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Greece's English Language Monthly



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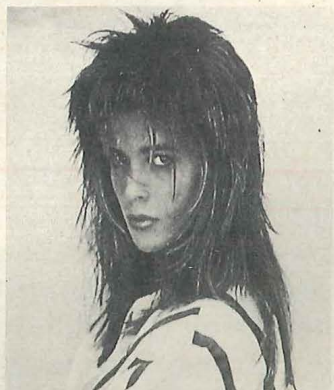
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Drossoula Elliott

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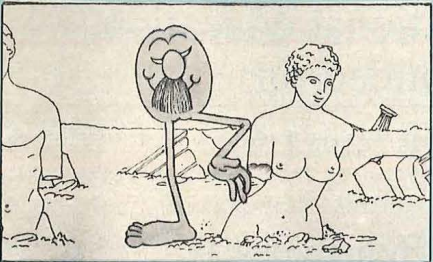
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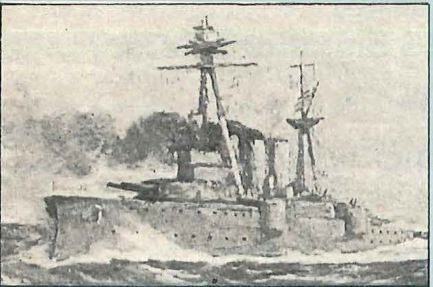
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# our town

## *The servant of the people*

In a post-mortem performed on the recent municipal elections, the government wallowed for a moment in critical introspection (or what John Foster Dulles used to call "agonizing reappraisal") and confessed to certain acts of arrogance. Suddenly the dear old slogans, catch-phrases and metaphors seemd to have lost their savor and momentum. Gone was the PASOK Express – that celestial choo-choo speeding its passengers to Nirvana – dried up that irreversibly flowing river bearing the common man down to the socialist sea; lost the confidence that the government would sweep on uninterrupted into the 21st century. Even the presidential thrones seemed to have gone – gone out of circulation and in for repairs.

The New Humility, as a government policy, was best expressed by the prime minister himself when he said last month, "I am no more than the servant of the people." He expressed pleasure and thanks, too, that leaders of all parties were present to celebrate the 44th anniversary of the blowing up of the Gorgopotamos Bridge during the occupation, and welcomed the fact that the resistance was no longer a partisan issue to be pounced on for political advantage, but one accepted as involving all Greeks. "We are gathered here today to honor the national resistance fighters, to put an end forever to division and to declare a new course on the road to national reconciliation," he said. Echoes of Lincoln seemed to be heard in the hills of Fthiotis.

Later, Mr Papandreou even turned a paternal, sympathetic ear to proposals that "free" radio stations be established to help break the monopoly that governments

have always had over the airwaves and which is written into the constitution. In fact, the idea was first expressed publicly by his son, George, undersecretary of culture. "Every citizen," the prime minister said, "has the right to set up a local station," though if this right were implemented it might make even the most freedom-loving citizen balk. The form of state control regulating these stations, however, has been left vague. And to the question "If free radio comes, can free TV be far behind?", the answer seems to be a firm "No".

The general odor of sanctity, however, was somewhat dissipated by the pungent scent of a growing number of public scandals and a two-week strike by garbage collectors on the eve of Christmas. The alleged misuse of public funds, particularly in regards to the telephone and electric companies just as the announcement that the rates on these utilities were rising 25 percent, reinforced the impression that the beleaguered private sector was paying handsomely for a wide assortment of public pilfering. This involved not only utilities but state-controlled banks and industrial firms, the resale of Yugoslav wheat through the EEC, contracts on the construction of thermoelectrical stations and warships, as well as funelling naval resources to stock a boutique. The last case is interesting mainly in pointing up a striking and recent economic phenomenon. While wages of workers are frozen, readjusted wage-inflation scales miniscule and austerity measures bruited about and reinforced, luxurious boutiques are as flourishing as video clubs. It suggests that a lot of loose money is floating around that must have come from somewhere – perhaps inexplicably, like manna,

from socialist heaven.

This speed of social mobility – up and down – is what makes Greece such a lively place, and never is it so noticeable as during the holiday season, when whole stocks of furs, jewels and Paris collections are swept up and fortunes are made and lost at tables of roulette and *chemin de fer*.

The proliferation of strikes have lately become equally characteristic of the season. Last month's – to give a smattering of examples – involved ERT 1 and 2, school teachers, long-shoremen, hospital attendants, postmen, dairy producers, reformatory school staffs, the metro and, above all, the garbage collectors.

These latter workers want higher wages and "tenure", but the government is reluctant to give in to these demands, holding to the self-contradictory belief that if the benefits are too great, the workers will not hold on to their jobs. Perhaps this is seen as just another example of upward social mobility, but from the looks (and smell) of Athens last month, it seems obvious that the garbage collectors are the most essential members of the public sector and should be treated as such. It is the armies of clerks and petty bureaucratic officials which are expendable.

If at year's end "better days" had only come for dogs, vermin and the city's huge population of cats, Athenians were looking forward to 1987 with their inveterate and unbridled optimism. The cost rise in electricity can only mean more restful sleep and less silly TV; in telephone charges, less gossip; in water, less washing; in transportation, more jogging; and in cigarettes – for the heaviest smokers in the EEC – better health.

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No 1 IN GREECE AND WORLDWIDE

Dear Editor,

Thank you for *The Athenian* article on Plaka in your November issue. May I please bring to your readers' attention a few additional points:

1. The houses in Plaka were purchased not by the Archaeological Society, a private institution, but by the Archaeological Service, i.e. the state, to be demolished for excavations.
2. The co-founders of Elliniki Etairia, together with my husband and I, were Anthony Chandris, London; John Kulukundis, London; George Livanos, New York; and George Potamianos, Athens; whose support and generosity was instrumental in the launching of Elliniki Etairia.
3. My collaboration with Terri Vanderbilt as production manager concerns not the Sinai film, but our latest film, entitled: *Sir Steven Runciman: Bridge to the East*.

*Yours sincerely,  
Lydia Carras  
London*

Dear Editor,

You may be interested to know that an important new development has taken place concerning the matter of military service for Greeks from abroad, letters on which (including one of mine) you began publishing a few years ago.

Greeks repatriating from East bloc countries (1981-1984 military class groups) are now permitted to buy off their military service as a means of facilitating their entry into Greek society; however, Greeks from the West wishing to repatriate or settle in Greece are still denied this privilege! Can it be that the government is under the illusion that repatriation is all fun and games for some Greeks and turmoil only for certain others? A socialist government may, of course, be expected to have a pro-East bloc slant, but is this act of discrimination not going too far?

This unconstitutional action is a curious development, in view of the fact that Western-based Greeks (witness the Greek lobby in the U.S.) have always been Greece's greatest asset abroad in terms of political and economic support.

We Greeks from the Western democracies look forward to the Greek government's rectifying this matter by granting us the same right to a smooth repatriation that has been granted to our counterparts from the socialist countries.

*Yours sincerely,  
Nicholas Larigakis  
Maryland*

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# THE ATHENIAN DIARY

by Sloane Elliott and David Lazarus

## The selling of the bases

Foreign Minister Karolos Papoulias returned to Athens last month after sailing for two weeks in the "calm waters" of Greek-U.S. relations. His stay in America was an unqualified success, resulting in the first official invitation for Prime Minister Papandreou to visit Washington sometime this year.

Another result of Papoulias' stateside meetings was, presumably, some sort of agreement on extending the leases on American military bases in this country, or at least the establishment of a formula by which the bases question can be resolved to the satisfaction of both sides.

The government continues denying any such accord has been reached. "Rather," said Papoulias, "there is an acceptance of the desire expressed by the U.S. to express through diplomatic channels during 1987 their wish to hold negotiations on what will happen after December 31, 1988."

In other words, the government accepts that America wants to stick around after the leases officially expire in '88. Yet certainly that is not the sort of policy breakthrough that results in an invitation to Greece's socialist, once anti-American, hardline, go-his-own-way prime minister.

Nearly all observers here in the capital view it as a *fait accompli* that the bases will stay. The stakes — watching the U.S. presence in Turkey increase — and the money — many millions of dollars — are too high to assume that, for some kind of moral victory, Papandreou will fulfill his 1981 campaign pledge to shut the bases down.

Commented the right-wing daily *Estia*: "What seems to be going on is this: the government will keep on saying 'the bases out' until the 1989 elections, and then everything will be okay."

That is an exaggeration, but perhaps not far off the mark. The problem now facing the government — presuming some sort of pact *has* been reached with the Americans — is how to impart the information to a public that has been whipped into an anti-bases frenzy for the past five years.

The apparent solution is to make the U.S. virtually beg to keep its bases

here. The latest government policy is that as far as Greece is concerned the bases are as good as gone, but if America wants to discuss striking a new deal, well, we'll listen to what they have to say.

"What this means," said the Greek Communist Party organ *Rizospastis*, "is that the doors are wide open to the Americans for the extension of leases on the bases." The newspaper then hastened to add, "The door is also open for the intervention of the people of Greece to put a stop to these developments."

This signals possibly the greatest danger to the government's pending public relations venture. The communists, still smarting from being rebuffed by Papandreou in political wrangling prior to last October's municipal elections, may now use the bases issue as their final lever to achieve long-sought changes in the electoral law. Papandreou, who tasted the price of losing communist support in key mayoral race defeats, may find himself vulnerable to concession-making as the general elections draw closer.

But the fact remains that Greek-U.S. relations *have* entered "calmer waters", and with the warming of ties will come a necessary degree of give and take. Recently a new defense accord was signed with America for industrial cooperation, and a deal is in the works for Greece to purchase American tanks used in Vietnam. Defense Minister Yannis Haralambopoulos has been invited to Washington for talks with U.S. Defense Secretary Caspar Weinberger.

Typical of the new friendliness of Greek officials was this statement by the foreign minister, addressing a Washington audience on the subject of the bases: "Naturally, the presence of foreign armed forces in the area often causes problems. Yet strategic equilibrium is something which one experiences every day. I believe that in the situation in which we find ourselves today such equilibrium ought to be maintained, precisely in the interests of a peace founded on a very delicate system of balances."

Driving this strategic equilibrium home to the Greek public will be a slow and cautious process, one that the government seems to have initiated with confidence.

### *Greece denies arms-for-oil story*

The government strongly denied an American newspaper report last month that Greece sold arms to Iran in exchange for oil, and said it turned down a request in 1983 to service Iranian military aircraft.

The government spokesman, Antonis Kourtis, said that the arms-for-oil story in the *Washington Post* was "absolutely false" and "fabricated".

Foreign Minister Karolos Papoulias, then in New York at the close of his visit to the United States, said he regretted that the *Post* could "fall victim to disinformation and fabricated information".

"As far as Greece is concerned," Papoulias said, "the whole story enters into the sphere of mythology and obviously serves the aims of those fabricating it." He did not say who those sources may be.

The report appeared in a column by Jack Anderson, who has a reputation for sensationalizing news stories and muckraking. He wrote that Greece was "selling large quantities of arms in exchange for Iranian oil".

Analysts noted that the government made an unusually strong effort to deny the report, and was likely trying to keep as much distance as possible from the Iranian arms scandal in the U.S.

Greece has also denied having served as a transit point for American arms en route to Tehran. The government maintains a policy of neutrality in the Iran-Iraq war.

Papoulias revealed that the Iranians asked Greece three years ago to repair and maintain Iranian military aircraft, which he said would have resulted in benefits of up to \$1.5 billion.

"However," he was quoted as saying, "our country rejected the proposal since we do not sell arms, officially or unofficially, to countries which encourage terrorism."

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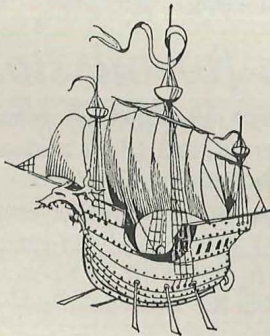
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### No pay raises

The government announced last month that no salary increases would be allowed this year as the country continues its economic austerity program begun in October 1985.

The announcement came as a European monetary agency predicted that Greece would remain economically "dormant" for the next 15 months, and as the European Community began investigating the Greek economy prior to granting the second installment of a \$850 million loan.

National Economy Minister Kostas Simitis said no salary increases would be permitted beyond the Automatic Wage Indexation system, which amounted to average raises of about 1.2 percent last year.

He said the austerity measures would continue with only "slight deviations".

The Greek Communist Party issued a strongly worded statement saying it was "categorically opposed" to the government's economic policy. It said the government placed its commitments to the EEC above the needs of the working class.

The austerity measures, said the communists, "only stabilize the profits of capital at the expense of the working people's standard of living and the country's prospects for development".

The economy minister said Greece hoped to reduce inflation, running around 20 percent last month, to 10 percent this year. He also said reductions would be made in the country's multimillion-dollar foreign and domestic accounts deficits.

These goals, Simitis said, are "aimed at achieving economic stability in 1987 and ensuring the best possible result so as to have greater room to maneuver in 1988".

### Tourism alliance

Greece and Israel do not see eye to eye politically - they do not even have full diplomatic relations - but they agree on one thing: it hurts when high-spending American tourists stay home.

The two countries signed an agreement last month to coordinate tourism promotion in the United States, encouraging gun-shy Americans to return to the Mediterranean region.

Sixty percent fewer Americans visited Greece last year, resulting in a

## THE ATHENIAN

loss of approximately \$300 million.

The Greek-Israeli pact said the two countries "outlined the increased preparedness and improved measures taken to ensure the safety of tourists". It said Greece and Israel "condemn all acts of terrorism that endanger and damage the free flow of international tourism".

A joint committee will be set up to meet twice a year in both countries. It will plan and oversee a combined public relations campaign in the U.S.

The tourism protocol does not mean that Greece and Israel are closer to upgrading diplomatic relations, though both sides were active last year in strengthening ties.

"The two sides ascertained that the promotion of regional tourism and cooperation in this context would be beneficial to all," the pact said. □

## Terror armory

Police have found a large arms cache belonging to a Greek terrorist organization, including weapons used in the killing of two retired police officers last year.

Public Order Minister Antonis Drossoyannis said last month that the arms were stored in an apartment in Kato Patisia. He said the weapons were discovered on November 25 after the landlord entered the flat to repair the pipes.

Police seized numerous guns, mines, hand grenades, detonators, ammunition, silencers and knives. They also found rubber stamps used for documents by the police and armed forces.

Drossoyannis said the arms belonged to the terrorist group "Anti-State Struggle", which has claimed responsibility for various bombings around the capital since the late 1970s.

He said investigators determined that some of the arms had been used in "a series of murders", including a supermarket hold-up in which the two former policemen were killed.

Police also found a handgun belonging to Christos Tsoutsouvis, a terrorism suspect who was killed in May 1985 during a shoot-out with security officers.

Drossoyannis said the flat had been rented in 1980 by another terror suspect, George Balafas, who disappeared last October.

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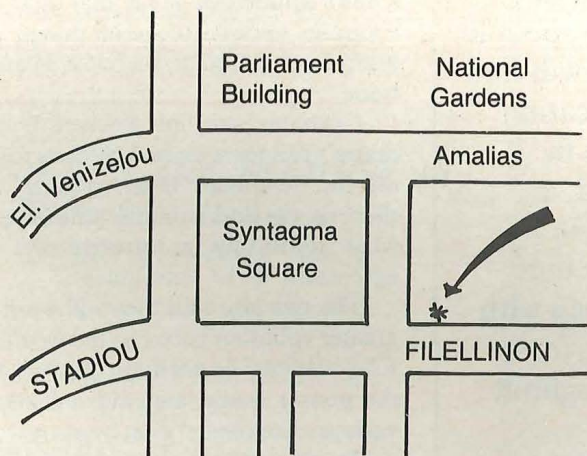


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## THE ATHENIAN DIARY THE ATHENIAN

### Vices of youth

Alcohol and cigarettes are the main social problems affecting Greek youth, according to a report issued by the Ministry of Culture last month.

It said that approximately one-fourth of all Greek students under 18 years of age are regular smokers. At least 70 percent have tried cigarettes once, and more than half have smoked more than once or twice.

Half of the students surveyed said they drank alcoholic beverages once or twice a month, and 6 percent said they both smoked and drank.

The report concluded that alcohol and cigarettes are "perhaps the most dangerous phenomenon in the course of recent decades".

It said the two are more prevalent among Greek youth than marijuana, hashish and harder drugs.

About half of those questioned who said they had tried marijuana were gradually led to try harder drugs, the report said.

### Bilateral agreement

The prime ministers of Greece and Spain, saying they agree on all major issues, will cooperate on Mediterranean peace initiatives, European Community affairs and combatting international terrorism.

Spanish Prime Minister Felipe Gonzalez, who was here on an official three-day visit last month, joined Greek Premier Andreas Papandreou at a news conference to say that their two countries see eye to eye on things, and efforts will be made to boost bilateral trade.

Gonzalez said he backed Papandreou's call for a United Nations forum on the terrorism issue, adding that there is no international definition of what constitutes a terrorist act, nor agreement as to punishment.

The two also said they will work for greater cohesion between the wealthier EEC nations in northern Europe and the poorer south, and will embark on various economic "joint ventures".

In an earlier interview, Gonzalez said Greece and Spain must not rely on the EEC to solve their economic problems and instead must go it alone. "We must solve them ourselves," he said, adding that there was "no single socialist solution" to the economic crises plaguing the two countries.

Papandreou confirmed that Spain's King Juan Carlos will be visiting Greece sometime next year at the invitation of President Sartzetakis. The visit is likely to cause some controversy because the king's wife, Queen Sofia, is the sister of the former king of Greece, Constantine, who went into exile in 1967.

### Iranian refugees

Greece granted political asylum to a total of 98 Iranian refugees last year, while an additional 46 are still awaiting a decision and 48 others have been jailed for illegally entering the country.

The government spokesman, Antonis Kourtis, said last month that most of the Iranians came to Greece from Turkey, where thousands more are reported to be in refugee camps awaiting passage to the West.

Greece has charged Turkish authorities with running a "smuggling operation" in which Iranians pay thousands of dollars to be assisted in crossing illegally into this country. Turkey has denied the charges.

Kourtis said 98 Iranians requested and received political asylum during 1986. He said 46 more were in Athens hotels while authorities reviewed their cases.

Another 48 Iranians were arrested along the Evros River border in the north. They were convicted of illegally entering the country without proper documents and were serving jail sentences ranging from 10 to 14 months.

"They may ask for political asylum and their requests will be considered when they get out of jail," Kourtis said.

### Le Pen protest

Thousands took to the streets in Thessaloniki last month to protest the arrival of Jean-Marie Le Pen, leader of France's right-wing National Front Party.

Le Pen said he was "pleased to be in Thessaloniki, something that did not happen earlier". He had been forbidden by the government from holding a meeting last October with some 300 other right-wing European politicians. The government said it did not want disturbances prior to the nationwide municipal elections that month.

Thousands of Thessaloniki residents gathered to denounce the presence of Le Pen and 16 other right-wing dele-

gates from Italy, France and Greece. They marched to the hotel where the group was staying, chanted anti-fascist slogans and dispersed peacefully about an hour later.

At a news conference, Le Pen called for the release of the jailed Greek military dictators who were sentenced to life imprisonment in 1974.

He said Prime Minister Papandreou should take "certain pardon measures" to release the junta leaders because "they did not commit any criminal actions". He said Greece should show leniency as "the pioneer of humanitarianism".

## New Cyprus effort

A British parliamentary committee visited Athens, Nicosia and Ankara last month on a fact-finding tour concerning the Cyprus situation.

The seven-member delegation, headed by Conservative Member of Parliament Anthony Kershaw, had talks with Prime Minister Papandreou, Cypriot President Spyros Kyprianou, Turkish Cypriot leader Rauf Denktash and officials of the Turkish government.

The Cypriot government announced at the outset that all the group's meetings would be confidential.

A statement from the British High Commission in Nicosia said the inquiry was being carried out "in light of widespread concern in the United Kingdom about the continuing division of Cyprus and the difficulties encountered in trying to reach a just and lasting settle-

ment".

The committee's probe followed a visit to London by Denktash, president of the self-proclaimed Turkish Republic of Northern Cyprus. He called for British recognition of two governments on the island, or downgrading relations with the Greek Cypriots until a compromise solution had been found.

The Foreign Office issued a statement reiterating its recognition only of the Republic of Cyprus, a member of the Commonwealth and former British colony.

## Platon Mousseos

Platon Mousseos, playwright, dramaturgist, critic and noted theatrical translator died suddenly in Athens on November 24 at the age of 74. Born in Smyrna in 1912, he studied at the newly established Athens College and later in Paris. For many years Mousseos was closely associated with the director Karolos Koun at the college and later with Koun's famous Art Theatre. He had also collaborated with other leading theatre companies of the day, such as Lambeti-Horn, Myrat-Zoumboulaki, Vouyouklaki - Papamichail and Analyti - Rigopoulos. Over 60 of his plays were performed on the stage or on radio.

He was general secretary of the Hellenic Center of the International Theatre Institute and of the Society of Greek Playwrights. He was president of the Dora Stratou Folk Dance Company and member of the board of the Theatre Museum and the Association of Theatrical Translators. For many

years he was director of alumni affairs at Athens College, and in 1984 received an honorary award from the president of the college. He was the regular theatre critic for *The Athenian* from 1974 to 1982.

The memory of his warmth, kindness, generosity and dedication will be treasured by his legions of associates.

## Seamen on strike

Greek merchant seamen throughout the world staged a 48-hour strike last month to protest government intervention in their wage dispute with the country's shipowners.

The Greek Seamen's Federation announced that up to 1500 crew members on over 40 ships worldwide joined the walkout. The 14-union federation represents more than 40,000 seamen on almost 2000 ships flying the Greek flag.

Merchant Marine Minister Stathis Alexandris ended 11 months of negotiations between the seamen and shipowners by setting 1987 wages increases between 6 and 15 percent.

The crew members had sought index-linked pay hikes based on the inflation rate - about 20 percent last month - while the Union of Greek Shipowners offered increases of 9 percent. The seamen were also demanding payment in foreign currency for working on ships that do not dock in Greece, and the right to leave any ship bound for the war-torn Gulf region.

It was the first time since 1974 that the government acted to settle a wage dispute in the shipping industry.

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## Papandreou seizing the initiative

“We are facing a crisis,” Andreas Papandreou openly admitted when speaking to PASOK’s parliamentarians. However, one could even argue that the prime minister’s *cri de coeur* constituted an understatement since the socialists, following the municipal elections, have been faced with an avalanche of self-inflicted disasters leading up to their greatest crisis since coming to power in 1981, with their credibility dropping to its lowest point.

A panicky overreaction to a minor electoral setback, a government reshuffle which indicated above all weakness and indecisiveness, a wavering and erratic overall approach towards all existing problems, together with the surfacing of what has been viewed as a wave of corruption in the public sector, all gave the impression of a tottering government whose days in power seemed to be numbered.

However, though impressions are extremely important in politics, they do not necessarily become entrenched, and usually tend to fluctuate. Since it is events and actions that help shape positive or negative impressions, other events and actions can overturn such impressions – at least those which have not taken deep root and create new ones. In the case of the socialist government, though it is true that its credibility has been damaged by all the above factors, it would be unrealistic to claim that this damage is totally irreparable. Actually, it appears that Mr Papandreou, after a period when he showed a lack of force and sparkle, is already taking a number of steps indicating a newly found incisiveness, which might gain him yet again the initiative in the fluid Greek political scene.

A number of developments seem to point in this direction:

Firstly, the convention of the parliamentary group of PASOK did not develop, as some had expected, into a hotbed of anti-Papandreou resentment, thus weakening even further the prime minister’s position. Instead, Mr Papandreou, by picking and waving the PASOK parliamentarians’ banner of deep-rooted discontent against the PASOK party apparatus, and by declar-

ing that the state should be separated from the party, diffused all possible criticisms that might have been directed against himself. If anything, the meeting improved PASOK’s image since it projected both the prime minister’s and the parliamentarians’ unhesitant concern about “distortions” that party interventions were causing in the public sector. It also reinforced the notion of Mr Papandreou’s almost total domination of, and acceptance by, PASOK’s members of parliament.



Prime Minister Papandreou

Secondly, New Democracy’s insistence to bring the issue of the scandals to parliament proved a fiasco for the conservative opposition, since it failed to obtain 120 votes in order to demand the formation of an examining parliamentary committee, nor did it unearth new evidence aside from what was already printed in the press. Consequently, ND’s publicized major “debate” proved an anti-climax and suddenly, due to ND’s rashness, the issue of the scandals appeared less and less significant and

dramatic in the eyes of public opinion – to the relief of PASOK.

Thirdly, Mr Papandreou’s declarations that he would unwaveringly pursue his tough austerity policy, though hardly popular with public opinion, projected the image of a strong and forceful government – an image that was palpably absent since the municipal elections when a feeble PASOK seemed to be desperately seeking to placate public opinion at all costs.

It is therefore clear that after PASOK hit bottom, Mr Papandreou is emerging again as a leader, capable of holding together his party, sensitive to justified grudges about corruption and determined to pursue his economic policy, whatever the political cost. Simultaneously, the opposition’s insistence to go for an overkill on the scandals issue merely took away part of the drama attached to them by public opinion.

Of course all this does not mean PASOK is now on a course of some spectacular upswing, but merely that it has succeeded in stopping a seemingly unavoidable process of regression. This is more than Mr Papandreou could have hoped for. Furthermore, he is well poised to take the initiative, depending on his ability to gain the offensive. His sudden *volte face* in favor of private radio – a popular announcement which captured newspaper headlines – shows clearly that he has not lost his touch for the spectacular, that always succeeds in catching his opposition off-balance.

It is too early to say whether Mr Papandreou will gain the initiative as the next national elections approach. However, it would be rash and naive to conclude that he is “finished”, as some observers were quick to determine after the municipal elections. Mr Papandreou still holds two crucial trump cards: the timing of the next elections and the electoral law with which they will be held. Having stopped, at least temporarily, PASOK’s slide, and with these two aces up his sleeve, the prime minister remains – and the conservatives should always remember this – a formidable opponent.

F. Eleftheriou

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# 'Our central aim is to win'

A conversation with opposition leader Constantine Mitsotakis

by Therese Yewell

Constantine Mitsotakis, leader of the main opposition New Democracy Party, claims that the recent municipal elections left him at the head of Greece's majority party. He says he is absolutely sure of victory in the next national elections.

Mitsotakis is both politically and personally opposed to Prime Minister Andreas Papandreou, and relations between the two are seldom more than lukewarm. The conservative party leader makes an almost daily practice of denouncing government policy. However, critics have faulted him for rarely offering substantive alternatives.

Nevertheless, Mitsotakis now finds himself riding the crest of a resurgence in Greek right-wing momentum, due in no small part to widespread dissatisfaction with Papandreou's economic austerity measures.

In the following interview, Mitsotakis discusses the country's foreign and domestic conditions, its relations with America and the European Community, and its political future. He outlines his stance on international terrorism, Greek-Turkish relations and the Cyprus problem.

And concerning the 1989 general elections, he says, "It is no longer a question of whether we will win, but of the margin by which we will win."

• • •

**Q: Beginning with foreign policy, Greece has been criticized for not going far enough in battling international terrorism. It has not accepted Western accusations of Syrian and Libyan involvement in terrorist activities. What are your views?**

**A:** Greece should cooperate on the issue of international terrorism. We must cooperate in good faith. I directly accuse the government of not cooperating with other allied countries on this.

**Q: A key factor is Greece's traditionally close ties with the Arab world – its role as a bridge between the West and Middle East. How does this affect the government's position on terrorism?**

**A:** There are three reasons for the government's position on terrorism. First, Greece does, indeed, have a special kind of relationship with these governments. However, that is a separate matter. More specifically, there are

people in PASOK with good connections with regimes which support terrorist activities. Also, the government's stand on international terrorism is acceptable to the Soviet bloc, and therefore also to the Greek Communist Party. And that is why the government has taken the stand it has. In other words, partly because of its special interests, but largely for domestic reasons.

**Q: What of the prime minister's personal handling of the terrorism issue? Moreover, what of the distance he kept from European Community sanctions against Syria?**

**A:** I would say that he has caused himself direct political harm with his handling of the issue. Greece's special relations with the Arab world don't require that the government take an opposite policy from the EEC. Within the EEC we should not be excessively argumentative just because of our special relations with Arab states, for we have a greater interest in cooperating. Instead, Greece's stand on international terrorism is causing trouble in our relations with other Western countries, especially with the U.S. and our European allies.

**Q: Do you foresee any problems in Greece's relations with Arab countries over the terrorism issue? Also, Greece is currently making an effort for improved relations with Israel. How will that affect ties with the Middle East?**

**A:** We have good relations with all the Arab countries – both radical and moderate. New Democracy was able to successfully maintain those good relations. However, the socialist government is creating complaints among the moderate Arab states, without really satisfying anybody else or securing any benefits for Greece.

There should be a normalization of relations with Israel. Not surprisingly, this policy might upset our Arab relations somewhat, but there is understanding from these countries.

**Q: If Greece has problems getting along with anyone, it is with Turkey. Greek-Turkish relations seem at times hopelessly mired in disputes over territorial and mineral rights to the Aegean, as well as, of course, the Cyprus issue. How can this situation be improved?**

**A:** There should be direct talks between Greece and Turkey. Mr Papan-

dreou recognizes the correctness of this policy, but he has cornered himself with a bad policy and can't change it, and therefore refuses to talk. Clearly, the bad relations between our two countries are harmful to efforts to resolve the Cyprus issue.

Furthermore, Greece's overall policy towards the U.S. and Turkey is wrong. By adopting pro-Soviet platforms on certain international issues we turn the West against us, and therefore strengthen Turkey's hand. This situation is particularly detrimental to the efforts of the Greek-Americans, who are one of our greatest foreign policy assets.

