

February 1988

THE

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# ATHENIAN

Greece's English Language Monthly





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ne se mesure,  
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Sloane Elliott  
**EDITOR IN CHIEF**

Drossoula Vassiliou Elliott  
**PUBLISHER**

Elizabeth Herring  
**DEPUTY EDITOR**

Karen B. Stedman  
**ASSOCIATE EDITOR**

Dimitra Vassiliou Fotopoulou  
**COMMUNITY EDITOR**

Katerina Papalaskaris  
**DESIGN DIRECTOR**

Katerina Agrafioti, Katey Angelis,  
Richard C. Carpenter  
Wilma Liacouras Chantiles,  
Jenny Colebourne, Pat Hamilton,  
Elizabeth Herring, Dimitris Katsoudas,  
Alec Kitroeff, Nigel Lowry,  
Mary Machas, B. Samantha Stenzel,  
J.M. Thursby, Heather Tyler  
**CONTRIBUTORS/COLUMNISTS**  
Susa Avela, Antonis Kalamaras,  
Spyros Ornerakis, Kathryn Patey,  
Emil Moriannidis, Katey Angelis  
**ART/PHOTOGRAPHY ASSOCIATES**

Olga I. Gaglias  
**EXECUTIVE OFFICE MANAGER**

Niki Karambetos  
**ADMINISTRATIVE ASSISTANT**

Sheila Chan Yan  
**COMPOSITOR**

Lorraine Batler  
**THE ATHENIAN ORGANIZER**

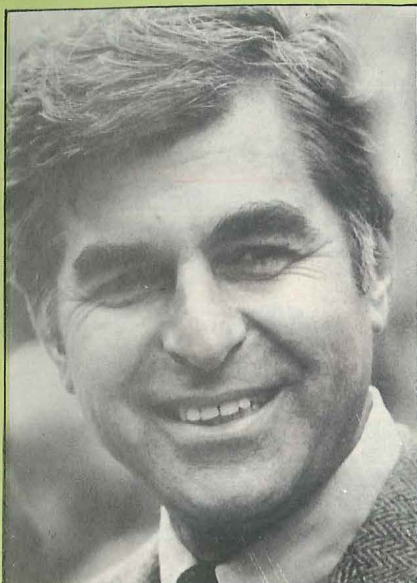
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Drossoula Elliott  
Tatoiou 56, Kifissia, Greece  
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## FEATURES



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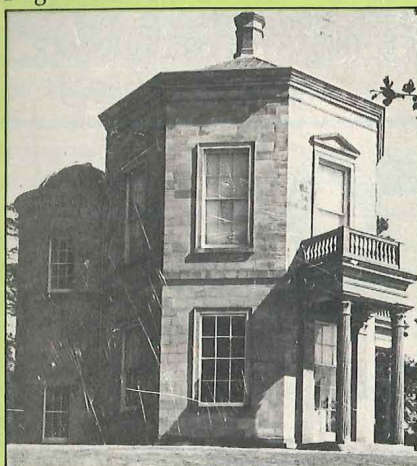
The Orthodox faith – the True Church – is becoming more and more a source of solace for the disillusioned of this high-tech age. Jimmie Psellas traces the history of Orthodox religion and discusses its place in contemporary Greek life

### 18 Excavations of the sacred city of Dion

In the foothills of Mount Olympos, Professor Dimitris Pandermalis is turning up rich new finds at Dion, the ancient capital of the Macedonians. B. Samantha Stenzel interviews the renowned archaeologist and reviews the history of 'divine Dion', from the 7th century BC to the present

### 21 A Greek-American White House?

Governor Michael S. Dukakis of Massachusetts is seeking the Democratic presidential nomination. How does he view Greek-American relations and the Cyprus problem and what will he do in these areas if elected? Elizabeth Herring conducts an exclusive interview



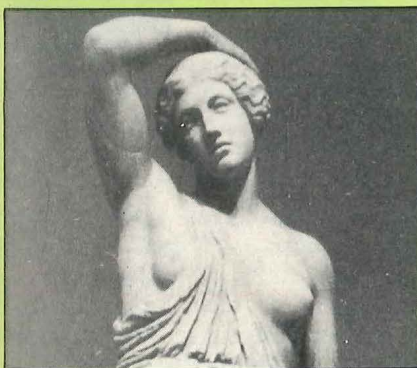
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Centuries of cultural similarities and contact have projected a rich tradition of things classically Greek into the life, language and land of the Irish. Evelyn K. Wiesman explores the affinities between two small nations which exhibit striking historical parallels

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'Hell hath no fury like a woman scorned' may have been an aphorism coined as early as the age of Heracles. J. M. Thursby traces the history, or the legend, of the Amazons back through the ages



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Cover by Fotini Manoussaki



# GREEK IDIOMS..

ΓΕΙΑ!



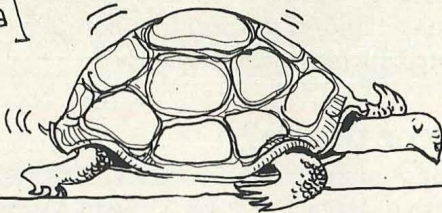
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**ΣΙΓΑ...**  
[sigá]

SLOWLY

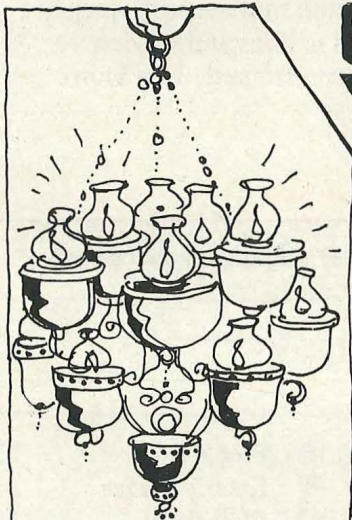


**ΤΟ** [tò] the

**ΠΟΛΥ** [poli] much

**ΕΛΑΙΟ**

[éleo] OIL



**ΠΟΛΥΕΛΑΙΟ**  
CHANDELIER



**ΣΙΓΑ ΤΟ ΠΟΛΥΕΛΑΙΟ**  
SLOWLY THE MUCH OIL (CHANDELIER)

**meaning : ... SO WHAT**





## our town

### *Guardian of a great tradition*

Imagine a spare figure in a cape of wool homespun, a nose that a Roman emperor would have envied, jet-black hair often jammed into a turban, flashing wide-apart eyes, a long and loping gait, a contralto voice that got a bit scratchy with age, like an old much-loved phonograph record. Her energy was massive and incessant; her enthusiasms electrifying; her criticisms commanding. She could be almost terrifying, Dora Stratou, until her face broke, as it often did, into a generous smile that could warm a room and a deep-down laugh that could fill it.

Dora Stratou, founder of the Greek folk dance company which has become famous both here and abroad and bears her name, died in Athens on January 19 after a long illness. She was 84 years old.

A woman of extraordinary energy, vision and persistence, she devoted her life to the preservation of the Greek tradition often against obstacles which would have defeated a less dedicated spirit.

She was reared in a privileged and artistic environment. Her father, Nikolaos Stratos, was a rising young politician, with a lively interest in music. Her mother, a singer and pianist of accomplishment, was the daughter of the playwright Dimitrios Koromilas. Towards the end of the 19th century he had introduced onto the Athenian stage a style of comic operetta with a strong and realistic element of folklore that became enormously popular. So Dora's four life-long passions – in piano, song, theatre and dance – developed early.

This idyllic existence, however, ended abruptly. Her father was a minister and then prime minister during the ill-fated Asia Minor campaign in 1921-22. In the general panic that followed the disastrous defeat, Stratos and five other respected statesmen were court-martialled by a revolutionary committee and executed. Dora was then barely 19 years old. Her mother, left with a modest pension, accompanied her daughter while she studied music and singing in Berlin, Paris and later in the

United States; and gave concerts and music lessons to make ends meet.

Back in Greece in the late 1930s, Dora became closely associated with Karolos Koun whose Art Theatre, founded during the most destitute years of the war, became a milestone in the renaissance of the modern Greek stage. Its strong use of Greek folklore in revivals of ancient plays was one of its most revolutionary aspects. Dora was the organization's first general secretary and during the occupation worked as a volunteer in children's war relief. Yet as she approached the age of 50 she had not found her true vocation.

Later, in her autobiography, she wrote: "It was right after the occupation when various foreigners began asking me the same, classical question: 'Who are you Greeks? Of course you have no links with the ancient Greeks; not after all these centuries. That would be incredible.' And that was when my agony began. How could we demonstrate to the world of today; how could we answer this question, 'who are we?' How could we best find the continuous history of our country? Only in popular dance and demotic song."

It was during a performance of a Yugoslav folk dance company visiting Athens in 1952 that the future of her life was decided. With her customary impetuosity she called all of her well-placed friends that same night and told them of her decision. If the Balkan countries could make such a success of popular dances with often a Greek base, why couldn't Greece do it and better; with greater authenticity?

She pawned the remains of the family jewels. She organized an association. The following year it took the name of the Society of Greek Dance and Song. She then stormed the redoubtable gates of Greek bureaucracy with, at first, about as much success as Don Quixote versus the windmills. But she would not be put off. In 1959 she began summer performances among those scattered stones euphemistically known as the ancient theatre of Piraeus. Then she got a year's grant to perform in the garden of the Theseion. Then she got a state subsidy. Then it was withdrawn.

The obstacles were staggering. Performances were a necessity. She needed the publicity; she needed a foreign audience; she needed money. For the most important thing, she well knew, was that a tradition in jeopardy had to be preserved.

Dora Stratou was not a dancer herself nor a choreographer. She had only her own fine musical training and her own faith in the preciousness of tradition. She travelled all over Greece. She recorded music and dance patterns, started archives, collected instruments and costumes which then had to be copied accurately at great cost. As a juggling act it was a virtuoso performance. She had to arouse the interest of middle-class people for whom anything 'folkloric' at that time was despised; she had to appeal to 'package' tours to fill her theatre and get money out of the Tourist Office. She took her company all over Western Europe, North America; the world. Her 'invasion' of India was said to be the most successful Greek venture in that direction since Alexander the Great. When the junta appeared, she had a new set of problems which were solved for a few years by the Ford Foundation. It was never due to luck. It was due to persistence and the admiration she gained by that combination of idealism and tenacity which was an essential part of her character.

In the last few decades the intrinsic value of the popular tradition has at last been recognized at the moment it was about to be lost. Today the Dora Stratou Theatre on Philopappos Hill is almost a part of the 'Establishment'. It was not always so. As the ties with the West grow tighter and the 1992 EEC economic integration looms closer, Greeks of today have come to realize that their very identity in the future must be linked with *Romiosini* – not just 'modern' Greece but the nation as it has specifically evolved over the centuries to become what it is through a heritage that has been continuously passed on and to whose preservation Dora Stratou so significantly contributed. □



## Difference of opinion

Dear Editor,

The fascinating interview on communication patterns in which a gifted writer and an obviously productive linguist engage in an animated dialogue (*The Athenian*, January 1988) shows its flaws when they leave the area of their expertise – speculating that (Herring) “in many, perhaps most, of these relationships the problems are *not* really ‘psychiatric’ problems but rather linguistic ones.” Or (Tannen) “These women in therapy may well be looking for answers in the wrong place, but the floodlight’s been on these psychological motives and interpretations...”

Most likely, what’s in the floodlight would depend upon the style and credo of the therapist. As a family therapist (living cross-culturally myself) I initially coach my clients on their awareness and practicing of sending messages on interactional levels – both communicational and behavioral. (There is a basic notion in communication theory saying that every behavior is communication.) But to say that “these relationship problems” boil down to “linguistic ones” strikes me as a belletristic simplification. Teaching facts, i.e. about conversational style or cross-cultural difference, can be a legitimate part of therapy, but it hardly ever solves the problem.

In her linguistic framework, Deborah Tannen connects the people we grew up with and how we “learned to communicate and to be a person” with a functional understanding of culture (ways of being in the world, ways of doing things and showing what they mean). She reminds us that “these conversational style differences” (to which I would add behavioral and emotional differences) “may cause tensions even between people on the same city block”. ‘Cross-cultural’ as a key term becomes rather relative then: it merely serves as an issue to focus on (and there are so many others) which comes in handy when we want to avoid the fact that dealing with differences of any kind is and will always be an *emotional* as well as a cognitive or linguistic one. (Hence, I guess, the title “Uncrossing crossed cultural wires”.)

Coming back to “these women in therapy...”: It has been my experience in my own clinical work that people’s reactivity (being angry, disappointed, resentful, bored) towards their here-

and-now-partner or living arrangement can be lowered considerably when unresolved issues (and the emotional mortgage on them) with their families of origin are worked at. This might, after consistent preparation, present as finally being able to sit and talk with father (or mother, sister, brother) for a while – but this is far more than a linguistic situation, isn’t it!

*Nora Charitos PhD  
Family Therapist  
(see “Counselling the cross-cultural couple”  
The Athenian June 1985)*

## Cyprus answer

Dear Editor,

In your interesting article of January 1988 on Cyprus, you draw our attention to an issue of interest and concern. In considering the problem of Cyprus one must wait until after the Greek-Cypriot elections to be held in February 1988.

Several are the ideas and suggested approaches in dealing with the situation in Cyprus. But the answer to the problem of Cyprus lies in Cyprus itself. Whether at the United Nations or the calling of an ‘international conference’, no agency or organization or even a peace mission can be more than a means to and end.

Whatever ‘new’ ideas others might have for Cyprus, in the end, it is the ideas which Cypriots (Greeks and Turks) have for others that will determine whether Cyprus enjoys peace and prosperity or remains a chronic problem in world diplomacy.

*Yours sincerely  
John Koumoulides  
Professor  
Ball State University*

## Calling Ray Morgan!

10th January 1988

Dear Ray,

Here was I, peaceful in my daughter’s living room – *chortasa meta ena kalo fagito* – taking it easy on Sunday afternoon like anyone our age should – leafing through *The Athenian* – when BANG!

Age harrassment, I call it, Ray. There’s got to be a law against yanking an old, well, late middle-aged, man back into his callow youth. Until you so effectively told your story I’d forgotten

that Athens; bright jewel, air clean, sky blue. I’d forgotten the *omorfa koritsia*. I’d forgotten the bearded KKE and the trigger-happy EDES. I’d forgotten the politics.

To tell you the truth (or ‘*na sas po tin alithia*’, if you want a little of my fabulous Greek!) – now that you have me peering down the time tunnel, nothing really has changed – well, not much.

Politics! Not at all. Just different actors pontificating on their TV stages, full of sound and fury signifying nothing (sorry W.S.). As for the parties, the left is less bearded, the right less violent, all in two piece suits. Athens! Athens has changed as you well know. Almost half the population of Greece lives in this polluted city and if you think the ‘sincere’ words of the Government will change anything for the better...

Anyway Ray, that’s not what I wanted to write about. I wanted to tell you ‘Yes’. Yes, I remember! I remember you and Maro. I remember Jock – “I’m a Scot, man... Scotch, you drink.” I remember the Jeep I ‘acquired’ and its contribution to cross-cultural relations (it wasn’t called that then)... all those radiant chatterers driving down to Glyfada for a swim in the sea... can’t do that now!

The ARGENTINA! Naturally! That’s where I met Alik! Remember the Parthenon, moonlit, mysterious, silent but for the wooing of lovers.

Now that you’ve opened the past Ray, we’ll have to meet again, and over a jug of retsina (I can still get the real stuff) – we’ll remember more.

Love to Maro.

Yours alive and well in Kifissia,  
*Robert Bartholomew  
101 Deliyanni St.  
145 62 Kifissia*

*(This letter was written in response to “Athens: October-December ‘44”; The Athenian, December 1987.)*

## Rebuttal

Dear Editor,

Fotis Eleftheriou’s article in your December issue, “Universities in decay,” consists largely of generalizations, some of which I know to be invalid. The purpose of this letter is to provide you with *another* viewpoint.

In my department at MIT, we have 24 faculty members. Five of them are



Greek-born, and four of those received their first university degrees from the National Technical University of Athens (NTUA). At The University of Michigan, two of the 15 faculty members in naval architecture are graduates of NTUA. More generally, there are more than 30 Greek faculty members at MIT, most of whom were first educated at NTUA; some of these are among our most distinguished and respected professors.

Many other leading US engineering institutions have substantial numbers of NTUA graduates on their faculties. There is probably no other nation in the world that is so conspicuously represented in the best technical universities of the United States. This is largely a reflection of the outstanding education in technology that NTUA provides.

Current NTUA graduates are just as good. In our experience, the best of them can compete with the best graduates from any institution in any nation of the world. (To be sure, I see only the best students from NTUA – or from anywhere else.)

Research in naval architecture,

marine engineering, and ocean engineering is relatively new at NTUA, but it is already world-class. It is impressive for its scope, its vitality, and its quality. Recently I had an opportunity to meet many of the NTUA faculty in these areas and to review much of their research in these fields. They know the current technical knowledge at the very forefront of technology. This is certainly true in my own specialty (marine hydrodynamics), and I believe it is true in other areas, including, for example, computer-aided design, welding technology, composite materials, and structural dynamics.

I have a fairly good personal knowledge of the research activities in our field at universities all around the world, including not only the United States and Western Europe but also Japan, China, and the Soviet Union. I can state without qualification that NTUA, in just a few years, has become one of the best. Research reports by its faculty are published in the most widely respected international journals, and their papers are presented at the most prestigious conferences. This means that their articles and papers are thor-

oughly reviewed and evaluated by experts.

In recent years, the Greek government has provided NTUA with some outstanding facilities, not only for research and education but also for the development of Greek industry. In naval architecture and marine engineering, these facilities are better than those available at any US university. Computer facilities at NTUA are not yet up to US university standards, but the NTUA faculty has nevertheless managed to place itself at the forefront even in research that is highly computer intensive. This is no small accomplishment.

It seems to me that Greece, with its longstanding maritime traditions, should take great pride in the accomplishments in education, research, and development at NTUA in naval architecture and marine engineering. I suspect that other areas have earned similar respect.

*Sincerely yours,  
T. Francis Ogilvie  
Department Head*

*Department of Ocean Engineering  
Massachusetts Institute of Technology  
Cambridge, Massachusetts*

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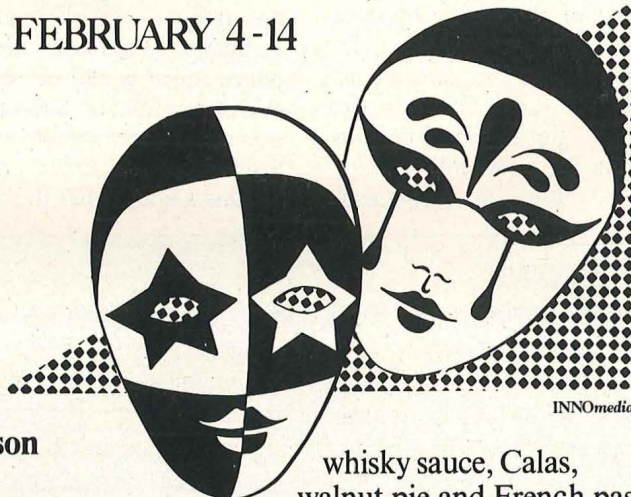
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# THE ATHENIAN DIARY

by Sloane Elliott and Karen B. Stedman

## PASOK: "sailing self-sufficiently" into 1988

On January 5 Prime Minister Papandreou appeared at the head offices of the Panhellenic Socialist Movement and cut the traditional New Year's *pitta* in a mood of optimism. Greece, he said, was advancing at a (slow) though steady rate, no slower than that of other EEC countries. During the course of this year, he predicted euphorically that Greece would have an economic development equivalent to that of West Germany. At the same time he quoted a statement made by the governor of the Bank of Greece, Dimitris Halikias, that inflation would not exceed 12 percent during the year.

PASOK, he went on to say, was experiencing a rebirth. The party was resolving the country's problems with responsibility, dynamism and determination. "We have every right to look forward with optimism to whatever concerns the future of this movement in Greece. We have suffered as no party in our country ever has before," he maintained, "for the steady improvement of its living conditions."

The prime minister expressed equal pride in what he called Greece's decisive role in global developments. "Greece is on the international map," he proclaimed. "It has an opinion and a

voice and has finally managed to have that voice accepted."

On the same day Papandreou presided over a meeting at the Maximos Palace to discuss the means by which the quality of life in Athens and Attica would be improved. He had stated earlier, "We owe much to Athens and must help her. There are many things that can be accomplished if the political courage exists. Such fundamental changes require time but I believe they will be made."

Among the projects decided upon at the meeting was the construction of new roads and fly-overs, and the covering over of what remains of the Illissos River. A special program is the creation of new parks, public garages and parking lots. It was also announced that seven ministries would be moved out of the center of the city. Given the number of civil servants involved, this should help unclog downtown Athens.

In combatting the persistent *nefos*, government spokesman Yiannis Roubatis announced that a special police squad would be responsible for the prevention of atmospheric pollution and that ten mobile units would be assigned to check car exhaust fumes. Roubatis added that the infrastructure

necessary for hosting the 1996 Olympic Games would also be implemented.

Opposition parties were not impressed by these new plans for public works. They even denied they were new. The Democratic Socialist Party said they had been programmed a long time ago and some were already in progress. New Democracy called them a "sudden inspiration" and warned that huge sums of money would be wasted since they were not integrated into an overall city plan. The Greek Left said flatly, "PASOK neither intends nor is able to solve the major problems facing Athens. It intends, however, to exploit the citizens with dramatic announcements in order to further its own election plans." Mayor Evert said the municipality would support every effort to improve the quality of Athenian life but criticized the government's announcement as vague and confused, with no specific budget mentioned. He added, "To this day, construction has not begun on even one garage."

In an interview published four days later, the prime minister turned to the matter of parliamentary elections. These, he insisted, would take place at the end of PASOK's present four-year term; that is, June 1989. By setting this specific date, Papandreou said, adverse economic consequences would be averted. "Uncertainty over the date," he said, "could lead to a very long *de facto* election campaign, and political uncertainty would lead to economic uncertainty."

In the same interview he turned to the subject of the US military bases whose future was being discussed in a second round of talks that opened in Athens on January 11. "Negotiations will continue so long as the possibility exists for the linking of an eventual agreement with the progress and solution of Greece's pending national issues and the complete safeguarding of the country's national interests."

"Despite all our errors and delays," the prime minister concluded, "we are holding the rudder with a firm hand and sailing self-sufficiently. We are seeking political and electoral self-sufficiency not because PASOK needs it but because it is needed by the popular movement."

### Taxi tussles

The announcement of new pollution control measures, restricting the circulation of taxis *as well as* private cars in the 'inner ring' has provoked taxi drivers into yet another in the recent spate of strikes aimed at the very elimination of the measures.

Their gripe, an economic one, has caused considerable inconvenience for commuters and city dwellers alike, especially since the available forms of public forms of transportation were unable to pick up the slack. Trolleys were especially crowded; more so than usual.

The strike, carried out on a day-by-day basis, was observed by some 18,000 taxi drivers, now obliged to follow the odd-even circulating rule, who refused to enter the center, even under threat of penalty, which many paid.

Others who entered the inner ring illegally not only paid a penalty, but clashed with driver pickets as well, disrupting the flow of overcrowded public transportation vehicles; 111 were fined. 773 drivers were fined for illegal parking, 167 cars were stripped of number plates and six cars were towed away by traffic police. All this within two days, and drivers – at press time – pledge to continue the strike until "further notice".



## THE ATHENIAN

In another interview, this time with *To Vima*, Papandreou waxed not only optimistic but philosophical: "I believe a new PASOK victory during the coming elections will greatly serve the interests and the expectations of our people. But as my father used to say, in politics one should know when it is time to leave. This is advice I tend to follow when I have completed my contribution to the country." Whether this was a 'swan song' or a 'rebirth', the prime minister did not make clear. □

### Trouble in the air

Lately, the government has become particularly concerned with protecting urban parks from illegally constructed shacks with unsightly aerials rising above them. Just before Christmas, 1,200 members of the riot squad were sent into Seih Sou park in Thessaloniki to pull down one of these environmental eyesores. The reason for the size of the demolition team and the fact that they were faced by the Mayor of Thessaloniki, Sotiris Kouvelas, city councilmen and conservative MPs, is that the shack was being built to house a transmission booster for Thessaloniki Free Radio.

There was a brief scuffle, the municipal secretary-general was thrown to the ground, and the construction was hammered to rubble. This showdown, as unequal as that fought at Thermopylae, produced waves of reaction.

The conservatives, calling the operation "barbaric", claimed the government was trying to silence free radio stations. Radio, under state monopoly for over a century, became quasi-legally free last year when conservative Mayor Evert set up a transmitter "by consensus" atop the Athens town hall early last year. The idea was picked up by Piraeus and Thessaloniki (both with conservative mayors) and ten Athenian suburbs. The broadcasts have done so well that state-owned radio is worried about its popularity ratings and advertising revenue.

The government said that the Seih Sou incident had nothing to do with free radio - which, it claimed, PASOK supports strongly. Police, it claimed, had acted within the law because a piece of forest land had been illegally occupied and an unlicensed structure erected.

Kouvelas retorted that he had applied to the Forestry Service to set up

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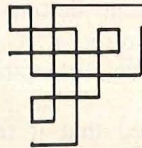


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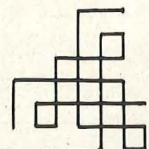
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## The World Of Greek Dance

by Alkis Raftis  
Finedawn Publishers  
1987



Dr Alkis Raftis' comprehensive new work on Greek dance, the continuing vital tradition, is now available at the following foreign language bookstores in Athens and Kifissia.

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## THE ATHENIAN DIARY THE ATHEN

an aerial on an elevated site and had been advised to set up a small structure in the park. He argued that nothing should have been done until there had been a court decision.

A few days later, Kouvelas retaliated by installing six transmitters on the roofs of tall buildings in Thessaloniki and on January 11 put a satellite TV program on the air which incited police to mobilize. They did not intervene, however. Nevertheless, Kouvelas was indicted and faces a possible three-month sentence.

Meanwhile attention shifted to Athens where Free Radio has set up its own radio shack and aerial on Lykabettos. Early in the month Evert declared, "The question that now arises is whether the government wants or does not want free radio. The municipality of Athens is not prepared to accept blackmail in any form."

"If our installations are illegal," he continued, "then so are all the others that have been erected in recent years like the Lykabettos theatre, restaurants and tourist facilities."

He might have added that if the government were to adhere to the letter of the law, it could quite legally tear down half of the city. Not a bad idea, some cynics might add.

The Ministry of the Environment took a conciliatory stand on the Lykabettos installations. Nevertheless, just to be on the safe side, municipal officials patrolled the area on a 24-hour basis, knowing that with whistles, they could arouse all of fashionably conservative Kolonaki in a moment.

The issue of free radio and state monopoly may become academic in a few years: private satellite dishes are mushrooming and the householders of Greece may soon acquire them as fast as they did videos. □

### Cheese checks

Many a holiday party this past Christmas season was minus a favorite staple: cheese; specifically, French and Swiss. Uninformed or unconcerned hosts and hostesses were left with chunks, cubes, slices and spreads of the popular snack and canape component.

Consumers fearing such unpleasant prospects as death from the serious and commonly fatal encephalitic disease, listeriosis (caused by the bacterium *listeria monocytogenes*), refrained, abstained and otherwise rejected the then

questionable substance in favor of other tipping accompaniments, after a warning was issued from health authorities.

Strict directives had been given for the monitoring of imported products (including hormones and animals, and animal products made from animals that had been fed hormones), certificates accompanying them, and immediate destruction of products with any traces of contamination was required by law.

Meticulous checks were begun on imported cheese, with initial test results on imported stocks showing no trace of contamination.

On a larger scale, the EEC considered implementing a system of microbiological testing on possible sources of contamination. *These* results were disturbing: *listeria monocytogenes* was found not only in the cheeses themselves, but in the cheese storage areas.

Fortunately, no reports of contamination have appeared in Greece and while imported soft cheeses continue to be strictly monitored, it appears safe to consume the daily *horiatiki* with a hefty hunk of feta, no matter where it hails from. □

### Continuous confusion

For those who have spent weeks, months or even years trying to adjust to the Greek schedule of shopping hours, there may be some relief. Then again, maybe not. Just when so many (foreigners especially) thought they had it all figured out, bang! Everything's changed, albeit for the noble purpose of reducing pollution. Those who have scheduled their daily lives around when they can buy aspirin, a cut of meat or go to the supermarket or dry cleaner will have to readjust, or normalize, to the Western way of thinking.

Continuous working hours for Athens shops went into effect February 1, as specified in the Cabinet Act on the quality of life in the Attica Basin, released January 20.

Labor Minister George Yennimatas announced that according to the new schedule, retail shops and food stores are slated to remain open 50 hours a week during the non-summer months, from September 15 to June 15 (not to confuse the issue, summer in Greece officially begins on March 27 and ends on September 25 this year).



## THE ATHENIAN

Employees' working schedules for both categories of shops will be 40 hours a week, with a 20 minute mid-day break including lunch and siesta.

Retail shops will be open Monday from 1:00-7:00 pm, Tuesday through Friday from 9:30 am - 7:00 pm and Saturday from 9:00 am - 3:00 pm

Food stores will operate Monday from 9:00 am - 2:30 pm, Tuesday through Friday from 9:00 am - 6:30 pm and Saturday from 9:00 am - 3:00 pm, allowing individuals who commute from the suburbs and put in a full working day in Athens, zero to five minutes' shopping time during the week, leaving Saturdays - *always* fun at the supermarket - for the heavy-duty grocery gathering.

Confused? There's more. Other categories of retail outlets, such as those selling cars, spare parts, and wood, as well as hair salons, will maintain their current schedule, already continuous. Part-time work schedules are not expected to change.

Shop hours for non-summer months in other parts of the country (remember, we're talking about Athens here) will be regulated through another bill and those for summer months have yet to be defined.

Yennimatas estimates that the implementation of the new hours will create about 10,000 new jobs in those enterprises which now have up to three employees and which will undoubtedly be forced to hire at least one more to meet their needs. Who's going to pay the new salaries?

The Labor Potential Employment Organization (OAED) is launching a program to subsidize these jobs at a whopping 1,300 drs per day for each new engagement for two years and 1,800 drs a day for 18 months. The EEC Social Fund will provide some of the total 6.8 billion drs.

According to the Athens Environmental Pollution Control Program (PERPA), air pollutants in the Athens atmosphere, as a result of the continuous hours, should be reduced by about 10 percent, with further improvement expected in the spring and autumn. PERPA also expects a reduction in pollution of five percent from the new and improved odd-even traffic circulation system and of 22 percent from measures imposed on industries.

The Cabinet act also stipulates that no new taxi permits will be issued in the Athens area. Time to put on your Nikes. Better yet, buy stock.

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## In Brief

■ French author and academician **Marguerite Yourcenar** who died at the age of 84 at Bar Harbor, Maine, was a philhellene and frequent visitor to Greece. She studied the classics here, wrote several books on ancient Greek history and literature, translated Kavafis and wrote articles on Seferis and Kazantzakis. On her most recent visit here she said. "I see Greece as the ultimate wave from the East. Its magic lies in the fact that it lies just between Asia and Europe."

■ After eight years' work, the **restoration of the Erechtheum** is complete. The replicas of the Caryatids executed in cement and mortar are the work of sculptor S Triandis. Other architectural elements, formerly lying on the ground, have been re-erected. The Stein Prize awarded to architect Alexander Papanicholaou, who headed the restoration, was presented by Melina Mercouri.

■ Lydia Carras' film **Bridge to the East**

has won the 1987 prize for the Best Documentary at the National Film Festival in Chicago. Illustrating the life's work of eminent Byzantinist and historian **Sir Steven Runciman** and narrated by him, the documentary was sponsored by the BBC and ET-1 and financed by the Leventis Foundation.

At an archaeological symposium held in Thessaloniki, Minister of Northern Greece **Stelios Papathelemis** announced that a new museum will be built at **Pella**, funded by the National Land Bank. **Manolis Andronikos**, **Dimitris Pandermalis** and **Ephor Maria Siganidou** spoke on the spectacular new finds from Vergina, Dion, and Pella, respectively.

■ Numerous explosions following a fire which broke out in a munitions warehouse at the **Malakasa military camp** 40 kilometres north of Athens damaged dozens of houses in the neighborhood, and exploding ammunition fell in an eight kilometre radius of the site. The fire, which broke out early on December 24, was not extinguished until noon Christmas Day. One army officer was killed and four others injured a day later during a clean-up operation.

■ **Robert Browning**, professor at the University of London and chairman of the British Committee for the Return of the Elgin Marbles, was made honorary doctor of letters at the University of Athens on January 11.

■ Undersecretary for Health, Welfare and Social Security **Grigoris Solomos** and Professor **George Papaevangelou** represented Greece at the world summit of ministers of health for **AIDS prevention**, held in London late in January.

■ Mayor **Miltiades Evert** of Athens will visit Istanbul this month at the invitation of that city's mayor. The invitation was presented by the Ecumenical Patriarch, **Demetrios I**, during his recent official visit to Athens.

■ In reply to a **false report** that a Turkish warplane had launched a rocket at a Greek fishing boat near Samothrace, the National Defense Ministry clarified the episode by explaining that the object dropped by an unarmed naval plane was an ordinary parcel which sank immediately. Another source said Greek naval units will attempt to retrieve the object and deliver it if properly addressed. □

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# Learning doesn't end in the classroom





## Papandreou's foes are his best friends

Political developments this past week have certainly been significant. A series of meetings between Papandreou and Mitsotakis, and Papandreou and Florakis have confirmed, once again, the prime minister's dominant position in Greek political life. This development should be attributed less and less to his own undeniable (but nonetheless waning) abilities in political manoeuvring, but increasingly to his opponents' blatantly apparent weaknesses.

As the public loses faith in one political personality, it inevitably focuses its full attention on the existing alternatives. After some scrutiny, if these too are found to be wanting, even greater disillusionment is bound to be directed against them. It is therefore only natural, as most polls have been showing recently, that while Papandreou's popularity ratings are taking a nose-dive, so are those of his main rivals. While dissatisfaction with the government rises, the same is happening as regards the opposition parties. In 1987 Papandreou probably hit rock bottom, and consequently his fortunes can only improve by 1989, the year of the next elections. In this case, what will his opponents do aside from remaining in their current state of ossification, passively praying that Papandreou will pursue a self-destructive course?

In effect, the Papandreou government has of late been gradually pulling itself together. The damage caused by Simitis' resignation and Tsovolas' anti-business folly seems to have been, to a considerable extent, repaired. With the technocratic Roumeliotis at the helm of the Ministry of National Economy, the socialists have put a break on their flirtation with a course opting for undiluted populism. Now they are back on a fairly realistic course which blends some austerity with a half-hearted but nonetheless identifiable, liberalization of the economy (e.g. measures concerning the banking system which were announced.)

With Koutsyorgas as administrator and watchdog supreme, the cabinet appears much more coordinated and concerned with everyday matters while the prime minister continues to indulge in his various favorite schemes of grand global design. At last the government has been able to take some measures, whatever their practical value, against

pollution (the ever-threatening *nefos*). Also, changes in the disastrous National Health System (the much-touted ESY), are expected to be announced in an effort to liberalize a "socialized" system which is offering less and less to the underprivileged it was supposed to serve in the first place. All in all, the Papandreou government seems to be somehow recovering from its past state of total paralysis and, barring any new and sudden blunders similar to the mess which led to Simitis' resignation, or the outbreak of a new wave of scandals in the public sector (which will be important enough to penetrate the public's newly-acquired wall of immunity), it is bound to improve its political fortunes.

This latter development seems probable on the basis of three factors: first, Papandreou is still capable of outsmarting his sluggish opponents in political manoeuvring, thus gaining points at various crucial moments. Second, his two main foes, to his right and to his left, continue to stagnate, incapable of offering a convincing alternative. Third, it is he who possesses a number of significant trump cards which if used with dexterity could give him a vital edge over his opponents in the electoral struggle to come.

Papandreou's dominance in the area of political tactics was noticeably confirmed during the recent meetings which took place between party leaders. Though initially it was Mitsotakis who initiated a meeting with Papandreou and Florakis, it was the prime minister who comfortably stole the stage from him. Papandreou was quick to announce his own even broader meeting schedule in his agenda with opposition politicians (including Stefanopoulos whom the ND leader refused to meet). In this way his rendezvous with Mitsotakis was downgraded. This he also achieved by preempting Mitsotakis on the eve of their meeting by publicly rejecting all the ND leader's expected requests (early elections, etc.). Following this, Mitsotakis not only failed to cancel his rendezvous with the prime minister (which now made little sense) but, incredibly enough, expressed satisfaction with a meeting in which his exhaustively repeated demand for early elections was rejected outright. Thus, if anything, the Papandreou-Mitsotakis meeting ended

with the impression that the ND leader had been forced finally to recognize publicly that he has no power to force Papandreou's hand on the issue of elections despite a whole year of bombastic statements that he intended to 'drag' Papandreou towards early elections.

Of course, it would have been of little importance had Papandreou won occasional personal battles against Mitsotakis and Florakis with some flashy moves if at the same time ND and KKE had been consistently building up their images and winning over disaffected PASOK voters. But both parties remain, to undecided voters, as unattractive as ever. The KKE continues to project the image of an arch-conservative and obsolete communist party, out-Moscowing Moscow, its main slogan being the demand for a simple proportional electoral system which captures no one's imagination. ND, on the other hand, has the stench of "old politics" as Mayor Evert has implied, while at the same time (as he also perceptively pointed out) lacking any long-term strategy.

