

March 1988

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THE ATHENIAN

Greece's English Language Monthly



Tinos' sacred icon
 Russia's great philhellene
 Education crisis
 Greek-Turkish peace?
 Dora Stratou's legacy

MESSAGER
 27

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ne se mesure
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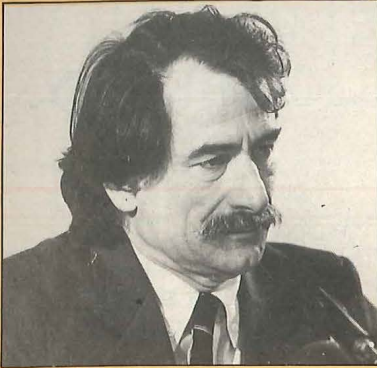
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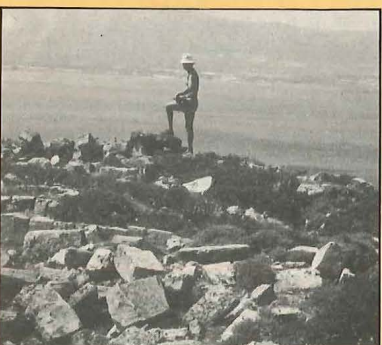
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According to Greek Sociology professor Dr Neokles Sarris, the conflict between Greece and Turkey is not political; but historical and cultural. Jimmie Psellas interviews Sarris and recalls the events of last March which led to a fearful crisis

16 Greek education: the year of living dangerously

Minister of Education Antonis Tritsis has called for a "new ideological awakening" in Greek education. Helena Smith interviews Tritsis and reports back

19 In the steps of Greek folk dance

Over 35 years ago a determined, multi-talented woman set out to preserve a vanishing artform. Katerina Agrafioti renders an endearing portrait of the late Dora Stratou, and the legacy she left us

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Over a hundred years ago, a Tiniot nun was given instructions from The Holy Virgin to find a sacred icon. Eventually it was unearthed, in two pieces, and joined to form the image now worshipped by thousands. Rom Gudas recounts the history of the icon and the elaborate annual festivities

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38 Alexander's first day

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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
Vilma 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

Katey Angelis, Susa Avela,
Markos Hionos, Antonis Kalamaras,
Emil Moriannidis, Spyros Ornerakis,
Kathryn Patey

ART/PHOTOGRAPHY ASSOCIATES

Olga I. Gaglias
EXECUTIVE OFFICE MANAGER

Niki Karametsos
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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GREEK IDIOMS...

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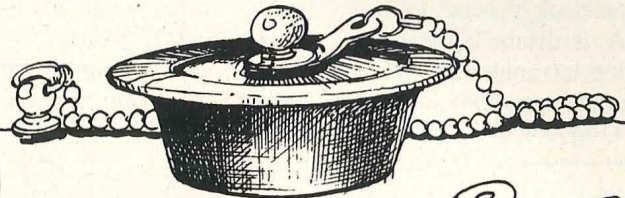
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he

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[psihremos] COOL



ΤΑΠΙ [tapi]

PLUG
CORK



ΚΑΙ
&
[ke]

EIMAI ΤΑΠΙ ΚΑΙ
ΨΥΧΡΑΙΜΟΣ.

[ime tapi ke psihremos]

I'm a plug and ... COOL.

meaning: I'm penniless...

Letter to Friki : Att: Mr Kitroeff

Mrs Seymour Sisskind
Laguna Terpitudo
1456 Ocean Avenue
Santa Monica, CA 90401
Feb 9, 1988

Mr Xenophon Kalosoridis
Manager - Proprietor
Hotel Xenophilia
Island of Friki
Greece

Dear Mr Kalosoridis,

Thank you for your very kind letter. Like your name, it has such a welcoming resonance, that I find it difficult to continue with what I have to say.

Alas, Mr Kalosoridis, life in these United States has been difficult! Ever since Ronnie and Gorby met at the White House, we haven't been the same: our stock market has more ups and downs than the proverbial *pondiki* in the clock, the only thing made in the USA is Bruce Springsteen, and JR Ewing has joined the priesthood.

I can appreciate your anxiousness, for I too look to my future with trepidation. How can I face another year

without a summer in Friki? Horrors!

Seymour and I often recall the cold showers, which brought out the Maria Callas in me; the Greek coffee, which achieved more for Seymour's bald spot than years of transplants; and above all, the marvelous collection of Kazandzidis records you played full blast from 5 pm to 3 am. I haven't had to use eye shadow since!!!

But, unfortunately, Mr Kalosoridis, we shall have to forego our trip to Greece, for Seymour has run off with the belly dancer at the "ZHIZHI PORT SAID" and is now somewhere, trekking through Cairo, doing his best for cementing American-Egyptian relations. He should be so lucky!

So, I write to you now, a lonely grass widow, facing life in my split-level bungalow, with my Hispanosuisa, and José, our houseboy, as company. As luck would have it, he's a gay cavaliero. Tell me, Mr Kalosoridis, is there a Mrs Kalosoridis in your life, and if not, what would you think of visiting Laguna Terpitudo?

Looking forward to hearing from you soon, I remain,

*Yours very truly,
Gilda Gonif-Sisskind*

Cheers

Dear Editor,

Three cheers for your amusing, well thought out new column, "Greek Idioms", by Susa Avela!

Sincerely, Judith Kiriojir Paris, France

THE ATHENIAN staff is sad to announce the death of Deirdre Remoundos. Mrs Remoundos, who wrote for the Living column since 1985, succumbed to cancer after a long and valiant battle. She once told a friend that she had survived some 20 years longer than her doctors predicted "out of sheer bloody-mindedness", but it was really her special diet, her holistic living regime and her irrepressible cheerfulness that kept her with us. Remoundos was a great believer in the physical effects of positive thinking. She remained full of hope and active till the end, though often in such pain that she was forced to type her magazine pieces while standing. We are grateful to have been able to publish her inspiring columns and, with her husband and friends, share in the loss of her very special voice.

Θάλασσα & Γιώτικη

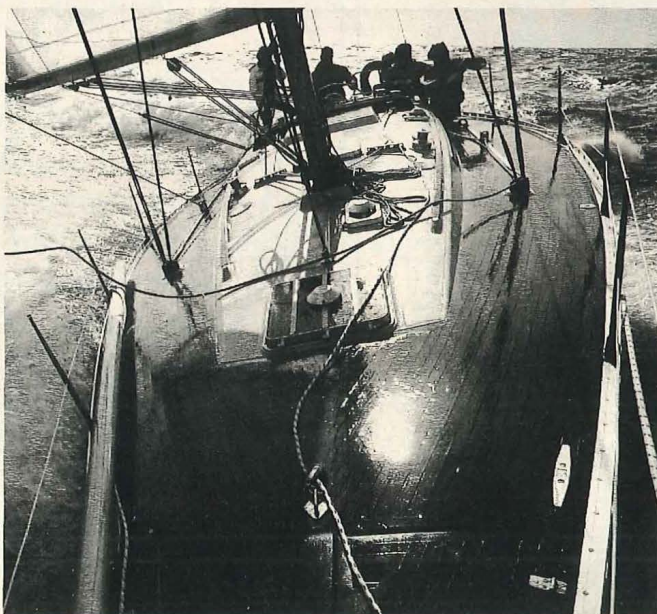
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Byron bicentennial

The 200th anniversary of the birth of Lord Byron was celebrated in Athens on January 22 with the opening of the "Lord Byron in Greece" exhibition and a dinner party at the British Embassy where much Samian wine was dashed down the throats of eminent philhellenes.

The reputation of Byron as a man and as a poet has fluctuated wildly over the years, particularly in natively speaking English-language countries. His scandalous personal reputation prevented him from being buried in Westminster Abbey and even the plaque which now graces Poets' Corner was only installed 40 years after his death.

Even his great reputation as a poet had begun to dwindle by the time of his death. Accused of poor prosody, empty posturings and a tin ear by Victorians, Byron's reputation only began reviving in this century, and then mainly as a satirist. Even in 1918, Virginia Woolf, a critic to be reckoned with, wrote "I am much impressed by the extreme badness of Byron's poetry." At the same time she somewhat contradictorily added that *Don Juan* was the most readable poem of its length ever written, that the poet had a fine nature and that "I am ready to fall in love with him."

Byron himself claimed he never seduced anyone but was always seduced himself, and this seems to have continued ever since. He is a most extraordinary victim of literary necrophilia and the passions and jealousies he arouses among scholars at intervals still tempestuously roil up the otherwise halcyon columns of the *Times Literary Supplement*.

Within this narrow context of scholars and English language critics, it is easy to forget that in the rest of the Western world Byron is surpassed in fame only by Shakespeare among English poets; that his name is a household word in civilized countries where Milton and Shelley are merely names

and Pope and Keats unheard of. A central figure in 19th century culture in the West, nowhere has he figured so prominently as in Greece where the baptismal name Byron remains popular and patriotic.

Byron's early fame and his support of Greek freedom unquestionably inspired Europe with the philhellenism that brought national independence; hence he was referred to as Father and Benefactor by the Greek provisional government and the people at the time of his death when he was 36.



But Byronism in Greece did not end with the winning of independence. One of the most interesting aspects of Byronism in Greece is that when the romantic figure languished into sentimentality, it was replaced by Byron, the vigorous political activist and his name was often invoked in the irredentism of the 'Megali Idea' in the late 19th and early 20th centuries.

The personal relics of Byron in Greece are luckily scanty, and the exhibition "Lord Byron in Greece",

mostly drawn from the Benaki Museum, is free of those faded locks of hair, scraps of love notes, worn garments, blunted pen points and other memento mori that make collections of Byroniana, as in Ravenna, so depressing.

There are, to be sure, Byron slippers (looking rather too big), two sets of pistols, his helmet and a sword lent from the Harrow School Collection.

In keeping with this country's propensity to mix fact with myth, there are a number of objects referring to Theresa Maki whose relationship with Byron is largely fanciful. The famous Phillips portrait of Byron in Albanian dress, on loan from the British Embassy, is on view along with some anonymous ones, several Greek, that are refreshingly different and uncharacteristic. There are three marvellous bronze clocks embellished with Byron musing among ruins or swooning in the arms of Greece.

The section devoted to books and pamphlets above all shows the extent of Byronism in Greece. His influence on the two leading Greek poets, Solomos and Palamas, is well known, but the breadth and duration of his appeal is extraordinary. The early translations naturally dealt mostly with Byron's Greek settings. Later, they broadened and new translations are still appearing today.

The announcement issued by the Greek government on Byron's death, proclaiming national mourning, is still stirring to read:

"Lord Noel Byron, having on the 7th of the present month ceased to walk the Greek earth, to which, years ago, he gave his love, has departed to the eternal tabernacles and has left inconsolable grief in Greek hearts; and since Greece for his benefactions to her owes immortal thanks to him and the Nation should have him father and benefactor and wearing mourning for his loss..."

On the 200th anniversary of his birth, Greece continues to honor a national hero and a national poet. □

THE ATHENIAN DIARY

by Sloane Elliott and Karen B. Stedman

Davos: prelude to peace?

In January we reported the possibility of a meeting between the Greek and Turkish premiers.

Turgut Ozal had repeatedly expressed interest, even enthusiasm, in a get-together, though it was speculated his eagerness might have been based on the need for Greece's support – or lack of opposition to – Turkey's bid to join the EEC as a full member state. There *are*, after all, Cyprus and other issues.

Lo and behold, to the delight of some and the cautious approval of others, they met. The setting: Davos, Switzerland – on the sidelines of the World Economic Forum.

Papandreou had been somewhat reticent in response to Ozal's overtures, but, after stating that a meeting with his Turkish counterpart was "not impossible", the hesitantly anticipted event took place at the end of January.

Now, a second confab appears imminent: a two-day NATO summit in Brussels on March 3 will bring the two leaders together again.

Former Prime Minister George Rallis, however, was less than enthusiastic, saying the "jubilation" over Davos was unjustified because no solution to any problem had been reached. He cited that dialogue had been suspended dur-

ing *his* term (at Papandreou's demand) and that the condition (Papandreou's) that occupation troops be withdrawn from Cyprus in order for dialogue to commence had been completely forgotten.

Rallis also specified four disadvantages to successful dialogue at the present time: that occupation troops were still in Cyprus; multiplied and intensified Turkish violation of Greek airspace; declaration of the Turkish pseudo-state; the March 1987 crisis.

He added that the dispute over oil exploration rights should be solved at the International Court of Justice at The Hague.

The two leaders, however, remained ostensibly optimistic, issuing a joint communique. This was followed by a letter from Ozal to Papandreou stating that "the agreed confidence-building measures would contribute to the establishment of solid ground for future cooperation; we should concede that we do not know each other well. There are issues between the two countries that have accumulated over the past 30 years."

He added that, while the two countries cannot be expected to solve their differences in their first meeting, a better atmosphere must be created and direct talks are the best way to settle their disputes.

One positive sign, according to the Turkish daily, *Milliyet*, was the postponement by Turkish President Kenan Evren of his visit to northern Cyprus, indicating further improvement in relations between Turkey and Greece.

According to the same daily, the Turkish government has decided to soon withdraw up to 5,000 troops from the divided island, another ray of optimism, to clear the way for new negotiations re the island's future.

All this despite no mention of Cyprus in the joint communique.

Other positive indications include the signing on February 10 of a road transport cooperation protocol, after a two-day joint Greek-Turkish committee meeting. Sources close to the Greek delegation said the number of transit passes to be issued by the two countries annually had been increased by 75 percent and key regulations were agreed

Kyprianou era over

After ten years in office, incumbent Cypriot President Spyros Kyprianou, leader of the right-of-center Democratic Party, lost his February bid for a third five-year term.

At presstime Glafkos Clerides, leader of the right-wing Democratic Rally party and Independent George Vassiliou, an economist backed by the left-wing AKEL party, remained the two contenders in the second and final round of the presidential elections in Cyprus, with 33.32 and 30.11 percent of the vote, respectively.

The 55-year-old Kyprianou trailed in third place, followed by Socialist EDEK leader Vassos Lyssarides, who is also president of the House of Representatives, and Independent Thrasos Georgiades.

The elections were conducted in an atmosphere of calm, with no disruptive incidents reported in any of the 685 polling stations and six regional counting centers at which 342,780 registered voters cast their votes.

The chief returning officer of the republic said since no single candidate received more than 50 percent of the votes, a second round on February 21 between the two top candidates would be held, the winner to be installed as the new president in the House of Representatives February 28.

In statements following the final count of votes, Clerides promised to respect democratic dialogue and the principles of the Cypriot people, adding that the elections proved that popular unity was the only road for Cyprus.

Vassiliou said the results of the first round of voting were proof that Cyprus needed an independent, non-aligned president.

Referring to the presidential elections, Turkish Cypriot leader Rauf Denkash said the leader chosen by Greek Cypriots would not be president of the whole of Cyprus, but "of the Greek Cypriot administration of the south."

Denkash voiced hopes that the new president would be "realistic and positive" about a bi-national and bi-zonal federation.

Kyprianou, a quiet, London-trained lawyer, had been dubbed a "stop-gap president" on becoming head of state on the death of his predecessor, Archbishop Makarios in 1977 – "a pale imitation", according to Denkash. He confounded the skeptics, however, winning his first full term unopposed and beating Clerides for the presidency five years later.

The former Cypriot president bowed out gracefully, congratulating his opponents and vowing to continue his fight for the cause of Cyprus and the survival of Cypriot Hellenism. □

THE ATHENIAN

upon regarding the transport of goods between Greece and Turkey.

The Reagan administration hailed the steps taken by both leaders towards resolving their differences, but typically, Greek opposition party leaders had their negative remarks. Most, however, were pleased to see dialogue occur, objecting mainly to Papandreou's handling of the talks.

The Union of Cypriots in Greece in particular took umbrage at the suggestion of a visit by Premier Ozal to Athens, stating his claim that no missing Greek Cypriots existed to be a "cynical, inhumane lie". A union spokesman said Ozal's visit would be "taken as an act of provocation if not accompanied by adequate Turkish guarantees on human rights in Cyprus, ascertainment of the fate of all missing persons and the withdrawal of Turkish soldiers and settlers from the island.

This issue of persons missing since the Turkish invasion of 1974 was scheduled for discussion in Brussels in early March.

Another sticky point is the issue of Turkey's 1964 legislation restricting the property rights of the Greek minority in Turkey. Papandreou, though, may have an answer in the form of an attractive carrot for Ozal: if the legislation is abolished retroactively, Greece would sign the additional protocol making it a party to the Turkey-EEC Association Agreement. All in all, post Davos, progress is being made. □

Boat bombing

On February 15 a bomb attack was made on the *Sol Phryne* in the Cypriot port of Limassol. Called the "Return Ship", she was scheduled to carry deported Palestinians, international personalities and journalists to the Israeli port of Haifa - a brainchild project of PLO leader Yassar Arafat.

Government spokesman Yiannis Roubatis' understated comment was that such provocative incidents could only make a settlement to Middleast unrest more difficult.

The Palestinian Liberation Organization (PLO) later announced that the boat would carry out its peace voyage to Israel regardless of the incident. Repairs would be made, or another ship used - a likely alternative, since Cyprus has no dry dock facilities for mending the 1.8 metre hole blasted through the ship's hull.

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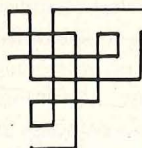


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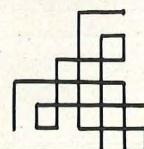
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THE ATHENIAN DIARY THE ATHENIAN

Bassum Abu Sharif, political advisor to PLO chief Yassar Arafat, told the press that Athens-Limassol flights scheduled to carry passengers due to board the ship in the Cypriot port had been cancelled.

Passengers were prepared to go to Cyprus despite this turn and remain on board the ship until repairs were made. Their request was rejected for security reasons.

He said, however, that plans to sail to Israel would not be abandoned, asserting that the bombing had been carried out by Israeli navy men trained in sabotage.

Abu Sharif also stated that the ship's voyage was not linked to the assassination, barely a day earlier, of three PLO officers in Limassol, but its impending journey had "driven the Israelis crazy and they are using every means to prevent the voyage".

Reports vary on claims of responsibility. One, purportedly from Reuters, stated that a man claiming to speak for the Kach organization of extremist Israeli Rabbi Meir Kahane, by phone, that the group had planted the bomb as a warning; next time the target would be passengers.

PLO headquarters in Tunis said Israeli intelligence, masquerading as a radical anti-PLO group, bombed the *Sol Phryne*, a statement with which Abu Sharif concurs: he said there is no such organization as the 'PSF', or Palestinian Salvation Front, which claimed responsibility in another anonymous phone call.

The anonymous 'PSF' caller said the organization rejected Arafat's idea of arranging this "propaganda trip" because they believe in "real war against the Zionists in the occupied territories of Palestine and elsewhere."

The following night, February 16, a protest rally in downtown Athens was organized by three peace organizations and was attended by thousands, including members of parliament from Israel, Britain, Italy, Malta, Belgium, Denmark and Ireland.

Fierce condemnations were voiced against Israel, while in Kuwait, a Reuters report said Yassar Arafat warned of retaliation against Israel for the attack: "Patience has its limits", the PLO leader stated.

At publication, Cypriot authorities were carrying out intensive investigations into both attacks and evaluating information gathered in order to ascertain if there is, in fact, a connection.

Cultural offensive

"We have come to conquer the United States," proclaimed Melina Mercouri in Washington recently. Her cultural blitz first struck with "The Human Figure in Early Greek Art" exhibition at the National Gallery. Over 14,000 "prisoners" were taken in the first week.

A second front is being opened against Baltimore in August with a show of Byzantine art while a third exhibition, covering art from the earliest periods to the 19th century, will be occupying several American cities towards the end of the year. This cultural offensive is a total reversal of the position held by PASOK in opposition early in the decade when it castigated the conservatives for sending *any* antiquities abroad.

While in Washington, the minister of culture also announced that the new museum at the foot of the Acropolis, which is expected to be finished in two years, will contain an empty room in anticipation of the return of the Parthenon alias Elgin marbles. These would be back by 1996 when Greece, she hoped, would be hosting the centennial Olympic Games.

A week later, an economic link to the cultural-athletic tie was revealed when Nikos Skoulas, national economy undersecretary for tourism, referring to the strengthening of cultural ties between the two countries, expressed optimism about the increase of American tourism this year. Greece's new tourist policy, he said, is aimed at upgrading the quality of services in order to attract high-income American visitors. □

In Brief

■ **Edmund Keeley**, Princeton Professor of English and creative writing, has been awarded the First European Prize for the Translation of Poetry for his translation of Yiannis Ritsos' book of 191 poems, *Exile and Return*. The prize, issued in ECUs, amounts to about US \$4900. The jury, which met in Louvain last November, said Keeley "succeeded in rendering faithfully into English the mystical character and tragic atmosphere, without detracting anything from the message" of Ritsos' work, which refers to the seven years of junta rule.

THE ATHENIAN

■ On the 59th anniversary of the publication of his first volume of verse, **Nikiforos Vrettakos**, 77, became an 'immortal' of the Athens Academy. Attending the ceremony were government ministers, leaders of left-wing parties, Mrs Ioanna Tsatsou and the mayor of Sparta, the poet's home town.

■ The introduction of **continuous shopping hours** on February 1 resulted in continuous non-shopping hours as small and medium sized stores went on strike. For the first two days of last month only supermarkets and department stores operated in Athens. By February 3 shopping hours regarded as normal for decades in the West had been accepted reluctantly.

■ **Hashish** worth five and a half billion drachmas was seized in a harbor corps commando raid on the 400-ton freighter *John D* flying the Sri Lankan flag off Crete. The ship had sailed from Beirut several days earlier. The hashish was packed in such a way that it could have been thrown overboard and retrieved later. The harbor corps was particularly pleased to make this large seizure as this is the season when inner tubes filled with hashish are commonly scuttled and picked up off Rhodes by police patrols.

■ Traditionally the most optimistic people in the EEC, Greeks are also its heaviest smokers and its greatest consumers of meat. Now, in the Year of the Greek Family, Greece has the dubious distinction of having the **highest divorce rate** in the European Community and the biggest decrease in marriage and birth rates. With the highest proportion of elderly people as well, it is estimated that in 30 years' time over half the population will be over 65. These alarming statistics, assembled by MP Fani Palli-Petralia, have been sent out to women's organizations throughout the country.

■ Heroine of the 1973 Polytechnic uprising against the junta and long-standing KKE deputy **Maria Damanaki** gave birth to triplets - two boys and a girl - on February 2. She is the first woman ever to have been elected vice president of parliament.

THE ATHENIAN wishes to inform its advertising clientele that Mr Robert Pol no longer represents the magazine.

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Davos faux pas overshadowed by London blunder

*Here lies our sovereign lord the king,
Whose word no man relies on,
Who never said a foolish thing,
Nor ever did a wise one.*

Humorous epitaph for Charles II

This past month was full of astounding events which bewildered the Greek public. Two of these puzzlers occurred abroad, in snowy Davos, Switzerland and in rainy London, but their reverberations came home with a bang.

Prime Minister Papandreou has introduced into our vocabulary still another new term: the "non-war" situation. Plain old "peace" would have seemed too bland to describe yet another dramatic twist in his foreign policy. This new term capped a sudden outburst of affection towards Turkish Prime Minister Turgut Ozal, as the ice in Greek-Turkish relations just seemed to melt away.

At the time when Papandreou was embarking upon his new course – which will very possibly enhance his image at home – ND leader Constantine Mitsotakis also chose to make an impact – actually stealing away the headlines from Papandreou – by introducing the English word "unfair" into the Greek vocabulary. The word was in fact used when, answering in Greek at a London press conference, Mitsotakis stated that the 1974 referendum on the monarchy had been (enter the English word) "unfair" towards the then king.

The furor which followed this incredible bungle overshadowed Papandreou's exhilaration over his foreign policy "triumph". Even more, it swept aside the first criticisms directed at the way the socialist prime minister, in his zeal to wage his "non-war", had clumsily overturned his previously declared strategy towards Turkey.

Thus, instead of Papandreou's having to explain away his about-face with Turkey and his many small *faux pas*, it was Mitsotakis who found himself on the defensive in the midst of his party's most serious internal crisis to date which damaged his, and ND's, credibility even further.

Few sensible people doubt that Papandreou did well to start a dialogue with Turkey. It was long overdue. His error, however, was not only that he delayed such a process, but also that he left for Davos openly declaring an "unyielding approach" which he then ungraciously abandoned. For many months now the Greek prime minister has been announcing bombastically that the only issue he would discuss with Turkey was an appeal by both countries to The International Court at The Hague re the Aegean dispute. A similar announcement was made on the eve of Papandreou's trip to Davos.

Having decided, however, that he wanted his "non-war" at any cost, Papandreou, without any explanation whatsoever, decided, when faced with Ozal, to drop the appeal to the International Court, i.e. the cornerstone of his previous policy. Instead, he set forth a proposal for a Greco-Turkish dialogue on a wide range of topics. Needless to say, a few days earlier this development would have been viewed by the Greek prime minister as an anathema.

Simultaneously, at the height of his flirtation with Ozal, Papandreou, surprisingly enough, seemed openly to take for granted the Turkish premier's claim that there are no Greek and Cypriot prisoners of war in Cyprus. This position provoked an outburst of negative press reactions in Athens. All these errors, revealing both patchiness and improvisation in Papandreou's foreign policy, were bound to tarnish a move which would otherwise, undoubtedly, have been very popular.

However, at the very moment when the socialist prime minister was facing his gravest difficulties, Mitsotakis, a friend in need, came to the rescue in London.

Speaking at a cozy press conference, the ND leader unthinkingly and casually stumbled along, committing a major blunder by calling the 1974 monarchy referendum "unfair". He thus left himself open to charges that he aims to "undermine democracy", "bring back the king", and belittle ND founder Constantine Karamanlis who had conducted the referendum. In a country where the government controls TV and can disregard totally any sense of fair

play, any little slip, by twisting and turning, can be transformed into a major disaster.

As if this were not enough, Mitsotakis committed an even graver bungle by claiming – after he had corrected his initial "unfair" statement at the end of the press conference – that this statement had never been made but was the product of a "translation error". This idiotic denial, which was chosen instead of an open admission that a *lapsus linguae* had taken place (something which can happen to anyone) of course played beautifully into the hands of PASOK. Thus the government, without any qualms whatsoever, played again and again the cassette which included Mitsotakis' "unfair" statement, blasting him as a liar. The effect of this recording on TV viewers can well be imagined.

With two consecutive slip-ups in London, Mitsotakis damaged even further a political profile which is well-known to have serious flaws. Now the ND leader – thought to be devious, but undoubtedly clever – has projected the image of a clumsy politician who, to say the least, is not mentally alert. Furthermore, by attempting to cover up his initial blunder, he has reinforced suspicions (right or wrong – it makes no difference) of deviousness and petty politicking.

Unsurprisingly, Mitsotakis overcame his intra-party crisis, sailing through a docile ND parliamentary group (reflecting accurately the decadence of the conservative movement), to secure his leadership. He has also moved on the offensive, attacking Papandreou on Davos and throwing around insults in response to those hurled at him previously. But the damage done by his London gaffe can hardly be eradicated by the Davos errors, since most Greeks are quite happy with the "non-war" situation which Papandreou has achieved. It thus becomes clear once again that if PASOK wins the next election it will be due almost wholly to ND. A blatantly inept government will be saved by a habitually blundering and outrightly foolish opposition. This is the substance of the Davos-London "lesson".

F. Eleftheriou

The Greek petroleum market: slippery ground for multinationals

This year marks the 30th anniversary of the Greek state's stranglehold on the domestic petroleum market. The ex-refinery price of oil products and the prices paid by consumers at retail outlets have been centrally fixed in Greece since 1958, when the government purchased the Aspropyrgos oil refinery out of private hands.