**Q: You mentioned Greece's warm relations with Moscow. This has, from tie to time, upset the country's NATO partners, who say it is difficult to stand on both sides of the fence. Is it possible to have good relations with both East and West?**

**A:** Greece had good relations with the Eastern bloc and with the Soviet Union under New Democracy, but always within the context of our NATO membership and as members of the Western community. And it never negotiated or compromised these alliances in return for good relations with the Eastern bloc and the Soviet Union.

Greece continues to have good relations with these countries under the socialist government. But PASOK offers services to Eastern bloc countries – for example, on such issues as Soviet-sponsored peace movements, denuclearization of the Balkans and international terrorism. This is a mistake in (Papandreou's) party.

**Q: Backtracking a moment – we were talking about EEC affairs. There have been several notable instances where Greece has voted against other members of the European community, such as terrorism-related sanctions and relations with Poland. What should be Greece's role in the so-called Common Market? Will the country be "odd man out" on issues requiring unanimity?**

**A:** The government has made it quite clear that it wants to remain in the community, for it sees the advantages of membership. There are benefits, but there are also obligations and responsibilities in being a member of the EEC. The socialist government must start fulfilling its obligations and carrying out its responsibilities.



**Q: Is the government attempting to follow EEC policy in economic matters?**

**A:** The government has accepted in principle the economic policies and directives of the community, but it must change in that direction as well. However, PASOK tends to take one step forward and two steps back when it comes to bringing the Greek economy in line with that of the whole community.

The problem with the government's economic policy is that it has none. Moreover, it cannot rally unified support for its economic policies. It makes the right choices, but the party mechanism creates obstacles. PASOK has a "hermaphrodite" economic policy.

**Q: The socialists' economic policies may not be inspiring great confidence – as evidenced by the current shortfall in foreign investment – but economic policies under New Democracy governments were also criticized. If you come to power, what will you do differently to improve the economic climate?**

**A:** The criticism of the party in the past has been justified. But changes have been made, and when New Democracy comes to power these changes will be applied. What is most important is that we must change the psychological climate and restore business confidence, and we are confident this will happen almost automatically as soon as we come into power.

**Q: Regarding other domestic matters, you were critical of President Christos Sartzetakis' election by a bare minimum in parliament, and for a while refused to recognize him. At the same time, constitutional changes were passed reducing the president's power. What are your feelings now?**

**A:** Our objections to the way in which he was elected were justified. Regarding the constitution, it was modified through legal procedures and must therefore be accepted by us. Whenever legal means are used to change the constitution, those changes must be recognized as legitimate. If we make any changes in the future, that again will be done through the same legal process.

**Q: There have been stories about the government trying to influence, and at times interfere with the judiciary and the press. To what extent do you think the government attempts to manipulate the media?**

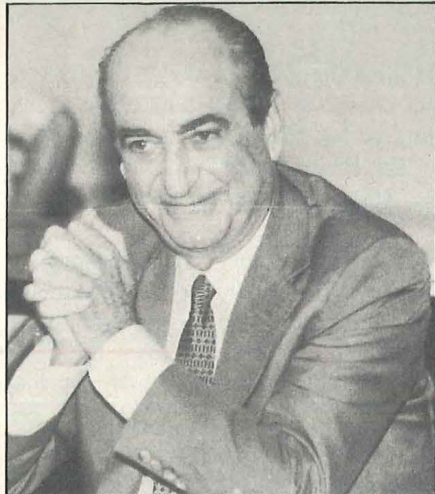
**A:** Many of the things you say are true. There have been attempts – efforts – to influence the courts and the press. But they have not given in to these pressures. For example, the pro-government

press recently reported extensively on the scandals and corruption involving officials of the government. This is evidence that they maintain their independence.

**Q: On the municipal elections, candidates backed by your party are now the mayors of Greece's three biggest cities – Athens, Thessaloniki and Piraeus. How do you interpret the voting results, and what did New Democracy gain in the long run?**

**A:** The results mean that PASOK is now a minority government and New Democracy is the majority party. Moreover, our public statements claiming that we are the majority party are hardly even being challenged by the government.

In the next elections ('89), New Democracy will obtain an absolute majority. It is no longer a question of whether we will win, but of the margin by which we will win. We will maintain



*Mitsotakis: 'There should be direct talks between Greece and Turkey*

our current advantage, that is certain. Beyond that we must get better organized and prepare New Democracy's government program down to the finest detail.

Our central aim is to win, but we must prepare fully so that we can govern well under difficult circumstances.

**Q: Many see the new mayor of Athens, Miltiades Evert, as a rising star in New Democracy, and that he is the "heir apparent" to leadership of the party. Do you view him as a challenge or threat?**

**A:** Indeed, Evert is a major asset for New Democracy and no doubt will be in the future. Over the next four years he will serve as mayor of Athens. When that period is completed, he no doubt will have the position in our party that he merits.

**Q: And Prime Minister Papandreou? How do you appraise his performance as PASOK's leader?**

**A:** Mr Papandreou is and continues to be PASOK's major asset. It is difficult to imagine the party without him. But he has lost his aura, his charm, his strength.

He is losing control of the government and his party. Worse still, he is not even trying to maintain control. The prime minister says he presides over the government, but he never comes to parliament and he never takes responsibility upon himself for the government's actions.

**Q: How are New Democracy's relations with other conservative parties worldwide? Are they likely to change in the future?**

**A:** We will participate in European bodies within the framework of our shared democratic values. We will continue to maintain friendly relations with like-minded governments.

**Q: If you come to power, do you foresee different relations with the European Community?**

**A:** There are no different paths that Greece intends to follow. Our future is within the framework of Europe's future.

Our main problem is our relations with Turkey. I have often stated that they must be normalized. We are condemned to living together, so we must try to co-exist in friendship.

**Q: On Cyprus, what are your hopes for reuniting the island? Can Greek Cypriots peacefully co-exist with Turkish Cypriots?**

**A:** I believe that Greeks and Turks can live together. This is what history has taught us. There are friendly feelings between the peoples of the two nations. It is the political leadership that creates the problems, not the people. The governments of the two countries are responsible for past mistakes and current problems. The Turkish claim that Turkish Cypriots cannot live in safety in a reunified Cyprus is an excuse for not wanting to solve the problem. It is a cover-up for their own political interests. Ankara is preventing a resolution of the issue. Of course, the Greek government also bears some responsibility for the ongoing conflict.

**Q: If you could send a "personal" message to the peoples and governments of other nations, what would you say?**

**A:** Primarily, that they should not identify Greece solely with Papandreou. The people in other democratic nations should not believe that Mr Papandreou speaks for all Greeks. The meaning of Greece goes beyond Mr Papandreou's pronouncements. □

# The Rivers

“Let us turn aside along the Ilissos and find a quiet spot.” It would be difficult to follow this suggestion of Socrates today.

In the last three decades indiscriminate development has spoiled most of the beautiful topography around Athens.

Mostly buried under streets and pavements,

*The Sepolia Bridge near Plato's Academy and the Kifissos River (Loeffer, about 1830)*

## *In antiquity...*

by Tanagra Sandor

The life-sustaining rivers of Athens have long since ceased to nurture, refresh and inspire the modern city, but in ancient times, and down to the 20th century, the eastern Ilissos, the central Eridanos and the western Kifissos played an important role in the well-being of the Attic plain – in social, religious, psychological and agricultural contexts.

Where are they now? Where are the many springs, streams and fountains of this once lush valley? Today they lie buried under the labyrinth of the city's traffic-snarled streets, alleyways and highways. The formerly moisture-and-tree-filtered air is now composed of other elements, and cacophony has replaced the murmur of running water. The sound of the rivers is heard no more.

From springs on Mount Hymettos the Ilissos descended in two streams that merged into a fast-flowing river at the present junction of Mihalakopoulou and Vassileos Alexandrou. These two streets were constructed over the original river beds, and they follow their course. Slightly west of the junction some scholars place the Lyceum of ancient Athens, where Aristotle opened his peripatetic school of rhetoric and philosophy in 334 B.C., and from where he and his students

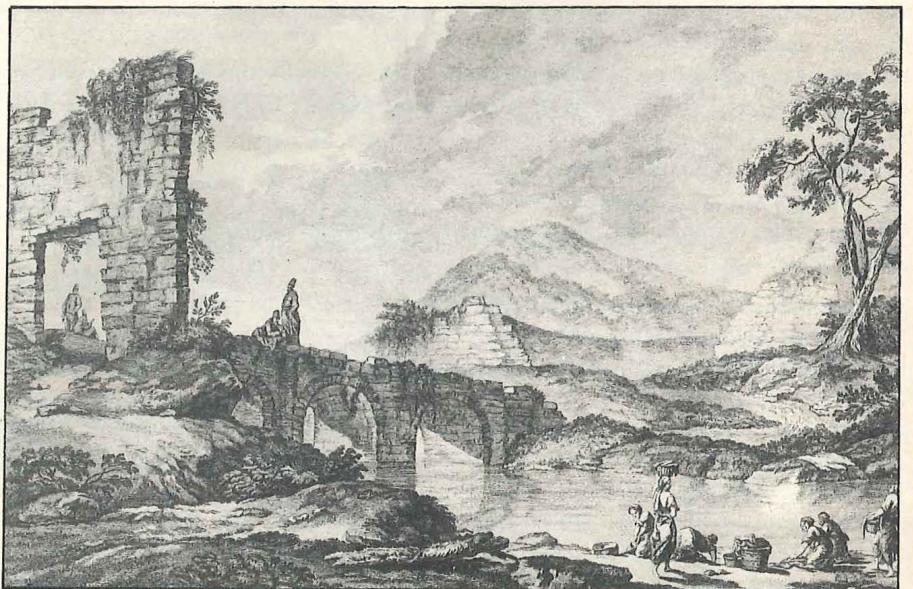
strolled along the banks of the river in the shade of willow and plane trees, thus giving the school its name.

The Ilissos flowed on past the Olympic Stadium under what is now Vassileos Konstantinou, then took the route of the short Odos Ilissou – a branch of Vassileos Konstantinou. On the hill above, where once a footpath ran along the heights over the river bank, Odos Kalirois begins, another branch of Vassileos Konstantinou. Below, under Odos Ilissou, the river rushed past the present tennis courts, swimming pool and their parking lot, over what is now red clay earth, to a spot dominated by large rock formations – between the columns of the Temple of Olympian Zeus on the right

as we face the Acropolis, and the chapel of Aghia Fotini on the left.

Here the Ilissos separated, again into two sections, cascading with great force, especially after strong rains, over the rocky area to the left in a waterfall. The dry stone clearly shows several long, very deep and smooth channels that were cut by centuries of heavy water action. On the right the stream fell suddenly, swirling around and past the Spring of Calliroe, both sections uniting below on a flat, level bed to continue, under the present Odos Kalirois in a wide southern curve around the Acropolis.

We know that the Ilissos flowed in this same bed since pre-Mycenaean times, and that the earliest settlements



*Women washing beside the Ilissos in front of the Panathenaic Stadium (Le Roy, 1770)*

# of Athens

its rivers, streams and springs were a vital force in the life of the ancient city, and well into this century they played an essential part in providing its inhabitants with water. In recent years, efforts have been made in restoring these water courses within the context of urban parks and gardens.



Stone bridge crossing the Skripa at Vrillissia

of Athens rose along its fertile banks south of the Acropolis. But by 1936 it had become dangerously polluted. For years sewage had been dumped into it, to be carried slowly away to Faliron, and it was finally decided to cover it over – according to plans drawn up as early as 1881. This was done gradually and in stages, the river's last remnants being obliterated by 1963. Large tunnels were constructed under the streets to carry off any water that might trickle down in summer or spill down during torrential rains.

If one stands on the bridge of Odos Diakou – called Calliroe Bridge – and faces the stadium, with the chapel of Aghia Fotini on the right, one can still see the flat, dried-up bed of Ilissos. To the left is a shelf of rock with a support of mortared stones. This is all that remains of Calliroe Spring, whose waters were considered sacred from time immemorial. Thucydides tells us that since it was so near the city – outside the walls but close to one of the gates – water from Calliroe Spring had always been used in all religious ceremonies and for the most important offices.

In preparation for the marriage ceremony, and before going to the wedding feast, both the bride and bridegroom – in their separate homes – bathed in ritual purification from the sacred spring. Water for these baths was fetched from Calliroe by the *loutroforos*, a young water-bearer closely related to the bride or bridegroom, whose parents both had to be still living. This custom persisted down into Christian times.

Water from Calliroe was also used

## ... And as they are today

by Sloane Elliott

Early in this century, handbooks to Athens could still recommend rambles and picking wild flowers along riverbanks as among the most attractive excursions within walking distance of the city center. Today such walks have become four-star obstacle courses: barbed wire, cinder-block walls, iron-mesh fencing, ferocious dogs, sewage conduits, abandoned car lots, piles of refuse, heaps of rubble, illegally constructed housing, choked conduits and suspicious suburbanites greet at every twist the stroller for whom the distant heights of Parnitha seem much easier of access.

And this is only where the streambeds are still above ground. What the old chthonian deities are up to now where these watercourses become subterranean through most parts of central Athens is mostly guesswork, except for whatever bulldozers, utility-pipe layers, urban archaeologists, searchers for hoards of gold sovereigns buried during World War II and advance crews of the ever-promised new metro casually turn up.

The close proximity of high, steep mountains and their water sources to the Faliron delta over centuries, where wide areas of treeless expanse alternated with pockets of dense vegetation, has meant that these streams have often changed their course. Cataclysmic

cloudbursts hasten these too, as a city so careless of its natural topography has learned its cost. Every decade a number of Athenians drown in their homes.

So in following – or attempting to follow – the present beds, one cannot be at all sure one is walking precisely in the footsteps of ancient stream-lovers – if there were any. Except for some comely Pindaric epithets, the literature of classical Athens is surprisingly close-lipped on local topographical details.

Ilissos, the most poetical of Attic streams, originates from numerous springs on the western slopes of Mount Hymettos. The most northern rivulet descends from near Saint John the Hunter above the campus of the American College of Greece at Aghia Paraskevi. More important sources lie close to Saint John Theologos above Holargos and, further south, near the convent of Asteri. This was restored in the early sixties as a refuge of contemplation for the late Queen Frederika and used during the junta as a storage house for the royal, crown-emblazoned luggage.

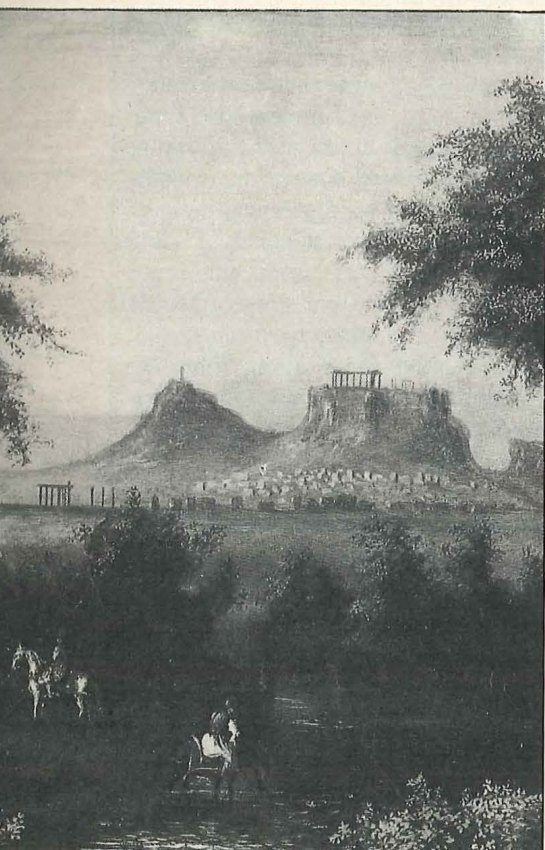
These two streams finally merge at the present junction of Mihalakopoulou and Papadiamantopoulou in the area now known as Ilissia. Just below here a squatter's village of low white houses stood on the edge of the

for the washing of the dead in a solemn funeral ablution. The sick, the blind, the maimed and misshapen were sprinkled with drops from this holy spring in the hope of some god's healing intervention, and a drink of the spurting water was thought to cure victims of the Evil Eye. The water was used to purify homes after some sacrilege to the gods had occurred there. Orthodox priests of today still sprinkle holy water throughout a home – from corner to corner – to exorcise evil.

According to Thucydides, the tyrant Peisistratus, about the middle of the 6th century B.C., along with many other public works, altered the spring and constructed an ornamental fountain, the Enneacrounos, or "Nine Pipes", sometimes called the "Nine Springs". One can imagine the force of this flow, to be diverted into nine outlets.

Calliroe was only one of many sacred springs. In the dry climate of Greece streams, wells, springs, rivers and lakes were life-preserving sources, filling many needs. Some were considered to be blessed, healing or holy, and were used for various rites, such as the Castalia Spring in Delphi, the Ismenus (as Euripides tells us) for the marriage bath in Thebes, the Maiden's Well in Eleusis and the sacred lakes nearby.

Some rivers boasted a river-god giv-

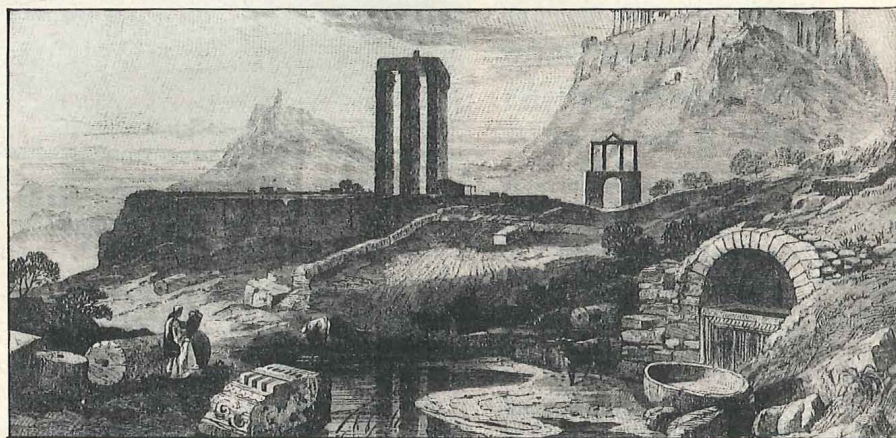


View of Athens and the Ilissos from Ardetos Hill (Wolfensberger, 1834)

ing them miraculous virtue, as the Alpheus (near Olympia) and the object of his erotic pursuit, the rapidly retreating Spring Arethusa. The Ilissos too had its god, depicted in the pediment of the Parthenon as a reclining male figure, carved in marble and now to be seen in the British Museum.

In mythology, and down into present-day folklore, nereids, or water nymphs, were said to live in the vicinity of sacred waters and under large trees. There was danger from these beings in the hush of noon and again at dusk, when one must keep one's lips closed or suffer a seizure, as Plato suggests in the *Phaedrus*:

Socrates and his friend are walking upstream along the right bank of the Ilissos, barefoot on the lush grass. Af-



The Calliroe Spring, the temple of Zeus and the Acropolis from the banks of the Ilissos (Johnson, 1862)

ter wading across, they finally come to rest in the shade of a tall plane tree near the Sanctuary of the Nymphs – about 200 yards upstream from the Spring of Calliroe – to read and talk. It is summer, high noon. Socrates asks Phaedrus to listen to him in silence, for this is holy ground, the haunt of nymphs, and if he should be nereid-seized, or taken by a divine frenzy, his friend must not be surprised.

Lying back on the gentle slope, Socrates speaks of the sweet, fresh air, the chirping of the cicadas, the high-clustering plants in full, fragrant bloom and the cool breeze wafting over the rushing river. Later, when the heat of the day has abated, the two friends, discoursing the while, proceed downstream, perhaps on the high footpath that is now Odos Kalirois, to the Agrai hill – where the chapel of Aghia Fotini now stands – and cross back again, most likely over a bridge near Calliroe Spring, and re-enter the city through the nearby gate.

The area of the Agrai hill was a very ancient section of Athens, where many temples had been built over the years –

one to Artemis the Huntress among them – and where the Cave of Pan can still be seen, the small cleft close to the ground. A relief of the god has been cut into the rock face, visible only when sunlight strikes it. Some authorities believe that the chapel of Aghia Fotini was built on the foundations of a temple consecrated to Demeter and Persephone, the powerful goddesses of Eleusis. However, we do know that initiates into the Lesser, or preparatory, Eleusinian Mysteries were purified here by immersion in the crystal waters of the Ilissos. If they were considered worthy they became candidates for the Greater Mysteries at Eleusis, with ritual bathing in the sacred lakes.

Thucydides describes the Outer Kerameikos as the most beautiful sub-

urb of the city, for it lay in the valley of the Eridanos River, shaded by spreading large-leaved plane trees and cooled by moist air. The Long Walls, built by Themistocles to fortify Athens and the Piraeus, divided the area into the Inner Kerameikos inside the city walls – which included the Agora and the potters' quarters, where hundreds of master artists produced the exquisite Attic vases we see in museums – and the Outer Kerameikos beyond the walls, where the cemetery and public tombs were located, where Pericles delivered his famous funeral oration, and where he himself was buried. From the remotest times this valley was used as burial grounds by the diverse peoples who settled around the base of the Acropolis.

Today the Eridanos is a stagnant blue ribbon stretching through the excavation site, gaining life only from the reflection of the sky, but long ago it was a fast-flowing stream. It had its source in springs on Mount Lycabettos, coursing across the inner city from east to west under Mitropoleos and Hermou streets, and passing the ancient Agora in an underground aqueduct before

approaching the walls and the Sacred Gate of the Kerameikos.

The Sacred Gate was a passageway divided by a strong wall into two lanes. The Eridanos flowed through the right lane, while the left was a walkway from the city onto the Sacred Way to Eleusis. The rivulet coursed through the Outer Kerameikos along an artificial waterway, side by side with the Sacred Way, bordered by family tombs and ancient grave steles, before it emptied into the Ilissos, to be carried with it to the Kifissos and so to Faliron.

The banks of the Eridanos were a favorite gathering place for philosophers. A statue of Socrates was reputed to have stood in the vicinity, and Diogenes the Cynic wandered here with his lamp, rebelliously proclaiming himself a citizen of the world, sleeping on the ground, or sometimes inside a huge earthen burial urn when he needed shelter.

A few yards to the north, the wide road – called Odos Kerameikou – passed through the Dipylon, or Double Gate, the largest and most used of the 15 city gates of Athens. This once tree-canopied avenue, lined with public tombs, led to Plato's Academy, about a mile to the northwest on the Kifissos River. Today it lies hidden beneath Plateon and Salaminos streets.

If you want to walk to Plato's Academy as the ancients did, turn right upon exiting from the Kerameikos. Turn right again onto Odos Pireos – which runs behind the excavation site – until you come to the front of the church of Aghia Triada. Cross the street and proceed northwest on Odos Plateon until you come to the railroad tracks on Konstantinoupoleos Street. Turn right and go along the tracks for about a block, then cross the tracks and take Odos Platonos in the same northwest direction until you come to Alexandrias street. Turn left and keep going until you come to the junction of Alexandrias and Odos Marathonomahon. To the right you will see a dirt road half-closed by posts. On either side, below red clay earthbanks, are depressions containing open, scattered excavations.

These are probably the foundations of the Gymnasium which stood in the large park and gardens of the Academy – named for the local hero Academus. Plato originally founded his school in this building, but later moved it to the northeast, between the Academy park and the hill of Colonos. If you want to go on to Colonos, re-trace your steps along Alexandrias as far as Odos Ioan-



*The Sappho near the former Vorres estate in Melissia*

ravine long after the nearby Hilton was built in 1960.

Another source of Ilissos is the spring of Kyllou Pyra, lying above the monastery of Kaisariani and known in antiquity to cure barrenness. Here Ovid set his tragic love story of Cephalus and Procris:

*Near the blue hills of Hymettos,  
whose flowers are always in bloom,  
there is a sacred spring, turf eternally  
green.*

*Trees of no great height make a grove,  
and a carpet of berries crimsons the  
ground.*

Water drawn from this source was part of the Athens hydraulic system until the Marathon Dam was completed in 1924.

Another reason to mourn the disappearance of the rivers of Athens is expressed by Ovid, too: "Rivers rush to the aid of lovers, especially young ones. Rivers themselves have known all the sensations of love."

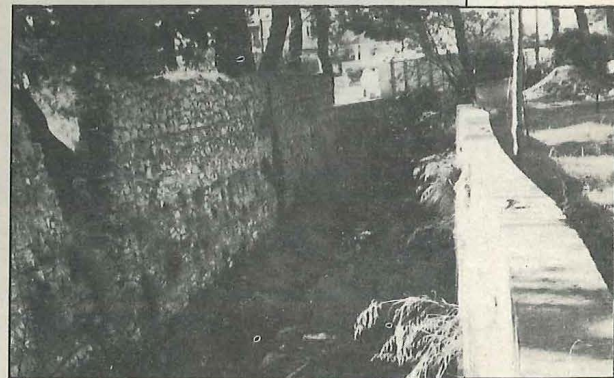
Today, trees of considerable height surround the monastery of Kaisariani. The area has been returned to its ancient lushness by the loving care of the late Kaiti Argyropoulou and the Society of the Friends of Trees. Below here, the streambed is erroneously still referred to as Eridanos, having once been confused with the stream issuing from Mount Lycabettos. The shallow ravine follows the eucalyptus-lined avenue leading down from the monastery, passes south of the new university site and runs along the edge of the rifle range just beside the night-spot where, for many years, the voices of Tsitsanis and Sotiria Bellou could be heard till dawn. It then cuts through the municipality of Kaisariani, a staunchly communist working class district, jerry-built for refugees from the Asia Minor

catastrophe of '22 and the scene of a Nazi massacre during World War II.

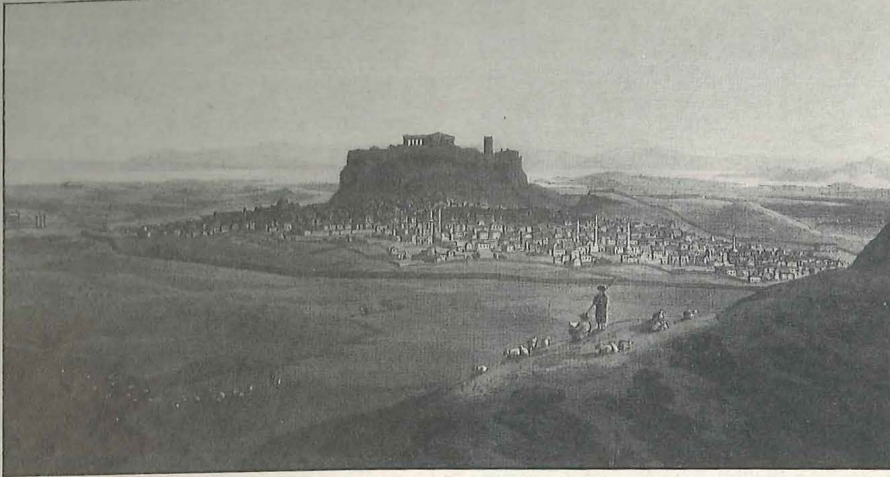
Near Aghios Nicholaos, built in the Roman basilica style at the corner of Kaisariani and Imittou, the stream forks, one branch descending Vassileos Alexandrou and passing the Caravel Hotel to the National Art Gallery. The other turns south along George II, meeting the main stream in front of the Odeon.

Here, at the top of a gentle slope to the north, the eccentric French-American expatriate Sophie de Marbois, Duchesse de Plaisance, commissioned the architect Stamatios Cleanthes in 1840 to build a villa, also called Ilissia. The duchess owned a wide frontage on the stream, from the Hilton down to the corner of Rigillis Street. She died intestate in 1854, but her French and American relatives showed no interest in her property. The state acquired it for pittance by an act of parliament – one of the wisest decisions ever made by that body. It became the site of the Evelpidon and Rizarion Schools, the Royal Stables, barracks and, later, the Pinakothiki, the Odeon and the War Museum. The villa itself became the Byzantine Museum in 1928. Until recently there were grand ideas to build a civic cultural center on the rest of the property, called the Rizarion Park, but the parlous state of the economy has caused this project to be mothballed.

The section of the Ilissos between the park and stadium, where perhaps Aristotle's Lyceum once stood and his students practiced posterior analytics along the riverbank, is best known today for its statuary: the sculpture gardens beside the National Gallery and in front of the Odeon, the bronze figure of Harry Truman formerly in Rigillis Square and that of the marble Woodchopper, a well-known turn-of-the-century work in front of the stadium. The sculpture gardens have been criticized by aesthetes with conservative tastes, the Woodchopper was emasculated by hooligans a decade ago and Truman



*The Pyra below the Cecil Hotel, Kefalari, Kifissia*



Panorama of Athens from Lycabettos with the streambed of the Eridanos at center (Hobhouse, 1810)

ninon. Turn left and you will meet Odos Kapaneos, from where you can see the rock of Colonos on your left, in a park of pine trees.

The Academy gardens and Colonos were both situated in the valley of the Kifissos, whose network of streams meandered over the whole area. In later years the streams sometimes flooded and sometimes stagnated, so that in modern times swamps and silt and debris caused difficulties for inhabitants, and the river was re-routed slightly to the west, to be contained by the present Leoforos Kifissou.

The Kifissos was the largest river in the Attic plain, having its sources in springs at Aghios Georgios, Dekelia and Keramidi at the foot of Mount Parnis, and near the Pendeli Monastery and at Kokinaras below Mount Pendeli – its many tributaries joining into a rushing main river with several streams running down on either side. Mild earthquakes, floods and drought have, of course, over the centuries opened up new springs and closed old ones, but basically it has always followed a well-defined and steady path from the north – to Treis Yefires – to Kolokinthou – and on down to Faliron.