Actually, instead of offering a coherent alternative to the political course of the socialists, the conservative party has exhausted all its energies for a whole year in calling senselessly for early elections, something which, as it now admits, is beyond its own power to influence! If all this were not enough, Papandreou has a number of important trump cards in hand: he will determine when it suits him when elections will be held; he will formulate an electoral law that favors PASOK; he will boost his prestige and popularity through the EEC presidency; and he will certainly offer a generous incomes policy in 1989, whatever the long-term cost for the Greek economy. This is something hardly surprising. It is what most politicians would be expected to do.

Despite the tough and unpopular 1986-1987 years, Papandreou continues, for all the reasons cited above, to have a fair chance of winning the 1989 elections, particularly if his government achieves a minimum of effective performance. As long as the prime minister's political foes are essentially those who unwittingly aid him the most, Papandreou can sleep comfortably. To paraphrase a well-known Greek aphorism: "With such foes you don't need friends."

F. Eleftheriou



# The one true Church looks forward

**Official celebrations of 1,000 years of Orthodox Christianity in the USSR coupled with the recent tour of Patriarch Demetrios have renewed interest in the oldest of Christian denominations**

by Jimmie Psellas

The Orthodox Church is the oldest Christian denomination in history and claims to have kept the one true faith intact after Western Christians split away in the 9th century to form the Roman Catholic Church.

Orthodox Christian believers today number more than two hundred million throughout the world; most of them spread over eastern Europe and the Soviet Union.

The largest Orthodox church in the world is the Russian, with over 100 million members. This church was first established as the Church of Kiev, under the supervision of Constantinople. The see was then moved to Moscow, and in 1589 a new patriarchate was set up under the czar.

In 1721, Peter the Great abolished the patriarchate and established a synod which he himself controlled through its lay procurators.

In 1917, the patriarchate was revived just prior to the Bolshevich Revolution, during which many priests and bishops were killed or exiled. Churches were plundered of their sacred vessels, and seminaries were closed. In World War II, Stalin reopened the churches and allowed the election of a patriarch. The patriarch and his successors have remained loyal to the communist government.

The *autocephalous* (self-ruling) Orthodox Church of Greece dates from the Greek War of Independence. It is also the official state religion, making Greece one of the few nations in the world which is homogenous not only in terms of population, but also religious belief. Ninety-eight percent of all Greeks belong to the Orthodox church while the remaining two percent are composed of Jews, Moslems, Protestants and Catholics.

For centuries, the Church has been deeply involved in the struggles of the Greek people against invaders. During the long occupation by the Ottoman Turks it was the Orthodox Church,

with its semi-autonomous status, which preserved the language, culture and philosophy of classical Greece. The War of Independence itself in 1821 did not begin officially until the Church had blessed the arms of the Greek rebels.

The Church today constitutes an integral part of Greek life. Every Greek is baptised, married and buried 'in The Church'. Until the early 1980s, marriage was impossible outside The Church. The socialist government introduced civil marriage as the only legal route to matrimony, but soon was forced to reinstate religious ceremonies as equal to civil ones.

Today most Greeks are not active church goers, but attend services dur-

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**"In our age of high technology, tired souls are looking to the Orthodox faith for spiritual comfort."**

---

ing the holy week leading up to Easter. During this week, the government is formally represented at church functions, and all declarations of the strict separation of church and state are temporarily forgotten.

The recent dispute between church and state over matters of property and management is dying down and a compromise has been reached.

Most Greeks are suspicious of corruption in The Church, but nobody disputes the importance of this institution for the nation. All Greek governments have tried to maintain good relations with The Church, and this has held true for both democratic and

dictatorial regimes. Politically speaking, the faithful come mostly from the conservative right, but even many pro-Moscow communists are deeply religious, deeply Orthodox.

Many people today, and especially the young, are showing a renewed interest in the Orthodox faith. John Hadjifotis, press spokesman for the Archbishop of Greece, says he is not surprised by the new trend.

"In these modern times, man feels lonely because technology predominates; so tired souls are looking to the Orthodox faith for spiritual comfort."



*Ecumenical Patriarch, Demetrios*

He adds that the Orthodox Church, because it is *the* true church, is the well that quenches the thirst of the soul and grants the spirit rest. Thus it is not surprising that today many Orthodox monasteries are being set up not only in Europe, but also in such distant countries as Australia.

According to Hadjifotis, "Even though a few years back the government introduced civil marriage, 95 percent of the Greek people still prefer church weddings; and no one has ever considered having a civil funeral!"

The Church is strong in rural Greece as well as in working class areas. The French model, where in the so-called 'red belt' of Paris the people are predominantly atheists, is not mirrored in Greece. In the working class areas of Athens and Piraeus, such as Kesariani and Nikaia, people are ardent churchgoers.

Hadjifotis proclaims the thousand-year anniversary of the introduction of Christianity into Russia "as a milestone because Orthodoxy in Russia is a force which has passed the test of time. The Soviet government is passing from mere toleration of The Church to a



state of recognition. Thus we can explain the return of monastery property by the state to The Church."

The Orthodox Church has no single head as do the Catholics; no pope. The many Orthodox churches are governed by archbishops or patriarchs, but of all patriarchs, Demetrios in Constantinople (Istanbul) is considered the most important, primarily for historical reasons.

Last fall, Patriarch Demetrios undertook a long tour which covered thousands of miles. On this "holy march for peace, unity and love", Demetrios visited, among other states, the Soviet Union, Romania, Great Britain, Switzerland, Italy and Greece.

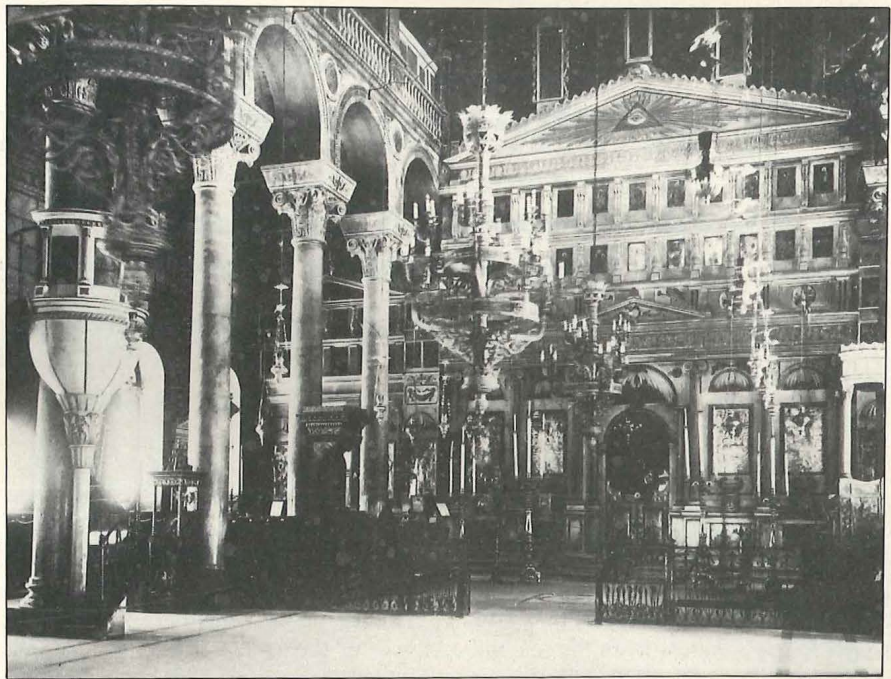
During his visit to Rome, he held a joint service with Pope John Paul II, raising hopes for the much-desired reunification of the two churches. During his visit to Athens, the patriarch

**"Even though a few years back the government introduced civil marriage, 95 percent of the Greek people still prefer church weddings; and no one has ever considered having a civil funeral."**

was given the sort of spectacular welcome reserved only for heads of state.

"The patriarch's tour was not simply a return visit to other religious leaders: it was a brilliant initiative that succeeded in: strengthening relations among the various Orthodox churches; bringing closer the Orthodox, Catholics and Protestants; strengthening the World Council of Churches and bringing a message of peace to all nations," announced Hadjifotis.

But will this newly found interest in Orthodoxy continue? The archbishop's spokesman is very optimistic: "All indications are that the trend will continue, because Orthodoxy not only preserves the Christian truth but also



keeps pure its spiritual character in the face of worldly considerations."

But what are the tenets of the Orthodox faith and how does it differ from other denominations?

The oldest Christian denomination involves a sacramental doctrine and the veneration of The Virgin Mary – two points which differentiate it from the Protestant churches.

The ritual which developed at the Patriarchate of Constantinople, known as 'The Byzantine Rite', became, after the 13th century, with some local variations, the standard of Orthodox worship. It is also called 'The Greek Rite' because the original church language was Greek.

The liturgy was translated into the Slavic languages, Arabic, Estonian and many other languages. The service is always sung, leavened bread is used in The Eucharist, and communion consisting of bread and wine is given to laymen. Infants receive communion and are confirmed. The other sacraments are similar to 'The Latin Rite', except in details.

Orthodox church buildings are generally square, with a solid sanctuary-screen covered with icons called the *iconostasi*.

The parish priests, who wear black robes and cylindrical hats, have beards and are allowed to marry, while bishops and monks are not.

Most Orthodox churches today are *autocephalous*, and each of them is governed by a holy synod, a board of bishops and laymen often appointed by the government. Even though the head of each church is called the patriarch, he is often only the moderator of the synod. The most ancient patriarchates

enjoy the highest prestige. The Patriarchate of Constantinople, having the primacy of honor after Rome, was set up after the eastern capital of the Roman Empire was established.

From the time of Justinian I, one of the most important Byzantine emperors, the patriarchate was placed under the emperor's complete control. The religious head was in fact freer under the Turks, who gave him civil and religious jurisdiction over all the Orthodox Christians within the Turkish Empire.

The patriarchate in the East never quite succeeded in establishing its authority as did the pope in the West. First the Russians, then the Greeks, and finally the Balkan countries set up autonomous churches, always opposed by the patriarch.

There are many autonomous churches apart from those directly under the aegis of the patriarch. One example is the Church of Mount Sinai and the Monastery of Saint Catherine, where the archbishop is also the abbot. Another example is the monastic community of Mount Athos, where no women are allowed to visit.

The Serbian patriarch at Belgrade heads The Church of Yugoslavia, which is made up mostly of Serbs, while The Bulgarian Church was reorganized and recognized by The Russian Church. The Romanian Orthodox Church has a patriarch at Bucharest. After 1945, the government announced that the Roman Catholic diocese had been annexed by the local Orthodox church. On the North American continent alone The Greek Orthodox Church claims over three million members. □



# Excavations of the sacred city of Dion

Excavations begun nearly 60 years ago are now yielding extraordinary new information about a Macedonian state dating back as far as the 10th century BC

by B. Samantha Stenzel

Ancient Dion, the sacred city of the Macedonians, occupies a dramatic position in the foothills of Mount Olympos. It was probably once a harbor of the North Aegean Sea in the area of Pieria but due to silting, is now nearly five kilometres from the sea and is surrounded by tall oaks and luxuriant vegetation.

The earliest excavations of the site began in 1928 under the direction of Yorgios Sotiriadis, then rector of the University of Thessaloniki. They were stopped in 1931, to be continued in the early 1960s by Professor Bakalakis. The third excavation period, which continues in the summer months, began in 1973 under the direction of Dimitris Pandermalis.

Remains of private homes, stores, workshops, a latrine and public build-

ings, including a huge bath complex, were within the city walls; the sanctuaries of the gods, Greek and Roman theatres and the stadium spread over a large area outside the walls.

Pandermalis, a highly respected professor at the University of Thessaloniki, has a congenial, easy-going manner that contrasts with the intensity of his fieldwork and research. He is in demand as a public speaker and has managed to take a break from his strenuous work schedule to give lectures to archaeological societies in both England and Canada during the last year.

The evident enthusiasm of Pandermalis, as he discusses Dion in his modern office at the university, sitting below photos of the site which hang on the walls, is infectious. His concise

description of the logic involved in piecing together the various archaeological clues makes one feel intimately involved in the fascinating inductive process.

As Pandermalis explains, "Olympos was the sacred mountain of the ancient Greeks, described in the Homeric poems as the exact location of the Olympian gods' descent to earth." Despite the fact that ancient historians do not mention any population in the eastern foothills of Olympos during the first half-millennium BC, recent excavations have revealed at least one settlement and cemeteries with important remains of human civilization during the period of the early Iron Age, from the 10th to the 7th century BC.

Pandermalis describes circular gravemounds that are found in the



*The heated rooms of the public baths of ancient Dion*



foothills, about two kilometres outside the city walls. "Every mound may have at least one or more graves. One has been found with 21: probably a family or tribe with the chief's grave, marked by a stone, in the center." This technique signifies an advanced civilization and may provide the crucial clue to their origin. "I think these people were Macedonian tribes of northern Greece before their organization as a state," explains Pandermalis; "but I can't say that for sure just yet."

Other indications of advanced technology are provided by bronze artifacts, including one notable clasp. The oldest vestige of clothing in this area consists of fabric fragments found on the remains of a woman. Pottery, decorated with distinct geometrical and linear designs, is similar to that found not only in the neighboring districts of Thessaly but also in the Sporades islands and in southern Greece as far as the borders of Attica. Many of these finds, along with coins, tombstones and altars, are on display in the excellent museum in Pieria.

An examination of the well-preserved city walls lends credence to the notion of a Macedonian origin. They are dated to the 4th century BC – the time when King Cassander founded Thessaloniki – and they are over 3 metres in width and 2,600 metres in length with rectangular towers every 33 metres. "It is very important that the layout of these walls is geometric," says Pandermalis. "If I'm right, it is the first example of a geometric wall in northern Greece." This quasi-rectangular wall is in the same style as that used by Alexander the Great and by his successors in the city-states of Asia Minor.

During the 7th century BC, the Macedonian kingdom was established: Olympian Zeus became their state god and Aigae (Vergina) was the capital. The site chosen as a center for the kingdom was Dion, in the shade of Mount Olympus. The site was named Dion, meaning divine – a word which has the same etymological root, "dios", found in the genitive root-form of the word for Zeus.

Pieria, the area just under Olympus, was the birthplace of the muses who were also worshipped there. The sanctuary of Zeus has been located, but is as yet unexplored since the land is privately owned; the sanctuary of the muses has not yet been discovered.

According to popular legend, the original inhabitants worshipped the famous singer Orpheus, who mesmerized men with his music. The women, however, revolted and murdered



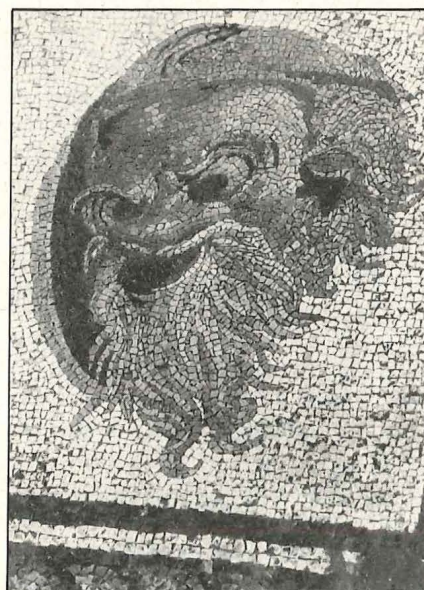
*The sanctuary of Demeter*

Orpheus to free their mates, an event which is said to have happened about four kilometres from Dion. The murderers then washed their bloodied hands in the water of the Hellicon River; the water disappeared into the earth to purify itself and resurfaced in Dion. Due to a geological phenomenon, the rain water of Mount Olympus is still absorbed into the earth and resurfaces in over 100 springs in Dion.

The location of the religious sanctuaries and the statuary and artifacts found within them have illuminated the religious practices of the ancient Macedonians. Because the sanctuaries of the gods are located outside the city walls, Pandermalis explains, "The sanctuaries were used not only by the people of Dion but also served the religious needs of a greater number of people." During religious festivals, thousands of pilgrims visited, leaving their votive offerings in the sanctuaries. At the sanctuary of Olympian Zeus, inscriptions were made which referred to important state affairs, such as settlements of boundary disputes; conferment of honorary degrees and peace treaties. These served

as an informal 'newspaper' to keep the populace informed of current events.

The oldest known holy structures of the Macedonians are two *megara*, small temples built in the 6th century BC just outside the city walls near the river. Hundreds of terra cotta and glass lamps, idols and vessels were among the many finds in the temple and in the pits outside. Most of the finds belong to



*Satyr from the newly discovered mosaic in Dion*





*The cult statue of Aphrodite, 'Hypolympidia'*

the Classical period with some dating as far back as 500 BC. Several small shrines, with a cult statue in the rear and a stone table for offerings in the front, stood in the same sanctuary.

According to archaeological evidence, a sanctuary for a goddess of fertility, Artemis Eireithyia, was erected in the late 4th century. Dion was also receptive to the worship of foreign gods: in the Hellenistic period, the worship of Artemis was replaced by devotion to Serapis and Isis, urged by the Ptolemies of Egypt. A small temple housed the cult of Aphrodite, who in Dion had the specific name 'Hypolympidia' meaning "Aphrodite-worshipped-below-Olympos". This inscription is found on the base of the delicately beautiful cult statue of 'Hypolympidia' nestled in a niche on the temple site.

The worship of an Olympian goddess in an authentic Macedonian sanctuary continued uninterrupted for 800 years from the Archaic period to the end of antiquity. Other finds have attested to the cult worship of other gods such as the fertility goddess Demeter, the healer Asclepius and the sea god Poseidon. Portrait statues of wealthy benefactors and statues of Macedonian kings have also turned up.

Everyday life went on within the

well-fortified city next to the sanctuaries from Classical to early Christian times. Fourteen roads have been located and excavated. The water supply and drainage systems, equipped with clay, lead and built-in pipes which channeled water from Mount Olympos, are remarkable for their time. During excavations in 1981, a swamp was discovered which necessitated building a modern drainage system to cope with the excess spill-off. Taking their inspiration from the older plumbing, the workmen's newer version was successfully implemented.

"The last heyday of Dion was in the late 4th century and early 5th century AD when it was a seat of Christian bishopry," comments Pandermalis. "In a Christian basilica, we found a unique marble table with a sculpture of a cross. In front of it is a cenotaph with an inscription that reads, 'In memory of Magena' who was, without a doubt, an early martyr or saint." What is especially startling is the resemblance of this table to those used in the cult ceremonies of Demeter in Classical times; and indeed, its function must have been similar.

Dr Yorgios Sotiriadis, the first excavator of the site, speculated that Dion was destroyed by barbarian invasions. It is now certain that earthquakes in the early 5th century AD devastated the city, causing the inhabitants to flee. The earthquakes caused an overflow of mud which covered the major portion of the sanctuaries. In retrospect, this was a fortunate occurrence, for as Pandermalis points out, "Sterile mud, that is mud containing neither air nor plants, is the best preservative of statuary." Because the water level also rose, the whole area was engulfed and thus saved from serious pillage. The excava-

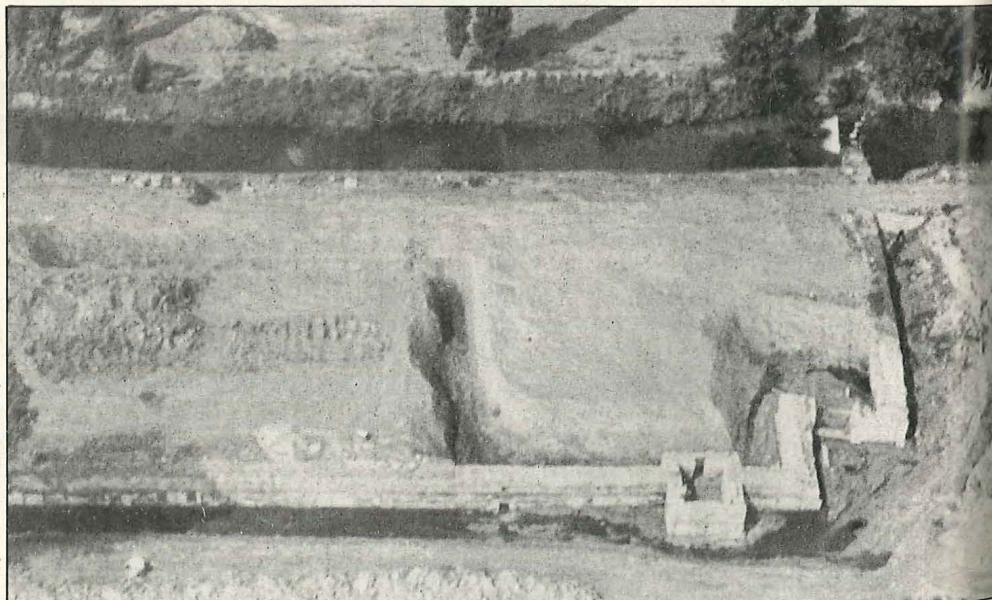
tors were thrilled to find the artifacts *in situ*, somewhat stained by roots but well-preserved in a vast mudpit.

Excavations in the summer of 1987 yielded outstanding mosaics and statuary which caused a stir in the archaeological community and focused public attention on this rich site. The mosaics were found in a banquet room which had been destroyed by fire. A square pattern with ivy leaves in the corner – the sacred plant of Dionysos – is flanked by carpet-like panels.

The central panel shows Dionysos' dramatic entrance: the god is standing on a chariot, casually holding a drinking-horn and staff. Apparently, he is a bit tipsy and is being offered support by an aging satyr.

Dionysos' triumphant procession is a familiar subject in ancient iconography. According to Pandermalis, "In all cases I know of, however, he stands upon a chariot with wheels or sits on the back of a panther." What is unprecedented in this mosaic is the depiction of the chariot without wheels being drawn, not by horses, but by sea-panthers who are flanked by two centaurs. Marvelous portraits of adjacent figures include a feminine head with the 'whites' of her eyes colored blue, and an intensely expressive satyr who has white stones interspersed in eyebrows and beard to create the impression of age. Three decapitated statues of philosophers had their heads restored after they were unearthed in a newly discovered atrium nearby.

The discovery of the public baths in 1981 and the recent excavation of the banquet hall reflect the flourishing of Dion in the Imperial period. The Pan-Macedonian sanctuaries were still important enough to make this site a center of the province of Macedonia. □



*The eastern projection of the city walls showing one of the towers and a marble gate*



# A Greek-American White House?

Earlier this winter, Elizabeth Herring interviewed presidential hopeful, Governor Michael S. Dukakis. In this exclusive *Athenian* interview, Dukakis addresses the issues of USA/Greek foreign policy and the Cyprus problem

by Elizabeth Herring

**Herring:** In a Dukakis presidency, what changes should Greece expect, in terms of US foreign policy, and Greek-American relations?

**Dukakis:** As President, I would support the steady improvement of Greek-American relations. As the leader of the free world and the western alliance, the US should actively pursue a policy which brings about increased cooperation between Greece and Turkey – its allies on the vital southeastern flank of NATO.

In the area of defense, I would ensure that the Department of Defense and the White House speak with one voice, instead of supporting contradictory stands such as they have taken on the issue of Turkish forces in Cyprus, and I would pursue a lasting solution to the Cyprus problem.

I would forge a relationship which encourages – rather than discourages – American tourism in Greece, which plays such an important role in the economy of the Greek nation. I believe that the Reagan administration made a serious and unwarranted error in singling out Greece as a nation unsafe for American tourists.

While Greece has long been a crucial NATO ally and an important friend of the United States, the relationship between the two nations bears a more fundamental link as not only the United States, but all the free world, looks upon Greece as the birthplace of democracy and the root of Western civilization.

However, there is a bond between the nations, which for me reaches closer to home: generations of Greek immigrants – people not unlike my own parents – have contributed much to this nation; people who took advantage of the opportunity which America provided. It is a tribute to the ideas and character of the Greek people not only that they have established a respected name for themselves in communities throughout the United States, but that

they have achieved one of the highest levels of educational attainment of any ethnic group in the United States.

As President, I would value and promote the relationship between the Greek and American people that has been forged through years of hard work and cooperation.

**Herring:** How do you see Greek-American relations now?

**Dukakis:** To maintain and continue friendly ties between our nations, a thoughtful assessment of Greece's needs as well as the situation in the Aegean must become a priority of the administration. In recent years we have witnessed too many misunderstandings that have strained Greek-American relations.

To take two of the most recent examples:

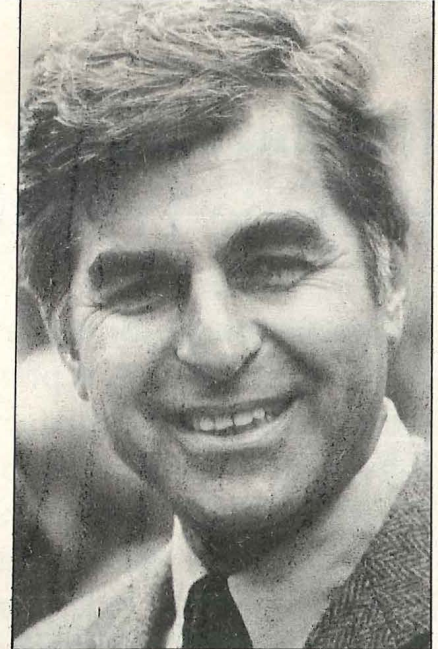
- We cannot allow mistakes such as inappropriately charging the Greek government with aiding and abetting the most notorious international terrorist, Abu Nidal.

- We cannot allow our officials to disregard the resolutions of the United Nations concerning Cyprus, as was the case recently when (former) Secretary of Defense Caspar Weinberger testified before Congress that Turkish forces in Cyprus are stationed there for defensive reasons.

**Herring:** Specifically, what as President would you do about the Cyprus problem?

**Dukakis:** As an American of Greek descent, I have naturally given special attention to the Cyprus question. I support the full sovereignty, independence and territorial integrity of the Republic of Cyprus and I am opposed to any moves that would weaken these principles.

I oppose the partition of Cyprus and believe that the Greek and Turkish communities on the island should work together for a united Cyprus which is safe for all Cypriots – Turkish Cypriots and Greek Cypriots alike. A divided



Governor Michael S. Dukakis

Cyprus alienates the population from each other and increases tensions. It also maintains a volatile situation in a strategically important part of the world, weakening the southeastern flank of NATO.

The basis of a sound policy for Cyprus lies in:

- support for the “rule of law” which is the only defense for a small nation such as Cyprus which otherwise would be subject to the dangers of aggression;
- support for an American executive branch policy which actively pursues a swift resolution to the Cyprus problem;
- support for national legislation and United Nations resolutions calling for the withdrawal of foreign troops and settlers from Cyprus;
- support for United Nations resolutions calling for all refugees to return to their home and negotiations between Greek and Turkish Cypriots leading to a resumption of normal peaceful relations in a reunified state.

We cannot allow our officials to disregard United Nations resolutions, as did former Secretary of Defense Weinberger when he said before Congress that Turkish forces are stationed in Cyprus for defensive reasons.

This is particularly true since the government of the Republic of Cyprus is one of the very few in that region which has furnished the United States with vital assistance in maintaining our security, logistical and humanitarian presence in the Eastern Mediterranean.

The White House, the US Congress and the United Nations must make the Cyprus problem a priority if the parties are to be properly encouraged to find a just solution so that Greek Cypriots and Turkish Cypriots can enjoy their historic and unique culture and live together in peace. □



# Ireland and the Hellenic Tradition

The Gennadius Library, in association with the Embassy of Ireland, is presenting an exhibition at the Gennadeion from February 9 through 29. The exhibition shows that the present partnership between Greece and Ireland in the EEC is paralleled by cultural and intellectual links that stretch far back into the history of both countries.

by Evelyn K. Wiesman

Ireland and Greece have always had a special affinity. Both are small, primarily agricultural, less affluent countries lying on the periphery of Europe. Both have been threatened or dominated by powerful neighbors and have experienced extensive migrations of their populations to many parts of the world.

There are more personal affinities as well. Both peoples' love of language, their essentially poetic view of life, the strength of their family relationships and their tenacity in preserving their traditions may explain, for instance, the great popularity of works of the Irish theatre with Athenian audiences, particularly those of Synge and O'Casey. Above all, Ireland and Greece most intimately share the long and rich inheritance of classical Hellas.

Although they had settled a colony at Marseilles (Massalia) as early as 600 BC and later had dealings with Gauls who had settled in Asia Minor, Greeks had only a vague knowledge of Celtic people until the Christian era. Ptolemy's *Geography* (2nd century) records names of Irish rivers which are identifiable, although it is unclear how this knowledge reached him. Possibly, details were provided by mariners trading from Roman Britain or by Mediterranean merchants by way of Spain.

Arculf, a pilgrim to the Holy Land, visited Constantinople in 681 and 682 and describes the dishonoring of an icon of The Virgin there some years before iconoclasm became the official policy of the Byzantine Empire. On his way to the Holy Land in 1323, the Anglo-Irish friar Symon Semeonis stopped in Crete. His description of the island refers to a Greek insurrection against the Venetians.

Most prominent of Irish medieval scholars was Erigena, or Eriugena, 'the Irish-born'. A famous scholar of Greek, he taught at the royal court of the Carolingians. His great philosophical work *Periphyseon* (also called *De Divisione Naturae*) was the result of his study of Platonism and the Fathers of the Greek Church. In his creative use of Greek texts he achieved a forceful blending of reason and authority, and he has been called the most powerful philosophical intellect of Western Europe between Augustine and Aquinas. Examples of Erigena's use of Greek sources are shown at the exhibition.

Interest in Greek myth and legend remained strong in Ireland despite the disruption of Viking attacks and the

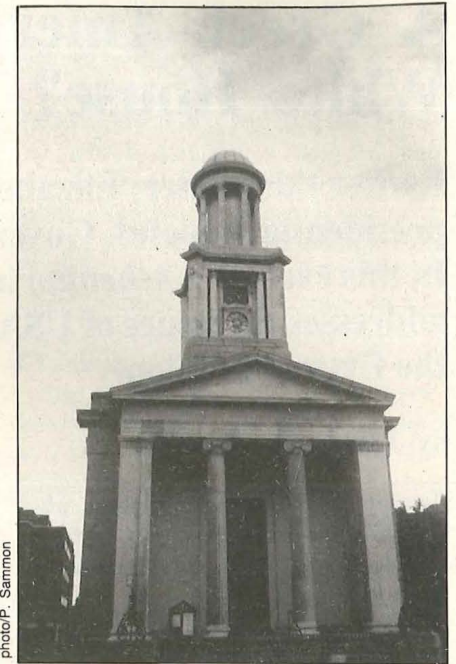


photo P. Sammon

*The Greek Revival St Stephen's Church, Upper Mount St, Dublin (1825)*

Anglo-Norman invasion. The Irish retellings of the epic tales acquired an Hibernian flavor. There are Irish versions of the destruction of Troy (Togail Troi) and of the Alexander-Romance.

For philologists studying Indo-European languages, old Irish texts have much to offer. Most Irish-language speakers would be surprised to learn that words they use every day are derived from Greek; for example, the Irish words for 'school', 'chair', 'devil', 'monk', 'bishop' and 'Easter'. The word which typifies the Greek spirit, 'philosophos', lives in Celtic disguise as 'fealsamh'.

Greek was also taught in the 'hedge



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*The banquet hall at Mount Stewart in County Down, designed after the Tower of the Winds in Athens*



schools' of the Irish countryside and other such unofficial institutions. In 1756 a witness in Kerry reported, "It is well known that classical learning extends itself, even to a fault, among the lower and poorer kind in this country... Greek is also taught in some mountainous parts, generally by persons who pick it up, as mendicant students, at some English schools."

Several Trinity College, Dublin, scholars are commemorated in the exhibition: James Usshe, Archbishop of Armagh, and Jonathan Swift, author of *Gulliver's Travels*, used his knowledge of Greek history in a political tract. The philosopher George Berkeley wrote dialogues in the Platonic manner, one of which is on exhibition. Trinity today awards Berkeley Medals for Greek studies. Edmund Burke, another Trinity graduate of distinction, followed ancient precedent by writing on the Sublime. It was at the Printing House of Trinity College, known as 'the little Doric temple' that the first book in Greek type was printed in Ireland, Henry Cope's *Prognostics of Hippocrates*. Berkeley presented the Greek type font from which the dialogues of Plato were printed in 1738.

In the 19th century, Trinity College attained very high standards of Greek scholarship. J.B. Bury, a Byzantine historian of great power and range, is still widely read, and J.J. Mahaffy was a pioneer in the study of Greek papyri. The late H.W. Peake, a leading ancient historian, wrote authoritatively on the Delphic oracle and many aspects of ancient Greek religion.

Today, Greek learning continues to prosper in Ireland, where there remains a broad interest in Greek literature, history, philosophy and archaeology. Scholars of Greek meet regularly to discuss their research. Active in the promotion of Greek in schools and universities is the National Committee for Greek and Latin Studies at the Royal Irish Academy. The Greek community in Dublin helps to encourage interest in Hellenic matters by sponsoring lectures. At University College, Dublin, there is a fine collection of Greek antiquities, and a flourishing group of Byzantinists at Belfast is led by Dr Margaret Mullet.

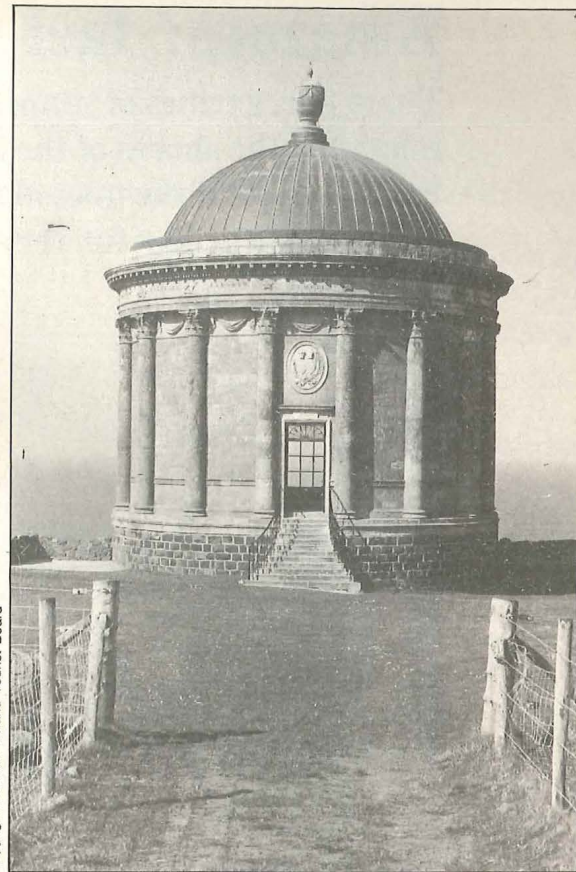
The Gennadeion exhibition includes pertinent material of Thomas Moore, the poet and first biographer of Lord Byron, and Ulsterman Louis MacNeice, Regius Professor of Greek at Oxford and colleague of E.R. Dodd, also an Ulsterman and author of *The Greeks and the Irrational*, etc.

In Joyce's *Ulysses*, Dublin is the city

of Odysseus and the work receives its immediate inspiration from Homer. The unexpurgated text of *Ulysses* is presented at the exhibition and attention is given to Joyce's interest in modern Greek: at the time of his death there is said to have been a Greek lexicon on his desk. On show also is a revised edition of Richard Ellmann's standard biography. Ellmann is also the author of the recently acclaimed life of Oscar Wilde, another Hellenist who, during his visit to Greece in 1877, was photographed in a *foustanella*.

Anglo-Irish interest in Greco-Roman architecture was stimulated by Irish travellers who journeyed to Hellenic lands. Robert Wood, born in County Meath, was the first to travel in the Troad with Homer particularly in mind. His *Essay on the Original Genius of Homer*, printed together with *A Comparative View of the Ancient and Present State of the Troad*, displayed at the Gennadeion in the 1775 edition, are the most important contributions to Homeric studies of the 18th century.

In Ireland, classical buildings in the grand manner are associated with the great architect James Gandon. Illustrated in the exhibition are the banquet hall at Mount Stewart in County Down, the design of which is taken from the Tower of the Winds in Athens; and the Mussenden Temple at Downhill upon which is inscribed an Epicurean quotation from Lucretius. Deserving particular attention for its austere Greek Revival purity is the courthouse at Dandalk. Other examples of the Greek Revival in architecture, as seen in the various illustrations in the exhibition are: the Doric portico of the Pro-



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*The Mussenden Temple at Downhill upon which is inscribed an Epicurean quotation from Lucretius*

Cathedral; the Mausoleum at Castle Upton; the portico of the courthouse at Dundalk which is drawn from the Thesseion at Athens; the Ionic octastyle portico of the courthouse at Carlow; and the portico of the Male Prison at Cork.

The Irish were prominent in the Greek War of Independence. Sir Richard Church, one-time commander of the Greek land forces, was a native of Cork. The Dubliner Edward Blaquière was active in raising funds for the Greek cause in London. James Emerson gave up his studies at Trinity College in order to see Byron in Greece. His publications expressed fervent support for the Greek insurgents. Diplomat Sir Thomas Wyse's account of his travels in Greece enjoyed numerous reprints. James Bouchier from County Limerick was a Classical Gold Medallist at Trinity and became *Times* correspondent in the Balkans. His diplomatic skill assisted positively in the cause of Cretan liberty.