Although they have been tinkered with from time to time, the same restrictions govern today's petroleum business and are cited by most oil companies as the main reason for their meager returns, which have once again started to decline sharply. The profit margins allowed between the prices of products bought from the state oil refineries, which still enjoy a virtual monopoly, and the prices the oil companies are allowed to charge retailers ranged between three to four percent last year for the various main products (based on September prices in Athens and Thessaloniki).

Since 1979 in particular, profit margins on controlled products have slipped farther behind the rate of inflation. A number of companies have drastically reduced their operations and, following the Greek state's buy-out of Exxon in 1983 and British Petroleum's more recent takeover of struggling Finna, the number of multinational oil majors has been reduced to just five. Companies are once again warning that they can't remain in business much longer considering the current rate of losses. In 1986, the multinationals suffered losses amounting to some 3,200 million drachmas and results for last year (1987) are likely to be worse because of the introduction of VAT (Value Added Tax) and new regulations introduced in July which increased the cost of distributing fuel to the country's 5,000 filling stations.

The oil companies' dissatisfaction has been fuelled by the progress made by the Eko state petroleum and chemical group since it took over the Exxon concern in Greece. Basically subsidized out of the heavy tax built into petrol prices, Eko can continue to operate on the mean profit margins

which have been imposed, though in any case it has aggressively put itself on equal footing with the foreign majors with an estimated 16 percent share of the overall market. The group has also announced respectable pre-tax profits of \$16 million and \$25 million, respectively, for its first two full years of trading, 1985 and 1986. Snatching a large portion of the Olympic Airways business away from that airline's traditional supplier, Mobil, is just one example of the state company's forceful approach.

While some theorize that an Eko monopoly is the true reason for the government's continued squeeze on the petroleum sector, others connected with the industry have moderated their criticism. Some credit the state group's genuine efforts to improve the quality of its products and service, as well as its fine safety record.

The most philosophical analysts accept that an aggressive pricing policy has been carried out by just about every national oil company in Europe when its market share has been threatened. It is especially understandable that, having made a large investment in the concern, the state should try to force its company to play a prominent role in the market during the early stages of its existence. Some \$15 million was initially paid for the concern and Eko has since begun an \$88 million investment program to improve its competitiveness and its protection of the environment.

Despite the adverse conditions endured by the oil companies, and their warnings, the major concerns are unlikely to pull out of Greece now that better times may be ahead. "There are the first hopeful signs for years," conceded a Greek oil executive working for one of the multinationals. "There is a new mood in the government, even though it's partly a result of pressure from the EEC," he added.

The companies expect another strip to be torn off the protective sheet which covers the petroleum sector. About 35 percent of the entire market is currently predicted to be liberalized,

though indirectly the whole sector is a monopoly because government continues to set ex-refinery prices and dues that prohibit imports. The Greek government has stated its intention to 'liberalize' 55 percent of the market initially in an effort to placate Brussels, which has already waited two years beyond Greece's initial deadline for opening up the market. The EEC has also looked with disfavor on Greece's efforts to count purchases from the country's two private refineries, Motor Oil and Petrola, as imports. Both plants operate as export firms - Motor Oil is far and away Greece's biggest exporter - but the government has in the past refused to grant import-export permits to the refineries, as the EEC has noted.

Although Energy Minister Anastasios Peponis had made no official announcement at press time, the petroleum companies had been expecting an improvement in the price-setting structure in February. Currently, prices are reviewed quarterly, but the industry anticipates a change in order to react to constantly altering international market conditions. The current mood in Brussels, however, seems to be that the EEC is determined to force Greece to take even greater steps to liberalize the field during the next few years.

The trouble is that the Greek market itself is unlikely to grow substantially in the near future. Despite a marked growth in petroleum consumption during the late 70s and early 80s, the market is still small by international standards. Unbelievably, Greece still has the lowest number of private cars, in relation to its population, in Europe (55 percent in Athens). Meanwhile the country has long since embarked on a drive to reduce its oil import bills, initially by the development of the Pinos field and the purchase of electric power and of coal, and more recently with the plan to import natural gas from the USSR and Algeria.

Nigel Lowry

Greece and Turkey aim for peace

In March 1987 the two long-time rival nations were at the brink of war. This year indications are that Athens and Ankara are working their way towards a peaceful coexistence

by Jimmie Psellas

On a cool, sunny spring morning – an ordinary Friday morning, or so it seemed – housewives carrying shopping bags on their way from the neighborhood *laiki*, or flea market, formed groups and expressed their fears.

“Didn’t you hear,” said one, “the government has ordered general mobilization; we’re going to war with Turkey.”

“*Panayia*,” said another, “my son is doing his military service at the Turkish border.”

“There is going to be food rationing,” said another.

“Like the German occupation,” said an elderly woman passing by.

Further down the street, a group of 15 or so men gathered near the coffee shop querying, “How big is Turkey? Could she possibly overcome Greece in a war?”

“NATO would never let us fight it out,” said one of the men in the group.

“The Russians will help us,” said an old communist.

“No,” said another, “we’ll fight alone with no help and in six days our glorious armies will reach Constantinople!”

By six o’clock that evening Prime Minister Andreas Papandreou was on live television and, flanked by his cabinet members, somberly addressed an anxious nation: Greece would not bow to Turkish pressures and was ready to go to war. During the same broadcast he hinted that Greek membership in NATO would not continue, as though the threat of war had not even been mentioned.

Greek Foreign Minister Karolos Papoulias flew to Bulgaria to enlist Balkan support and the United States communications base at Nea Makri, a few miles outside Athens, was temporarily closed down.

By Friday evening, church services were being held invoking the aid of The Virgin Mary, and huge crowds gathered. Parish priests spoke of the love of God, but referred as well to the 1940 war with Italy: the parallel was clear. At the end of the liturgy an old Byzantine hymn, written upon the

occasion of the military victory over the ‘Barbarians’, was sung.

The services roused strong emotions and, with the future of the crisis still uncertain, the faithful rushed home. Those who had not attended services stampeded the supermarkets in a fit of panic-buying, prompted by the still-vivid memories of starvation in the early 1940s. Weary, frightened citizens went to bed that night wondering if the next morning would bring news of war once again.

“Turkey does things in its international relations just because Greece did them first...”

As the Saturday afternoon newspapers hit the streets, people’s fears began to abate. A calmer atmosphere prevailed, in hopeful anticipation of peace between neighboring nations, and the Greek government proclaimed a victory for itself in having averted a war.

Why had Greece and Turkey reached this critical point in their relations?

This was not the first time the two countries had come close to the brink of war. The 1964 conflict in Cyprus caused both sides to prepare for armed combat. The most notable and dangerous of these flare-ups occurred in July 1974 when Turkey invaded Cyprus and occupied 40 percent of the island. In Greece, general mobilization was ordered and war appeared inevitable. This situation remained tense, although war was avoided.

It was not uncommon in the 70s to hear of Turkish vessels searching for oil on the disputed continental shelf of the Aegean. On each occasion, cries for war were heard in Greece. It was just such a ship, the *Sismik*, prospecting for oil in the disputed area, which caused the March 1987 crisis - a crisis

which, however, dissipated only because the vessel remained within international waters.

Following the March 1987 crisis, which left behind unresolved problems, the Greek government urged Turkey to co-sign an agreement to take the dispute to the International Court at The Hague. Turkey has yet to agree to this, but has at least been willing to steer clear of war with Greece.

The meeting in January of this year between Greek Premier, Andreas Papandreou and Turkish Premier, Turgut Ozal promises to enhance the chances for a peaceful settlement of the two countries’ disputes.

Statements from both sides are encouraging, and it is a hard fact that neither would benefit from an all-out military conflict.

NATO, of which both countries are members, and the United States, are fearful of such a war, since it would undoubtedly lead to the disintegration of the alliance’s southern flank and the political re-alignment of the defeated contestant away from the West.

The Soviet Union would not benefit either, since it uses the Aegean as a passageway for both its commercial and military ships. This seaway, in the event of war, would be closed, forcing the Soviets to become more dependent on frozen northern ports.

Greece or Turkey might gain some territory, but both would pay a heavy price. So why are the two neighbors in conflict?

Many point to historic reasons for the animosity between Greeks and Turks. After all, it was Turkey which defeated the Byzantine Empire, having taken possession of Constantinople. Following the Turkish victory in 1453, most parts of mainland Greece were mere provinces of the Ottoman Empire for over three centuries. Modern Greece did not establish an identity before the 1830s after the bloody War of Independence against the Turks. The newly established nation was then only one-third the size it is today. It took three major wars with Turkey (1897, 1912 and 1920), several local uprisings, and superpower intervention to shape the Greece of today.

Dr Neokles Sarris, a Greek professor of sociology, employing a scientific approach, is authoring a book on the Greco-Turkish conflict which will delve into the psychological and historical reasons for this deep-rooted hostility.

Dr Sarris hopes to contribute to a

lasting peace between the two countries through his research, believing that a well-understood problem may be more easily solved. His background has certainly strengthened his concern and resolve: he was born in Istanbul of Greek parents and was educated in both 'homelands'.

"The conflict between Greece and Turkey isn't political or legal. It is purely an historic and cultural matter. The problem is concentrated in the ideological mechanisms of modern Turkey which continue to be similar to the 19th century Ottoman set-up," says Sarris, adding that despite Kemal Atatürk's modernization drive in the 30s, Turkey remains deeply anti-Western and extremely nationalistic.

According to Dr Sarris, Kemal Atatürk was nothing more than a dictator of the period between the two World Wars. The reforms he introduced were merely window dressing. "Just because Kemal introduced the Swiss legal code to his country doesn't mean that the Turks became sophisticated Europeans," says the professor, supporting his claims with references to many Turkish authors, such as Niazi Berkes and Meitet Tounzai.

Dr Sarris is suspicious of the motives behind Turkey's drive to join the European Economic Community as a full member-state: "Turkey does things in its international relations just because Greece did them first. Mehmet Ali Birant, a Turkish journalist, says the only reason Turkey applied for entry to the EEC in 1959 was because Greece had done the same."

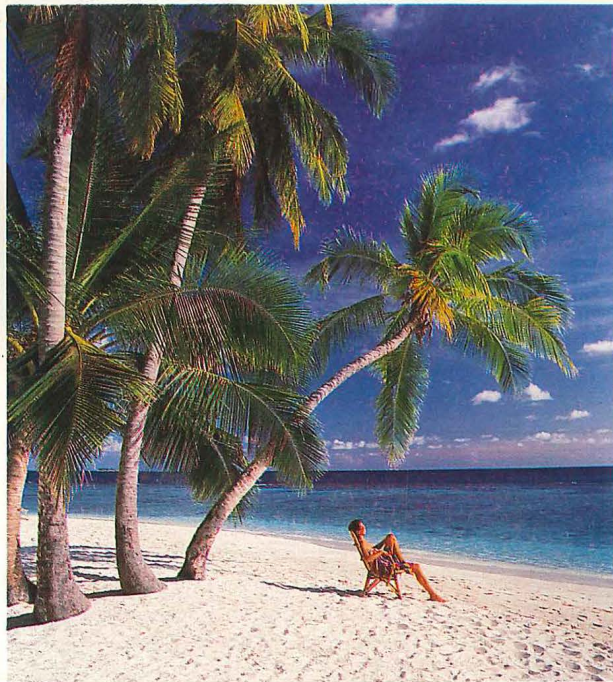
The professor says that a better understanding of the conflict requires a deeper knowledge of:

- the Turkish mentality
- the social organization of Turkey
- the cultural structure of Turkey
- the process of modernization in Turkey.

"Peace between the two neighbors will not occur just because NATO or the United States wants it," says Sarris. "Peace will not be everlasting even if agreements over the Aegean are signed. It will take a revolutionary change in the social structure of Turkey that will lead to a change in its way of thinking. Only a truly Western-style, pluralistic Turkey, free from Ottoman nationalism, can guarantee peace in our corner of the world."

Asked about the possibility of war between Greece and Turkey, Dr Sarris responds, "A brief war would favor Greece, but a prolonged war of attrition would favor Turkey and God knows what could happen after that." □

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Greek education: the 'year of living dangerously'

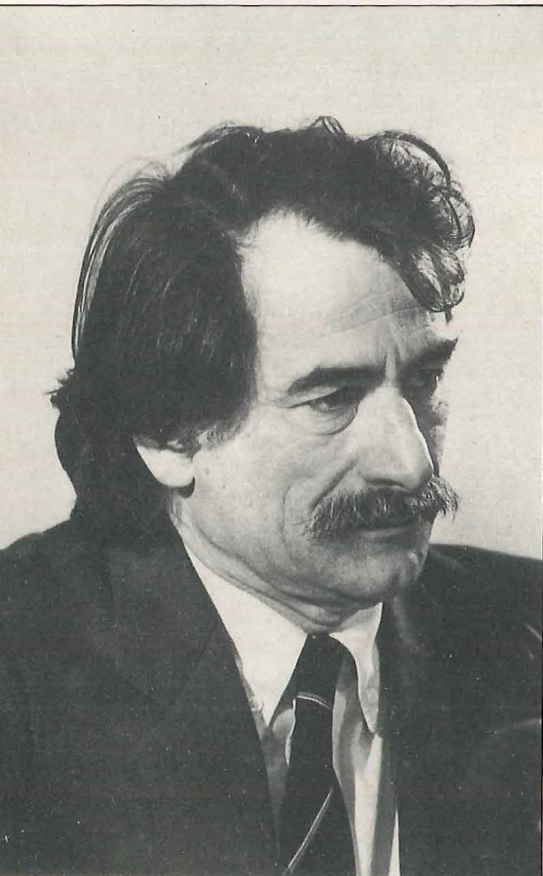
Violent student and faculty unrest has made the 1987/88 academic year an educational shambles – a situation that Minister of Education, Antonis Tritsis and the socialist government are not likely to rectify in the near future, despite the best of intentions

by Helena Smith

Ever since the Polytechnic uprising against the colonels' regime in November 1973, which resulted in the death of 34 students and paved the way for the collapse of the seven-year dictatorship, Greeks have taken student unrest very seriously.

Notwithstanding, the myths and glories of its past weigh heavily on modern Greece and the concept of *paideia* (education), so central to the ancients' notion of identity, is almost as important to today's Greeks.

It was, after all, this love of the ancient – *archaeolatria* – that drove the first lecturers at Athens University 150 years ago to recall "*paideia* back from wise Europe with all the jewels with which she was bedecked during her stay in foreign lands.



Antonis Tritsis, Minister of Education

The mood is no different today. Educated Greeks, fond of echoing the theme of cultural and intellectual continuity, are still prone to recalling the Periclean spirit. Little wonder therefore that a university degree is seen as the golden key to life; or that a turbulent winter term of sometimes violent student unrest should become the focal point of heated debate among parliamentarians, academics and even guests on television talk shows.

But for all the current furor over education and despite its oft cited role through 25 centuries of Hellenism, Greece's schools and universities daily struggle to improve dismal standards and a poor reputation in Europe.

Is the bad name deserved? Almost a third of the country's student population – 45,000 students – put off by horror stories regarding higher education at home drift to universities abroad. And what has sparked the flurry of aggressive student protest marches and lengthy sit-ins that have disrupted the best part of this academic year?

Antonis Tritsis, Greece's young and radical Minister of Education, recently criticized education worldwide for its "conservative character." Speaking at the 24th UNESCO general conference in Paris late last year he called for a "new ideological awakening."

Yet even as he spoke, protesting Greek students were taking to the streets. Student unrest and its volatile expression is an all but a *de facto* part of the academic year's September start.

But the current academic year was different: referred to as a year of "educational self-evaluation" by senior Ministry of Education officials, it will be remembered as one that kicked off with bloody student demonstrations amid street clashes with club-wielding riot police.

From the island of Crete to Thessaloniki, undergraduates and high school students alike were angered by the

chronic shortages of staff, student housing, textbooks and lecture halls.

Citing an estimated 17,000 homeless students in the capital alone, they took over luxury hotels and government offices in a mass call for increased government spending on education.

In some cases even the parents of secondary school children joined pupils in classroom sit-ins to protest inadequate facilities. They denounced antiquated school buildings and complained that six weeks into the winter term their children had still not been allocated textbooks.

Three months of continuous protest eventually climaxed when demonstrators burst into the inner sanctum of the Ministry of Education. There, to the rumbles of rock music blaring from loud speakers in the street outside, the Minister of Education was held captive in his seventh-floor office for more than eight hours.

The protesters represented the approximately 90,000 students crammed into a highly centralized and conservative higher education system that has changed very little since the 1930s.

While most attend the 17 state-run universities and graduate schools, others, often reluctantly, have been channeled into vocational and technical colleges located all over Greece.

Although there are about a dozen private institutions of higher education, most of which are located in Athens, none of these is officially recognized under a constitution that forbids their very existence.

For decades, students have complained of overcrowded lecture theatres and science labs, little contact with teaching staff, inadequate library facilities, and an academic atmosphere racked by relentless undergraduate politicking.

As a result, there is a high absence rate among students boycotting classes, while strikes, sit-ins and lock-outs rather than lectures and seminars seem to be what university life is all about.

Greece's technical colleges, perhaps worst hit by the chronic lack of facilities, were established as alternatives to state-run universities under the 1974-81 conservative government. But with a student intake that has tripled in the past four years and, proportionately, only a tiny number of full-time teaching staff, they too have become symptomatic of Greece's antiquated university system.

High ranking government and education officials say many problems faced by the country's universities could be solved if the number of en-

trants was halved. But it is unlikely this would be a real solution to the myriad problems of a system hampered by uniformity, besieged by its own lack of infrastructure and at the mercy of an all-powerful bureaucracy.

In its essence, if not in its structures and ideology, Greece's education system has largely retained the character of the 19th century German model upon which it was based, although attempts have been made by successive governments to upgrade it.

In 1982 the reign of the all-powerful professor came to an end when the socialists passed a higher education law that substantially reduced professors' powers, expanded the number of junior teaching posts and brought in American-style departments.

Research and postgraduate studies were also institutionalized by this legislation which created around 2,000 new teaching posts and replaced the full-year term with a two-semester system.

But while the demise of the one-man department did much to modernize the fossilized institutions of higher education it is generally agreed that the 1982 legislation did little to bolster insufficient teaching staff, update equipment or put an end to the token weekly appearances made by professors at provincial universities.

Similarly, the absence of graduate research opportunities and postgraduate studies is evidenced by the vast number of Greek students who flock to Western universities to continue their studies.

There is no doubt, however, that the socialist reforms in higher education represent a concerted effort to establish some order in the chaos.

Minister Tritsis' desire to make the system more aware of itself tops his list of priorities. He has also pledged to make the systematic teaching of postgraduate studies at all Greek universities a main target of a five-year program implemented last September.

His campaign to phase out gradually the free distribution of textbooks throughout tertiary education and establish, instead, well-stocked lending libraries and reading rooms – almost unheard of among students, who are unaccustomed to the regular use of reference libraries – has been a major bone of contention among students this year.

While the once uniform, bland and uncreative state-school curriculum currently applied nationwide, has, as of this September, been updated at the primary school level with classes in

music, art, sports, English and French, what have not yet been met – and what could send tremors through the education system – are the demands of some 100,000 school teachers.

Their mounting discontent, marked by strikes, mass rallies and protest marches throughout the winter term, has done much to fuel student unrest.

As a protest against "starvation wages", the severe lack of teacher training colleges and an outmoded high school curriculum – which allows no provision for individual needs – they have staged numerous strikes. Greece is renowned for having one of the shortest school years in Europe and some 200,000 teaching hours are lost with every teacher walk-out.

The average teacher, now asking for a pay increase of about 30 percent, takes home approximately 60,000 drachmas a month and enjoys few fringe benefits. The teachers, who also

complain of outdated textbooks, say that around 9,500 extra classrooms are needed to accommodate school children. Schools currently operate on a rotation basis with children attending both morning and afternoon classes on alternate weeks because of the lack of school buildings.

Both educators and students want Prime Minister Andreas Papandreou's socialist government to allocate 15 percent of the budget to education, a demand that goes back to the 1960s. But spending on education still runs at less than 10 percent of the total government outlay.

If demands are not met, student leaders and teachers' unions have threatened to escalate their strikes: the 'year of educational self-evaluation' has not yet lived up to its name. □

Helena Smith reports for the Associated Press and the Times Educational Supplement.



The November 11 confrontation between students and riot police

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In the steps of Greek folk dances

It has been 35 years since there first appeared in the midst of our cultural life a group of truly professional Greek folk dancers. The troupe was the creation of Dora Stratou whose fundamental belief was that the continuity of the Greek nation was to be found in its traditional dances and songs

by Katerina Agrafioti



Dora Stratou dancers perform a Cretan dance

In the Athens of the 1950s, hardly recovered from the wounds of war, a 'back to the roots' movement was considered madness. Most Greeks of that time viewed their peasant origins as demeaning and something to be forgotten.

That was not the case with Dora Stratou. Looking back on her early life, it is not difficult to understand why she was so attached to Greece's folk tradition and became the first to reintroduce it as a valuable and unique heritage. Her maternal grandfather, Dimitris Koromilas, was a leading playwright in Athens at the turn of the century. Her mother possessed an excellent operatic voice and her brother had a musical bent as well. Her father, Nikolaos Stratos, deputy and prime minister, was executed with five other politicians as allegedly responsible for the Greek military disaster and the loss of Asia Minor in 1922.

In one of her books recalling her happy childhood during the first two decades of this century, Dora remembered how her family kept open house for social afternoons, receiving the Athenian elite of the time. Among upcoming artists who called were the young musician, Dimitris Mitropoulos, who later became a famous conductor, and actress Katina Paxinou. In the

midst of this fertile milieu, Dora, being a multi-talented young woman, decided to become a singer, an actress, a ballet dancer and a tennis champion.

All these visions vanished suddenly when her father was executed. She was 19 years old at the time and had to leave the country with her mother and brother. At first, she promised herself she would never return. For years the family lived abroad in very straitened circumstances, first in Germany and then in Paris, where her brother was studying.

However, when he decided to return to Greece and pursue a political career, Dora broke her vow and accompanied him back to Athens in order to assist him. In the rigid Greek society of the 1930s, a young woman of her social status could not find an outlet for her talents as either an actress or artist. Nevertheless, her love for the theatre was not thwarted. Making friends with the young director, Karolos Koun – shortly to become founder of the famous Athens Art Theatre – she offered to collaborate with him.

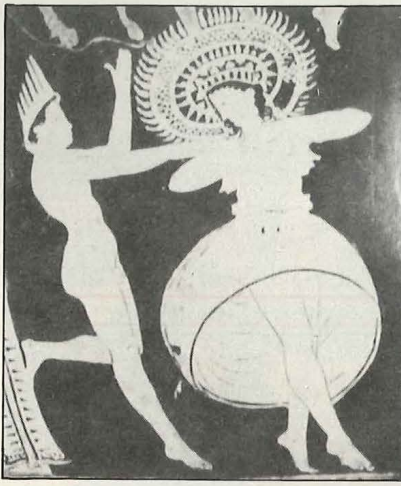
For years, she was the theatre's general secretary. Through an invitation of the British Council, Dora had the opportunity to visit England and Scotland just after the war, and later on to travel to the USA in the course of a

cultural exchange program. Returning to Athens in 1952, she was ready for a flight of creation. Two apparently unrelated episodes focused her diverse interests and indefatigable energies. One was the performance of a Yugoslavian folk dance group in Athens; the second was the publication of an article by George Megas, Professor of Folklore at the University of Athens, who provocatively asked, "Will there ever be somebody to create a Greek dancing group?"

The impetus provided by these events revived in her memories of excursions to the Greek countryside where she had had countless opportunities to meet the rural populace, listen to their songs and music, watch their dances and admire their treasures of jewellery and costumes.

With all this in mind, Dora Stratou impetuously organized a small group of dancers that same year. A few months later, she had transformed it into a non-profit organization named "The Society of Greek Folk Dances and Songs" which continues to exist today under the title "Greek Dances - Dora Stratou".

Dora Stratou's philosophy was based upon the belief that there existed an urgent need to save Greek folk dancing and singing from oblivion. "It



Dance from Katopanagia

is a matter of life and death for our history," she said repeatedly. From the beginning, she needed to revive the various types of authentic dances and to search for dancers true to these traditions. The lack of costumes, the multitude of administrative problems and, above all, the fundamental financial requirements, were only the first obstacles she faced in the new territory she had decided to open up.

First of all, she had to find dancers. Greek dances demand strong, muscular men who possess a certain grace of movement. The task of recruiting both male and female dancers was difficult, since the idea of putting them in costume on stage to dance was an inhibiting factor for the men and caused hesitation among the women because of family disapproval.

When she finally succeeded in recruiting the numbers needed, the problem of finding costumes arose. It was impossible to acquire all the authentic costumes necessary. At this point, Dora was fortunate in gaining the assistance of painter Yiannis Tsarouhis, who designed excellent copies of costumes, primarily from the Benaki Museum collection.

A third important concern was the music. Music in Dora Stratou performances is always 'live'. While she wanted her musicians to be able to play popular instruments well, she did not want them spoiled by having worked in Athenian nightclubs. With great difficulty, she located a number of players, either from villages or from small regional neighborhoods in Athens.

When Dora applied for a state subsidy for her troupe, the answer was that money would be forthcoming if she got good reviews...

The first performance took place in Thessaloniki in January 1953 and it was a great success. In the summer of the same year, tours abroad began; first to Holland and Belgium, France and Switzerland and then to the USA. A second American tour included Canada and Cuba, as well as New York and Washington. Wherever the troupe performed, local Greeks were filled with pride, and the reviews were excellent.

Meanwhile, the Athens Festival had started. Dora Stratou tried to have her dancers included but was rejected. Only the ancient theatre of Piraeus was open to her. As a result, international audiences to Athens included on their itineraries a Stratou performance there.

During those first years, Dora confessed that she felt like 'Prometheus bound': bound, with critical birds of prey ready to tear her to pieces. One of her greatest concerns was how to stage her dances in such a way as to hold the interest of the audience for two hours.

At this same time, she started more systematic research on folk dancing. Not only did she visit the most remote Greek villages to discover unknown dances, music, songs and costumes, but she also directed her research towards tracing the survival of ancient Greek elements – myths and rites – in contemporary folklore and traditions.

Specifically, she found affinities between the Labyrinth Dance of Theseus, to which Plutarch refers as *Yaranos*, and the contemporary dance of *Tsakonia* in the southern Peloponnese; between the dance of Paros called *Ayeranos* and that of the area of Florina and Thrace called *Zonaradikos* (*zonari* meaning loose belt) and on the island of Crete called *Siganos*.

Furthermore, in order to support the truth of her words about the unbroken continuity of the popular tradition, Dora conducted research, and published photos of representations of dancing on ancient vases and sculpture, comparing them with the folk dancing of modern Greece. The resemblance between them was clear, not only in the arrangement of the dancing groups, but also in the positions of the dancers themselves. The striking similarity in the various costumes and other decorative patterns showed affinities with Byzantine frescoes as well.

Nor did Dora Stratou's activities end here. She started collecting authentic costumes and the precious and popular

jewellery which accompanied them; she wrote books; she registered and recorded folk songs.

Finally, in 1965, the group found its permanent theatre. In a small ravine behind the Hill of Philopappou and "under the shade of Acropolis", as Dora used to say, a beautiful open theatre was built for summer performances. The stage set – designed by painter Spyros Vassiliou – gives the impression that the performances are taking place in the central square of a traditional village.

Two years later, Dora Stratou was awarded the World Theatre Award and for the years 1968-1972 she was granted a Ford Foundation subsidy in order to continue her research.

Greek dances are divided into two main categories: the *Syrtos*, being a drag dance in style, and the *Pidichtos*, a hop dance. In most of the dances men predominate. They are the stars who execute the most intricate steps. Women appear modest with downcast eyes.

Greek dances have great regional variety. Some are danced only by men; others only by women. There are dances which are characteristic of a certain trade, such as the dance of the sponge-divers called the *Michanikos* or the *Hassapikos* – *hassapis* means butcher – that is based on the dance of the Byzantine Butchers' Guild. There are dances like the Cretan *Pentazali* or the *Serra* dance which ends with two warriors duelling with swords. This latter dance originated in the Pontos on the shores of the Black Sea. Some dances have a religious character; some are frolicsome; others are danced in pairs like most *Ballos* dances of the Aegean islands.