The river-god Kifissos was believed by the ancients to have given the river its force, and in mythology he was said to be the father of Narcissus by the nymph Leirope, whom he encircled in his winding streams and ravished – and indeed, Sophocles, in his *Oedipus at Colonos*, tells us that the narcissus and the yellow crocus grew in great abundance in the low green valleys nourished by Kifissos.

Legend has it that the first domesticated fig tree in Attica was planted on the banks of this river, given by the goddess Demeter to Phytalus, a member of one of the area's leading fami-

lies, because he had been kind to her in her search for her daughter Persephone. She taught him to pollinize it with a branch of the wild fig tree in order to improve the fruit and hasten its ripening.

In the stretch between the Academy and Colonos, along the richly foliated banks of the Kifissos, many of the ancients had country houses and villas with thriving gardens, surrounded by olive groves and willow and laurel trees. Sophocles speaks of the ivy vines climbing the branches of the trees to cut the winter winds and shield the land in summer from the scorching sun. "The everflowing waters of Kifissos wound across the plain, and in their inexhaustible course irrigated the earth in fertile meadows," he wrote.

Their inexhaustible course has been considerably diminished today, but there are still places where one can see the Kifissos, as at Nea Kifissia – a bit to the north of the National Road, at Kokinos Milos, and in the low, open depression between the two lanes of Leoforos Kifissou, running toward Faliron.

Plato's Academy on the Kifissos and the Lyceum near the Ilissos remained open for over 900 years, until 529 A.D., when the Emperor Justinian banned the teaching of pagan philosophy and closed all the schools of Athens, thus drawing a curtain over the Hellenic mind, to prepare it for the unthinking faith of Byzantium.

It would seem that the rivers of Athens drew to their banks those who sought knowledge and loved wisdom. Perhaps the polyrhythmic music of flowing and eddying water calmed thought into harmonious channels of meditation and clarity – and let the mind take wing. Or did the nereids cast their divine spell over those Greeks of long ago? □

was toppled by an anarchist bombing last year. Such a peek at the progress of recent Athenian social history, however, lies above the confines of this underground discussion.

The Ilissos, as it passed under the Roman bridge leading to the remains of the Panathenaic Stadium, was one of the favorite locations for late 18th and early 19th century views of Athens. Here foreign artists opened their sketchpads and Athenian women beat their laundry on rocks in the stream. The gradual decay of the Roman bridge was recorded in old aquatints until it was demolished in 1873. The reversion of the stadium back to a state of nature is also recorded, begun under Lycurgus and restored personally by Herod Atticus 500 years later. It took another 1500 years to find a private benefactor equally well-heeled. As early as the 1850s Evangelos Zappas, who built the Zappeion Exhibition Hall for the state, had his eye on the stadium, but it was left to George Averof, who had made a fortune in Egypt, to restore the stadium in time for the opening of the revived Olympic Games in 1896. The Roman bridge was replaced by a utilitarian walkway and this was demolished 20 years ago when the present square was paved.

It is at this point that the Ilissos, even in antiquity, became significant enough to rate a river-god. He was further immortalized by being depicted in the north angle of the west pediment of the Parthenon. His more recent career includes being abducted by Lord Elgin, sunk off Kythera, pulled up, resuscitated a year later and placed on the right hand of Hermes in the Duveen Room of the British Museum. Here he remains in bondage, although a local nymph is presently working on his release.

Further on, Calliroe Fountain and its adjacent areas of recreation and worship form a part of Athens' immortal history, but as it swings west below the hill of Philopappou its course becomes shady again.

Certainly, if one follows the riverbed today it seems to turn south through Kallithea and run down Venizelou and Tsaldari avenues to the delta at Tzitzifies, still famous for its plate-smashing bouzouki joints.

But the late John Travlos, eminent archaeological architect, delineator and topographer, has the Ilissos flow west below Philopappou through Tavros, joining the Kifissos in the flats of Rhen-dis where the municipal green-grocers'

market is today. Early 19th century water-colorists support this view, depicting here a marshy area in winter and a dry plateau in summer, all in view of the Acropolis. Even in ancient times the lofty, poetic origins of Ilissos may have ended in low, swampy prose.

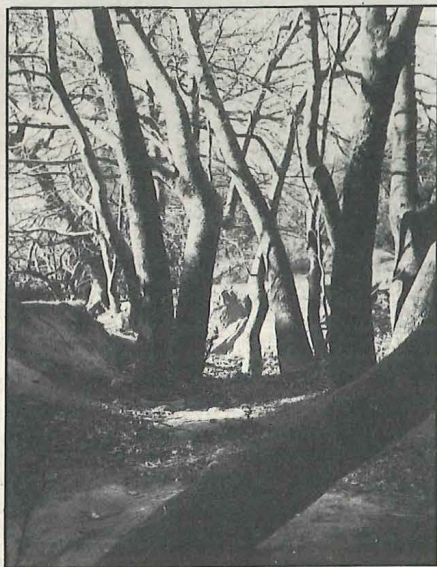
Farther east, at Rouf, named after the Bavarian civil engineer and bridge builder who drained some of the marshes here to build his villa, is the confluence of the Ilissos and Eridanos. Though hardly more than a rivulet at any period, the Eridanos passed through the heart of the city. Its sources are the springs of Lycabettos. Streams running south through Kolonaki created a high enough watertable on the flats below to encourage Queen Amalia to start her gardens there,



*The bed of the Eridanos passing through the Kerameikos Cemetery*



*The Sappho streambed beneath the OTE building at Maroussi*



*East fork of the Skripa near Pendeli Monastery*

though the main sources of water later came through aqueducts from much farther north.

Streambeds, noticeable in old prints, wandered down where Voukourestiou and Amerikis Streets are today, merging at Kapnikarea in Ermou. The partly submerged church reveals the lower depth of the stream. From here it passed along the north side of the Agora between the Royal and the Painted Stoas and continued through the Kerameikos Cemetery, where a ribbon of water can still be seen. Beyond Petralona, it turned southwest to join the Ilissos at Rouf.

The Kifissos, however, is the central river of the Athens valley. Today its chief sources are known to lie high up on Mount Parnitha above Dekelia, Keramidi and the royal summer palace at Tatoi. The ancients believed its headwaters came from the Kefalari just above the village of Kifissia, hence its name.

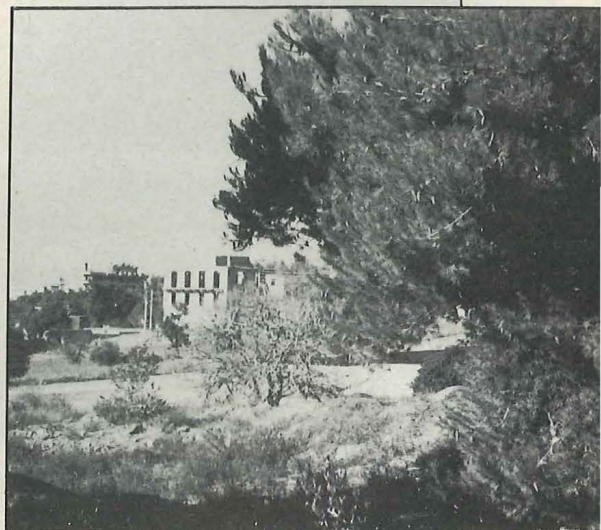
The three major tributaries of the Kifissos rising on Mount Pendeli are the Pyna, the Sappho and the Skripa. The first originates above the Kokkinara Ridge overlooking Politeia. Its riverbed is still clearly seen behind the Cecil Hotel in Kefalari. Meandering down through Old Kifissia, the stream gives its name to the little shops clustered beside its bed at the corner of Kifissias and Emmanuel Benaki, the old Pension Pyna and its name is emblazoned on the pediment of the Nikolaou-Mavros villa on Tatoi beside whose property it once flowed.

Dropping in cascades down the bluff to the west, it watered the market gardens of Lower Kifissia, famous until recently for its strawberries. The waters of the Kefalari Spring were foolishly sold to the city of Athens at the turn of the century and attached to the municipal water system. From that time the area began losing its celebrated lushness. Sluices are still opened from time

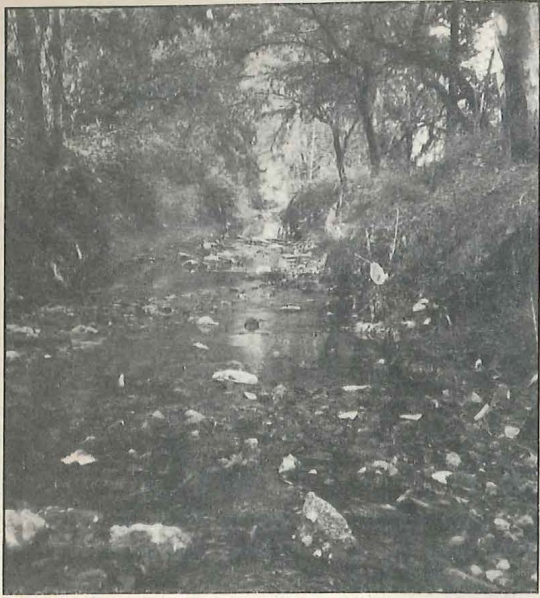
to time and water gushes down on either side of planetree-lined Othonos and Pezmatzoglou Streets as it did in the old days.

The sources of the Sappho are the springs which rise among the marble quarries on the south flanks of Pendeli. Descending through Pigi above Kefalari, it follows along the eastern edge of Syngrou Park, flows through Melissa and crosses Kifissias Avenue just above the Ivi soft drink factory and the ever-unfinished hulk of the OTE building. The bridging of this gorge was the last section of Kifissias to be widened, completed only last year. It then parallels the avenue on the west, running among the remaining olives of the grove which was hacked down to make way for the Olympic Stadium at Kalogreza.

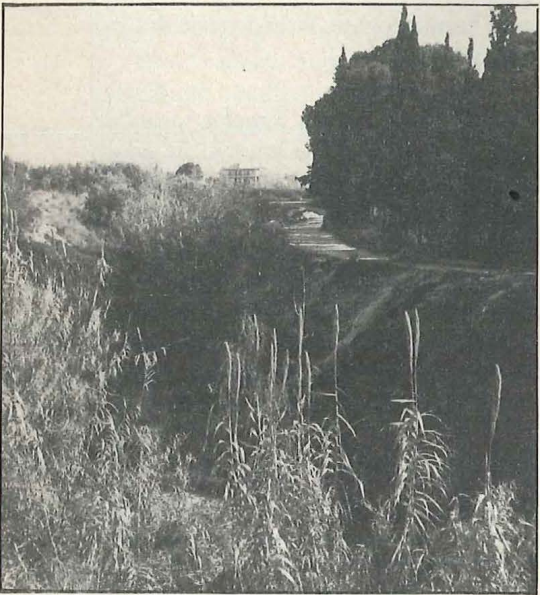
The Skripa rises still farther east above the village of Pendeli. A flat area just behind Pendeli Monastery called Vounolimeni still opened up into a sizeable lake 20 years ago, especially in late winter and early spring. Passing



*Ruins of La Tourelle from the Skripa*



The Sappho and the Skripa joining at Filothei



The Pyrna beside the Tositsas Foundation in Nea Kifissia



The rubbish-strewn bed of the Skripa at Frangoklissia

close to La Tourelle, the guest house of the Duchesse de Plaisance, whose ruins are still noticeable alongside the Pendeli road a kilometre below the monastery, it descends into Frangoklissia.

From here to Chalandri it creates a steep and dramatic canyon where there are still thick stands of pine. This was a favorite all-summer camping site for whole families whose menfolk were contractors, engineers and day laborers when the Pendeli marble quarries were in full swing. The Frankish monastery lay along its banks behind the Paradisos Riding Club near Mesogeion Road bridge. There are several stone bridges further up, too, not very old but picturesque.

At Sidera, so called from the old railroad that passed through here to Lavrion and where the Nea-Ionia-Chalandri road now underpasses Kifissias, the Skripa turns sharply west and joins the Sappho among the pleasure parks of Filothei. Continuing east, the streambed passes close to a patch of Hadrian's aqueduct which still stands under the north slope of Tourkovounia. At Iraklion, it turns south again, parallels the Kifissos for some distance near Nea Filadelfia Park and joins it just above Patissia.

The Kifissos here and just above at Kokkinos Milos, and especially near Koukouvaones, creates deep, rolling canyons. Though partly filled up with modern housing perched on cement columns and pilings, these gorges still have a certain topographical interest.

The Kifissos at Patissia is also joined by the Yiannoula flowing down from Hasia, Menidi, Upper and Lower

Loisi a. Here, Queen Amalia's Tower still stands next to a military camp, a sturdy edifice built as the queen's rural retreat and to withstand attacks by brigands whose forays penetrated the city's northern suburbs until the 1860s. The joining of these streams at Patissia made it the greenest and most popular area immediately outside of Athens even into this century.

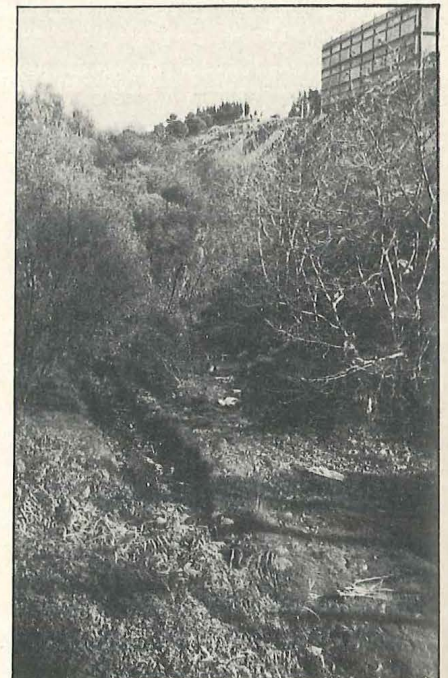
Below this point, the pitiful state of the Kifissos, channeled between truck traffic, factories and flying bridges, is too well-known and too inaccessible to necessitate description. Yet it is here near Kolokyntou that Plato's Academy stood for so many centuries and the once-wooded knoll of Colonos freed Oedipus from the fury of life. Further south a vast olive grove once extended all the way to Piraeus, though between Rhendis and Nikaia there were open flats where Bavarian soldiers held their military and ceremonial exercises.

Near the delta, however, there was an unwholesome strip which was filled in when Nea Faliron became a fashionable bathing establishment and amusement park in the late 19th century. The dilapidated remains of these tawdry public buildings were pulled down not long ago to make way for the Karaiskakis Stadium and the enclosed Palace of Friendship and Peace.

It is a fitting spot where all the rivers of Athens should converge and end. "Having learned all the sensations of love", their chorus of abused river-gods and ravished nymphs might still be heard here above the traffic's roar along the bay, crying, *implora pace!* □



The Skripa riverbed at Chalandri, now a municipal park



The Kifissos at Koukouvaones behind the factories on the National Road





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# The West's highest abortion rate

by Birgitte Jorgensen

Even before it was legalized last year, it was a simple, everyday procedure to get an abortion in Greece. A woman facing unwanted pregnancy merely had to contact her doctor or obtain the name of an abortionist through the word-of-mouth network. After paying about 20,000 drachmas, she proceeded to a hospital or clinic for the operation. It had become a routine procedure.

Annual payments for the estimated 400,000 illegal abortions performed every year in Greece earned doctors and practicing abortionists over 8 billion drachmas a year, tax-free, in sideline income. But now abortions are covered under the Greek national health plan.

Before passage of the abortion law, which grants women aged 18 and over complete freedom in their decision to abort for any reason, the procedure of obtaining an illegal abortion was often accompanied by numerous complications.

If a woman could not afford to pay the standard fee of 20,000 drachmas or more, she would be forced either to bear the child or to pay less – and risk serious damage to her health and fertility, or even death at the hands of an unqualified practitioner working under non-hygienic conditions.

In a fiery speech to parliament, Deputy Calliope Bourdara said abortions were often performed without proper medical conditions, especially in rural areas, and that very often deaths occurred as a result of botched operations. She also cited the case of one destitute high school student who was asked to pay 100,000 drachmas for an abortion when the doctor learned she was four months pregnant. These occurrences of exploitation were common, she said.

The abortion rate in Greece is staggeringly high and well above that of any other Western country where the practice is legalized. Every year, one out of every 10 Greek women has an abortion, compared to an overall average of one in 100 women in Europe and North America. It is difficult to obtain accurate statistical evidence since abortions were illegal until last June, but the women's organizations which were responsible for bringing the issue to the government's attention estimate that between 300,000 and 500,000 abortions

are performed annually in Greece. This is drawn from information supplied by family planning clinics and hospitals where abortions are performed and examinations carried out.

Based on their research, the organizations estimate that the experience of abortion touches approximately 80 percent of women in this country, and the average Greek woman will have at least two or three abortions in her lifetime. Some have as many as 10. There are even documented cases of women who have had as many as 40 abortions.

The arguments put forth by women's groups and female members of parliament for decriminalizing abortion centered not only on protecting the health of women and controlling the enormous wealth of black market payments, but also on ending social hypocrisy. Abortion is so common in Greece, and has long been so widely practiced, that feminists argued the state must recognize this fact and act to end the subjugation of both women and men to extortion. They said that to force women to act against the law when the act of abortion is itself condoned and widely accepted in Greek society is to perpetuate hypocrisy.

It is not only women in urban centers like Athens and Thessaloniki who have abortions, but also large numbers of village women and girls facing the additional trauma of exposure to their family, their priest and the local community. And even for urbanized Greeks, the cost of family disapproval can outweigh the considerable economic cost of visiting a clinic for examinations and tests.

Those who argued against abortion included the America-based Pro-Life Society, which set up a chapter in Greece distributing anti-abortion pamphlets at church meetings, organized protest rallies and screened graphic, sensationalist films on the physical aspects of abortion.

Prominent among anti-abortion opinions heard in parliament was that Greece needed more people "to defend ourselves against Turkey". Bourdara countered that "the view of people who say we must create children to send them to war is illogical. They care more about fetuses than about women."

The Greek Orthodox Church presented its belief that the birth rate in Greece would drop dramatically if abortion was legalized, but this argu-

ment was met by the fact that in Scandinavian countries, where abortion has been legal for many years, the birth rate has actually increased slightly (0.28 percent) since the mid-seventies. The birth rate in Greece is now almost zero, and average family size is less than two children per couple.

It was speculated at a critical point in the parliamentary debate that thousands of priests would assemble to protest in Syntagma Square, but this ecclesiastical gathering never materialized. In the end, the law passed with little resistance, much to the surprise of women's groups, which had threatened to take to the streets if the proposed draft did not get a prompt and fair hearing in parliament.

As the situation now stands, free abortions are available to women under the age of 18 only with parental consent, although the legal age of consent for sexual intercourse is 16. This ruling has the potential to create a booming new specialty market of illegal abortions for teenage girls, warned Bourdara, who argued for this reason in favor of a lower age restriction.

Ironically, now that pro-abortionists have achieved a victory, the new task as Bourdara and others see it is to reduce the number of abortions in Greece. Though little has been done yet, they contend that only through a strong media campaign on pregnancy prevention and sex education in public schools, and the establishment of many more family planning clinics, can the real problem of abortion be solved.

Although Greek law defines the beginning of a human life to be at birth, moral dilemmas about the voluntary termination of pregnancy persist; legalized abortion may clear the way for Greek women who feared abortion on the grounds that it was illegal.

In spite of Greece's ambiguous attitude towards abortion, contraceptive devices of all kinds are inexpensive, easily available and obtainable without a prescription. But a widespread lack of confidence in the pill's effectiveness undermines its easy availability. More significantly, Greece remains steeped in traditional values concerning premarital sex and illegitimate children.

In a country where women fought for and won full and equal constitutional rights in 1983, the fact remains that the dominant form of birth control for Greek women is still abortion. □

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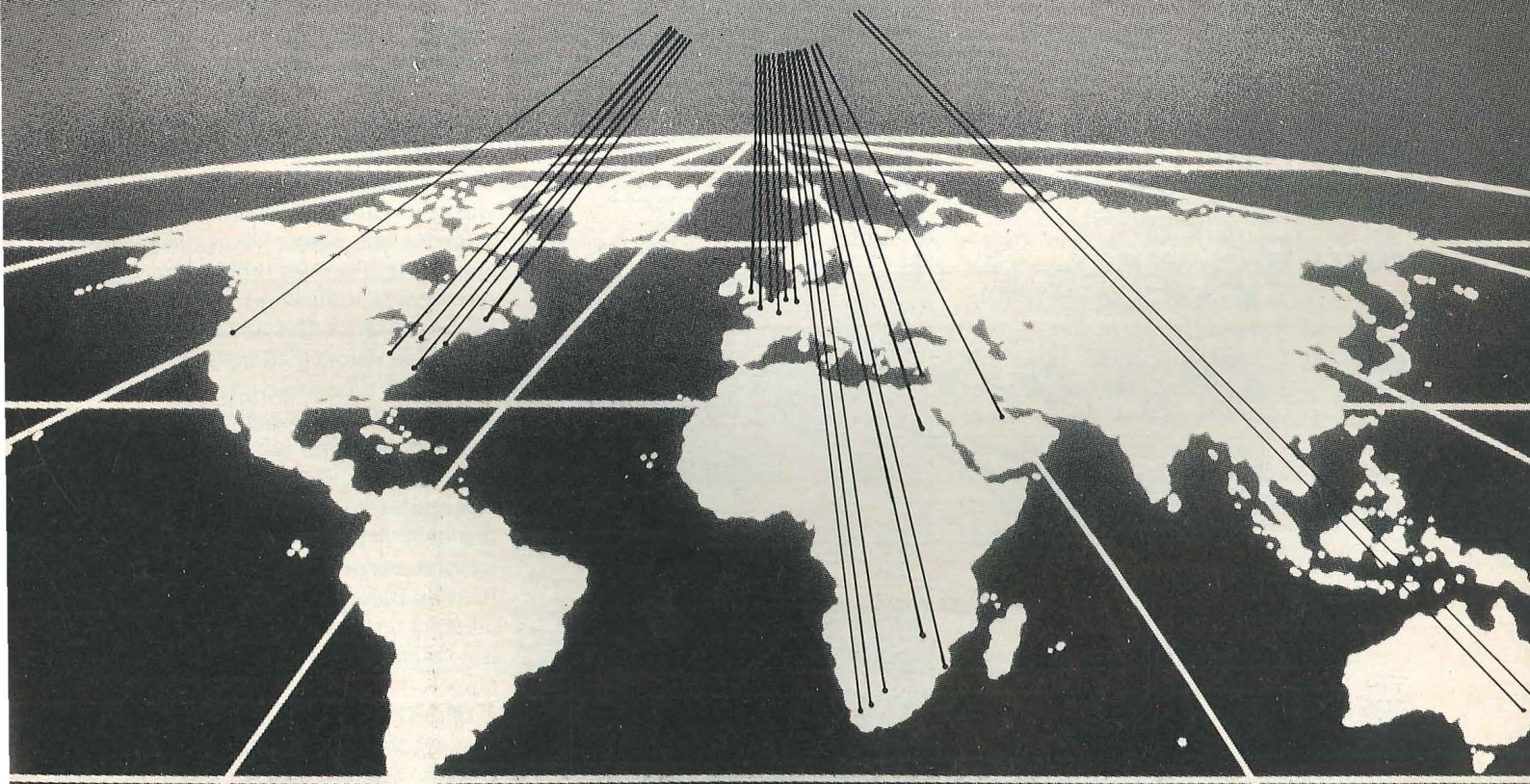
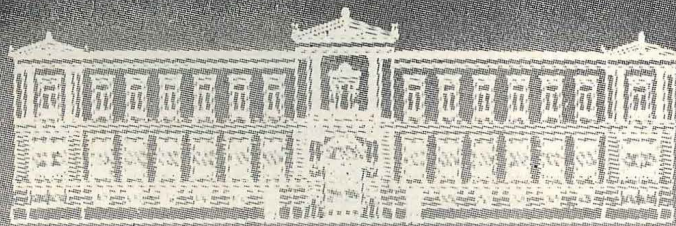
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# Don't call them cartoons

Animation has emerged as a complex and exciting artform, with creators the world over. A recent event at the Hellenic American Union brought out some of the best.

by Susan Zannos

One of America's foremost animators, John Wilson, visited Athens recently as a cultural ambassador championing a new language that speaks directly to all the inhabitants of our global village. Animated films communicate powerfully with all people, educated or uneducated, from all cultures, without the need for translation. Animation can present ideas and psychological states, emotional perceptions of subtlety and complexity. But, as Wilson points out, there is no danger of it being used for harmful purposes: "Even in the most wicked hands animation never gets serious."

Wilson emphasizes, though, that this definitely does not imply that animation is anything other than a serious artform. It is an acknowledged film art

with unlimited possibilities, a dynamic and modern form that has been freed of its association with "cartoons" (although of course it includes these delightful visual tales as well). The great gains that animation has made in the last 20 years, especially in Europe, has proved that this medium cannot only entertain, but can also express deeper psychological meanings and make social criticisms. The creator of animated films, in contrast to the director of theatrical films, has complete control of his medium. He selects each aspect of his creation - the characters, the rhythm, the setting, the plot. As Italian filmmaker Federico Fellini observed: "In comparison to animation, real actors look like stumps."

Wilson's visit to Athens, where he held an animation seminar at the Helle-

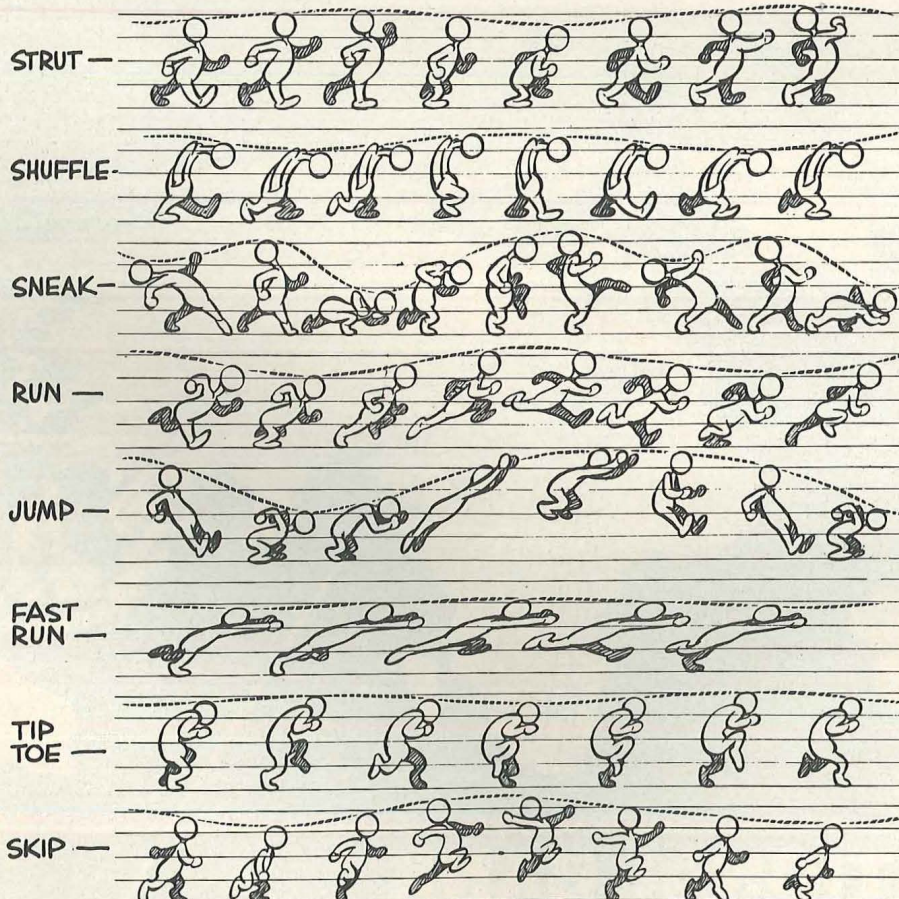
nic American Union, was a part of the U.S. State Department's "Artsamerica" program. The films he brought with him for viewing were primarily by American animators, but he is an enthusiastic member and supporter of the International Association of Animators. This organization, founded in 1960, has over a thousand members from a hundred countries and has its headquarters in the south of France. It provides filmmakers with information about the more than 40 festivals which have prizes for animated films.

John Wilson was born in England, but moved to the U.S. and worked as assistant animator, designer and story man in the Walt Disney studios while films like *Lady and the Tramp* and *Peter Pan* were being produced. After leaving Disney, Wilson worked with many other young animators at what he calls a "nine-day wonder", United Production America, which produced such treats as *Gerald Mc Boing Boing* (which is still one of his personal favorites) and the Mr Magoo films and commercials.

In 1984, Wilson began Fine Art Films, his own animation studio, where he has created both short and feature-length animated musicals. One of his most recent - and successful - features, *Shinbone Alley*, was based on the characters Archie and Mehitabel created by American poet Don Marquis. This film was one of two animated features shown at the Hellenic American Union as part of its "American Animation 1986" series.

The other feature-length animated film presented was *A Soldier's Tale* by R.O. Blechman, based on Igor Stravinsky's well-known work. Blechman, a cartoonist whose work frequently appears in *The New Yorker* magazine, received \$1 million from the National Endowment for the Arts and Channel Four Television to finance this major work. It is a very exciting film, both in its technical achievements and in the complex thematic material it presents. The original Russian folk tale of a returning soldier who sells his soul to the devil has gone through a double transformation - first by Stravinsky and then by Blechman - to become a commentary on the alienation and materialism that prevent us from "coming home".

The work of the animated filmmaker is quite different than that of the director of theatrical films. There is, of course, no such thing as a "motion picture". The conventional cinematographer's deception results from a curious collaboration between technology



There's more to animation than meets the eye

and physiology. The retina of the eye retains an image for approximately 1/15 of a second, so images projected faster than 15 times per second appear to overlap. A motion picture camera takes individual shots, called "frames", at the rate of 24 per second, and the motion picture projector casts 24 frames per second onto a screen. Thus the illusion of motion is created in each second by the eye receiving 24 still photographs, in between which the shutter on the projector closes and the film advances to the next frame.