Even though both lands have retained their distinctive characters over the centuries, one cannot ignore the fact that they have a great deal in common. It is evident that the Hellenic tradition is still a part of contemporary Irish life. Beneficial to both is the recognition of these similarities and connections. □



photo: P. Sammon

*The Printing House of Trinity College, known as 'the little Doric temple'*

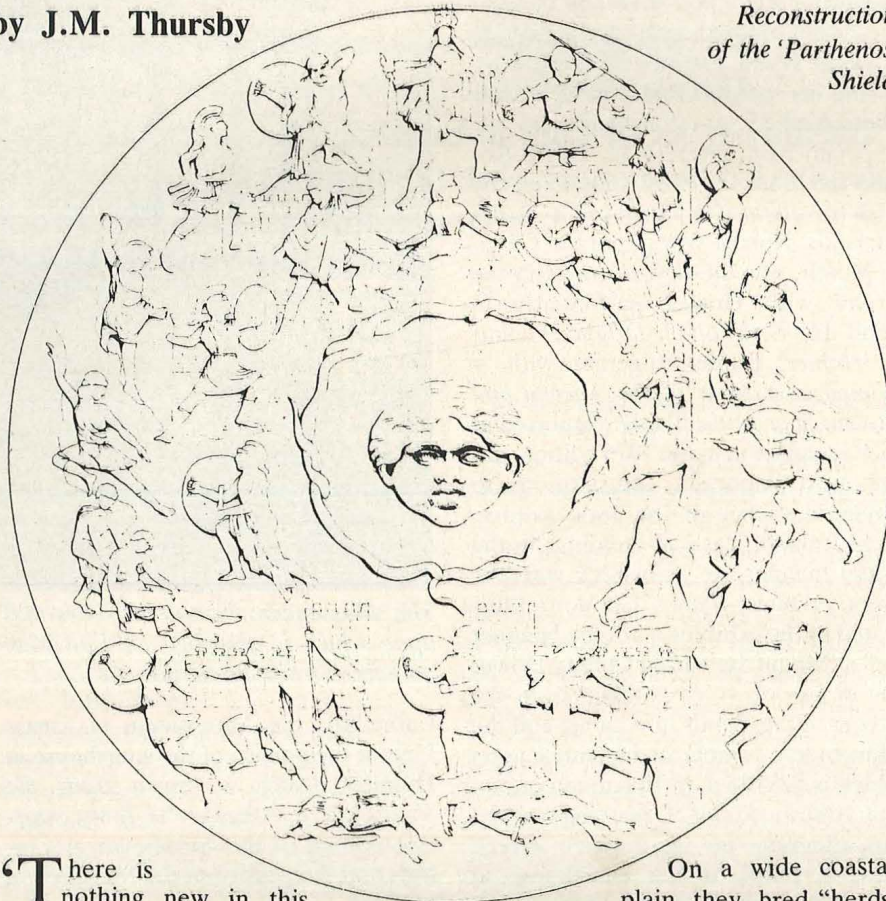


# Amazons: fact or fiction

These fierce tribes of women warriors who originally inhabited the shores of the Black Sea, were dreaded by men – and if the tales of their exploits are more than mere legend – for very good reason

by J.M. Thursby

Reconstruction  
of the 'Parthenos'  
Shield



“There is nothing new in this world,” but certainly no present-day women’s liberation movement, however militant, could be compared to the Amazons, the female warriors of mythical times. “...they were brutish and aggressive and their main concern in life was war,” wrote Apollonius in the third century BC. Other classical travellers, whose writings on the subject have come down to us as myths, describe them in equally strident terms.

Over the past two centuries scholars have proven that legends in an oral tradition are often based on historical fact. As archaeological finds and further exegesis of ancient writing throw light into the dark corners of antiquity, academics are taking another look at the Amazons.

Tales of these ferocious women have been circulating ever since the Greeks, at some point in the Bronze Age, began to explore the Black Sea, where historians place the early queendoms firmly on its southern shores. There, where the river Thermodon entered the sea, their capital, Themiscyra, was located.

On a wide coastal plain they bred “herds of horses” and practiced the martial arts. Theirs was an exclusively female society where no man *dared* set foot.

Once a year they visited neighboring heterosexual tribes, mainly the Gargarensians, meeting them on their mountain frontier. After participating mutually in ‘divine rites’, they spent two months together “to increase their numbers”, returning home when pregnant. Boys were either killed at birth or, if from Gargarensian stock, were returned to that tribe’s leaders, who distributed them by lot, their actual fathers being unknown. Girls were trained from infancy for hunting and war.

The name ‘Amazon’ derives from the Greek word *amazos* meaning ‘no breast’. In their fanatical desire for military prowess, the warlike women reputedly amputated one breast so as to draw their bows unimpeded. In art they are depicted with one breast draped.

Amazons first appear in literature in connection with Heracles when, to

fulfill his ninth labor, he obtained the girdle of their queen, Hippolyte. This was the symbol of her rank and a sacred gift from the god of war, Ares; Hippolyte died during the hero’s mission. Perhaps on the same occasion the tribe was attacked by Theseus, the legendary king of Athens, who abducted or married Antiope, Hippolyte’s sister.

Pausanius, the second century traveller and geographer, relates that to avenge these acts a large band of Amazons, crossing the Aegean by way of the northern islands, attacked Greece, pillaging towns and terrifying the populace until they reached Attica where they were completely routed. Amazonian graves were purportedly seen by visitors in Athens at some later date.

This battle – *the Amazonomachy* – fascinated classical artists as an allegorical subject. It was carved on the metope of the great Temple of Zeus at Olympia; on the Parthenon’s west metopes, and painted by the famed Mikon on the walls of the Stoa Poikile in Athens. The excellently preserved Phigalian Marbles, taken from the temple at Bassae and now displayed in the British Museum, treat the same theme.

On a series of sculpted panels Amazons, renowned for their horsemanship, are shown mounted on their chargers. Indeed, they have been credited as the first to introduce cavalry into warfare, and after battle rode triumphantly over the dead bodies of their enemies. Some are portrayed fighting on foot, but all are armed with a variety of weapons such as swords, bows and axes. Their shields are of the type known as *pelta* and have a small half-moon cut out of the top to enable them to see their opponents. All wear knee-high boots but their dress varies, with some in Scythian-type trousers and others in tunics. Pindar says their clothes, helmets and girdles were made from the skins of wild animals.

Theories of the Amazons’ origins are as many and varied as the tales of their exploits and eccentricities. “I must explain,” says Apollonius, “that the Amazons did not live in one city; there were three separate tribes settled in different parts of the country.” The main tribe consisted of the Themiscyans, but “the Lycastians lived apart and so did the Chadesians, who were javelin throwers.”

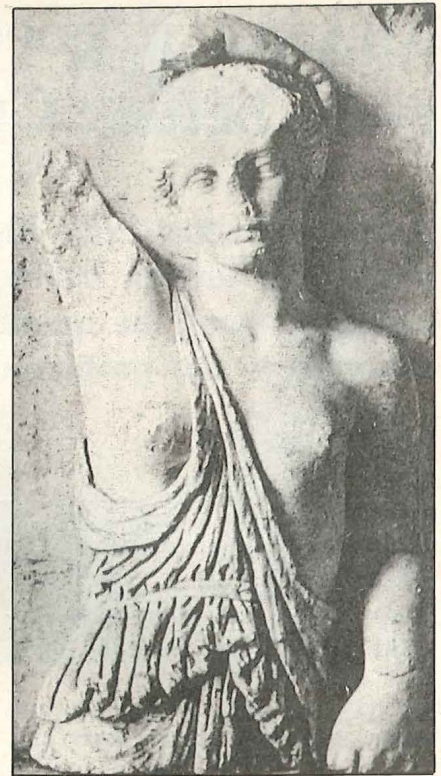
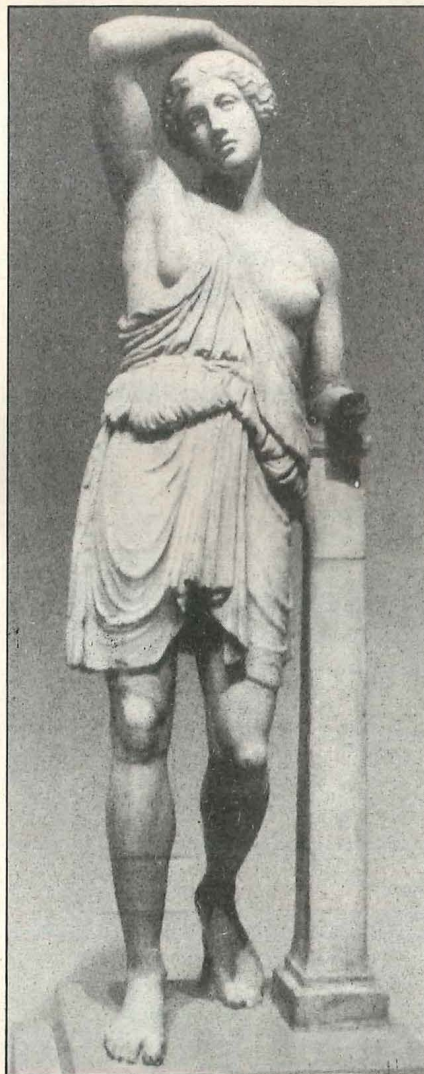
Just how *far* apart he doesn’t mention, but the Amazons have been connected with Ephesus, whose goddess, Artemis, may date back to their time. They fought on the Sangarius river in modern Turkey and aided Troy in the



Trojan Wars when their beautiful young queen Panthesileia was killed, purportedly by Achilles. Strabo says they were spread out over a vast area and "founded many cities". Most writers agree that they came initially from the Caucasus or beyond.

In recent decades Russian archaeologists digging on the frozen Altai steppe have found rich Scythian and Sarmatian graves, well-preserved in the icy earth. Much more is now known about the way of life of these distantly related tribes. Sarmatian/Sauromatian law prohibited their women from marrying until they had killed a foe in battle, after which, apparently, they settled into domesticity. Some women *never* married as a result of this edict and remained warriors, albeit 'unsuccessful' ones.

Scholars are now examining the possibility that these tribes spawned the Amazon legend, though available dates do not tally. Too, the Sarmatians were fire worshippers, while the Amazons worshipped Ares. They sacrificed horses on a black stone altar on a sacred island in the Black Sea now called Gireson. Tim Severin, the explorer-historian, affirms that local inhabitants still believe the place has great magical powers.



*Possible copies of an original group of Amazon sculptures at Ephesus*

Other academics associate these female warriors with the Hittites, ancient inhabitants of Asia Minor. Their land-locked country had trade corridors running through Amazonian lands to the Black Sea shipping ports. There are Hittite sculptures of armed warrior-priestesses and, on a frieze at the temple at Lagina, Amazons are represented wearing Hittite helmets.

Also in Hellenistic times, the Amazon queen, Minythia, left her tribe and journeyed to the temporary court of Alexander the Great at Hyrcania. She spent 13 days with the Macedonian king to become pregnant: her plan failed, however, and she died soon afterwards.

Women warriors are not rare in world history. They are often connected with female goddesses, 'Mother Earth' and fertility rites, but no matter where they are found to have existed or believed to have lived, Europeans and other Westerners have always labeled them 'Amazons'. Whatever their origins, and whether or not the tales concerning them are fact or fiction, their name has survived and is now synonymous with militant or powerfully-built women.

In the 16th century AD, a Spanish explorer, Francesco De Orelana, wrote that he had fought with fierce women on the banks of the Maranen River in South America. He claimed, although etymologists disagree, that because of this the river was renamed the 'Amazonas'.



*Warrior and Amazon, from ancient Corinth; Roman period*



# Making a good thing even better: Cretan tourism

**A million visited "The Big Island" in 1987. But did they leave enough behind when they left? Cretans disagree about the quality of Cretan tourism, and solutions to the problem**

by Lou Duro

The air was filled with the succulent odor of roasted lamb and pork and the sounds of lute and lyre, as men and women, arms interlocked, formed a circle, two-stepping to the rhythmic beat. As the music picked up tempo the dancers kept pace. Those seated at tables abandoned knives, forks and wine glasses to clap to the intensified beat. The music went on with bow caressing strings, fingers strumming in concert and a voice singing of lost love.

Suddenly, a dancer broke the human chain, jumped to the center of the circle and dropped to a squat. A right leg sprang forward, pulled back, and was followed by the left. Flashbulbs popped, translating this moment into permanency.

Beer, wine, raki and ouzo fueled the fire that burned the night away in song and dance, and spread through the



*The harbor at Chania*

crowded taverna, igniting each table as more tourists left food and drink and



*Lasithi grape harvest*

Photos by Markos Hionos

joined the circle of dancers.

A delight to the senses of sight, hearing, taste and smell, this was a typical Cretan night. In tavernas all over the island, tourists from Great Britain, Germany, France, America, and many other countries were enjoying 'The Cretan Experience'.

If Crete is known as the 'home' of friendly tourism, then its tavernas are its 'kitchens', where tourists are always treated as family. Sit. Eat. Drink. Enjoy. And come back when you can. Certainly, the taverna owners are in business to make money, but their prices are low and the hospitality is real.

But tavernas and the heady nightlife are not the only attractions on Crete though they play an important part in the island's continuing growth as one of Europe's more popular vacation spots.

This year more than one million tourists visited Crete, an increase of almost seven percent over 1986. Although 1987 was a record-breaking year for numbers of visitors, there is a down side to the picture. The adage "more is less" seems to apply, according to most statements made by government, hotel owners and travel agencies.

"The fact is that the average tourist to Crete is much younger now and therefore in a lower income bracket and unable to spend much money," says Evangelos Smaryanakis, from the Regional Office for Crete of the National Tourist Organization (NTO) of Greece.

"It's a shame," Mr Smaryanakis continues. "We have such a beautiful island with more than 1,000 kilometres of coastline - more coastline than some entire European countries have. And our mountains are also beautiful, but completely undeveloped and inaccessible because of an inadequate road system. There is no question that much improvement is needed throughout the island, starting with the modernization of our airports and upgrading of our roadways."

Smaryanakis adds that more affluent travellers, accustomed to higher quality service and facilities, are not now able to find what they want on Crete. "Even the car rental agencies do not stock quality automobiles. We had some VIPs coming to the island and I wanted to give them the red carpet treatment. I called all the car rental companies, including Hertz and Avis, and the best I could come up with was a Ford Escort!"

However, Mr Smaryanakis is optimistic about future tourism to Crete,



primarily because of the return of Mr Skoulas to NTO. Mr Skoulas was general secretary of tourism three years ago, then resigned to go into private business but was appointed to his new post as undersecretary this past September.

"Skoulas has the experience, and now the influence, to bring Crete up to its economic potential," Mr Smaryanakis affirms.

Vasilios Plevris, president of the Hotel Owners' Association, concurs that although 1987 brought in an increase of about 80,000 tourists, the quality of the average tourist is down compared to previous years.

But Mr Plevris maintains there are enough quality hotels with adequate service and facilities to satisfy the higher income tourist. He blames the decline of quality tourism on travel agents and tour operators who are more interested in quantity rather than quality.

"The Organization of Tourist Agencies did not make a strong enough effort among higher income tourists," Mr Plevris says. "But," he adds, "we have met with them and they are aware of the problem." Both groups have agreed to work more closely, not only on marketing Crete in general, but also on attracting affluent tourists. "The hotels on Crete are strong, and get stronger every year," he claims.

Mr J.C. Rassidakis, president of the Association of Travel and Tourist Offices on Crete, and general manager of Creta Travel Bureau S.A., disagrees with the statements that income from tourism has decreased: "Speaking as one of Crete's largest travel agents and as someone with 30 years of experience, I can tell you that whenever you have such an increase in the number of tourists the total amount of money spent has to increase also. It's just that the money is being spent over a broader base."

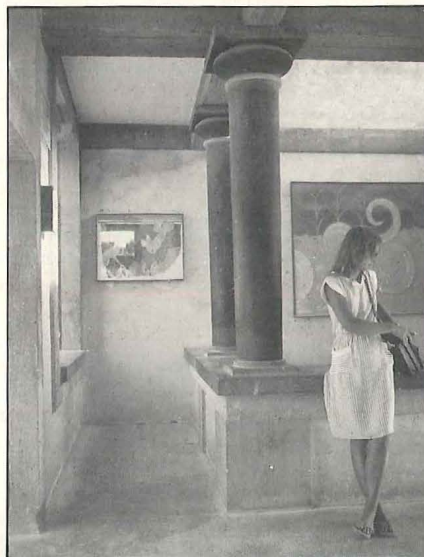
Rassidakis went on to say that the number of new hotels on Crete has increased dramatically over the past few years and that the industry is now indeed overbuilt.

That, apparently, is an understatement, according to a review of official records concerning hotels. In 1983 there were a total of 257 in the six hotel classes: Luxury A, B, C, D and E. These accounted for a total of 30,245 beds.

In 1987, however, there were 516 hotels representing an increase of more than 100 percent. At the same time, the number of beds totalled only 45,092, an increase of less than 50 percent. These figures may explain why Crete is



*Kafeneion regulars in Sitia*



*A British tourist at Knossos*

attracting lower income tourists.

Of the 259 new hotels built in the past four years, only one was in the luxury class, 11 were in class A and 34 in class B. The overwhelming majority of hotels are smaller, more cheaply built, in the C, D and E categories.

Then too there is the ever-increasing number of tourist apartments. In 1987 there were 1,800 units with a total of 25,000 beds, and that number will increase dramatically in 1988. For example, between Iraklion and Malia, the most popular tourist area of Crete, there are countless numbers of tourist apartments currently in various stages of construction.

So it's back to the old question: "Which came first, the chicken or the egg?" or, in Crete's case, the economy accommodation or lower income tourists?

While the controversy continues over the answer to that question, all

those interviewed agree that whatever problems exist can be – and will be – solved, although it may take from three to five years to reverse the trend and attract tourists with money.

All those interviewed look towards more government assistance in achieving this goal and hope projects such as more modern airports, improved roads, the construction of convention and athletic centers and, most important, the introduction of casino gambling will enable Crete to attract the tourism it deserves.

Everyone is in agreement that the return of Mr Skoulas as undersecretary of tourism is the first positive step to improving the industry on Crete; perhaps especially since he is a native son.

As one travel agent puts it: "I hope Mr Skoulas remembers where his roots are!"

As government officials and high ranking business executives continue to debate the problems and discuss the possible solutions, the tourists themselves also have opinions.

In a random survey of 100 tourists, both young and old, all agreed that they had been more than satisfied with their 1987 vacations on Crete.

Those interviewed ranged from guests at class A resort hotels to those staying in tourist apartments. They praised the island's beaches, its lofty mountains and scenic villages. But, most important, they were impressed by the hospitality and friendliness of the local population. Only 23 percent said that they would not return to Crete for future holidays, and these only "because there are so many other places we'd like to visit." □



# Saganaki season

**What does one do on a Greek island in winter, when the tourists have departed and the social scene retreats to a lone waterfront kafeneion? Here's how the survivors of summer handle Hydra's off-off season**

by Raichel Williamson

“We are an established and recognized ‘foreign colony’ now, bohemians to them, and artists and existentialists, outlandish oddities, rejectionists, dropouts from their own social systems, mavericks, even decadents, a genuine tourist attraction of the island...”

So wrote George Johnston in his novel *Clean Straw for Nothing*. The year was 1959 and the island was Hydra. Now, with most of the haute bohemia gone from the social scene, the island is not what it used to be. Ask *anybody*. The reply will invariably be “Aah!..but you should have been here when...” Reminiscing is a popular pastime here and a newcomer can expect to be treated to some superb stories.

As long ago as 1970, people were talking of the Decline and Fall of Hydra, its peak having come between 1960 and 1972 when one could face-spot and name-drop, elegant Greco-philosophers cavorted about, and black-tie cocktail parties were not uncommon. Government travel brochures featured the place as a “colorful haunt of eccentric artists and writers from all parts of the world”. Celebrity-seeking tourists would, however, be disappointed today.

Many of the famous have now departed and the hordes of Japanese tourists are forced to train their video cameras on tired old donkeys and other Japanese tourists. Even in winter, the daily ‘Happiness’ boat arrives to disgorge the donkey enthusiasts, and there is always one hopeful tavern-owner who trots out a rather sorry-looking lobster, Fred – the island mascot – together with six bottles of soy sauce.

With the tourists so well-catered-to, what becomes of the residents? Sun-lovers flock to the island in summer, but who on earth stays on Hydra for the winter? There are the local Greeks, of course, and then the others, the *xenoi* – that handful of foreigners who cling to the island rock like limpets.

The first cold days of October announce winter's arrival and the kick-

off of “Saganaki Season”. The spongy fried cheese is excellent material for absorbing alcohol. The faithful gather at Eva's waterfront kafeneion, the *Laiko*. Once a boat-building shed, it is the only authentically ‘Greek’ establishment still open on the harborfront. One month later, with the advent of colder weather, the circle thins out as many depart for yuletide visits home.

To join the limpet club, one should be witty, dislike television, be affiliated with the arts, have had at least one scandalous affair worth whispering about and, most importantly, be blessed with a noble liver; noble, for it must perform its duty under severe duress.

Disaster once struck when the *Laiko* closed for a two-month holiday. Other favorite haunts had closed as well, putting a severe damper on the winter ahead, which suddenly appeared bleak and endless. But the limpets are an optimistic, resilient lot and the wine and conversation flowed on regardless. Besides, Eva's doors would be open again in February.

Naturally not everyone qualifies as a limpet/limpette. Indeed, some have no such aspirations and rarely or *never* venture down to the watering holes. As in any small community, this ‘dot’ in the Aegean nurtures gossip and all its associated poisons, so perhaps the greatest luxury here is hard-won privacy.

When asked what compels them to

remain on this storm-battered rock, some hardy residents (many hail from London or large European and American cities) answer “no cars”; thus, no parking restrictions, no car parks, no yellow lines, no traffic, no pollution. There are also no nightclubs, no punks, no posters, no graffiti, and no subways. One has little of the flotsam and jetsam of this hi-tech age, therefore, intruding upon one's consciousness. Free of distractions, creative powers can be unleashed – that is, unless one perceives this mental liberty as an awful weight and seeks out some welcome diversions.

For those who cherish tranquility, winter is the best time of Hydra's year. The raucous echo of the discotheque is stilled. The “Madonna” beat no longer bounces around one's walls, and nerves are less jangled.

One timid lady who has endured the last ten winters here, comments that she feels more in touch with nature during the off-season months: “The weather changes every day. Hydra is not a sweet island – it drives you to extremes, pushes you off to the limits. The island acts as a catalyst for discovering one's inner self. You don't need a guru here. The rock, the beauty, and nature do it all for you.”

A snowfall last winter bewildered and delighted the islanders, and one resident, whose interests lean towards the esoteric, attributed the phenomenon to her witchy spells that seem to grow stronger as the island teaches her more: “Only good spells, of course!” she affirms.

Actually, many on Hydra seem to share a comprehensive knowledge of the more esoteric subjects: the tarot, astrology, numerology, palmistry, herbal use; homeopathic healing and aromatherapy crop up frequently in conversations, as if the island were a source of magnetic, ancient wisdom with powers that reach out and influence the mind.





Dinner invitations are issued more frequently in winter when island folk huddle around charming fireplaces in local living rooms to sample skilfully prepared cuisine. To cook well on Hydra, one must employ a bit of magic, as only a limited array of ingredients is available. Stocks are further depleted when boats cannot deliver because of foul weather: newspapers and tomatoes become precious items. However, the variety of nationalities among the alien population and their combined imaginations can often conjure up quite a culinary treat for a dinner guest. Should you visit Hydra and wish to please your host, brown rice, oriental spices, smoked salmon or some decent red wine will be much appreciated.

Life on Hydra isn't all romantic fireside interludes and stimulating chit-chat, though. Most of the inhabited houses are over 200 years old. The roofs leak, firewood is scarce and the *virani* is so cold you can hang meat there. In the streets you may find yourself knee-deep in mud and the countless stairways can become treacherous cascades. The weather has been known to keep one housebound for days, until the mold on the bread becomes an incentive to bravely confront the wave-washed port.



One artist who has passed 20-odd winters on the island points out that the Greeks are much nicer in the off-season – more friendly. “All the tourists have left them in peace, the island is theirs again.”

It's true: subtle behavioral changes become evident. A few usually hostile faces sport rumpled smiles, children are even more pampered than normal, the dogs are kicked less and there are “*yiasous!*” all round: less business, perhaps, but more camaraderie.

A veteran of even one Hydriot winter might humbly comment that, high-life or no, the attraction of the island in winter, indeed at any time, is its awesome beauty and unique personality. The old artist waves his hand to indicate the scene he is sketching: “...and of course there's the light, it's fabulous at this time of the year. Look!” A peerless day. Squinting in the brilliance, the visitor can only sigh and utter soft words of admiration and agreement. □

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# Droungas: bringing objects to life

Originally a graphic artist and lithographer, Achilleas Droungas has mastered an explicit, yet dreamlike technique

by Tina Agiorgitis

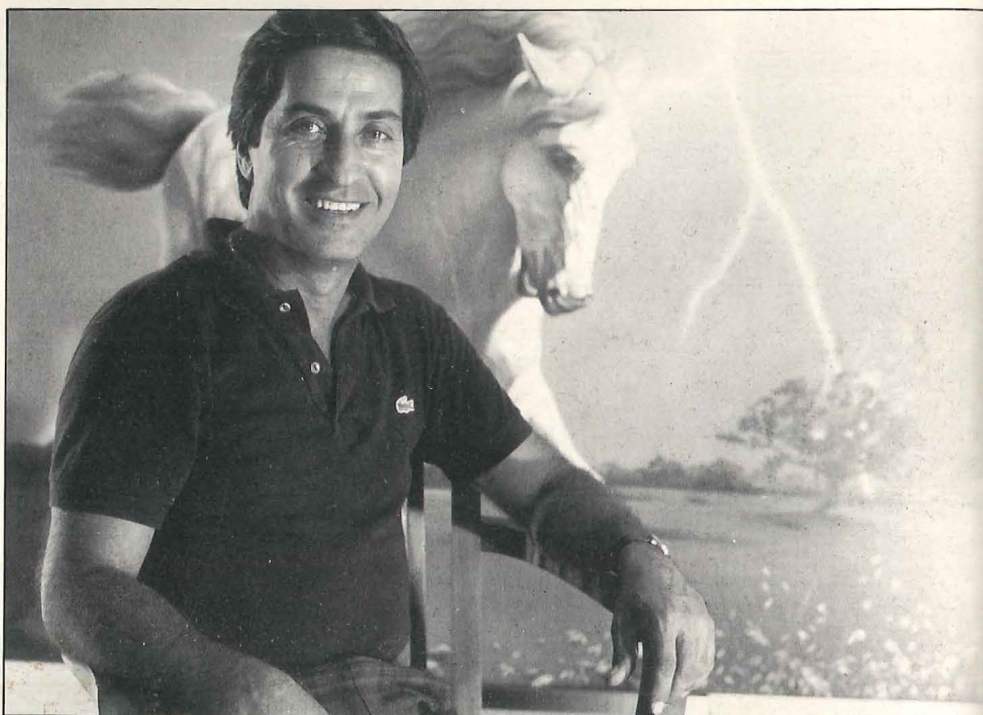
At a time when most contemporary Greek artists are influenced by modern international art waves in America and Europe, Achilleas Droungas turns to history. His paintings do not include so much the subjects of ancient Greek art as the elements that distinguish it: clarity, precision, symmetry, beauty, perfection. It is no coincidence that his art has been labeled "very Greek".

Though Droungas began his career in graphics and lithography and has had international recognition in both – his works published by Redfern Gallery, Christie's Contemporary Art, International Graphics Arts Society – he nevertheless decided to turn towards painting. This took some daring. The technique used in lithography differs radically from that of the concise, almost Caravaggio-like painting which he has mastered today. It was not merely a change of technique, but an entirely new language that he added to what he already knew, enabling him to express himself better when he started painting in 1973.

Droungas approaches reality in a very interesting way. "His works," as art critic Marinos Kalligas writes, "are usually clothed in a transparent, clear atmosphere. Each object is explicit. But in its totality, the work gives rise to a feeling of mystery, something like a daydream. Sometimes it appears pleasant and peaceful, as if it were offering the charm of the superfluous, while at other times it signifies an ominous vision, like the calm before the storm. There is nothing simplistic about his painting, though the forms are clearly defined."

Time does not exist in his work and space is not limited. Droungas has a self-imposed standard of quality and has charted his own course on how things should be perceived and rendered. His canvases possess charisma; one can easily "be carried away" by them. When Mitterand remarked, "C'est ça", when he saw Droungas' work during his tour of a gallery in Paris, it was not by chance. There is a certain presence, a theatrical magnetism, that imposes itself on the spectator.

Droungas takes his work one step further, out of the canvas and onto, say, a wooden pillar or an ordinary wall, creating an aura, a mood; illusion



*Achilleas Droungas with one of his paintings*

and fantasy. Suddenly a delightful garden appears, a window overlooking the sea, a magnificent green forest, a hazy sunset sky or a moonlit lake. There are no rules; his frame may be painted, a frame upon another frame, or a canvas in the shape of a pyramid. The artist is not reluctant to expand and search, to amuse or surprise. He has reached such familiarity with his art that he can now manipulate it as he pleases. "Art doesn't have to always hang on the wall. One of my paintings was given new meaning when a friend of mine made it a table."

Droungas is not a man of many words. He does not pretend to reveal new philosophies through his work. As a matter of fact, unlike many of his contemporaries, he comes across as rather no-nonsense. There are no hidden meanings behind his words. He answers questions with eloquent directness, and though he does not verbally reveal himself, one detects a certain modesty about him. Apart from painting, to which he has dedicated his life,

Droungas does nothing in excess.

Taking work seriously does not necessarily mean seclusion. Droungas believes that the artist and society are connected by an umbilical cord and the joining of the two is essential. "A poet uses words, and an artist, materials. The result may be unique, but the value in all artwork is in how well it com-

municates with and moves the spectator. The artist's presence is important." For Droungas, an artist is not only responsible as regards his painting; he must also be an active force in the "the aesthetic world".

Droungas has recently bought and is renovating a house behind the Theseion. The space is large and simple, arranged on many levels which connect with small staircases leading upward past a pool onto the patio, the highest spot in the house where one can enjoy a view of the Acropolis – just an arm's length away. His studio is spacious but puritan. Large canvases lie unfinished, asleep, awaiting the artist's hand.

This is precisely where Droungas' talent really lies: in awakening the power which the simplest objects possess and releasing it in an atmosphere that commands attention. Even his unfinished works reflect this strength. In his nonchalant way, Droungas wields his brush like a wand, bringing to life whatever he chooses to paint. □





## Letter from Friki

Hotel Xenophilia  
(‘A’ Class)  
Island of Friki  
Greece

January 12, 1988

Mr Seymour Sisskind  
1456 Ocean Avenue  
Santa Monica, CA 90401

Dear Mr Sisskind,

It is with great anxiousness that we are observing that we have not received your annual letter of reservation for you and the graceful Mrs Sisskind for your vacation in our beloved country, our beautiful island and our at your disposal hotel.

It is greatly possible that your letter is in the post office but is not coming to us yet because of the strike of the postal men but so much is my anxiety that I am going to the post office every day where my wife’s second cousin Agisilaos is working, except now when he is on strike, but he goes there to arrange the sacks. He looks at the envelopes for me but your letter does not exist.

Dear Mr Sisskind, I am reading in the newspapers that because Wall Street is collapsing many Americans are losing a lot of money and will not go on vacation this year. I am reading also

that because the dollar is falling all the time Europe is too dear for Americans now. I know this, Mr Sisskind, because I am going with Mrs Kalosoridis to Paris last October and we are finding the prices fiery.

You must know, however, that the drachma is also falling and that our prices are now the most interesting for you, as you will see from the enclosed catalogue. Also, because you are a beloved client of ten years I make a ten percent reduction for you, only you must keep this a mystic.

You will be delightful to hear that until we open at Easter season we are doing many renovating labors on the hotel like tinting all the insides and outsides and putting a new telephonic central and calculating machinery so that you can telephone from your room everywhere in the world and your account is entered by automatic.

Also, we are installing a pantry on every floor so your breakfast in the room comes with hot coffee or tea and not cold like before when it came from the kitchen.

On the beach we are putting a shower with sweet water so you are not salty after the bath and also pedalos and wind surfers. Perhaps we will have a teacher for wind surfing because my

nephew Aristotelis who is a student and will come in the summer says he knows wind surfing very well. He is asking for too much money now but perhaps when he is tight in May he will come for less.

Also, the Folkloric Society of Friki is offering to make shows two times a week at the hotel, of folkloric dances by the girls in the traditional costume and the boys with the handkerchief. I am not sure it will happen yet because there is not very much space in the dining room and I am afraid of the kicking which is possibly making damages.

Finally, Mr Sisskind, we are putting a video in the salon and will show American films of social drama and comedy and also films of great action with Charles Bronson and Henry Ford. My daughter Aspasia will select the films from the Video Club because she is going to the cinema from a little girl and knows everything.

Dear Mr Sisskind, I am hoping to receive your letter with the reservation very soon and you can be assured that like always we shall do everything to comfort and enjoy you.

With honor,

*Xenophon Kalosoridis,  
Manager-Proprietor*



# On my orange crate

My grandparents' home in Townville, South Carolina has been totally renovated by the new owners. When I was home some months ago, and the transformation began, I'd go ten miles out of my way not to pass the house. Any alteration of that familiar facade was too much for me.

But nostalgia's the poor man of the emotions, and giving in to it is like sitting on an orange crate after all the Chippendales have been taken out to the moving van.

Grudgingly, I've had to admit that if the new owners *hadn't* called in the roofers, painters, and termite crew, my grandparents' home would now exist in memory only. In reality, the house looks beautiful today, though not the way it was when Mama and Papa were alive.

They were married over 60 years and, when I started really getting to know them, they were already in their 80s and worried about whether or not they'd be allowed to remain together in heaven! How sublime it must be to have questions like *that* on your mind at 85. The next generation was a little less fortunate.

Still, my own parents were married 35 years and were still working on one another, themselves, and their marriage, when my father died. Mother never managed to clean up my father's prose style; he never taught her to swim. Nevertheless, theirs was what was known as an inspired marriage, a rarity among the increasingly broken homes of the 50s and 60s.

Though tumblers were rarely flung, voices rarely raised in the neighborhoods where I grew up, and it was impossible, on the surface of things, to tell the happy from the harmed, we all knew marriage *per se* was in trouble, and it was much too late for the termite crew.

Nowadays, marriage seems to have some sort of built-in half-life; the marital half-life being the time required for half the couple to be eliminated, to become disintegrated, by natural processes. At my particular chronological age, I seem to have arrived at a threshold: everyone I know is divorced, divorcing, remarried or about to remarry. If it weren't for my parents and the Heidens (composer Bernhard and pianist Cola, married 53 years and still playing duets every summer on Mykonos), I'd have long since come to believe I'd been brought up on stage during a long-running, but strictly fic-

tional, play.

Today, marital bliss, if it's seen at all, appears well behind the footlights. Nostalgic theatre-goers such as myself can buy tickets, but we know the set's off-limits to the audience.

Nor do many of my friends aspire to happy marriages. Says one of the recently divorced: "The long walk, hand in hand, to the grave? Not for me."

Still, all my friends' divorces have come as surprises to me. In fact, even Polly's divorce from Hans floored me, though Mother, who saw it coming, says *I'd* be shocked to learn Mrs von Hun had finally sent Attila (the Scourge of God) packing.

## CLOSE TO HOME



ELIZABETH HERRING

I tried, back in '75, to find some tactful way of telling Polly that she who liberates her German professor from his wife can only expect another graduate student to come along some day and liberate him again. But this past Christmas, when I got separate cards — from Hans in London (where the grad student's husband is taking him to court), and from Polly and the boys in South Dakota (where little Wolfie now qualifies for school lunches due to Polly's trying to go it alone) — I *shouldn't* have been thunderstruck, but I was.

(Too, if I'd been the Princess On The Pea, I'd have probably been convinced it was a 4-karat diamond down

there under the mattresses; not a legume.)

Right on the heels of Polly's letter, I heard from B.J.: she and Greg were splitting up too, after ten years. If creativity were the prescription for a long, happy association, B.J. and Greg, by all odds, should have made it. A potter and sculptor, respectively, they even fashioned their own marriage ceremony, leaving out all the sticky, binding bits. If the marriage could have worked on the bits left in, it should have: they did everything together, from burnishing blackware to cross-country skiing.

But in February of '88, Greg's taken up with a chain-smoking aerobics instructor, and B.J.'s moved in with one of her students.

As John Naisbitt, the author of *Megatrends*, puts it, "...today, there is no such thing as a typical family." He's speaking of America, but, as the majority of my divorced, divorcing, etc. friends live in Greece, I see no reason to restrict Naisbitt's conclusions to the land of the increasingly free.

Naisbitt continues, "The basic building block of the society is shifting from the family to the individual. More than ever before people live alone — a remarkable one in four is a single-person household compared with one in ten in 1955."

And Naisbitt's all for this sort of change in demographics, as he believes it indicates a multiplication of the choices available to us, an increase of life's options. "If we can learn to make uncertainty our friend," he bumbles, "we can achieve much more than in stable eras."