The small orchestra of popular instruments that accompanies the dancing is called the *zygia* and is usually composed of a clarinet, a violin, a lute and a *santouri*. Pipes, drums, a lyre and a tambourine may be added when necessary. The music is a mixture of remnants of what little is known of ancient Greek music and Byzantine church music. The music of the Ionian islands is an exception, as it was influenced by Western music. In a short but very fruitful visit of her group to India, Dora Stratou found remarkable links between Indian and Greek music.

It should be mentioned that Stratou performances incorporate some of the magnificent *Miroloyia*, or Mourning Songs, which are exquisite popular poems with lyrics of unparalleled beauty and which Dora used to sing herself.

Every year, the repertoire of the group changes and new dances and costumes were shown to the public. Anyone who has attended even one Stratou performance never forgets the dynamic and slender lady who introduced in three languages – most of the audience being tourists – the dances that were to follow, always mentioning the link between ancient Greece, Byzantium and modern Greek folklore. In 1974 Dora was honored by the Athens Academy of Greece for her dedication and contribution to Greek folklore and tradition.

In her memoirs she confessed that two moments had been particularly precious in her career: when she first went with her 'children' to dance in Paris at the Théâtre des Nations where they gave her the lounge of Sarah Bernhardt; during the Edinburgh Festival when her dancers from Crete performed in the Castle with the Military Tattoo.

Dora Stratou died this past January leaving a tremendous legacy: 3,000 costumes, among which more than half are authentic; a vast store of precious pieces of popular jewellery; 40 records of songs and music; and a total of some 4,500 performances which have been seen by more than two and a half million people. Fortunately, the administration of this legacy has already been put into the hands of a group of people who not only are well qualified to continue her work, but who have the dynamic spirit necessary to enhance and expand her legacy.

Alkis Raftis, the newly-elected president of the association has an office in the four-storey neoclassical building in Plaka which the Ministry of Culture granted to Dora Stratou in order to house her collections, the administrative offices and a dance school. Raftis, besides his academic career as Professor of Industrial Sociology and Management at the University of Patras, is a former folk dancer and an assiduous researcher of Greek dance.

"We started with many difficulties," Raftis says, "but we have a common language that is going to help us. The most pressing problem is the financial one. In order to find solutions to that, we are planning various projects which will introduce Dora Stratou's archives and work to a growing public."

Among these are the re-issuing of the 40 recordings of song and music, which are no longer 'in print'. Another project is to resume regular classes in the teaching of folk dance. In the Dance School anyone who wants to

learn authentic Greek dances is welcome. From the students, young men and women will be selected who desire to be included, one day, among the principals themselves. Another project is the publication of a book illustrating the costumes in the Stratou collection published under the auspices of the National Tourist Organization. A library, specializing in publications concerning dance, will include archives of the old dance films that Dora Stratou recorded. Though technically primitive, they are still a precious source of information. Further research itself is still a major goal, Professor Raftis believes.

"We want to bring this building to life. We wish to lure people in. That is why we are starting with a series of seminars, lectures and programs of authentic popular music played by country people who are invited to come here from their villages."

Equally enthusiastic is George Mavropoulos, the artistic director. Born when his father, Ilias, was playing the lyre during a tour of the show abroad, he is a true child of the group. From his earliest years, George learned the steps of the dances, played the lyre from his family's homeland, Pontos. Today he teaches at the Dance School. His seven-year-old son, a second Ilias, is already becoming familiar with the group's activities.

"During our summer performances we have 50 dancers and a repertoire of about 200 dances renewed every fortnight," George says.

Roula Hadjiyorgiou, a former dancer herself, has worked for the past 17 years on the wardrobe. She is responsible for the repairing and replacing of costumes.

"It is getting very difficult to find the same materials nowadays," she says, "and the cost is getting prohibitive. A modern copy of the costume of the island of Corfu wouldn't cost less than



Dora Stratou

60,000 drachmas today. It is not only time that fades them, but the extremely brief time dancers have to change their costumes during performances that accounts for their wear-and-tear. Nevertheless," she observes, "we can even reproduce the golden embroideries today – although by machine."

In 1988 it is hard to believe that the popular heritage which receives so much attention and homage in all the media today was despised and in jeopardy hardly a generation ago. The day when a living tradition has become folklore may have come, but it is dedicated figures like Dora Stratou who have preserved the cultural heritage in transition. If this wealth of tradition is alive today in the minds of Greeks and foreign audiences alike, then it will remain a vital part of our collective history. □



Goumenissa, 1972: Dora Stratou dance troupe

Tinos – island of the Sacred Icon



Tinos - the town and harbor as seen from the sea

Every August, thousands of pilgrims flock to this Cycladic island to celebrate “The Assumption of The Virgin”. Here, over a century and a half ago, The Virgin appeared to a humble Tiniot nun, showing her where to locate the holy image

by Rom Gudas

The island of Tinos lies on the northeastern periphery of the Cyclades and has been a place of holy pilgrimage ever since a wonder-working icon of The Virgin was discovered there at the beginning of the 19th century. Locally, the Tiniots refer to The Virgin as The *Megalohari* (The Great and Gracious Lady), and have erected a church, The *Panayia Evangelistria* (The Lady of Good Tidings), in Her honor.

In 1823, on the night of January 30, half of an icon depicting an image of The Great Lady was discovered by Blassis, a worker from the village of Falatados. As he was excavating the grounds on which the Church of the Lady of Good Tidings would eventually be built, his pickaxe struck a piece of wood buried in the ground near a well. Moments later, quite near to where Blassis had been digging, a co-worker, Vidalis, unearthed another half of an icon. When the two halves were compared, they were found to match.

Moreover, though the icon had been in the ground for some 850 years, it had

survived practically unscathed, with the exception of some char marks on its reverse side. The icon shows The Virgin Mary in a room, kneeling before a small stand. Opposite Her stands the Archangel Gabriel, handing Her a white lily, the flower symbolic of purity. The Holy Spirit, in the form of a dove, descends from above through a window at the back of The Virgin's room.

To the inhabitants of Tinos the discovery of the icon proved a momentous occasion. It removed any remaining doubts they had about the vision beheld by the Tiniot nun, Pelagia Negrepontis. Just a few months earlier, the 72-year-old Negrepontis, towards dawn of Sunday July 9, 1822, had dreamt that The Holy Mother appeared instructing her where and how Her icon was to be found, and even threatening to inflict a severe punishment upon the islanders should Pelagia not carry out Her instructions.

Born on Tinos in 1752 in the village of Kambos, the daughter of the priest, Nikiforos Negropontis, from the island

of Chios, Pelagia had entered the Convent of Kechrovouni (a 12th century monastery located about 11 kilometres northeast of the capital) as a lay nun at the age of 15. Over the years, she had led an exemplary monastic life, devoting her time to the care of the poor and needy; humbly giving herself over to privation and prayer. Her cell was furnished with only the bare minimum of cooking utensils, a wooden casket to sleep on, and a stone for a pillow.

The Holy Mother appeared to Pelagia again in dreams on the two following Sundays. On the third Sunday, The Sacred Mother appeared in her cell, and the aura of bright light and the fragrant aroma emanating from The Virgin convinced Pelagia that this was truly *The Theotokos* she had seen. What is more, with each visitation, the instructions given by The Holy Mother to Pelagia were the same: she was to go to the churchwarden of the convent, Stamatellos Kangadis (1780-1846), in the village of Karya, and tell him that he was to dig for an icon bearing the holy image in a field owned by Adonis Doxaras.

At first Pelagia was hesitant about doing as The Holy Mother ordered. Recently, Ioannis Gkiouzés, an old man from the village of Moudaros, had been spreading tales of how in the field of Doxaras there had once existed a great principality ruled by a great princess. The princess, he claimed, was about to return and reestablish her rulership. For telling such ‘lies’ the local people had come to look upon

Gkiouzés as mad. Even his cousin, Andreas Sofianos, deacon of the local parish, the Three Hierarchs, had personally asked the then bishop of the island, Gabriel (Hierarch of Tinos, 1810-1833), to forbid the old man from spreading his stories.

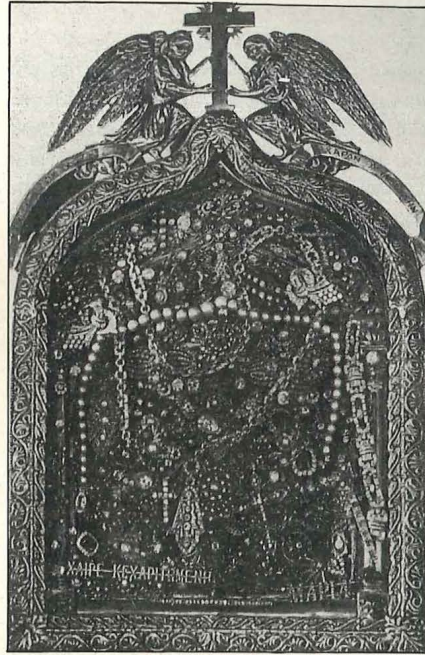
The bishop saw Gkiouzés and told him to stop his talk of princedoms and princesses. The people of Greece were then in revolt against the Turks (Tinos joined the Greek Revolution in 1822) and his unfounded tales would only incite them to greater unrest. As to whether or not a princess was about to return, the bishop chided, that was a matter which was to be left to The Heavenly Mother Herself.

The old man listened to his bishop but did not obey. To the very end of his life, he continued to spread his story. Moreover, in February of 1821, almost a year and a half before Pelagia had her vision, the 80-year-old Mihail Polyzois, originally from the island of Andros but then living in Tinos, had a dream similar to hers in which The Holy Mother told him to look for an icon buried in the field of Doxaras. With the help of several Tiniots, Polyzois had made a search of the field but found only the ruins of an old stone wall.

Then Pelagia, fearing similar repercussions, at first shied away from telling anyone about her vision. The apparition of The Holy Mother, however, was too extraordinary an event for her to ignore, let alone keep secret. Eventually, she overcame her timidity and went to seek counsel from the Mother Superior of her convent. The prioress advised her to do exactly as The Holy Mother had instructed and Pelagia set out to see Kangadis who, in turn, took her to Bishop Gabriel.

The bishop, already familiar with the tales of both Gkiouzés and Plyzois, believed her story, but could not begin a search for the icon on the land of Doxaras without first getting the owner's official permission to do so. Legend has it that Doxaras had begun building a sort of edifice on the land with the stones from the ruined wall. Apparently the project failed to materialize because the stones would not adhere to mortar and fell down as soon as they had been put up.

As Doxaras was away in Constantinople at the time the bishop wanted to initiate his search, he tried to obtain permission to do so from Doxaras' wife, but the woman refused. However, just a few hours after the bishop's visit, she had a dream in which a fierce-looking warrior appeared, threatening her with punishment



The miraculous and richly embellished icon of The Virgin

should she not grant the bishop's request.

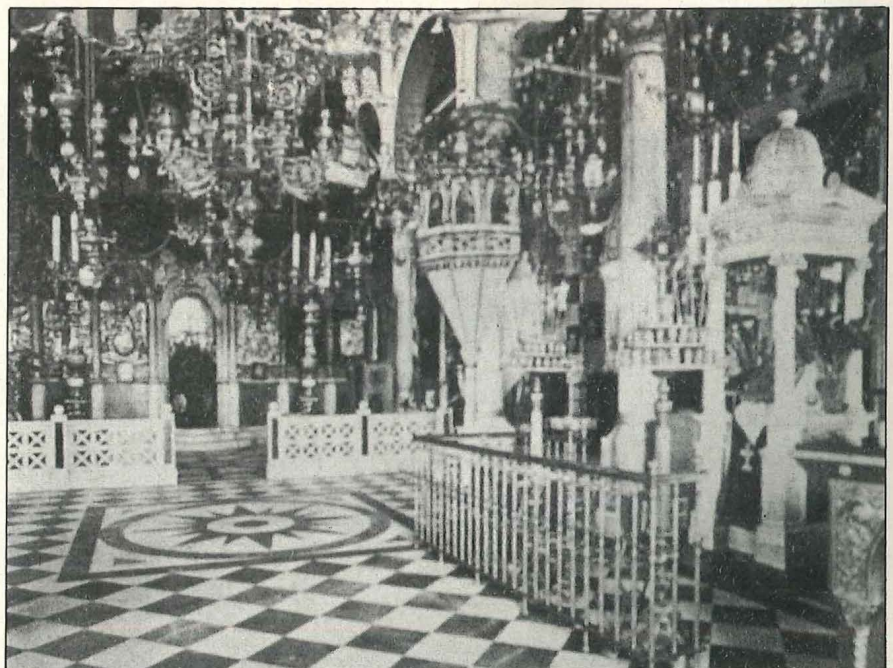
The story goes that in her attempt to escape the wrathful image of the warrior by running out of the house, she became so distracted that she opened the wrong door and rushed into the closet instead. Half out of her wits, the woman remained there until she was found the following morning. Then, not only did she permit the bishop to begin excavations, but even offered money to assist in the work, adding as a final note, that should the icon be found she would also guarantee that the land would be made available for the building of a church.

Excavations were begun in September 1822. Although no icon was found, the site did yield the ruins of a 10th century church dedicated to John the Baptist. As no icon was unearthed, however, the bishop stopped further excavations. At about this time, though, a cholera epidemic broke out on the island, seriously afflicting, among others, the wife and sister of Kangadis. Convinced that the epidemic would pass if the icon were found, he went to see the bishop and urged him to recommence excavations. On November 25 the bishop made an address to the people of the island, winning their support for the building of a church on the ruins.

With the bishop acting as president and Kangadis, Peridis, Kallergis, and Siotis as appointed members, a committee was formed to supervise the construction: the official consecration took place on January 1, 1823, with the laying of the corner stone. The ceremony had to be delayed temporarily, however, because in all the excitement no one had thought to bring holy water.

While everyone waited for the water to be brought from the Church of the Three Archangels in Agios Nikolaos (the port of Tinos) a boy standing near a formerly dry well, noticed that it had suddenly filled up with water. This miracle was attributed to The Holy Mother, and Bishop Gabriel decided that the church should be erected over the well — both to be named *Zoödochou Pighis* (Life-Giving Spring).

Though the islanders threw themselves with great enthusiasm into the



Interior of the church of the Panagia Evangelistria filled with the offerings of the faithful

task of building the church, the long-sought-after icon remained elusive. Hopes were renewed, when, on January 28, 1823, an apparition of The Holy Mother appeared again to Pelagia, indicating to her the exact location of the icon. A day later, the villagers from Moudaros dug in the area but still found no icon. Then, when the pickaxe of Blassis struck wood on the night of January 30, great joy welled up in the Tiniots' hearts.

On February 2, to celebrate the recovery of the icon, Gabriel held a divine initiation at the Church of the Three Archangels in honor of The Virgin. Tiniots from all over the island came to attend the holy service since, with the discovery of the icon, the cholera epidemic which had been ravaging the island had also miraculously ceased. After the liturgy, in honor of The Virgin, the icon was enthroned upon a gilded throne. A grand procession led by the notables of the island then followed the icon as it was carried by officials from Agios Nikolaos throughout the streets of the port and back to the church.

The icon also came to be associated with the Greek struggle for independence, its discovery being a sure omen that victory over the Turkish crescent was not only inevitable, but sanctioned by the divine intercession of The *Theotokos* Herself, champion and protectress of the Greek nation. Hence the icon came to have both religious and political significance.

Leaders of the Revolution, such as Admirals Miaoulis and Kanaris; Kolo-kotronis in 1838; and Nikitaras in 1848, made their obeisance to the icon. Since their time, all annual festivals held at the church in honor of The Virgin (the national insurrection of March 25 and the finding of the icon on January 30 being the most intimate feasts for Tiniots) have always had both a national and religious character and have been attended by both military and state cadres.

The Church of St John the Baptist, in which the icon was supposed to have been housed, was destroyed by Saracen attacks on Tinos during the 10th century. The icon had somehow survived total destruction and remained buried among the debris of the church for some 850 years (till the time of its discovery in 1823). Furthermore, the painting of the icon has been ascribed to the Apostle Luke. What seems probable is that a Christian community may indeed have existed on Tinos from as early as the 2nd century.

Prior to this time and throughout the reign of Constantine the Great, when Christianity became the official religion of the Roman state, the islanders had been mostly pagan, adhering to the

cults of both Dionysos and Poseidon. Temples had been dedicated to these deities in the 6th century BC and were still flourishing as late as the 4th century AD.

Though it is not known precisely when Christianity first came to Tinos, the Temple of Dionysos, on which the Church of The Lady of Good Tidings stands, was probably converted into a Christian church at some time during the 5th century. On the other hand, such a conversion may also have occurred earlier, for already Cycladic bishops were in attendance at the Council of Sardica which was held in the Balkans in 341. Whether a bishop from Tinos was also represent at this council is not clear.

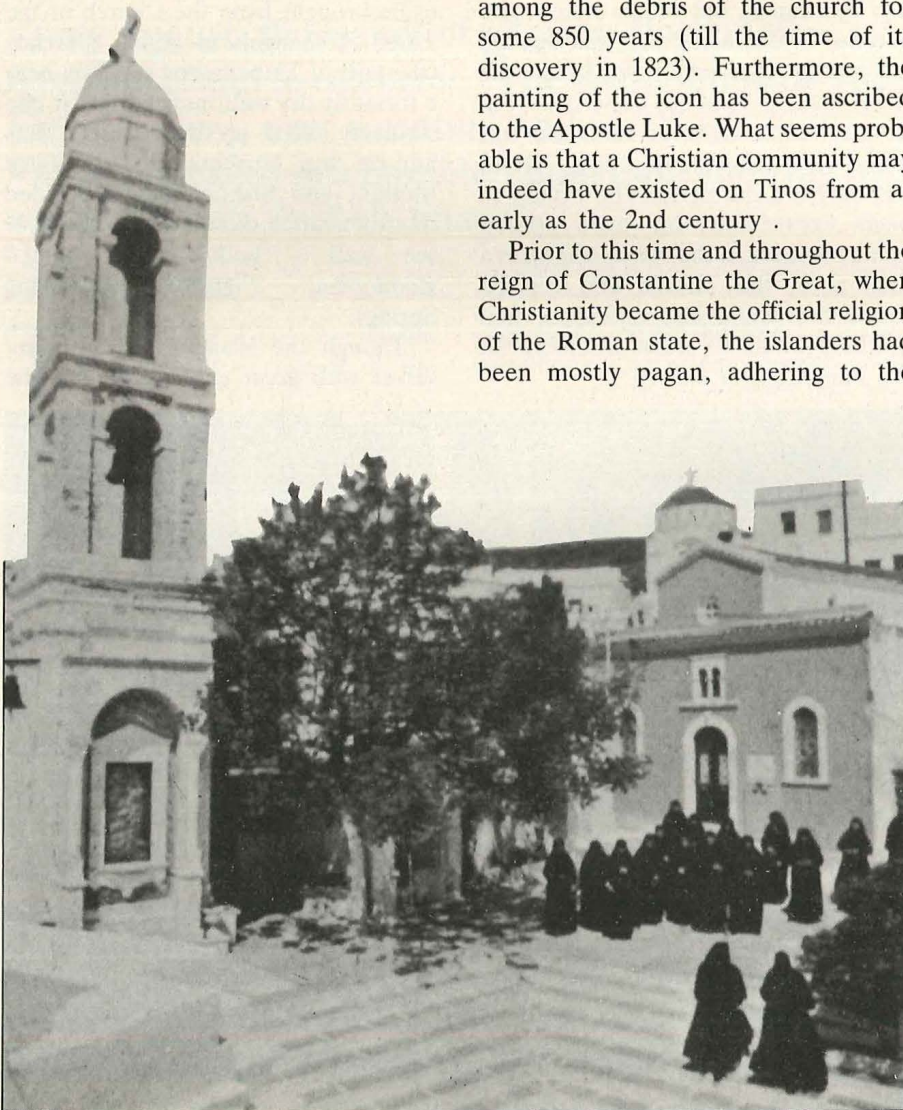
In the 6th century Tinos came under Byzantine suzerainty. At this time (in 553) the 5th Ecumenical Synod of Constantinople established a bishopric on the island and its subsequent bishops were thereafter appointed by the metropolitan of Rhodes. Saracen invasions in 653 probably destroyed the church built in the 5th century.

Later on, perhaps in the 9th century, the church was restored and named after John the Baptist. Tinos was under Venetian domination from 1207 till 1715 when it fell to the Turks, though the Eastern Church maintained a bishopric on the island throughout this period; the long Venetian rule had made Tinos one of the most Catholic of the Cycladic Islands.

Continual Saracen incursions from the 7th century onwards forced many of the inhabitants to abandon their seaside homes and move inland to settle in and around Oxobourgo, a fortress maintained by wealthy aristocratic Venetian families and serving as the seat of the Venetian governor. Although the islanders often assisted the Venetians in repulsing Ottoman attacks during the 16th and 17th centuries, an overwhelming assault on Oxobourgo by the Turkish commander, Pasha Tzanoumi Hoca, on June 5, 1715, forced the Venetians to surrender the island to the Turks.

The Turks banished a large number of the leading Venetian families (Tinos had a population of about 15,000 at this time) to Africa, and Sultan Ahmet III (1673-1736) relegated Istividil (as Tinos was called by the Turks) as a *timar* to the jurist Beli Zanté. After 1805, the island was administered by the Turkish minister of finance, Seyd Feyzoulah, and later on by *voivodes* – low-ranking Turkish officials.

Two months before the outbreak of



The nuns gather in the convent where Pelagia saw The Virgin in her dreams

the Greek Revolution, the last Turkish official, Tahir Aga (according to an agreement made on January 30, 1821, between the Aga, Bishop Gabriel, and the Elder Nikiforos Delayiannis), left the island for Asia Minor on an Austrian frigate.

During the entire period of Turkish domination, the Greek Church maintained a bishopric on the island, appointments to which were made by the Ecumenical Patriarch in Constantinople. The Catholic Church, though it did not take an active part in the Revolution, still has its own bishops, convents, and schools on the island today.

As for the icon, a copper representation of it made in 1858 can be seen today in the vestry of the church. The original, covered by glass and framed in an ornately-worked gold casing, is on display in the church just a few steps to the left of the main entrance. It is, however, so lavishly ornamented with precious stones and jewels, that only the tiny heads of the Archangel Gabriel and The Virgin Mary remain visible.

With the help of the Tiniots and the committee elected by Bishop Gabriel, construction of *The Evangelistria* was begun in 1824 and completed in 1830. The church was designed by Efstratios Kollonaris, an architect from Smyrna, and erected over the site of the well, *Zoödochou Pighis*.

Both Greeks and foreigners participated in the building of the church. Marble from the islands of Delos and Paros, from the quarries near the village of Panormos, and from the ruins of the Temple of Poseidon was used for construction. The temple had been built by Tilesias of Athens in the 6th century BC and was located below Ox-



Mass in the Church of The Virgin on Tinos

bourgo near the village of Kionia.

In ancient times Tinos was called Ophioussa, or Hydroussa, because it was said to have been infested with snakes (this name may have been derived from the Phoenecian word *tenok* or *tannoth* meaning 'snake' or 'narrow strip of land'). In return for Poseidon's sending storks to exterminate the snakes, the islanders dedicated a temple to him.

After the Persian Wars, in 478 BC, when Tinos came under Athenian control, the temple continued to serve as a Panhellenic center for annual celebrations held in honor of the god. When Macedonians took Tinos, the temple became the seat of the Amphictyonic Council for the Cyclades, but with the coming of the Romans to the island in

200 BC, this position was revoked and, during the reign of the Emperor Tiberius, the temple was officially proclaimed a sanctuary for holy asylum. The tutelary worship of Poseidon died out with the coming of Christianity to the island in the 5th century.

Numerous miracles are connected with the building of the church. When the English frigate *As You Like It*, with Vice-Consul Henry Flick on board, foundered in a storm near Tinos, the captain appealed to The Holy Virgin for assistance. Though the storm did not abate, a calm settled just around the ship, preventing it from grounding on nearby rocks. This miracle prompted the captain to donate 100 distyles to the church and the vice-consul to contribute 100 Spanish dollars to its treasury.

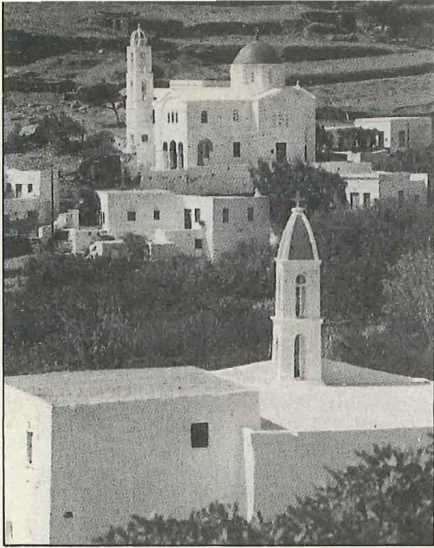
The millionaire, Turkish Colonel Mustafa Aga, from Kitaia in Asia Minor, stayed at the church for two months in 1845. When he was cured of an illness from which he had suffered for many years, he decorated the courtyard to the right of the church with flagstones, cypress trees, and a marble fountain.

A ship transporting *pozzualana* (a volcanic powder which forms with mortar a cement that will set in air or water and which could have been brought either from Santorini or from Pozzuoli, near Naples) survived a storm after its captain turned to The Holy Mother for help.

Alivizos Kalanreas, a rich Tiniot merchant, gave his fortune to the



A religious picture representing the vision 'wrapped in light'



Two lovely churches in a Tiniot village

church as wages to be paid to the workers after he had been saved from sickness and drowning by The Holy Mother. The captain of a cargo ship, Sklavounos, dedicated a rich votive-offering to The Great Lady after his own ship escaped a three-day storm raging in the Black Sea.

The nun Pelagia lived long enough to see the completion of the church, dying on April 28, 1834 at the age of 83. She was first interred in the cemetery of the Church of the Three Archangels, but later transferred to a crypt in the Church of St Prodormos located in the Convent of Kechrovouni.

Since 1951, her skull has been displayed for veneration and her cell, along with her humble possessions, arranged as a place of pilgrimage. On September 11, 1970, Pelagia was canonized by official decree of the Holy Synod of the Church of Greece. Her memory is honored annually on July 23 (the day of her vision), at which time the nuns of the convent transport the holy icon in a solemn procession from the church to the convent and back, a total distance of some 22 kilometres.

Since its completion, *The Evangelistria* has grown into a sizeable complex. It is surrounded by a quadrilateral chain of two-storey buildings in which are housed the vestry of the church, containing mostly 19th and 20th century church vestments and religious objects; the Accountant's Office of the Holy Foundation; an archaeological museum with works from the Geometric Period, a colossal pithos (7th century BC), various frieze figures in relief, and a sundial attributed to Andronikos Kyrrestes; a small Byzantine museum with the famous map of Rigas Ferrios (otherwise mostly 17th and 18th century works); and an art gallery with early works of painters Ghyzis, Lytras, Lambrakis and sculptors Halepas and Sohos, all of Tiniot origin; a hall displaying votive-offerings; and another art gallery with a collection of paintings

donated to the church by Papadopoulos. Confessional rooms, a bookshop, workrooms used by the church staff, and guest-rooms occupy the remaining buildings.

Within the church itself dozens of lampions with their ex-votos of gold and silver hang suspended from the gold-starred blue dome. A gold and silver model of a ship with the body of a fish protruding from its hull gleams among them. The model was dedicated to The Great Lady by the crew of a 19th century vessel which, while sailing in the Mediterranean, was caught in a violent gale and swept onto a reef. The vessel survived wreckage when, upon returning to a port in Spain, its crew discovered that a huge fish had wedged itself in a gash made in the hull.

