 a.m. Drinks 400 drs.

OLYMPIC VENUS, Ag. Glykerias 7, Galatsi, tel. 291-9128. Modern decor and lighting. An extremely attractive circular bar. Friendly and efficient service.

VIDEO, Syngrou Ave. 255, tel. 942-7835. Good music, video cassettes. Open daily from 9 p.m.-2 a.m. Saturdays, from 9 p.m.-3 a.m. Drinks 500 drs.

SATELLITE, Holiday Inn Hotel, Mihalakopoulou 50, Ilissia, tel. 724-8322/9. Disco and New Wave. Open daily from 9 p.m.-2 a.m. Saturdays from 9 p.m.-3 a.m. Drinks weekdays 460 drs. Saturday and Sunday 600 drs.

DIVINA, Shopping Land, Kifissia, tel. 801-5884. Small, cozy, disc jockey. 15 changes of music. Open daily from 10 p.m.-2 a.m. Except Monday. Drinks 400 drs.

MAKE UP - STORK DISCO, Agios Kosmas, tel. 982-9865. Open daily from 10 p.m. - 2 a.m. and Saturday from 10 p.m. - 3 a.m. Video and live d.j. Drinks 450 drs.

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