As I sit here on my rickety orange crate, among the burgeoning ranks of the divorced, divorcing, remarried, and remarrying, I'm concerned about all that baby-filled bathwater flooding past me.

I drive past my grandparents' house now and, on a good day, I can do it without a lump in my throat. But I sort of feel there's no school lunch program that can provide Polly, B.J., and yours truly with what nourished my grandparents, parents...and the Bernhard Heidens. □



photo/Emil Moriannidis



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Air Zimbabwe, Panepistimiou 39	323-01-1
Alia (Jordan), Filellinon 4	324-1377
Alitalia, Panepistimiou 9b	322-9414
Austrian Airlines, Othonos 8	323-0844
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Biman (Bangladesh), Panepistimiou 15	322-8089
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Gulf Air, Nikis 23	322-1228
Iberia, Xenofondos 8	324-5514
Icelandair, Kriezotou 4	363-2572
Interflug (GDR), Panepistimiou 20	362-4804
Iranair, Panepistimiou 16	360-7615
Iraqi Airways, Syngrou 23	922-0018
Japan Airlines, Amalias 4	324-8211
JAT (Yugoslavia), Voukourestiou 4	323-6429
Kenya Airways, Stadiou 5	324-7000
KLM (Dutch), Voulis 22	Info:323-0755
	Reservations:325-1311
Kuwait Airways, Amalias 32	323-4506
Korean Airways, Voukourestiou 4	322-4784
Libyan Arab-Airlines, Mitropoleos 3	324-4816
LOT (Polish), Amalias 4	322-1121
Lufthansa, Karageorgi Servias 4	32-944
Luxair, Kriezotou 6	360-3134
Malev (Hungarian), Panepistimiou 15	324-1116
Middle East Airlines, Filellinon 10	323-5683
Northwest Orient, Voukourestiou 36	360-4166
Olympic Airways, Panepistimiou 15	961-6161
Pan Am, Othonos 4	323-5242
PIA (Pakistan), Panepistimiou 15	323-1931
Qantas (Australia), Filellinon & Nikis	325-0521
Royal Air Maroc, Mitropoleos 5	324-4302
Sabena (Belgian), Othonos 8	323-6821
SAS (Scandinavian), Sina 6, Vissarionos	363-4444
Saudia, Filellinon 17	322-8211
Singapore Airlines, Filellinon 22	323-9112
South African Airways, Kar. Servias 4	323-7857
Sudan Airways, Amalias 44	324-4716
Swissair, Othonos 4	323-1871
Syrianair, Panepistimiou 39	323-8711
Tarom (Romanian), Panepistimiou 20	362-4808
Thai International, Lekka 3-5	324-3241
Turkish Airlines, Filellinon 19	322-1035
Tunis Air, Filellinon 19	322-0104
TWA, Xenofondos 8	323-6831
Varig (Brazil), Othonos 10	323-8685
World Airways, Voulis 36	322-7338
Yemenia, Patission 9	524-5912
Zambia Air, Akti Miaouli 79	413-3244

### Coach (bus) stations

Recorded station numbers	142
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### Trains

Recorded timetable (Greece)	145
Recorded timetable (Europe & Russia)	147
To Northern Greece and other countries	522-2491
To Peloponnisos	513-1601

### Ships

Recorded timetable (Piraeus, Rafina, Lavrion)	143
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### Marinas

Floisvos	982-9759
Glyfada	894-1380
Vouliagmeni	896-0012
Zea	452-5315

## Embassies and consulates

Algeria, Vas Constantinou 14	751-3560
Argentina, Vas Sophias 59	722-4753
Australia, Dimitriou Soutsou 37	642-3186
Austria, Alexandras 26	821-1036
Belgium, Sekeri 3	361-7886
Brazil, Kolonaki Sq 14	721-3039
Bulgaria, Akademias 12	360-9411
Canada, I Gennadiou 41	723-9511
Chile, Vas Sophias 41	777-5017
China, Krinon 2a, Pal Psychico	672-3282
Colombia, Vas Sophias 117	646-4764
Cuba, Kehagia 48, Filothei	681-3042
Cyprus, Herodotou 16	723-7883
Czechoslovakia, George Seferi 6	671-0675
Denmark, Kolonaki Sq 15	724-9315
Egypt, Vas Sophias 3	361-8612
Ethiopia, Davaki 10	692-0565
EEC, Vas Sophias 2	724-3982
Finland, Eratosthenous 1	751-9795
France, Vas Sophias 7	361-1661
German Democratic Republic	
Vas Pavlou 7	672-5160

German Federal Republic, Dimitriou 3	369-4111
Honduras, Vas Sophias 86	777-5802
Hungary, Kalvou 16, Pal Psychico	671-4889
Iceland, Paraschou 5, Pal Psychico	672-6154
India, Meleagrou 4	721-6227
Iran, Stratigou Kallari 16, Psychico	674-1436
Iraq, Mazarki 4, Pal Psychico	671-5012
Ireland, Vas Constantinou 7	723-2771
Israel, Marathonodromou 1, Pal Psychico	671-9530
Italy, Sekeri 2	361-1723
Japan, Mesogeion 2-4	775-8101
Jordan, Pan Zervou 30, Pal Psychico	647-4161
Korea, Eratosthenous 1	701-2122
Kuwait, Papanastasiou 55, Psychico	647-3593
Lebanon, Kifissias 26	778-5158
Libya, Vyronas 13, Pal Psychico	647-2120
Luxembourg, Stishorou 11	721-7948
Malta, Filellinon 7	323-0068
Mexico, Vas Constantinou 5-7	723-0754
Morocco, Mousson 14, Psychico	647-4209
Netherlands, Vas Constantinou 7	723-9701
New Zealand, An Tsoha 15-17	641-0311
Nigeria, Eratosthenous 1	751-3737
Norway, Vas Constantinou 7	724-6173
Pakistan, Loukianou 6	729-0214
Panama, Vas Sophias 21	360-2992
Akti Miaouli 23, Piraeus	411-9497
Paraguay, Alopekis 2	721-0669
Peru, Vas Sophias 105-107	641-1221/1321
Philippines, Kanara 5-7, Piraeus	452-3015
Poland, Chrissanthemou 22, Pal Psychico	671-6917
Portugal, Loukianou 19	729-0096
Romania, Em Benaki 7, Pal Psychico	671-8020
Saudi Arabia, Marathonodromou 71	671-6911
South Africa, Kifissias 124	692-2125
South Korea, Eratosthenous 1	701-2122
Spain, Vas Sophias 29	721-4885
Sudan, Victor Hugo 5, Pal Psychico	671-4131
Sweden, Vas Constantinou 7	729-0421
Switzerland, Iassiou 2	723-0364
Syria, Marathonodromou 79, Psychico	671-1604
Thailand, Taigetou 23, Pal Psychico	671-7969
Tunisia, Ermou 8	323-1739
Turkey, Vas Georgiou B8	724-5915
United Kingdom, Ploutarchou 1	723-6211
United States of America, Vas Sophias 91	721-2951
USSR, Nikiforou Lytra 28, Pal Psychico	672-5235
Uruguay, Lykavittou 1c	361-3549, 360-3635
Vatican, Mavlis 2, Psychico	647-3598
Venezuela, Vas Sophias 112	770-8769
Yemen (North Yemen), Patission 9	524-6324
Yugoslavia, Vas Sophias 106	777-4344
Zaire,	
Vas Constantinou 2, 116 35	701-6171/701-5932

## UN Offices

Information Centre, Amalias 36	322-9624
High Commission for Refugees, Skoufa 59	363-3607
UNDP Representative	322-8122

## Ministries

Agriculture, Aharnon 2	524-8555
Commerce, Kaningos Sq. 15	361-6241
Communications, Xenofondos 13	325-1211
Culture & Sciences, Aristidou 14	324-3015
Education, Mitropoleos 15	323-0461
Energy & Natural Resources, Mihalakopoulou	770-8615
Finance, Karageorgi Servias 10	322-4071
Foreign Affairs, Vas Sophias 5	361-0581
Health & Welfare, Aristotelous 17	523-2821
Interior, Stadiou & Dragatsaniou	322-3521
Justice, Socratous & Zenonos	522-5903
Labor, Pireos 4	523-3110
Merchant Marine, Vas Sophias 150, Piraeus	412-1211
National Defense, Holargos Sq	646-5201
National Economy, Syntagma Sq	323-0931
Northern Greece, Thessaloniki	(031) 26-4321
Planning, Housing & Environment,	
Ambelokipi	643-1461
Presidency, Zalokosta 3	363-0031
Press & Information, Zalokosta 10	363-0911
Prime Minister's Office, Zalokosta 3	323-1506
Public Order, Katahaki 1	692-9210
Public Works, Har Trikoupi 182	361-8311
Research & Technology, Syntagma Sq	325-1310
Social Security, Stadiou 21	323-9010



# The Athenian organizer

## Banks

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

National Bank of Greece, Aeolou 86.....	321-0411
Commercial Bank of Greece, Sophokleous 11.....	321-0911
Ionian and Popular Bank, Panepistimiou 45.....	322-5501
Bank of Attica, Panepistimiou 19.....	324-7415
Bank of Greece, Panepistimiou 21.....	320-1111
Credit Bank, Stadiou 40.....	324-5111

The following exchange centers are open extra hours:

<b>8 am-9 pm, Mon-Fri; 8 am-8 pm Sat, Sun:</b>	
National Bank, Kar Servias & Stadiou.....	322-2738
<b>Mon-Fri 8:30 am-1:30 pm. - 3:30 - 7:30 pm:</b>	
Hilton Hotel, Vas Sophias.....	722-0201

## Foreign Banks

Algemene Bank, Nederland,	
Papargopoulou 3, Kliafthmonos Sq.....	324-3973
American Express, Panepistimiou 17.....	323-5401
Arab Bank, Stadiou 10.....	325-5401
Arab-Hellenic Bank, Panepistimiou 43.....	325-0823
Bank of America, Panepistimiou 39-1906	
Bank of Nova Scotia, Panepistimiou 37.....	324-3891
Bank Saderat (Iran), Panepistimiou 25.....	324-9531
Bankers Trust, Stadiou 3.....	322-9835
Banque Nationale de Paris, 5 Koumbari.....	364-3713
Barclays Bank, Voukourestiou 15.....	361-9222
Chase Manhattan, Korai 3.....	323-7711
Citibank,	
Othonos 8.....	322-7471
Kolonaki Sq.....	361-8619
Akti Miaouli 47-49, Piraeus.....	452-3511
Credit Banque Commercial de France,	
Filellinon 8.....	324-1831
First National Bank of Chicago, Syngrou 9.....	981-8904
Grindlays Bank,	
Merlin 7.....	362-4601
Akti Miaouli 15, Piraeus.....	411-1753
Midland Bank,	
Sekeri 1A, Kolonaki.....	364-7410
Akti Miaouli 93, Piraeus.....	413-6403
Morgan Grenfell, 19-20 Kolonaki Sq.....	360-6456
National Westminster Bank,	
Il Merarhias and Filonos 7, Piraeus.....	411-7415
Stadiou 24, Athens.....	325-0924
I Dragoumi 3, Thessaloniki.....	(031)531-007
The Royal Bank of Scotland PLC, Akti Miaouli 61	452-7483

## Churches and Synagogues

### Greek Orthodox Churches of special interest:

Agia Irmii, Aeolou.....	322-6042
Agios Dimitrios (Ambelokipi).....	646-4315
Chrisospilotissa, Aeolou 60.....	321-6357
Mitropolis (Cathedral), Mitropoleos.....	322-1308
Sotiros, Kidathineon.....	322-4633

### Other denominations:

Agios Grigorios (Armenian), Kriezti 10.....	325-2149
Beth Shalom Synagogue, Melidoni 5.....	325-2823
Church of Jesus Christ of Latterday Saints,	
15 Meandrou, Ilissia.....	723-7183
Christos Kirche (German Evangelical),	
Sina 66.....	361-2713
Crossroads International Christian Center,	
Kessarias 30, Ambelokipi.....	770-5829
First Church of Christ, Scientist,	
Vissarionos 7A.....	721-1520
Jehovah's Witnesses,	
Kifissias 77, Maroussi.....	681-3347/682-7317
Roman Catholic Chapel,	
Kokkinaki 4, Kifissia.....	801-2516
Skandinaviska Sjomanskyrkan,	
Akti Thermistokleous 282, Piraeus.....	451-6564
St Denis (Catholic), Venizelou 24.....	362-3603
St Andrew's Protestant Church,	
Pendelis 5, Nea Filothei (offices).....	681-8336
Services: (Former Hotel Roussos), 9:00 am	
18 Tsaldari Pan, Kifissia	
Christos Kirche, Sina 66, 11:15 am	
St Paul's (Anglican), Filellinon 29.....	721-4906
St Nikodimos (Russian Orthodox),	
Filellinon 21.....	323-1090
Trinity Baptist Church, Vouliagmenis 58.....	895-0165
Church of 7th Day Adventists,	
Keramikou 18.....	522-4962

## Cultural organizations and archaeological institutes

American School of Classical Studies	
Soudias 54.....	723-6314
Belgian School of Archaeology.....	0292/25158
British Council, Kolonaki Sq 17.....	363-3211
British School of Archaeology, Soudias 52.....	721-0974
Canadian Archaeological Institute,	
Gennadion 2B, Kolonaki.....	722-3201
French School of Archaeology, Didotou 6.....	361-2518
Goethe Institute, Omirou 14-16.....	360-8111
Hellenic American Union, Massalias 22.....	362-9886
Institut Francais, Sina 29.....	362-4301
Branch: Massalias 18.....	361-0013
Instituto Italiano, Patission 47.....	522-9294
Italian Archaeol Inst, Parthenonos 14.....	923-9613
Jewish Community Centre, Melidoni 8.....	325-2823
Lyceum of Greek Women	
Dimokritou 14.....	361-1042
Parnassos Hall, Karytsi Sq 8.....	721-8746
Society for the Study of Modern	
Greek Culture, Sina 46.....	363-9872
Swedish Archaeol Inst, Mitseon 9.....	923-2102

## Educational Institutions

American Community Schools.....	639-3200
Athens Center.....	701-2268
Athens College (Psycho).....	671-4621
Athens College (Kantza).....	665-9991
Byron College (Maroussi).....	804-9162
Campion School.....	813-2013
College Year in Athens.....	721-8746
Deree College (Ag Paraskevi).....	639-3250
Deree College (Athens Tower).....	779-2247
Dropfeld Gymnasium.....	682-0921
Italian School.....	228-0338
Italian Archaeol School.....	923-9163
Kifissia Montessori School.....	808-0322
The University of La Verne.....	801-0111
Lycee Francais.....	362-4301
Pooh Corner Kindergarten/Nursery.....	801-1827
Southeastern College.....	364-3405, 360-2055/56
St Catherine's British Embassy.....	282-9750
St Lawrence College.....	894-2725
Tasis Hellenic International School.....	808-1426
Ionic Center, Strat Syndesmou 12.....	360-4448
The Old Mill (remedial).....	801-2558
University Center for Recognition of	
Foreign Degrees, Syngrou 112.....	923-7835
Vrilissia Elementary.....	681-4753

## Social/Sports Clubs

Al-Anon.....	981-5711, 823-3953
Athenian Hockey Club	
Club Secretary: D Faulkner.....	722-9716
Club Secretary: A Tipper.....	682-6995
American Legion (Athens Post)	
Tziraion 9 (near Temple of Zeus).....	922-0067
ACS Tennis Club,	
129 Ag Paraskevi, Halandri.....	639-3200
AOK Tennis Club, Kifissia.....	801-3100
Athenian Hockey Club.....	813-2853
Athens Tennis Club, Vas Olgas 2.....	923-2872
Athens Parachute Club, Lekka 22.....	322-3170
Attica Tennis Club, Filothei.....	681-2557
Canadian Women's Club.....	804-3823
Cross-Cultural Association.....	804-1212
Daughters of Penelope	
(Ladies Auxiliary of AHEPA), Formionos 38	
Pangrati.....	751-9731
Ekali Club, Lofou 15, Ekali.....	813-2685
Fed of Bridge Clubs, Evripidou 6.....	321-0490
Fed of Greek Excursion Clubs,	
Dragatsanou 4.....	323-4107
Gliding Club of Athens, Pafsanou 8.....	723-5158
Golf Club, Glyfada.....	894-6820
Greek Girl Guides Association,	
Xenofondos 10.....	323-5794
Greek Scout Association, Ptolemeo 1.....	724-4437
Greek Touring Club, Polytechniou 12.....	524-8600
Hash House Harriers Jogging Club.....	807-7663
Hellenic Alpine Club	
Kapnikarea Sq 2.....	321-2419
Hippodrome, Faliron.....	941-7761
International Club.....	801-2587
New Yorkers Society, Chiou 4.....	672-5485

Overeaters Anonymous.....	346-2800
Republicans Abroad (Greece).....	681-5747
Riding Club of Greece, Paradissos.....	682-6128
Riding Club of Athens, Gerakas.....	661-1088
Sports Center, Agios Kosmas.....	981-5572
The Players.....	813-5744, 801-3967
Multi-National Women's Liberation Group,	
Romanou Melodou 4.....	281-4823
Paradissos Tennis Club, Maroussi.....	681-1458
Politia Club, Aristotelous 8.....	801-1566
Yacht Club of Greece, Microlimano.....	417-9730
YMCA (XAN), Omirou 28.....	362-6970
YWCA (XEN), Amerikis 11.....	362-4291

## Business Associations

Athens Business and Professional Women's	
Club, Ag Zonish 57.....	861-3522
Athens, Cosmopolitan Lions Club,	
(Mr P Baganis).....	360-1311
European Economic Community (EEC),	
Vas Sophias 2.....	724-3982
Fed of Greek Industries, Xenofondos 5.....	323-7325
Foreign Press Association, Akademias 23.....	363-7318
Greek Productivity Center (EL-KE-PA),	
Kapodistriou 28.....	360-0411
Hellenic Cotton Board, Syngrou 150.....	922-5011
Hellenic Export Promotion Council, Stadiou 24.....	322-6871
Hellenic Olympic Committee, Kapsali 4.....	724-9235
Hellenic Shipowners' Association,	
Akti Miaouli 85.....	411-8011
National Organization of Hellenic Handicrafts,	
Mitropoleos 9.....	322-1017
National Statistical Service, Lykourgou 14-16.....	324-7805
National Tobacco Board, Kapodistriou 36.....	514-7311
Propeller Club.....	778-3698
Rotary Club, Kriezotou 3.....	362-3150
Thessaloniki International Fair, Hellexpo,	
Egnatious 154, Thessaloniki.....	(031)23-9221

## Chambers of Commerce

### Greek

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

### Foreign

American Hellenic Chamber of Commerce,	
Valaoritou 17.....	361-8385
British Hellenic Chamber of Commerce,	
Valaoritou 4.....	362-0168
Far East Trade Center (Rep of China)	
Vas Sophias 4.....	724-3107
French Chamber of Commerce,	
Vas Sophias 7a.....	362-5516, 362-5545
German Hellenic Chamber of Commerce,	
Dorilaou 10-12.....	644-4546
Hong Kong Trade Development Council,	
Vas Alexandrou 2.....	724-6723
Italian Chamber of Commerce,	
Mitropoleos St 25.....	323-4551
Japan External Trade Organization,	
Akadimias 17.....	363-0820
Yugoslav Chamber of Commerce,	
Valaoritou 17.....	361-8420
Athens Association of Commercial Agents,	
Voulis St 15.....	323-2622



## A new spirit in sport

When times are bad, politically and economically, politicians have learned to look to foreign wars, royal weddings, sporting triumphs and other events to distract the attention of a disgruntled populace. In 1987 there were a number of sporting triumphs for sports-minded Greeks to savor, and the politicians were quick to ride on the coattails of their successful sportsmen.

For example, when Greece won a quarter-final of the European basketball championship held in Athens in June, Prime Minister Papandreou had his congratulatory telegram to the victors being read out on the nine o'clock news before the celebrating players had left the court at Faliro. Having been so completely beaten to the draw at this comparatively early round, rival political leaders – and Church – then ensured their hearty congratulations to the team were pre-written and ready for broadcasting, should Greece make further progress and win the tournament – an apparently remote possibility which, in fact, came to pass.

As there was little to cheer in terms of an improvement in daily living conditions in Greece last year, many people will remember 1987 as a golden year for Greek sport. It wasn't just a case of local excitement taking our minds off the wage freeze. Greek achievement met with international recognition. The world's sports writers voted Greece's Eurobasket victory the outstanding team accomplishment of the year and elected one of the players, Nicos Gallis, one of the world's top ten sportsmen.

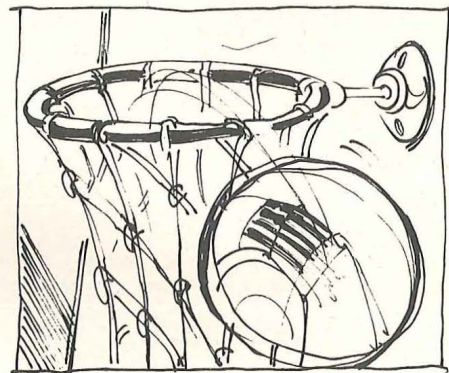
Pride of place, then, was taken by basketball, a sport for which Greeks do

have a pedigree, AEK of Athens being a previous winner of the European Cup for clubs. However, following a promising showing in the World Championship a few months earlier, the Greek national team achieved new heights in the European competition with thrilling victories over the strong Italians and the two favorites, Yugoslavia and Russia, in the semi-final and final respectively.

The shocked Russians, shortly after losing one of the most memorable finals of any major championship (103-101), gracelessly attributed the Greek success to the benefit of home support. But this interpretation rings particularly hollow as the USSR, together with Yugoslavia, has over the years dominated the European Championship, wherever the venue.

The fact is that the Greeks, roared on by a euphoric crowd in the Peace and Friendship Stadium in Faliro, consistently played the best basketball of the tournament, beating taller and more experienced teams with flair and determination. Gallis demonstrated why he is probably the best player in Western Europe at the moment, winning match after match through his knack of twisting and turning through the tightest defense. He also has an uncanny ability – caught time and again on TV's slow motion replay – to hang in the air and outwit the jumps of the defenders before making his basket.

If Gallis is the matchwinner, the soul of the team is Yiannakis, who is content to play second fiddle to his partner when necessary, but fights tirelessly for the ball, can score inspiring three-pointers when called for and often dictates



the pace of the game himself.

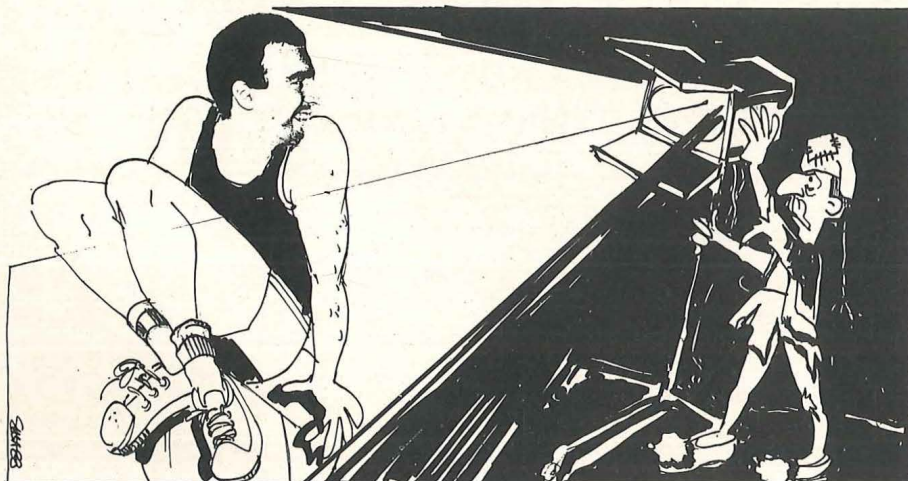
Most important, however, was the collective spirit the team showed in coming from behind to win against the toughest opposition, particularly in the matches against Yugoslavia and Russia. Rarely have Greek sporting teams been able to reverse deficits at the highest level. The will and determination displayed by the basketball team surprised many people; it also set a new tone which was echoed by other Greek sportsmen throughout the year.

The national team in the country's other favorite sport, football, showed flashes of the same spirit in the early stages of its campaign to qualify for the final stages of the European Championship to be played next year. If the side had maintained the same form in its penultimate match against Hungary, Greece would have faced the Netherlands in the Olympic Stadium in December to decide which country qualified.

However, on a depressing autumn night in Budapest, the players reverted to old ways – losing concentration, arguing and generally playing without passion. Within a mere 15 minutes all the good work of previous matches had been undone and Greek hopes for a victory came to an end..

...Not quite, as it happened, because the European football authorities flirted with the idea of cancelling two points earned by the Dutch for winning their next to the last match against Cyprus (because of an act of hooliganism against the Cypriot goalkeeper). Had the rules been strictly interpreted, that is precisely what would have happened, but the financial attractions of having the powerful Dutch team competing in next year's finals appeared to tip the scales in favor of a lenient approach.

To make matters worse, Greece,





by Nigel Lowry

with no hope now of qualifying, spurned the opportunity to prove their point against the Netherlands on the football field. It was decided instead to mount a pointless protest and Greece fielded a 'second' 11 against them in the final match, the venue of which was switched at the last moment from the Olympic Stadium to the island of Rhodes!

At club level, too, Greek basketball and football teams have shown self-belief and competitiveness in European competition. As this magazine goes to press, Aris of Thessaloniki, led by Gallis and Yiannakis, are among the leaders in basketball's fiercely-fought European Cup.

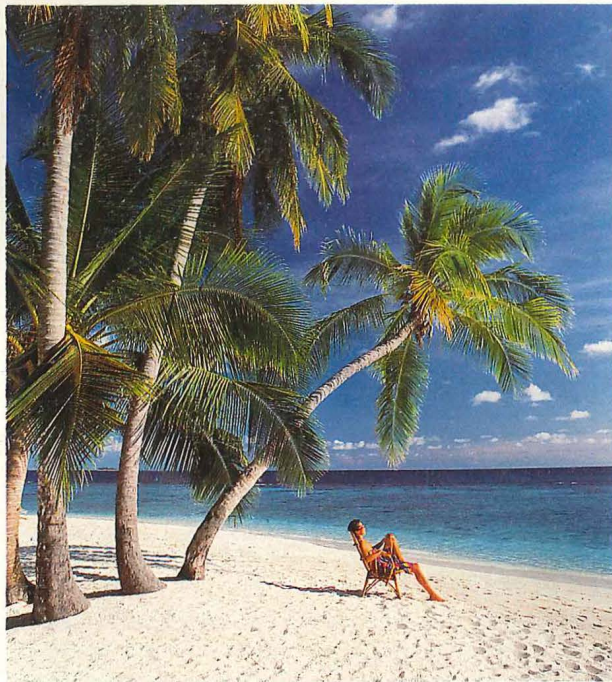
As football followers will know, Panathinaikos of Athens has fought against all odds to the quarter-finals of their European (EUFA) competition. In earlier rounds, PAO, as they're known, seemed to relish the challenge of being drawn against the feared Juventus of Turin. Tirelessly harrying and containing the Italians throughout the two-match tie, the Greek side went on to show flashes of brilliance, scoring three fine goals which took them into the next round. There they met Honved of Hungary, who ended up surprised victims of the new Greek discipline and will to win.

Few teams in European competition have ever come from five goals behind to win a two-leg tie; certainly not Greek teams who usually become despondent after conceding one or two goals. But, after trailing 5-0 in the first match, Panathinaikos seized the game by the throat and were rampant for the rest of that match and the whole of the return match in Athens, emerging high-scoring winners 2-5/5-1.

In volleyball, too, Greece made a notable breakthrough last year when the men's national team snatched a surprise European bronze medal. Also, women's basket- and volleyball continue to develop. In other sports, such as athletics and tennis, promising Greek talent failed for the most part to live up to the country's hopes.

However, with the hunt on to develop promising athletic talent for the 1996 Olympics, which Greece hopes to host, and a spirit among some of the country's sports teams which at last does justice to that of their supporters, there's no reason why the successes of last year shouldn't lead to a chain reaction which will benefit the whole of Greek sport.

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## Perseverance and determination

The new Angela Lyras dance group made a successful debut at the Municipal Theatre in Piraeus early last December. The group still shows a lot of potential, and those of us who are hoping for a breakthrough on the Greek dance scene have our fingers and toes crossed for Lyras; she will need perseverance, psychological and financial strength to forge ahead. The December performances, however, revealed some potential stumbling blocks.

Angela Lyras is a talented choreographer, but she may have taken on too much by putting together virtually an entire evening of her choreographies so early in her career. Some of the dances, such as *Xthonioni 2*, are quite long. There is too much repetition of steps and not enough theatrical contrast to keep the audience interested. Lyras would do well to take some time out to study the *technical* aspects of choreography. Two or three months at the Alwin Nikolais school in New York and some exposure to the new work there would be beneficial; then a pause from the stress and strain of giving performances to devote all her attention to choreography.

Contrast, excitement and theatricality were lacking in December's performance, not just within the choreographies themselves, but also in the programming and the dancers. There was simply not enough variety in the program.

Every company needs a few popular pieces which will attract a broader audience if the company is to survive economically. Why, for example, was Keith Derrick Randolph's piece in the debut performance (a bright, crowd-stirring dance which drew enthusiastic curtain calls) dropped in this performance? A new young audience must be attracted – especially here in Greece – to dance performances and they must be given some stimulus to return. This particular performance, however, better danced by Lommell six years ago, was dull and monotonous, and was certainly not saved by the rehashing of Talidi by Bejart.



Angela Lyras

Although talented, the dancers were not physically or dramatically expressive enough. Lyras herself was not in her best form; she has a fine, delicate, graceful technique, but does not project enough.

If this company is to succeed – that is, become competitive on an international level – the dancers have to be technically exciting. A high leg has to be held just that little bit higher and for just a second longer to keep the audience on the edge of their seats; the dancers must exhibit stylistic unity without losing their individuality.

There was a moment in Lidy Mouw's choreography, *Green Sleep*, *Earthbound Angels*, when a group of dancers performed an arabesque in three different styles and at three different elevations. This suggests that the company needs a *company teacher* to give daily classes both in technique and style in order to develop a specific company image. Generally speaking, Greek dancers try to maintain their 'individuality of style', sometimes at the expense of necessary technical accuracy.

It cannot be said that any of the dancers in the London Contemporary Dance Theatre or the American Ballet Theatre, who are technically fine dancers, have lost any of their individuality, and each of those companies has a cohesive style of its own: rather, a strong technique is a finer tool for expression. So, a company class and a company teacher to unite and utilize the abundant talent in Lyras' group would be of great benefit.

Too, the lighting in this already substandard performance was mediocre. Mariana Lyras had changed the setting for *Arabesque* and, while the 'hole in the darkness' worked, the lighting was so poor that the lack of contrast between the black tights and

the black backdrop detracted from the movement and drama of the dance. Overall, the lighting, which can make or break a choreography, was too dark.

If the company continues to work determinedly, and as hard as they have been, they can develop into an excellent group. The key word is perseverance.

*A very pleasant interlude in the performance was a program of slides of the paintings and drawings of Mariana Lyras, and the photographs of Takis Anagnostopoulos, set to music. Mariana, who has shown much talent in her costume and scenery design for the company, will be having an exhibition in Athens this coming March.*

## The Liriki – sad conditions

Much has been written in the Greek press about the continual changes in programming at the Liriki Skini.

In September the dancers started rehearsing *Coppelia*, with Yiannis Metsis, for performances at the end of November. With a change of administration and a new president, the program was scrapped mid-rehearsal and a triple bill planned for February (the exact program and dates were not known at press time).

All the choreographies were to be performed to recorded rather than live music, which always takes away some of the magic. Even the triple bill itself is not confirmed, but first on the program will be *Zorbas*, with music by Theodorakis and choreography by Lorca Massine, the son of the famous Leonid Massine.

This dramatic piece, modern in style (soft shoes only), was first performed in



1977 and became very popular. The dancers began rehearsals in October and the performance was to have been ready for December 20, but was later postponed.

The second choreography will be either a segment of *Romeo and Juliet* or *Katerameno Fidi*. The latter work takes its inspiration from the Karaghosis puppet theatre and, again, is choreographed by Massine, with music by Hadjidakis. It is a modern piece containing a lot of caricature, mime and humor.

The third and most recent choreography is *Chariots of Fire*, with choreography by Serge Queuten and the familiar music of Vangelis. Also a modern piece, its theme is anti-war.

Liriki Skini has been fraught with problems, such as the changes in its presidency, those in programming and the uncertainty as to the appointment of the ballet mistress. Finally, Rizova (a Bulgarian national) has been chosen to stay on, and the dancers continue to benefit from her Eastern bloc Vaganova-style training (Vaganova was one of the greatest of the Russian teachers).

Salaries are still abysmal, requiring most dancers to take second jobs in order to survive – meaning of course, that they are that much more tired at rehearsals.

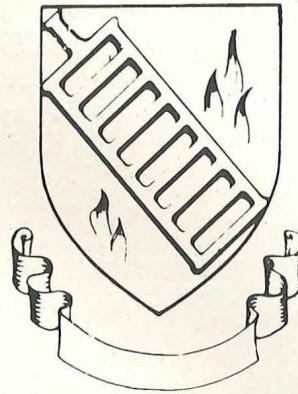
Circumstances are so bad – in both a psychological and practical sense – that even the most enthusiastic younger dancers can't help but be affected. Work becomes merely routine for the older hands and there is no longer a feeling of pride in the company. Rather, they have become like civil servants stifled by bureaucracy, which has become an impediment to promotion. All this has led the more talented dancers to go abroad and there are now many Greeks performing with international companies.

While there are some signs of improvement, such as the theatre's being painted, the dancers still have no proper studio in which to hold class and are relegated to the theatre's foyer for this critical aspect of their work!

It has been suggested that things might improve since Greece has joined the EEC: perhaps some higher caliber foreign dancers might come and work in Greece and inspire those here with new energy and ideas. The remuneration being what it is and with such unfavorable conditions, however, the best that can be hoped is that things will improve gradually.

Simply, the Liriki Skini is in desperate need of dynamic artistic and administrative leadership. □

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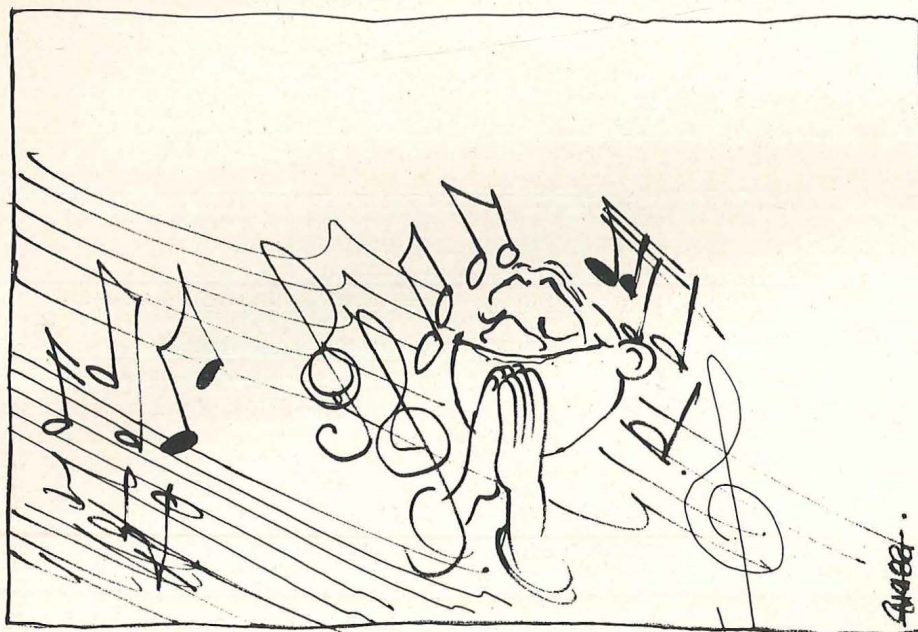


## Gifted visitors from Naples

There's been a tendency in Athens lately for chamber groups to prepare relatively unknown pieces well and play major works in a perfunctory and offhand way. This was certainly not true of 'I Solisti di Napoli', however, a fine group of five musicians who presented a well-chosen program of classical works at the Pallas Theatre in December. There was nothing taken for granted in the marvellous playing of Mozart's Quartet for Flute and Strings

capacity to 'sing' yet simultaneously preserve the harmonic texture of the whole. These qualities reflect recent musical developments in Italy, where opera has ceased to be the sole preoccupation.

The concert closed with Boccherini's Trio for Strings, op.38, No.2 – charming, but no more than that – and Haydn's Divertimento for Flute and Strings in B Minor. This is a relatively boring work, though it was played per-



(K.285), which is a masterpiece of the genre. Laurent Masi is a gifted musician whose breath control is altogether exceptional and his mastery of interpretation as clear in the melodic passages as in the florid ones.

Astonishingly, in the same composer's Quartet for Oboe and Strings (K.370) which followed, the soloist, this time Gerardo Amodio, was even better. Mozart's sympathy for this instrument, compared to which his writing for the flute is relatively less exciting, helped, and being a maturer work, it was more profoundly enjoyable.

It was characteristic of both quartets that the soloists were given prominence without the string accompaniment fading into the background but, rather, remaining an integral part of the work: after all, Mozart is not Bellini.