On the desk to the right of the main entrance stands a small silver orange tree donated to the church by a Greek-American because the first thing he saw after miraculously recovering from blindness was an orange tree. Nineteenth century paintings of Christ, The Virgin Mary, St Prodromos, The Annunciation, and St George by the painter Hatzilambrinos from Smyrna, appear on the iconostasis at the rear of the church.

The left exit inside the church leads to the chapel of John the Baptist; the

right to the vestry and reception halls beyond. Situated in the arcade below the church are the baptistry, the chapel of *Zoödochou Pighis* at whose font departing pilgrims stop to collect holy water in vials to take home as talismans, and the mausoleum of the Greek cruiser *Elli*, sunk in the port of Tinos on August 15, 1940, two months before the outbreak of war between Greece and Italy. A colorful mosaic floor made of pebbles collected by the local inhabitants decorates the forecourt entrance to the church.

For the annual feast of The Assumption of The Virgin, commencing on August 15 and ending with The Novena of The Virgin on August 23, thousands of pilgrims come to the island from all over Greece and the world in the hope of being cured by The Virgin. A few days before the August 15 celebration, the port of the capital seethes with pilgrims and vehicles. The many restaurants and cafés lining the quayside overflow. In the heat of the day, throngs of people crowd through a tarpaulin-covered bazaar, purchasing gifts for friends and relatives: miniature icons, candles, *tamata*, and other ex-votos to be offered to The Sacred Virgin. The scent of smouldering incense pervades the air.

Accommodation being difficult to find, many of the faithful bring their own bedding, and sleep on the marble floor in the spacious courtyard of the church or in the nearby parks. Outside and at the rear of the church grounds, a caravan of gypsies pitch their tents, a festive mood brightening their faces.

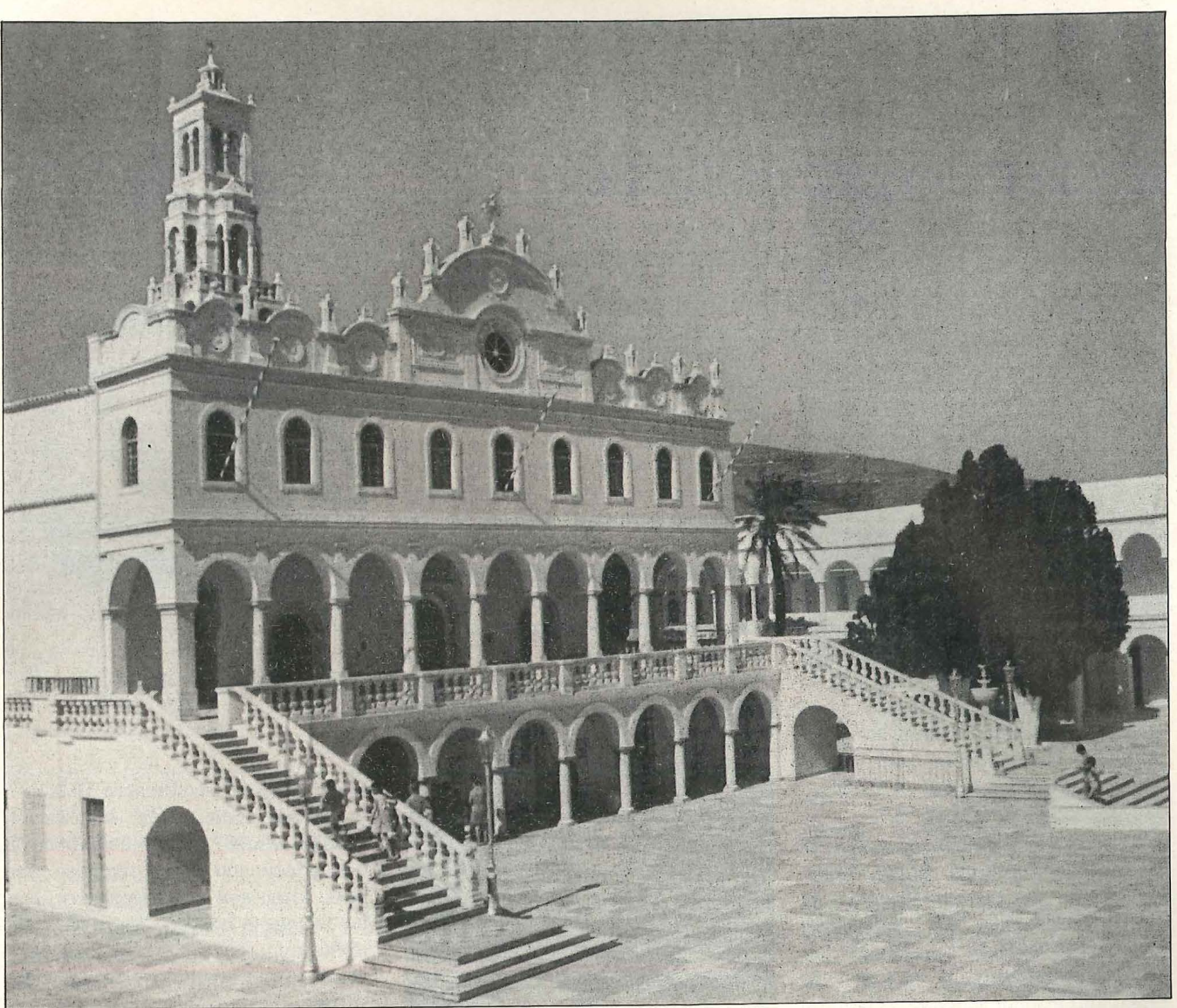
Along the broad, straight, asphalt avenue of the *Megalohari* leading up from the port to the church, women of all ages clad in black can be seen at various times of the day inching forward on their knees, either singly or in groups, all the way up to and into the church to kiss the holy icon.

The expressions of those who manage to complete this painful penance are otherworldly. Here and there along the avenue tourists sporting cameras at the ready witness these ordeals with puzzled looks on their faces.

High up on the arcaded belfry of the church, bells chime throughout the day, reminding worshippers that the procession of the icon is at hand. On the eve of the celebration all the church doors are opened to a teeming congregation come to hear a doxology in praise of The Virgin. All night long, thousands of candles gleam in a cloud of incense smoke, and a seemingly endless queue of pilgrims, young and old,



The sick and distressed pass under the icon during the procession on August 15



The Church of the Virgin on Tinos

halt and sick, well and unwell, file past the icon in silence, stopping before it to cross themselves and humbly kiss its surface: an inexpressible longing for salvation is written on many of their faces.

The fervor mounts, reaching its peak towards the following morning when, to the lively pealing of bells, the icon is carried out of the church upon its silver and gold palanquin by members of the Greek Armed Forces. As state officials, deacons and clergy, headed by the Hierarch of Tinos wearing a crown of jewels and attired in a richly embroidered robe of gold and silver, follow the shrine in a procession along the avenue to the port, police direct a surging line of awaiting pilgrims who pass under the palanquin.

Upon reaching the port, the Hierarch presides over a requiem in honor of the battleship *Elli*. A high-ranking official of state (often the president of Greece) then pronounces a eulogy and, to a salvo fired from a small fleet of warships anchored outside the harbor, places a laurel wreath on the memorial to the sunken cruiser.

The procession resumes, and The Great and Gracious Lady of Tinos is

returned to Her nave in the church. The crowd slowly disperses to begin its feasting. The hot, August, Mediterranean sun is at its zenith. The bells of *The Evangelistria*, however, continue to chime long after.

On the night of December 15, 1842, a certain Christodoulos Dimitriadis from the village of Drepanos in the Argolid nearly got away with stealing the icon. After evening vespers held in honor of St Eleftherios, he managed to hide in the women's section of the church and, after everyone had gone, slip away with the icon undetected. The man would probably have brought off the theft had it not been for a disagreement over the price of his fare with some boatmen from whom he tried to secure passage to the island of Andros. The icon was eventually recovered and Dimitriadis, after being tried by a court on the island of Syros, was sentenced to serve a prison term which he did not outlive.

In May of 1915 the icon left its home officially for the first time when it was taken to the palace of King Constantine I in Athens. The king had been suffering from a severe case of pleurisy and, upon doing obeisance to the icon, reco-

vered from his illness. In gratitude for his recovery he dedicated a golden plate to The Holy Virgin. The plate depicts the king on horseback and is today displayed in Tinos mounted on a carved wooden prayer-desk.

A detailed account of other miracles attributed to the wonder-working icon may be obtained from the archives of the Holy Foundation of the Church.

Today the church functions as a public welfare organization, serving both as a religious and social body. Its funds, which come from legacies, voluntary donations, various church services, and from rentals on private property are managed by the Panhellenic Holy Foundation of Our Lady of Tinos. The Foundation is made up of a nine-member committee (six Tiniots and three others appointed by the State) which, subject to the approval of the ministries of finance, education, and religion, determines the allocation of monies for religious, philanthropic, social, educational, and other public works. On May 28, 1969, the Holy Synod of the Church of Greece officially proclaimed Tinos as a holy island. □

Alexander Pushkin: Russia's great philhellene

The noble Russian who penned such masterpieces as *Eugene Onegin*, enjoyed ladies and gambling and belonged to secret societies, was also an ardent philhellene who championed the struggle for Greek independence

by J.M. Thursby

At the tender age of twenty-one, Alexander Pushkin, already a poet of distinction, was forced into exile for seditious writing. Threatened with dreaded Siberia, he was, after much protest, eventually banished to Moldavia in southern Russia, then known as Bessarabia. During his three-year stay, he befriended local Greeks involved in the 1821 War of Independence, championing their cause.

Pushkin was born in Moscow in 1799 into an old, if unusual, Boyar family. His mother was the granddaughter of Abram Hannibal, an Abyssinian princeling said to have been bought as a slave in Constantinople by Peter the Great and made a general. As befitted his social status, Pushkin received a French education at the newly created, aristocratic lyceum of Tsarskoye Selo, the immense imperial estate outside St Petersburg, which by now was named after him.

Already an ardent philhellene while still a teenager, he had read the classics in translation and was particularly inspired by Homer's natural, unaffected style and by that of the 6th century BC Samian poet, Anacreon. This inspiration produced *The Tomb of Anacreon* and later, translations of three of the so-called *Odes of Anacreon* into Russian.

Attached to the foreign office after leaving school, he was caught up in the wave of liberalism sweeping through the educated classes. He joined a semi-secret society, The Green Lamp, and contributed his considerable talent to the movement against the stultifying czarist autocracy.

Consequently, in May 1820, Pushkin presented himself to the authorities of Ekaterinoslav armed with letters of introduction from the secretary of state, the Corfiot, John Kapodistria, who seven years later became president and first leader of modern Greece. Kapodistria's estimation of Pushkin reflects,

however, his own dilemma as a believer in the Hellenic cause and his position as a high civil servant in an increasingly autocratic state under Czar Alexander. Officially, Kapodistria could praise Pushkin's immense talents as a poet, but felt that he had to condemn him for his revolutionary values.

Pushkin, however, as soon as he settled in, fell ill and had to spend the summer recuperating in the invigorating mountain air of the Caucasus. During this time the administrative seat for Bessarabia moved to Kishinyov and there he returned via the Crimea, when he had recovered.

Kishinyov, though far from the Aegean, was directly connected with the Greek War of Independence during the crucial years Pushkin stayed there. As a passionate philhellene of liberal persuasion, he identified both emotionally and intellectually with their struggle. Many Greeks living there became his friends and most were members of the secret society the *Filiki Etairia*, whose cause was freedom for Greece. In his diary and letters he described in detail the build-up of national fervor among them. All sacrificed their fortunes to buy arms, talked of Leonidas Themistocles and the glories of ancient Greece and rushed to enlist in Prince Ypsilantis' ill-fated army of liberation.

The brothers of Alexander and Dimitri Ypsilantis, both close friends of the poet, belonged to a Greek family from Constantinople. Originally placed by the Turks as Voivodes, or Princes of Moldavia, they stayed on when the principality came under the jurisdiction of Russia in 1812.

Assembled there, the army of the south Russian Greeks, crossed the river Pruth into Turkish-occupied territory in February of 1821. It was the signal for a planned uprising, coordinated as far as distance and difficult communications allowed, throughout Greece and



Alexander Pushkin (1799-1837)

other parts of the southern Balkans.

Of Alexander, their commander, Pushkin wrote "...he is twenty-eight, one armed and of high-minded purpose. From now on victorious or dead he belongs to history." Inspired by the excitement, hopes, dreams and great vision of the revolution, he wrote the stirring lines:

Greece of '21

*Forward! Arise, Greece in revolt,
hold your weapons
firmly in your hands.
Not in vain have Olympus, Pindus,
Thermopylae - your glories -
been aroused.*

*Deep from their vitals have sprung
Your freedom, luminous and brave,
and from the tomb of Sophocles,
and from the marbles of Athens
forever sacred and young!*

*Home of the gods and the heroes,
Suddenly shatter your yoke
and contrary Fate.*

*Rise with the cry that rings
from the worthy lyre of Byron, Rigas
and your warlike Tyrtaeus.*

Not all of Pushkin's passion and poetic genius was spent on politics. Gambling and the ladies of Kishinyov also took up much of his time, particularly Calypso Logotheti. She and her mother, Polychroni, had taken refuge there from the anti-Greek reprisals in Constantinople. By all accounts, Calypso was rather plain and had a

large nose, but she also possessed the enviable reputation (even if not quite true) that Byron had fallen in love with her. She must have been as bewitching as her name suggests, as Pushkin for a short time was to do the same, and dedicated a love song to her:

To a Grecian Maid

*You were born to fire
the fancy of poets,
to stir and subject it
with your sweet, alluring liveliness,
with the strange, Eastern sound
of your voice,
with the sparkle
of your mirror-like eyes
and the pride of your small foot.*

*You were born for the caresses
of pleasure, for the drunkenness of love.
Tell me, when Byron
drew in celestial dreams
the incomparable figure of Leila,
was he not, the tormented
and beloved poet,
by chance portraying you?*

*Perhaps in that faraway country,
Beneath the sacred sky of Greece,
the inspired and suffering bard
may have seen you or dreamt of you
and hidden your indelible image
deep down in his heart.*

*Perhaps with his fervent lyre,
that conjuror was able to awaken
a passion even in your heart,
which unable till then
to love but itself,
may have felt
an uncontrollable tremor,
and then, turning to him...*

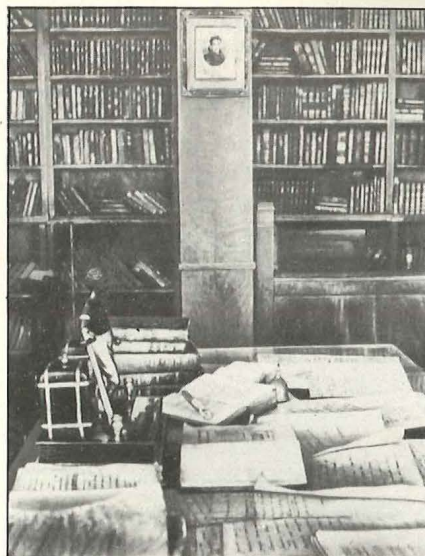
*But no, no, my little one,
I do not wish to feel
the flame of one jealous thought.
For many years I have known
no happiness
and I wish to enjoy a blessing
which for me is new.
Only a secret melancholy
weighs upon me:
I fear that whatever we love
is no more than an illusion.*

Events in Greece were not going smoothly and refugees from the surrounding principalities were pouring into Kishinyov under Russian protection. Many who had impoverished themselves for the cause were now in despair, doubting its outcome. After spending an evening in their company, Pushkin wrote in his diary "...we talked

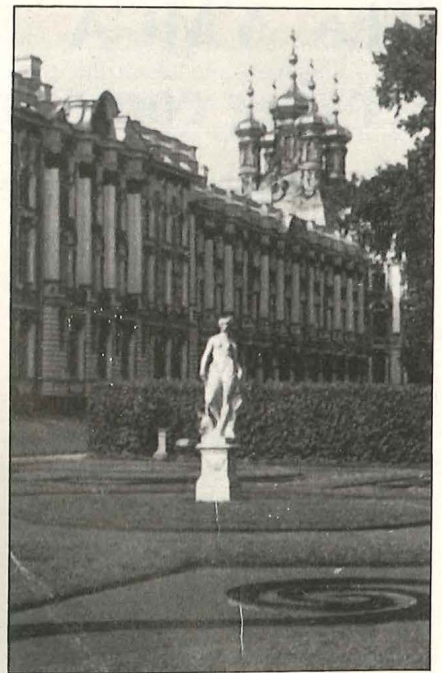
of Ypsilantis, among five Greeks, I spoke like a Greek...all saw without hope the work which the *Filiki Etairia* had taken on. I am absolutely sure the Greeks will triumph."

In 1823 Pushkin was transferred to the port of Odessa where he again kept company with Greeks, especially those he had known in St Petersburg. There he began his renowned epic, *Eugene Onegin* in which he mentions "divine Homer". The theme of Greece, "the lawful heir to Homer and Themistocles", and her freedom reappeared in many of his works, such as the poem lamenting the death of Byron and one commemorating a Russian translation of the *Iliad*.

Throughout this life neither exile on his own estate, marriage nor a despised position at court brought him happiness. Yet he established himself, de-



Pushkin's study in his house on the Moika Embankment in St Petersburg, now the Pushkin Museum



Tsarskoye Selo, the immense imperial estate outside St Petersburg, now named after Pushkin

spite these problems, as the undoubted founder of modern Russian literature, to whom Tolstoy and Turgenev both acknowledged their debt. A genius in his mastery of language, his major works *Boris Godunov*, *The Queen of Spades* and the *Bronze Horseman* all won international acclaim. Inspired by his originality, Russia's eminent composers Glinka, Mussorgsky, and Tchaikovsky wrote operas based on his poems and novels.

Forced into a duel at the age of 37, the Russian champion of Greece in her most desperate hour was mortally wounded. He died in St Petersburg, the city most connected with his name, one hundred and fifty years ago. □



Pushkin's duel in 1837, leaving him mortally wounded

The YMCA in Greece: serving community needs

**Established in Greece in 1919 in the midst of the
turmoil of war, the 'XAN' has grown from a military
social club into a center for young people's learning
and growth**

by Karen Conrad

Many of us who have travelled extensively have, at one time or another, been overwhelmed by a totally strange city where the only reminder of home may be the local branch of a world-famous hamburger chain.

There is, however, another reminder of home that is seen and recognized the world over – the red and blue triangular emblem of the YMCA: the Young Men's Christian Association.

In Athens the YMCA's main office is located on Akademias 36 in a towering office block that one couldn't overlook even if one doesn't recognize the acronym XAN (the Greek equivalent of YMCA) displayed above the entrance.

Recalling the song and video about the YMCA made popular some years ago by The Village People, I expected to see over-developed musclemen sauntering around the building or vigorously working out in the name of Christian fellowship. One is pleasantly surprised, however, to find such expectations shattered upon entering the front door.

A serene atmosphere prevails – pleasant receptionists eager to be of service, male and female students rushing to one of the many courses offered in the 'Y's' overall program, and a group of new 'recruits' being given a tour of the premises – this center for learning and growth.

The scene is a far cry from that of 1919, the year the 'Y' first came to Greece – a time when the country was embroiled in the disastrous Greek-Turkish war. It was a time of crisis for Greece which, while coping with the actual hardships of war, also had to absorb the refugees flooding in from the shores of Asia Minor and inland Turkey.

The 'Y's' role at that time was mainly to provide out-of-school education based on the principles of the Greek national heritage and Orthodox tradition. In addition, the 'Y' functioned as a club for Greek soldiers, offering them social and sporting facilities.

From 1919 until 1923, the 'Y' continued to function more as a military club than a civilian social club. During that period the 'Y' also found itself in a position of providing whatever basic education it could to the children who, as a consequence of the turmoil, were not receiving any formal state-run education.

The YMCA, however, as it is known today, was not officially organized until 1963, in accordance with the constitution of the World Alliance of YMCAs, as well as the International Committee of YMCAs based in the United States.

Its objective at that time followed that of the World Alliance's: "to assist and promote the development of young people morally, spiritually, bodily and socially", based on the ideals of the Christian faith and the fundamental principle of the YMCA.

The World Alliance of YMCAs acts as a primary coordinator of these functions and works closely with national movements and area organizations in an effort to make 'Ys' around the world more effective in pursuing these basic objectives. This coordinating function is related to specific program areas and services as determined by the quadrennial World Council meetings and the needs of member movements. It does not, however, embrace all program activities conducted by YMCAs around the world, and thus individual area organizations are allowed a wide scope of activity in catering to the current needs of the communities they serve.

Although the Greek branch of the YMCA movement remains faithful to these aims, from its infancy the Association began to integrate itself more into the civilian community and began slowly to move away from the original concept of being a 'soldier's club'. Although the emphasis was still very much on providing education, more programs were offered on a wide range of topics to reach a wider sector of the community.

Since its early days, the 'Y' has continued to expand these programs

and today its community services are widely recognized both within Greece and farther afield.

The physical development of young people, one of the 'Y's' primary aims, has been at the core of many of its programs and the Greek YMCA is a leader in the organization of numerous sporting events on district and national levels. In addition to this, a full program of courses covering such diversified sports as gymnastics and Tae Kwan Do is available to members of the YMCA. The 'Y' has also developed camping facilities in Greece and currently has two areas – one in Salamis and the other, a national camping facility, in Pelion. Future plans in this area call for the building of a swimming pool complex in Kifissia.

Perhaps the area in which the YMCA is most active is in the cultural enrichment, through education, of youth – by providing a program of educational courses and vocational training opportunities. Lectures and discussions are held regularly with guest speakers chosen from leaders in various professional fields.

The 'Y' also offers a series of ongoing courses available throughout the year, regularly modified and added to as needed. Presently, these programs include courses in foreign languages, office skills, public relations, tailoring, homemaking skills, and hobbies such as *Ikebana*, music, art and cookery. All courses are taught by professionals and, though there are programs available throughout the day, most take place in the evening to accommodate working men and women.

The YMCA also operates a nursery school in Kifissia, where it has 20 acres of land at its disposal. It is also hoping to finance the construction of a fully-equipped building to conduct seminars and international educational conferences. Social integration of members is accomplished through the organization of dances and festive parties held regularly throughout the year.

Although not outwardly obvious, the religious roots of the YMCA cannot be and, in fact, are not overlooked, Liturgies and religious services are held in the building's chapel, and counselling sessions are readily available to members who want to discuss any personal problems they may be facing.

Through these varied and far-reaching services the YMCA in Greece has managed to provide a meaningful environment for the country's young people in which they can meet, learn and grow. □

Phalasarna emergent

An ancient harbor in far western Crete which earthquakes heaved out of the sea onto a hillside is being explored by an archaeologist who always longed to excavate under water

by Frank J. Frost

Elpida Hadjidaki claims she is Minoan. She thrusts a large book in front of the visitor.

"Look at the nose!" she demands. "The eyes! It's me!" The color print, in a Minoan art book, is of the famous "La Parisienne", a fresco from the Palace of Minos at Knossos. It shows an elegant Minoan lady in profile and there is no doubt that both Elpida and "La Parisienne" have impressive noses and flashing eyes. There is one difference. The Minoan lady's mouth is closed but Elpida is never silent for very long.

"I was born in Chania," she continues, "and my family has always been Cretan as far back as anyone can remember. And we Cretans," she adds ominously, "have long memories."

Later we stand on top of an ancient tower beneath the wild, jagged acropolis of Phalasarna in the remote, north-western corner of Crete. This was a strategic site in antiquity, commanding the entrance to the Aegean Sea from west or south. Elpida is excavating the fortifications around the splendid harbor, always the most notable feature of the town.

"I love harbors," says Elpida. "I have always been fascinated by harbors and their influence on Greek history. I

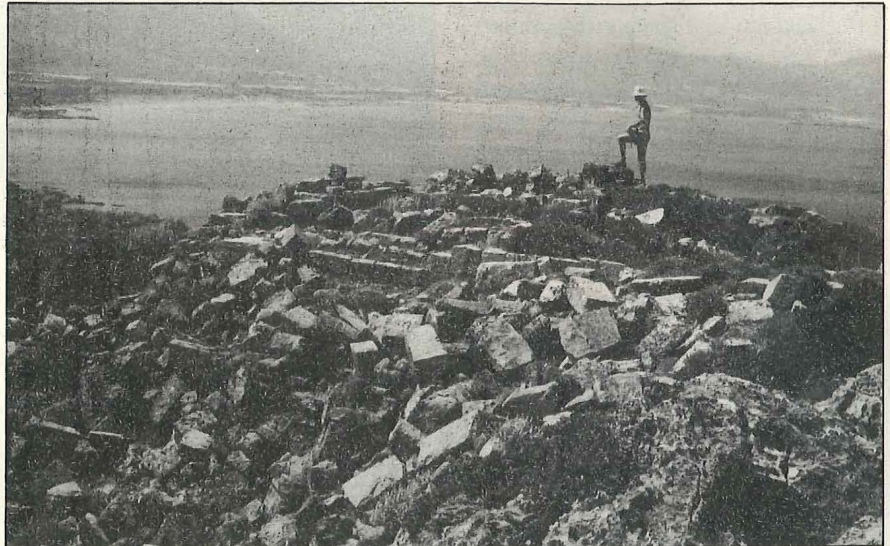
wrote my Master's thesis on ancient harbors at Manchester. I started working for the Department of Underwater Antiquities in 1978 as a diver – one of the few woman divers in Greece. I've done excavations and surveys at Epidauros, Thasos, Samos, Paros, many other places. I dived on the wreck of one of the ships that Lord Elgin overloaded when he was stealing our marbles. The bastard!" Elpida's eyes flash at the thought of the old looter. "The ship went down off Kythera and we

thought maybe some of the marbles were still there. Unfortunately, whatever was on board must have been recovered at the time. It's not too deep."

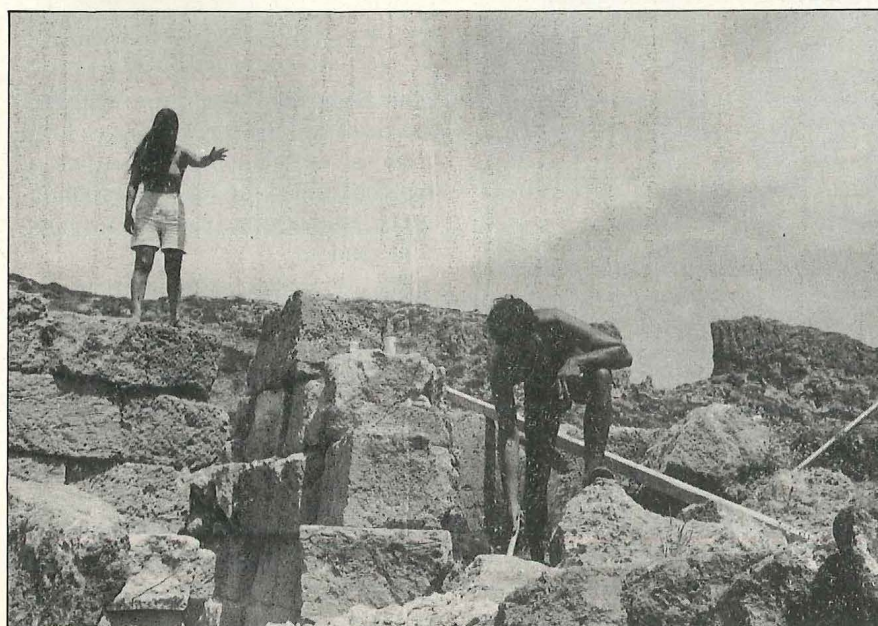
In 1981 Elpida Hadjidaki, the diving archaeologist, fascinated by ancient harbors, began work on her PhD at the University of California at Santa Barbara, a degree required for advancement in the Greek department of Antiquities. After passing her exams, she appealed to the division of Underwater Antiquities for a harbor site she could publish for her dissertation. She got Phalasarna.