The animated filmmaker takes the magic a step further. Instead of recording natural movement on film, he makes images of things that don't move seem to move. As Wilson observes, "If you can think it, you can animate it." Anything that can make an image on film can make an image that appears to move. From images drawn or scratched directly onto celluloid, to the animating of physical objects such as large pieces of furniture, the range of things that can be animated is very great. But the enormous impact that the genius and success of Walt Disney had on animated films has made animated drawings, cartoons, the type of animation most familiar to viewers the world over.

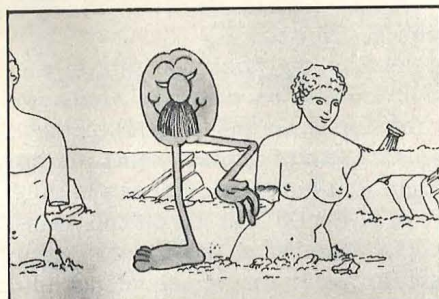
A wide range of animated short films by U.S. filmmakers was shown at the Hellenic American Union – from non-objective geometric patterns of moving light and color in films like Jules Engel's *Play-Pen*, to object animation in Tony Venezia's *Grapefruit Coconut*, to the scandalously pornographic *Little Red Riding* by Cass Einstein, who uses the visual mode of children's drawings to take a slap at the type of psychologist who finds nursery tales teeming with Freudian undercurrents. Favorites such as some of the classic Warner Bros. Bugs Bunny and Road Runner cartoons, and Wilson's *Stanley the Ugly Duckling*, were also included.

With the humility characteristic of a master of a complex and demanding artform, Wilson finds much to praise in the works of European and Eastern bloc animators. When asked to mention a few favorites, he speaks particularly highly of Soviet artist Jiri Norstein's *Tale of Tails*, in which the visuals are reminiscent of Japanese wood prints, and of the puppet animations done by Czech filmmakers.

Although, due to the nature of the occasion, most of the films in "American Animation 1986" were by Amer-



'The Circle'



'Adam'



'Zachos the Masochist'



'The Hole'



'A Soldier's Tale'



'A soldier's Tale'

ican animators, one was not. A special favorite of the viewers was the Athens premiere showing of Jordan Ananiades' animated film *Adam*, which was an award winner at this year's Thessaloniki Film Festival.

The animator pays for his complete control of his medium with time. Lots of it. Ananiades, working without the enormous animation studios and assembly line techniques used in Hollywood, required three years to make his 11-minute film in Greece. But without the resources of huge, technologically sophisticated operations like Disney, Ananiades is no less a perfectionist. *Adam*, for instance, was made without a single cut – instead of pieces of film being spliced together, the continuity was so carefully planned that each movement of characters or camera fit into one unbroken sequence.

Ananiades is a confirmed classicist, something of a rarity in so new a medium. He is interested in perfecting the established techniques of animated drawing rather than in developing experimental modes. He surprises and delights the viewer with the wit and perceptiveness of his visual commentaries, not with experimental pyrotechnics or sweeping innovations. His favorites among the films presented at the Hellenic American Union were Wilson's own films, Blechman's *A Soldier's Tale*, and the Bugs Bunny cartoons.

The statement that Ananiades makes in *Adam* is made with humor – truly delightful humor – but it is a disquieting statement nonetheless. The creature which assembles itself after a nuclear holocaust is a stripped-down version of humankind (well, mostly unkind), but the essentials are there: one hand, one foot and lots of structures that do double duty. Some of the characters, as it turns out, are very familiar: Eve, the avaricious wife; Cain, the violent and treacherous son; and the whole range of aggressive negativity – jealousy, suspicion, hatred, greed, vengeance. These lead once more to the use of nuclear weapons. A funny film, but a dark vision.

Ananiades began making animated commercials in 1966 and completed his first animated film, *Feast*, in 1971, winning the Best New Director Award at Thessaloniki. His other animated films, all award winners in European film festivals, were *Zachos the Masochist* (1979), *The Circle* (1981) and *The Hole* (1983). The latter three films and *Adam* will be presented soon at a special showing at the Hellenic American Union. □

# A floating museum

**The battleship Averof bottled up the Turkish fleet in the Dardanelles during the First Balkan War. It is now being restored and is open to the public at Paleo Faliron**

by J.M. Thursby

**T**he battleship G. Averof, once the most formidable warship in the Eastern Mediterranean, has become Athens' first floating museum – a dignified retirement following a highly honorable career in the Greek Navy.

The G. Averof participated in numerous historical events as a symbol of Greece's national and political aspirations. Its maiden voyage in 1911 was not even to Greece, but to England. It sailed straight from the shipyards of the Orlando Brothers in Livorno, Italy to take part in the coronation procession for King George V. Admiral Pavlos Koundouriotis was at the helm.

Greece had paid the enormous amount of one million pounds sterling for the vessel. A quarter of that sum came from a bequest left to the nation by George Averof, self-made millionaire and benefactor. Because the money had been given for this express purpose, the ship was named after him.

As the most powerful battleship in the region, it naturally aroused the interest of neighboring countries. Bulgaria and Serbia feared Turkish naval power. It was therefore partly due to the arrival of G. Averof that a triple alliance with Greece was formed against the Turks. When war broke out several months later, the ship dominated the action. After fighting with distinction in the battles of Elli and Lemnos, it kept the enemy fleet bottled up in the Dardanelles, frightened to come out.

Today the famous warship rocks gently at its final anchorage in Paleo Faliron Bay, an oddity among sleek cruise ships and yachts. On board, half-forgotten glories are recalled in a display of decorations won in battle. Rare photographs depict the time when it led the Greek section of the victorious Allied procession into Constantinople in 1918. As flagship of the Royal Hellenic Fleet, it waited there for implementation of the Treaty of Sevres, which would have returned Eastern Thrace as far as the Bosphorus. That particular dream vanished in a storm of

political change.

None of the books on sale in the small souvenir shop (whose profits go to the ship's restoration fund) tell how the G. Averof almost came to an abrupt and unheroic end. At the outbreak of World War II, officers planned to scuttle it at the Salamis naval base to avoid the vessel falling into German hands. A rebellion by the crew saved the day, and the G. Averof crept away, narrowly avoiding a floating mine field, to the Middle East.

Always known by sailors as a "lucky" ship, it survived convoy escort duty in the Indian Ocean from Bombay to Aden, anti-aircraft defense of Port Said Harbor (where it earned the nickname "Never Off") and returned to Greece in 1944. It was specially chosen at the close of the war to bring Prime Minister George Papandreou and the government-in-exile from Poros back to Piraeus. Despite its old age, the G. Averof clocked up 28,782 nautical miles in active wartime service.

Its last official duty was to sail to Rhodes for the formal handing over of the Dodecanese to Greece from Italy in 1945.

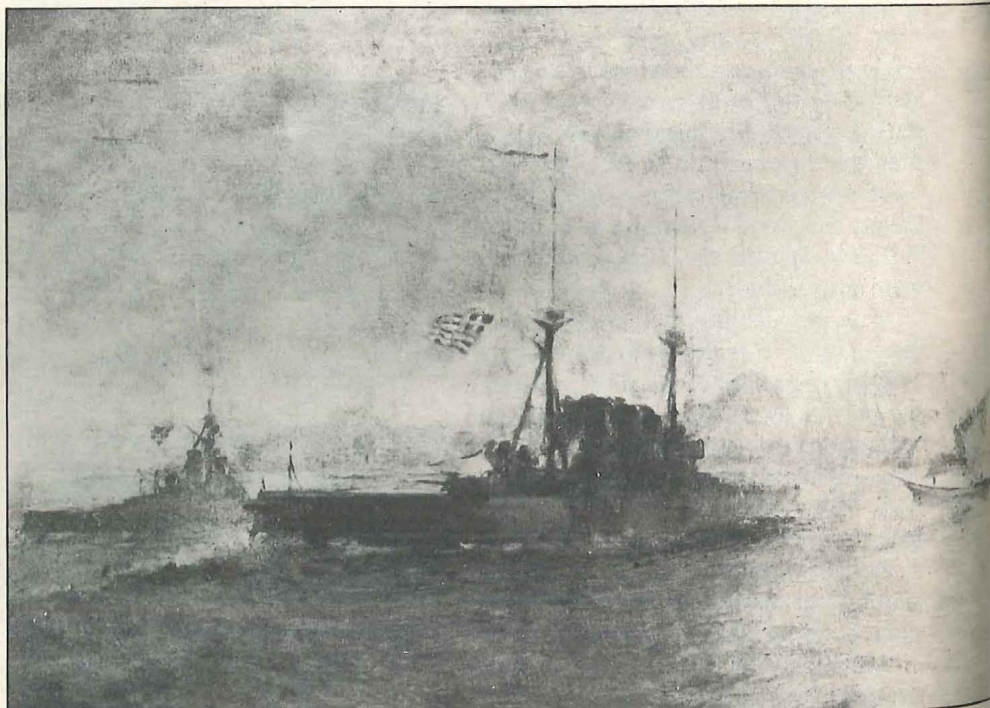
Successive governments took little interest in its fate, and the ship was docked at Poros for several decades. With only minimal maintenance it slowly deteriorated, and was pillaged until almost nothing remained but the hull.

**R**etired Admiral Pavlos Koundouriotis, who represents the third generation of his family's connection with the ship, has been the driving force behind its restoration. "The problems were enormous," he says. "Almost nothing was left of her. We had to begin from scratch. Of course a large amount of money is required to restore her, and money is always scarce."

Despite endless difficulties at every level, much has been accomplished. The main deck and bridge are now open to the public. Apart from the museum room there are the huge emplacements for the nine-inch guns which made her so feared in her day. A small chapel dedicated to Saint Nicholas was originally for the Catholic faith, but Queen Olga had it changed to a copy of the Orthodox chapel in the royal summer palace at Tatoi. Life boats are being re-built on Leros and a suitable propeller is still being tracked down.

This month the admiral's quarters on the lower deck will be open to the public.

"It is exactly as it was when the ship was built," says Koundouriotis. "We even copied the wood panelling and carvings from old photographs, as everything had been stripped off and lost."



*Painting of the G. Averof at Constantinople (1918) by N. Kalogeropoulos*

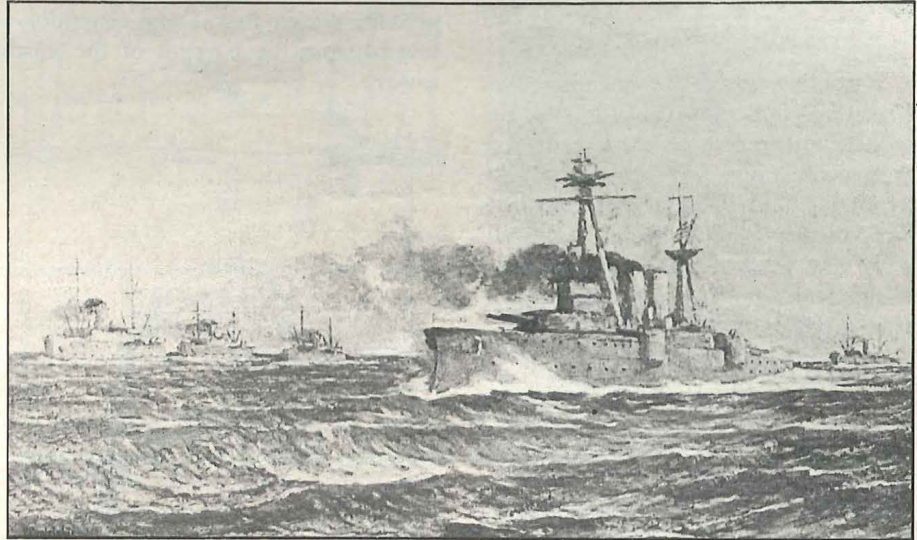
The G. Averof's three large smokestacks tower above the trees and are now a landmark at Paleo Faliron. On the quay is a statue of Pavlos Koundouriotis, its first distinguished captain and president of Greece. Both his grandson and retired Vice Admiral C. Paisis, now director of the small maritime museum at Zea, regret the country's lack of a fully representative naval museum.

"The land next to the ship once belonged to the Royal Navy," Koundouriotis says. "It was leased to the air force when flying boats were introduced, and the navy never got it back." He and Paisis would like the area turned into an open museum. "We are primarily a nautical people and Greece has an illustrious naval history stretching back to ancient times," he says. "We would like to see every period exhibited: a trireme, sailing ships, warships – perhaps a submarine."

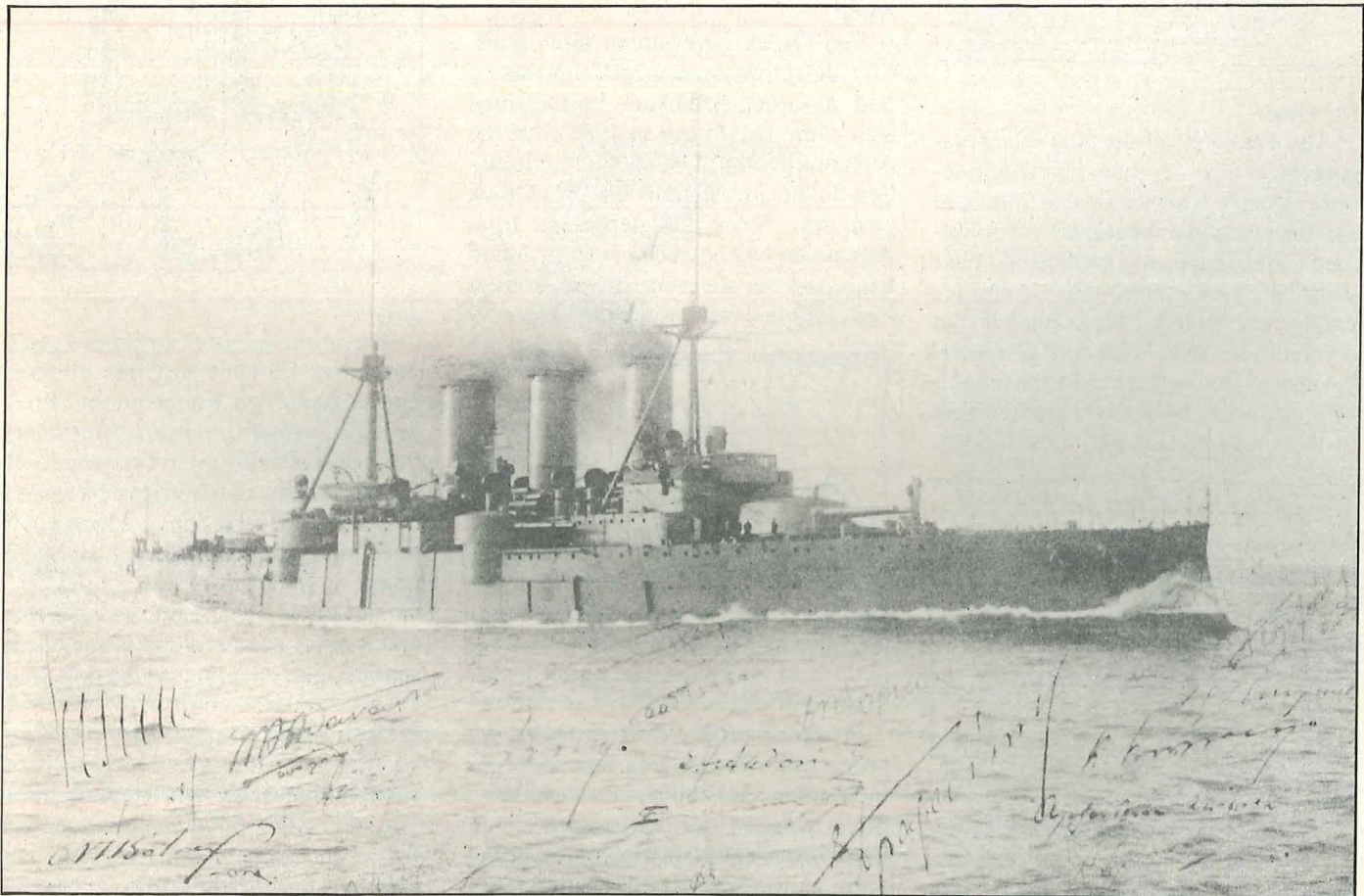
But these are dreams for the future. At the moment, restoration and maintenance work are the orders of the day. The ship is open on working days and public holidays from 4 pm to 6 pm, and on non-working days from 11 am to 1 pm. Hours are strictly kept. There is no boarding charge, and each visitor is handed an information sheet (in Greek) giving details of size and armaments. □



Ten-drachma contribution ticket raising funds for the royal flagship in 1914

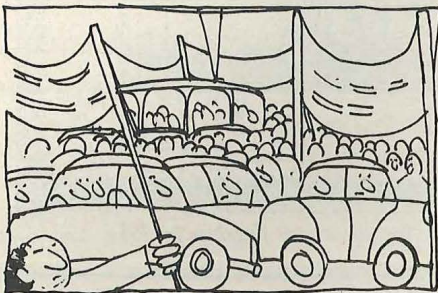


Painting of the G. Averof steaming through the Indian Ocean in the 1940s by P. Pantelakis



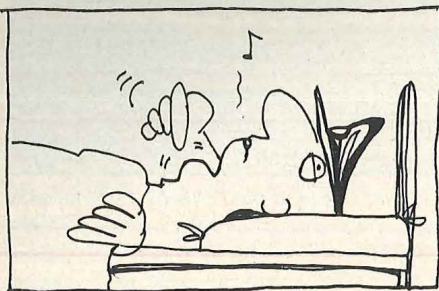
The famed battleship in a rare photo signed by its crew of 1912

# Almanac for 1987



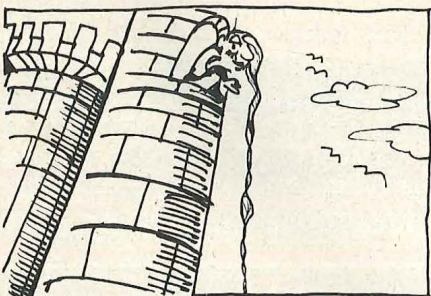
## January

After a well-earned vacation over Christmas and New Year's Day, demonstrators return to work and stage daily protest marches from Omonia to Syntagma and back again. Traffic is permanently diverted from Panepistimiou and Stadiou streets, and Mayor Evert seeks funds to turn them into pedestrian malls.



## February

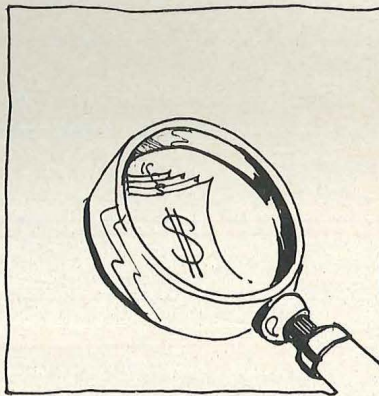
The President of the Republic inaugurates a new hospital with a three-hour speech. The hospital is intended for the exclusive treatment of policemen who have a) swallowed their whistles, b) contracted chronic emphysema from blowing their whistles continuously over a period of several years or c) been attacked by the tenants of apartments who are within earshot of the whistling and who have flipped.



## March

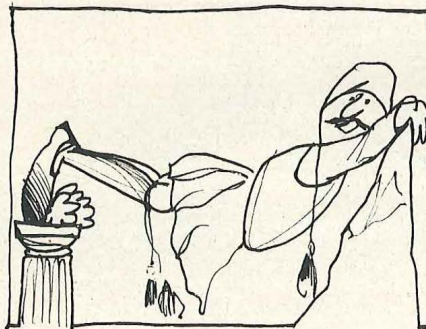
Work is completed on fortification of the American Embassy on Vassilissis Sophias, and the finishing touches are put on the crenellated battlements of

the outer wall. The new ambassador, Sir Galahad of Ivanhoe, takes residence with his spouse, the Lady Gwendolyn of the long, golden tresses. On the rare occasions that the ambassador ventures out on his trusty steed, Argent, he does not have the drawbridge lowered to re-enter the embassy, or swim the moat, but climbs up the golden tresses that Lady Gwendolyn lowers from the parapet of the north tower.



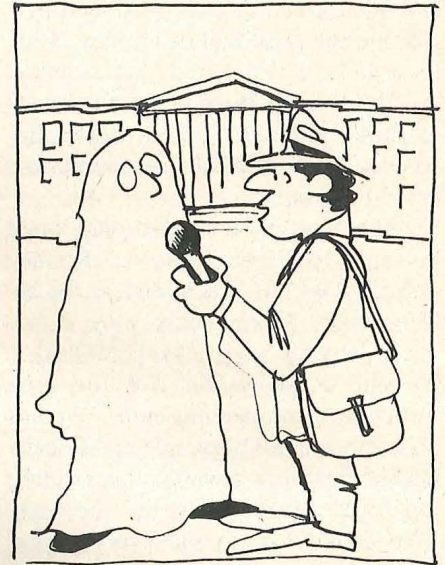
## April

The Greek government hires a private detective agency in California to find a Greek-American businessman who came to Greece in 1986 with the declared intention of making multimillion-dollar investments in the Greek economy. Since his departure from Athens he has not been seen or heard from, and the government is anxious to make contact with him once more.



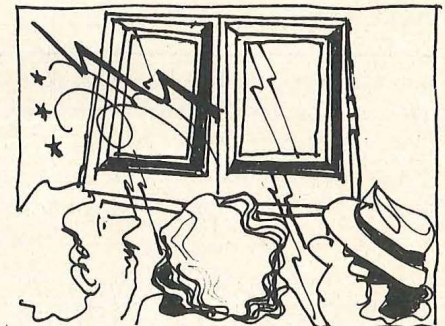
## May

After an official visit to Tibet, the prime minister declares that there are tremendous possibilities for developing trade between the two countries, and that Greece could well become a bridge between Europe and the monastic communities on the 'roof of the world'.



## June

The prime minister is finally persuaded to make an appearance in parliament before the summer recess and answer questions tabled by the leader of the opposition. Asked by reporters why he has not attended parliament for more than 12 months, the premier says it was because he had a previous engagement.



## July

The prime minister arranges a secret summit at Elounda in Crete attended by the Ayatollah Khomeini and President Hussein of Iraq in an effort to end the war between their two countries. On the last day of meetings a banquet is held behind closed doors, during which reporters gathered outside hear voices raised in anger and the sound of a violent tussle. The matter is hushed up and a joint communique is issued describing the meeting as having been "very useful and constructive and held in a friendly atmosphere of cordial cooperation", but there are persistent rumors that Khomeini tried to brain Hussein with a silver soup tureen and that the Iraqi president retaliated by stabbing him in the groin with a fish fork.



# onlooker



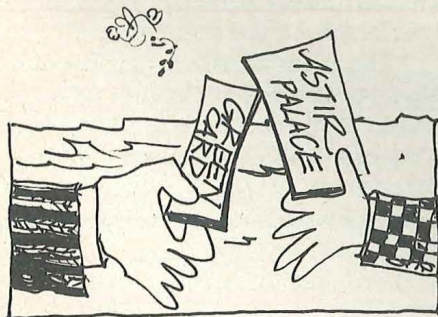
## August

The first American tourist to arrive in Greece in 1987 is received by the President of the Republic and awarded the Order of the Phoenix, first class, for exceptional bravery in the face of false reports about the safety of Athens airport. He regretfully declines the award, explaining that he did not intend to come to Greece at all, but got on the wrong plane at JFK.



## September

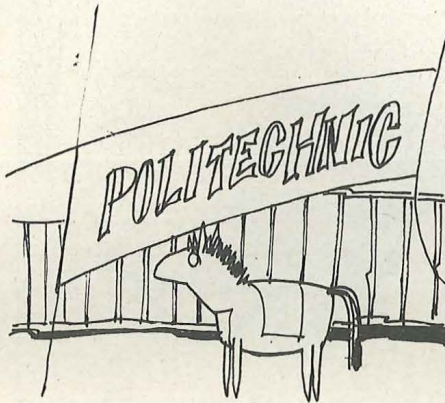
A combined Greek-Israeli team, set up in November 1986 to promote tourism for both countries in the United States, finally comes up with plans for a joint campaign after prolonged and continuous talks at the Israeli diplomatic mission in Psychico. Asked by reporters why they took so many months, one of the committee members replies: "The doors were closed so tight it took us a long time to find our way out."



## October

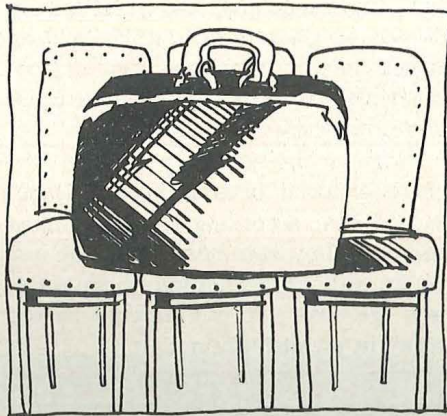
The long-awaited meeting between Andreas Papandreou and Ronald Reagan finally takes place on neutral ground, on a Swedish cruise ship in the middle of the Atlantic, exactly halfway between Athens and Washington. They chat for two hours, swathed in blankets

on deck chairs, sipping hot consomme and, after consoling each other on the scandals that have rocked their respective administrations, Reagan hands Papandreou a complimentary green card and tells him he is welcome back in California any time, while Papandreou hands Reagan a gilt-edged invitation entitling him to spend summers at any Astir Hotel of his choice for life.



## November

The Polytechnic memorial ceremonies again culminate in a march on the American Embassy, which is met with a hail of arrows and boiling oil. A wooden horse left outside the embassy gates as a gift is sneeringly ignored by Sir Galahad, who remarks: "That horse is typical of the shoddy workmanship of Greek souvenirs. I wouldn't be seen dead with that thing on my mantelpiece."



## December

In the fifth major reshuffle of his cabinet this year, the prime minister abolishes six more ministries and secretariats, leaving only the prime minister's office, the Ministry of National Economy and the Foreign Ministry. He appoints Yannis Haralambopoulos to head all three, saying: "Mr Haralambopoulos combines all the qualities and abilities of a first class public servant in whom I have complete and utter confidence - and he's such a handsome fellow, too." □

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## A school 'for one child'

Anthi Doxiadis Tripp, a well-known name among Greek women for her column in *Gyneka* magazine, "From Mother to Mother", is busy these days pleading the cause of her therapeutic nursery school, Perivolaki. Opened in 1982 and supported by private donations, Perivolaki is the only place in all of Greece for emotionally disturbed children.

As a result of her column, Dr Tripp (she has a doctorate in psychiatric social work and psychoanalytic clinical training, and has practiced as a psychotherapist for 15 years in both Washington and Athens) began to hear from worried mothers all over Greece.

"These are mothers who would never go to a psychiatrist because it means her child is crazy," she says. "I began to feel I had my finger on the pulse; there was a terrific need not being met." While Greece has services available for children who are blind, deaf, retarded, spastic or autistic, there is nowhere to go with children who are emotionally disturbed.

Perivolaki, says Tripp, was started the way similar places start all over the world. "Places like this have always started for one child. It has never been the city, it has never been a mass effort on the part of some well-meaning people. It has always been because one parent said, 'This cannot be. There's got to be a solution for my child'."

About five years ago a shipowner sent her the child of one of his captains, a five-year-old who had been diagnosed as autistic. After extensive testing and meetings with the family, Tripp told the shipowner that the child needed individual psychotherapy, family therapy and a therapeutic nursery school. The first two were available in Greece; the nursery school was not.

"He asked what we were going to do, and I said, 'I'll tell you what', sipping an ouzo by the water, 'you give me the money and I'll start one.' So I wrote a proposal, we got the initial money and Perivolaki was started literally in the name of this one little boy."

Since there is no official research being done on emotionally disturbed children in Greece, there is no way of knowing exactly how many children of pre-school age fall into this category. "These are children who are kept at home, who are taken the terrible route



*Anthi Doxiadis Tripp*

from doctor to doctor in the hopes of getting the answer they want," Tripp says. "They get to be six, the parents try them in first grade – of course they can't make it – and they end up at the state mental hospital."

There seems to be universal agreement that early intervention is the key for these children. In countries where statistics are available, and it is reasonable to assume that the numbers are similar in Greece, one in 10 children needs early intervention – that is, from birth until six years old, while the brain is still forming.

Without the necessary intervention, these children become seemingly retarded but, according to Tripp, most are not. They have been locked up in a house without stimulation or exposure, and the next step is a lifetime tucked away in an institution.

"The argument against Perivolaki and places like it is that it's very expensive," she says. "It is, in the short run. It is very expensive to treat these children effectively. But in the long run it's the cheapest solution. Whatever a child costs here for two years is nothing compared to what it's going to cost the state to maintain that child in an institution for the rest of his life."

One of her major responsibilities is searching for money – a lot of money. It costs 16 million drachmas a year to run Perivolaki, and the school has month-to-month financial problems.

"This is not an appealing subject – emotionally disturbed children. You go

to someone's office and make them miserable for the morning. And even the most well-meaning cannot absolutely stomach the idea of a staff of 11 for 10 little children. They'd rather give their money to a place that has a hundred children."

Tripp argues that indeed she could fill up more classrooms, having just one person babysit each room – "a bigger group to which you give a little syrup" – but to get results massive intervention is the only answer.

At Perivolaki, she says, the staff are all "super trained", most with either a doctorate or a master's degree, and use an interdisciplinary approach. There are four in the classroom, three others doing individual psychotherapy and a family therapist who works with each child's family on a weekly basis. There is also extensive diagnostic testing done on many more children than the few who enter the school, and the staff routinely checks up on children that leave, consulting with both schools and parents.