A string trio by Giardini and two divertimenti by Paisiello opened the program. Both were exquisitely well-balanced with carefully scaled, never vulgar dynamics. The players have a

fectly. It served as an anticlimax to an otherwise exciting and rewarding program. Giorgio di Crosta, violin; Sergio de Pinto, viola; and Eugenio Salvatore, cello, were all excellent.

### In top form

The Athens State Orchestra gave one of its rarely felicitous concerts late last year. It was conducted by the young and talented Loukas Karytinis; the soloist was the equally gifted Eleni Mouzala. Karytinis opened the program with a sadly neglected work, Kostas Sfakianakis' *Symphonic Prologue*, op.15 (1922). This Cretan piece is literally his only extant symphonic work; most of his works were presumably entrusted to an unidentified person who lost them.

Sfakianakis had a long career as a teacher and was influential. *Prologue* is dedicated to Manolis Kalomiris and it is, indeed, written in his spirit and was first performed under his baton. It incorporates a familiar Cretan tune and

various Byzantine melodies, and is well-integrated in sound and solid in symphonic structure. The piece was played expressively, with care and precision.

Saint-Saens' Concerto for Piano and Orchestra No.2 in G Minor, op.22 is a great concert favorite. Its popularity is based upon the brilliance of both the soloist's part and that of the orchestra, with its sensuous melodies and impressive bravura.

All these qualities were preserved in this particular performance. While certain of her inequalities and rigidities persist, Eleni Mouzala is making remarkable progress in clarity, power, and expressiveness. On this occasion, she succeeded in balancing the two conflicting, yet complementary, elements of this concerto; passion and (occasionally hollow) bravura. Despite a few inconsistencies in the tempo, Karytinis not only accompanied the soloist appropriately but elevated the entire work, creating an extremely well-integrated and exciting musical whole.

Beethoven's Fifth Symphony came last but by no means least, for Karytinis' sense of musical architecture, his drive, his pathos and, finally, his understanding of Beethoven is marvellous; too, the orchestra managed, more or less, to comply with his demands.

### World Premier

The National Opera came up with a pair of surprising bedmates recently: Yiorgos Sicilianos' one-act *Fotia* (a world premiere) and Puccini's *Gianni Schicchi*. *Fotia* was long overdue: the composer completed it almost a decade ago with the limitations of the Athens Opera in mind. Hence, his demands were moderate.

Sicilianos is a man of remarkable erudition and an outstanding humanist. His deep concern for the quality of life and the future of mankind is clear from the theme of his opera: the insane destruction of the world.

Though the composer explains that his work is based on the conflict of opposites – light and dark, birth and death, etc. – on a perfectly logical structure of rhythm whose patterns echo like *leitmotifs*; and on a musical language which makes frequent use of chord clusters, the opera remains curiously lifeless.

The main fault lies in the text. It is peopled with 'meaningful' stereotypes



by Dimitrios K. Katsoudas

which only some miraculously musical pen could have turned into dramatically relevant experiences. "In opera the composer is the dramatist," wrote Josef Kerman, and this is always the case. If the composer cannot think dramatically and bring that drama to life, the result is not opera at all.

This is the case with *Fotia*. There are certainly beautiful, sometimes brilliant moments of orchestration; there is a contrapuntal fascination in some of the choruses; there is a mysterious otherworldliness. The work is certainly worthy of being heard; it should survive, but not on the operatic stage. It may have a future as a cantata. Dimitris Agrafiotis' conducting, however, was meticulous and devoted. The chorus was better than it has been of late and Spyros Sakkas was passable.

Of Puccini's brilliant *Gianni Schicchi*, the less said the better. Andreas Kouloumbis in the title role would have been musically acceptable had he not acted so vulgarly. The sets, costumes and directing were tolerable. As for the rest, the quicker this unfortunate institution is reorganized, the better.

## Schubert all the way

The Greek Radio Orchestra is clearly getting better and better. In a program entirely devoted to Schubert it showed what good ensemble work can do: neither the soloists nor the chorus was exceptional. But everything was happily integrated and fine quality was achieved.

One of the two creators of this miracle was Anton Nanut, from Slovenia, who conducted a lucid, balanced and well-scaled Fifth Symphony which lost little in comparison with better-known versions. His assured manner, absolute control and sense of musical architecture was evident. Schubert's transitional 'voice' - between the classical and romantic - profited immensely from Nanut's steady yet emotional approach.

The other miracle-worker in this program was Antonis Kontoyoriou, choirmaster of the Thessaloniki Municipal Choir. Together with Nanut he put together an impressive Mass in E-flat Major, a profound and mature work not equalled in Germany for many years after. The soloists, Virginia Voulgari, Kimon Vassilopoulos, Manuel Phoenix, Anna Jovanovich, and Stelios Yiannakoulas displayed varying degrees of excellence. □

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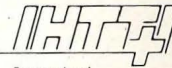
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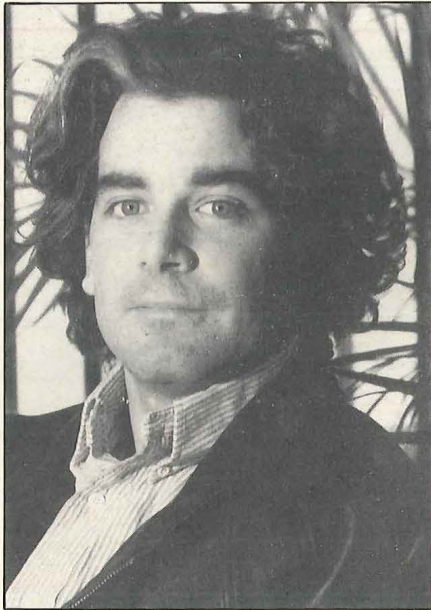
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# photography

## Keeley's encounters



Portrait of the artist: Chris Keeley



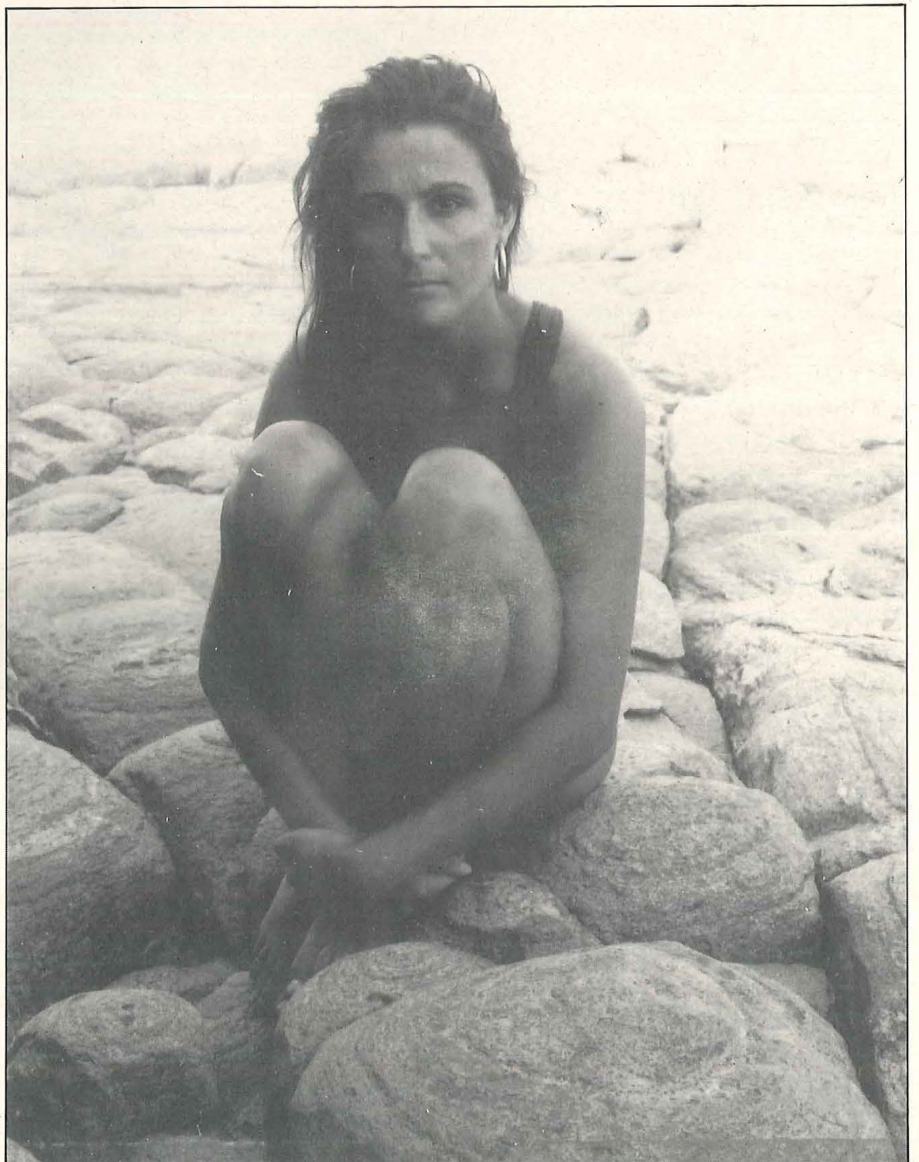
Chris Keeley's girl in a Sicilian cart: romantic, chaste, indelible

Chris Keeley's January exhibition at the Athens Municipality Cultural Center was titled *Anonymous Connections*, a cryptic epithet for a very straightforward, candid offering of images: intimate and, simultaneously, innocent. Hard act to pull off, but he's done it.

This young, peripatetic American, currently studying at Washington, D.C.'s Corcoran School of Art, has an unblinking eye. His portraits – and all of the works displayed, but for a few Siphnos landscapes, *were* portraits – are passionate gesture-drawings, primarily of women, posed and un-posed, against 'unfeminine' backdrops. The tender face against the graffitied wall.

Whether working with Polaroid's brash new -chrome or with the most subtle palette of greys, blacks and whites, Keeley is clearly enamored of his camera; obsessed, as he puts it, "with the spiritual aura of women" – and willing to lug his bulky 'woodview' out onto sweltering Siphniot beaches to capture a soft subject juxtaposed against the island's rocky beachhead.

His show's strongest print, and the one no fewer than four buyers coveted at the *vernissage*, is a photograph of a lush model spilling out of a hand-painted Sicilian cart like a cluster of ripe white grapes. It's a turn-of-the-century image; a romantic yet chaste textural study. Irresistible. Pity this photographer's canny enough to go on to photojournalism now and a Master's degree; but perhaps he won't abandon this particular perspective of his en route.



Keeley: a soft subject in a harsh setting



by Elizabeth Herring

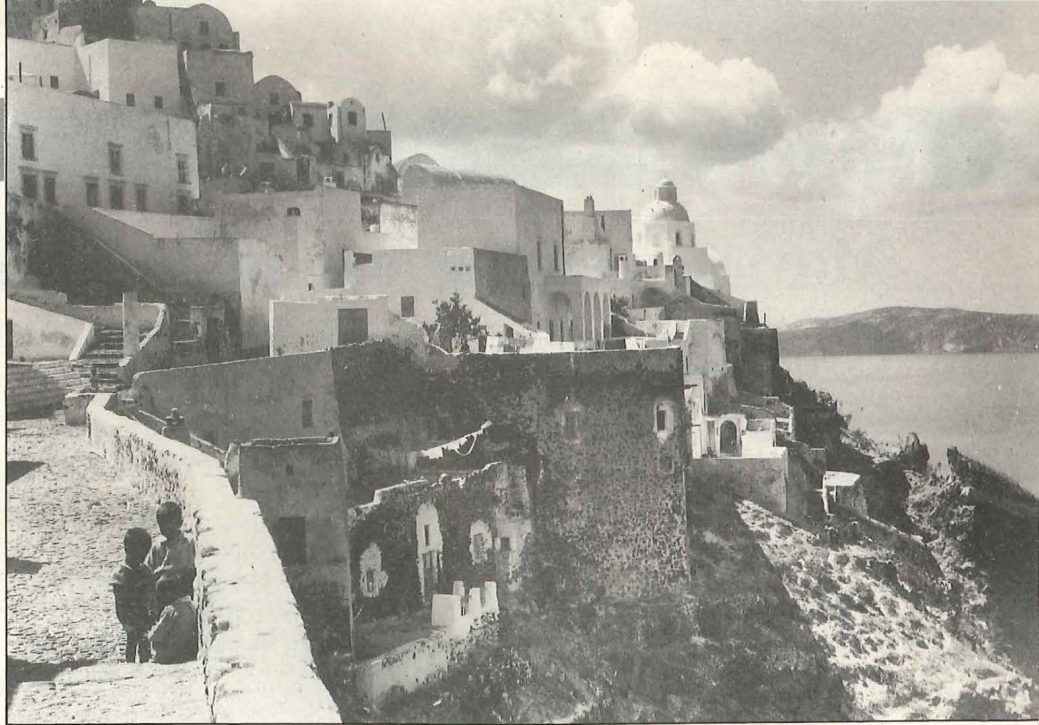
## Nelly's: the collective memory

Late in 1987, The Archives of Santorinian Studies, under the aegis of Thera's indefatigable cultural champion, Dimitris Tsitouras, brought out in a signed limited edition of 2,000 copies, *Nelly's Santorini 1925-1930*. (BRAVO S.A. sponsored the publication; Tsitouras, Yiannis Tsarouhis and Nelly's herself have contributed notes and reminiscences.)

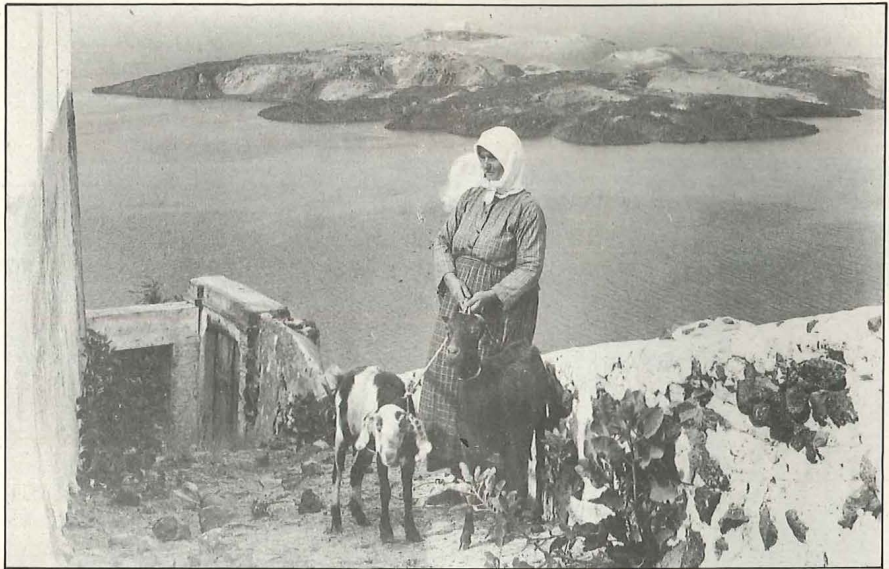
Nelly's Souyoutzoglou-Seraidaris, born in Asia Minor in 1899, studied photography in Germany under Erfurth and Fielder and began her career in Greece in 1925. Her literate, eloquent black and white studies lend credence to Moholy-Nagy's prophecy that "the illiterate of the future would be he [or she] who could not photograph."

Professor Demosthenes Agraphiotis, in his introductory essay on Nelly's (in Greek with an excellent English translation), analyzes her-work-in-her-time, technically and aesthetically, 'places her' in the history of Greek and international photography and, finally, compares her favorably with Steichen.

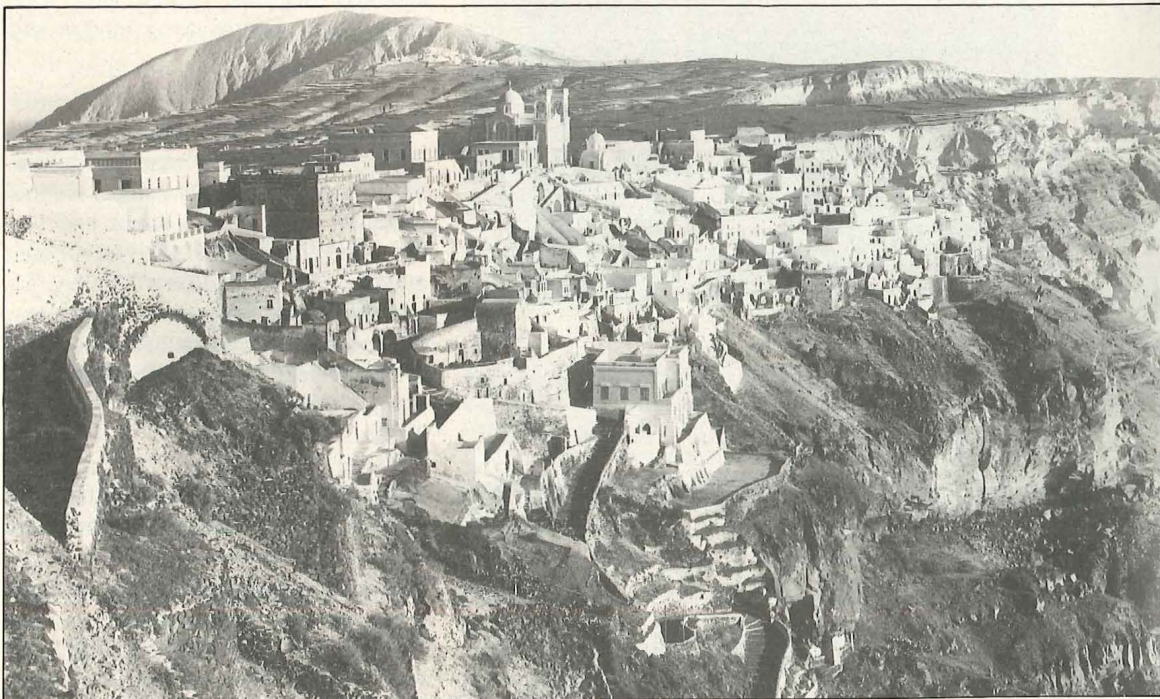
Says Agraphiotis: the 93 "...photographs in this book stem from the meeting of Santorini's multiple landscapes and Nelly's skirmish with Greek light and the Greek environment." It is a skirmish in which we are all the victors. □



Nelly's 'Stepped Ascent'; "...a photographic anthropology [and] topiography"



Nelly's 'The Volcano'; "the creation of a collective memory"



Nelly's 'Phira'. She "...innovated and trod on light."



## Movies: coming out of the closet

Some of the most memorable scenes on film are those when the intense attraction between a man and a woman culminates in a kiss. Who can recall the first kiss of Vivien Leigh and Clark Gable in *Gone With The Wind* or that of Humphrey Bogart and Ingrid Bergman in *Casablanca* without feeling a romantic flutter?

When kissing occurs between members of the same sex, however, audience reaction is often quite different. Inundated by violence in films, viewers may sit benignly through scenes of mutilation and murder; yet a tender expression of love between two people of the same sex can provoke disgust. One viewer reported on the audience reaction in an American cinema during

directed by George Katakouzinis, explores an affair between a young soldier (Michalis Maniatis) and an older sailor (Dionysos Xanthos), in which the younger is coerced into working as a streetwalker. Loosely based on the real-life experiences of Angelos Rousos, which culminated in the murder of his lover (for which he received a life sentence in jail), it was the first Greek feature film to deal seriously with homosexuality. In earlier films, it had been touched upon only in the cheap buffoonery of silly comedies.

*Angelos* drew some criticism because the subject's parents are portrayed as a defeated ex-prostitute and loutish alcoholic, while their real-life counterparts are a hard-working couple

at an amusement park. The film, lauded by some for its frankness and condemned by others as 'degenerate', broke box-office records for a restricted film.

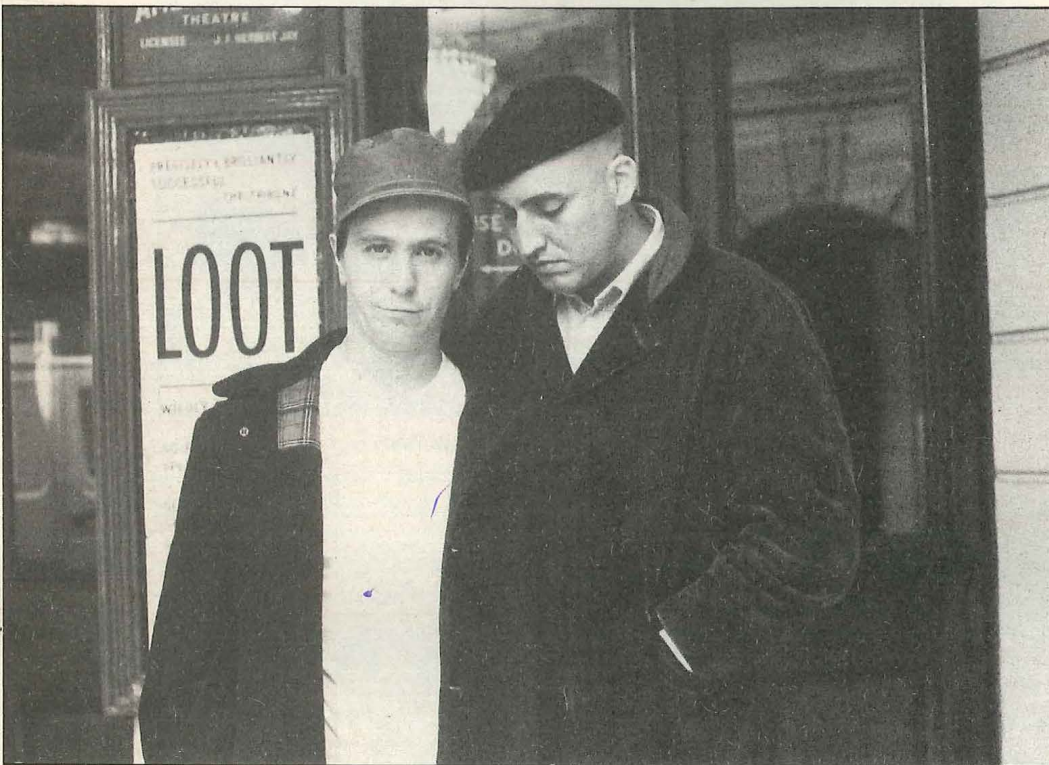
Six years ago, when *Angelos* was made, few films in any country had dealt frankly with homosexuality, though in the last few years, a wave of films has spotlighted homosexual affairs. Stephen Frears' *My Beautiful Laundrette*, *Prick Up Your Ears*, and Hector Babenco's *Kiss of the Spider Woman*, which all dealt with love affairs between men, had successful runs in Athens.

In *Kiss of the Spider Woman*, William Hurt as Molina delivers a riveting performance that won him the Best Actor Award at Cannes and the Oscar for Best Actor. Molina, a homosexual convicted on a morals charge, shares a cell in a Brazilian jail with Valentin (Raul Julia), a committed revolutionary.

Director Babenco views the main theme as one of friendship. "The fact that one character is a homosexual doesn't matter," he explains. "My movie aims to destroy the myth of what makes a man a man. What that is is respect for himself and the capacity to give something to another person." Despite Hurt's tremendous success in this role, other well-known actors have balked at accepting parts as gays, fearing it could destroy their images and careers.

Two realistic films, *Lianna* and *Personal Best*, also released in Greece, focus on lesbian relationships. *Lianna* concerns that of a professor and student and *Personal Best*, two women athletes. Jill Godmilow's *Waiting for the Moon*, an American independent film, illuminates an imagined incident in the 40-year 'marriage' between writers Gertrude Stein and Alice B. Toklas.

Godmilow explains, "Sexuality was one aspect of the Toklas-Stein relationship, but it didn't define it." This view may have inadvertently limited the emotional impact of the film. According to actress Linda Hunt, who is cast as Alice B. Toklas, "Any happily married couple, whether gay, straight, black, white or polka dot, has a physical relationship outside of bed. I know



Gary Oldham and Alfred Molina in "Prick Up Your Ears"

a scene in Stephen Frears' *Prick Up Your Ears*, based on the life of Joe Orton (Gary Oldman), the rebellious British playwright (*Loot*, *Entertaining Mr Sloane*). When Orton and his companion, Kenneth Halliwell (Alfred Molina), encounter one another in a London tenement, one asks the other tenderly, "Do you kiss?"; this question elicited loud protests and disbelief from the audience who realized they were indeed going to witness such an act.

The Greek film *Angelos* (1982),

who gave loving support to their son during the 11 years he was incarcerated. Actor Maniatis comments, "In a film, one exaggerates for dramatic effect." The danger of doing so in this case is that homosexuality may be looked upon as the result of a damaging background, instead of as a natural preference.

On the other hand, *Angelos* sensitively depicts the courtship of the couple, capturing their delight in one another's company on their first outing



we didn't get that and I miss it in the film."

Stephen Frears' *My Beautiful Laundrette*, shot in six weeks on a \$900,000 budget for British TV, is considered a landmark gay movie. Omar (Gordon Warneke), a well-heeled young Pakistani living in London, teams up with Johnny (Daniel Day Lewis), a punk

Sherwood's *Parting Glances*, about a singer who contracts AIDS, as a film which manages to depict the daily interaction of homosexuals while tackling volatile contemporary issues. Director Sherwood explains his motivations: "I wanted to treat gays as people living at center stage rather than on the periphery, where they are usually por-

trayed as alcoholics, murderers or clowns."

Director Frears defends *Prick Up Your Ears* by saying, "I wish they (the couple) hadn't died. I would have preferred a happy ending, but the story is too well known." Frears feels that the pair's homosexuality is of secondary importance. The film is "about marriage and with many of the same problems as any other marriage that goes wrong, except that it happens to be about two men." Other criticism is directed against the scenes of promiscuous sexual behavior, which, in the era of AIDS, could cause negative reactions. Frears counters: "Anything that explains or humanizes tends to undermine peoples' prejudices."

James Ivory's *Maurice*, based on E.M. Forster's autobiographical novel about a traumatic awakening to homosexual love in Edwardian times, has caused a sensation in the States and is expected to play in Greece early in 1988. Ivory feels that despite some changes in legislation, the gay liberation movement, and a raising of consciousness in films — even those from Hollywood — peoples' feelings haven't greatly changed. "We're still a society that deeply disapproves of homosexuality and, no matter what one says, anyone who comes out of the closet today still goes through the wringer." □



Michalis Maniatis (left) and Dionysos Xanthos kiss in "Angelos"

who was his closest childhood friend, in a laundrette-entertainment center. They fall in love while struggling against the threat of neighborhood thugs who resent them for taking away their jobs. Besides gay sex, the film deals with the provocative issues of racial prejudice, class struggle and the status of women.

What is particularly striking about *My Beautiful Laundrette* is that homosexuality is a subplot, and is treated as just one facet of the main characters' personalities, rather than as a problem. Frank V. olvary (sic), a New York therapist who conducts consciousness-raising groups for homosexuals, comments, "*My Beautiful Laundrette* is filled with tenderness and gives a glimpse of the everyday life of gays."

He contrasts this with *Prick Up Your Ears*, which "stereotypes homosexuals and makes one think a gay's life is centered around sexual obsession." olvary describes the behavior of Joe Orton in *Prick Up Your Ears* as "weaving a delicate web with loose threads that entangle him and his lover in self-destruction."

Therapist olvary also lauds Bill



Raul Julia (left) and William Hurt as cellmates in "Kiss of the Spider Woman"



## The world of the first rose

*Collected Stories* by Harry Mark Petrakis. LAKE VIEW Press, Chicago, Illinois, 1987, 359 pp.



photo/George Nicholson

“It’s like pushing a small frail vessel out to sea. Will it stay afloat? Will the journey itself produce some magic of discovery? Nothing should be totally clear because the earth is a realm of infinite complexity, and unrequited love as well as unjustified suffering must be accepted as part of the mystery.”

So speaks Harry Mark Petrakis of the act of launching a short story. In his *Collected Stories* – “for [his] great-nieces and great-nephews, to read on winter nights” – the veteran Chicago-born author of *Nick the Greek* and five other novels invites us to embark with him on 34 brief voyages of discovery.

But though the vessels are small, they are not frail, and their passengers are full of life. As Kurt Vonnegut, Jr has remarked, “I have often thought what a wonderful basketball team could be formed from Petrakis characters. Every one of them is at least 14 feet tall.”

Do not expect the stylistic shenanigans of a Flannery O’Connor or a William Faulkner, nor the formal perfection of Joyce and James from this author, though. Petrakis is, quite simply, a storyteller, and, too, a conductor of ‘writing workshops’ – that peculiarly American institution.

Indeed, each of the stories in this collection is preceded by a first-person authorial comment about the tale’s gestation; its significance. The reader may, perhaps, judge this ‘intrusion’ a fault, or an unexpected literary bonus, as he or she chooses; but if there is one thing Petrakis is loathe to allow us, it is ‘missing his point’. And somewhere along the line, this distrust begins to gall, as readers should be trusted to

make their own way to a tale’s epiphany. If they get lost en route, the tale’s teller may not have finished his work.

Petrakis’ strongest stories are those closest to the immigrant experience; descriptions of the stranger’s revelations in a strange land. His Greeks in *xenitia* (exile/exodus), both first and second generation, leap off the page; their conflicts, and the resolution of those conflicts, believable, tangible. No notes are needed to bring them home to the audience.

This author is not after life’s marlin, but rather its whitebait: “...I suggest to my students,” he says, “that there isn’t any such thing as ordinary experience...When we breathe and love, we experience anew what Margaret Mead called the ‘world of the first rose and the first lark-song.’”

Thus, in *A Day’s Journey*, we accompany Peter as he moves through a typical day in the life of a middleaged writer whose marriage of 24 years has sustained the swordthrust of an extramarital affair (his) and survived. Peter and his wife, Sophie, have lost what they once had – a riftless union – but what they have left will suffice for ‘the winter ahead’.

Particularly moving in this tale is Petrakis’ rendering of the protagonist’s relationship with his 88-year-old mother, confined to a nursing home and dependent upon her son for the most intimate assistance. Petrakis’ description is spare and true; the helpless, bedridden woman’s isolation and humiliation palpable. The nursing home is a horror Peter will not have to face alone, though, as he has set aside “his love for Rachel...untroubled by all the distresses of marriage and family,” for Sophie; his children.

Drifting down into sleep after making love to his wife, Peter “...had a fleeting image of the autumn trees about the house, the wind severing the leaves so they drifted down, silently seeking the haven of the earth. They sheltered on the ground beside all other things, passing away, finally, like youth and love and dreams...He closed his eyes, thankful in that moment for the sleep that embraced him like a sister of death.”

When Petrakis writes like this – avoiding the last-paragraph didactic two-by-four hit over the reader’s head –

he is excellent.

*Dark Eye* is another such subtly wrought story, written in Los Angeles while Petrakis was working on a screenplay for his novel, *A Dream of Kings*.

The dark eye of the title belongs to Karaghozis, the puppet hero of Greek shadow-theatre; the story’s young protagonist fears the eye, the puppet and his father, a drunkard, who is a master puppeteer.

The conflict, between the immigrant father and his first generation ‘American’ son is displaced: for the boy, the dark eye of the cardboard figure becomes the dark eye of the father – the Greek inheritance he is loathe to accept. The child fears and despises both father and Karaghozis, and understands neither.

For the parent, Karaghozis represents his lost homeland, the country where his art was respected, where he had a name, a reputation, a calling. In the new world, he is nothing – and his son rejects the only gift he has to give: the tradition of the puppeteer. “‘They don’t want the Karaghozis now,’ my father said with bitterness, ‘but someday it will be revived...You must be ready for that time.’”

The old Greek “...picked up the cardboard Karaghozis and held him tenderly in his hands. I had never seen him look at any living creature with the warmth and love his face held as he looked at Karaghozis.” But, the son continues, the “huge dark eye in the profiled face terrified me and I shrank away”.

At nine, the child has to choose between the lost culture of the old world and those things valued by the new: he chooses, his father dies, and his mother lingers on, a shadow-puppet herself, until her son’s future is assured and he graduates from college, attaining “his moment of fulfillment”.

“And on the same day she was buried...I burned the cardboard figures of the Karaghozis puppets....Hachivat, Celebit, Tusuz Deli Bekir, Tiryaki, Zenne...all consigned to the flames. Karaghozis himself I saved for last...his glowing dark eye suspended for an instant of torment after the rest of the figure was gone.”

Petrakis’ characters are bridge-burners; bridge-builders. He is a thoroughly Americanized author of the Greek *diaspora* with a foot in each culture. But the stories written ‘looking back over his shoulder’ at Greece are the most memorable; the ones to write home about. □

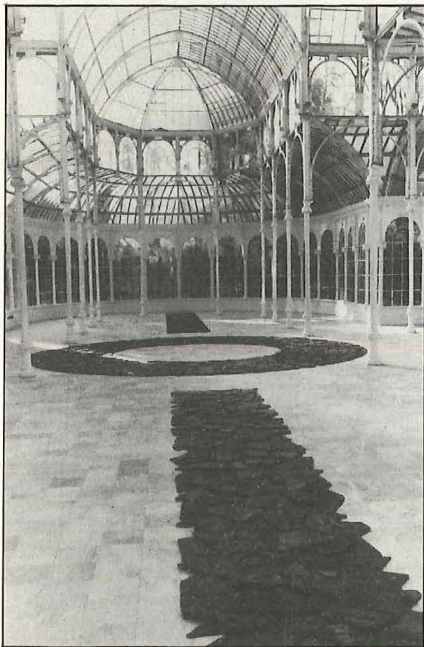


# gallery rounds

## Deus loci

Richard Long, one of the masters of contemporary art, exhibited last month at the Bernier Gallery. A most unusual artist, he is one of few to use the landscape as both setting and frame for his sculptures.

Since the early 60s, Long has been developing a new conception of 'site art' involving areas discovered over the course of long walks he takes in isolated regions around the world – Alaska, Africa, the Himalayas, even Europe – where in magnificent spots he creates, on site, artistic forms and structures. As he cannot carry the



Richard Long's slate line and circle floor sculpture

works themselves back, he documents them with photographs while also registering the mileage and time expended for each trip. The latter records become framed inscriptions and part of the art work.

Long generally works with stone and wood collected during his walking tours and designs mainly circular and linear shapes. Recently he has added a third material – mud – with which he 'paints' perfectly-shaped immense circles on the wall.

For this exhibition the British artist presented a linear floor-piece evoking the rocky terrain of southern California. A long, narrow path of unevenly cut shapes of grey slate, set in haphazard patterns yet evenly distributed, the smoothly textured sides splashed with bright rust-colored accents made a striking contrast to the rough, pointed edges.

The wall painting was a symmetrical circle of mud handprints. One could visualize the circular motion of Long's hands moving around to create the complex and precise design of his outstretched palms.

Two photographs and a framed inscription completed the exhibition. The inscription referred to an eight-day desert walk in the mountainous region of southern California: "Sleeping Circle, on the ground under the stars,...the second night facing north, the third night facing east, the fourth night facing south,..."

Bernier Gallery  
Marasli 51, Kolonaki  
Exhibition ended in January

## SLEEPING CIRCLE

### ON THE GROUND UNDER THE STARS

A SLEEPING PLACE FOR 5 NIGHTS DURING AN 8 DAY DESERT WALK  
IN AND AROUND THE HEXIE MOUNTAINS OF SOUTHERN CALIFORNIA

SECOND NIGHT FACING NORTH

THIRD NIGHT FACING EAST

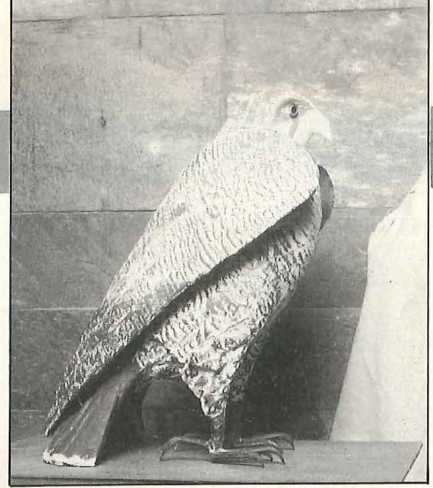
FOURTH NIGHT FACING SOUTH

FIFTH NIGHT FACING WEST

SIXTH NIGHT FACING NORTH

1987

The 'document' of a Richard Long 'site piece'



Natalia Mela's hammered bronze owl

## The eclectic Mela

The arresting sculptures of Natalia Mela are showing this month at Gallery Ora. An enchanting world of small birds and animals, imaginative shapes fashioned out of ready-made tools, and imposing images in marble are the highlights of the exhibition.

The themes, derived mainly from Greek history and mythology inject into Mela's art the tradition of high ideals that stem from a renowned heritage: Natalia Mela is the granddaughter of Pavlos Melas and a great-niece of Ion Dragoumis, two distinguished figures of modern Greek history.

The theme of familial love is explored in the marbles. One depicts a mother holding/protecting her child within the deep sweeping curve of her skirt; another shows two figures, back to back, rising out of a single block of marble – a son carrying his mother on his shoulders.

In contrast to the formal elegance of the marbles, the 'ready-made sculptures' are interesting for their innovative concept. Doorknobs, locks, hinges, tools, pipes and faucets are transformed into inventive objects of quality and humor. Most are linear, figurative compositions, such as the 'Thinking Warrior' – a tired hero stretching out his long 'pipe' legs and bending his 'spanner' head in thought.