"It's a beautiful harbor," she says. "But it's seven metres *above* sea level. I come here with all my diving gear and find the harbor two hundred metres from the beach!"

The normal tendency in the Greek world has been for a rising sea level to cover ancient buildings once located



A ruined temple on the acropolis overlooks the bay of Phalasarna



Elpida Hadjidaki directs excavation of the fortifications

along the shore. Even 19th century travellers had remarked on the remains of walls stretching for many metres out into the sea at the Corinthian harbor town of Kenchreai, at Gythion, Asopos, and many other sites. It was therefore with some surprise that another 19th century traveller, Captain T. Spratt of the British Navy, noted that the visible fortifications of Phalasarna almost certainly enclosed a broad harbor about the size and shape of a soccer pitch which was now, however, completely silted up and covered with weeds and thistles a good hike from the sea. This meant that something was pushing western Crete out of the ocean and, as he saw it, rocking the eastern half of Crete down below the modern sea level. Despite some learned dissent earlier in this century, Captain Spratt's view is now accepted as correct, with a

few additional details suggested by the modern science of plate tectonics.

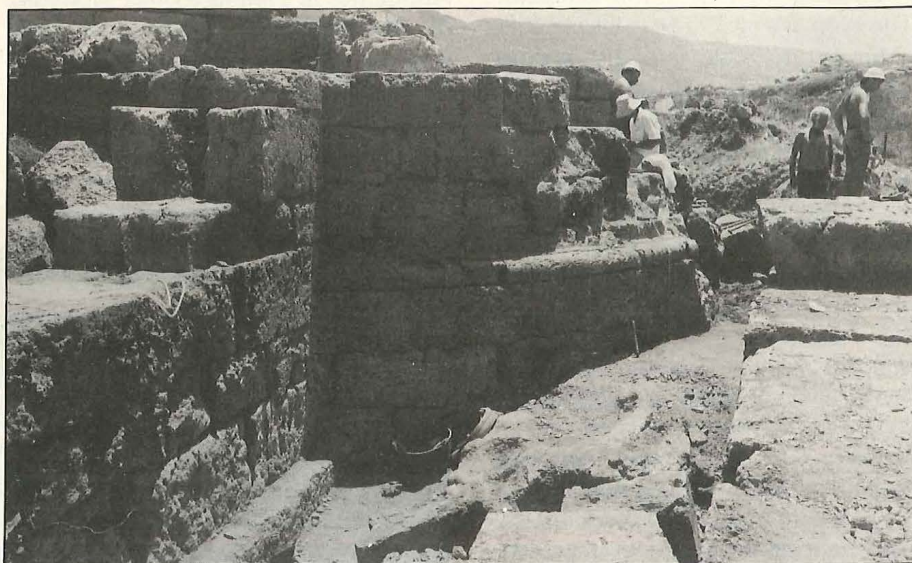
"The African plate," explains Elpida, "is diving under the Aegean plate right here off western Crete. You can see the ancient sea level all along the cliffs here where the waves cut the rock for many centuries." Once it has been pointed out, the visitor can easily identify the ancient wave notch all along the coast, from the fortified Venetian island of Grambousa in the north, to Cape Krios in the southwest. The lack of any other grooves on the cliffs has led French geologist Paolo Pirazzoli to propose what he calls "the early Byzantine Tectonic Paroxysm", a sudden leap of western Crete out of the surrounding seas, dated by radiocarbon to sometime near the start of the reign of Justinian (AD 527-565). From all over the eastern Mediterranean one can find historical records of violent earthquakes at eleven different times between 344 and 553 that could have been caused by the wrenching uplift.

Phalasarna, to Elpida's disappointment, was not a Minoan town. The earliest pottery comes from graves of the sixth century BC. The town flourished from the fifth century through the Hellenistic Age. Sometime during its early history its citizens built two, or maybe three, temples on the cliffs of the acropolis and completed the impressive fortifications around the

the summer of 1986 and one month last summer. Her crew of workers has completed the excavation of one corner of the harbor walls: a sturdy round tower of unique design that once stood at the water's edge and commanded two stretches of wall to east and south. They also demonstrated once and for all that the great enclosure had been a harbor. A trench dug in the center began to produce sea shells about one and a half metres down. A little later one of the workmen found pieces of pottery covered with marine encrustations. Here was direct proof that the

in theoretical physics, to clearing brush. When her professor from Santa Barbara showed up to check on her progress, he too was ordered to join the brush clearing, a nasty and painful chore that left both men scratched and bloodied from the various vicious spikes, needles, and thorns that adorn the plentiful Cretan chaparral. This year the two scholars were promoted to pick-and-shovel work, digging a trench in the suspected area of the harbor entrance.

"At least we share the thrill of discovery," said the professor, covered



The round tower that dominated the harbor fortifications had a unique moulding running half way up its side



Elpida and Antigone Marangou date and identify pottery fragments

harbor. In spite of its strategic location, Phalasarna attracted little attention from ancient writers. In all extant literature the town is mentioned only nine times and in most of these instances it is just a name. As in so many cases, further information about Phalasarna is going to have to come from archaeological excavation.

Elpida has been digging at Phalasarna for two years now, for two months in

area had been underwater during antiquity.

Elpida has never worried about unearthing new discoveries. Her continuing problem is finding the funds to pay her workmen. For every piece of pottery, every bit of masonry uncovered, acres of shrubs and thorn bushes must be removed, tons of dirt shovelled away. The archaeologist unceremoniously set her husband, a PhD

with dirt and sweat, extracting bits of broken pottery and tiles from the rubble at the bottom of the pit. Perhaps he was being facetious, but it was here that the most significant discovery about the history of Phalasarna was made. The diggers had unearthed dozens of large boulders in the trench before. Now they hit the corner of an obviously worked piece of masonry. As they dug farther and farther around the stone it became obvious that it was an enormous foundation block, the same size and shape as others in the harbor fortifications, and that it was just one of many that filled the former harbor entrance, scattered and tumbled seemingly at random.

Phalasarna has suffered some violent earthquakes, and these toppled foundations could have been the result of some cataclysm. But the line of jumbled masonry lying directly across the harbor entrance has the look of deliberate purpose. Perhaps this was the work of the Roman general, Metellus, in his campaign against the pirate chieftain Lasthenes of Kydonia (Chania) in 66 BC. Crete had the well-deserved reputation at that time as being one of the worst pirates' nests in



Massive blocks of masonry were toppled into the harbor



Elpida discusses the harbor blockage

the Mediterranean. A massive pile of masonry blocking the harbor entrance was an effective way to put a town of corsairs out of business. Its inhabitants may have deserted old Phalasarna at this time, for later in the Roman empire a new settlement grew up across the bay, where the modern fishing harbor is.

Was Phalasarna a pirate lair, nestled beneath the impregnable crags of its acropolis? It is hard otherwise to explain the wealth that built the impressive fortifications and the gangs of laborers who hauled so many hundreds of tons of masonry up onto the acropolis to build the temples that now lie there in ruins. There is little else in the way of

natural resources to support the economy of a thriving city in this part of western Crete. When Elpida and her diggers can excavate the pottery that lies under the blockage in the harbor entrance, they may be able to date the destruction level and make a more informed judgement about the end of Phalasarna as a harbor town. But it will take time.

"We will be here for years," says Elpida with a shrug.

Phalasarna is in no hurry to give up its secrets. But the crew of excavators are enjoying themselves. They are young and energetic. After dinner they will pile into dusty trucks and drive to a nearby taverna to dance until the early

morning hours – despite the start of work promptly at six. Right now they are cataloguing at the expedition house, drafting, photographing pottery, and passing around a jug of the wicked tawny *spitiko kراسي* of western Crete. There will be a spectacular sunset again this evening out over the waters of the western ocean. Elpida's professor, now pressed into service to cook dinner for the crew, smiles and waves a plastic cup full of wine.

"I don't care what they make me do. I can't think of any place I'd rather be right now." □

Frank J. Frost is Professor of Greek History at the University of California, Santa Barbara.

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The Athenian organizer

The Athenian Magazine, Peta 4, 105 58, Athens, Tel.322-2802, 322-3052

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City police	100
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EOT office, Amerikis 11	322-3111

Aliens' Bureau	770-5711
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Lost property	770-5771
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Electricity (24-hr service)	324-5311
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Garbage collection	512-9450
Street lights	324-5603
Water (24-hr service)	777-0866

Main post offices

(open 7:30 am to 8:30 pm)	
Aiolou 100	321-6023
Syntagma Square	323-7573

Parcel post offices

(For parcels over 1 kg going abroad)	
Koumoundourou 29	524-9568
Stadiou 4, in arcade	322-8940
Psychico	671-2701
Parcels should not be wrapped until after inspection.	

Travel and transport

Flight information

Olympic Airways	981-1201
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Airlines

Aeroflot (USSR), Xenofondos 14	322-0986
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Air Canada, Othonos 10	324-7511
Air France, Karageorgi Servias 4	323-0501
Air India, Omirou 15	360-3584
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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
Balkan-Bulgarian Airlines, Nikis 23	322-6684
Biman (Bangladesh), Panepistimiou 15	322-8089
Brannif, Voulis 36	322-7338
British Airways, Othonos 10	322-2521

Canadian Pacific, Kar. Servias 4	323-0344
CSA (Czechoslovakia), Panepistimiou 15	323-0174
Cyprus Airways, Filellinon 10	324-6965
Egyptair, Othonos 10	323-3576
El Al (Israel), Othonos 8	323-0116
Ethiopian Airlines, Filellinon 25	323-4275
Finnair, Nikis 16	325-5334
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Iberia, Xenofondos 8	324-5514
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Interflug (GDR), Panepistimiou 20	362-4804
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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

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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	644-7303
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 11	701-2122
Kuwait, Papanastasiou 55, Psychico	647-3593
Lebanon, Kifissias 26	778-5158
Libya, Vyronas 13, Pal Psychico	647-2120
Luxembourg, Stisiorou 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, Karingos 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:
8 am-9 pm, Mon-Fri; 8 am-8 pm Sat, Sun:
 National Bank, Kar Servias & Stadiou..... 322-2738
Mon-Fri 8:30 am-1:30 pm. - 3:30 - 7:30 pm:
 Hilton Hotel, Vas Sophias..... 722-0201

Foreign Banks

Algemene Bank, Nederland, Papariopoulou 3, Klafthmonos 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, Sekerli 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 Irmi, Aeolou.....	322-6042
Agios Dimitrios (Ambelokipi).....	646-4315
Chrisosplotissa, Aeolou 60.....	321-6357
Mitropolis (Cathedral), Mitropoleos.....	322-1308
Sotiros, Kidathineon.....	322-4633

Other demonimations:

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, Didotu 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 (Psychico).....	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
Dropfield 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 Syndesmu 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

Alcoholics Anonymous.....	894-3737
Al-Anon.....	981-5711, 823-3953
Athenian Hockey Club Club Secretary: D Faulkener.....	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, Pafsaniou 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
The Players.....	804-5147, 666-6394
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 Psychico.....	671-1210, 672-6882
Handicrafts Chamber of Athens, Akadimias St 18.....	363-0253
Hellenic Chamber of Hotels, Aristidou 6.....	323-6641
Hellenic Chamber of Shipping, Akti Miaouli 85.....	411-8811
International, Kanningos 27.....	361-0879
Piraeus Chamber of Commerce & Industry, Loudovikou St 1, Plateia Roosevelt.....	417-4152
Professional Chamber of Athens, El Venizelou St 44.....	360-1651
Professional Chamber of Piraeus, Ag Konstantinou St 3.....	412-1503
Technical Chamber of Greece, Kar Servias 4.....	322-2460

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

Inspired Scavengers

This month's cover artist, **Florence Messenger-Stone**, exhibiting at the Hellenic American Union March 7-18, was prodded towards a career in the fine arts by her French architect mother.

"I was to be 'her-daughter-the-painter', but we were too much alike and I couldn't stand it, so I became a graduate of law," says Messenger-Stone.

With legal *diplôme* in hand, young Florence arrived in Greece on holiday, met some icon painters and then returned to France to study the *genre* in a Byzantine monastery.

After ten years as an icon painter on Crete and Patmos – where she met her husband, American writer Tom Stone, and had two children, Samantha and Oliver, now 15 and 10 – she decided she needed to break out of the narrow confines of icon painting.

Her first works were small, like the icons, and while she has gradually enlarged the canvases, she still does fine, minutely detailed work, with the same mixture of pigment, water and egg-yellow traditionally used in iconography.

She has exhibited twice in Thessaloniki – the family moved there seven years ago – at the French Institute and at the American Center, where United States Ambassador Robert Keeley and his wife admired her work, bought a painting and then offered to sponsor her show this month at the Hellenic American Union.

The Keeleys' piece is a Greek kiosk (*periptero*), probably her most popular theme, but the images that show up again and again in her work are of Greek doors and windows.

"I love doors, I try to do fewer, but I

walk around and see them everywhere: old wooden ones falling apart, covered with graffiti."

She collects junk on the street and from her local *paliatis* – old pieces of wood, hinges, electric cord – and cuts into or builds up her canvases, combining collage with painting.

And is her mother pleased with 'her-daughter-the-painter' now?

"She is, but wants to know why I always do doors!" □

Artist **Michaele Kordiak**, at the recent opening of his show at the Antinor Gallery, arrived dressed in black-with-ponytail; shades and his model in hand – on leash actually: Ramses is a four-year-old white whippet.

The group exhibition, part of the European Year of the Environment, titled "Let's Save Nature & Humanity", included Michaele's constructivist sculptures: life-sized dogs made out of scrap metal he finds on scavenging forays.

"Mondays I'm usually scrounging on Iera Odos where there are mountains of metal. One day I took a turn onto a new street where I knew I'd find something fantastic and, sure enough, they were dumping metal shavings – blues, greys, mauves – then and there."

He loaded as much as he could carry onto his white Vespa and drove straight through Athens, metal shavings trailing behind. They were eventually used to construct one of the dogs in the show, most viewers' favorite piece.

Michaele, the only American represented in the show, was born in Minneapolis, Minnesota and came to

Greece in 1979. He worked in set-design and make-up for cinema and television until he was 30, when he decided to change careers and concentrate on painting and sculpture. "I wanted to pull out of that atmosphere and devote myself to something more serious."

Since making that decision five years ago, he has exhibited twice in Athens and shows his work in Paris, Tokyo, Rome and New York. Last year he did a series of neo-classical masks made of rice paper hardened with fibreglas and painted in gold leaf. The limited edition, each museum-mounted in its own plexiglas box, sold out immediately.

This month some of his metal sculptures of men will be used in the Kyriakos Stavrianos dance performances, for which Michaele is designing the sets. "Somehow, dance set-design suits me better than live theatre. I have a feeling for dance, and understand movement much better."

In fact, many of his early paintings are of dancers or athletes and for the Stavrianos sets he has drawn heavily on a series of paintings he did of Turkish oil-wrestlers.

"My paintings, on the verge of being aggressive, sexually aggressive, are sometimes hard to put in a house. A lot of that energy is released when I work with metal. The result is mellowed out, without the sexual complication of my paintings. I need that physical involvement to really feel I'm accomplishing something. Even though I consider myself a painter, when I'm working I think in terms of constructing a painting rather than just illustrating a painting." □



Florence Messenger-Stone



Michaele Kordiak

The wonderful Wizard of Ozzle

The time has come to update "The Athenian" readers once more on the ongoing saga of the Freaks and the Jerks which took a new turn last month on the ski slopes of a Swiss winter resort.

Things had not been going at all well for Andy Papandy, the dream-boy leader of the Freaks. He still enjoyed top billing, but there were ominous signs that his popularity was on the wane. His attempts to help along the career of a flight attendant who had given him an extra helping of *coq au vin* on a flight from Paris to the Freak capital were maliciously seized upon by the press and treated as a major scandal.

His fans, however, remained loyal to him and said he had every right to discuss the poor girl's future on a yacht off Kythnos instead of attending a boring ceremony in remembrance of the earthquake victims in a crummy town where everybody has been living in tents for the past year.

Then he had a row with his chief sidekick over how much to pay the Freaks for not working and he became very depressed when the sidekick resigned, because he seemed to be the only person in the cabinet who knew what he was doing. His despondency was somewhat alleviated when Yasser Arafat paid a flying visit to the Freak capital, asking for Papandy's help in bringing about a peace settlement in the Middle East.

He talked for hours to Arafat, telling him all about the peace initiative he had taken with the leaders of Sweden, India, Mexico, Argentina and Tanzania, and how the force of their arguments had finally persuaded the leaders of the US and the USSR to sign their historic agreement of December 8, 1987 eliminating intermediate-range missiles from Europe. Arafat then spread his tablecloth over the coffee table and produced *falafel* sandwiches and a flask of apricot juice to celebrate the occasion, vowing that the Nobel Committee must have been blind when it awarded last year's peace prize to Roberto Arias.

Last month, Papandy decided he deserved a vacation so he took a bunch of disgruntled Freak businessmen with him to a ski resort in Switzerland, hoping to convince them over the *fon-*

due and *boeuf bourguignonne* that if they opened their moneybags and made the investments so badly needed by the Freak economy, he would guarantee they would never make a profit.

One night, in the hotel, while he was expounding upon his masterful economic theories before his entranced guests, his long fork - with a bit of melted cheese dripping from the end of it - remained suspended in mid-air as



his eyes fell upon the person who had just entered the hotel dining room. The guests turned to follow his gaze and saw, to their horror, none other than the Wizard of Ozzle, Andy Papandy's Jerk arch-rival, whom he had been avoiding for years.

They looked at one another for what seemed an eternity, Papandy's dark eyes peering straight into the thick lenses of the Wizard's glasses, while everybody in the room held his breath, wondering how the two would react.

Then, to everyone's surprise, the Wizard of Ozzle waddled over to Andy with hand outstretched while Andy hastened towards him and clasped him fondly to his bosom. In those few seconds, a mysterious, almost chemical rapport had been established between the two men who took to each other like long-lost brothers.

They moved to a separate table and sat down to talk, Andy ordering Freak

coffee and the Wizard ordering Jerkish coffee which an impassive Swiss waiter poured out of the same pot.

The retinue of Jerkish businessmen the Wizard had brought with him sat down with their Freak counterparts and ordered *raki*, while the Freaks ordered *ouzo* which another impassive Swiss waiter poured out of the same bottle. The Freaks seized the opportunity to explain Andy's trailblazing economic theories to the Jerks who chuckled merrily and remarked to the Freaks they were lucky to have a leader who was such a barrel of laughs.

Meanwhile, the press got wind that something extraordinary was happening in the hotel and converged upon it from the four corners of Europe, some on scheduled flights, some by charter, and all by snowshoe as they trudged the last quarter-mile to the hotel. They were just in time to see Andy and the Wizard riding together on the ski lift and then careering down the slopes, racing each other, helping each other out of snowdrifts and generally having the time of their lives.

They waited in the hotel lobby all through the next day as the two leaders went out on a sleigh ride and finally cornered them in the evening when they emerged from the hotel sauna and plunged into the indoor swimming pool.

The reporters gathered round the pool and while the Wizard floated lazily on his back, Andy told the press:

"I have been deeply moved by my meeting with the Wizard and I have had a lovely time with him during the past two days. If there are any differences between our two countries, we both believe it is up to the United Nations and the International Court at The Hague to resolve them. That's what they're paid for. As far as we're concerned, we are not going to let anything thwart our friendship or prevent our next vacation which may be in the Caribbean, the Seychelles or some other place that's nice."

"Hear, hear," the Wizard said from the middle of the pool, playfully tossing a beach ball at Andy.

The reporters went off to write their stories and when the Freaks and the Jerks back home heard the news they wondered who had been kidding whom all these years. □

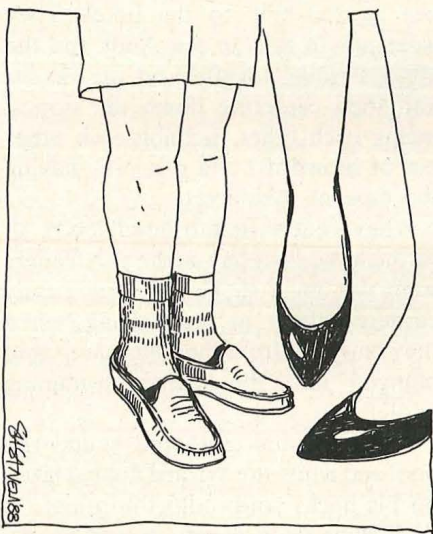
Alexander's first day

Transplanted Australian, Gillian Bouras, ensconces her last-born in the first grade, and keeps her fingers crossed

by Gillian Bouras

When you have several children, life begins to seem more than a little repetitious: think of all those first days at school, for example. Here I am again, standing in the Arfara village schoolyard; the same sun striking the same mountains; the same old priest reciting the same very old prayers; the same church clock chiming the hour in a world that seems timeless. But this is a special day in my life: my youngest child is starting school. Finally. At last. I ought to be jubilant. Instead, I feel – well – peculiar.

I also feel something like Methuselah, as a bevy of 25-year-old



mothers organize their shy first-graders into some sort of group. (I notice there are fewer children this year, as earthquake victims have returned to Kalamata, or have left the district entirely.) Alexander shifts from one foot to the other, while the priest exhorts both children and parents about Duty; capital 'D'.

"Children, do your lessons! Mothers, be vigilant over your children..." (There are no fathers present.) He finishes briskly with *Kali Chronia* – the wish for a good year, and strides off with robes flapping.

Alexander feels uncertain. "What do I do now?" he mouths at me.

"Wait," I mouth back.

A few minutes later his teacher appears, shepherds the beginners into a line, and directs them to their clas-

sroom. Some interested mothers, myself included, go too.

The room is large and airy, if a little austere: there are few pictures and charts on the walls, for example, and a stove is the only form of heating. While the mothers stand, smiling fondly, Kyria Maria, an imposing matron dressed in black with a gold cross bouncing on her ample bosom, organizes the children. It is a 'composite grade', with 12 pupils in Grade 1, and ten in Grade 2. Kyria Maria gives Grade 1 (*oi protoi*) her undivided attention and proceeds to ask names. Eventually she comes to Alexander and breaks into a laugh of recognition.

"Aha! I know you, Alexi!" and he grins delightedly. He is her third Bouras boy; more likely she is heaving a sigh of relief that he is the last, and not one of six.

The headmaster comes in next, beams at everybody, and supervises the dissemination of textbooks, doling out two extra, courtesy of the Greek government, to jealous three-year-old siblings who have taken up temporary residence in the front row. The first graders receive three books: *My Mathematics*, *My Language*, and *The World and Us*. Grade 2 receives volume two of the same titles. All are published by the

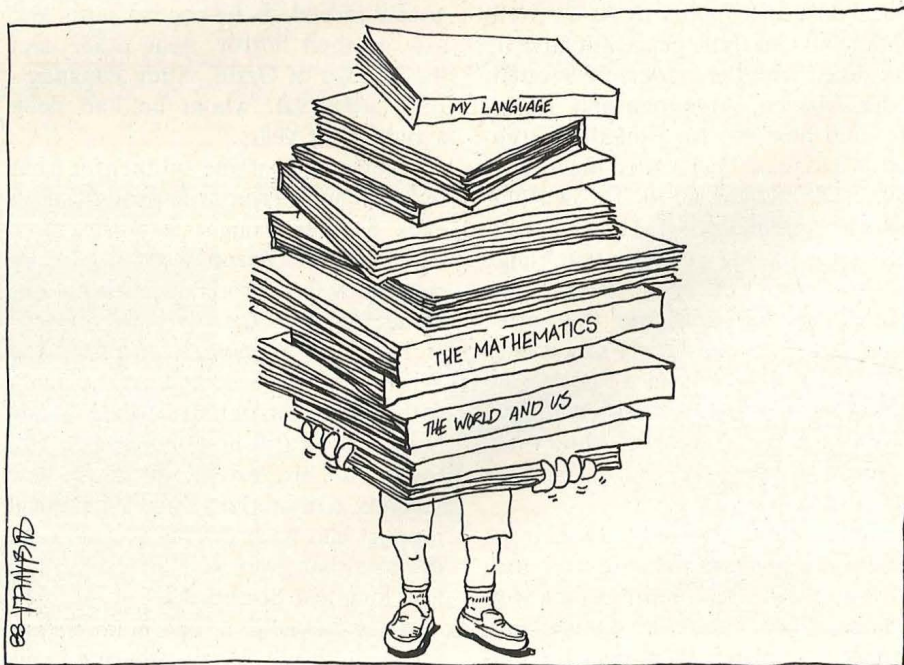
State Education Publishing Department, and it becomes clear to me later that a great many people have been very busy since our middle child, Nikolaos, now 13, started first grade in 1980. Back then the books were boring, and very much designed for rote learning.

Now the math text begins with exercises which test and teach discrimination and spatial concepts. (Place a cross under the biggest tree; under the tree which is neither big nor little. Place a cross under the child who is behind the tree, etc.) In the back of the book there are even two pages of press-out cardboard shapes.

My Language is brightly illustrated and provides space for writing patterns, which are also something of an innovation. The pictures are labeled with their names; verses and rhymes begin to appear near the back of the book. *The World and Us*, predictably, provides visual stimuli for discussion of topics like transport, the family, the church and school. Once again, activity methods are used: arrows have to be drawn from pieces of furniture to the appropriate rooms, for example.

Armed with their new books, the class is dismissed. Further instructions about exercise books, pencils and drawing equipment will be given later. Alexander positively prances along, sending me on ahead, but managing to keep me in view most of the time. Once home, he spreads his books out on the table, looks at me, and says expectantly, "What do I do now?"

When you have three children, the start of the school year becomes a juggling act of reassurances. Dimitrios, aged 15, is starting his first year of *lykeio* (senior high school), and is pale and tense. I try to be supportive:





"Dimitri, I am *certain* that Ancient Greek *cannot* be as hard as you imagine it is going to be." This statement displays a confidence I do not feel, as I have already sneaked a at the textbook and blanched. But then, I tell myself, I am the product of state school education in the Victoria, Australia, of the 1950s and 1960s. Then we didn't have a chance to learn even "*smalle Latine and lesse Greek*".

Then it is Nikolaos' turn. He is worrying about math.

"Niko, if I can learn Pythagoras' theorem, and I did, then any fool can." Alexander says nothing, but practices his writing patterns diligently. By the end of the first week he can write *Alexandros Bouras* very neatly. I notice he is drawing a great deal every afternoon, and I wonder, briefly, if he is missing the creative activity of kindergarten. As the kindergarten is also located on the school's grounds, he makes a point of visiting his former teacher every day. It appears that he objects to Kyria Maria's black mourning clothes, because he describes Jenny's daily garb in minute detail, adding, "But Kyria is *still* wearing black!"

After the first week, he begs me to get on with his English lessons. Here I feel I am on shaky ground. Up to now, we have had English lessons whenever he wanted them, and he can manage the reading of simple sentences, and loves writing. But will he muddle the alphabets? We plunge on regardless. He spends Sunday morning writing, copying English and Greek titles from the spines of books on the bookshelf.

During the second week, life starts to become a little grim and earnest. He and I argue over the matter of clothes when he wants to wear parkas and long trousers to school in 32-degree heat. (Once more I lament the passing of school uniforms.) He is worried about the walk to school, but manages it. "I'm frightened of the trucks, but I know I've got to go by myself now." Then he finds it difficult to adjust to

the presence of big boys in the schoolyard, and to their rejecting behavior. They do not want him to play with them, but he has big brothers, and will not be put off.

"They'd better watch out," he tells me, darkly, his jaw jutting. "I'll fix them."

The next issue tries me hardest, as it has always done. Kyria Maria, a devout member of the Orthodox church, demands that her pupils attend church every week. Alexander is not keen. In the third week he draws me aside and says, "Do you know what *she* says? *She* says that Christ will not like us if we don't go to church!"

Niko, who has overheard, rolls his eyes and exclaims, "She hasn't changed!" This time the ground is not merely shaky, but riven as by flood and earthquake.