Because there aren't a lot of people in Greece trained to work with very disturbed children, part of the original proposal for Perivolaki included a training program so that similar schools could be started. They have one trainee a year and a summer internship, but Tripp laments the fact that Perivolaki remains only a nursery school.

"We should have at least a first, second and third grade. If one of our children leaves here and still needs a special school, there is nowhere to go."

"The point of Perivolaki is not to save the children of Greece. What, 10 children? Each *dimos* should have a Perivolaki, one classroom in the day-care center for these children. We're here as a model, as a message to disturb the peace, to say, 'Look, there is another way of treating these children'."

Tripp is married to an American and has two sons, 13 and 18, whom she says have been her strongest link to reality and common sense amid years of theoretical study. And how does she manage both a family life in Washington and a job in Athens? "With a lot of difficulties," she chuckles. "I live on TWA." □



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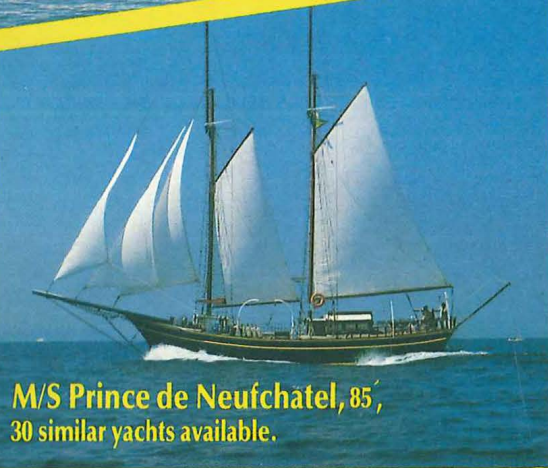
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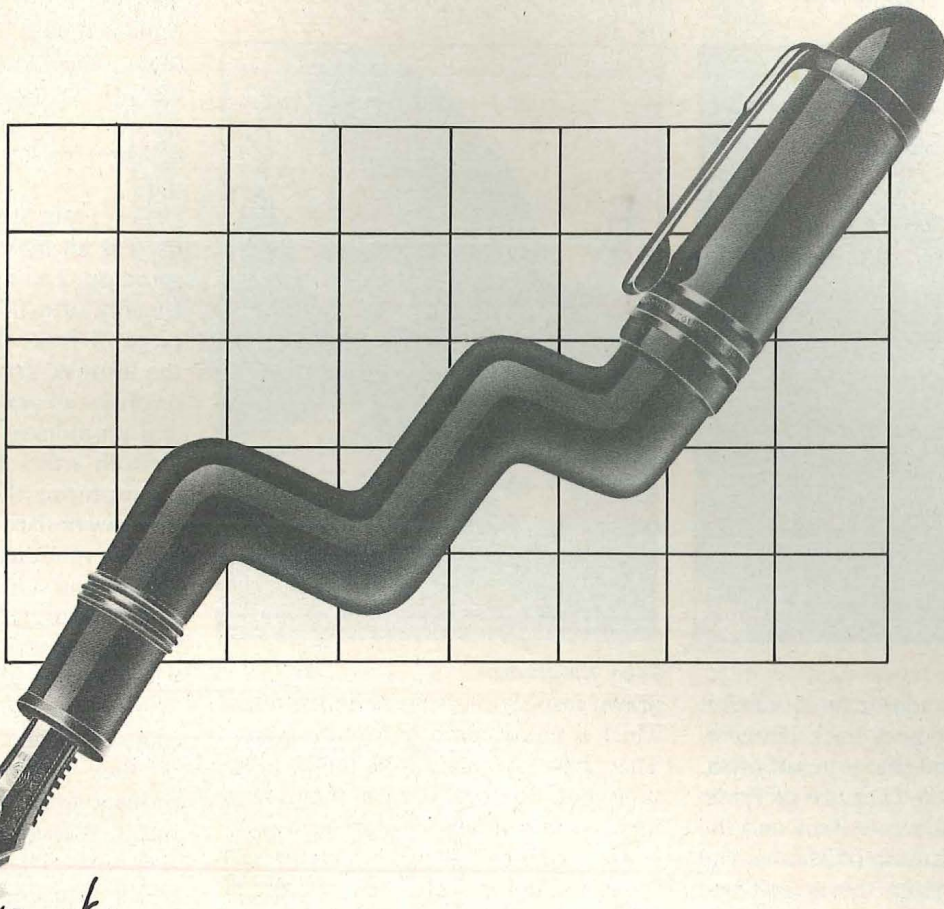
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# Art nouveau with a Greek stamp

**Takis and Stella Kavalieratos fuse modern originality with an ancient tradition to create a new mythological world in contemporary jewelry**

by Katerina Agrafioti



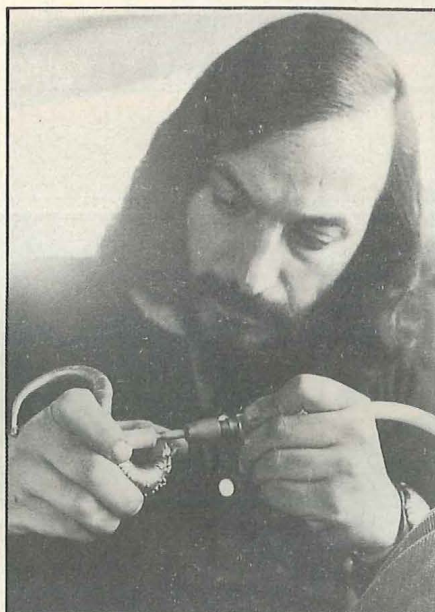
*Stella Kavalieratos*

The Greek tradition in ornament and jewelry goes back into pre-historic times and the age of myth. From the so-called Treasure of Priam found by Schiliemann at Troy and the exquisite craftsmanship of Minoan and Mycenaean art, from the magnificent work of goldsmiths found in Macedonia and the richness of Byzantine objects of adornment, down to the ceremonial national costumes of the 17th and 18th centuries, there has been an uninterrupted heritage passed on by countless generations of popular Greek artists.

A synthesis of this heritage can be found in the prolific work of a Greek couple whose talent and creativity are both traditional and unique. Although the jewelry of Takis and Stella Kavalieratos has sophistication, and their work has been as widely admired abroad as it has here, it carries on the attitudes and mentality of a long procession of Greek artisans.

Their work is entirely done by hand, and the materials they use are commonplace. Most are objects without value – which surely classical goldsmiths and silversmiths would have scorned – gleaned from walking about the Greek countryside.

The Kavalieratos do not imitate any particular style or period, although they have clearly studied and understood the workmanship of the past. They receive their influence and have



*Takis Kavalieratos*

drawn inspiration from an inner world which is nourished by a love of nature. They have no organized public relations nor do they project themselves forward in a modern, aggressive way.

By training, Takis is a painter and Stella a sculptor. Both are graduates of the Athens School of Fine Arts, but since 1969 they have been exclusively engaged in creating jewelry.

“It started like a game,” Takis explains. “Playing with fire, stones and acids, and with materials like bronze and aluminum which are resistant, and which you must find a way to tame so that they obey you. This game became my profession.”

At first they did not know their capabilities or potential. Little by little, small miracles emerged from their hands: necklaces and rings, belts and earrings. As a natural development, candlesticks, mirrors, trays and bags followed. Now Takis is shaping rails and balustrades for staircases.

They work very little in gold, often with silver and most of all with bronze, nickel and aluminum. Beach pebbles and bits of seashell play a considerable part in their work, heightened here and there with a piece of ebony, a pearl, a bit of coral. Picking up whatever attracts them during a country stroll, they manipulate it by craft or instinct into a finished piece of work.

Takis always sketches his designs on

paper. His work tends to be more stylized than Stella's, for she works spontaneously without any previous design, guided by aesthetic criteria that are second nature to her. For Stella, the work is a creation of the inner self projected onto the outer world. At the same time, she adds, it is a mirror through which others, looking back, see into your inner self. Therefore, art becomes an act of mutual communication.

For both Stella and Takis, nature itself is an inexhaustible source of inspiration. The movement of a leaf, the fragility of a flower, the contour of a piece of fruit, the shape of a branch, the intrinsic grace of a lizard or insect or bird – all are forms that are grasped and reproduced with dramatic results.

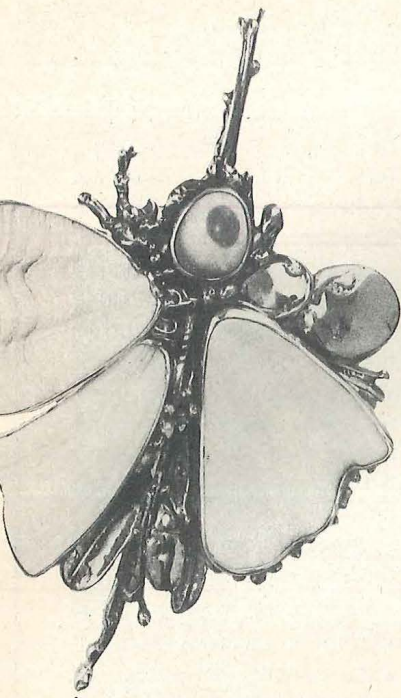
Both artists have a remarkable gift for capturing these evanescent qualities in heavy or hard materials in such a way as to reveal their psyche. By following the contour and grain of a stone, or the texture and shading of a piece of metal, they preserve the nature of the medium while giving it a new aesthetic life. They never, for instance, disguise the joints of different materials used, nor do they conceal the color which the propane fire leaves during fusion. As a result, the simple origins of the materials are emphasized, as well as the skill which transforms them into precious objects, giving to each an attractive ambiguity.

The Kavalieratos are daring. Sweeping aside traditional forms that have become mechanical, unimaginative, stereotyped and dry, they have introduced audacious forms emerging freely from a heritage they know well, and which has fired their imaginations.

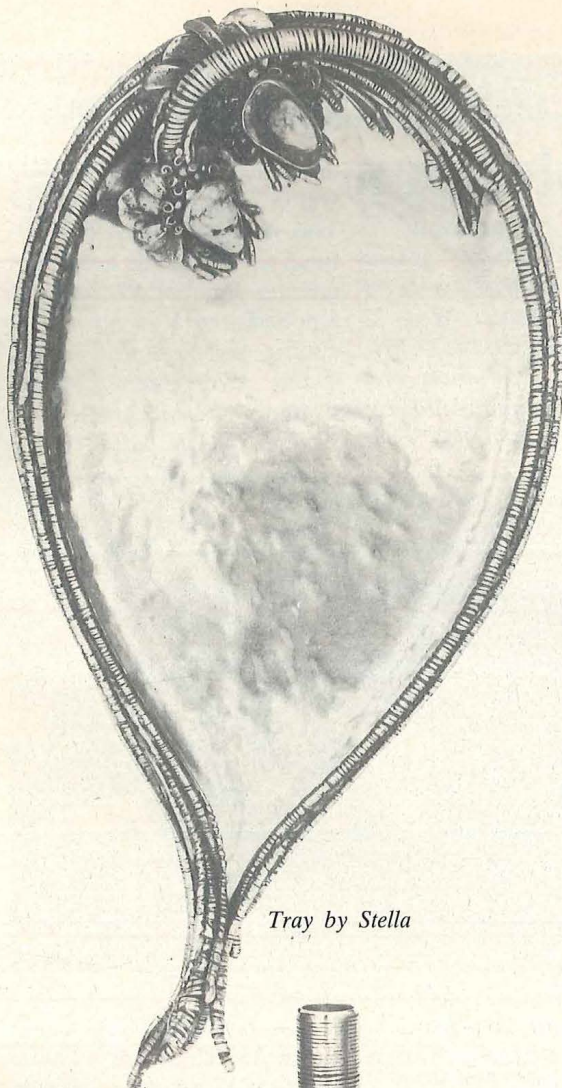
No doubt there is in the finished work a theatrical lyricism born of skill, sensitivity and refinement. Their bulky necklaces of intertwined flowers and branches, as well as the smaller objects of art – thick rings, brooches, silver bouquets, calices, small pleated sculptures – have that theatrical quality of jewelry whose purpose is to enhance and flatter the personality of the wearer.

Besides numerous exhibitions in Greece, the Kavalieratos have shown their work in Paris, Geneva, Milan and Mexico City. The fashion house Hermes has ordered from them an exclusive series of objects in gold. The couple never use molds, therefore no

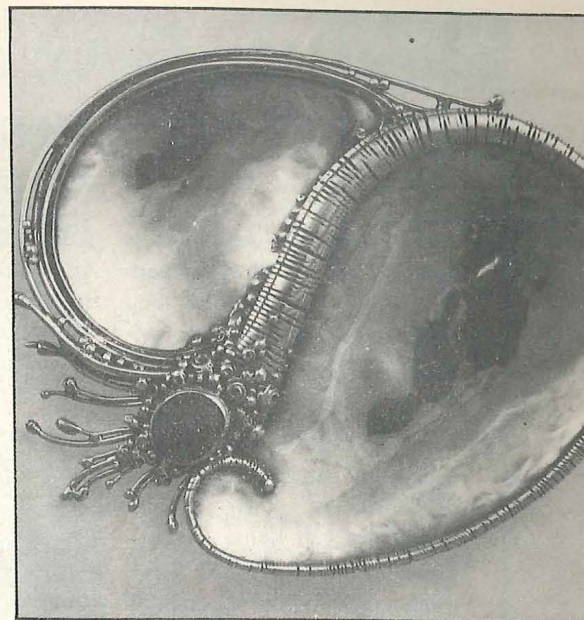




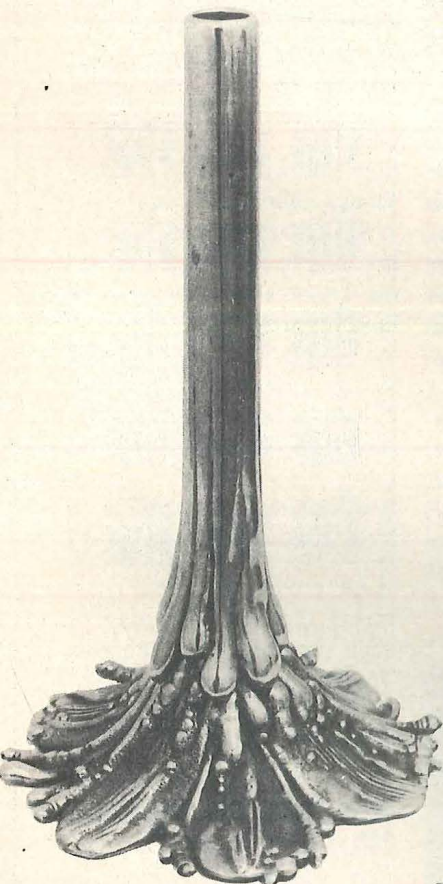
An insect-like brooch by Stella



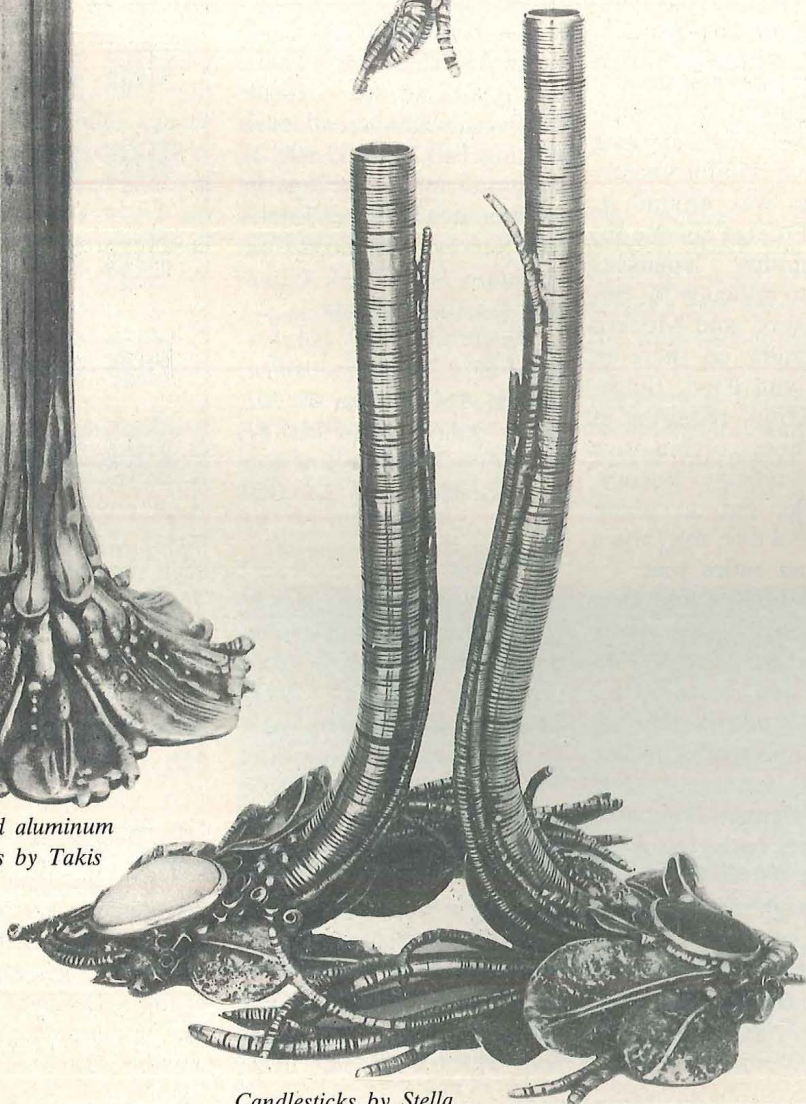
Tray by Stella



Ashtray by Stella



Bronze and aluminum candlesticks by Takis



Candlesticks by Stella

two pieces are identical. From time to time they make multiples, but of no more than 50 pieces.

The Kavalieratos' workshop in Kalamaki, up in the hills above the airport, is in a state of disorder, swarming with examples of the jeweller's art. The calm of this relaxed ambience is interrupted from time to time by their boisterous seven-year-old son Dionysis and daughter Marianna, 17, who is studying dance. A view over the gulf to Aegina is obstructed by an ugly modern construction.

Takis works before a bay window on the frame of a mirror composed of bronze leaves so light and graceful one has the impression that a wind has just dropped them here. A row of photos on the wall of a deserted rocky coast on Sifnos reminds them of their favorite haunt.

In the immediate future, Stella plans to go on developing her work in fauna and flora, while Takis is thinking of large pieces in stainless steel.

In the considerable amount of literature that has been written about the Kavalieratos, there has been a tendency to label their work "baroque" or "art nouveau". Certainly, in their careful rendering of natural objects and their free use of form there is a common inspiration. Takis as well expresses great admiration for the work of Gaudi.

Nevertheless, the respect and knowledge they have for their own traditions give their work a distinctively Greek stamp. In their unassuming Kolonaki shop on Dimokritou Street just above the church of Saint Dionysios, the creations of Stella and Takis Kavalieratos bring a mythological world to life. □

# Katey's corner



☆ Happy New Year! How casually these words are banded about as the old year rolls into new – without even a thought to the fact that the accomplishment of the idea is a bit more difficult. In fact, let's make it a comparative – Happy-ER New Year! Now that we have arranged an achievable goal for ourselves, let's have at it...Good luck and good health for 1987.

☆ **Pastor and Mrs Calvin Gardner** of St. Andrew's Protestant Church departed Athens recently to spend some time at their home in Florida. They were both very well known here, being active with the refugee program, outreach to English-speaking prisoners, the Ecumenical Easter sunrise services and other activities whenever and wherever needed. There is definitely an attraction to Florida for them generated by children and grandchildren, but rumor has it that the future might find them overseas again...A warm welcome is extended to the new pastor, John Wineman, and his wife, who come to St. Andrew's from Lexington, Nebraska, after having served in Addis Ababa. The Winemans have three grown sons who will be staying in the United States. As the Winemans have spent summers in Athens before, it is certain they will immediately begin to enjoy the busy life that awaits them. St. Andrew's has a diverse and interesting split congregation, meeting each Sunday on Sina Street in central Athens and in Kifissia at TASIS-International School.

☆ The end of the year has produced great changes within the **diplomatic corps**; farewell parties were over-

taken by welcoming parties. Departing were the ambassadors of Korea, Denmark, Venezuela and Iceland. The ambassador of Denmark has already been replaced by the arrival of G. Skjold Mellbin, who is accompanied by his wife Ulla and their son. Ambassador Mellbin, in addition to a posting as ambassador to Czechoslovakia, has represented his country on many occasions as delegation head at the U.N. and at international conferences dealing with security and disarmament. He comes to Athens from Stockholm...A warm welcome is extended to the new ambassador from Egypt, Ahmed Kadry, and his wife. Following posts in many countries, Kadry arrives in Athens after serving in England...Ambassador and Mrs Mohamed Rawal Veryamani of Pakistan were most recently in Accra, Ghana. Their daughter is accompanying them to Greece...Ambassador Roger Martin of Belgium is here with his wife Jennifer and son Elias. After assignments in Ethiopia and Iran, their most recent assignment was in Rome.

☆ It is somehow not a bit difficult to get every journalist in town to show up for a **wine-tasting** event. Such was the case when the Hotel Athenaeum Inter-Continental arranged an *avant-premiere* for Greece's leading enologists and chemists in order to taste the newly bottled red wine by Boutaris S.A. Guests at The Taverna were able to order this interesting wine beginning the same day the 1986 Beaujolais Nouveau was available in France.

☆ Businessmen should know that they can pick up a list of 1987 **trade exhibitions** to be held in Germany by going by the Hellenic German Chamber of Commerce, located at Dorilaou 10-12, Athens. From Berlin to Wiesbaden, pharmaceuticals to children's shoes, exhibitions provide a unique opportunity to pre-



A sparkling dinner dance was recently organized by the Hellenic French Chamber of Commerce in honor of Greek jeweller Ilias Lalaounis. Members and friends gathered to hear the speech that Lalaounis had given at the prestigious Institut de France, of which he was made a corresponding member in February 1986 - the first time such an honor has been given to a jeweller. His creations have been shown in many museums, including the Smithsonian Institution in Washington.

In our photo (from left) are Lalaounis, French Ambassador Pierre Louis Blanc and Michel Guerry, president of the Hellenic French Chamber of Commerce.

sent your product to motivated buyers.

☆ Have you heard about the Ledra Marriott's **stay overnight offer** for weekends? Give them a call at 934-7711 to find out more.

☆ The new winter collection of **pottery** by Teni in Neo Psychico gives all of her friends a new reason to go back and buy. Why not drop by and have a look – you'll be

glad you did. Remember that address – Tzabella 22 (off Kifissias Avenue and Ath. Antistaseos).

☆ Combining beautiful fashions and jewels for a showing is certainly not a new idea, but when Kathy Heyndels presented her **winter collection** with jewels by Kessar-is at the Hotel Grande Bretagne, the overflow crowd was terrifically enthusiastic.



Marking its 40th anniversary, the Lighthouse for the Blind held an impressive ceremony in the auditorium of the Athens Municipal War Museum. A review of its successful 40 years was given by the director, Emanuel Kefakis (who is himself blind), and a showing of a recently produced film on the center – its activities, its students and its facilities – gave a unique presentation of the remarkable work of this organization. Following the film, a performance by blind pianist George Themelis produced an enthusiastic ovation. Among those attending were (from left): Mrs Ed Cohen and Mrs Robert Keeley, wives of the deputy chief of mission and ambassador of the U.S. Embassy respectively; Miltiades Evert, the new mayor of Athens; and a representative of the Archbishop of Greece.

Haute couture is becoming a hallmark with the fashion-conscious ladies of Athens, so they greeted the opening of Boutique Heyndels the next evening with great delight. Located at Alopekis 21 in Kolonaki, it is well worth a visit. Kessarlis can be found at Ermou 18 downtown.

☆ There is a great feeling of anticipation at the **Hellenic Animal Welfare Society** these days since they have been able to purchase a plot of land in Peania for their long-awaited animal shelter. But lacking a fairy godmother, the search for funds goes on. Fortunately the fall bazaar produced excellent results. The society welcomes new members and contributions of almost anything; when one bazaar finishes, plans for the next begin. Give them a call at 643-5391 or 644-4473, or stop by the office at 12 Pasteur (close to the American Embassy) to see how you can be of help.

☆ The spectacular "in" look of leather – and most especially *white* leather – was highlight of the Nicos & Takis **fashion show** presented at the recent 25th annual assembly of the International

Congress and Convention Association (ICCA), held at the Athenaeum Inter-Continental Hotel. What better way could there possibly be to boost the lagging tourism business than to have a congress of the people who sell congress projects around the world? Principally responsible for the delegates' successful week was Spyros Varvias and his Greek organizing Committee, which was not only composed of outstanding tourism leaders, but managed to enlist the enthusiastic support of many of the international hotels, tourism attractions and airlines, as well as the all-out cooperation of the government. Fred Wakefield, chairman of the General Assembly Organizing Committee, welcomed the 420 delegates at the opening session, at which Pantelis Lazarides represented the Greek National Tourist Organization and government. The guest of honor, U.S. Ambassador Robert Keeley, stressed the importance of tourism, conveyed a message from the U.S. Department of Commerce and, on behalf of the Albuquerque Convention and Visitors



*Lots of things have been happening at the Athens Hilton recently. Patient clients are climbing in and out of the scaffolding and ignoring a bit of pounding because the results of the lobby renovations are worth waiting for...A farewell/welcome reception hosted by Olaf Bonde, senior vice president, Hilton International, gave an opportunity to send best wishes with former General Manager Hugo Langer as he goes to the Hilton in Munich. At the same time, a hearty welcome was extended to the new general manager and divisional director for Cyprus, Greece and Israel, Eddy J.M. Florijn, and his wife, who come to us from the Vista International Hotel in New York. In our photo (from left) are Mr and Mrs Florijn, Bonde and Langer.*

Bureau, invited the delegates to hold their 1987 General Assembly in New Mexico.

☆ If one organization is good, then two have to be twice as good...Support for that premise was evidenced recently when the American Hellenic and the British Hellenic chambers of commerce joined forces with the Association of Certified Accountants and Auditors of Greece (SELE) to sponsor a much-needed seminar on the **Value Added Tax**, or VAT as it is more commonly known. Now that the experts and businessmen all understand it, perhaps a little of that knowledge will drift down to those of us who will just be paying it – as of now!

☆ Something new has arrived in practically restaurantless and completely publess Filothei! On the corner of Serron and Kifissias Ave. (just two blocks north of Filothei Exit A), has appeared the spiffily decorated, pristinely black and white **Martha's Piano Bar**. Since the music comes from the management, it is really special. Drop by before or after whatever else you are doing and get acquainted.



*Each year, Mrs A. Al-Mahooq, wife of the Saudi Arabian ambassador, gathers together journalists, as well as some of her friends and the wives of other Arab ambassadors, for a special luncheon at the residence. In our picture, Mrs Al-Mahooq is shown with one of the lovely floral arrangements that brought sunshine inside on a rainy day. In addition to her myriad official duties, she is very active throughout the year with fundraising projects for spastic children.*



*The young people of TASIC-Hellenic International School presented a super Guys and Dolls under the direction of Peter Rose with musical direction by Sarah Colyer. This classic favorite combines lots of terrific tunes with enough of a story to tie it all together and keep the action going. The sets and costumes were right, the casting was right and everybody present had a good time. Sorry we can't give you everyone, but our picture shows (from left): Tina Hill, Tony Melathopoulos, Jimmy Vassilopoulos, Basil Antoniadis and Nick Kalogeropoulos.*

# Armoired to the teeth

Careful readers will have noticed that, for a year or so, "Close To Home" was dispatched, when written at all, from Atlanta, Georgia. This is because Emil and I left for a three-month vacation back in May of '85, and ended up staying a year and a half. (People ask me how in the world this happened, and I tell them we were looking for the Indies but got lost.)

In any event, Emil is *still* there – out for the count of two years, after which he will qualify for *Ellinas Exoterikou* status – and I might have been there as well, but for a frantic phone call from Athens. Our dear friend Andonis, understandably tired of having to attend to our chattels, *kinohrista*, D.E.H., etc. these 18 months, called to inform us that our absentee landlord was now asking 35,000 drachmas for the tiny cranny in Zografou we'd heretofore rented for 6000. Andonis was aghast, and begged one of us to come home and deal with the man.

Acquaintances have always been surprised at what they consider our incredibly low rent. "Why, it's a steal," they burble...over the phone.

But they, and the landlord, have never seen Chez Squalor first-hand. There may well be apartments in this city where one can rise from one's ablutions without risking hematoma courtesy of the bathroom window jamb, open one's oven door to take out anything larger than a roast flea without excavating a hole in the kitchen wall, move one's telephone without disconnecting the unsuspecting soul on the other end of the line, hang out one's laundry without getting an eyeful of cascading Wandering Jew or Bougainvillea from the balcony upstairs or retire for the night without having to climb over the railing at the foot of the bed – Papadiamantopoulou bedrooms were designed, for the most part, before double beds.

There may even be apartments in Athens with built-in closets, or cupboards or whatever. I, for one, wouldn't know.

To make a long enough story a bit longer, I got home to the apartment in Zografou only to find that moths had gotten into the myriad, carefully tied-up, black plastic garbage bags full of winter clothing we'd left behind. My favorite wool sweater, purchased at great expense from a Kolonaki boutique appropriately named DEFILE, looked like black *Gruyere*.

It was time, I had to admit, to break

down and buy another armoire (*doulapa*) or two. I had to have someplace to hang my clothes. And loath as I have been to put more roots down here – read *buy furniture* – the writing was now on the 35,000 drachma crannied wall. When the moths returned for their annual dose of black plastic garbage and French wool, they were going to find armoires full of VAPONA.

But, as Vergil was wont to way, "facilis descensus Averno."