The delightful animal sculptures are distinguished by a variety of materials: there is a small, majestic-looking owl in terra cotta proudly spreading his rich plumage like an Indian war-chief; a giant owl in black iron, the 'guardian angel' of the artist's studio, standing watch over the entire exhibition; Minoan bulls in silvery hammered bronze which might well be standing in the center of an arena readying for a charge; a beautiful eagle and angel in colored plexiglass adding an ethereal edge to the solid substance of form.

The painterly style of the sculptress reveals itself in a 15-metre-long col-



lage-painting, a 'Salute to Paradzhanov', an Armenian dissident film director from the USSR who also enriches his work with the myths and tales of his own ethnic heritage. Shaped out of thin cardboard and newsprint, the collage depicts a panoramic view of the port of Spetses highlighting various aspects of the island's life: the boat-building, the workmen, the cafés, the typical island architecture.

*Ora Gallery  
Xenofondos 7, Syntagma  
Feb.24 - Mar.14*

## Daily bread plus

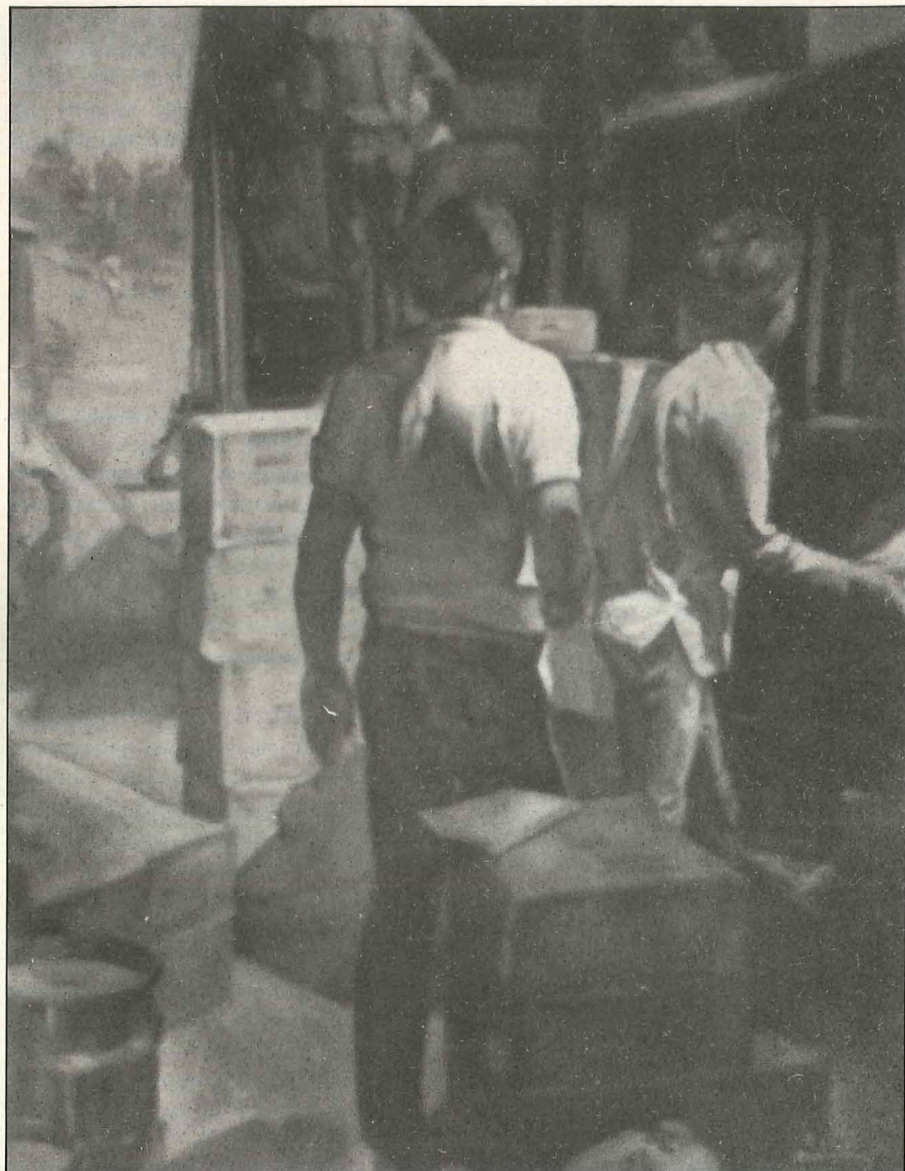
The paintings of Antonis Theodorides dwell on the familiar features of daily life, the *Kathimerinotita*, as he titles the exhibition currently showing at the Hellenic American Union.

Theodorides describes his subjects as they go about their daily routine with the impressionistic impulse of capturing and recording a special moment. He depicts a gypsy mother and her children; an elderly couple out walking; or laborers building and painting houses, lugging heavy pails, or packing cases. An intense light emphasizes firm muscles, bare arms, sturdy shoulders and strong backs.

A wide range of emotions is expressed by the posture of these figures – the arrogance and strength of youth, a mother's tenderness as she sweeps her children into the shelter of an embrace, the innocence and insecurity of the aged: in the latter painting, a brilliant light focuses on an old woman's infirm steps and pale rose-violet hues outline the frailty of a man's hands and lined face, a tender rendering of declining years.

Although primarily a realistic painter, Theodorides at times moves towards abstraction – concentrating on form and mass rather than detail. Several paintings are rendered in this style – flowers; island women posing in elaborate costumes; landscapes where gnarled trees aggressively twist upwards, evoking a wild concert. He also mixes sand with paint to create interesting textural surfaces.

However, light plays the starring role in Theodorides' art. It spreads delicate nuances across the canvas or bathes in startling radiance a sudden movement or a facial expression. It may rest on a young girl lounging in a garden, or on a small dinghy brought to



*Slices of life: Antonis Theodorides*

shore, its ruby tonalities echoed in the boats anchoring nearby.

Antonis Theodorides studied here at the School of Fine Arts and has exhibited extensively in Europe and the United States, where his work toured museums in Connecticut, Indiana and Maryland. Many of his paintings are on permanent exhibition at several New York hotels (the Park Lane, the St Moritz).

*Hellenic American Union  
Massalias 22, Kolonaki  
Feb.15-26*

## Future perfect

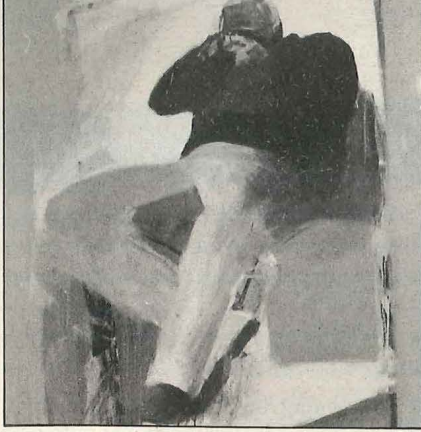
Sophia Tounta, a young art student, is presenting this month at the Zalokosta 7 Gallery her first one-woman show. This building talent, still studying with Nikos Kessanlis, is exhibiting an array of paintings that offer an im-

pressive glimpse of her future potential.

The exploration of figures in space and the interplay of different materials are the main special features of Tounta's work. As she explains, her art has travelled from geometric shapes and forms to figurative images animated by the vitality of expressionistic color. In this exhibition, however, she displays a new 'look': vague shadowy figures lost in a haze of dark somber hues, accented only by vivid dabs of color. The quiet stillness of the figures evokes a sense of the metaphysical.

The variety of images is most interesting: a suggestion of four figures dissolving into a single form; an imposing male forcefully outlined against a brilliant white background reaching out into an infinite horizon; or, figures seen through a veil of rain. Gray tonalities envelop all Tounta's work.





*Tounta's sandy mirrors*

Outstanding is the dynamic rendering of a young man lounging, his long legs spread, as well as a painting of a woman reminiscent of Picasso's portrait of Gertrude Stein. The face is divided, faceted; reflecting a mysterious, questioning expression.

The interplay of different materials is especially evident in the landscapes. Most striking is the image of an erupting volcano shooting its bronze lava into a violet sky. The rough texture of the mountain is delineated in actual sand, while a winding river snakes its way in a trail of fragmented mirror.

Also on show are small studies in pastel and pencil, interesting for their energy.

*'Zalokosta 7' Gallery  
Zalokosta 7, Kolonaki  
Feb.16 - Mar.4*

## A lion in winter

It is the time of year again when Yiannis Tsarouhis opens to the public for a few months his small jewel-sized museum nestling in a quiet corner of Marousi. These rotating annual exhibitions bring forth an interesting variety of his prolific work.



*Yiannis Tsarouhis' self portrait as December*

by Mary Machas

Dominating the exhibition this year is the series symbolizing the four seasons and the twelve months. The latter series is an idea which Fotis Kondoglou first introduced in 1912 to illustrate his fairy tales, and which Tsarouhis later metamorphosed in his own unique style.

Each month is depicted as a different young man posed against a gold background and wearing only a loin cloth, suitable footwear, and a pair of wings. At their feet lie objects signifying each month's special character: a Mardi gras mask for February, walnuts for November, a gift-wrapped airplane for December, etc.

Although inspired by 15th century French icons depicting Christ draped in sheer fabric and bathed in gold, these small works are certainly not icons as evidenced by the very seductive character of the models, their audacious postures, and the elaborate feathered wings resembling those of Icarus and Daedalus. Handsome youths portray all the months except December which features the 'artist in winter' himself.

Tsarouhis has frequently depicted the four seasons, always personifying them as attractive young men and women. An early series groups the figures in one large painting; standing in front of a long table richly laden with the harvest common to each season. Another series, commissioned by the publisher Teriade to embellish an armoire designed by Alberto Giacometti, was executed in four panels incorporating the dramatic chiaroscuro of the Renaissance.

But the best-known version of the series introduces Tsarouhis' favorite model, Dominic, a very contemporary young Frenchman from Chartres. He is the embodiment of the 'young rebel', sporting long flowing hair; alternately shown in T-shirts, khaki or bare-chested, according to the season. (On display are the studies only since the finished paintings belong to the Pierides collection.)

The small mezzanine filled with large charcoal drawings marking Tsarouhis' passion for the human figure shouldn't be missed, and, if you're lucky, you might even meet and talk with the artist himself, as he often wanders through the gallery to greet his visitors.

*Tsarouhis Museum  
Ploutarhou 28, Marousi  
Exhibit ends Feb.29*

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and gift items



## The rainbow around us

Can anyone imagine a world without color? Such a world would necessarily be devoid of light as well, and therefore of two of life's greatest joys.

Eastern mystics have ascribed healing and energizing effects to various colors of the spectrum. Indeed, modern psychological theory seems to support these ancient concepts. Although one must emphasize that none of these theories has been proven, their validity, on the other hand, cannot be disproved.

Color is now being used in hospitals and clinics, and seems to elicit certain expected responses in these and all environments; it plays an essential role in each of our lives.

Why are we drawn to some colors and repelled by others? Why do certain hues in clothing give us a spiritual lift when we wear them? To understand its mysteries, one must define color, study its effects, and put it to use.

*The Oxford English Dictionary* defines color as: "the quality or attribute in virtue of which objects present different appearances to the eye when considered with regard only to the kind of light reflected from their surfaces"; *Webster's New World Dictionary*: "the sensation resulting from the stimulation of the retina of the eye by light waves...the property of reflecting light waves of a particular length." It is clear then, as supported by both definitions, that without light, color does not exist.

Pure color is represented by a spectrum produced by the passage of white light through a prism. The light, thus diffracted, creates a series of colored bands which are always layered in the same order; red (produced by the longest wave length) at one end of the spectrum, and violet (produced by the shortest wave length) at the other. Nature provides us with a delightful example of prismatic color when it produces a rainbow.

How do colors actually affect us psychologically, physiologically and therapeutically? We shall look at each color and analyze its properties.

### Red

Red's psychological and physiological effect is that of stimulation; it energizes and speeds up body rhythms, increases the metabolic rate and incites biliousness. It is used therapeutically for improving concentration, recovering self-awareness and for lifting de-

pression; it is associated with youth and activity.

Chinese emperors believed that red stimulates wonder and awe, and declared it their royal color.

### Red rooms and illumination:

The color is exciting and tends to produce activity. However, if a room is totally decorated and illuminated in red, the resulting imbalance is stressful to the human mind and, in mentally unstable individuals, it can induce violence.

Red-orange patterns tend to be compelling. Red, when applied to wall surfaces, tends to create the effect of shrinking actual space.

### Violet and magenta

This is a harmonizing and enlivening color with the physiological effect of synchronizing the body rhythms. It is used therapeutically to bring manic depression under control.

### Violet and magenta rooms and illumination:

Violet is a decorous color, dignified and reflective of religious and pious environments; violet lighting in particular is purported to create the desire to pray. The color produces the serene though eerie effect of suspending physical objects in an etherial never-never-land.

Magenta, too, is a relaxing color, but can have extreme effects which are not always positive. An environment of magenta coloring and lighting can be dangerous for escapist personalities, possibly even inducing suicidal tendencies.

### Blue

The color blue induces feelings of restfulness. Physiologically, it promotes total muscle relaxation - the elimination of tension; it also helps individuals work through structured thinking. Therapeutically, it promotes the remobilization of psycho-physical patterns, helps in the removal of obsessional ideas and behavior patterns, reduces anxiety and permits patients to function upon many levels of perception.

### Blue rooms and illumination:

Blue's a passive color; blue rooms tend to be calming and relaxing. Blue walls create the effect of expanded space; in hospital or medical waiting rooms the color tends to minimize fearfulness.

Turquoise too is a suitable color for hospitals, since it tends to calm nervous dispositions. Persons involved in studious pursuits or taxing mental exercise would do well to use turquoise in their studies or offices.

Blue-violet or a warm blue is comforting; an ideal color for asthmatics and claustrophobics, and is reputed to decrease feelings of inferiority.

### Green

Those with tendencies towards logical and abstract thought, with a security-valuing orientation, tend to be drawn to green. Green slows body rhythms and is therefore the preferred color in surgeries. It promotes physical balance, removes fear and decreases tension. Used in a healing environment it gives the effect of enfolding the patient in a secure space.

### Green rooms and illumination:

Totally green rooms are static environments which do not promote vitality and could, if occupied for long periods of time, become tiring. Green illumination is perhaps one of the most unpleasant of lights, as it quickly depletes energy.

In rigorous color therapy, green environments can have a cleansing effect. The patient, however, should be warned to keep physical activity down to a minimum, so as not to become weak.

Yellow has the psychological effect of creating delusions of expansion and timelessness. Physiologically, in extreme cases, it can cause hyperventilation. Yellow is tension-inducing; it may serve to reduce introversion in a personality, and promote liveliness.

### Yellow rooms and illumination:

Yellow should not be used as a complete color scheme, contrary to the common belief that it will make things bright and cheerful. It must always be utilized with other balancing colors to avoid too intense an effect. It has a radiant quality, however, which, used in proper doses, adds excitement to a space.

### Black

Black, the absence of color, has a hushed quality, an effect of silence. In the West the color is associated with death; the gruesome; the fearsome, and can promote feelings of uneasiness. It is not to be used in therapeutic settings.

### Black rooms:

An all-black environment seems to have no boundaries and may create



feelings of imbalance, floating in space, and consequently, fear. Total blackness causes the retina to expand to its fullest, an uncomfortable condition.

Used as an accent, however, black is perfectly acceptable and can be quite elegant. Black accent-walls tend to make an area seem smaller. There is no such thing as a pure black pigment, since black paints always contain tones of green, blue, red or yellow.

In the Japanese theatre, stagehands who change the scenery are dressed completely in black, rendering them virtually invisible to the audience.

**White**

White, the presence of all color, is associated in the West with the festive and joyful. In some Eastern countries, however, it is the color of mourning. Brides in the Western world originally wore white to signify their poverty (dyed garments being more costly), but with the introduction of Christianity, the bridal white came to represent purity and virginity. Universally, white carries with it many spiritual connotations.

Like black, there is no such thing as a pure white pigment. All whites contain some other color and, range from warm, creamy whites to cold blue-whites. Warm-white environments can be very restful, while cool-white spaces are ideal in warmer climates. White walls have the effect of expanding a room.

White rooms are perfect settings for all accent colors, and are therefore ideal basic schemes for those who prefer to vary the general character of their living areas; accent colors may be changed to complement the seasons.

While white is highly versatile in a living space, white light, on the other hand, is most unpleasant and difficult to live with. Its intensity causes the retina to contract, causing eye strain and consequent headache.

In creating a comfortable living environment, balance is essential. Color preference is as personal as a fingerprint; it reflects myriad factors, ranging from cultural orientation to what is currently in vogue. Each of us, as we mature, undergoes changes in our color preferences, but no matter which colors we prefer, and in what combinations, we must agree that *without* color life would be awfully drab. In 1856, Ruskin, in his *Modern Painting III* stated, "Color is the most sacred element of all visible things." We should all concur. □

*Helen Nokes*

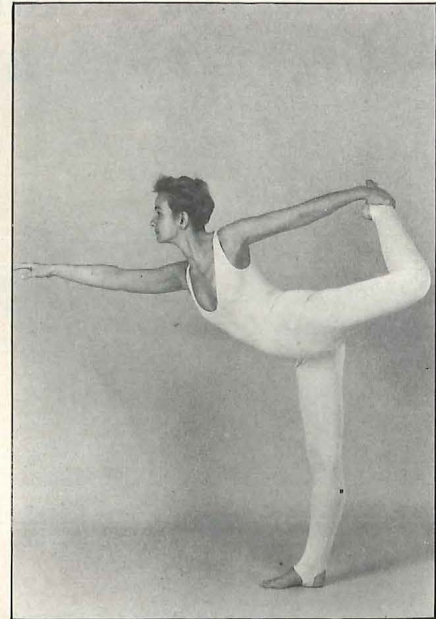
**Health & Fitness**

**Standing bow pose**

Having achieved a sense of how to balance and shift our weight, we can go on to some of the poses that involve balance. Always keep a calm frame of mind and continue breathing easily and deeply.

Shift your weight over onto your right foot and feel the sole of the right foot pressing firmly down into the floor. Imagine the sole of the foot as a triangle – the big toe, little toe and heel as the three points – with equal pressure upon them all.

Make sure your weight is not heavier on either the inside or the outside of the foot, but exactly in the middle. Check that the pelvis is directly above the sole of the right foot, the rib cage directly over the pelvis, the shoulder



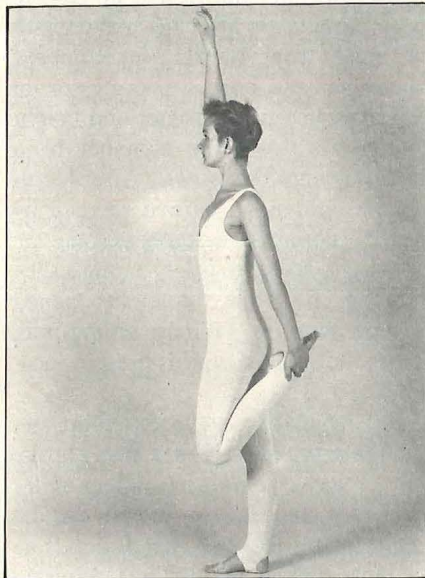
*Bring your back slowly over, parallel to the floor, and, at the same time, raise the left knee as high as you can.*

gently, without raising the shoulder, stretch the left arm further towards the ceiling and slowly begin shifting your weight forward.

Bring your back slowly over, parallel to the floor, and, at the same time, raise the left knee as high as you can. The left arm should remain straight and relaxed, as if it were the string of a bow, as in the bow pose done on the floor. In order to get your leg even higher without strain, let the right leg sink even more firmly into the floor – so it feels rooted to the floor.

The left arm also comes parallel to the floor. Breathe easily and deeply and hold the pose as long as you can without straining. To recover, gently and slowly pull the crown of the head and left arm up towards the ceiling, bringing the left knee back to its original position. Place the left leg down and return the weight onto both feet. Repeat on the other side.

When you become more advanced and comfortable with the first version, after taking the back over and balancing there, keep the knee lifted at the back. Bring the body upright again and pull the foot in towards the crown of the head. The elbow will bend this time as you pull the foot in. Recover in the same manner as before. □



*Make sure your gaze is fixed on a spot in front of you.*

girdle directly above the ribs, and the head directly above the shoulder girdle.

The crown of the head should continually stretch up towards the ceiling. Pull the abdomen in and up, the spine should be long and straight.

Bend the left knee up and take hold of the left ankle with the left hand. Stretch the left arm up towards the ceiling. You may feel a stretch at the front of the left thigh. Make sure your gaze is fixed on a spot in front of you. Let the crown of the head stretch even further up towards the ceiling and



EE TIMEE TIMEE THEN EHEI  
KAI HARA STON POU TIN EHEI

## O Gheros – folk hero of the Athinas food market

A real folk tale thrives on Athinas Street, where an octogenarian has worked for most of this century. He will soon be 90 years old and is still on the job.

The hero of the tale is Anastasios Kontoloukas, *O Gheros* (the old man), at his cutlery shop near the public fish market (Athinas 40). Sitting behind a small opening, he holds court daily like a wise maharaja in a sparkling setting. Only his bald pate atop a gentle face with white moustache and his massive shoulders and chest are visible from the sidewalk.



Photo: Vilma Liacouras Chantiles

Anastasios Kontoloukas, 'O Gheros'

Since 1907, when he came to Athens as a nine-year-old, his domain has been the lively food district. His subjects are the some 200 types of gleaming knives clustered about him; his visiting dignitaries, the cooks, pastry chefs, butchers, and restaurateurs seeking his advice. To grant their wishes, he simply reaches into bins and shelves without moving from his seat. All the walking and dashing about are done by his grandsons, Yiorgos and Anastasios Metanoias, sons of his widowed daughter, Alexandra Metanoias. The grandsons sell utensils in the adjoining section of the shop.

Although the absolute ruler of this bustling kingdom, Anastasios Kontoloukas speaks quietly, and never with a trace of anger or regret. He recounts his life experiences as though leafing through a meticulously kept book, with dates and events popping out of the pages. His wit is razor-sharp; his memories, amazingly clear.

"There was no asphalt then," he says, recalling conditions on Athinas Street during the early part of the century. "When it rained, it was all *laspes* (mud); when it dried, it was worse than dust. There were donkeys on the street. The first automobile came in 1909."

He delivered milk on a donkey in those early years after he arrived with his uncle from Idoriki, in Roumeli, where he was born. A professor in Plaka became his customer and taught young Anastasios the alphabet from the newspaper, *Acropolis*. After learning the letters, "I learned to read by myself," he says as casually as someone else might describe simply eating a slice of bread. In 1916, Kontoloukas opened his first shop on Athinas, selling milk across the street from his present location.

But he had to leave the shop and join the army when World War I broke out. "I was a *fandaros* (soldier) under Venizelos and I also fought against Lenin in the Russian Revolution," he recounts. Then the soldiers returned

from Russia and stopped off in Constantinople (present-day Istanbul), he still remembers the *fassolada* (bean soup) he was served there. When he returned to Athens and resettled on Athinas Street, he maintained a fabric shop for many years.

Kontoloukas' specialization in cutlery began in 1953. '*O Gheros*' gradually expanded his inventory to cover rising rentals on the city-owned property, which increased from 50,000 drachmas per month in 1953 to 150,000 in 1987. Another operating problem, he says, shaking his head, is the 18 percent value-added tax imposed by the government on all retailers' goods.

Social changes provoke even sharper comments and headshaking. What does he think of young people today? *Avrasta* (uncooked), he pronounces, meaning inexperienced or unseasoned. Then he abruptly ends the conversation on the subject of youth by repeating the age-old Greek aphorism (quoted above): Honor has no price. But joy to him who has it.

Food-memories of 'the old man's' native Roumeli are still fragrant with the aromas of barbecued lamb, *arni kontosouvli* and *kokoretsi*. When he has time to rest in his Salamina country home, his ideal meal is classically simple: *horta* (boiled greens), tomato salad, feta, olives, and bread.

Retirement, however, does not seem to be on his menu. His *syntaxi* (pension) of 7,000 drachmas per month is modest because of loopholes in the pension law, he says without bitterness.

So resolve, in 1988, that you will visit the folk hero of Athinas to wish him a special new year's greeting: *Chronia polla*, Anastasios Kontoloukas, *na ta ekatostisis!* (Long life; may you live to be 100!) □

### Shopping for knives

'*O Gheros*' suggests six indispensable knives for the home kitchen: a parer, meat knife, bread knife, table knife, cheese knife and *baltas* (cleaver).

- blade: *lepidi*
- butcher's knife: *tsatari*
- cleaver: *baltas*
- cleaver for salads: *baltadaki*
- knife: *mahairi*
- knife for bread: *mahairi yia psomi*
- knife for cheese: *mahairi yia tyri*
- knife handle: *heraki*
- knife sharpener: *masat*
- pocket knife: *souyias*
- rustproof (stainless steel): *anoksidoto*



## Booze, ballads & blarney

According to Brian Bell, proprietor of the Irish Pub and a native of Dublin, Ireland, a typical Irish pub is a place where people go to relax, socialize and listen to a certain amount of Irish music - "the three Bs: booze, ballads and blarney". And that's just what Bell's tried to provide his clientele - mostly English-speaking members of the foreign community - at his bar in Ambelokipi.

Brian, a merchant seaman for 15 years, had been coming to Greece on holiday since 1966, but moved here in 1984 after a freak accident permanently injured his right arm. "The doctors in Ireland told me the damp weather was only going to make it worse."

After initially planning a bar on one of the islands, he eventually opted instead for Athens and a more steady clientele. Starting with "four walls" of warehouse space, Brian did all the interior work on the bar himself.

"People think it's very complicated to do something yourself, but there's very little to it. It's so simple you wouldn't believe it."

The bar itself is a carpet-covered cement block and the beams and bar frame are ship's wood - pieces of hull, "old and full of character". There are dart boards and a full-sized pool table upstairs, changing artwork on the walls - mostly by artists from the foreign community interested in exhibiting - and homemade cooking for hungry tipplers, courtesy of Brian's wife, Miriam.

The Bells live just five minutes from the pub, where Miriam cooks the daily Irish stew, corned beef and cabbage or ham rolls. Soon, though, they will have cooking facilities on the pub premises and an expanded menu.

In addition to standard bar fare, Brian and Miriam (who run the place themselves seven days a week) serve just about every Irish drink imaginable: Irish-made Hungarian vodka; Irish coffee with fresh cream, and hot Irish whiskey with lemon, cloves and sugar - their own recipe and a best-seller this time of the year with their regular customers.

Brian, who relies primarily on his regulars for business, reckons he knows by name fully 90 percent of the people

who walk through the door.

"Everybody knows everybody, and people say it feels more like a club than a pub. I get business people on their way home from work and girls alone or in twos who come because they know they won't be bothered."

The upstairs is often booked for private parties, and Brian offers it to the Hellenic Animal Welfare Society several times a year for their jumble sales. "Basically, the pub is here for the use of the foreign community."

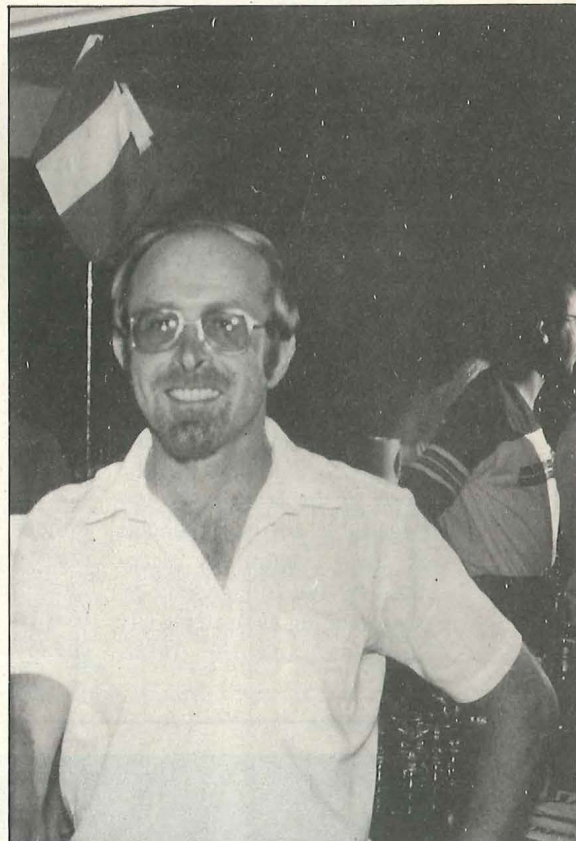
Because he believes there are a lot of foreigners who feel isolated in Athens, and because he spent his first Christmas here a year ago - "the most miserable, depressing, boring day of my life" - consuming an expensive, "mediocre" hotel meal, he decided to fill what he sees as a real need.

This past Christmas, he rounded up a former British Army Catering Corps chef to cook, and offered a full-course traditional Christmas dinner for 800 drachmas. "I believe in giving value for money and it's not everyone who can afford to pay three or four thousand drachmas for a meal." The fifty well-served guests went through roast turkey and ham to plum pudding. The pub was decked out with a traditionally trimmed Christmas tree, and live music continued non-stop all day.

The pub has live music all week (except Monday) and because foreign musicians tend to be a transient lot and Brian is receptive to most of them, the nightly musical repertoire tends to be unpredictable, but always interesting. One recent evening, a pub regular brought along a Peruvian Indian who asked to play. "After about five numbers, I offered him a job then and there. This fellow was unbelievable: he should have been on television. He played for two nights but then never came back.

"Another time, a visiting delegation of the Irish Export Board was in and one of them asked if he could sing. After about a minute and a half you could have heard a pin drop in this place. He came for three nights; then the delegation returned to Ireland and that was it."

Special events coming up at the Irish Pub include a Carnival Party on the last



Brian Bell, owner of the Irish Pub

Sunday of Carnival, a Darts Tournament at the end of February, and St David's Day (the Welsh national holiday). St David's is a celebration held in conjunction with the Welsh Society on the Saturday closest to March 1. Special Welsh dishes are served and there's "plenty of singing and that; the Welsh love singing".

But of course, St Patrick's Day, March 17, is the biggest day of the Bells' year. The Irish Pub opens early and will feature a professional traditional Irish musician playing an old Irish instrument - the *hurdy gurdy*. Do people sing along?

"Oh God yes. Most Irish music is the sing-along type anyway, and whether they know the words or not, everybody joins in.

"Basically, St Patrick's Day at an Irish Pub is what the people themselves make of it. It's known throughout the world that if you go to an Irish pub on St Patrick's Day you're going to have a hell of a time." □

The Irish Pub, Estias 5-7, tel. 778-4785.



# katey's corner



☆ There was a rather unique joy about this past Christmas season in Athens. Did you feel it? It seemed almost palpable on the streets; tangible in the air. It was exhibited in many ways – families laughing together as they attempted to stuff their very large Christmas trees – just purchased from the corner lot – into mini-cars; the silver-and-gold-trimmed trees creating a fairyland in the lobby of the Hilton; the unforgettable gift to Athenians of trees, beautifully decorated by the foreign embassies, standing at strategic city locations; and the Inter-

American Insurance Company's lower Syngrou Avenue display that decorated their gigantic tree 'right before our eyes' – to name but a few of the delights. Time was – and not so long ago – when all of Attica trekked to Passalimani to view the larger-than-life crèche that appeared to be floating on its own cloud – for this was the only decorative manifestation of the season to be found anywhere.

And the wonder is that the joy this year came in the midst of continual strikes, traffic disruption caused by the *nefos*, the constant irritations of the recalcitrant telephone, trollies and buses that operated either erratically or not at all, and the steadily-rising cost of living. The fact that, in general, the people of Athens came through all of this with equanimity intact is quite impressive: somehow they coped. They managed to get to work, to get home, to



*Under the gracious patronage of Lady Thomas, wife of the British Ambassador, St Catherine's British Embassy School presented a delightful afternoon entitled 'Kifissia Fashion Fireworks '87', courtesy of the beautiful Pendeliko Hotel in Kefalari. The fashion show was organized by Gerry de Laet, Lila Michalopoulos, and Katherine Travaillot and was sponsored by the Politia Tennis Club. The enthusiastic models were parents, teachers and friends, as well as a few of the students who showed the brightly-colored outdoor winter woolens to their best advantage. It was all very professionally done and the full-house audience obviously enjoyed themselves thoroughly. Our photo shows some of the guests and sponsors including (front row from left) Mrs Basil Eastwood, Lady Thomas, and St Catherine's headmistress, Christine Tutt.*



*Gathered on stage before a performance of the fun TISIS-Hellenic production of "Babes in the Woods" is most of the cast. A member who is notably missing is Peter Rose who also directed, in conjunction with Jane Vergo. Musical direction was by Anne Marie Loughnane, and the Producer was Dorothy Filis. When TISIS undertakes such a production, everyone gets in on the act: the Headmaster, George Salimbene, is in the front row, third from left. Also before Christmas, TISIS produced Alan Ayckbourn's "Absent Friends", and coming up are "Bugsy Malone", "The Late Edwina Black", "Charley's Aunt", "Dial 'M' for Murder" and a major musical at Athens College April 1, 2 and 3 – "A Pauper for a Prince".*

have an evening out at a taverna, to take the kids to Luna Park and to gather 'round for the traditional card-playing and pitta-cutting of New Year's Eve. They really are a hardy lot...

☆ This past holiday season the various musical groups of the **American Community Schools** received more invitations to perform than they could accommodate – after all, it is necessary to go to school sometime! They did, however, bring a great deal of pleasure and holiday spirit to their classmates, parents and friends at "A Winter Frolic" which included participation by the Elementary Chorus under the direction of Donna Chaff, the Middle and High School groups under the direction of Bob Specian, and the band under the baton of Peter O'Leary. The high school chorus provided music for the Officers' Wives' Club and was welcomed at the Propeller Club Luncheon on the same day. Rave notices were received for all of the performances – no wonder they are in demand!

☆ **The Venezuelan Embassy,**

in cooperation with the **Greek-Venezuelan Cultural Center** presented an outstanding series of events recently including an exhibition of the paintings of artist Irma Villarroel. Also included was a Venezuelan poetry reading in both Spanish and Greek by Maya Maria Roussou and Gabriel Armand. The series closed with the presentation of a book which had been translated into Greek by writer and critic Jorge Hurmuziadi, followed by an exciting presentation of Venezuelan songs by Elena Ikonomides and Alkis Lollias. How pleasant to brighten up our somber winter days with a touch of the light-hearted Latin!

☆ The recent flurry of diplomatic departures is mirrored now by a little flurry of new arrivals. We therefore extend a warm welcome, with best wishes for successful and congenial tours, to the newcomers who have recently presented their credentials. **H.E. Selim Benkheilil**, the Ambassador of Algeria, and his wife, **Fatima**, are accompanied to Greece by their





Ambassador Charles Steinhauslin of Switzerland recently said his farewells to colleagues and friends after a three-year tour in Greece. His new posting will be in Kuala Lumpur, Malaysia. In our photo the Ambassador (left) is greeting H.E. Rudiger von Pachelbel of West Germany. Francoise Steinhauslin was very active during the couple's time in Athens, having served as Honorary President of the Women's International Club, participated in the activities of the international branch of the Lyceum Club and given regular lessons in the art of book-binding, which has been a hobby of hers for years.

three children. **H.E. Eamonn Ryan**, the Ambassador of Ireland and his wife, **Mary**, have two daughters with them, and had the pleasure of their other two children coming to Athens for the Christmas holidays. Ambassador Ryan has served previously as Ambassador to Egypt and was in Paris as Counselor. **H.E. Jose Maria Machin**, the Venezuelan Ambassador, is accompanied by his wife, **Lucila**, and their two daughters. They have come to Greece from a previous assignment in Canada.

☆ Are you, yourself, a new arrival to Greece without a support system built in; i.e., member of embassy, large company, etc.? Life in Greece can be puzzling at best and overwhelming at worst. Help is available

through the **Cross-Cultural Association** which is this year celebrating its 10th anniversary. The people who are involved in the organization have all faced the problems you may be facing now. Schooling for the cross-cultural child? Citizenship difficulties? Whatever your predicament, there is probably a member who has been through it before you. In any event, why not either go by their center c/o A. Kiossoglou Adams, Artemidos 6, Melissia 151.27 (tel. 804-1212), telephone that same number for information or call Wendy Antoniadis (tel. 652-2144) or Nora Charitou (tel. 808-2890) and get acquainted. They can help make life here easier and more fun. You are lucky to find yourself in Greece! Why not make the most of its challenges and opportunities?

☆ Under no circumstances should you miss **The Players'** production of *Twelfth Night* at the Athens College Theatre in early February. Elsewhere in *The Athenian* you will find details regarding the performances, but this note is included to encourage you to look them up and attend! Director Bob Reid has set the play in the roaring twenties; the purists among you – those who enjoy out-traditioning the traditional – should show up despite your misgivings. You may find you thoroughly enjoy an interesting switch that really works! Especially in such a large production as this one, **The Players** can always find a place for a volunteer, so if you are not yet a part of this lively group, give Ian Robertson a call (tel. 666-6394) or Sally Brown (tel. 701-5262) to rectify the situation. Of course, you can always sign on after you attend the play...