"Teachers *can* be wrong, you know," I begin, carefully, "and I think Kyria Maria is wrong about that. *The Bible* tells us that Christ loves us: he's not going to worry about church attendance."

"H'm," he muses. Like most six-year-olds, he believes that mothers,

specifically their authority, do not compare with that of teachers, those founts of all wisdom and knowledge.

"Well, I don't care. I'm going not going to go if I don't want to."

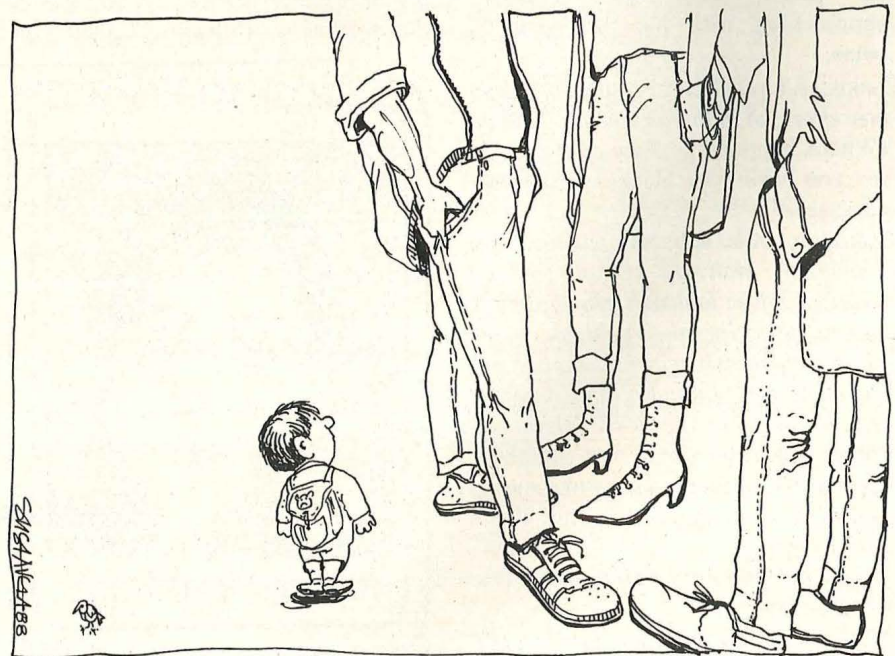
Nothing more is said, but he looks a little pale and tired for the next few days. In the meantime, the terrors of Ancient Greek have proven to be the figment of a fevered imagination, and Pythagoras' theorem seems to have taken its proper place in the scheme of things. The big boys are relaxed and happy, although they moan from time to time, considering the occasional protest obligatory. I fidget about Alexander.

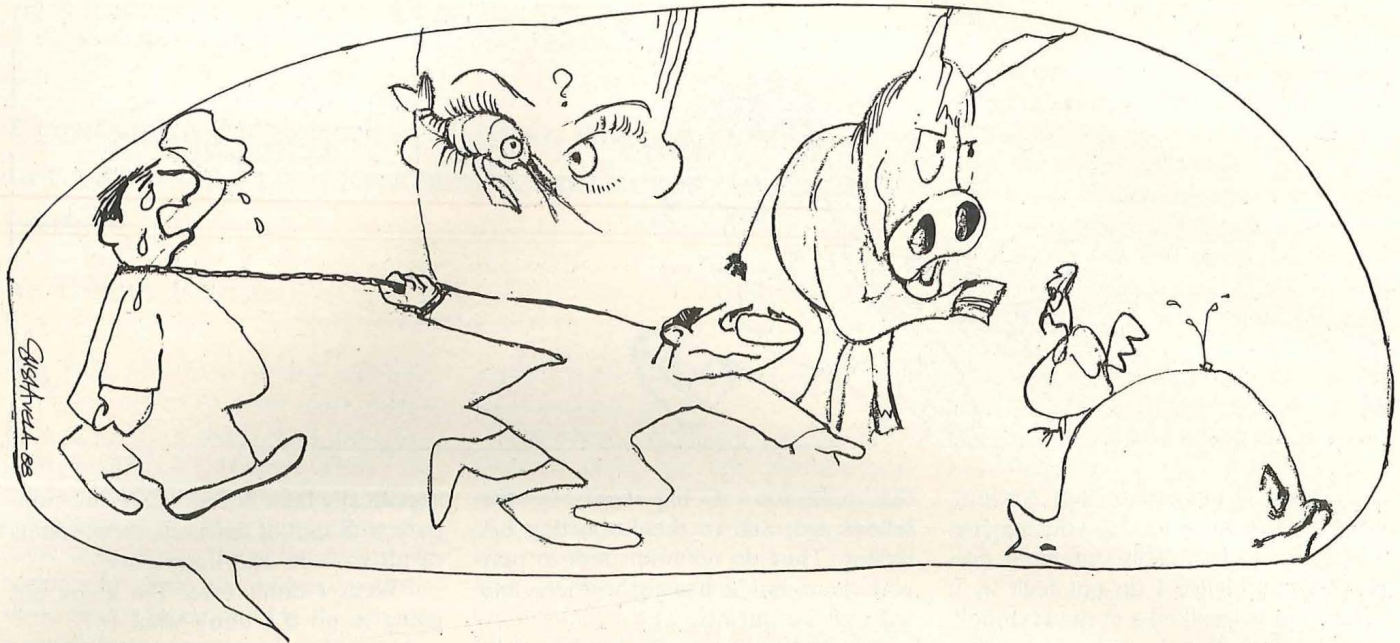
One Friday morning he sleeps late, wakes suddenly when I bend over him, and asks immediately through half-closed lids, "Have I got school this morning?"

"Yes," I answer, a trifle warily.

"Oh, goody," he yells, and leaps out of bed. I stop worrying, and say goodbye to my baby. □

Gillian Bouras, author of 'A Foreign Wife', lives in the Peloponnese with her husband, George and their three sons





Black & Cobwebless!

The following conversation – in phonetic Greek, translated literally – represents yet another chapter in the continuing saga of Harilaos and Lakis, the ill-fated Piraeus *manghes*. After their Kifissia business scheme failed (*The Athenian*, Aug '87) they left for Frankfurt to buy taxis, returning just in time for the '87/'88 winter taxi strikes. Currently languishing idle while their resourceful wives, Carnation and Barbara, support the families by selling sexy underwear at 'Tupperware' parties, the increasingly portly men of the house are compelled to take the children to the park every afternoon while Carnation and Barbara display their wares to the neighborhood ladies.

The scene: Near the duck pond in The National Gardens, Lakis enters, stage right, pushing baby Chrysostomos in his pram, and spies Harilaos approaching with his three-year-old twins.

Lakis: *Tee yeeneteh? Pos pahee? Vlepo otee ehees tah mahvrah sou tah hahliah.* (What's happening? How does it go? I see you have your blacks and wretchednesses.)

Harilaos: *Ahs tah nah pahneh sto thiahvolo! Mahvrah keh ahrakhkna! Greeniahzeh ee fahlenah keh ahftah tah ahnahthematismenah paithiah meh kseepneesahn keh eginah to mahti mou gareethah keh pou nah ksahnah pesso?* (Let them go to the devil! Black and cobwebless! The whale was complaining and the accursed kids woke me up and my eye became shrimp and where to fall again?)

Lakis: *Meeah ahp' tah eeteeeah.* (One of the same.)

Harilaos: *Tah 'tahzah lahgous keh pet-*

raheelia nah to volousouv. Ahllah pou? Ehee strosee to theeko sou? (I promised them hares and ecclesiastical stoles to plug it. But where? Has yours paved?)
Lakis: *Bah! Vgahzee tah thontiah tou keh menah tee pseehee mou! Pou kahtahndeesahmeh loheeah? Ahs kahtsomeh ekee nah kopsomeh keeneesee.* (Bah! It's bringing out its teeth and me, my soul! Where did we end up sergeant? Let's sit there to cut circulation.)

They sit down, heavily, on a park bench, the twins run off, and Lakis slides a three-kilo box of pastry out from under the pram.

Harilaos: *Po, po. Ehees yeenee bahoulo keh eferes-keh gleekah?* (Po, po. You've become a steamer trunk and you've also brought sweets?)

Lakis: *Seegah! Eepah oh gaithahros ton petino kefahlah! Ellah, fahee! Eeneh theonostimah.* (Slowly! Called the

donkey the rooster big head! Come, eat. They're god-delicious.)

Harilaos: *Ohee, ohee.* (No, no.)

Lakis: *Ellah!* (Come!)

Harilaos: *Trahvahteh meh keh ahs kleo.* (Pull me and let me cry.)

The two men fall on the pastry with gusto.

Lakis: *Egho eho pahree thekahpendeh kilah, k'esee mono thekah. Seegah teen eepothesee.* (I've taken 15 kilos, and you only 10. Slowly the case.)

Harilaos: *[with his mouth full] Ahn mahs pahee etsee ee ahpergeea thah yeenomeh perepeterah. Keh then ftahnoun ahftah. Kseepneesahneh ee yinekes mahs keh mahs vahlan tah yahlyah.* (If for us it goes thus the strike we'll become kiosks. And these are not enough. Our wives have awakened and they've put us the glasses.)

Lakis: *Nah sou po meeah thouliah nah vgahloumeh leftah...* (Let me tell you a job to bring out money...)

Harilaos: *Kahlah! Pahlee eedehees? Heretah mou ton plahtano keh Nikolo kahrterah! To kahlo to pahleekaree kseree kee' ahllou monopahtee. Eepah tees Gareefahliahs tah seekah seekah keh tee skahfee skahfee. Yah nah feroumeh meeah ksenee yah tah paithiah thah kosteezeh oh koukos aheethonee. Nah mou thosee tah leftah.* (Great! Again ideas? My regards to the plane tree and patiently await Nicholas!

The good brave-young-man knows another path. I told Carnation the figs figs and the tub tub. For to bring a foreigner for the kids would cost the cuckoo nightingale. To give me the money!)

Lakis: *Neh, reh! Nah ahneeksoumeh vrefeeko stahthmo yah tah paithiah ton*

CLOSE TO HOME



ELIZABETH HERRING

tahkseejeethon? (Yes, 'reh'! Shall we open an infant station for the kids of taxi drivers?)

Harilaos: *Eh, eeseh ahno potahmon!* (Eh, you're above rivers!)

Lakis: *Yahtee, reh? Eeneh loukoumee eetheah! Thah perahsomeh zoez keh kottah! Thah piahsomeh teen kahlee! Thah tah pahroumeh hondrah ahpo tees kloses pou then ehouneh kero yah tah paithiah.* (Why, 'reh'? It's a Turkish Delight idea! We'll pass life and chicken! We'll catch the good! We'll get the thick from the roosting hens who don't have time for the kids.)

The baby has started screaming in the pram so Lakis absentmindedly feeds it some pastry. Meanwhile, the twins are rolling in the dirt, pummeling one another. Harilaos suddenly looks at his three-year-olds and rushes to pull them apart.

Harilaos: *Terahtahkiah! Mee mou ahnahpsoun tah lahmbakia mou! Ehietz kahnee tee zoez mou pahtenee!* (Little monsters! Don't my little lights go on! You've made my life a scooter!)

Lakis: **[laughing]** *Meh kahmeeah keeverneesez then ahneegoumeh stahthmo. Thah tah steeloumeh stah kahtergah.* (With no government we don't open a station. We'll send them to the galleys!)

Suddenly, Lakis notices the time.

Lakis: *Ahmahn, Hahri, kseemerotheekahmeh! Ahndeh, fahee to komahtee tees dropees keh feegahmeh.* (Mercy, Harry, it's dawned! Eat the piece of shame and we're gone!)

Harilaos: *Thah fahmeh pahndoflah ahnahrgeesomeh yah to Wait Wahsers!* (We'll eat a slipper if we're late for Weight Watchers!)

The two men gobble up the last of the pastry, grab the twins and pram, and rush out of the park towards Ambelokipi.

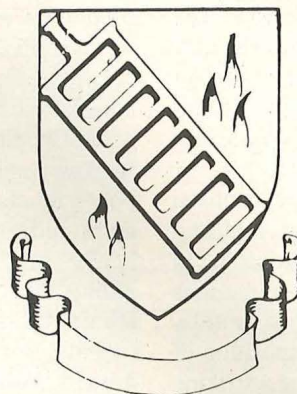
Lakis: *Fahee tee glossah sou! Eemahsteh ahkomah mahngghes. Thah tee vroumeh tee thouliah. Pahmeh!* (Eat your tongue! We're still mahngghes. We'll find it the job. Let's go!)

Harilaos: *Ahndeh yah to zeegee keh metah eeseh yah kahnenah 'Imam Bayildi,' krahsahkee, keh kahnah kilo troufeetses?* (We go for the weighing and afterwards are you for some 'The Imam Fainted,' a little wine, and about a kilo of little sweet truffles?)

Lakis: *Neh, neh. Eeseh protos! Tremoun tah seekotiah mou. Feegahmeh.* (Yes, yes. You're the first! My livers are trembling. We've left.) □

Once again, my thanks to Emil Moriannidis and family for their help with this column.

St. Lawrence College The British School in Greece



AN ESSENTIALLY PERSONAL SCHOOL STRUCTURED FOR THE INDIVIDUAL

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With a curriculum organised around the Common Entrance and G.C.E. 'O' and 'A' levels, St Lawrence's pupils and graduates annually win places not only at Public Schools, Universities and Polytechnics in the U.K., but also American, Canadian, Australian, South African and other universities.

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St Lawrence College operates as an examination centre for the Southern Regional Examinations Board and the Head of the Music department represents the Royal Schools of Music, London, here in Greece.

To adequately convey the special nature and atmosphere of the School, a visit is essential – the Headmaster is always very pleased to show parents over the School and in all cases individual needs are discussed.

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Mental explosion

An eruption of highstrung emotion takes place in Millas' latest paintings, on exhibition at the Pyli Gallery. The works depict large heads nearly bursting out of the canvases with a violent surge of energy, providing the exhibition's well-deserved title, "Mental Explosion".

The explosion refers to a 'cephalic deterioration', as the artist explains; the result of life's daily aggravations. In Millas' world, it leads to a continuous flow of sensations, distortions, mutilation and, finally, to a recomposition of the original image, producing a striking fusion of human and animal features.

The distorted heads evoke a variety of impressions ranging from overwhelming sadness to exhilarating frenzy – intensely exaggerated by splashy gestural brushwork and 'high toned' color. The turbulent motion and fiery tonalities speak for themselves: the artist "paints with the aggressive energy of a maestro directing an orchestra;" fitting, for as he paints, he listens constantly to contemporary music.

Millas, born in Cairo, studied art in Johannesburg. A multi-talented young man, he is also a film-maker, performer and poet who has directed many theatrical performances in which his poetry has been sung or recited. At times, he prefers to exhibit his work in pubs and cafés, as he did in Herakleion, painting directly on the walls; making his presence indelible.

*Pyli (The Gate) Gallery
Leof Amalias 38
Mar 7 – 22*



'Cephalic deterioration': the result of life's daily aggravations – Millas

Interior space

The Titanium Gallery presents this month the paintings of Ireni Iliopoulou, a young artist who lives and works in Paris. Featuring the key imagery of interior space, Iliopoulou is most imaginative in her selection of subjects – an old vacant theatre, an unused subway station – to create the atmosphere of eloquent stillness, abandonment and desolation.

The exhibition, the artist's first in Athens, covers the work of a three-year period during which this sense of solitude has dominated: the city landscape framed through window panes; an undefined presence, felt rather than seen, taking in every detail of the lonely, quiet view; a very lifelike dummy seated by the window looking out, evoking introspection and weariness; a striking



Ireni Iliopoulou's "Artist's Studio", acrylic and oil

interweaving of views effected through a window pane's mirroring the interior of the room, while showing simultaneously the exterior scene.

The structure of these paintings – views of Paris bathed in a mellow evening light – is dominated by horizontals and verticals creating a dialogue between tense lines and rounded forms. Several still-lives focus on this interesting interplay of line, space and form.

After looking out into the silence of the lonely cityscape, Iliopoulou, in her theatrical compositions, plunges inward, into empty, desolate interior space. She depicts a theatre – a bare stage where echoes of comedy and drama linger in the dark eerie shadows, rows of red velvet seats awaiting absent

spectators.

In these lovely interiors, Iliopoulou's colors range from dark shadowy tonalities which capture the haunting drama of her theme to brilliantly exploding sunlight, erasing the gloom, and leaving a hopeful resonance.

Most impressive are the paintings of an abandoned metro station where empty cars are immersed in vast dark tunnels barely lit by tiny lights, or sit forlornly by the platform, waiting with wide open doors – a very dynamic portrayal of neglect and obsolescence.

*Titanium Gallery
Vas Constantinou 44
(across from Truman's statue)
Mar 7 – 27*

1821, as depicted by Greek engravers

Nikos Grigorakis, noted art historian and collector, is exhibiting at the Iakinthos Gallery a collection of engravings by Greek artists, depicting the War of 1821 and its heroes. This first public showing of the prints fittingly coincides with the March 25th national holiday commemorating the beginning of that war.



Alexander Koroyiannakis' "Odysseas Androutsos", woodcut, 1941-2

The war of 1821 has always been a source of inspiration for artists, as well as for men of letters. The foreign artists/travellers were the earliest to document the landscape and the historical events, and their work remains a valuable contribution and record of an important and romantic period in



Iatrides' "Funeral Procession for Markos Botsaris", woodcut, 1941-2

Greek history.

The Greek folk artists and lithographers, such as, Gryspos, Loverdos, Christides, etc emerged later – during the middle of the 19th century – with an active iconography of battle scenes reflecting both the tragedy and valor of this destructive war.

Their engravings, on view in this exhibition, were displayed in public stores and cafés and recounted not only famous battles and events (the battles of Alamana, of Mesolonghi, the deaths of Karaiskakis and Markos Botsaris), but also faithfully depicted the period's colorfully detailed costumes, headgear and weaponry.

The portraits of famous warriors are but one of the themes of the contemporary painters. Katerina Botsaris in her Amalia costume, Karaiskakis, Kolokotronis, Makriyiannis and Lascarina Bouboulina have become familiar figures through the engravings and woodcuts of Alexander Koroyiannakis, Angelos Theodoropoulos, Costas Grammatopoulos, George Moschos and other well-known artists. Tassos, in a series of 16 woodcuts, has glorified the catastrophic plight of Psara, depicting the frantic flight from the island and its heroic battle cry, "freedom or death".

In the early 40s, Spyros Vassiliou and George Velissarides voiced a silent resistance against the German occupation, through the apparently innocent themes of 1821. Vassiliou's woodcuts were frequently published in the magazine *The Nea Estia* while Velissarides' were passed around from hand to hand.

Both artists were instrumental in preserving hope and courage during that difficult period.

*Iakinthos Gallery
Zirini 23, Kifissia
Mar 14 – 31*

Moving out

Constantine Rammos delights in painting his subjects in their immediate surroundings: usually couples or individuals enjoying their private leisure. In his current exhibition at the Trito Mati Gallery, Rammos transfers his figures which, two years ago, were portrayed sitting or lounging indoors, outside: onto verandas, at the beach, at the swimming pool, thus juxtaposing

the languorous mood of relaxation and the energetic activity of swimming.

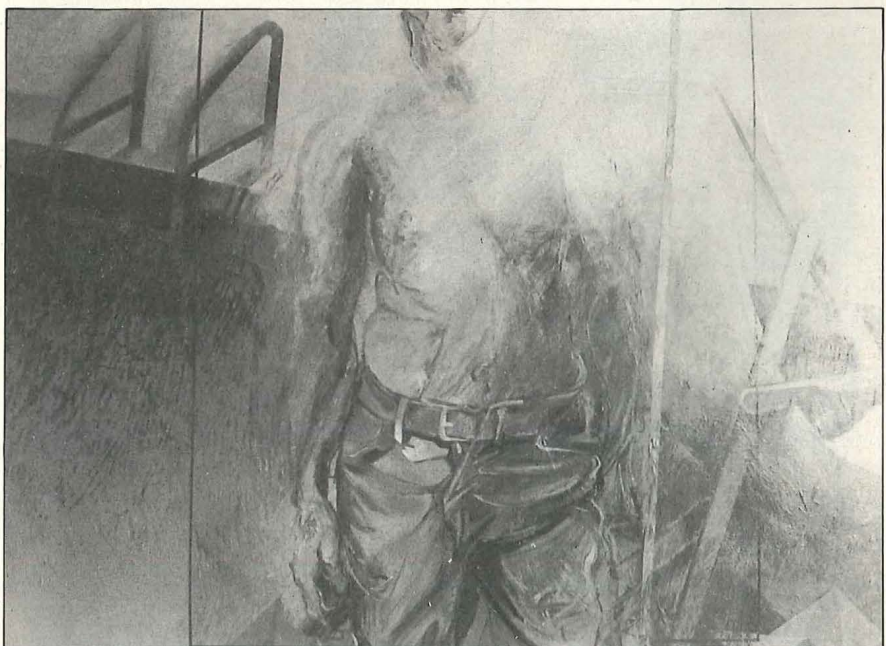
Ramos' diving figures are striking. On large canvases their muscular bodies spin off a pool's edge into a swell of lovely reddish blue. The dynamic impact of body meeting water releases a swirling white foam, myriads of bubbles pulsating in reflected sunlight. Transparent silky hues define the water's fluid texture and intricate brushwork depicts its energy.

Several paintings are double panels: one, showing a bather slowly sliding into the water feet first; the other, diving in, every muscle of his arms and legs tensed.

In contrast, there are restful scenes of a figure relaxing on a balcony overlooking the sea, sipping coffee under a huge umbrella, undressing for a swim, or sitting on the beach with a voluptuous nude beauty.

Ramos frequently creates small Cubistic still-lives within his compositions, focusing his attention on a particular detail – framing it like a snapshot. He is interested in the physical appearance of his couples: female figures with lovely rounded contours seen through transparent fabric; males strong and muscular in tight jeans. The faces are vague and undefined; a dreamy atmosphere of delicate blue permeates all the work, evoking a restful atmosphere of tranquil repose.

*Trito Mati
Xenokratous 33, Kolonaki
Feb 23 – Mar 12*



Constantine Rammos' "Vacation II", acrylic on canvas

Messenger-Stone hieroglyphics

For ten years Florence Messenger-Stone painted icons in the Byzantine style, first at the monastery of Aigualieyre in France, and later, on Crete and Patmos.

Although she has since moved out into other styles, including collage, she has retained much from her earlier training. She has also never lost touch with its spirit. She continues to pay great attention to detail and highlighting and she usually keeps to the medium of egg tempera.

Above all, Messenger-Stone shows reverence for the subject matter which she paints. Not only that, but, like the icon which is to be revered itself, the artist sees the spirituality with which objects themselves are invested.

Hence her interest in *tamata*, or votive offerings, which in effect are prayers embodied into pieces of hammered silver. Not only is the supplication for cure precisely noted in the outline of a limb or an organ, but the very votive which carries the message



Hieroglyphs of a phantom world

becomes an object worthy of deep respect.

By extension, this can be said also of the doors which she paints almost to the point of obsession. Of course, to be seen, the doors must be painted closed but it is the purpose of doors to be portals. These doors therefore become overtures to rites of passage.

The hieroglyphic use of objects is intensified by the great attention paid to texture in all her pictures. They give a sense of age and mystery, for behind the worn gauze or peeling paint, shapes seem to hover which themselves may

be of a sacred character.

Other favorite subjects are roadside and household shrines. Here, the most ordinary objects of use – an ouzo bottle used for lamp oil or a box of matches – take on heightened significance from their milieu.

This sense is carried into the everyday world of kiosks and shopfronts. In these carefully textured environments, piled packets of cigarettes, boxes of soapflakes and political graffiti all become hieroglyphs of a phantom world shot through with intimations of a deeper reality. □

Learning is child's play at TASIS HELLENIC



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A triple celebration for opera

An operatic gala took place at the Pallas Theatre early last month which observed no less than three anniversaries. One was the centenary of Spyros Xyndas' *The Parliamentary Candidate*, the first opera in Athens ever to be performed in Greek. It also marked the centennial celebrating the foundation of the first purely Greek opera company which led, 50 years later, to the establishment of the National Opera. Finally, the gala commemorated the 50th anniversary of the debut of Maria Callas – then, of course, still Kaloyeropoulou – which took place at Parnassos Hall on April 11, 1938.

The ERT Orchestra was conducted by Vyron Kolassis and its chorus, together with that of the municipality of Thessaloniki, performed splendidly under chorusmaster Antonis Kontoyiorgiou.

Appropriately chosen for the triple anniversary, the program opened with the overture to *Meistersinger*, rather loud and clumsily played, followed by the Pilgrims' Chorus from *Tannhauser* which introduced an unexpectedly precise and brilliant sound.

In the love duet from Verdi's *Otello*, Julia Troussa was studious and balanced as Desdemona with top notes bright and clear, while Thanos Petrakis, though his voice has an agreeable timbre, had his usual breathing and other technical problems.

After a bright and rousing rendition of the Hebrew chorus from *Nabucco* – though it sounded a bit like a military march – basso Frangiskos Voutsinas was in fine voice for the coronation scene from *Boris Godunov*. Both orchestra and chorus displayed great brilliance.

Baritone Vassilis Yiannoulakis was in surprisingly good form, exhibiting vigor, clarity and superb high notes in Gérard's aria "Nemico della patria" from *Andrea Chénier* and "Pietà, rispetto, amore" from Verdi's *Macbeth*. A chorus from the latter opera was exquisitely sung.

Two highlights from Verdi's *Don Carlos* followed: Voutsinos, dark-colored and imposing, in the King's great Act IV monologue, and Troussa lucidly voiced in Elizabeth's Act V aria "Tu che la vanità."

Mezzo-soprano Lela Stamos, after singing two selections from Manolis

Kalomiris' *The Ring of the Mother*, achieved the best performance of her career in the court scene from *Aida*.

The gala evening ended suitably with the overture and first chorus from Spyros Samaras' opera *Rhea*. Nevertheless, it was disappointing not to hear anything from *The Parliamentary Candidate*.



Electrifying conductor

In mid-January the Athens State Orchestra gave what may have been its last concert for some time. The musicians claim that the cost of purchasing and maintaining their instruments is forbidding and insist that the state foot the bill.

The young conductor, Ilias Voudouris, opened his program with Dimitris Dragatakis' "Mnimes" ("Memories"), a short, relatively recent work in three parts played without interruption. Free from the constraints of tonality, the composer's musical language is based on melodies of extremely short duration which are therefore exploitable contrapuntally. Although the rhythmic patterns vary and the dynamic interplay of volumes is constant, this well-orchestrated piece tends to leave the listener indifferent. It was, however, extremely carefully conducted and performed.

Soloist Natalia Michalidou, unfortunately, did not rise to the occasion of Beethoven's Fourth Piano Concerto

which followed. Her gentle sound was too mellow and indecisive, and she seemed unaware of the demands of musical architecture in general. As a result, the effect of her performance was, frankly, boring.

In contrast, the final piece, Schumann's "Spring" Symphony was exuberantly played. Voudouris' tempo may at times be tempestuous but it is never clumsy. His crescendos are dramatically convincing and exciting. Here he proved himself to be a particularly promising conductor.

Excellence all around

Few performers can provide total audience satisfaction. Even the greatest artists with their flawless technique may not at times fulfill the listeners' expectations. Soviet pianist Lev Vlasenko is a splendid exception. Both his technique and his temperament seem to be capable of rising to any occasion. He is always true to the period and the meaning of a piece. His seven Bagatelles (op.33) of Beethoven were architecturally firm and 'Doric' in spirit; his three Images of Debussy, dreamy and lucid; his nine Etudes-Portraits (op.39) of Rachmaninoff passionate and rich in climaxes. The perfection of every piece was astonishing.