I ambled down to Monastiraki early

## CLOSE TO HOME



ELIZABETH HERRING

one morning and met my friend Lenyo at the train station as planned. I might interject here that I wouldn't dream of entering Monastiraki without Lenyo, and for good reason: Lenyo's got the *doulapa*-man's number and I do not. An armoire that would cost this green-eyed *xeni* 30,000, Lenyo can come away with for, oh, 17,000. This has something to do with having been born in a mountain village in Evia, and something to do with being both very pretty *and* able to talk even a Cephalonian into submission. (I have nothing against Cephalonians, I might add, having married one last June 17th.)

Well, we pulled up at one of Lenaki's favorite furniture haunts trying to look mightily uninterested. She, dressed in her best rhinestone-spangled, post-Polytechnion chic, long chestnut curls dancing above mournful black

eyes, offered me half a *koulouraki* and sighed. Loudly. She then made highly audible small-talk to me about her soon-expected second child, shifted packages of infantwear from one hand to the other resignedly and, in the meantime, kept a weather eye on the Cephalonian, who was wedged into a corner of a room full of armoires, reading *Rizospastis* over his *metrio*.

"Ach, *Elisavetakimou, kalé*, tsk, tsk, just LOOK at this *doulapa*! It's sort of battered, and there's this copper piece missing, but wouldn't it be just the thing for my little Tsoya's room?"

I nod. No way this *xeni* is going to open her big mouth and come out with Georgia-flavored Greek before Lena's clinched this deal. If she does. We've established on the walk down how much I'm prepared to part with, and this piece has a price tag on it that reads twice that amount and more.

"Hmmm, what does it say here, *Eli-savetta*? (Lena plunks her bags down.) I didn't bring my glasses. Ach, *yeramata*. Po, po, po! (Hands on hips.) Thirty thousand drachmas! (This line delivered to the people outside.) Ach, it's those Kolonaki people! They come down here with all their money, their Jeeps, their Land Rovers, and what can poor people like us, WORKING PEOPLE, do? Ach, *I*, for instance, can only spend 12,000 on a *doulapa* for my little Tsoya. But those Kolonaki ladies! (Lenko winks at me) Thirty thousand is NOTHING for them!"

By now, *Rizospastis* has come down and the proprietor is up, dusting a dust-free loveseat, into which Lena sinks, looking all white and red and black and smashing.

Giving my armoire of choice a wallop, he looks me right in the green eye and barks, "It's solid, you know. Can't find this quality anymore. At 30, it's a bargain. Look at that carving, this bevelled mirror, the copper-clad feet..."

"THREE copper-clad feet," interjects Lenyo. "But, oh yes, you'll get your price...in May or June, when the Kolonaki ladies come down. But see here. *I* have only this. (She is literally waving the bills in the poor gentleman's face.) So what can I do?"

Lena rises then, and we begin to look at each and every other piece in the shop, noting prices, commenting on the fine workmanship, lamenting the fact that certain people can and will pay just anything for furniture...and then, thanking him for his kindness and patience, we leave.

After a cup of coffee and a short sortie into several other shops where we verify armoire prices of 16, 19 and

23 – I'm set on that bevelled keyhole mirror, though – we return. Our adversary is once again engrossed in his paper, but is back on his feet for Lena.

"*Sas parakalo*, couldn't you take 15 for it?" she asks, sternly.

"Aman, kyria. No. Seventeen."

She nods our assent. Even Lenyo can compromise. A little.

"And you'll deliver it, of course," she adds.

The proprietor, who by now probably wants to get rid of an armoire that can only serve to remind him, in future, of Elisavet and Lena, goes out to summon his deliveryman, Lefteris, who is instructed to bring the *doulapa* round to Chez Squalor that very afternoon.

Lena and I dredge up two additional crumpled *hiliarika* and leave our slightly baffled opponent with his party line and his row of yet-to-be-haggled-over armoires. "If we want the second one, we'll come back next week," says Lena.

I'm flabbergasted. I don't really know how Lenyo does it, but she does it every time. Patience seems to be the key – patience, persistence, a dollop of theatre, politeness – and knowing exactly when to exert pressure in precisely the correct amounts. It doesn't hurt, I suppose, to look like you walked out of a Cretan fresco either.

And if you're wondering why I quoted Vergil earlier on ("The road to Hell is easy"), I'll tell you. After Lenyo's unqualified victory, Lefteris showed up with the *doulapa* – at 6 pm, in a driving rain – and I THEN discovered we couldn't get the darn thing up the stairwell of our apartment building. It was something like an inch and a half too large.

Lefteris, having fulfilled his end of the deal, shrugged, grinned and left. Oh, I could just imagine the glee of the defeated Cephalonian when Lefteris got back to him with *this* piece of intelligence!

In any event, the long-suffering Andonis was summoned – the very same fellow who had hoped my arrival would spell the end of his responsibilities on Papadiamantopoulou – and he and I ended up having to dismantle, totally, the armoire on the landing, ferrying it upstairs piece by piece, and then reassembling it *in situ*, i.e. across from the bed in my already impassable bedroom.

After two hours of working on the piece, wedged in a corner between bed and bevelled mirror, Andonis stood back and beamed.

"There!" he said, "Done!" – upon which, he turned the key and promptly broke it off the lock. □

## dance

by Jenny Colebourne

### A break in the dance doldrums

Amid a long, dreary, danceless winter, the British Council is finally bringing us some respite by presenting the Arc Dance Company at Athens College on January 23 and 24. Tickets are available at the college and the British Council.

Arc Dance Company is new – it was formed in 1985. This will be its second season, and the dancers who will be performing were new students at the London School of Contemporary Dance when I left England for Greece; so I have not seen the company before.

However, the *Daily Telegraph* described the group as "eight talented dancers...compelling and imaginative...splendidly theatrical". In Copenhagen, the *Pollitiken* said: "Choreographic talent reveals itself clearly. In this case, the talent is Kim Brandstrup...With one single movement he can explode a situation into pieces, only to gather them in again so that we get dramatic progression and flow...It is a choreographic powerwork".

Brandstrup is originally from Denmark. He trained in London and has choreographed for the English Dance Company and Spiral Dance Company,



Kim Brandstrup

and has now founded the Arc Dance Company. He formed the group through a strong desire to create dances which are in themselves essentially musical and theatrical.

The company will be presenting four



Arc Dance Company

pieces this season. The first, *The Soldier's Tale*, with music by Stravinsky, was originally performed at Queen Elizabeth Hall in London. It was commissioned by Summerscope Festival '86. The second work, *Chamber Play*, was created in 1985 and has no music; movement is choreographed to suggest both sounds and rhythm. The third piece, *Les Noces*, was choreographed even earlier, in 1983. The music is by Stravinsky again and is about a peasant leaving childhood behind and entering adulthood.

Arc will also be presenting a new work (the title was unavailable by press time). The Arts Council of Great Britain commissioned the score from composer Malcolm Singer, who is particularly known for his rhythmical compositions. Craig Grivens, who has collaborated with Brandstrup in the past, will be doing the designs. He also studied at the London School of Contemporary Dance and has designed for various other companies, including the Extemporary Dance Company, the Janet Smith Company, Second Stride and the Moving Picture Mime Show.

Although several of the dancers in Arc are choreographers in their own right, all the works shown this season will be by Brandstrup. □

## Winter's tales

*Milk*, stories by Beverley Farmer  
McPhee Gribble/Penguin Books  
1983 (Australia)

*Home Time*, stories by Beverley Farmer  
McPhee Gribble/Penguin Books  
1985 (Australia)

Australian writer Beverley Farmer prefaces her second collection of short stories, *Home Time*, with a quote from Odysseus Elytis' *To Axion Esti*: "Let the soil at your feet be thin/ so that you will have nowhere to spread roots/ and have to delve in the depths continually." It is an injunction Farmer's protagonists take too much to heart.

If Americans are notorious for "going deeply into the surface of things", Farmer's Australians – primarily divorced or alienated women and similarly bereaved men – are guilty of biting things down to the quick. Farmer gives you the surface of life, all right, whether it's lived in a Greek village or in a claustrophobic Melbourne suburb. But then she lifts it off like the lid of a well, and you may not like what you find lurking underneath. Some of these tales will make you squirm with discomfort.

They're set in a world of stymied emotion that runs, for the most part, according to the Second Law of Thermodynamics, or entropy. As one Farmer character puts it: "Everything deteriorates...Nothing lasts. Flesh, and love, memories, relationships, the will to live." Winter's tale indeed.

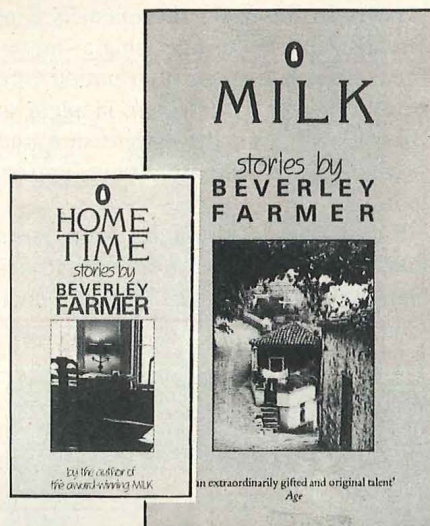
Oddly enough, as it happens, relationships, flesh and memories are perversely alive in Farmer's stories, both the 14 short tales that comprise *Home Time*, and the earlier – and stronger – 15 of *Milk*. In fact, Farmer's descriptions – much more vivid in her "Greek" than her "Australian" stories – are a sort of paean to the sensual world and the senses' perception of it. One wonders why, in the face of such plenty, her characters express little but pain and angst.

Here, an Australian woman who gives private English lessons describes the space in which she lives: "How warm even a cold white room became when you turned on the light...And a room that faced the sunset was like a cave behind a waterfall, when you lit

candles in it and made shadows arch their wings like bats on the walls and ceiling. With the shutters closed you could be anywhere in the world. With them open, you were in Greece: over the balcony rail was Mt. Olympus, printed indigo on the hot sky, and all the still gulf in between had little boats pulling threads in the silk of it."

Farmer is forever showing you light in new and startling ways, and then turning it off. A woman whose husband has left her, and then returned, undresses for him "by the slanted light of the lamp by her bed...She is a pillar of wax, tufted in three places and melting, dwindling, on her arms and shoulders and yellow hips."

In "A Woman With Black Hair", a rapist contemplates his victim's kitchen: "The lampshades are lacy baskets



and sway in draughts, rocking the room as if it were a ship's cabin and the light off waves at sunset or sunrise washed lacy inside it. Trails like smoke waver-ing their shadows over the ceiling are not smoke, but cobwebs blowing loose."

If that latter poetic flourish doesn't sound much like the thoughts of a rapist, it's not surprising. Farmer's personae begin to merge after a while. The rapist, the divorcee, the immigrant girl who murders her infant, the old woman courting death – all lose their individual voices and mirror...can it be the stronger voice of the author herself? These tales are, purportedly, fiction. But we suspect, finally, that this author's masks are somewhat too translucent; that she has not really succeeded in creating other beings, but in mirroring herself.

There are too many repetitions, too many similarities between the characters. The voice that drowns out all others in these 30-odd tales is an anguished voice, the voice of a woman who has never learned to live with her mirror.

Farmer's women are all somehow estranged, from their homes and lovers and children, and seem paralyzed, as powerless to act for their own liberation and enlightenment as women in the throes of nightmares. They are obsessed with "the little tragedies of children"; the larger tragedies of their parents – and with mirrors.

If, to quote Jean Cocteau, "Mirrors should reflect a little before throwing back images", Farmer ought to leave her looking-glass alone for a while. Her introspection, in the final analysis – more than the deaths, murders and empty sexual acts recorded in these pages – repels the reader. We wait for her women to wake from their inertia, to act, but they do not. We wait even to see them through the less moribund eyes of their Greek lovers or mothers-in-law, but the glimpses are rare.

We are provided one narrow, well-lit perspective on life shed by a woman walking through a dark, wintry landscape: a woman with a bright flashlight. Sometimes, in some stories, it suffices. Not surprisingly, it suffices when the author comes closest to writing in the first person. In "Melpo", a story about the trauma faced by an aged Greek mother when her only son brings home his divorced, pregnant, Australian fiancée – and the trauma the younger woman suffers upon being told she is ugly; that she has "tricked" Dimitris by becoming pregnant – we feel Farmer comes closest to creating other voices, and in speaking her own mind.

Born in Melbourne, Beverley Farmer lived in a Greek village for three years, teaching English and helping run a seaside restaurant. She put down no deep roots in this country, however, and has returned to Australia to teach and write, and bring up her son.

It is not in her Australian stories, however, that she comes alive as a writer. Perhaps, in future, she will breathe some of this vitality she exhibits as a stylist into the paralyzed women beached in her narratives – and let the soil at their feet be richer. □

## First person plural



By A. Demopoulos

When photographer/sociologist Demosthenes Agrafiotis was in France between 1974 and 1980, he was reintroduced to the works of philosophers Epicurus and Lucretius. In the writings of the latter, he discovered the term *klinamen*, a verb form which Lucretius used as a noun to mean “deviation”.

“Deviation” was the key concept in Epicurus’ nonmaterialistic theory of creation. It was, felt the Greek thinker, the “deviant” atoms, the free spirits, so to speak, that represented the true creative force in the cosmos.

Says Agrafiotis, now a professor of sociology at the Athens Graduate School of Public Health, “Epicurus’ myth of creation was a lot more fun than Demokritos’, and he became a sort of hero for me.”

In France as well, Agrafiotis was involved in the late ’70s movement to create *petits revues* – “very simple, very sophisticated small publications, which presented the current work of poets, painters and photographers who had something in common”. Since Agrafiotis says he’s been 20 years a photographer, 16 a poet and 12 a painter, he found these modern French newsletters of the arts a natural medium of expression.

“A friend of mine, poet Claude Royet-Journout, came out with a revue called *A* which was inspired by the poetry of Zukofsky,” he says. “Through Royet-Journout, I then met Zukofsky, George Oppen, and was introduced to the American modern poets. When I returned to Greece in ’81, I decided to create my own bulletin – of art and friendship – and create, simultaneously, a sort of network of friends and artists worldwide who would contribute to this effort.”

“Mail art,” Agrafiotis continues, “is

the genre *Klinamen: logos and schemata* belongs to. It’s a genre that uses the means of the post office to communicate outside and above and beyond well-known institutions of art, such as the gallery, the exhibition, the bound volume, etc.”

*Klinamen* is a small newsletter whose subtitle means “verbiage and image”. “On four small pages,” says the editor, “we try to explore new ways of combining words and pictures. There’s always conflict, a dialogue, tension, between the elements that make up *Klinamen*.”

“In discussion with artists, friends, photographers, poets – whether here in Greece or from the five other countries where *Klinamen* contributors live – I may come up with an idea that seems to merit further elaboration or attention. Due to the extremely condensed space we have, the idea has to be powerful to have impact. *Klinamen’s* tiny size is a minus we try to make a plus.”

“Just to give you an example, one day a friend, a psychoanalyst, happened upon a collection of early 20th century photos in an antique shop. After studying them, he felt they had something in common – some story behind them. He felt that these photographs – their ‘text’ – had been used by a man to express his love to a woman. We decided to devote a double issue of *Klinamen* to this found art and create a new fiction in the process: The reader will create his or her own *roman* with these pictures and their messages.”

*Klinamen* has been a showcase for the work of young avant-garde photographers as well: Yannis Stathatos, a Greek photojournalist living in England; Andreas Demopoulos, a French photographer whose father was Greek; Yannis Chryssoulakis; and Zimbabwean-born Emilius Moriannidis.



*Klinamen*

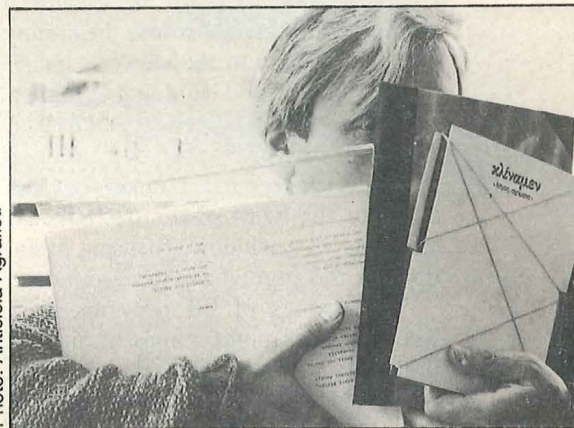


Photo: Anticleia Agrafioti

*Agrafiotis and three bound volumes*

“Demopoulos’ issue was additionally interesting,” says Agrafiotis, “because there was an unexpected layer of image involved. *Klinamen* is printed on such thin stock – I have to foot the bills for the publication myself – that the four photos we used could be seen through the paper, transposed upon one another in reverse.”

Not issued on a strictly monthly basis, *Klinamen* comes out when the editor has enough time, money and energy to devote to the revue. Working closely with graphic artist Haris Spiropoulos, Agrafiotis has now produced over 40 issues. Each time 12 are completed, he approaches an artist to create a “book” of these dozen sheets, and this book itself becomes an object of art. Also, it’s the sale of these “bound” *Klinamens* that keeps the revue going, as the individual issues are distributed by the editor gratis.

“My friends in the *Klinamen* network,” he says, “have had the opportunity to be receivers, producers, transmitters – switching roles at will. But it’s my hope that, with the fourth volume of 12 issues, someone else will come along to take over my position as publisher.”

Elizabeth Herring

## Sensual Strauss from a Swedish sextet

The Swedish Embassy and the Goethe Institute have organized a series of concerts, all over Greece, by the Uppsala Kammarorkester. This is a group of fine musicians, each with a history of artistic merit, formed in 1977.

They performed an interesting program on November 7 at the Institute. First Richard Strauss' overture from *Capriccio* in the chamber ensemble adaptation. This was incredibly sensual, in spite of the small number of instruments. The nuances of dynamic shades were infinitely subtle and the style very Straussian.

Next came Beethoven's Quintet op. 29 in C Major for two violins, two violas and cello. Here again the players exhibited their grasp of style, for their Beethoven was indeed played with a firm drive – sharp, unexpected, dynamic contrasts – and great impetuosity. The second movement, adagio, was an exercise in restrained expressiveness, infinitely pathetic yet never sickly.

The greatest experience of the evening, though, was the hearing of Arnold Schonberg's sextet *Verklarte Nacht*, a piece of absolute genius showing the direction which the composer could have followed had he not been overshadowed by Wagner's achievements. The harmonic language is here utterly refined, the counterpoint "visible" in its clarity and overall color. The sextet was at its very best, for I have seldom heard such richness of sound from so few instruments.

### Decent Ravel

On November 10 the Athens State Orchestra was conducted by Vyron Kolassis. The soloist was Dora Bakopoulou, piano. She played Ravel's Concerto for Piano and Orchestra in G Major, which she performed not only decently, but also with characteristic abandon and grace. Unfortunately, she was not very faithful to Ravel's style and lacked power, but this should not deter from the praise she is due.

The orchestra under Kolassis accompanied her very tolerably. A divertimento by Menelaos Pallantios was played before the concerto. This is written in five parts and is an early work, crafted with skill and fine melodic ideas. The orchestra played gently and with praiseworthy restraint.

The concert was concluded with Dmitri Shostakovich's Symphony No.

12 op. 112, composed in 1961. This is a grand work in the cyclical form favored by Beethoven and Cesar Franck. It is of epic dimensions, great power and astonishing coherence. Kolassis conducted in a fashion reminiscent of his best moments; his control was almost complete and his tempo accurate. He attempted and succeeded in achieving an overall atmosphere of passion, drama and excitement.



Dora Bakopoulou

### A Fauré Cycle

The French Institute and the Athens State Orchestra organized a series of chamber music concerts in which almost all of Fauré's chamber music pieces were performed. The musicians were the Via Nova Quartet and three Greek pianists, one for each evening.

The first concert took place at the French Institute on November 18, and featured the Quintet No. 2 in C Minor for piano and strings op. 115, in which the soloist was Alexandra Nomidou. She was the weakest of the three pianists, but still competent and well coordinated with the quartet, which played with restraint and clear outlines.

Unfortunately, Fauré tends to overcomplicate his ideas, and the effect of this becomes in the end rather tiring.

The next piece that evening was Beethoven's Quartet for Strings No. 12 in E Flat Major op. 127. This was, I am sorry to say, not so well performed, which was also to be the case with all but the Fauré works. At the Pallas Hall we had two more works by Fauré and one by Mozart. The former were the Quartet No. 2 for Piano and Strings in G Minor op. 45 and the Quintet No. 1 for Piano and Strings in D Minor op. 89, of 1886 and 1906 respectively.

Unlike the Quintet No. 2 of the previous day, from 1921, these two works are less "intellectual" and more clearly romantic. The musical ideas and melodic lines are more interesting, and the

composer delights in them more freely and without the older man's academism. The *Via Nova* was at its best, playing as they did with dedication and being totally faithful to the composer's style. One must overlook several tonal imbalances and a certain fatigue in the group, for the two pieces together were quite long.

The program concluded with Mozart's Quartet in C Major K.465, an early masterpiece of chamber music. But by this time the players seemed too tired, and the performance was flat and unexciting.

Alexandra Papastefanou, the pianist this day, was a good deal better than her predecessor – more expressive and coherent, and with interesting alternations of volume in the romantic fashion. She was careful to exploit the few parts where the piano was temporarily left alone and, when it was not, she made her presence felt without destroying the balance with the strings.

The recipe was repeated the next day: the Trio for Violin, Cello and Piano op. 120 (1922-23) and the Quartet No. 1 for Piano and Strings in C Minor op. 15 (1879) provided a contrast between Fauré's early and late periods. This reduced the slight tedium of the previous performance.

Both works are exquisite and balanced in their musical ideas, for overcomplication is here avoided. I tend to prefer the quartet, earlier of the two, because its outlines are clearer than any of Fauré's other chamber works. A passionate allegro molto moderato is followed by a limpid scherzo, while the adagio achieves an almost perfect equilibrium of conception and exposition. The final allegro molto is weakest.

It is regrettable that works other than Fauré's, which the *Via Nova* had apparently studied thoroughly, were included in the program. In all three cases they served as an anti-climax. Schubert's Quartet No. 14 in C Minor, *Death and the Maiden* (1824-26), was the worst of these three cases, particularly as the work itself is among the composer's most demanding and the players were, after days of long concerts, fairly exhausted.

Special praise must go to Dora Bakopoulou, the pianist, for in her clear, committed playing – perfectly synchronized with the strings – she outdid even her fine predecessor of the day before.





Nike Pantazatou

## Modest virtue

On November 24, again at the Pallas, the Kratiki gave their last show of the month. It was conducted by the orchestra's director, Yannis Ioannides, who – unlike his counterpart at the opera – has the modesty *not* to appear frequently with the body he governs, a virtue rare in Greece.

He was better than any other time, too. He started with the intermezzo from George Sklavos' *Kyra-Frosyne*, incidental music composed for the anonymous play, first performed in 1921 at the National Theatre. The work shows some of the best characteristics of the Puccini-Mascagni type of music. It is richly orchestrated and finely melodic, and a gradual, well-designed climax is carefully – and effectively – built up. Ioannides' conducting was capable of bringing all these qualities to the fore.

Orchestrally, his Mozart was more unfortunate. This was the Concerto for Piano and Orchestra in C Major K.467, one of the composer's sublime masterpieces. In the two quicker parts, the conductor suffered both in his tempo and his capacity to control the orchestra, both in synchronization and volume.

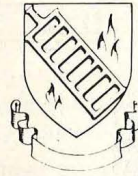
The soloist in the concerto was Nike Pantazatou, a fine young pianist. I liked her clear, precise roulades, her capacity to sustain interest in a long phrase and her adamant clarity of sound. I would simply prefer more volume in climaxes, or was it the conductor's fault?

The latter rose again in quality for Beethoven's Symphony No. 7 in A Major, op. 92. It was obvious that he felt – and managed to communicate to his musicians – the composer's sense of architecture. The dramatic contrasts, the powerful accelerations and the skillful fugati were all clearly portrayed.

Special praise must be given for the allegretto as, all the way through, one was lost in the music's pathos and simplicity. □

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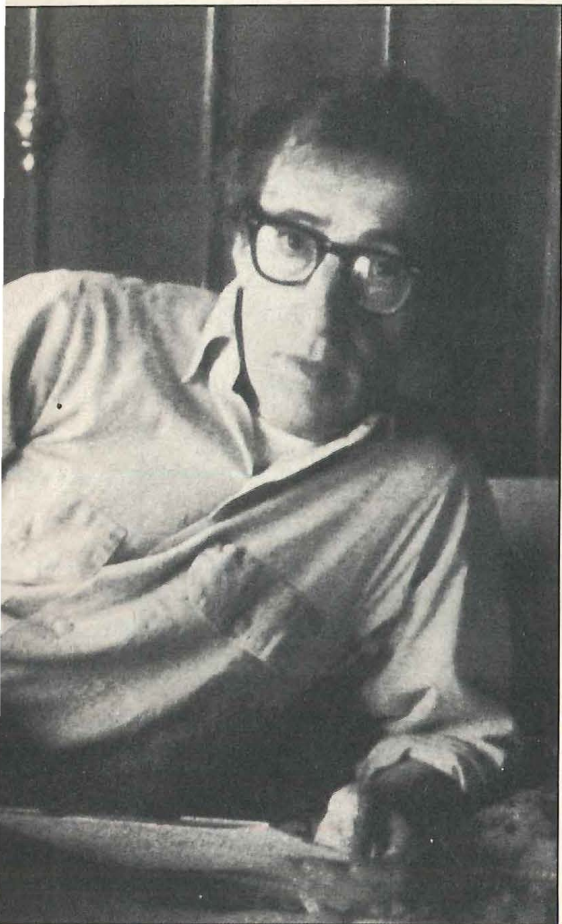
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## We need the eggs

'Heavy whimsy' from Woody Allen



Woody Allen: A new maturity

After that it got pretty late, and we both had to go. But it was great seeing Annie again. I realized what a terrific person she was and how much fun it was just knowing her. And I thought of that old joke, you know, that this guy goes to a psychiatrist and he says, "Doc, my brother's crazy, he thinks he's a chicken." And the doctor says, "Well, why don't you turn him in?" And the guy says, "I would, but I need the eggs."

Well, I guess that's pretty much how I feel about relationships. You know, they're totally irrational and crazy and absurd...but, I guess we keep going through it because, ah, most of us need the eggs...

### Woody Allen in *Annie Hall*

"Boy, love is really unpredictable," muses Mickey, the neurotic television producer played by Woody Allen in his latest film, *Hannah and Her Sisters*, reiterating a theme of Allen's other

seriocomedies, including *Annie Hall* (1977) and *Manhattan* (1979). *Hannah* is a gem, guided both by inspired intent and sense of humor; a finely balanced blend of the silly and the profound which may be best described as "heavy whimsy".

*Hannah and Her Sisters* focuses on the interaction and contrasts between three siblings, as did Allen's earlier, Bergmanesque drama *Interiors* (1978). *Hannah* (Mia Farrow) is the accomplished and self-assured sister, Holly (Diane Wiest) is high-strung and unsettled, and Lee (Barbara Hershey) is earthy and undeveloped.

Yet this examination evolves naturally, without the ponderousness of *Interiors*, and is the framework around which is woven an incredible variety of relationships. Much of the brilliance of *Hannah* lies in its abundance of fully developed characters whom we care about as if real people. Although romantic and sexual attraction is of primary interest, it is not the only developed theme, as it was in *Annie Hall*. Friendship and family bonds are also explored, and genuine suspense is created over the outcome of the various subplots.

Allen qualifies as one of the great "women's directors". His sensitive direction of female characters has inspired performances that glean the utmost from his amazingly rich, well-written scripts. His astute observations of women and their nature lend themselves to a realistic examination of the female psyche; yet it is one that is done with great respect and admiration, and without a trace of condescension. His females may be confused — but at least they're not boring.

Allen is harsher with the male partners of the sisters, depicting them as less interesting and weaker. Frederick (Max von Sydow) is an anti-social artist living with Lee. He uses intellectual superiority as a defense against his inability to relate to others in a non-academic way. He is totally helpless when his Pygmalion campaign loses its control over Lee, and she escapes before being psychologically suffocated. Elliot (Michael Caine), the successful businessman married to Hannah, is

more sympathetic. Caine gives one of his more believable performances as Lee's libidinous suitor; he becomes so consumed with guilt, he cannot enjoy what he had so desperately craved.

We empathize with Holly during a first encounter with an attractive architect (Sam Waterston) when she alternates between being tongue-tied and nervously garrulous. This is an autobiographical element, according to Allen, who is particularly clever when recording the foibles of modern courtship, especially New York style. A subsequent date seems perfect, as Holly and the architect sip wine at the Metropolitan Opera House during a performance. Later he confesses having a schizophrenic wife whom he wants to divorce but can't leave just yet.

In contrast, Holly's first date with Mickey (Allen) is a disaster. He is taken to a punk rock club and afterwards becomes infuriated when, out of boredom, she snorts a prodigious amount of cocaine at a cozy piano bar. Yet the result of both dates seems the same: Mickey doesn't call again and neither does the architect; worse yet, the architect invites Holly's close friend and business partner to the opera. Despite Allen's apparent admiration for liberated, capable women, the final irony, he seems to say, is that even today men still call the shots in a relationship. The women usually wait for them to make the first move, just as it was in *Annie Hall* and *Manhattan*.

Nowhere is parody more obvious than in the characterization of Mickey, a hypochondriac formerly married to Hannah. Mickey is both a continuation and embellishment of Allen's usual film role. Like Allen's best friend Dick in *Play It Again Sam*, he is a harried executive whose frantic schedule allows him to avoid dealing with nagging doubts. Instead, he over-reacts to the slightest physical symptom and is preoccupied with death.