☆ **The Hellenic Animal Welfare Society** has begun a super new project – a mini book sale that's held outside their regular bazaar schedule. (I think the 'mini' refers to the fact that it is a small sale,

rather than to the dimensions of the books sold...) This year it happened early in December so that people were able to acquire some extra Christmas reading material. However, in order for them to have any kind of book sale, they need contributions. So, if you are disposing of any of your library holdings, drop by the office at 12 Pasteur Street (just north of the American Embassy) and help them help your four-legged friends. This is also the place to drop off your old Christmas cards in the new year, for they re-cycle them to generate extra funds. For further information, call them (tel. 643-5391 or 644-4473).

☆ This is just a brief reminder not to miss the unique exhibition and lecture series planned this month at the **Gennadeion Library** of the **American School of Classical Studies** entitled 'Ireland and the Hellenic Tradition'. You will be surprised to learn of the broad base of connections

between Greece and Ireland – including Classical Graeco-Roman influences upon Irish art and architecture, as well as the more direct people-to-people impact of Irish travellers in Greece and Irish Philhellenes. The exhibition is being organized with the assistance of the Cultural Section of the **Irish Embassy** and further information can be obtained by calling either Prof. G.L. Huxley, Director of the Library (tel. 721-0536) or Mr P. Sammon of the Embassy of Ireland (tel. 723-2771/2).

☆ And one final reminder: The sure way out of the February blahs is to attend some **carnival** parties – especially when the cause is worthy. Get your tickets and reserve your tables as soon as possible for the **Winter Ball**, the **Propeller Club Ball** and the **British-Hellenic Chamber of Commerce Ball** – all held in time to brighten your February and offer you fabulous opportunities for fun and enjoyment. See you there!



*There must be something very special about the program for the Boy Scouts of America here in Greece. In America, only about one percent of all scouts achieve the Eagle Award and, coming up next month, will be the Court of Honor to present the sixth such award in three years here. Not only must these 'boys' who begin in scouting and the 'young men' who achieve the Eagle Award be dedicated and have that particular spark that drives them on to achieve the 'pinnacle', but their parents, scout masters and even their teachers and friends must be supportive to an unusual degree. Congratulations to all involved, for it must provide terrific satisfaction and inspiration within a community each time one of 'its' young men achieves this goal. The six young men from this community are: Ronald Kimball, Tom Schellikens, James Bonney, David Peterson, Andrew Stivers, and Caleb Rounds. Our photo was taken during the Court of Honor for Andrew Stivers.*



# Θάλασσα & Γιώτικ

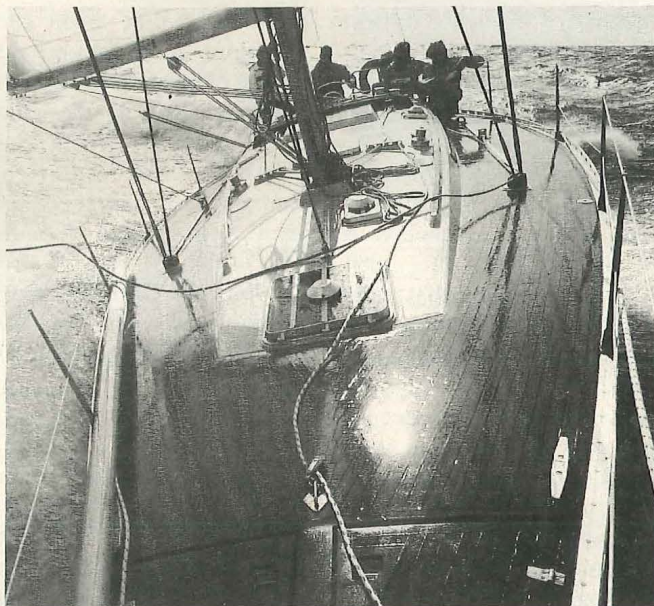
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# THE ATHENIAN guide

Where to go... what to do

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

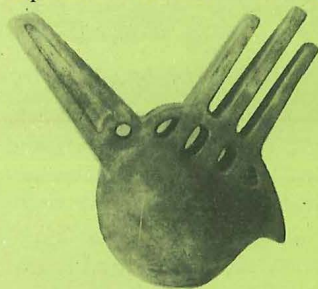
## focus

### art

Small aquarelles by **Hara Kalaitzidou** will be presented at Gallery 3, Fokilidou 3, until February 12. Nude women in clear color is the theme of this exhibition. It represents work of the last five years and incorporates the clear primary colors of the spectrum. Kalaitzidou, after her studies at the School of Fine Arts in Athens, received a scholarship to study in Paris, where she lived for eight years. She has had two individual exhibitions and has participated in many group shows in Athens and Paris. **Yiorgos Mokalis** is an artist who studied architecture at the Thessaloniki Polytechnic and also followed courses in painting and set design. He has worked as a set designer at the National Theatre of Northern Greece and other theatres. He lives in Thessaloniki where he staged six individual exhibitions from 1981 to 1988, and has participated in many group shows in Greece and abroad. He is exhibiting at the Athenaeum Art Gallery from February 4

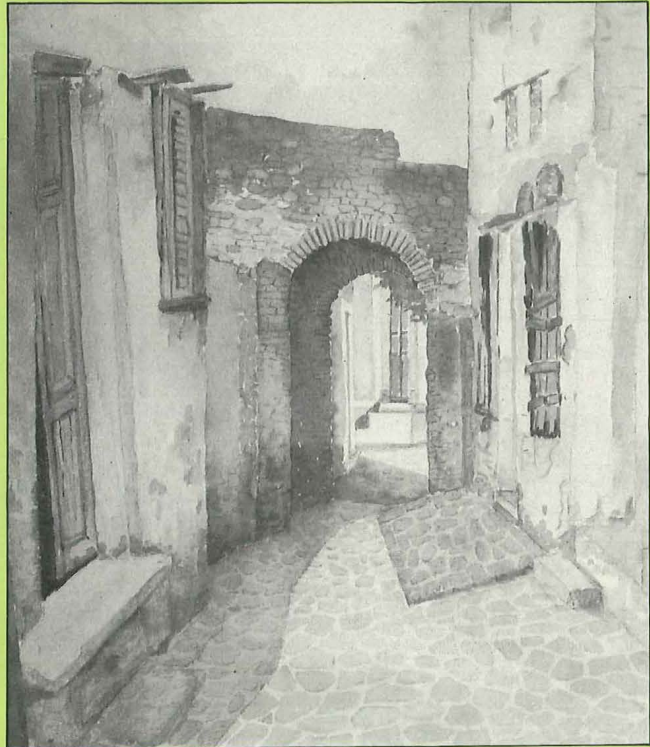
through February 27. Sculptor and ceramist **Kostas Neofitou**, who was awarded the first prize of the Panhellenic Ceramic Exhibition in 1986, is exhibiting at the Zygos Gallery until February 11. Born in Rhodes, where he still works, he has participated in more than 25 international exhibitions. He will exhibit 20 ceramic sculptures and the same number of wall sculptures.

A lithography exhibition entitled *Emergence* by **Vassilis Haros** will take place at the Epoches Gallery starting



*Costas Neofitou at Zygos*

February 1 till February 20. The artist states in his prologue: "The engraving is a work of the hands and the spirit; the artist conceives a theme, engraves it on the



*Vassilis Dimakopoulos at Lever*

material which he prefers and after difficult work, he prints a few copies one by one. Each engraving is not a duplicate since each proof has its own distinction."

A retrospective exhibition with works by the artist **Yiorgos Gounaropoulos** will be

presented at the Gallery Iakinthos from February 8 through February 29. Twenty paintings will be exhibited in oils, as well as pastels and drawings – work that he produced from 1919 till 1935 while living in Paris. It is there that Gounaropoulos forged his personal style, incorporating an imaginary light into his compositions. He was awarded the Guggenheim prize in 1958, and in 1975 the National Gallery organized a retrospective exhibition. The current exhibition is being held to commemorate the tenth anniversary of his death. A portfolio of nine drawings by **Kostas Evangelatos** will be presented at the Dada Gallery, Niriidon 6, Pangrati, on February 6 at 8 pm. It is published by the gallery in



*Yiorgos Sikeliotis at Tholos*





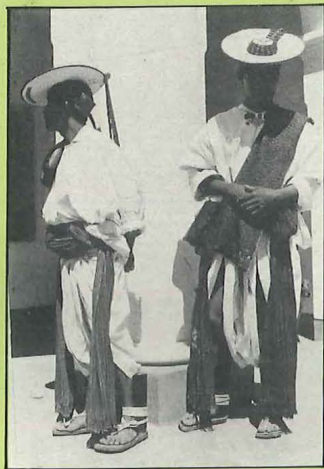
Costas Evangelatos's portfolio at Dada

199 numbered copies signed by the artist. Evangelatos studied the history of art and painting at the The New School of New York. The drawings in this portfolio are examples of his experiments in figure drawings.

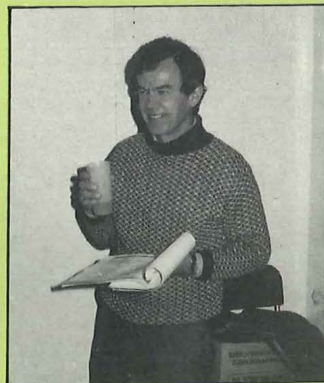
### exhibitions

**Erich Salomon** was working for a publishing firm in Munich when, at the age of 42, he became interested in photography. He had an international career, emigrating to Holland in 1933 where he died in 1944, a victim of the Nazis. During his career his camera captured scenes of public life which passed into history, and also portraits of famous politicians and artists, which led to his becoming known as "the historian with the photographic camera". Photographs of the period 1928 to 1938 will be exhibited at the Goethe Institute starting February 1 till February 18.

The Gennadius Library of the American School of Classical Studies at Athens, in association with the Embassy of Ireland, Athens, will present an exhibition on the theme "Ireland and the Hellenic Tradition" from February 9 through 29. The displays will emphasize the long history in Ireland of studies in Greek language, literature and antiquities. Part of the exhibition will be devoted to Classical Greco-Roman influences on Irish art and



Popular Mexican Art at the Museum of Popular Art



Tim Cullen in "Twelfth Night"

architecture (especially in the 18th century), and on Anglo-Irish literature. Dr George Huxley will deliver the opening address in memory of Kevin O'Nolan, a member of the Royal Irish Academy, who died recently. The exhibition is sponsored by Kerrygold, the Cultural Relations Committee of the Department of Foreign Affairs of Ireland, and Bailey's Original Cream.

**Marianthi Kalaitzi**, a textile designer who graduated from

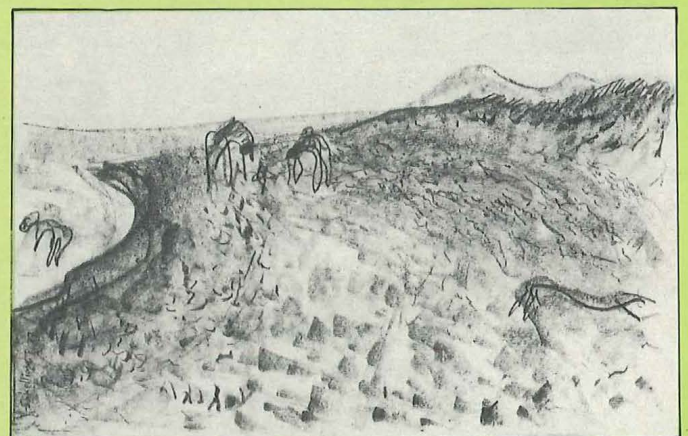
the Royal College of Art in London with a masters degree in printed textiles, will show seven years' research on fashion textiles, including her collection of "Elgin Retrievalables". The video film "Burning the Phoenix", profiling the Royal College of Art and design studies in Great Britain, will also be screened.

An exhibition of **traditional Mexican costumes and textiles** will be exhibited until the end of February at the Museum of Popular Art, Kidathineon 17, Plaka. Two hundred ex-



"Twelfth Night" by the Players

hibits will be on display, including costumes for men and women and decorative objects. Many of the 32 states that form the Mexican democracy are represented in this exhibition. Textiles in Mexico have an ancient tradition: the Indian population preserved its own characteristic motifs despite Spanish, Celtic, Greek, Roman and, primarily, Arabic influences. The costumes exhibited are from different Indian tribes



Dimitris Sakelion at Artio

and others displaying Spanish influences. The exhibition is organized in collaboration with the Ministry of Culture, the Museum of Popular Art and the Embassy of Mexico.

### music

**Ouve Matske** studied at the Vaimari Academy of Music, where he worked until 1981. Since 1987 he has lived in Athens. He has participated in international piano competitions in East Germany, Hungary and Italy, as well as performing on television and radio programs. He will give a piano recital of works by Schubert and Schumann at the Goethe Institute on February 24 at 8.30 pm.

### theatre

**The Players** will present a special roaring twenties version of Shakespeare's *Twelfth Night* at the Athens College Theatre on February 4, 5 and 6. This event is the most expensive production ever mounted by The Players - Athens' English-language amateur theatrical group. "Since the theme of the play is people fooling themselves," says Director Robert Reid, "I decided to set my production in the frivolous 1920s." Peter Rose, who also designed the set, will play Malvolio. Newcomer Andrea Mancillas plays the determined Viola, Debra Walters the independent Olivia, Clive Ayliffe stars as Count Orsino, and Nicholas Kalogeropoulous appears as Sebastian.





Edward Sakayian at Ora

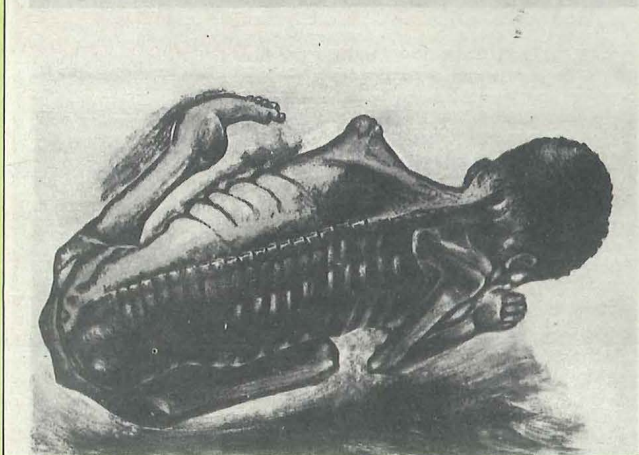
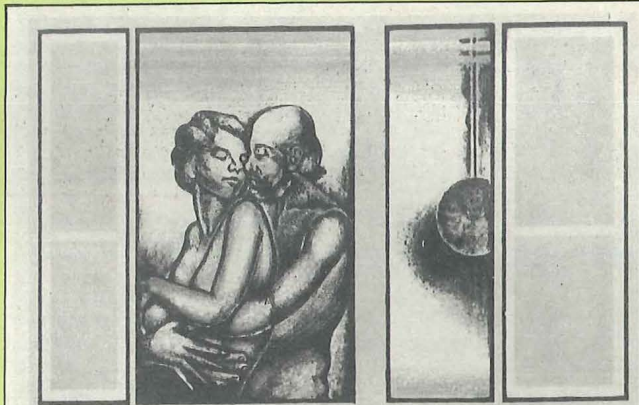
lectures

*Marriage and Happiness – A Spiritual View* is the title of a lecture by **Nola Cook** to be delivered at the local Church of Christ, Scientist, Vissarionos 7A (off Omirou 11), on March 8 at 6.30 pm. The lecturer will discuss illustrations from the Bible, as well as from modern living to explain her conviction that “happiness is spiritual”. Mrs Cook is a Christian Scientist and, as such, is active in the public ministry of Christian healing of physical illness as well as marital discord. The public is invited to attend Mrs Cook’s lecture.

*The influence of Romanticism in political thought of the 20th century* is the theme of a lecture/discussion at the Goethe Institute on February 26 at 7 pm. On one hand there is a tendency in our times to revert to ways of thinking and behavior that characterize Romanticism. On the other hand, those who accuse the Romantics of having initiated the ideological and political destruction of our century remain silent. These two tendencies will be examined and discussed by **Wilhelm Singler**, president of the Goethe Institute, and **Thanos Lipovits**, professor of political psychology at the Pantios School.

notes

The American Embassy, in an effort to assist US citizens to register for the upcoming **November elections**, has scheduled a meeting on February 10 from 9 am to 11 am at the USIS auditorium at the embassy annex at Makedonon 8. This meeting will be



Vassilis Haros at Epoches

open to all US citizens. Attention: US passports will be requested at the entrance. For more information contact the consular section, notarial unit, tel 721-8561, ext 421, 423.

The **University of La Verne** will be holding an Arts Festival on February 25: art exhibition reception; dance performance; piano recital. February 26: reading; choral performance. February 27: variety show. For more information telephone 808-1970 or 801-0111.

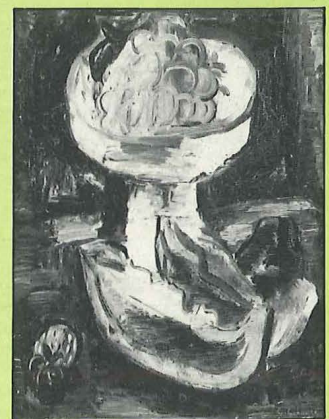
Registration for the spring semester courses at the **University of La Verne** begins February 29.

There will be an evening of presentations on February 17 by professionals in the field of career opportunities titled “Careers in Art”, and on February 13, a *Valentine’s Day Dance*, at the University of La Verne. For more information call the above numbers.

New courses in photography at the **YMCA (XEN)**, Amerikis 11, will begin February 17. Classes in English, beginners/advanced level courses

and supervised individual or group darkroom rental are available. For more information call 362-4291.

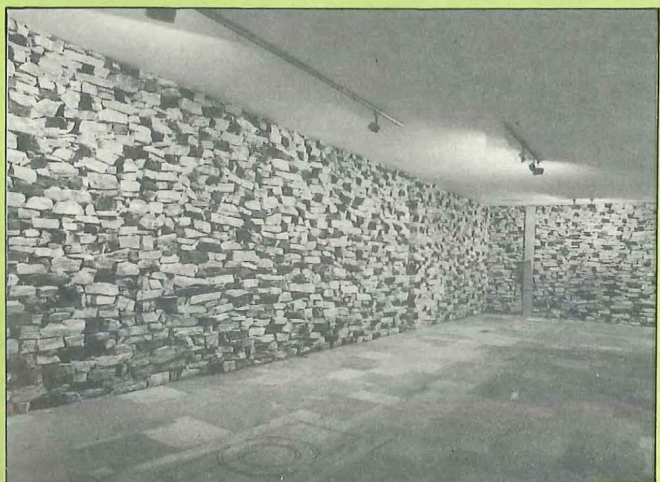
The 1988 **Propeller Club Ball, Fiesta Argentina**, will be held in the Grand Ballroom of the Athenaeum Inter-Continental Hotel on February 12. Entertainment will be provided by the US Air Force Show Band, “The Ambassadors”, who come from Germany; authentic Argentine artists and the Greek Karydes orchestra. For further information call Ms L. Batler, tel 778-3698 or the Athenaeum Inter-Continental, tel 902-3666.



Yiorgos Gounaropoulos at Iakynthos



Stratos Fountoulis at Dada



Yiannis Kounellis at Bernier



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28	29					

## NAME DAYS IN FEBRUARY

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).

February 1	Tryphon
February 3	Simeon
February 5	Agathi, Agatha
February 10	Haralambos, Harilaos, Haris, Harry, Hariklia
February 11	Vlassios
February 27	Theodoros, Theodora, Dora

## DATES TO REMEMBER

February 6	Waitangi Day (New Zealand)
February 11	Tsikinopempti
February 12	Lincoln's Birthday
February 14	Carnival begins Valentine's Day
February 15	Washington's Birthday
February 22	Clean Monday

## GALLERIES

**AITHOUSA TECHNIS IAKINTHOS**, Zirini 23 Kifissia, tel 801-1730. A retrospective exhibition of works by Yiorgos Gounaropoulos from February 8 through February 29. *See Focus*.

**ARGO**, Merlin 8, tel 362-2662. Paintings by Theodoros Markellos from February 1 till February 20.

**ARTIO**, Dinokratous 57, tel 723-0455. Drawings by Dimitris Sakelion until February 14. Yiorgos Droutsos will show his work from February 16 through March 9.

**ATHENAEUM ART GALLERY**, Syngrou 89-93, tel 902-3666. Yiorgos Mokalis will exhibit his work from February 4 through February 27. *See Focus*.

**ATHENS ART GALLERY**, Glykonos 4, tel 721-3938. Nikolas Klironomos will show his work from February 8 until the end of the month.

**ANTINOR**, Antinoros 17, tel 729-0697. An international group show for the "Year of Environmental Protection" until February 5. Yiannis Petaloudis will exhibit his work from February 15 until March 3.

**BERNIER GALLERY**, Marasli 51, tel 723-5657. Christopher Wool, a young American artist, will exhibit his paintings from February 8 through March 3.

**DADA**, Niriidon 6 & Pratinou, tel 722-2929. An exhibition of paintings by Stratos Fountoulis until February 8.

**EIKASTIKOS HOROS**, Dimokritou 21, tel 361-1749. Periklis Mitsopoulos will exhibit his work starting February 4 until February 26.

**EPOCHES**, Kifissias 263, tel 808-3645. An exhibition with lithographs by Vassilis Haros entitled "Emergence", will be shown from February 1 till February 20.

**GALLERY 3**, Fokilidou 3, tel 362-8230. Watercolors by Hara Kalaitzidou will be exhibited until February 12. *See Focus*.

**KOURD**, Skoufa 37, tel 361-3113. A retrospective exhibition of works by Theofilos which have never before been exhibited until February 17. "1821, The Art of Its Period" is the title of an exhibition of works by Greek painters and foreign travelers, from February 23 through March 25.

**KREONIDIS**, Iperidou 7, tel 322-4261. Thanasis Sideris will exhibit his work until February 13.

**LEVER ART GALLERY**, Alexandroupoleos 25, Ambelokipi. Vassilis Dimakopoulos' exhibition will last until February 5.

**MEDUSA**, Xenokratous 7, tel 724-4552. Antonis Nikoglou will exhibit his work from February 1 till February 20, followed by an exhibition by Yiorgos Rorris from February 24 through March 12.

**NEES MORPHES**, Valaoritou 9A, tel 361-6165. Panayiotis Gravalos will exhibit his work until February 13. An exhibition by Gounaridis will then follow from February 15 until March 2.

**ORA**, Xenofondos 7, tel 323-0698. Edward Sakayian's work will be shown from February 1 through February 19.

**THOLOS**, Filellinon 20, tel 323-7950. An exhibition of multiples by Maria Pop, Jenny Papadaki, Yiorgos Sikeliotis, Takis Parlavantzas and Lefteris Kanakis, starting on February 4 through February 18.

**ZYGOS**, Iofondos 33, tel 722-9219. "Flowers" painted by Soula Koumbi *See Focus* and ceramic-sculptures by Kostas Neofitou will be shown until February 11.

## SCREENINGS

### Goethe Institute

**DON GIOVANNI**, directed by Yiosef Losai, on February 17 at 7 pm.

**THE MAGIC FLUTE**, directed by Ingmar Bergman, on February 18 at 7 pm.

### French Institute

**FIDELIO**, Beethoven's opera will be screened February 8 at 8:30 pm.

**MACBETH**, Verdi's opera will be presented on February 9 at 8:30 p.m.

**AUTOUR DE MINUIT**, directed by Tavernier will be screened February 29 at 8:30 pm.

### Comedy festival

**LA VACHE ET LE PRISONIER** with Fernandel, on February 19 at 6 pm.

**TRAFFIC**, directed by Jack Tatti, on February 19 at 8:30 pm.

**LE FARCEUR**, by Philip Broca will be screened February 20 at 6 pm.

**FANTOMAS CONTRE SCOTLAND YARD**, will be presented on February 20 at 8:30 pm.

### British Council

**MACBETH**, a BBC production of Shakespeare's play, directed by John Porter starring Eric Porter and Janet Suzman will be presented February 29 at 7:30 pm.

### Video projections

**BYRON: A PERSONAL TOUR**, a dramatised biography of Byron presented by writer and broadcaster Frederic Raphael, produced for BBC Television, on February 4 and 25 at 8 pm.

**LAURENCE OLIVIER: A LIFE**, parts 1 and 2, on February 11 and 12 at 8 pm.

### Hellenic American Union

**KISS OF THE SPIDER WOMAN** (1985) directed by Hector Babenco and starring William Hurt, Sonia Braga and Raul Julia, February 1.

**STRANGER THAN PARADISE** (1984) by Jim Jarmusch. The cast includes John Lurie, Eszter Balint and Richard Edson, February 2.

**STRATOS STASINOS** animated films, February 11.

## LECTURES

**THE LITERARY IMPACT OF BYRON'S PHILHELLENISM**, is the subject of a lecture by Marius Byron Rasis, professor of English literature at the University of Athens, at the British Council on February 1 at 8 pm.

**THE BRITISH VISION OF GREECE**: From beyond the Grand Tour to Childe Harold's pilgrimage, is the theme of a lecture by Fani-Maria Tsigakou of the Benaki Museum, at the British Council on February 8 at 8 pm.

**THE ROMANTIC MOVEMENT - FROM PEN TO SWORD**, by the distinguished historian C.M. Woodhouse, who will conclude the series of Byron lectures, at the British Council on February 15 at 8 pm.

**HELMOUT REMLER**, a doctor and psychotherapist from Munich, in two lectures on: *Psychoanalytic approach to Mozart's operas*, on February 15 and *Don Giovanni* from the psychological view, on February 16. At the Goethe Institute at 7 pm.

**THE INFLUENCE OF ROMANTICISM IN THE POLITICAL THOUGHT OF THE 20TH CENTURY**, at the Goethe Institute on February 26 at 7 pm. *See Focus*.

**THE DEFEAT OF THOUGHT**, a lecture by the philosopher Alain Sienkierkraut, at the French Institute on February 16 at 8:30 pm.

**ROMAN ET SYMBOLISME**, is the theme of a meeting with the writer Sylvie Germain, at The French Institute on February 23 at 8:30 pm.

**POST-MODERNISM IN LITERATURE AND ART**, is the subject of a congress at the French Institute on February 26, 27 and 28.

**LITERATURE BY BLACK AMERICANS**: Frederic Douglas to Zora Neal Hurston and on to James Baldwin. A lecture in English by Dr. Josephine Schaefer, organized by the Fulbright Scholars' Association. At the Hellenic American Union, February 3.

**THE POLLUTION OF THE ENVIRONMENT, CAUSES AND MEASURES**. A lecture by Dr Suzana Danali Cotsaki, Nuclear Physicist-Environmentalist, organized by the Greek Alumni of American Universities, at the Hellenic American Union, February 15. (In Greek).

**IN MEMORY OF KAROLOUS KOUN**, a lecture by Mimis Kouyioumtzis with film showing from the Art Theatre, at the Hellenic American Union, February 15.

**A PROGRAM OF INFORMATION AND DISCUSSION** about medical education in the USA organized by the Fulbright Foundation.

## EXHIBITIONS

**LORD BYRON IN GREECE**, an exhibition of paintings, engravings, photographs and various personal items, sponsored by the British Council, will be held at the Kostis Palamas Building, Akademias Street, through March 22.

**THE VORRES MUSEUM** will have on exhibit at the Hellenic American Union a new collection of paintings until February 12.

**STAINED GLASS** exhibition by Yannis Vousioulos at the Athens College Theatre, starting February 1 through February 15.

**IRELAND AND THE HELLENIC TRADITION** is the theme of an exhibition at the Gennadius Library from February 9 through February 29. *See Focus*.

**POPULAR MEXICAN ART** at the Museum of Popular Art, Kidathineon 17, Plaka, until the end of the month. *See Focus*.

**MARC SERPENTIER** will exhibit at the French Institute starting February 3 through February 26.

**FABRIC INDULGENCE** by the textile designer Marianthi Kalaitzi, at the British Council from February 10 till February 19. *See Focus*.

**PHOTOGRAPHS FROM PALEOHORA, CRETE** (1968-1987), an affectionate photographic record of twenty years in the Cretan village by the British photographer Peter Ryan. At the British Council starting February 24 through March 4.

**ERICH SHALOMON - PHOTOGRAPHS 1928-1938** at the Goethe Institute from February 1 through February 18. *See Focus*.

**DRAWINGS AND AQUARELLES OF GERMAN ROMANTICISM** an exhibition with 161 drawings and aquarelles by many German artists of the period 1800 through 1870, at the Goethe Institute starting February 23 until March 3.

**EXHIBITION OF WORKS DONATED BY THE POLYTECHNIC SCHOOL**: at the Ethniki Pinakothiki until the end of the month.

**PAINTINGS OF THE CALENDAR** published by the Ethniki Pinakothiki will be exhibited, on the 1st floor, during the month of February.

**EROS AND OPTICAL POETRY** is the title of an exhibition at the Kentro Technon, Parko Eleftherias, from February 8 through March 4.

**BOOK EXHIBITION** at the Tsiller Hall, Pnevmatiko Kentro, Akademias 50, through February 17.

**EVGENIA KORROU KATSIFI** will exhibit her work at the Bouziani Aithousa, Xenofondos 7, until February 10.

**ANTONIS THEODORIS** will exhibit his work in the Kennedy Hall at the Hellenic American Union, from February 15 till February 26.

**BATIK-SENSETION-CREATION** an exhibition of artistic batiks by Katerina Psyllou at Gallery II at the Hellenic American Union, starting February 17 through February 26.

**ARCADIA IN THE REGION OF BOOKS**: Collection and presentation, organized by the Arcadian Association of Letters and Arts, at Gallery II at the Hellenic American Union, from February 29 through March 11.

## MUSIC, DANCE, THEATRE

**DIMOS MOUTSIS**, the well-known Greek composer will give a concert at the Athens College Theatre, February 1 at 9 p.m.

**ATHENS PLAYERS**, a production of Shakespeare's *Twelfth Night*, at the Athens College Theatre, February 5, 6 and 7 at 8 pm. *See Focus*.

**CONCERT** by Hungarian cellist Gyorgy Eder and Greek pianist Aris Garoufalas in works by Beethoven, Brahms and Rachmaninoff, at the Athens College Theatre, February 17 at 8:30 pm.



**THE HELLENIC AMATEUR MUSICAL SOCIETY** in *Ruddigore*, a Gilbert and Sullivan musical, at the Athens College Theatre February 26, 27 and 28 at 7 pm.

**LYRIC MUSIC FESTIVAL** at the French Institute, during the month of February, with two opera films see *screenings* and two **Song Recitals**, February 10 with the soprano Maria Posa, and with soprano Alexandra Mathioudaki, February 11. Both recitals will begin at 8:30 pm.

**ANTIGONE** by Sophocles will be performed in Ancient Greek by the Volos Theatre at the French Institute, February 17 at 8:30 pm.

**CHAMBER MUSIC** by the Vincent Coq trio, piano violin and cello, at the French Institute, February 18 at 8:30 pm.

**STEPHAN GRAPPELLI** will give a jazz concert at the Municipal theatre of Piraeus, sponsored by the French Institute, February 24 at 9 pm.

**JAZZ CONCERT** by the duet of Dimitri Zafireli, at the French Institute, February 25 at 8:30 pm.

**GUITAR CONCERT** by Rainbert Evers at the Goethe Institute, February 9 at 8:30 pm.

**PIANO RECITAL** by Ouve Matzke, at the Goethe Institute, February 24 at 8:30 pm. See *Focus*.

**THE GUILDHALL STRING ENSEMBLE** will give a concert at the Municipal theatre of Piraeus, sponsored by the British Council, February 2 at 8 pm.

**EARLY MUSIC WORKSHOP**, three young Greek musicians, Feny Nousia soprano, Savina Yannatou soprano and Dimitris Nikas lute, will present a program including works by J. Dowland, Holborn and Purcell. At the British Council, February 18 at 8 pm.

**ROCK BALLADS** by Vassilis Kajoulis and his group at the Hellenic American Union, February 4.

**MODEL 63** a four-member rock music group, will perform at the Hellenic American Union, February 16.

**PANORAMA OF THE 20th CENTURY** music for two pianos and instrumental ensemble in works by Warlock, Debussy, Janacek, Genzmer etc., conducted by Yiannis Avgerinos; at the piano Yolanda Severi and Rita Vourtsi. At the Hellenic American Union, February 24.

**CONCERT WITH WORKS BY ELEONORA MAVROMATI**, at the piano Yolanda Severi, violin Yiannis Zaralis and lyric song by Flora Kazatzian, at the Hellenic American Union, February 26.

**ALIGATORS** a four-member rock group will present rock ballads, at the Hellenic American Union, February 29.

## WINTER COURSES

**MODERN SPOKEN GREEK**: classes at the Hellenic American Union from February 11 until March 9. For more information call the Union at 360-7305.

**THE HELLENIC AMERICAN UNION** continues the following courses and seminars this winter: **Studio Art Classes** by Lou Efstathiou; **A Photography Course** (in Greek) by Dimitris Chliveros; **Greek Dance** classes by Ted Petrides. For more information contact the Greek and Other Studies Department at 360-7305:9-1, 4-7: Fri.:9-3.

**ATHENS CENTRE**, 48 Archimedeus Street, tel 701-5242, offers Greek lessons. Accelerated 4-week courses starting February 15; intensive 8-week courses begin February 8; all levels offered.

**GREEK** at the YWCA (Xen), Amerikis 11 tel 362-4291. New courses will begin the first week of February. For further information call the above number.

## CLUBS AND ORGANIZATIONS

**CROSS CULTURAL ASSOCIATION**: *Social and Cultural change in Greece - how families are adapting*. Presented by Drs Sheena Nakou and Deanna Trakas of the Institute of Child Health, Athens Children's Hospital. At the Swiss Foyer, Skaramanga 4B, Patission, on February 17. Doors open at 7 pm for Association board members and for socializing. Meeting is from 8:15 to 10:15 pm. For more information call Nora Haritos, tel 808-2890.

**THE ATHENS COSMOPOLITAN LIONS CLUB**, tel 360-1311, will host a dinner meeting at the Royal Olympic Hotel February 8 and 29. For more information call Mr Baganis at the above number.

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

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

**LA LECHE LEAGUE** is holding a meeting: advantages of breast-feeding to mother and baby on February 2 at 10 am for southern Athens; and February 15 at 10 am for northern Athens. A meeting in Greek will be held on February 10: Baby Arrives; the Family and the Breast-feeding Baby. For more information call 802-8672, 639-5268 or 639-1812.



## MUSEUMS AND SITES

**ACROPOLIS**, open 7:30 am-6:00 pm, weekdays and 8 am-5 pm Sun. The entrance fee of 400 drs includes the museum.

**ACROPOLIS MUSEUM**, same hours as the Acropolis except Tuesday when it is open from 12-7 pm. Tel 323-6665. Sculpture, vases, terra cottas and bronzes from Acropolis excavations.

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

**AGORA MUSEUM**, Tel 321-0185. Same hours as Agora, except closed Tues. Price includes entry to both. A replica of the 2nd century BC Stoa of Attalos, the museum has been reconstructed on original foundations in the ancient Agora. Also houses finds from Agora excavations.

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

**BENAKI MUSEUM**, Koumbari 1, (corner of Vas Sofias). Tel 361-1617. Neoclassical mansion housing Antony Benaki's private collection of ancient and modern Greek art, artifacts, textiles and costumes as well as examples of Islamic, Coptic and Chinese art. Open 8:30 am-2:00 pm. Closed Tues. 150 drs entrance.

**BYZANTINE MUSEUM**, Vas Sofias 22. Tel 721-1027. Villa built for the Duchess of Plaisance in 1848. Houses Athens' major collection of Byzantine and post-Byzantine art. Open weekdays 9:00 am-3:00 pm. Closed Mon and holidays. Sun opens from 9 am-2 pm. Entrance 200 drs; 50 drs for students.

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

**CYCLADIC AND ANCIENT GREEK ART MUSEUM**, Neophytou Douka 4, Kolonaki. Open daily from 10 am-4 pm and on Sat 10 am-3 pm. Closed Tues and Sun. The museum was built to house the private collection of the Nicholas P Goulandris Foundation. Two hundred and thirty unique examples of Cycladic art are housed on the first floor while the second is devoted to small and monumental works representing a span of over 2,000 years of Greek civilization, from 2,000 BC to the 4th century AD. On Sat mornings the museum organizes activities for children. Call 723-4931 or 724-9706 for bookings.

**D. PEIRIDIS MUSEUM OF MODERN ART**, 29 King George Ave, Glyfada. Tel 865-3890. Open Mon and Wed from 6-10 pm. Private collection of Cypriot and Greek Modern art.

**GOULANDRIS MUSEUM OF NATURAL HISTORY**, Levidou 13, Kifissia. Tel 808-5870, 808-6405. Open daily, except Fri from 9 am-2 pm, Sun from 10:00 am-4:00 pm.

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

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

**THE JEWISH MUSEUM OF GREECE**, 36 Amalias St, Tel 323-1577. The collections of the museum include religious and folk art representative of the centuries-old Judeo-Greek and Sephardic communities of Greece. Open Sun through Fri 9 am-1 pm Closed Sat

**KANELLOPOULOS MUSEUM**, Theorias and Panos Str, Plaka. Tel 321-2313. Art and artifacts from prehistoric times to post-Byzantine period. Open Mon-Sat 9 am-3 pm. Sun 9:30 am-2:30 pm. Closed Tues

**KERAMIKOS MUSEUM AND SITE**, Ermou 148. Tel 346-3552. The site includes the ruins of the Dipylon and the Sacred Gate and cemetery which stood outside the city

walls of ancient Athens. Most interesting is the Street of Tombs, a funerary avenue containing the graves and monuments of famous Athenians. The museum houses many finds from the cemetery. Open 9 am-3 pm every day except Tues

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

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

**HISTORICAL MUSEUM**, Stadiou, Kolokotroni Sq. Tel 323-7617. Open 9 am-2 pm weekdays (except Mon) and 9 am-1 pm weekdays.