An exquisite sound

The British Guildhall String Ensemble, ten in number if I recall correctly, gave an interesting concert which was enhanced by the fine acoustics of the Athens College Theatre. The program was anything but audacious due, probably, to a tour that included Thessaloniki, Piraeus and Patras. Among the familiar pieces were Purcell's *Abdelazar Suite*, Bartok's *Romanian Dances*, Britten's *Simple Symphony* and Mozart's *Divertimento K.137*.

The sound of the ensemble, however, is exquisite. The players have succeeded in achieving a luminous balance between lower and upper strings. The violins are seldom strident, as is often the case with similar groups. They are mobile but never clumsy. What is more, they play with such brio and abandon that the audience is constrained into partaking of their spirited approach to the music.

Painting Santa Claus red: colorization in films

Ilsa (Ingrid Bergman): "Of course, that was the day the Germans marched into Paris."

Rick (Humphrey Bogart): "Not an easy day to forget. I remember every detail. The Germans wore grey; you wore blue."

From "Casablanca"

Until recently, viewers of the beloved romantic drama, *Casablanca*, released in 1939, did not have the opportunity to see either the Germans wearing grey or Ilsa wearing blue: the classic film was shot in black and white.

Casablanca, however, is one of 24 older classics that have been 'colored' by the Turner Broadcasting System in the United States and syndicated to television stations. ET-2, the Greek television station, recently ran a series of colored movies, including *The Maltese Falcon* and *Dark Victory*, both starring Humphrey Bogart.

Colorization has been causing quite a stir in Hollywood recently. Indeed, some of America's most respected directors — Martin Scorsese, Warren Beatty, Steven Spielberg, Woody Allen and Elia Kazan — are vehemently opposed to coloring films. Supporting their view are a number of influential American institutions, including the American Film Institute, the Directors Guild of America, the Writers Guild of America West and the American Society of Cinematographers.

In favor of coloring films are such large corporate interests as the Turner Broadcasting System, CBS/Fox Video and Hal Roach Studios, all of which have invested enormous sums of money in the coloring process: it is estimated that coloring a feature film costs about \$250,000.

The search for an effective method to use color in films began in the early days of cinema. Hand-painted films were made as early as 1894 and were in wide circulation by 1910. George Albert Smith and Charles Urban made the first 'Kinematographic' color feature, *The Durbar at Delhi* in England in 1911, and sequences of D W Griffith's masterpieces, *Birth of a Nation* (1915) and *Intolerance* (1916) and Eisenstein's brilliant *Potemkin* (1925) were tinted.

Two-color Technicolor was popular in the 20s, although it was used mainly as a gimmick because of the garish crudity of the process. By 1932, few color films were made because the limited aesthetic appeal of the first efforts hardly justified the expense. At this time, a three-color Technicolor process was developed which attained great prestige with the making of *Gone With the Wind* in 1939. By the 1950s, few films in Hollywood were made in black and white, although in Europe, for both artistic and economic reasons, a larger proportion of films was still not shot in color.

Many proponents of coloring old films argue that their directors would have chosen color over black and white if given the choice. Yet George Stevens, co-chairman of the American Film Institute counters, "I know that John Huston would have told you that he wanted to make *Red Badge of Courage* in black and white. Fred Zinneman will tell you he wanted to make *High Noon* and *From Here to Eternity* in black and white and in fact persuaded Harry Cohn that it was preferable to making it in color."

Most of the coloring of feature films is done by Colorization Inc., a Toronto-based company partly owned by Hal Roach, and by Color Systems Technology, a California company which has processed *Yankee Doodle Dandy* and *Miracle on 34th Street*, and was contacted by Turner Broadcasting System to colorize 100 of its vintage films, including *Casablanca* and *The Maltese Falcon*. Roach Studios colorized *Topper* and *It's a Wonderful Life*. There are more than 7,000 black and white films in the public domain, so if the right is won to copyright all of them, the colorization companies will be kept busy for some time.

The technological procedure in the laboratories is essentially the same in each company, but each has its own approach to the process. "We choose to match colors rather than create them," explains Charles Powell, executive vice-president of Color Systems Technology. "We have an enormous research department. We sent someone to Macy's archives to find out what was the red of the Santa Claus costume in *Miracle on 34th Street*."

By contrast, Earl Glick, chairman of Hal Roach Studios says, "We don't bother with anything like that at all. We give the picture the modern look that we think the audience would like to see to fit today's times." Former cinematographer Brian Homes, director of creative services for Colorization Inc., supports the view that colorists are artists and says, "It's not done by computers. It's done *with* computers. I'm not a hack; I'm not painting by numbers."

Many contemporary industry colorists insinuate the critics are diehards, emphasizing audience appeal and marketability. Charles Powell of Color Systems Technology explains, "Colored films are not necessarily better; they're not necessarily worse; they're not necessarily anything, but worth more." In order to make a basic film library 'hot and sexy', he advises, "You put a marketing coat of paint on it."

On the other hand, many directors and cinematographers will insist that shooting in black and white represents artistic intent and should not be tampered with at any stage. Director David Lynch (*Blue Velvet*) shot *The Elephant Man* and *Eraserhead* in black and white "to communicate a feeling." He explains, "You see things differently in black and white; you tend to look at it more closely." He continues, "It's dreamlike; not reality, and both these films would be ruined in color."

"These people (colorists) will tell you anything," asserts Woody Allen, who shot four of his last eight films in black and white and is a vehement opponent of colorization. "They will use any kind of statistic, public opinion poll or rationalization, but what they're really saying is they couldn't care less about what this does to the film or the artists involved or the public."

Allen has a clause in his contract which may well be utilized by other concerned filmmakers too: it prohibits coloring and other alterations such as panning and scanning for TV. He says, "I would certainly be willing to strike, to not work until this is resolved honorably. And I think everyone else in the industry should as well."

Other prominent members of the American film community echo Allen's indignation. Director Martin Scorsese



Humphrey Bogart with Ingrid Bergman in the black and white classic, "Casablanca"



Woody Allen, opponent of colorization, with Mia Farrow in "Broadway Danny Rose"

calls coloring films "a desecration."

"I hate it," says actor and director Robert Redford. "I don't like the results. I think in some cases it's like robbing a grave."

Frank Capra, who directed *It's a Wonderful Life*, wrote to the Library of Congress, saying coloring films is akin to painting the Lincoln Memorial. James Stewart, star of *It's a Wonderful Life* was unable to sit through the entire colored version. "The faces are orange-yellow and the shadows are not there, except for great black shadows which are blacker than black."

Commenting on the colored *Topper*, however, Nancy Reagan said she and President Reagan (both former actors) "were most impressed with the colorization of that fun movie."

Executives of colorization firms point to consumer surveys showing the majority of the general public prefers color films. According to *Variety*, the colored version of *Miracle on 34th Street* was the highest rated syndicated film in 1985. Analysts point to the high percentage of color TV sets in homes and say viewers paid more for a color TV and want to get their money's worth.

Other observers say the preference for color films is by no means clear-cut. Ron Castel, vice-president of advertising for Erol's, the largest independent American video chain, counters, "This is a business with short memories. Black and white films sell less just because they're older; not because they're black and white."

According to Kostas Andriopoulos, a programming executive at ET-2, the Greek television station that ran a series of colorized classics, "It was ex-

perimental and at this time, we have no plans to air other colored films. The reaction was mixed."

Most critics, including Lefteris Kyp-raios, television and movie critic for *Eleftheros Typos*, protested the colorization of John Huston's *The Maltese Falcon*. The film stars Humphrey Bogart as private eye Sam Spade in a suspenseful drama, considered the prototype of "film noir", and was one of the films in the ET-2 series. Citing the black and white photography and consequent shading and lighting as an integral part of "film noir", he compares its coloring to "painting our ancient monuments pink, which would increase tourism."

Zinos Panayiotides, head of Nea Kinesi distribution company found the colored version of *The Maltese Falcon* "very strange...It bothered me but maybe that was also psychological because I knew it was colored." Panayiotides says those who love cinema prefer the original black and white versions and their company would not be involved in colorization of films.

George Spensos of Spensos Films remarks, "Theoretically I'm against colorization but I haven't seen a colored print." He stresses, "I believe in the magic of the black and white print; it gives you a sense of time, like a fine wine." Nevertheless, he doesn't dismiss the possibility of his firm's handling colored prints. "I would consider doing it, if the process is done successfully."

Other viewers of the colorized films on ET-2 were pleasantly surprised. Angelos Soragas, film historian and lecturer, found the coloring subtle and not detrimental to the effect of the films. Yet he explains, "A proper view-

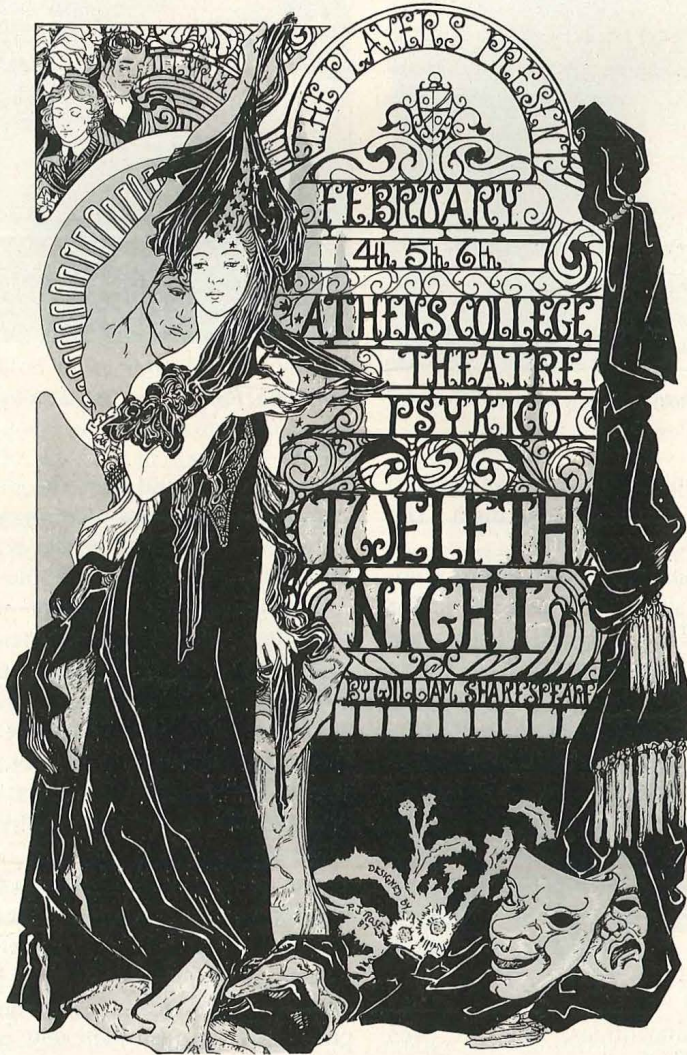
ing of a film should be in the cinema in the original version. Colorization in films seen on a small screen is a different matter and is permissible."

Proponents of computer coloring argue that since they are not tampering with original negatives or prints, computer coloring does not present a threat to black and white films. CBS/Fox Home Video, which is distributing the Turner Library films states that colored cassettes will not replace the black and white versions.

Yet in Greece, and even in the United States, black and white versions of older classics on video cassettes are extremely difficult to find. As George Stevens Jr cautions, "The marketing people always push their new products on the shelf and take their old products off." He predicts, "If they have an investment in the color versions, the black and white ones will be next to impossible to find." Indeed, this seems to be borne out here in Greece, where, according to John T Adam, Chairman of MTC Video, distributors are waiting for colored copies of classics. "We're afraid if we release them in black and white, they won't be popular. Except for a few well-publicized classics, such as *Gilda*, the general public in Greece prefers color."

American Film Institute spokesperson Bonita Granville Wrather warns that coloring will "destroy our national film history and the rich heritage it represents." She stresses that what is at stake is the film's "life...In fact, if colored films are available in 2086, it is very likely that no one living will know the original power of *The Treasure of Sierra Madre*, *Manhattan*, *Citizen Kane* and *The Grapes of Wrath*." □

The Bard in Psychico



Poster design by Peter Rose

Those of you who were home with your (wretched) videos, or out braving the *nefos* to see something like *Fatal Attraction* the nights of February 4th, 5th and 6th missed the moral equivalent of dinner at New York City's Le Bernardin for, shall we say, *souvlaki* at Corinth.

The Players were performing Shakespeare at Athens College's exquisite new theatre.

And, since the troupe is not likely to mount another 700,000-drachma production of The Bard's work in the very near future, it is not this reviewer's intention to now add insult to injury with a blow post mortem (to mix metaphors thoroughly) of *Twelfth Night*, or *What You Will*: having missed the play is punishment enough.

The Players have come of age. Now, if they could only land a well-merited Guggenheim or a Ford or some other

sizeable grant, they would be able to give the English-speaking and English-learning audiences of Athens, of Greece, the English-language theatre they deserve and, indeed, need.

As it is, on a shoestring – this last expensive effort being quite a departure from their usual frugal productions – they are amazingly resourceful and creative. But it is disheartening to see such major talents as Peter Rose, Rob Reid, Vivienne Glover, Ian Robertson and Tim Cullen pour hearts and souls and legal tender into a production, and know they then must worry about just breaking even.

Why is there no theatre willing to adopt the troupe, *gratis*, on a permanent basis? Why is there no Medici forthcoming with an endowment that would enable *The Players* to tour Greece in the summer – to take *Twelfth Night*, say, to Thessaloniki, Kalamata,

Crete...and buy costumes; allow for a change of set or two; get on with the business of directing and acting?

The Players are an amateur theatrical company in the sense that Olympic athletes are amateurs; and in the sense that a core group of professionals who know the theatre inside out act as a teaching resource for young and talented apprentices – David Madalena (on a study trip here from Bennington College) and Deree's Andrea Mancillas, Sebastian and Viola respectively, to name just two rising stars from this particular cast. As such, *The Players* are an invaluable teaching device, 'a first stage' for the young drama-school-bound community here. It is a trust they take seriously.

The troupe's strong, confident nucleus – Rose, Reid, Glover, Robertson and Cullen – made up the fools, clowns and buffoons of *Twelfth Night*, whose comic scenes unify this Illyrian romance of epiphany. Indeed the play's 18 scenes are like beads strung on the thread of comedy provided by Reid as Sir Toby Belch and Rose as the pompous, vainglorious Malvolio.

Reid's decision to place the play in the 1920s – a feat this reviewer had to see to believe – was a wise one. Not only did it render the production more affordable: it made it 100 percent more accessible to the variegated Athenian audience. This was Shakespeare à la Noel Coward, with Feste at the piano singing a sort of Cole Porter-version of "When that I was a little tiny boy/With hey, ho, the wind and the rain" and Malvolio, with his beautifully constipated smile, center stage in a Buchanan kilt and canary-yellow cross-gartered stockings. (High marks to Graham Rogers, who set the songs to music, and to Lynn Stavrou, who stitched those incredible flappers' dresses and Malvolio's perfect pleats.)

It all worked. The Rose set and lighting were superb. The blocking 'kept us moving'. We suspended our disbelief. We roared. And when Sebastian and Viola embraced in recognition, we misted over. And Tim Cullen, as Feste, was there, like Joel Grey's *Cabaret* MC, to invite us out of our own Athenian reality, and then, full circle at the play's end, to send us on our merrier ways. Bravo, *Players*. Now let's see what you do with Neil Simon's *The Gingerbread Lady* in April. □

Dance – the ultimate sculpture

Marianna Lyras is a thoughtful, serious talent whose face can suddenly light up with amusement and laughter when something strikes her as amusing. She has been involved with dance all her life, studying techniques ranging from ballet to jazz. She has also studied music very seriously, but even this has not diminished her *real* passion. With her slight figure and graceful movements, she could have chosen to be a dancer, but did not: rather, she is a sculptress.

She began studying the theory and history of art at Sussex University in England. She had always been interested in art, but the need to 'know' art came gradually, as she realized that *studying* it was very different from *understanding* it.

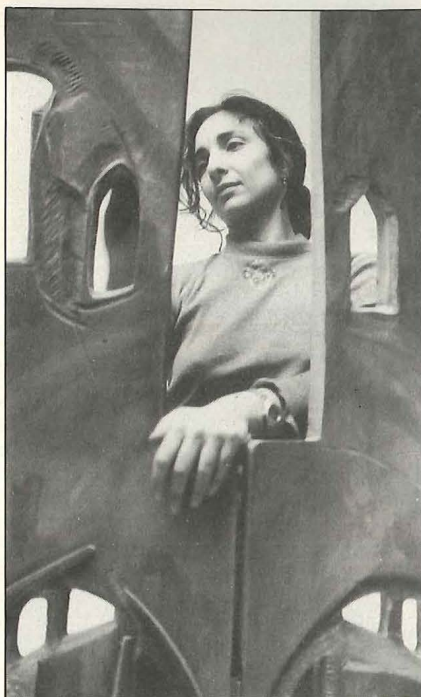
Lyras studied sculpture in Italy at the Academia di Belle Arti di Roma and worked with Greek artist Manolis Tzobalakis, who lives there. The environment abroad influenced her enormously and this influence comes across very strongly in her paintings.

Returning to Greece, she worked quietly alone, showing her work in group exhibitions here and in London. When her sister, Angela Lyras, formed a dance company, she became involved in the design of the costumes and scenery, producing unusual work which contributed strongly to the 'atmosphere' of the choreographies.

Marianna Lyras believes that dance is the ultimate sculpture – that painting, sculpture and dance all belong to the same *genre* and that painting and sculpture find a natural environment in dance because all three use a symbolic emotional language which is capable of producing powerful, riveting images.

As a sculptress, Lyras always creates an environment around her figures.

As a designer, she is *still* a sculptress – creating an environment around *moving* figures. She feels that the figure in motion is the epitome of sculpture because it is alive; stationary sculptures simply freeze figures in their poses. Choreography, though, cries out for an environment – one created by lighting, objects arranged on stage, and costuming – providing the choreography dimension and a definite psychological mood. The 'archaeological' details of a structure can set the figures in time and space, implying a past, present and



Marianna Lyras behind "Gateway"; painted wood

future; or even freeze an instant in time flavored with a distinct atmosphere evoked by the sculpted gestures.

Lyras' designs for dance, as for her sculptures, are created from various materials. She seems to enjoy the feeling of rock and stone. One design, however, incorporated a series of painted slides which formed a backdrop resembling Japanese ink drawings; bringing color, style and atmosphere to the stage. (They were also lightweight – an important consideration for travelling dance companies.)

The artist also designs costumes that intensify the mood and feeling of each choreography and which also allow the dancers to move freely and comfortably. In one choreography a dancer initially appeared to be just an extension of the rocks which were part of the set. When "the living stone" moved, the costume took on beautifully modulated shapes until, finally, it slithered off her body to reveal the human form.

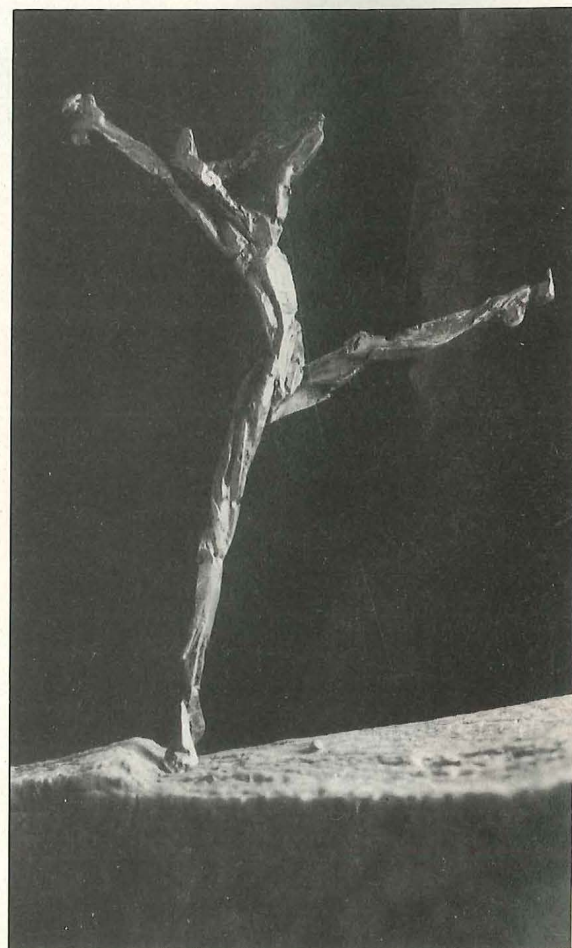
Exploring Lyras' studio is a strangely satisfying and interesting experience. Perhaps it is the mixture of extreme practicality with artistry that is so fascinating. One studies with a kind of awe the neatly arranged rows of spanners, saws, chisels and electric drills; there are large wooden sculptures set in frames, some almost resembling

screens, and smaller metal sculptures set in stone. Some are figures flying in different dance movements. On a table a series of studies based on colored lines is set out – research she was doing at a time when Angela Lyras was choreographing a dance to music by Schumann.

In a second room are some large, impressive paintings which reveal the influence of Italian painters, architecture and churches; many figures, some large and dominant, others smaller, engaged in various activities. They seem to relate a whole history involving different time periods – very absorbing, interesting work.

The artist says dance provides her an opportunity to continue her research in painting, and that creating her work for dance makes it come alive on a grand scale.

Lyras' work will be exhibited in her first one-woman show, opening March 14 at the Medusa Art Gallery, Xenokratous 7, tel 724-4552. □



Lyras' "Dancer"; cast silver

The *fournos*' new image



When did the image of the *fournos* - that fragrant hub of baking activity - begin to change? Was it with the advent of *tost* - a slice each of ham and cheese sandwiched between square sliced bread - that white and worthless newcomer that appeared alongside the omnipresent oval loaves more than a decade ago? Or is our perception shifting because of a growing awareness of the baker's plight: tiring work, and stringent regulations?

"A baker earns less than a street cleaner - 3,000 drs a day," says Prokopios Katselis, a *fournos* owner who is also president of Sintechnia Artopion (The Bakers' Association for Athens and environs). "It is difficult - difficult - to run a bakery. The city is not kind to the *fournos* or the *fournaris* (baker). The city does not want to deviate from the types of bread we must bake." He is frustrated by these regulations imposed by the government as he works at his craft in his large bakery at Eslin 14, Ambelokipi.

Selling *tsourekakia* and other kinds

of bread behind the counter, the tall, outspoken man is bitter about the life of the baker. He has 20 years' experience in the family business, and is also spokesperson of the Bakers' Association, representing 2,800 active members in Athens' districts, including Aghia Paraskevi, Aghios Stefanos, Glyfada, Iliopolis, Voula, and Ekali. (The organization publishes a weekly newspaper full of information, and ads for baking ingredients and equipment.)

He observes that the ten to 12 thousand bakeries throughout Greece are primarily family operations and that between four and five thousand bakers work in the capital alone. "The bakers learn the trade either from their families or on the job," he continues, between phone interruptions. "There are no schools for bakers." But his own children are not eager to follow in his footsteps: "They don't know what they will do," he says.

To comply with regulations, bakers *must* prepare traditional breads - *polytelias* (the smooth, loaves made

from refined flour), and *horiatiko* (the village-type, hard-crust loaves with diagonal slashes across the tops). "The loaves *must* be made of from 70 to 100 percent white flour mixed with the 'yellow flour used to make pasta' (durum wheat), and *must* follow the recipes issued by the Ministry of Commerce in 1982."

Admiring the twists, braids, the soft rolls in his baskets, one wonders if these too are regulated. He explains that any *fournos* offering croissants, brioches, French bread and other specialties such as *tsourekakia* (recipe follows) may do so only after baking the staples. Further, the loaves may not exceed 250 grams.

His comments, confirmed by several bakers, disturb the otherwise comforting atmosphere of the *fournos* - the seemingly eternal axis of every community in Athens. Anything that happens at the *fournos* affects everyone. Last summer, for instance, our own neighborhood was saddened when the Mourtopoulos *fournos*, a block from Exarhia square, closed. The bakery had been humming and serving the community for so many years, run by a dependable brother-sister team, Yiorgos and Chrysavghi Mourtopoulos. *O Kyrios Yiorgos* became ill and a large sign on the door announced the sad news. The yeasty aromas were gone from the cavernous oven that ran the length of the shop. The deep cane baskets sat empty.

"I've known them since they were children," an 84-year-old relative who lives in the neighborhood said dejectedly. He had been buying his *horiatiko* in the bakery since moving to Athens from Arcadia following World War II. The children were now middle-aged.

It was the first bakery I ever visited in Greece in the 1950s and the one where I excitedly carried my first *tapsi* full of stuffed vegetables to be baked when we set up our new apartment here (see "The Fournos", Nov, 1976). *O Kyrios Yiorgos* wrote our name on the side of the pan. When I went to pick it up he was handing baked casseroles to neighbors as one would deal cards, without looking at the names. Like most bakers, he had memorized faces and pans. He didn't smile much, but I had never heard him grumble. *O Kyrios Yiorgos* seemed content to fill this basic need for us, as do the five remaining bakers in our neighborhood.

Tsourekakia

Shape the most popular of all sweet breads in Greece – the *tsoureki* – into diminutive sizes and what do you have? *Tsourekakia*. Bake these delicious treats for youngsters and friends at Easter. This recipe is adapted from sweet bread baker Kostas Yiannopoulos' recipe at the Katselis *fournos*. The texture is soft and firm with a gentle *mahlepi* aroma; *mastiha* will overpower the fragrance if you use too much. Shaping the dough, described below, is challenging and fun. (You can reduce cholesterol by using all margarine – no butter – and only one egg.)

For 26 – 30 *tsourekakia*

1 package active dry yeast or 2/3 oz compressed yeast
 1 teaspoon sugar
 1/3 cup warm water
 1 kilo (2 lbs or 8 cups) unbleached or all-purpose *skliro* flour
 3/4 cup sugar
 3/4 teaspoon salt
 1 scant teaspoon *mahlepi*, pounded with a pinch of flour
 1/8 teaspoon *mastiha* pounded with a pinch of flour
 1/2 cup unsalted butter or margarine,

mixed, melted

grated rind from small orange

1 cup low-fat milk (2 percent), warmed

2 eggs, lightly beaten (reserve a few tablespoonfuls for the glaze)

ground almonds for glaze (optional)

1. In a small bowl, stir the yeast and sugar into 1/3 cup warm water. Cover until bubbly.

2. Warm a mixing bowl and add the flour, sugar, salt, ground *mahlepi* and *mastiha*. Make a well in the middle and pour in the swollen yeast, melted butter and margarine, grated rind, milk, and eggs. Mixing by hand or mixer, stir and knead, adding a little four or warm water, if necessary, until dough is smooth and shiny. Cover bowl and let rest in a warm place until doubled, about 1 1/2 hours.

3. Punch down and knead for a few minutes. Divide dough and roll into 30 balls. "Let the balls sit for ten minutes," the baker advises. To shape any of the following three *tsourekakia*, you begin with a dough-rope rolled with your fingers from the ball. (The thickness determines the ultimate size – this is the skill and the fun; you'll find that the braids need a little more dough

than the other types.

Salingari (snail): Roll the dough-rope to about 18 inches and coil in concentric rings.

Kombos (knot): Roll the dough-rope out to about ten inches and tie in a knot.

Kotsida from two pieces (twist): Roll two dough-ropes about seven inches long; cross one over the other in the middle; start at middle of one side and alternately turn one rope over the other; then repeat on the other side.

Kotsida from three pieces (braid): Roll three dough-ropes about seven inches long and lay them side by side; braid each side, beginning in the middle each time.

4. Place *tsourekakia* on baking pans. Cover and allow to rise for 20 minutes. Brush lightly with reserved beaten egg and sprinkle with almonds, if desired. Bake at 190 deg C (375 deg F) until richly glazed. Serve warm or cold.

Nutrients for one *tsourekaki* (of 30): 190 calories; 33 g carbohydrates; 5 g protein; 4 g fat; 23 mg cholesterol.