A reason for his divorce from Hannah is hinted at during a visit to her flat on his twin sons' birthday, when he explains he has "exactly two minutes to spare" since he has "a million things to do". Yet when he finally finds time for romance, he is no longer the painfully awkward nebbish of *Play It Again Sam* or *Love and Death*. Like Alvy Singer in *Annie Hall* or Isaac in *Manhattan*, Mickey is confident and charming, although not necessarily suave. His

predicament is how to find a compatible woman who desires him rather than any woman who is sexually available, as was the case with Allan, the insecure divorcee in *Play It Again Sam*.

Mia Farrow as Hannah also represents a new maturity in Allen's leading ladies. Over their marriage and collaboration of the last five years, Farrow has shown an admirable range of emotions, especially in *Broadway Danny Rose* and *The Purple Rose of Cairo*. She has finally fulfilled the promise shown in *Rosemary's Baby* (1968) instead of remaining typecast as the ethereal beauty.

Hannah is well-rounded; a successful but unassuming actress, she has also raised a family and presumably maintains a happy second marriage. There is no trace of the gawky naivety or self-effacing "oh-la-de-dahs" of Allan's long-time lover and leading actress Diane Keaton as she appeared in *Annie Hall*; nor of Keaton's pretentious intellectual bitchiness in *Manhattan*.

On the other hand, Hannah is allowed precious little of the appealing ebullience or good-natured humor of Keaton. Perhaps this is due to her position as the "stable" member of her off-beat family. She is the one who lends support and cash to Holly each time her sister embarks on a new venture, and who is called upon to rescue her mother (played by Farrow's real-life mother, actress Maureen O'Sullivan) after she "falls off the wagon" following a quarrel with her husband (Lloyd Nolan).

Hannah's husband Elliot sums up the resentful dependence that he and her family feel when he asserts, "It's hard being around someone who gives so much and seems to need so little."

Elliot buys books of poetry and symphonic records for Lee, Hannah's younger, more impressionable sister. His romantic far-sightedness leads him to suggest she read a lyrical e.e. cummings poem that reminds him of her. Yet one of the lines could have been written for his wife: "nothing which we are to perceive in this world equals the power of your intense fragility".

Allen continues his visual homage to New York that began in *Annie Hall*, in which his love affair with the city is expressed through muted harbor views at sunset. The intimacy is carried further in *Manhattan* through the lumines-

cent grey cityscapes of master cinematographer Gordon Willis. In *Hannah and Her Sisters*, Carlo Di Palma's interior shots impart an informal closeness at the ritual family Thanksgiving dinner, which begins and ends the film. New York's landmarks are in razor-sharp focus during the architect's tour of his favorite buildings.

Like *Annie Hall*, *Manhattan* and *Stardust Memories*, the musical score is a medley of old show tunes such as "You Made Me Love You" and "Bewitched, Bothered and Bewildered" in piano and jazz ensemble arrangements. If this nostalgic flavor is meant to reflect a longing for "the good old days",



Mia Farrow, Diane Wiest and Barbara Hershey in 'Hannah and Her Sisters'

when the older generation had solid love affairs without messy complications, this is belied by the marriage between Hannah's mother, a former singer and show girl, and her father, his wife's accompanist and co-star.

As soon as the couple stop crooning their oldies they become combative, revealing layer upon layer of deception, hurt and retribution accumulated over the years. Although love affairs in a typical movie of the '30s or '40s may seem romantic, they were often, like that of Hannah's parents, more pragmatic; mates avoided separation by choosing to overlook incompatibilities and infidelities, and by compromising. Their modern counterparts in Allen's movies seem to have a harder time because they have more options; also because they have not given up the fantasy of finding the elusive "ideal companion".

Just as *Hannah and Her Sisters* is Allen's most mellow movie to date, Mickey is his most mature screen persona. Young Alvy in *Annie Hall* stop-

ped doing his homework because "the universe is expanding". Mickey also wrestles with existential puzzles, but, as usual, this is tempered with a sense of the absurd.

The same reverence for cinema is shown, but whereas Alvy repeatedly broods over *The Sorrow and The Pity* in *Annie Hall*, in *Hannah* Mickey finds spiritual relief in a Marx Brothers movie. While watching it he thinks, "What if the worst is true; there's no God, and you only go around once and that's it. Don't you want to be part of it?"

Allen has commented, "As you get older, your vision gets darker." Yet

*Hannah and Her Sisters* has one of the most tender, optimistic endings of any Allen film. He seems to be saying that all of his intellectual soul-searching has boiled down to one simple truth: love is the answer.

Allen is not by any means indicating that love is easy to find. Yet, the cynical "musical beds" desperation of *Manhattan* has been replaced in *Hannah* by a more gentle longing for lost lovers and quiet lusting over potential ones. At the movie's end, most of the "lost souls" seem to have found a safe harbor. Even if this state won't last indefinitely – since love is really unpredictable – they'll probably go on searching for it in other relationships because, ah, most of them need the eggs.

• *Hannah and Her Sisters* had a very successful first run in Athens and outlying areas, and will be shown sporadically throughout the season, as will several other older Woody Allen rereleases. In March, *Annie Hall* will likely be screened at the Hellenic American Union as part of its 30th anniversary celebration. □

## Good press for vegetarians

On a recent visit to England I was impressed by the number of people I met who said they had given up meat. The younger staff at a big London hospital were looking into vegetarianism both personally and professionally, while fried bacon and sausage were a thing of the past on patients' breakfast menus. Even my friend's 10-year-old son announced himself to be a "vegetebalarian".

Until quite recently vegetarians received mostly bad press, being characterized as hippies and granola-eaters. But as the quality of what we eat has been going down, nutritional awareness has been going up, to the extent that wholefood nutritionists have been asked to draw up menus for corporate dining rooms, and many a mother can be seen studying ingredient labels more closely in the supermarket.

According to the British Vegetarian Society, who estimate the number of vegetarians in the U.K. to be around one million, "Vegetarians do not eat meat, fish, poultry or any animal products for ethical, aesthetic, religious and health reasons."

In fact, vegetarianism is an umbrella term which includes ovo-lacto vegetarians, vegans and those who follow a macrobiotic diet. As the name implies, the first and largest group is not truly vegetarian because they include eggs and dairy products in their diet, but not animal fats such as suet, lard and dripping. On the one hand, the inclusion of dairy products makes a protein deficiency in the diet less likely; on the other, there is the danger of over-reliance on items like cheese and eggs.

All vegetarians should make use of the protein combining system to get best value out of what they eat. Strict vegetarians also avoid gelatine and aspic, using instead a seaweed gelling agent called agar agar. There are special vegetarian stock cubes, and other flavorings such as yeast extract, miso soy sauce, Worcester sauce and tahini, which add variety of taste.

Of the three groups, the only true vegetarians are vegans (no animal or dairy products), and although less frequent than lacto-vegetarians, they have achieved the status of having their own special meal on British Airways flights. Better health, fair shares of world resources and ending animal suffering are

three of the tenets of the U.K. Vegan Society, so their refusal to consume animal products is also extended to not using wool and leather items.

Vegans must be extra careful about balancing their diet. Although it contains less protein, soya milk substitutes for cow's milk and is made by soaking, grinding and cooking soy beans. There must be an adequate intake of sesame and sunflower seeds, nuts, whole cereals, beans, dark green vegetables, figs, molasses and tahini to ensure enough calcium. Vitamin D, normally supplied



*Not everyone can drop meat altogether*

by cheese and necessary to calcium absorption, must be obtained from specially enriched margarines and regular sunshine on the skin.

Vegans, especially pregnant and lactating women, can also acquire a vitamin B12 deficiency over the years, and should keep levels normal either from B12 or spirulina algae supplements. Vitamin A is only found in foods of animal origin, so vegans need plenty of orange, yellow and green-colored fruits and vegetables, which give carotene for the body to convert into retinol.

Finally, vegetable sources of iron are poorly absorbed by the body, but can be enhanced when eaten together with vitamin C-rich foods; and over-use must not be made of oily nuts or oily vegetable spreads and pates, which provide too many calories.

The least known, most complex and most fascinating system is that of macrobiotic eating. It is not just a diet, but a way of life, based on the Taoist concept of balancing the opposite forces of yin and yang. Macrobiotics originated in the diets of the Zen Buddhists, who used it to achieve optimum physical, mental and spiritual health. The macrobiotic seeks equilibrium with

his natural environment; yang excess will produce tension, congestion and tightness, whereas too much yin results in dematerialization and passivity. Yin and yang affect the seasons – the yang characteristics of downward force and concentration are seen during autumn and winter, resulting in dense, slower-growing root vegetables containing little water; yin characteristics dominate in spring and summer with leafy upward growth, as in lettuce and soft fruits.

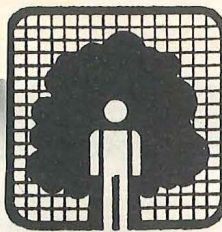
Cooking is a highly regarded artform among macrobiotics for its esoteric function, and there are yin and yang cooking methods. Winter's yang techniques emphasize factors like fire, salt, pressure and time, so food is saltier and more heavily cooked. The yin lightness of summer is expressed in salads, lightly steamed, sauteed or boiled dishes, with light desserts and fruits. Even the cutting of vegetables is important; carrots must be cut lengthways, for instance, to ensure a balance of its two elements.

Different foods are predominately yin and yang. Vegetables are basically yin, but some more than others. The average macrobiotic diet is about 50 percent wholegrains (being halfway between yin and yang), 30 percent vegetables, including beans and seaweeds, 10 percent fruit, nuts and fish, and 10 percent liquids. However, it allows for the requirements of different jobs, environments and geographical locations, encouraging the use of indigenous and seasonal foods.

So, a Mediterranean macrobiotic can use citrus fruits while a Briton cannot, and if an Eskimo macrobiotic existed his basic diet would be animal products. It is obvious that the macrobiotic diet needs careful balancing to avoid deficiencies, and is not therefore just a question of living off brown rice.

Finally, it must be stressed that vegetarians are born and not made – if your metabolic rate requires easily absorbed protein, then meat you must eat. If you want to become a vegetarian, do so gradually, dropping specific items from your diet and seeing how your body reacts. Tests to establish your metabolic type can be found in Leon Chaitow's book *Your Own Slimming and Health Programs*, 1985, published by Thorsons, Wellingborough, Northants, U.K.

*D. Remoundos*



Π.Α.Κ.Ο.Ε.

## Are you radioactive?

Over the past few months you may have noticed some white vans with green lettering parked at such central spots as Omonia Square and the Demotic Theatre in Piraeus. There is usually a queue of people outside, surrounded by curious onlookers. These are the mobile units of the Greek Center of Ecological Research (P.A.K.O.E.), which is doing a survey of the local population to estimate the effects of radioactive fallout from the Chernobyl nuclear accident.

If you want to know whether you are on the blink (radioactively speaking), for 100 drachmas you will have your radiation level tested, receive a copy of the center's monthly newspaper and a list of foods and other items to be adopted or avoided. You feel nothing, and the whole thing is over in a matter of minutes. Two types of meters are used: one measures millirems of radioactivity emitted by the thyroid, the other records Kruson pulses per minute from the palm of the hand.

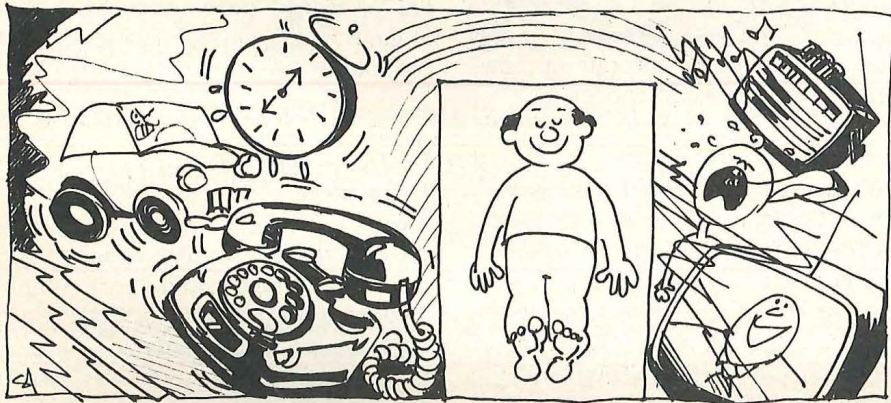
About 150,000 people had been screened by late November, and the center plans to continue testing until at least half a million samples have been taken (the more there are, the more accurate the final results of the survey). If you cannot find a mobile unit, the tests can also be done between 5 and 8 pm weekdays at P.A.K.O.E. - Soufliou 7, Ambelokipi, Tel: 775-2050.

**Relevant Reading:** *Are You Radioactive?* by Linda Clark, published by Devin Adair, 6 North Water St., Greenwich, CT06830 U.S.A.

Greek Translation: *Pos Na Prostateftetai apo tin Radienergia*, 1985, Dioptra.

D. Remoundos

## Keeping fit



## The art of relaxation

With today's stressful pace, it is not sufficient just to strengthen your muscles, increase your flexibility and improve your stamina. In today's competitive world it is equally important to your health to be able to relax.

It's not as easy as it sounds. In the following months I will be writing about relaxation, breathing and (an alternative way of exercising) Hatha yoga.

The conditions under which you relax are very important. It is best to relax in the same place each time. Lie on something soft but firm, like a rug or carpet. The lighting should be subdued and the space warm and pleasant.

There should be *no* interruptions – no telephone, no children, no dogs, no cats. The surroundings should be quiet (as far as possible in Athens).

*Try having a friend read the following to you as you relax:*

Lie on your back. Your feet should be slightly apart. The palms of your hands should face upwards, arms stretched down by your sides. The back of your neck is long and head straight. Close your eyes.

Keep breathing easily and deeply the whole time. Draw your focus – your attention – into your toes and relax each and every one. Feel the soles of the feet soft and relaxed.

Draw your focus into the heels. Feel the ankles loose and relaxed. Now feel both feet very, very heavy against the floor.

Draw your focus into the calf muscles and melt away all their tension. Visualize the ligaments around the knees and allow them to relax.

Feel your thighs relax, especially the inner thighs. Now feel both your feet and legs very, very heavy. Feel your buttocks flat against the floor.

Draw your focus into the lower back and make it wide and relaxed. Imagine the spinal column and relax in between each vertebra.

Let go of any tension in the long muscles running along either side of the spine.

Visualize your shoulder blades and relax the muscles there. Relax your shoulders.

Draw your focus now to the front of the body and into your belly. Let go of any tension there. Visualise the rib cage and relax in between each bone. Feel the chest area soft and relaxed.

Now feel both feet, both legs and your torso and arms very, very heavy against the floor.

Relax deep inside the throat. Feel the back of the neck relaxed.

Draw your focus into the hinge of the jaw and relax deep inside there. Become aware of the tiny muscles around your mouth and relax them. Relax the muscles around your nose. Relax the muscles around your eyes. Relax your forehead. Become aware of the skin around the skull and relax it.

Now feel both feet, both legs, your torso, your arms and head very, very heavy on the floor. Slowly check through your body and make sure no tension remains anywhere. Make sure you have allowed your entire body to rest and relax.

Now draw your focus into the breath and watch how you breathe in and out, and notice the natural pause that occurs between each breath to rest and relax.

When you are ready, move your toes, move your fingers. Roll slowly onto one side and take a few deep breaths before getting up.

It is best to memorize the instructions and only move from one part of the body to another when you are sure you have relaxed the first.

You should feel fresh and rejuvenated when you have finished.

Jenny Colebourne

## Goin' Coconuts

When white particles fall through the air around the holidays here, the whiteness is usually from powdered sugar sifted onto cakes and candies. *Kourambiedes* rolled in white sugar fill the *zacharoplasteion* and holiday tables, along with *loukoumia* and various candies. Whiteness has been prized since ancient times. Athenaeus wrote that "finest wheat flour" imported from Phoenicia produced the whitest cakes in the era before powdered sugar appeared on the scene.

Now you can add white coconut *karyda* or *kokokarion* to your holiday treats. At the braver food stalls stocking newer fruits, such as the kiwi, fresh coconut is increasingly available, if a bit expensive. The remarkable coconut tree has much in common with the Mediterranean olive. Oils extracted from the tree's fruits are the earliest vegetable oils in recorded history. Coconut was eaten in prehistoric India along with banana, pomegranate and watermelon, as documented by Om Prakash in *Food and Drink in Ancient India*.

Besides the fruit (eaten raw, fried or cooked) and the oil, the buds and flowers are eaten, the leaves transformed into baskets, the coir turned into mats, the nutshells used for bowls and cups and the root chewed (purported to be a narcotic).

Coconut candy and flakes captivate me each time I pass the coconut cart on Amalias Avenue near the entrance to the National Gardens. Andreas Georgiou, its proprietor, sells candy displayed in pyramids as pure white slender snacks or lusciously sprinkled with grated chocolate – a perfect energy builder when rushing around (340 calories per 100 grams, also high in fat and potassium). Georgiou says that a local confectioner makes the snacks (50 drachmas each). You can buy them a few days before serving, though they'll dry out in a week; or you can buy dried coconut (hopefully not sweetened); or pick some up in bulk (Floutsakou at Korais Square sells it for 260 a kilo) and make your own candies.

Coconut captivated a Cretan confectioner I once visited, and you can try his method. He mixed the dried coconut with mashed potato, sugar and egg yolks to make a dough, which he rolled

out and stuffed with chopped fruits glacées, baked and (of course) sprinkled with powdered sugar. Delicious.

Try his clever idea, using one boiled potato to each 2 cups of dried coconut, one egg yolk and one tablespoon sugar. I tried it successfully, but I believe it would be easier for you to handle the dough by rolling it into balls rather than half-moon pastries.

To do so, roll little balls in your floured palms, push a well into the ball with a free forefinger and insert a few pieces of chopped fruits. Re-roll the balls and bake in a moderately warm oven for less than 10 minutes or until



firm. Roll in more coconut or powdered sugar or grated chocolate.

With a fresh coconut you can be even more creative. Shake it. If you don't hear lots of liquid inside don't buy it. To pour out the coconut water, a natural liquid (not to be confused with coconut milk or cream extracted from the coconut meat, as suggested in the recipe that follows): pierce one of the black soft spots and pour out the liquid. Use this in a recipe or drink it chilled. To break the coconut, rap it sharply with a hammer. Next, separate the coconut meat from the shell by using the tip of a knife, adding some water to each piece.

Place coconut pieces on a pan and bake in a moderately slow oven for five minutes to loosen the brown rind. Pare the rind with a potato peeler. Grate the coconut meat (you should have about 2 cups); you can use a blender, food processor or grater. Freeze the grated coconut or use in recipes.

### Coconut Milk

Use in rice puddings, custards and beverages.

- 2 cups grated coconut**
- 1 cup boiling water**

Drop the coconut into blender or bowl. Cover with boiling water; let cool. Blend quickly. Drape a cheesecloth over a strainer and set over bowl. Pour the coconut and liquid into the cheesecloth and squeeze out all the milk. Discard the coconut fibers.

### Coconut Cream

A very rich coconut cream can be made by the same method as coconut milk, using very hot milk instead of water. Use to make coconut custard, pie and other desserts.

### Coconut Candy

Tropical countries base their candy recipes on a sugar syrup before adding the coconut. Use your own taste in flavoring the candy.

- 2 cups sugar**
- 1 cup water or light cream**
- 1 teaspoon vanilla extract**
- 2 cups grated or shredded coconut**

Mix the sugar and water or cream in a saucepan. Bring to boil and cook to the soft ball stage. Cool slightly and stir in the flavoring and coconut.

Drop by spoonfuls on buttered marble or waxed paper and shape into mounds. Cool until hardened. Store in containers.

### Coconut Cookies

- 1-1/2 cups unsalted butter**
- 1 cup sugar**
- 2 eggs**
- 1/4 cup yoghurt or sour cream**
- 1-1/2 cups grated coconut**
- 2 cups all-purpose flour**
- 1/2 teaspoon baking soda**
- 1/4 teaspoon salt**
- powdered sugar**

Cream the butter and gradually add sugar. Beat in eggs, yoghurt or sour cream and coconut.

Combine the flour, baking powder and salt in a bowl and gradually add to batter. Chill dough for an hour or two.

Pinch off walnut-sized pieces and roll into balls or ropes and form *koulouria* (rings). Bake in a moderate oven for 12 to 15 minutes. Cool on a rack. Sprinkle with powdered sugar.

### Water or Jelly Coconut

Although not available in Athens, green coconut provides the most delicious treat imaginable. After draining the liquid and chopping open the coconut (not an easy task), eat the soft, tender flesh – a delicate snack. □

# Pointers



Anything which enables you to eat sweets without putting on weight must be ...a godsend? **Equa** is a new sweetener recently circulated in Greece. The new sugar substitute is manufactured by the Searl Company, and contains a sweet substance "aspartame" commercially known as "nutrasweet". Equa can be used in fruit juices, yoghurt, hot or cold drinks, fruit salads, ice creams etc. One tea spoon of Equa has two calories compared to the 20 calories in one tea spoon of sugar - and just as sweet! Equa is also

used for diets. You can buy it at the big super markets and chemists. For more information call Mr. Rizopoulos at 652-8406.

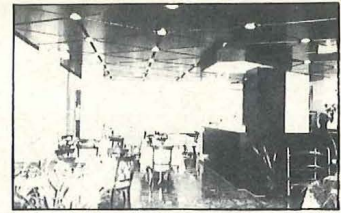


The **Minos Palace Hotel** on Crete won a World Oscar for Tourism in November as the "Best Deluxe Hotel" of the islands. The Minos Palace was among 35 finalists worldwide out of some 950 contenders. The prize was awarded in Rome and serves to recognize outstanding quality of services, hospitality and commitment. Some new faces



at **Barbara's Restaurant and Bar** at 32 Ionias in Ilissia, a new French chef, Michel Maidonis, and a new pianist, George Makropoulos, who comes from New York. Come for cocktails by the fireplace or, for a more con-

tinental approach, attend one of the "theme" nights - Monday, Italian Night; Tuesday, French Night; Wednesday, Spanish Night; Thursday, German Night. **Nikos Papadopoulos** draws from his wide experience in America and Europe in designing custom jewelry at his shop Voukourestiou 16 where you will always be greeted with a hot cup of coffee. Call him at 361-8566. **The City Club** at 137 Filonos and Filolion streets in Piraeus com-



*The City Club*

bines a large restaurant with a bar and maritime club, and makes a perfect place for superb lunches and business meetings. Private dinners and various exhibitions can also be held. For reservations, call 452-7445 or 418-2344.



*Work by N. Papadopoulos*

# classifieds

Cost 1000 drs all inclusive for a minimum 15 words; 15 drs each additional word. All ads must be prepaid by cash, cheque or money order. Deadline is the 15th of each month for the following issue.

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**ISLAND OF HYDRA:** lovely villa with suburb view above port. Sleeps four (4). Swimming pool. Tel:4123-517, 9am-1pm.

## PERSONAL

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# THE ATHENIAN guide

Where to go... what to do

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

## focus

### art

Several years ago Yannis Tsarouhis decided to convert his house in Marroussi into a seasonal museum exhibiting his works which he had decided not to sell. Since the painter uses the house for his own personal use it is seldom open to the public and any opportunity in seeing the fabulous works by Tsarouhis should not be missed. The Yiannis Tsarouhis Museum opens its doors once again until January 12. Paintings from the period 1936 - 1986, as well as drawings and aquarelles will be on show. There is also a first showing of tempera prints of the frescoes of the famous cafe Florian in Venice made by Fabio Palamidese. The prints have been given by the artist to the museum. The museum has been established by Tsarouhis for people to get to know his work. The exhibition is open from 10-2am and 5-8pm. Closed on Tuesdays.



Yiannis Tsarouhis

"Figures from the moments we live" is the title of the exhibition by Efi Moutafi Panou at Hydrohoos Gallery until January 29. Efi Moutafi was born in Athens in 1941. She studied interior decorating and drawing at Doxiadis Art School under the tutelage of Spyros Vassiliou. She participated in the 80th Salon of Independent Artists at the Grand Palais in Paris in 1985 and in other international exhibitions. At Hydrohoos Gallery, she will present 40 aquarelles

from her most recent work, which has elements from the expressionism, but it also has a lyric tone and a chromatic transparency.

Panayiotis Nikiteas will exhibit his work at the Spanish Cultural Institution (Skoufa 31, Kolonaki). Interior space and loneliness form a major part of his artistic themes in the current exhibition. Nikiteas was born in Athens where he studied Graphic Arts. He has participated in 18 group shows and has also

had four individual exhibitions. The opening day of the exhibition is January 16 and will last until January 30.

This time it's pastel drawings at Dada gallery. Stella Kalamara will exhibit her work there until January 5. The drawings are divided into two units: a) Independent, self-sufficient shapes displayed in dynamic contradictions, b) A dialogue, in variations, of a symbolic solid shape with flexible cloth. There is a challenging element in her artistic work which often becomes a "challenge" to the audience, according to Professor Holevas.

A Roumanian artist Theodor Rantoukan will present his work for the second time in Greece, at Tholos gallery, from January 14. Aquarelles and drawings of landscapes of his country as well as from his trips around Spain, Greece and Italy will be on show. Rantoukan studied in Bucharest, at the Institute of Fine Arts Grigoreskou. Since his graduation in 1968 he has exhibited on an international level. He lives and works in Bucharest.

### exhibitions

Witches, the Spanish Inquisition ..... No, not a late Halloween's but a current exhibition at the National Pinakothiki. This is the theme of "Intolerance" an exhibition by the Mexican



Pericles Boutos at Fotohoros





Yiannis Papadopoulos at Gallery Ora

muralist **Jose Luis Cuevas** until January 5. Cueva's fame started in 1959 when he was awarded the first prize in drawing at the Sao Paulo Biennale, in Brazil. Since then his work has received international acclaim and been exhibited all over the world. His work on mural art has been influenced by Pre-Columbian Mexican art, by the engraver Jose Guadalapue Posada, during the first years of the Mexican Revolution, and by J. Clemente Orozco, a fellow muralist, whose temperament and sense of the tragic he has so many affinities. Cueva's work mainly concentrates on the reflection of the world's destitute and forgotten. The current exhibition is based on the artist's reactions after reading the book by the Danish author, Gustave Henningsen, *The Witches' Advocate* about the trial, in the 17th century, of 31 witches, of two Basque towns. Art critic Jean-Clarence Lambert has characterized the ex-

hibition as "prodigious, without parallel in contemporary art".

The world of traditional Greek folk art is a far cry from that of a fashion model but **Christina Touliatou** decided last year to leave her modelling career to concentrate on her love for the traditional Greek Folk Art. She has now established her own small folk art exhibition. She has travelled all over Greece, especially Crete, Ipiros, Lefkas and Peania of Attika, collecting samples from



Michalis Maniatis in 'Angelos'

traditional designs so that she can exhibit them. Her collection comprises of linen table cloths, napkins, embroidered curtains and hand made laces. Anyone is welcome to visit the exhibition, at Dinokratous 15, 4th floor, and even order a copy of any items you like. For further information about the museum and Christina's collection call her at 723-5800 or 801-12177.

**Cities, Countryside and Portraits** - is the title of the photographic exhibition by **Dimitri Ourailidis**, an Athenian who graduated from the Polytechnic in 1975. He has worked in

several fields in photography and his current exhibition shows the development and approach to his subjects during the years 1975-1986.

### dance

The **Arc Dance Company** was founded in 1985 by choreographer Kim Brandstrup to create quality theatrical dance dramatics inspired by cinematic images. The company comprises of 8 dancers who aim to produce theatrical dancing that suggests narrative and drama exciting their audience directly through the senses, the emotions and the imagination. The Arc Dance Company will give two performances at the Athens College Theatre from January 23,24 at 8:30 pm.

### courses

Everyone has sometimes wished they could paint or just polish up on that forgotten artistic talent, if only they could be shown how to. Well, the Hellenic American Union will hold **studio art** classes for beginners and experienced stu-



Ioanna Terlidou at Gallery 7



New Folk Art exhibition



Thanasis Avyeros at Eikastikos Horos



Stella Kalamara at Gallery Dada

dents from January 27 until March 5. Students will work from figure studies as well as still life. There will be an opportunity to develop your own individual preference.

**food**

It will be Moroccan Festival time at Ta Nissia Taverna at the Hilton from January 8 until January 18. There will be a Moroccan menu for those two weeks and for entertainment - belly dancing.

**education**

This piece of news will be of particular interest to teachers of English as a Foreign Language (TEFL). The Oxford University Press has recently opened up a new English Language Teaching Centre on Amerikis 9 (2nd floor). TEFL teachers can visit the centre during opening hours to have a look at ELT books and audio-visual material or even speak to the staff.

A series of teacher-training seminars is being planned for the new year. The centre will be open weekdays between 9:30 am and 5:30 pm. For further information call the centre at 360-7593 and 363-3545.

**films**

Take a trip to the life and times of the Derbyshire estates of 1913. That's the theme of the film *The Shooting Party* which will be screened at the British Council on January 12 at 8 in the evening. An upper class group of people are invited by Sir Randolph Nettlby for a few carefree days of hunting. Their moods extend to personal "hunting" flirtations. And so the story unfolds...The film, based on Isabel Colegate's novel, stars James Mason, Dorothy Tutin, John Gielgud and Deborah Miles.

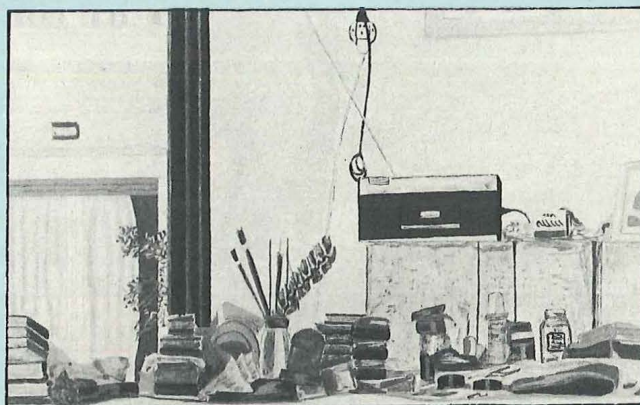
This time it is Moscow 1958. Coral Browne is visiting the Russian capital on a



Jose Luis Cuevas at the Ethniki Pinakothiki

tour with the Royal Shakespeare company where she meets the notorious British spy who defected to the Soviet Union, Antony Burgess. The film *An Englishman Abroad* is based on a real life meeting between Browne and the infamous British 'mole'. The cast stars Coral Browne herself and Alan Bates as Burgess, on show at the British Council, on January 19 at 8 pm.