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

## LIBRARIES

**AMERICAN HELLENIC CHAMBER OF COMMERCE**, Valaoritou 17, Tel 361-8385. A commercial and industrial reference library, with a collection of American and Greek directories and catalogues as well as many trade, technical and statistical journals. Mon-Fri 9-2. Closed Sat.

**ATHENS COLLEGE LIBRARY**, Psychico. Tel 671-4627, ext 60. Open Mon-Fri 8:30 am-4 pm, closed Sat. 25,000 books in English and Greek; English periodicals.

**AMERICAN LIBRARY**, USICA, Hellenic American Union, Massalias 22 (4th floor). Tel 363-7740. Books, periodicals, indices and US government documents in English. A microfilm-microfiche reader-printer and a small collection of video-cassettes, films, records, slides and filmstrips. *The New York Times*, *Time*, *Newsweek* and *Scientific American* available on microfilm. Mon-Fri 9:30 am-2 pm and Mon & Thurs 5:30-8:00 pm.

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

**BENAKI**, Koumbari 1. Tel 362-6462. For reference use only. Books, periodicals, manuscripts, gravures and watercolors pertaining to all periods of Greek history and art with emphasis on folk tradition. Mon 8:30-2:00 pm; Sat closed.

**FRENCH INSTITUTE**, Sina 29. Tel 362-4301. Books, periodicals, reference works and records in French. Mon-Fri 10:00-1:30, 5-8 pm, except Mon mornings.

**THE GENNADEION**, American School of Classical Studies, Souidias 61. Tel 721-0536. Reference works on Greece from antiquity to the present. Permanent exhibition of rare books, manuscripts and works of art. Mon-Fri 9 am-5 pm

**GOETHE INSTITUTE**, Omirou 14-16. Tel 360-8111. Books, periodicals, reference works, records and cassettes in German. Mon-Fri 9:30 am-2 pm and 5-8 pm, except Wed afternoons.

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

**MULTI-NATIONAL WOMEN'S LIBERATION GROUP**, Mavromihali 69, Feminism, fiction, women's issues, psychology, back copies of feminist journals and a good selection of women's health literature. Tel 281-4823, 683-2959, before 3 pm. The library is open during the group's meetings, the first Fri of the month and on Thurs, 13 days after the first meeting, around 8:30-9 pm

**NATIONAL LIBRARY**, Panepistimiou St Tel 361-4413. Open Mon-Thurs 9 am-8 pm, Fri and Sat 9 am-2 pm. Holdings in several languages. For reference use only.

**NATIONAL RESEARCH CENTER**, Vas Konstantinou 48. Tel 722-9811. Scientific journals and periodicals in all languages except Greek. For reference use only, but photocopies made upon request Mon-Fri 7:30 am-2:30 pm and 4:00-8:45 pm

**PARLIAMENT LIBRARY**, Mihalakopoulou 1. Tel 723-5857. Located behind the Pinakothiki (National Gallery), the library is open Mon-Fri 8:30 am-2 pm. Art books and journals focusing on the period after the 15th century and on modern Greek art. For reference use only.

**THE HELLENIC AMERICAN UNION GREEK LIBRARY**, Massalias 22, 7th floor. Tel 362-9886 (ext 51). Open Mon-Fri 9 am-1 pm and 6-9 pm. A general public library, it also functions as a reading room. Along with its 6,000 volumes of Greek books, it holds an impressive collection of English books on ancient Greek literature and drama, modern literature, Greek history and Greek art (ancient to contemporary), travel atlases and maps. Membership costs 100 drs per year for Greek citizens or foreigners who hold a residence permit. Other users can check out books as well by paying a deposit of 500 drs. One can check out 2 to 5 books for a period of 2 to 3 weeks.



## TAVERNAS AND RESTAURANTS

### CENTRAL

**CORFU** Kriezotou 6 (near King's Palace Hotel), tel 361-3011. Menu includes popular standbys of Greek cuisine as well as a few variations from Corfu. Daily noon-1 am.

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

**DIONYSOS** across from the Acropolis, tel 923-3182; 923-1936. Complete restaurant and pastry shop. The house specialties are charcoal-broiled shrimp, fillet of sole, baby lamb and veal mignonettes in oregano sauce.

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

**DRUGSTORE** Stoa Korai, tel 322-6464; 322-1890. A multi-purpose restaurant. Open 8 am-2 am, except Sundays.

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

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

**IDEAL** Panepistimiou Ave 46, tel 361-4604; 361-3596. "The Restaurant of Athens" founded in 1922. Pleasant atmosphere in a succession of well-decorated rooms, discreet stereo music, attentive service, extensive menu. Open for lunch at noon. Ideal for late diners. Don't let the unobtrusive entrance put you off.

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

**KOSTOYIANNIS** Zaimi 37 (Pedion Areos), Exarchia, tel 821-2496. Large selection of appetizers. Main dishes are among others, Rabbit Stifado (stew with onions), souvlaki with bacon and quail. Closed Sunday.

## The Stage Coach Steaks 'n Stocks

Busy businessmen can now keep abreast of world stock prices while simultaneously savoring a superb *Stage Coach* steak.

A REUTERS video news service has been introduced at the highly regarded *Stage Coach*, continually transmitting world and financial news, sports, weather, gold-silver quotes and even a daily horoscope.

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Fresh fish and lobster have been added to the perennially popular meat choices of prime rib, T-bone, N.Y. sirloin and bon file.

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Voukourestiou 14  
(Near Syntagma Square)  
Tel: 363-5145  
363-2966

**LENGO** Nikis 29, tel 323-1127. Charming bistro restaurant with good Greek cuisine; a little expensive. Open daily 12 pm-1 am.

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

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

**SINTRIVANI** Fillellinon 5, near Syntagma Sq, tel 323-8862. Greek cuisine, extensive variety of dishes including souvlaki and moussaka (specialties). This restaurant also serves fresh fish.

### HILTON/US EMBASSY AREA

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

**CACTUS** 30 Papadiamantopoulou, (behind the Hilton Hotel). Wide selection of *mezes*, traditional appetizers and good Greek cuisine. Also available is a variety of charcoal grills. Very reasonable prices. Open for lunch 12:30-3:30 pm and dinner 8:00 pm-2:00 am.

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

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

**MIKE'S SALOON** Vas Alexandrou 5-7 (between the Hilton and Caravel Hotel), tel 729-1689. Bar, snacks and meals. Daily 12 pm-2 am and Sundays from 6 pm-2 am.

**OTHELLO'S** 45 Mihalakopoulou, Ilissia, tel 729-1481. Specialty: Beef Stroganoff. Open daily from 12 pm-2 am. Closed Sunday.

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

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

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

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

### PLAKA

**ANGELOS' CORNER** 17 Syngrou Ave, near Temple of Zeus. Cozy nook with piano. Excellent Greek and French cuisine. Seats 50 max. Reservations necessary. Tel 922-9773/7417. Serves dinner from 6 pm to midnight.

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

**DAMIGOS** where Kydathinaion meets Adrianou, basement taverna offering quality meat, fresh vegetables, specialty: bakaliaro and skordalia. Extremely reasonable; friendly service.

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

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

**MILTONS** Adrianou 19, Plaka, tel 324-9129. Charming island atmosphere. Large steaks, also fresh fish. Open lunchtime, perfect for business lunches and evenings. Reservations suggested.

**PICCOLINO TAVERNA** Moni Asteriou between Hatzimi-haili and Kydathinaion, opposite the church. The best pizza in town; also offers full taverna fare with fresh shrimp, swordfish kebab. The host keeps serving you ouzo on the house long after you've become a regular. Open daily from 9 pm-midnight.

**PSARRA** Erotokritou and Erechtheos Sts, tel 325-0285. An old favorite, great for Sunday lunch, swordfish souvlaki, taverna fare; special spot for locals and residents. Open

from 12-5 pm and 7 pm-2 am daily.

**THE CELLAR** Kydathinaion and the corner of Moni Asteriou. Quality taverna fare, good service and extremely reasonable prices bring Athenians from all over the city to this basement taverna; not unusual to see a Kolonaki couple in lavish evening wear take their place at one of the crowded paper-covered tables; some choice island wines besides retsina. Open from 8 pm-2 am daily.

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

**THESPIAS** taverna on Thespidos Street. Special menu: lamb liver, roast lamb, tiropitta oriental (bite-sized, crispy pie with melted cheese and herbs), roof garden and outside garden opposite; quality service, reasonable prices. Open from noon-2 am.

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

### PANGRATI AND ENVIRONS

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

**KARAVITIS** Artinou 35, Pangrati, tel 721-5155. Traditional old taverna serving wine drinker's *mezes* and meat with potatoes and vegetables served in earthenware crocks. Wine from the barrel.

**MAYEMENOS AVLOS** (Magic Flute), Kalevku & Aminda 4, tel 722-3195. A gathering place for the theatre and after-theatre crowd serving snacks, full meals, sweets and ice cream. Specialties include lemon pie and an unusual sauerkraut. Open all day for coffee and cake; also pies and pastries to take out.

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

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

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

### HOTELS

**ATHENS HILTON** tel 722-0201.

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

**Galaxy Bar**, presenting singer-pianist Billy Dare performing daily from 9:15 pm to 1:45 am except Mondays.

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

**ATHENAEUM INTER-CONTINENTAL** tel 902-3666.

**Pergola**, informal Greek setting, featuring selection of international and local specialties and snacks. Daily, for breakfast, lunch and dinner, 6 am-2 am. Atrium Lobby.

**La Rotisserie**, elegant dining featuring superb French cuisine. Fine cellar. Piano entertainment. Tuesday to Saturday, 8 pm-1 am. Atrium Lobby.

**Premier**, Unique Kebab specialties from 21 countries. Panoramic view of Athens. Live entertainment with Dimitris Krezos. Wednesday to Sunday, 8 pm-1 am. Bar open 7 pm-1 am. 9th Floor.

**Cafe Vienna**, elegant indoor Boulevard Café, serving a delicious assortment of Viennese pastries, sandwiches and crêpes in the evenings. Piano entertainment. Daily 11 am-1 am. Atrium Lobby.

**Club Labyrinthos**, Disco hits and dazzling music'n'light effects. Tuesday through Saturday, 9:30 pm-2 am. Atrium l.

**Kublai Khan**, A unique Asian Barbecue in Athens. Thursday through Monday, 8 pm-1 am. Atrium l.

**Kava Bar**, Athens' favorite rendezvous spot; with Carlo at the piano. Daily 11, am-2 am.

**ASTIR PALACE Athens**, off Syntagma Sq, tel 364-3112.

**Apocalypsis Restaurant**, excellent international cuisine served in elegant surroundings. The menu also includes Greek favorites like avgolemono soup. Extensive wine list, including a very good house wine. Open every day for lunch, 12:30-4:30 pm, and dinner, 8 pm-1 am. Live dinner music with pianist Giorgos Niarchos beginning at 9:30 pm.

**Asteria Coffee Shop**, open every day for breakfast 7-11 am, lunch 12:30-4 pm; dinner 7:30 pm-1:45 am.

**Athos Bar**, open every day from 11 am-1:30 pm. Piano music.

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

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

**Ledra Grill**, international specialties such as Chicken Kiev, pineapple curry and more; also US beef, and seafood. Tuesday through Sunday, 7:30 pm-00:30 am. Nightly, live entertainment to the sounds of Franco Mattola and his guitar. Reservations recommended.

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

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

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

**Brasserie des Arts**, French cuisine, superb chef, tasteful portions, unique 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, à la carte, drinks, live music, 9 pm-1 am.

## KOLONAKI

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

**BAYAZZO**, Ploutarhou and Dinokratous, Kolonaki, tel 729-1420. The name means "Theatrical Clown" in German. Lunchtime salad "fountain", champagne brunches. Dinner specialties include Bouzouki Frivolitef (calamari stuffed with pine nuts and rice), vine leaves stuffed with sea bass mousse, aubergine (eggplant) with ouzo-flavored mincemeat and yoghurt.

**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 yoghurt with sour cherry sauce.

**DIONISSOS**, Mt Lykavittos (accessible by the funicular 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.

**DEKAKO**, 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.

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

**GEROFINIKAS**, Pindarou 10, tel 362-2719; 363-6710. Fine Greek and oriental cuisine, fresh fish, out-of-season fruits and eggplant purée. Cosmopolitan atmosphere. One of the city's grand old restaurants.

**JE REVIENS**, Xenokratous 49, Kolonaki, tel 721-0535; 721-1174. Specialty French and Greek cuisine. Open for lunch and dinner. Piano: Yiorgos Miliaras; Singer: Sofia Noiti.

**LA RIOGA**, 50 Kleomenous St, Kolonaki, tel 724-8609. Piano music accompanies your meal. Among the entrées are steak with Café de Paris sauce, baked potatoes, paella, schnitzel, liver, and steaks with various sauces. For dessert try the crêpes Suzette Flambées, chocolate crêpe, and finish your meal with Irish coffee.

**NOUFARA**, Kolonaki Sq 21, tel 362-7426. Restaurant, snack bar, spaghettiaria.

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

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

## KIFISSIA/NORTHERN SUBURBS

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

**AUBERGE**, Odos Tatoiou, tel 801-3803. International and

Greek cuisine.

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

**BLUE PINE**, Tsaldri 27, Kifissia, tel 801-2969. Country club atmosphere. Renowned for its fine assortment of hors d'oeuvres, also for charcoal broils. Piano. Closed Sunday.

**CAPRICCIOSA**, Kassaveti and Levidou 2, Kifissia, tel 801-8960. Pizzeria. Open daily from 10 am-1:30 am.

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

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

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

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

**GRAND CHALET**, Kokkinara 38, Politeia, Kifissia, tel 808-4837. International cuisine with Greek specialties. Piano and songs.

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

**LOTOfAGOS**, (Lotus Eater), 4 Ag Lavras, Kifissia, behind the station, tel 801-3201. Closed Tuesdays and Wednesdays. A buffet of unique international recipes created by the charming hostess. The buffet includes a choice of soups or one of two or three hors d'oeuvres, one of two special main dishes with vegetables, salad and wine. This restaurant is praised all over Europe. Limited seating. Reservations a must.

**MOUSTAKAS**, Harilaou Trikoupi and Kritis, Kifissia, tel 801-4584. Also open for lunch on Saturday and Sunday.

**NICHOLAS**, 270 Kifissias Ave., Filothei, tel 681-5497. On Sundays and holidays also open for lunch. Crêpes with cheese stuffing, snails, dolmadakia (ground meat and rice-stuffed vine leaves) bekri mezzes (meat cooked in wine).

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

**PEFKAKIA**, 4 Argonafton, Drossia, tel 813-1273; 813-2552. Youvetsakia stifado (rabbit stew) and large array of mezedes (hors d'oeuvres).

**PELARGOS**, 83 G. Lyra, Nea Kifissia, tel 801-4653. Closed Sundays. Specialties: skewered goat, also kokoretsi, apple pie. Patsina from the barrel.

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

**PITSOUNIA**, 26 Halkidos, terminus of the Kato Kifissia



## CHINA restaurant

Superb Chinese cooking in a luxurious Oriental atmosphere  
Open 12 to 3:30 p.m. and 7:30 to 1 a.m.

72 EFRONIOU STREET, ILISSIA TEL: 723-3200.724-5746  
(Between Caravel Hotel & University Campus)



English chef prepares such specialties as rainbow trout, homemade steak and kidney pies and delicious filet steaks. From Nov. 1 we are open again for our famous roast. Sunday lunches 1-4 p.m. We will cater for any business lunches or small receptions. Open Christmas Day, reservations only.

33 Prigipos Petrou, Glyfada  
For reservations call: 896-2710



## Bellehelene

Politia Square, Politia/Kifissia

Tel: 807-7994

**"IDEAL PARTIES The Bellehelene Way"**

For an evening or luncheon singing with our famous pianist who just arrived from England named Andreas Diamond. Near our two fireplaces you can taste the Best International Cuisine & Extensive a la carte menu which includes Steak & Lobster, Seafood Platter and American Cut Steaks. Combine your business luncheon with our "Happy Hour".

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**"The Bellehelene Way is the Best Way"**



# restaurants and night life

## DIOSCURI

restaurant



Charcoal grill - Fish  
Cooked specialties

DIMITRIOU VASSILIOU 16 - N. PSYCHIKO  
TEL. 67.13.997 - SUNDAYS OFF



bus, tel 801-4283. Open for lunch and dinner. Bakaliaros skordalia (fish with garlic sauce), snails.  
**SARANTIDI**, Plateia Elaion, Nea Kifissia, tel 801-3335. Large variety of food, good wine. Music. Also open for lunch on Sunday.

### HALANDRI/MAROUSI PSYCHICO/ENVIRONS

**ALATOPIPERO**, Konstantileos/Tsavella, Maroussi, tel 802-0636. *Youvassi* (pork with garlic cooked in ladoharti) and chicken *sti gastru*. Daily, except Monday, from 8:15 pm-2 am and Saturday from 8:15 pm-3 am.

**CHRISTOS**, Serron and Ethnikis Antistaseous Sts, Halandri, tel 671-6879; 647-2569. Grills, unusually delicious zucchini chips, "bifteki special" smothered in chopped fresh tomato, tasty hors d'oeuvres.

**DIOSKOURI**, D. Vassiliou, Neo Psychiko, tel 671-3997. Wide range of seafood and grilled dishes. Specialties: charcoal-grilled fish, cooked specialties (casseroles and stews).

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

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

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

**ROUMBOS**, Ag Antoniou, Vriliassa, tel 659-3515. Closed Fridays. Pork with olives, beef au gratin, gardoumba (casserole with liver, heart, etc.)

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

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

**TI PRASINO**, Plateia Drosopoulou, Filothei, tel 681-5158. The taverna with (perhaps) the fastest service in Athens! The menu includes grills (sausages, chops, souvlaki and hamburger steak) and delicious deep fried meatballs. Salads. The meat is all top quality. Lunch from 12-4:30 pm, and dinner from 7:30 pm-midnight.

**TO SPITI**, Frankopoloulos 56, Nea Psychiko, tel 672-1757. Private home converted into cozy taverna. Menu offers grills, meatballs, pork in wine sauce with cheese, fava, salads, retsina.

### PALEO FALIRON/ALIMOS

**CAMINO**, Pizzeria-trattoria, Posidonos 54, Paleo Faliron,



**PONDEROSA**

Restaurant-Charcoal Grill Steak House

American-style steakhouse  
Kifissias 267, Kifissia  
(Behind Olympic Airways  
near Plateia Kifissias)  
7 days per week 6 - 2

Specialists in bon fillet,  
Pepper steak, T-Bone ribsteak.

Now we have barbecue spareribs

Reservations tel: 801-4493, 982-4136

tel 982-9647. Piquant pastas, pizzas and choice cuts of meat are special; draft Heineken and Santorini bottled "house wines". Not as pricey as neighboring Italian restaurants.

**FONDANINA**, Vas Georgiou 31, tel 983-0738. Specialties include stuffed "Pizza Calzone", spaghetti carbonara, rigatoni with four cheeses, saltimbacca à la Romano, filetto diabolo, Italian and Capriccio salads, chocolate mousse, creme caramel and "cake of the day".

**GASKON TOMA**, 20 Posidonos, Paleo Faliron, tel 982-1114. Open every evening. Appetizers, short orders, plaki (fish and vegetables cooked in wine). Ouzo and wine free.

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

**MOURIA**, 101 Afileos, Paleo Faliron, tel 981-3347. Specialty: squab in season. Retsina from the barrel.

**PAPAGALO**, Leoforos Posidonos 73, Eden, tel 983-3728. Menu which will accommodate all moods and tastes. Snack and salad bars, charcoal grills, ice cream and crêpes.



MEXICAN RESTAURANT

Kifissias 267, Kifissia

(Behind Olympic Airways  
near Plateia Kifissias)

Authentic Mexican food!

The first Mexican restaurant in Greece  
Menu includes a glossary of all dishes

tel. 8015-335

Open Mon.-Thu. 6:30-11:30 pm. Fri. - Sat 6:30-12:00 pm.

**PANDELIS**, 96 Naiadon, Pal Faliron, tel 982-5512. Constantinopolitan cuisine, with various specialties. Daily from 12 pm-2 am and Sunday from 12 pm-5 pm.

**PANORAIA**, Seirion/Terpsihoris Sts, Pal Faliron, tel 981-3792. On Sundays open only for lunch. Short orders for fish and meat; shrimp.

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

**SIXTIES**, Leof Posidonos 42, tel 981-9355. Elegant restaurant with nouvelle cuisine, bar and live music.

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

### GLYFADA/VOULIAGMENI SEASIDE

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

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

**CHURRASCO**, 16 Pandoras St, Glyfada. Slick dining, outdoor terrace and bar; specialty: steak tartare, fixed at table. Elaborate; fairly expensive; elite Athenian crowd.

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

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

**EVOI EVAN**, behind the Zeus boat factory, Ano Glyfada, tel 893-2689. International cuisine. Music.

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

**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: *hilopites*. Wine from the barrel.

**KASTRO BARBA THOMA**, Vlahika, Vari, tel 895-9454, open from 11 pm. Baby lamb, suckling pig, souvlaki, *kokkoretsi*, 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.

**33'S**, Prinkipos Petros 33, Glyfada. Open 7 pm-12:30 am. Closed Wednesday. Sunday lunch from 1:00 pm. For reservations call 896-2710

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

### PIRAEUS

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

**GARTH'S**, Akti Tr Moutsopoulou 36, Pasalimani, Piraeus, tel 452-6420. Open Tuesday-Sunday, 8 pm-1 am; Friday lunchtime 12-5 pm. Closed Monday.

**KALYVA**, Vas Pavlou 60, tel 412-2149. Colorful cartoon murals, dining balcony overlooking the sea and Microlimano; established reputation for excellent quality of their meats. Daily from 8 pm-2 am.

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

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

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

### 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.

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

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

**BOUILLABAISSE**, Zisimopoulou 28, Armithea (behind the Planetarium, Syngrou Ave), 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 Monday.

**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

**FLAME STEAK HOUSE**, Hadzigianni 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.

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**DELICIOUS**  
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**Deutschland**  
**OPEN : 16 - 20**

6, Zalokosta Str.  
Kolonaki



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

## AUSTRIAN

**VIENEZIKI GONIA**, Ventouri & Ouranias 13, Holargos, tel 652-0275. Viennese and Greek specialties, soft music. fireplace.

## CHINESE

**CHANG'S HOUSE**, Doiranis 15 & Athidon, Kallithea. From 190-192 Syngrou Ave, turn right: tel 959-5191; 959-5179. Reasonable prices. Open daily for lunch & dinner. Special chefs from Taipei & Hong Kong. 160 varieties of Chinese dishes

**CHINA**, 72 Efroniou St, Ilissia; tel 723-3200; 724-5746 (Between Caravel Hotel & University Campus). Open daily for lunch & dinner. Superb Chinese cuisine by chefs from Taiwan & Hong Kong in a luxurious atmosphere. Reasonable prices. Specialties include Peking Duck, spareribs, shark's fin Soup, etc.

**GOLDEN DRAGON**, 122 Syngrou Ave & G Olympiou 27-29, tel 923-2316. Reasonable prices. Open daily 12:30-3:30 pm and 7:30 pm-midnight.

**KOWLOON**, Kyrou 78, Glyfada. Open daily 12-3 pm for lunch and 7 pm-1 am. Specialties include fried rice, baked duck and king shrimps.

**LONG FUNG TIEN**, Alkionidou 114, coastal road near EOT Beach B, tel 895-8083. You can choose chop suey, spring rolls, Chinese noodles, among other dishes. Peking duck must be ordered 24 hours in advance. Every Sunday Chinese buffet lunch at a fixed price.

**PAGODA**, Bousgou & Leof Alexandras 3, tel 643-1990; 644-6259. Chinese cooking, decor and service. Dining room for dinner parties. Specialties include soups, prawns, chicken and beef dishes, sweet and sour meat and fish, lobster Cantonese, Peking duck, steamed snake. Desserts include lichees, fresh mango in season and sweets.

**THE PEKING CHINESE RESTAURANT**, 6 Fedras and Karapanou, tel 893-2628. We recommend anything sweet and sour. The chef adds chili sauce, making the sweet and sour slightly fiery. Open daily from 1 pm.

**THE RED DRAGON**, Zirini 12 & Kyriazi, Kifissia (near the Zirinon Sports Center), tel 801-7034. Cantonese cuisine. Specialties: Malaysian noodles with shrimp, crab with chili, beef with fresh ginger root.

## FRENCH

**BELLE HELENE**, Politeias Sq, Kifissia, tel 801-7994. In a lovely green park with two small lakes. Greek and French food. Specialties include "Symposio" fillet with madeira sauce, artichokes, bacon, ham, chicken livers, cheese, mushrooms. chicken crêpes with ham, cheese in tomato sauce. Open daily from 10 am-2 am.

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

**BAGATELLE**, Ventiri 9 & Hadziyianni Mexi (near the Hilton), tel 721-8893. Piano. Open daily from 7 pm-1 am. Specialties: frogs' legs, snails, fillet 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*.

**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, shrimp 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: fillet au poivre vert (fillet with green pepper), risotto méditerranée, seafood, seasonal salads. Piano.



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## KOWLOON CHINESE RESTAURANT

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GLYFADA

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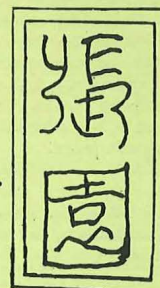
Daily lunch 12:00 to 15:30 pm. Dinner 7:30 pm to 12:30 am.

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# restaurants and night life

## INDONESIAN

**RAMAYANA**, Askepiou 74, tel 361-8973. Indian and Chinese cuisine. Open daily from 7:30 pm-1:30 am. Closed Sundays.

## 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, Pal Faliro, tel 982-6560. Specialties: spaghetti, pizzas, scalloppine, fillet à la Tartufo, carbonara, tortellini à la crème. Nightly from 7:30 pm-2 am. Lunch Saturday and Sunday.

**ARCOBALENO**, 14 Nap Zerva, Glyfada Sq, tel 894-2564. Specialty: shrimp provençale.

**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, Pal 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 Boussola" in Glyfada. Fillet à la diavolo and "Triptitho à la Boussola" (three kinds of pasta with special sauces and cheese) are among the specialties.

**LA FIAMMA**, Plateia Dimokratias 5, Hologargos, 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 TARGARUGA**, 25th of March 38 & Palaioioglou 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 bleu, fillet with mushrooms, torta romantica (dessert).

## JAPANESE

**KYOTO**, Garibaldi 5 (on Philopappou Hill), tel 923-2047. Japanese delicacies in a comfortable setting. Daily 12-3 pm and 7:30 pm-midnight. Closed Sundays.

**MICHIKO**, Kydathinaion 27, Plaka, tel 322-0980. A historic mansion houses this multi-roomed restaurant. Japanese garden; traditional music. Daily 12:30-2:30 pm; 6:60 pm-midnight. Closed Sundays.

## KOREAN

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

**SEOUL**, 8 Evritanias, Ambelokipi (near President Hotel), tel 692-4669. Specialties: beef *boukouti* (prepared at the table), *yatse bokum* (hors d'oeuvre), *haimon gol* (seafood and vegetables prepared at the table), *tsapche* (Korean spaghetti with black mushrooms).

## LEBANESE/ARABIC

**ALI BABA**, Poseidonos Ave 13, Kalamaki, tel 983-0435; 983-2984. Restaurant and Arabic music. Superb Oriental cuisine with Lebanese mezes and a rich variety of sweets. Floor show with belly dancers. Every night from 10:30 pm.

**BEYROUTH**, Karapanou 13, Glyfada, tel 893-1169. Lebanese mezes, specialties and sweets. Take-out service, home deliveries. Open daily 8 pm-2 am. Saturday & Sunday also 1-4 pm.

**KASBAH**, (Caravel Hotel), tel 729-0721. Entrees include chicken livers piquant and hummos (chickpeas with tahini). Closed Sunday.

**MARALINAS**, Vrassidas 11 (between Hilton and Caravel Hotels), tel 723-5425. Open for lunch and dinner. Lebanese mezes, charcoal grills.

**MIRAMARO**, Aristotelous 5 & Syngrou (opp Ledra Marriott Hotel), tel 922-3290. Egyptian club with floor show. The oriental menu includes hummos, lentils, stuffed vine leaves, marinated lamb's tongues, mixed grill. Sweets: baklava and kataifi. Egyptian ouzo.

**SAHARA**, Posidonos 15 & Davaki, Kalamaki, tel 983-7731. Arabic food, floor show.

**SHAHRAZAD**, Akademies Ave 43, Central Athens, tel 360-4260; 360-1877. Club-Restaurant. "An underground

oasis in the heart of Athens". Select menu for cosmopolitan clientele. International and Oriental music floor show.

## MEXICAN

**AZTEC**, Leof Kifissias 267 (near the trochonomo), tel 801-5335. The first Mexican restaurant in Greece. Menu includes a glossary of all dishes. Open Monday-Thursday; 6:30-11:30 pm; Friday & Saturday, 6:30-12:00 pm.

**VIVA MEXICO**, Grigoriou Lambraki 49, Glyfada, tel 894-5302. A new Mexican restaurant for Athens. Specialties are Parigiada & Tacos Viva Mexico. Chef: Federico Ramirez. Guitar music.

## SPANISH

**CASA MADRID**, Akti Koundourioti 4, Kastella, Piraeus, tel 412-3032. Plush interior for winter season. Free parking next to restaurant. Specialties include: paella, stuffed squid, braised lamb, beef steak with pueros sauce, roast pork and chicken a la Madrid.

**COMILON**, Polyia 39, Ano Patissia, tel 201-0592. Unusual appetizers, very tasty paella, and sangria. Specialties: Sepias con Olivas (cuttlefish with green olives), pork mandarin (baked pork fillet with pineapple and orange). Spanish and Latin American music. Nightly from 8 pm. Closed Monday.

**SEVILLA**, Theognidos 11-13 (beginning Ag Sostis Church), tel 32-3941. Spanish and French specialties, music and songs. Paella, Andalusian steak, little meat loaves, Sevilla, sangria.

## BARS

**KAROLOU DIL**, Loukianou & Athaiou, Kolonaki, tel 721-2642. Refined atmosphere, soft music (often "retro"). Student and younger crowd mainly but suitable for all. Very "in". Drinks, snacks and food. Open 8:30 pm-2 am.

**MONTPARNASSE**, Haritos 32, Kolonaki, tel 729-0746. Better known as "Ratga's", named after the owner. A three-level bar-restaurant decorated with plants, stained glass lamps and a huge stuffed parrot at the bar. Favorite spot for theatre crowd; offers snacks, special salads, spaghetti carbonara, and omelettes for your drink-provoked appetite. Open nightly 7 pm-2 am.

**17**, Voukourestiou 17 (in the arcade), down a few steps into a cozy "all friends" atmosphere. If you've missed your date, or just want to buy an absent friend a drink, pay the bartender, sign a raincheck for the bulletin board and he or she will be treated. Open daily from 11:00-2:00 am.

**SCORPIOS**, Evrou 1 & Kanosajiy (opp American Embassy), tel 771-1206. Foreign and Greek music and songs. International cuisine, mostly French. Special dishes include chopped fillet in cream sauce with curry, fillet with bacon and Bercy sauce, salad "Scorpios" and "Imperial" salad (avocado, onion, egg, tuna with special dressing). Desserts include chocolate soufflé, baked apples "Mariette" with whipped cream and Bavarian cream pastry. Open from 9:00 pm-2 am, except Sundays.

**TAPAS DE COLILON**, 267 Kifissias (behind Olympic Airways), Athens wine bar; cold plate.

**TO GERANI (O KOULIS)**, tel 324-7605. Tripodon 14, Plaka. Superb and substantial 'mezes' make more than a meal. Try the sausages and tasty salads. Accompany your meal with wine (hyma), or ouzo.

## VEGETARIAN

**EDEN**, restaurant and cafe, 3 Flessa St, Plaka, tel 324-8858. Charming meeting place for travelers (backpackers); juices, salads and sweets.

**JUICY**, Loukianou 34, Kolonaki, tel 722-4817. Menu includes large array of exotic juices and fruit cocktails. 'Juicy' salad, cheese and vegetable sandwiches, soya burgers and a daily vegetarian special. Prices tend to be steep but portions are generous and quality of produce excellent. Open Monday through Saturday, 11 am-2 am and Sunday, 6 pm-2 am.

## CREPERIES

**MARIONETTA**, 40 Ippokratous and Didou St (Cnr). Old Neoclassical house with magnificent marionettes on the walls and hanging from the roof. Specialty: shrimp crêpes. "Marionetta" crêpe, cold pork salad, wine/ barrel, beer, fruit juices.

**PHAEDRA**, Metsovou 14, tel 883-5711. Neoclassical house decorated by young Greek artists. Large variety of

unusual crêpes. Closed Tuesday.

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

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

## OUZERIES

**APOTSOS**, Panepistimiou 10 (in the arcade), tel 363-7046. Probably the oldest ouzeri in Athens, in operation since 1900. The posters which cover the walls may be among the oldest found anywhere. Meatballs, sausages, smoked ham, potatoes, salami. Daily from 11:30 am-3 pm. Closed Sunday.

**ATHINAIKON**, cnr Panepistimiou & Themistokleous, tel 322-0118. Small and simple. At this address since 1937. Offers a limited but delicious selection of snacks that include sweet breads, fried mussels, meatballs and shrimp. Daily 11:30 am-5 pm, and 7:30 pm-11:30 pm. Closed Sunday.

**GENOVEFA**, 17th November Ave 71, "Vlahou" bus stop, Hologargos, tel 653-2613. Large selection of appetizers to accompany wine, beer or ouzo. Choose from shrimps with feta cheese, eggplant, potato salad, lamb's tongue with oregano, codfish balls, fried cheese, etc. Closed Sunday.

## FAST FOODS

**GALLERIA TITANIA**, (Titania Hotel, street level), Panepistimiou 52. Fresh fruit salad and fruit drinks, ice cream, sandwiches, pittas, sweets and coffee. Small bar. Open 7 am-2 am.

## SPECIALTY SWEET SHOPS

**HIGH LIFE**, Akti Posidonos 43, Pal Faliron. A specialty sweet shop with Turkish delights: Taouk Gioksu-chicken breast mousse-traditionally ordered with Kamaki ice cream; Ekmek, Turkish sweet made from honey and flour; profiteroles. Take-out service.

**FAROUK HANBALI**, patisserie, Messinias 4, Ambelokipi, tel 692-5853. Lebanese sweet shop specializing in delicious baklavadaкия with walnut and pistachio fillings. Near the President Hotel. Open daily from 8:30 am-9 pm.

## COFFEE SHOPS, TEA ROOMS

**AITHRION COFFEE CORNER**, Atrium Shopping Center, Harilaos Trikoupi St, between Akademies and Panepistimiou. An uptown coffee shop/ouzerie. Fresh ingredients and quick, courteous and efficient service.

**BRETTANNIA**, Omonia Square, open before sunrise to the wee hours: fried eggs, yoghurt with honey, hot milk and cognac.

**DE PROFUNDIS**, 1 Angelikis Mihalis 1, Plaka, tel 721-4959. Pleasant antique-filled environment. Quiches, pies and pastries. English teas and a variety of coffees and spirits. Classical music on the stereo. Open every day from noon-1 am.

**ERMIS: ALL ABOUT COFFEE**, Ermou 56. Sandwiches made with French bread, cakes and *mezedes*. Beverages include juices, coffees and spirits. Nice atmosphere.

**FILOMUSA**, Filomousou Etarias Square & Kydathinaion, Plaka, tel 322-2293. Remodeled neoclassical house on square. Fruit juices with or without alcohol, sweets, a large variety of teas. Discreet jazz-rock music. Open from morning to night.

**JIMMY'S**, Valaoritou 7 & Voukourestiou, tel 362-8359. Flaky, light croissants and other breakfast goodies.

**OREA ELLADA**, (Beautiful Greece), the charming café of the center of Hellenic tradition, 36 Pandrossou St, Monastiraki. Coffee, drinks and snacks. Sit among pottery, handicrafts and antique treasures and enjoy a view of the Acropolis: 9:30 am-7:30 pm daily, Sunday until 2:30 pm.

**LOTUS**, Glafkou 14 & D Vasilliou, Neo Psychico, tel 671-7461. Aromatic teas, pastries and fruit juices. Also sandwiches and crêpes. Wonderful selection of music. Unusual decor. Mostly a young crowd.

**STROFES**, Hamilton 7, Plateia Victorias, tel 883-3625. Hot and iced teas, spoon sweets, homemade liqueurs, fruit salad and pineapple jelly. French, Italian and American music from the 1930s/1950s. Old Greek newspapers and magazines.

**TO TRISTRATO**, Ag Geronda-Dedalou 4, Plaka, tel 324-4472. Milk shop. Breakfast with fruit specialties, cakes, sweets, coffee.



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