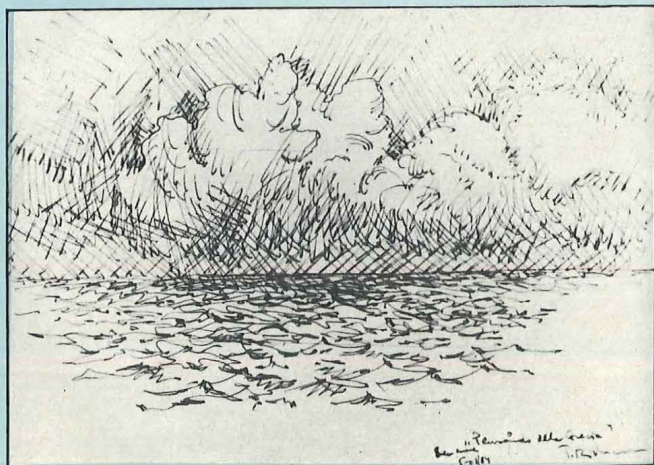
The Hellenic American Union is presenting a "New Greek Cinema Seminar" from January 26 to January 30 from 7-10pm. B. Samatha Stenzel, the *Athenian's* Cinema Editor, will present an introduction to five Greek films (with English subtitles) from the period 1970 to the present. Lectures and discussions will focus on the social climate and attitudes as reflected in the movies and their relationship with world trends. Directors, actors and technicians will be invited as guest speakers and video cassettes will be used for a detailed examination of particular scenes and techniques. For further information call 360-7305 or 362-9886.



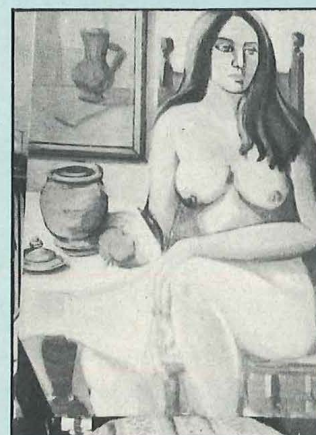
Panayiotis Nikiteas at the Spanish Cultural Institution

**music**

Manos Hadjidakis is appearing at a new music club in the Plaka area, *Sirios*, until March 1. The club will have three programs, the first featuring three hours of Hadjidakis himself, interspersed with videos with George Braas-seus. Artists such as Maria Farantouri, Haroula Alexiou, Jimmy Pannousis will be among his guest stars. The composer has been very busy recently and released two new albums - *Flex* and *Ispanafona* with Aliko Kayaikoglou.



Theodor Rantoukan at Tholos



Efi Moutafi-Panou at Hydrohoos

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4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

## NAME DAYS IN JANUARY

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

January 1	Vassilis, Vassos, William, Bill, Basil, Vassiliki, Vasso
January 6	Fotis, Fotini
January 7	Ioannis, Yiannis, John, Ioanna, Joanna
January 17	Antonios, Anthony, Tony, Antonia
January 18	Athanasios, Thanasis, Thanos, Nasos, Athanasia, Soula
January 20	Efthymios, Thymios, Efthymia, Effie
January 25	Grigorios, Gregory

## DATES TO REMEMBER

January 1	New Year's Day
January 26	Australian Day
January 30	Day of the Three Hierarchs

## PUBLIC HOLIDAYS

January 6	Epiphany
January 30	Day of the Three Hierarchs (school holiday)

## GALLERIES

**AFI**, Tripodon 25, Plaka, tel 324-7146. The exhibition by young creators of jewellery will continue until January 10.

**AITHOUSA TECHNIS IAKINTHOS**, Zirini 23, tel 801-1730. Minas Kambitakis, a young artist from Crete, is exhibiting his pastel colour paintings starting on January 12 until January 30.

**AITHOUSA TECHNIS PLAKA**, Nikodimou 29, tel 323-4498. An exhibition of aquarelles by Amalia Margaritof will be on show at the Gallery A. The collection of the Diogenis Gallery, of Greek and foreign artists (Dali is one of them) will be presented as an homage to Pavlos Marmaridis, owner of the gallery, at the Gallery B. Both exhibitions will last until January 8. *See focus.*

**ARTIO**, Dinokratous 57, tel 723-0455. The artists Yiannis Kotis and Montreil will exhibit their work until January 20.

**ATHENAEUM ART GALLERY**, Leoforos Syngrou 89, 902-3666. An exhibition of works by Anna Benaki will be on show until January 10. A group show will then follow until the end of the month.

**ATHENS ART GALLERY**, Glykonos 4, tel 721-3938. A group show will continue until January 10. Roubina Sarelakou will show her work of drawings from January 10 until the end of the month.

**DADA**, Niriridon 6 & Pratinou, tel 722-2929. The exhibition by Stella Kalamara will be on show until January 5. *See focus.* A photographic exhibition by Christos Andrianos will then follow from January 7 until January 19. Michalis Politis is exhibiting his work from January 21 until February 2.

**DRACOS ART CENTRE**, Herodotou 2 Kolonaki, tel 721-7103. Arleta and Panagiotis Tanimanidis will exhibit their work until the beginning of January. An exhibition with works by Yiannis Metziko will then follow from January 12 - January 31. At the shop in the gallery ceramics by Nefeli Kontarini will be on show until the beginning of January.

**EIKASTIKOS HOROS**, Dimokritou 21, tel 361-1749. An exhibition of sculptures and mosaics by Thanassis Avgeros will continue until January 8. Aquarelles, landscapes and nudes, by the artist Veatriki Andonakaki will be on show from January 12 until February 9.

**ENGONOPOULOS**, Dinokratous 53, tel 722-3888. The exhibition by Panagiotis Georgiadis will continue until January 3. A group show will then follow from January 12 - January 30.

**EPOCHES**, Kifissias 263, tel 808-3645. "Microsculpture 86" is the name of the exhibition that will continue until January 10. An exhibition by German artist, Sabina Schneider, will be on show from January 15 - January 27. A group show with works, paintings and sculptures, by artists from Kalamata will then follow. All the profits will go to the artists.

**FOTOHOROS** Tsakaloff 44, tel 361-5508. A photographic exhibition by Pericles Boutos from January 6 - January 31. *See Focus.*

**GALLERY 3**, Fokilidou 3 tel 362-8230. An exhibition by the artist Manolis Haros will be on show from January 8 - January 30.



**HYDROHOOS** Anapiron Polemou 16, tel 722-3684. A group exhibition will be on show until January 8. Efi Moutafi will exhibit her aquarelles from January 12 until January 29.

**JILL YAKAS GALLERY**, Spatis 16, Kifissia, tel 801-2773. Permanent exhibition of works by Hilary Adair, Delia Delderfield, Charles Howard, Lilly Kristensen, Guy Vaesen, Maggie Hardy, Andrew Price, Lisa Zirner and Nancy Roberts, view by appointment.

**KOURD**, Vas. Sofias 16, tel 361-3113. Exhibition of paintings and engravings by Greek artists of the 20th century until February 10.

**KREONIDIS**, Iperidou 7, tel 322-4261. A group show with paintings, engravings, sculpture, ceramics, jewels, and other objects will continue until January 3. Antonis Politakis and Kostas Touloupas will show their work from January 8 until January 24. An exhibition with works by Rosa Papavezirtzi will then follow from January 27 until February 13.

**MEDUSA**, Xenokratous 7, tel 724-4552. A sculpture exhibition by Christos Tzivelos until January 8. An exhibition with works by Stelios Skoulos will then follow from January 12 until January 31.

**NEES MORPHES**, Valaoritou 9a, tel 361-6165. Yiannis Spyropoulos is exhibiting his work until January 5. An exhibition by the artist Dimitris Mazis will then follow from January 8 until January 24. Works by Christos Markidis will be on show from January 26 until February 9.

**ORA**, Xenofondos 7, tel 323-0698. A group show by the members of the AFI until January 9. Dimos Skoulakis will show his work from January 12 until January 30. "Optical Poetry" is the title of an exhibition by the artist Michalis Mitras.

**SKOUFA**, Skoufa 4, tel 360-3541. An exhibition with works by the artist Lydia Vassiliadi from January 15 until February 8.

**THOLOS**, Fillelinou 20, tel 323-7950. Theodor Rantoukan, a Romanian artist, will present his work starting on January 14. *See focus.*

**TO TRITO MATI**, Xenokratous 33, tel 722-9733. The artist

Opi Zouni will show her work until January 10. Engravings by Pino Pandolfini will be on show from January 17 - January 31.

**ZALOKOSTA 7**, Zalokosta and Kriezotou Sts. tel 361-2277. Ioanna Terlidou will be exhibiting her work until January 8. Drawings by Angelos Vlassis from January 12 - January 30.

**ZOUMBOULAKIS**, Kolonaki Square, tel 360-8278. A group show with engravings until mid January, followed by an exhibition by the artist Dimosthenis Kokinidis until mid February.

**ZYGOS**, Iofondos 33, tel 722-9219. The artists Voula Priovoulou and Liza Wright Barsumian, from America, will exhibit their work from January 8 - January 22.

## EXHIBITIONS

**MATERIALS USED IN PAINTING** is the name of the exhibition at the Apopsi Gallery, Dinokratous 35, tel 721-9720, until the end of January.

**TRADITION AND VANGUARD IN GREEK ART** an exhibition by Hellexpo and the Pieridis Gallery at the 7th Pavillion in Thessaloniki until January 15. For further information tel 274-728.

**GREEK ARTISTS IN BERLIN** at the Pieridis Gallery in cooperation with the Goethe Institute until January 15. The gallery is located at Leoforos Vassileos Georgiou 29, Glyfada, tel 893-1496.

**ANDREAS GEORGIADIS** is presenting his work at the Ethniki Pinakothiki until January 10.

**HOSE LUIS CUEVAS** a Mexican artist will exhibit at the Ethniki Pinakothiki until January 5. *See focus.*

**PORTRAITS OF GREEK WRITERS** is the title of an exhibition at the Ethniki Pinakothiki until January 4.

**CONTEMPORARY AMERICAN WOOD - ENGRAVING** is the name of the exhibition at the Ethniki Pinakothiki, with the collaboration of the American Embassy, starting January 12 until February 22. *See focus.*

**ALEXANDROS KOROYIANNAKIS** in a retrospective exhibition of his engravings at the Ethniki Pinakothiki from January 19 until February 22.

**CITIES, COUNTRYSIDE AND PORTAITS** is the name of a photographic exhibition by Dimitris Ouralidis at the British Council starting on January 13 - January 22. *See focus.*

**IRIS XILAS XANALATOS** is an artist who has lived in England and studied painting and silkscreen printing. She is exhibiting at the British Council for the second time from January 27 until February 6.

**TAKIS PARLAVATZAS** is exhibiting his work at the Kennedy Hall of the Hellenic American Union from January 26 until February 6.

**ORIENTATIONS** is the name of a photographic exhibition by Dimitris Talianis, at the Gallery 2 of the Hellenic American Union from January 13 - January 23.

**WORKS BY TSAROUHIS AND HIS FRIENDS** are on show at the Tsarouhis Museum, Ploutarhou 28 Marousi, from 10-2am and 5-8pm, Tuesdays closed, until January 12. *See focus.*

## MUSIC, DANCE, THEATRE

**TWO YOUNG GREEK ARTISTS** D. Fotopoulos (flute) and K. Germanou (piano), will present works by Bach, Schubert, Berkeley and Prokofieff, at the British Council on January 15 at 8pm.

**OPERA NIGHT** performed by Peter O'leary, John Morrel (tenors), Kostas Kambouropoulos (base), Christina Vlati (soprano), Virginia Voulgari (lyric soprano) and Eleni Asimakopoulou at the piano, at the Hellenic American Union on January 9 at 8pm.

**TWO PIANO CONCERT** performed by Yiannis and Anthoula Papadopoulou presented by the French Hellenic League at the Parnasse Hall on January 14 at 7pm.

**THEODORAKI'S AND HADJIDAKI'S** works will be performed by Yiannis Papadopoulou piano and Kostantin Paliatsaras tenor, presented by the French Hellenic League at the Parnasse Hall on January 28 at 7pm.

**ARC DANCE COMPANY** will give two performances at the Athens College Theater on January 23 and 24 at 8:30 pm. *See focus.*

## LECTURES

**HUMAN RIGHTS AND INTERNATIONAL POLITICS** is the topic of a lecture by Konstantinos Hortatos, professor at the Yale University, organized by the Fulbright Scholars Association, at the Hellenic American Union on January 20 at 8pm. (In Greek)

**THE WORLD BECAME AN IMAGE** is the title of an audio - visual presentation of George Himona's work by Despina Lala Christ, with slides showing and music by Anastasios Christofis, at the Hellenic American Union on January 29 at 8pm. (In Greek).



## Central Greece

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

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

## SPORTS

### ARCHERY

**Arion Club**, Glyfada, tel. 894-0514.

**Panathinaikos Club**, tel. 770-9582.

### ATHLETICS AND GYMNASTICS

**SEGAS**, Syngrou Ave. 137, tel. 958-9414

**Panellinios Athletic Assn**, Evelpidou & Mavromateon Sts., tel. 832-3700

**Glyfada Athletics Club**, Diadohou Pavlou, Glyfada, tel. 894-6579.

**Kifissia Athletic Club**, Tatoi 45, Strophidi, Kifissia, tel. 801-3100.

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

### BADMINTON

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

### BASKETBALL

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

**Panellinios Athletics Association**, Evelpidon & Mavromateon Sts. after 3 pm, tel. 823-3720 or 823-3733.

### BOWLING

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

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

### BOXING

**Panellinios Athletic Assoc.**, Evelpidon & Mavromateon Sts, tel. 823-3720, 823-3733, gives lessons three times a week.

### BRIDGE

General information from the **Hellenic Bridge Federation**, 6 Evripidou St. 4th floor, tel. 321-4090.

### CAVE EXPLORATION

**Hellenic Speleological Society**, Mantzarou St., Athens,

tel. 361-7824

### CHESS

For general information and details of lessons, contact the **National Chess Federation**, 79-81 Sokratous St., 7th floor, tel. 522-2069 or 522-4712.

### CRICKET

**The Ramblers Cricket Club**, amateur cricket club playing in Halandri. Call Jonathan Weber, its treasurer, between 9 am and 3 pm, at 363-3617 for information.

### CYCLING

Detailed programs and further information available from the **Greek Cycling Federation**, 28 Bouboulinas St., tel. 883-1414.

### FENCING

General information from **Greek Organization of Fencing**, 57 Akadimias St., 6th floor, tel. 720-9582.

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

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

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

### FIELD & TRACK

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

### FISHING

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

### FLYING

**Athens Aero Club**, Acadimias 27a, tel. 361-6205.

### GOLF

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

### GYMNASTICS

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

### HANG GLIDING

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

### HIKING

**Ipehrios Zoi** (Outdoor Life), 9 Vas. Sofias, tel. 361-5779, is a non-profitmaking mountaineering and hiking club open to all. Organizes outings every weekend at minimal cost. No special equipment needed except good walking shoes, rucksack.

### HOCKEY

**Field Hockey Club of Athens**, ACS, Halandri. For further information call 681-1811.

### HORSE RACING

There are races every Mon. Wed. Sat. at 5:30 at the Phaliron Racecourse at the end of Syngrou Avenue, tel. 941-7761.

### HORSEBACK RIDING

For general information contact the **SEGAS Horseback**

**Riding Committee**, Syngrou 137, tel. 231-2628.

**Athens Riding Club**, Gerakas, Aghia Paraskevi, tel. 661-1088.

**Hellenic Riding Club**, 19 Paradissou St., Maroussi, tel. 682-6128.

**Tatoi Riding Club**, Tatoi and Dekeria Sts, near airport, tel. 801-4513 and 806-1844.

### HUNTING

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

### ICE SKATING

**Athens Skating Club**, Sokratous 200, Vari, tel. 895-9356. Offers lessons. Open daily from 10 am-2 pm and 5 pm-12 and weekends from 10 am-2 pm.

### MARTIAL ARTS

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

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

**Panellinios Athletics Assoc.**, Evelpidon & Mavromateon Sts., tel. 823-3733.

### MOUNTAINEERING

**The Greek Alpine Club**, 2 Kapnikareas/Ermou St. tel. 323-1867. Outings are organized every weekend.

**OTHELLO** (Cross between chess and checkers)

Greek Othello Club, tel. 638-0280, 657-0627.

### PARACHUTING

**Athens Parachute Club**, Lekka 22, tel. 322-3170 (evenings).

### ROLLERSKATING

**Rollerskating Centre**, Ermis Messoghio 399, Ag. Paraskevi, tel. 659-0618.

### ROWING

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

### RUGBY

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

### SAILING

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

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

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

### TABLE TENNIS

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

### TENNIS

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

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**Galaxy Supper Club**, fresh gourmet food plus nouvelle cuisine items at reasonable prices. Music. Open daily from noon to 3:30 pm for buffet lunch.

**Ta Nissia**, taverna downstairs. Music. International cuisine.

**ATHENAEUM INTERCONTINENTAL**, tel. 902-3666.

**La Rotisserie**, fine French food prepared under the direction of Chef Alain Desrichard. Dinner. Closed on Sundays. Private dining area for small parties and receptions, ideal for business luncheons. On piano Yiannis Spartakos.

**Cafe Pergola** open all day, every day from 6 am-2 am. Rich and varied buffet breakfasts, lunch and dinner, international a la carte. Special Sunday brunch from 12 noon. **Kava Bar**, open daily from 11 am to the wee hours. Happy hour from 5-7 pm. Singer pianist Billy Dare Sedares nightly from 9pm except Mondays.

**The Poolside Taverna**, serves wide range of Greek and Cypriot mezzedes, meat and fish from the grill. Open for dinner from 9 pm. Music by D. Krezos Trio.

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

**ASTIR PALACE Voullagmeni**, tel. 896-0211.

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

**GRANDE BRETAGNE**, Syntagma Square.

**G.B. Corner**, steaks, seafood and Greek specialties. Open 11 am-2 am.

**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 pm and from 8 pm-midnight.

**LEDRA MARRIOTT HOTEL**, tel. 934-7711.

**Summer Starlight Buffet**, Poolside, evening dining with music and dance. Sumptuous buffet serving refined Hellenic specialties, spectacular view of the Acropolis, the city and the sea. Daily except Monday, from 8 pm.

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

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

**MERIDIEN HOTEL** tel. 325-5301/9.

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

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

**CHANDRIS HOTEL**, tel. 941-4825.

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

## KOLONAKI

**ACT 1**, Akademias 18, tel. 360-2492. International and Greek Cuisine.

**BAYAZZO**, Ploutarchou and Dinokratous, Kolonaki, tel 729-1420. This cosmopolitan gathering place for politicians, diplomats, businessmen and artists is a must for appreciators of good cuisine - the unique creations of the elements of Nouvelle Cuisine and traditional Greek Dishes. The pallet will be tantalized from the "Festival of Seafood" and the "Dialogue of Veal with Green Apple and Mushrooms" to the "Floating Mountain" - dessert. Open daily (except Sundays) 12.00 to 16.00 and 20.00 to 3.00.

**BRUTUS**, Voulgaraktonou 67, Lofos Strefi, tel. 363-6700.

Attractive, quiet restaurant and full bar. Among the main dishes you will find "meatball Brutus" stuffed with cheese, bacon and mushrooms served with a baked potato and special sour cream-like sauce, tiny skewered meatballs, a "plat du jour" which changes daily. Desserts include homemade chocolate cake and lemon pie on alternate days, baked apples and yogurt with sour cherry sauce.

**DIONISSOS**, Mt. Lykavittos (accessible by the funicular which starts at the top of Ploutarchou St. Kolonaki), tel. 722-6374. Atop one of Athens' landmarks with a view of the entire city. Daily 9 am-11:45 pm.

**DEKAOKTO**, Soudias 51, Kolonaki, tel. 723-7878. Small restaurant with pleasant atmosphere, a small number of well-prepared dishes. Good bar (with snacks). Daily 12 pm-2 am. Sunday 6:30 pm-2 am.



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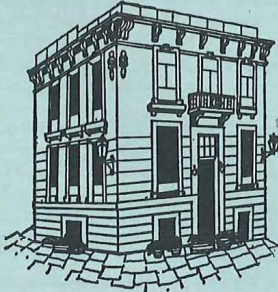
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**IMBROS**, Selinis/Iliou, Kavouri, tel. 895-1139. Open for lunch and dinner. Fish, meat. Constantinopolitan cuisine.

**KANATAKIA**, I. Metaxa/Pendoras Sts, Glyfada, tel. 895-1843. Short orders, specialty *hilopittes*. Wine from the barrel.

**KASTRO BARBA THOMA**, Vlahika, Vary, tel. 895-9454, open from 11 pm. Baby lamb, contrefilet, suckling pig, souvlaki, *kokkoretsi* (innards cooked on the spit), spleen, choice of appetizers.

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

**MAKE UP**, Grill restaurant, Posidonos 4, Vouliagmeni, tel. 896-1508. Open daily for dinner.

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

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

## PIRAEUS

**DOGA**, 45 Delyiorgi, Evangelistria, tel. 411-2149. Specialties: snails, kebabs, innards on spit (*kokkoretsi*), pureed yellow peas with onions (*fava*).

**KALYVA**, Vassilis Pavlou 60, tel. 412-2149. Colorful cartoon murals, dining balcony overlooking the sea and

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

**VASILENA**, Etolikou 72, tel. 461-2457. A long-established taverna situated in a renovated grocery store. The owner provides a parade of 16 different dishes (in the order that he chooses) for a fixed price. Soup is usually served last! Be sure to have an empty stomach to do honor to this delicious food.

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

**ZILLER'S**, Akti Koundouriotou 1, tel. 411-2013. Tastefully decorated and popular with a floor-to-ceiling wall of liquors and a complete and reasonably-priced menu. Overlooks the sea and Votsalaki Beach. Daily from 12 pm-2 am.

## SEAFOOD

**MICROLIMANO**, (or Turkolimano, as it is still called) in Piraeus now hosts 22 seafood restaurants, all offering a good meal with excellent service at a table by the sea. Every taxi driver knows where it is, but if you want to use local transportation, take the metro to Faliron station, one stop before the Piraeus terminal, and walk towards the Castella hill, following the sea around to the tiny port (a five-minute walk). If you use the green bus in Syntagma, again get off at Faliron station. A few of the more popular tavernas:

**ZORBA**, tel. 412-5501. Specialty is the tray of *mezedes* offering stuffed mussels, shrimp, octopus and much more. 26 Akti Koumoundourou.

**THE BLACK GOAT**, at No.6, an old favorite, and one of the first tavernas in the marina, choice of fresh lobster, crayfish and clams. Yachtsman's hangout.

Another less well-known and less expensive seafood row in Piraeus is at *Freates* around the coast from the Zea Marina yacht harbor. Several restaurants offering fresh fish and a cliffside view of the sea. Also for seafood.

**ANDONOPOULOS**, Frederikis 1, Glyfada, tel. 894-5636. An old and comfortable restaurant with an extensive seafood menu. Daily noon-midnight.

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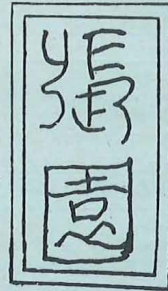
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**BOUILLABAISSE**, Zisimopoulou 28, Amfitea (behind the Planetarium, Syngrou Avenue), tel. 941-9082. Bouillabaisse, fresh fish and a variety of shellfish. Nightly 7:30 pm-midnight.

**LAMBROS** on the shore road, Posidonos 20, Voula, tel. 896-0144. Variety of appetizers and usually a good assortment of fish. Moderately expensive. Daily 10 am-1 am. Closed Mon.

**PSAROPOULOS**, Kalamon 2, Glyfada, tel. 894-5677. One of the oldest seafood restaurants on the marina, open year round, tasteful service, tasty dishes, tasteful prices.

## STEAKHOUSES

**BEEFEATER STEAK HOUSE** 9 K. Varnali, Halandri, tel. 883-2539. A Canadian corner in Athens; American and national specialties. Air-conditioned. Open from 2 pm-2 am.

**FLAME STEAK HOUSE**, Hadziyianni Mexi 9 (near the Hilton), tel. 723-8540. Specializes in good charcoal broiled steaks and chops. Bar open for cocktails. Nightly from 7 pm-1 am.

**PRINCE OF WALES**, steakhouse and pub, 14 Sinopes St, tel. 777-8008. Open every day from 12 pm-2 am. Closed Sundays. Businessmen's lunch menu (main dish, beer or wine, and dessert).

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

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

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**PHAIDRA**, Metsouva 14, tel. 883-5711. Neoclassic house decorated by young Greek artists. Large variety of unusual crêpes. Closed Tuesday.

**RUMOR'S**, 35 Dimokritou St. Kolonaki, tel. 364-1977. Specialties: Tuna crêpe, spinach and cheese crêpe, salads (also restaurant).

**TO ROLOI** (The Clock), Aristotelous St, Victoria Square. Crêpes with chocolate, ice cream, honey and walnuts, dinner crêpes.

## FRENCH

**BELLE HELENE**, Politeias Square, Kifissia, tel. 801-4776. In a lovely green park with two small lakes, Greek and French food. Specialties include "Symposio" filet with

madeira sauce, artichokes, bacon, ham, chicken livers, cheese, mushrooms, chicken crêpe with ham, cheese in tomato sauce. Open daily from 10 am-2 am.

**ERATO**, Varnali 7, Halandri (Dourou Square). Restaurant, bar. Open nightly from 7 pm-2 am, except Sunday when it opens for lunch at noon. International cuisine (Greek and French).

**BAGATELLE**, Ventiri 9 & Hadziyianni Mexi (near the Hilton), tel. 721-8893. Piano. Open daily from 7 pm-1 am. Specialties: frogs' legs, snails, filet of sole stuffed with lobster, *duck à l'orange*, baby lamb in wine sauce with vegetables, Homemade desserts, crêpes stuffed with almonds, ice cream, hot cake with almond and *crème anglaise*.

**JE REVIENS**, Xenokratous 49, Kolonaki, tel. 721-1174. Specialty French and Greek cuisine. Open for lunch and dinner.

**LE CALVADOS**, Alkmanos 5 (near Athens Hilton), tel. 722-6291. A touch of Paris with a comprehensive menu from house pâté to "Mousse au chocolat" including a variety of steaks with original sauces, shrimps with curried rice, and cheese fondue. House wine. Specialties from Normandy and fine Calvados of course.

**L'ORANGERIE**, 55 Efroniou (opposite the Caravel), tel. 724-2735, 724-2736. Nice atmosphere. Specialties: filet au poivre vert (filet with green pepper), risotto méditerranée, seafood, seasonal salads. Piano.

## ITALIAN

**AL CONVENTO**, Anapiron Polemou 4-6, Kolonaki, tel. 723-9163. Gourmet specialties: pasta and scalloppine. Nightly from 8 pm-1 am. Closed Sunday.

**AL TARTUFO**, Posidonos 65, Paleo Faliro, tel. 982-6560. Specialties: spaghetti, pizzas, scalloppine, filet à la Tartufo, carbonara, tortellini à la crème. Nightly from 7:30 pm-2 am. Lunch Saturday and Sunday.

**ARCOBALENO**, 14 Nap. Zerva, Glyfada Square, tel. 894-2564. Specialty: shrimp *provencale*.

**DA WALTER**, Evzonon & Anapiron Polemou, Kolonaki, tel. 724-8726. Spacious bar. Specialties: rigatoni with four cheeses, fileto Piedmontaise, sauce madeira, *profiteroles*. Nightly 8 pm-1 am.

**IL FUNGO**, Posidonos 68, Paleo Faliron, tel. 981-6765. Specialties: filetta, 22 kinds of pasta, 20 varieties of pizza, 16 different scalloppine. Nightly from 8 pm-2 am. Saturday 12:30 pm-2:30 am. Closed Wednesday for lunch.

**LA BOUSSOLA** near metro station Kifissia, tel. 808-3912. Formerly "Da Bruno". Under same management as "La Boussole" in Glyfada. Filet à la diavolo and "Triptiho à la Boussole" (three kinds of pasta with special sauces and cheese) are among the specialties.

**LA FIAMMA**, Plateia Demokratias 5, Fiolargos, tel. 651-7355. Large variety of Italian dishes and oven-baked pizza. Take-out service. Open daily from 7 pm-2 am and on Sunday and holidays from noon-2 am.

**LA TARTARUGA**, 25th of March 38 & Palaiologlou Sts, Halandri, tel. 682-8924. Large portions of piquant entrees and pizza, also Italian main dishes. Chilled glasses. Very reasonable prices.

**TOSCANA**, 16 Thisseos, Vouliagmeni, tel. 896-2497/8. Open every evening. International and Italian cuisine (also Greek dishes). Specialties: escalope à la Toscana, escalope cordon blue, filet with mushrooms, *torta romantica* (dessert).

## KOREAN

**GO RYEO JEONG**, Alimou 33, Argypolis, tel. 991-5913. Authentic Korea, Chinese and Japanese cuisine. Parking. Open daily 10:30 am-4 pm, 6:30 pm-1 am.

**SEOUL**, 8 Eritriyas Ambelokipi (near President Hotel), tel. 692-4669. Specialties: beef *boukouki* (prepared at the table), *yatse bokum* (hors d'oeuvre), *haimon gol* (seafood



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