Nutrients for one *tsourekaki* (of 26): 219 calories; 38 g carbohydrates; 5 g protein; 5 g fat; 27 mg cholesterol. □

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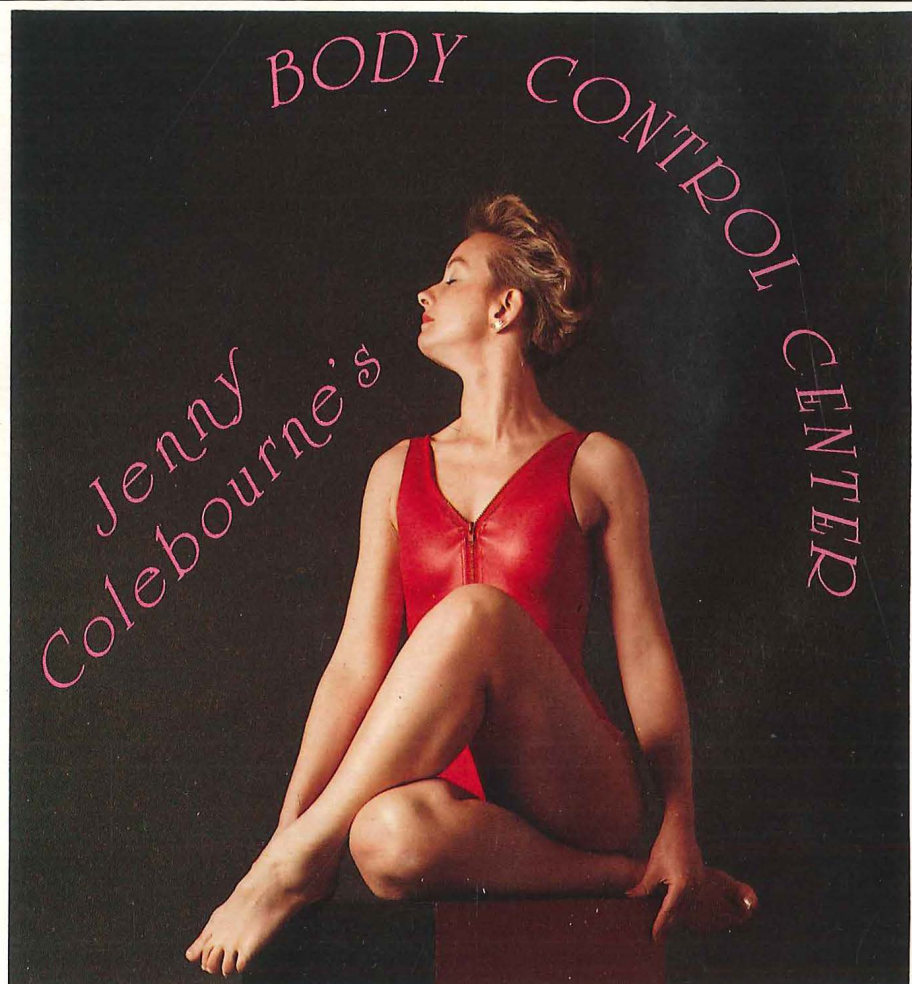
* our teachers are all fully qualified professionals; dedicated, enthusiastic and attentive to each client's special needs

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Past perfect: archaic furniture

The art of ancient Greece has been a source of inspiration to the world's artists and architects for centuries. From the sublime simplicity of the Romanesque to the frivolity of the Baroque, archaic Greek forms have been incorporated into European, American and other countries' landscapes and interiors.

The introduction of Hellenistic elements into Western architecture quite naturally lead to furniture designs exhibiting a Greek influence. Until the 20th century such designs were based primarily upon the cabinetmaker's imagination rather than any true archaic prototypes.

In England, Sheraton designed clean-limbed 'Grecian sofas' to complement spare, pale interiors; in France, Percier and Fontaine decorated Napoleon's Empire furniture with Greek motifs to fill their grand, pompous rooms; in 17th century America, chairs, chests and daybeds were inspired by ancient Greek forms, and set in the rooms of Georgian mansions.

But not until the 20th century was ancient Greek furniture actually reproduced in its original form.

In 1933, a young British designer named T.H. Robsjohn-Gibbings was wandering through the Greco-Roman exhibitions in the British Museum when he "happened to see a bronze miniature chair on a base of a Greek candelabrum...it was a Greek chair called a *klismos*." That one object was to be the impetus for a lifetime of research.

Robsjohn-Gibbings saw furniture

depicted on vases, funerary *steles* and sculpture. With punctilious precision, he applied his drawing skills to the reproduction of the exact forms shown on the ancient artifacts. Following his initial sketches of the pieces, he drafted details of construction and defined every element of the designs. The research was a relaxing pastime for Robsjohn-Gibbings, but sparked a long-lasting love affair with Greece. His friend and business associate, Carlton Pullin, assisted in this work and shared Robsjohn-Gibbings' enthusiasm for all things Greek.

In 1960, while on one of their annual visits to Greece, the pair met Susan and Eleftherios Saridis, a couple devoted to Greek archaeology, and the production of fine furniture. This meeting proved to be a turning point for the Saridises and the two British designers.

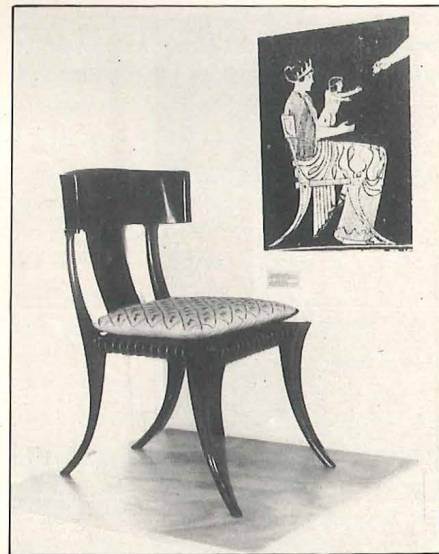
The Saridises owned the finest furniture concern in Greece, personally selecting and supervising each of their craftsmen, whose skills were unmatched.

When Robsjohn-Gibbings showed his drawings to the couple, they were dumbfounded: before them lay detailed blueprints for ancient furniture formerly seen only in museums on vases and sculptures. Formulae for resurrecting the past were outlined in Gibbings' meticulous drawings, and the Saridises accepted the challenge of constructing the pieces.

The drawings were scrupulously examined and re-checked against some of the new archaeological discoveries of the time. After verifying that all the



Folding stool ('*Diphros okladias*') taken from the 'stele' of Gelon and Kallistratos, 4th century BC; in the National Archaeological Museum, Athens

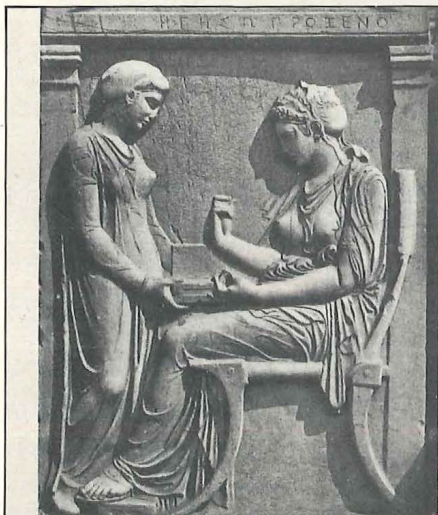


Chair ('*Klismos*') design taken from a 'lekythos' of the middle of the 5th century BC; in the Ashmolean Museum, Oxford, England

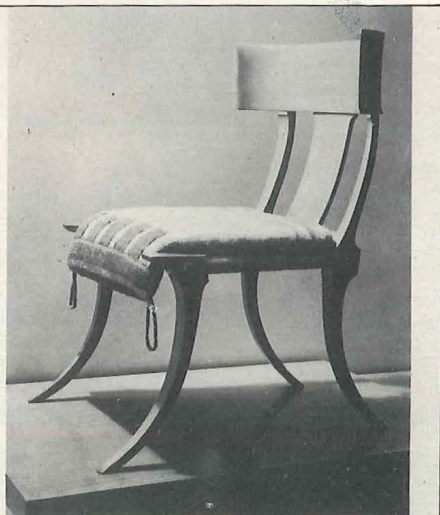
details were correct and the dimensions precise, production began. On May 1, 1961 Eleftherios Saridis opened an exhibition of his new line: "The Archaic Furniture of Greece, as designed by T.H. Robsjohn-Gibbings".

The pieces were exquisitely simple. The handsome wood and leather bindings were complemented by handwoven and hand-embroidered fabrics whose designs were copied from Byzantine icons and fabrics depicted on ancient amphorae.

The impact of the show on the design and archaeological communities was tremendous. Robsjohn-Gibbings was assured a prominent place in the annals of the history of furniture. Archaeologists Homer Thompson, Director of the American School of Classical Studies in Athens, Dietrich von Bothmer, then Curator of the Greek and Roman Wing of the Metropolitan Museum, and Gisela M.A. Richter, retired Curator of the Greek and Roman Wing of the Metropolitan Museum and an expert on archaic Greek furnishings and artifacts, attended the opening of the exhibition



Chair ('*Klismos*'): design taken from the 'stele' of Hegeso, circa 400 BC, The National Archaeological Museum, Athens



and complimented the designer and the Saridis on the accuracy and quality of the reproductions.

Extensive press coverage of the event involved one of *Life Magazine's* famous photographers, Loomis Dean. Dean captured eloquent images of the furniture: the delicate curves, deer-legged benches, and tables perched on lions' claws. The ancient sites of Delos and Vraona were some of the settings where the furniture was photographed. In Vraona, Robsjohn-Gibbings and the Saridis were elated to witness an affirmation of the absolute accuracy of their 'reconstructions': a recreated *klini* (couch) was placed in the ruins of the Sanctuary of Artemis, in exactly the same location where its prototype had stood, precisely where the latter's legs had worn indentations into the stone. The legs of Gibbings' *klini* fit perfectly.

Because the elegance and grace of these Saridis-produced pieces transcend time, they have been used successfully by designers throughout the world to this day. These furnishings, which first made their debut some 2,000 years ago, complement both traditional and contemporary settings. The secret of their long-lived relevance is in the sweep of clean lines which echo the classical past, and yet still fulfill our present-day design criteria.

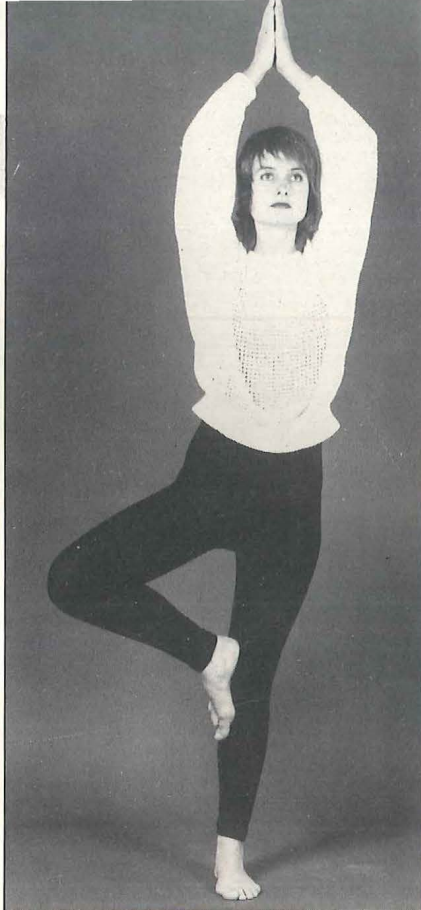
Sadly, Robsjohn-Gibbings, Pullin, and Susan and Eleftherios Saridis are no longer with us.

On January 22 an exhibition of the exquisite archaic collection was organized by Mrs Mika Saridis at the Pieridis Gallery in Glyfada, in memory of Eleftherios Saridis and T.H. Robsjohn-Gibbings; in recognition of their marvelous achievements.

The archaic furniture was juxtaposed against works of very contemporary Greek artists, in the airy, spacious interiors of the gallery: a very clever way of underscoring the timelessness of the pieces.

Mika carries on the Robsjohn-Gibbings/Saridis tradition, supervising a group of cabinetmakers who handcraft each piece to produce 'tomorrow's antique'. In a world of automation, where volume has replaced quality, Mika Saridis' efforts are salutary.

Robsjohn-Gibbings summarized the philosophy behind his life's work, and the Saridis' endeavors: "The best art was never limited to the dimension in which it was created. There is always in it a memory of the past, a prediction of the future."
Helen Noakes



Keep breathing easily and deeply and raise the arms above the head, keeping the palms of the hands together

Health & Fitness

Tree pose

The tree pose gives a sense of balance and centeredness, toning up and loosening the hips and the knees. It strengthens the internal oblique muscles and therefore helps to prevent hernias.

It was suggested that you do a simple preparatory exercise before last month's Standing Bow Pose in order to sense your center of balance and how to shift your weight from one foot to the other. It will be useful, at least in the beginning, for you to repeat this exercise before doing any of the standing postures involving balance.

Having completed the preparatory exercise, stand with the feet together and the arms held loosely by your sides. Take a deep breath in and when you breathe out make sure you relax your shoulders. Repeat once more so that you are calm and relaxed before you begin. Focus your eyes on a point in front of you. Feel the soles of the feet firmly rooted into the floor, remembering that the weight should be neither too far forward onto the toes or too far back onto the heels.

Remember the three points in the triangle – the big toe, the little toe and the heel – and make sure there is equal weight on all three points. It is especial-

ly important that the ankles do not roll inwards. Feel the crown of the head constantly stretching towards the ceiling. Bring the palms of the hands together underneath the chin.

Breathing easily and deeply, shift all of your weight onto the right foot and slowly slide the sole of the left foot up the side of the right leg. It should cup the side of the knee. The left knee is well open. Keep breathing easily and deeply and raise the arms above the head, keeping the palms of the hands together. Hold this pose as long as you can and while you are holding, breathe deeply and on each out-breath root the right leg even more firmly into the floor; stretch the crown of the head even higher up towards the ceiling.

On each out-breath open the left knee even more without twisting the hips and on each out-breath pull up through the muscles of the pelvic floor. In women, these muscles are pulled up by tightening the muscles of the vagina (be careful not to squeeze the buttock muscles as this will create tension in the lower back); men should squeeze the muscles of the perineum. This is what dancers refer to as the inner lift. These muscles have a lot of strength and help to achieve the correct posture.

To recover, bring the palms of the hands back down to just under the chin and place the left foot back on the floor; shift your weight onto both feet again. Relax the arms and take a few deep breaths in. Repeat on the other side.

When you become more advanced you can do the pose with the foot in the half lotus position. Shift the weight over to the right foot. Take hold of the left foot with your right hand and pull it firmly up so that the heel touches the groin. Open the knee well. If you leave the foot in position and place the palms of the hands together, first underneath the chin and then above the head, press the left knee downwards and outwards as you breathe deeply. Be careful not to strain your knees. Do the more simple version if you feel any discomfort in your knees.

You may find it difficult to leave the foot in place at the beginning. If so, continue holding the foot with the hand as you do the posture and place the other hand over the chest. □

Jenny Colebourne is very pleased to inform you that the Center will be offering massage on Tuesdays and Fridays from 10:00 a.m. to 7:30 p.m.

Jenny Colebourne

Katey's corner



☆ Where there's a heart, there's a way, and the tale of the unique refugee Christmas Party, planned over the holidays, is truly one with a heart! The efforts of St Andrew's Guild, the church Outreach Committee and the Filipino Fellowship, with assistance from the Girl Scouts and AWO, were combined to organize a happy time for the refugees (mostly Polish, Iranian, Lebanese and Ethiopian), who live in a center near Piraeus.

Karen Simopoulos and Barbara Pateras went to the center a few days prior to the festivities to check facilities; electric plugs for coffee pots and tree lights; tables,



It seems impossible, but popular Lady-About-Town Lorraine Butler recently celebrated the 15th anniversary of Executive Services. To highlight the opening of her branch office, The Athens Hilton Business Centre, a reception was held in the Pegasus Room and the area adjoining the newly-inaugurated space. Friends and clients of 15 years gathered to help with the celebration and to congratulate Lorraine, who is shown in our photo with her General Manager, Yannis Manitaras.



Can you tell your favorite airline by the wife of the General Manager? Here they are – all lined up on the stairs of Je Reviens where they met recently for lunch and to exchange the latest news of just who has recently been where. Mary Shamoon of Kuwait Airways advises the ladies of upcoming programs, and for each event there is an 'airline wife' responsible for the planning. This particular delightful luncheon at Je Reviens was arranged by M Alexandropoulos of Kenya Airways. Farewells and best wishes were proffered to Ghita Micaloff of Pan Am, whose husband Santos will now have new responsibilities in Rome.

chairs, washup station, etc, and to determine how many children and adults could be accommodated. With everything arranged for about 100 children and some adults, all seemed in order: fortunately the sandwiches and cakes could be divided like the proverbial loaves and fishes and it all turned out to be a marvelous and memorable occasion! No matter that the portions were small – the spirit was great and there were gifts for all the happy children.

☆ For any of you who would like to stop smoking but have failed for lack of support, read on... The World Health Organization (WHO) has resolved that Thursday, April 7, 1988, will be the "World's First No-Tobacco Day" in celebration of the 40th anniversary of WHO. Shouldn't several hundred million people supply support enough?

☆ With elections being held this year in many parts of the world, including the United States, the British-Hellenic Chamber of Commerce has chosen an appropriate topic for their luncheon meeting of March 23rd: Mr P Dimitras will speak on "Opinion Polls; Methods and Messages". We are impressed when the polls come up with precise answers but puzzled when the election results are just the opposite of the predictions. Come find out how they work. The lun-

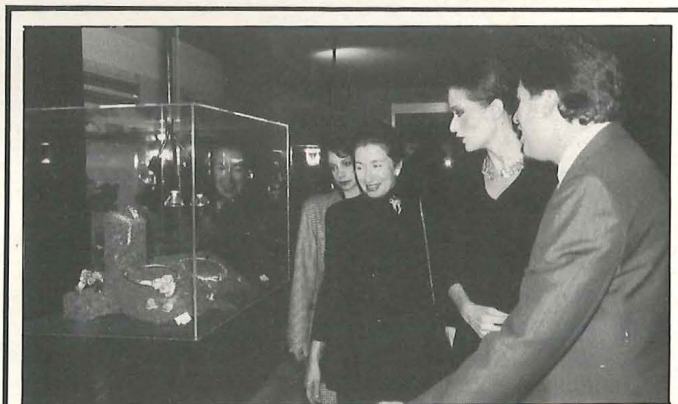
cheon will be held at the Royal Olympic Hotel and ticket information can be obtained from the Chamber by phoning 362-0168 or 363-5683.

☆ The Benaki Museum has always been a super downtown place to find Greek gifts – both very reasonable (postcards and prints) and rather pricey (gold museum copies). Now there are additional spots to pop into for a special purchase. The Gennadeion Library of the American School of Classical Studies has sets of postcards showing its extensive collection as well as other items, and the Cycladic and Ancient Greek Art Museum produces a wide variety of unique items which

would be greatly appreciated by friends and relatives, here and at home. Next time you're strolling through Kolonaki, check them out.

☆ Reminder: Remember there are now even more rules regarding your automobile. Among the items now required 'on board' are the tax paper, water in the windshield cleaning apparatus and, stored in the trunk, a First Aid kit, and the red 'triangle' that you place on the road behind the car, in case you have engine trouble. The telephone number you call to request an appointment for your auto checkup is 167 and be advised that you'll find a queue when you arrive at the appointed place. Your appointment requires that you work your way to the front of the queue by the specified time – not that you are simply in the area. Forewarned is forearmed, but it would be nice if some of this information were made available in other languages for the foreigners and tourists, wouldn't it?

☆ This year, the World Day of Prayer will be held on March 4th at the German Evangelical Church located at 66 Sina St, downtown, at 5:00 pm. The service has been developed by the women of Brazil who have chosen "Open Doors" as their theme. Women of all



If you missed the exhibition over the holidays you may still want to view the beautiful jewellery of George Maramenos which was inspired by the unique flower collection of the Goulandris Natural History Museum. Many of you know that Mrs Goulandris has published her peony illustrations, and as you can see from the photo, the idea of presenting them in gold is a lovely one. From left: Mrs Niki Goulandris, actress Katia Dandoulaki and jeweller George Maramenos.

nationalities are welcome (gentlemen may also attend) to come to this 101st observance of the Day. Arrangements have been made by an international committee of women here in Greece, and special music will be provided by the WIC Choraleers under the direction of Duane Keith.

☆ In addition to the official Greek Government representation, at least two Athenians were off recently for Washington DC to attend the International Prayer Breakfast attended by US President Ronald Reagan, together with many other respected government, business and ecclesiastical representatives. Among the participants was George Besi, Honorary Consul General of Ecuador, and Agni Arvanitis, President of BIOS International.

☆ Congratulations to Yannis Horn and *The Athens News* as the paper enters its 37th year of providing news in English to the foreign community. Many times we may laugh at the hilarious typos that appear, and from time to time a gremlin gleefully transposes picture captions, but this has been known to happen in the venerable *Herald Tribune* and *The New York Times*, too. Thanks for the past and good luck for the second 40...



The Eagle Court of Honor for the newest Eagle Scout, Caleb Rounds, was held on January 11. Caleb has been honored further by being selected as the Mediterranean District of Boy Scouts of America candidate for "Report to Command" at SHAPE in Brussels. Shown in our photograph are some of the support team that helped to make all of this possible: (from left) Larry Sinnock, Troop 343 Leader, Jack Perry, Troop 343 Assistant Leader, Caleb, and Daniel Hanley, Troop 343 Assistant Leader. Not shown, but totally indispensable, are Caleb's parents, Stephen and Sam Rounds; such honors require support and encouragement 'way beyond the norm'. Contragulations to everybody.

☆ Having cocktails or afternoon tea in a hotel lobby has an additional advantage for Athenians in that they can 'be seen' at the same time they're enjoying 'the view'. The Ledra Marriott was designed, from the outset, with this purpose in mind as was The Grande Bretagne, with its distinctive central sunken courtyard; then the Athenaeum Intercontinental acquired first a luncheon area and now a full cocktails and tea-with-music space that is proving very popular. Lately, the Athens Hilton has joined in with their Athenian Lounge for convenient get-togethers. The hotels' specialties range from Viennese

coffee to tea and crumpets, but whatever your taste, this is a convenient system for meeting your friends. It sure beats gathering 'under the clock' at the railroad station!

☆ Recent diplomatic departures really kept the corps hopping: Ambassador Salah Lodgham of Tunisia, Ambassador Josef Tejchma of Poland, Ambassador Rudiger von Pachelbel, off to Copenhagen (leaving hostesses scrambling for an extra gentleman at dinner), and busy Ambassador and Mrs Tsuneo Tanaka - who presided over a delightful cultural program during their departure preparations - are headed for home leave in Tokyo prior to reassignment closer to home. Best wishes to all in their new postings around the world... New arrivals include Ambassador Fakhri Saghiyyah from Lebanon who, in his 26 years of foreign service, has served in India, Japan, Algeria and nine years in New York with the UN...and Brazil! He and his wife and two children are looking forward to their assignment... Ambassador and Mrs Kevin Ian Gates of Australia arrived just in time to settle into the Embassy Residence before hosting the Bicentenary Australia Day reception. They have their daughter with them and have already begun exploring Greece's archaeological wonders. Welcome to everybody - may the years fly past pro-

ductively.

☆ It seems impossible, but it's almost time to begin considering intellectual pursuits for summer. There are outstanding summer programs available, but you need to start planning now so you can arrange your vacation around thought-provoking endeavors. Contact the Athens Centre, Deree College, the American Community Schools, the American School of Classical Studies, Athens College and/or the XEN (YMCA of Greece) for advance information on what they will be offering. *The*



Pitta cutting time for The Athenian brought together many of the 'regulars' and some of the now-and-theners of our extended family for dinner at the Kifissia home of Publisher Dros-soula Vassiliou Elliott and Editor-in-Chief Sloane Elliott who, in our photo, is divvying up the pre-pitta party pig which was devoured, along with all the trimmings, by an enthusiastic group of celebrants.

Athenian will try to keep you posted, but the programs are so extensive and diverse that you will want to have the brochures for yourself.


Since Western Easter Sunday is April 3rd and Orthodox Easter Sunday is April 10th, many of you may well depart from Athens before the end of March. May we therefore take this opportunity to wish you and yours a most joyous Easter - whether spent at home or abroad. □




Pitta cutting is obviously serious business for the two Presidents of the Hellenic-American Chamber of Commerce. The Greek President, Dimitri Petsiavas is doing the actual officiating with the American President, Charles Politis, kibitzing at the 1988 New Year's Reception held at the Athenaeum Intercontinental Hotel. Offering a most congenial opportunity for members and invited guests to mingle and exchange greetings, the pitta cutting is now an annual event for the Chamber.

Pointers

 **Gulf Air** has a sophisticated new departure control system at Seeb International Airport in Muscat, the first station on the airline's network of 34 countries to benefit from such high technology. This improved service provides new security systems, passenger control and aircraft safety. Installation at other airports begins. This month, a benefit to travelers flying through Athens to Mideast destinations. Also, the airline will be increasing flights between Gulf Cooperation Countries by 160%. Call 322-9544/3226359 for information.

 The **Athenian Lounge** in the lobby of the Athens Hilton offers soft, live music; open from 3 pm to 10 pm, it's the perfect place for afternoon coffee and refresh-

ments, or traditional English tea. Later in the evening champagne cocktails and a choice of exotic tropical drinks are served.  **The Cellar**, another new haunt at the Athens Hilton, exudes a warm, friendly atmosphere where you can taste a great variety of Greek wines, highly appetizing snacks and specialties; open from 6 pm to 1 am.  A new advertising company, **IMAGO** celebrated its opening with a cocktail party for friends and clients. Notables from the press, television and radio as well as prominent businessmen joined the celebration - among them: Katerina Papadaki of BEBELAC, Mr Salakos; Karolos Paleologos, President of IMAGO; Mrs F. Koutsouna Papalambrou, Customer Service Manager of IMAGO and Konstantopoulos of Mediterranean Foods. Mr Paleo-

logos in his speech said the group looks forward to IMAGO becoming a contemporary advertising company of international standards.  **Constantina M Agapitos**, until presently Advertising and Promotions Manager for the Hotel Athenaeum Inter-Continental, has moved to OLYMPIC DDB NEEDHAM SA as Account Director. After attending the American College of Greece, Pierce College, Ms Agapitos earned a Bachelor's degree in Business Administration at Deree College and a Master's in Business Administration at INSEAD, Fontainebleau, France, majoring in marketing.  **Epirotiki Lines** is cruising the Aegean Isles and Mediterranean and expects people from 108 countries to flock to Greece to board one of their fleet of elegant vessels for a relaxing,

enjoyable voyage. The sailings include three and four day cruises of the Aegean making stops in Turkey, and a choice of two seven-day cruises - one to the Greek islands with an overnight in Istanbul, and the other to Israel, Egypt and Turkey as well as the Greek islands. In addition, this past year the line introduced a 14-day Seven Seas cruise which included calls in the Black Sea. Cruising the Aegean is the top favorite for spring and summer holidays.  **The inner revolution:** here will be an introductory lecture and a weekend seminar on various techniques of Eastern meditation and psychology given by Ramadeva (MA, PhD Psychology) on March 14, 20:00, at the Center of Humanistic Psychology, 17 Solomos St, 4th floor.

classifieds

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SEMINARS

WEEKEND SEMINAR "The Juice of Life" on March 11, 13. An exciting and lively group-event with Sw. Ramadeva (MA, PhD Psychology). Silent and dynamic meditation, modern Western group-techniques, music and dance. Introductory lecture March 4, 20:00, at the Center of Humanistic Psychology, 17 Solomos St, 4th floor. For further info, call 993-2941; 0294-93738

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Aghia Paraskevi

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

Kostas Papastamoulis studied at the School of Fine Arts in Athens and continued his studies in Paris. He has mounted three individual shows and participated in 20 group shows in Greece and abroad. In his exhibition at the Epoches Gallery, he will present his most recent work: landscapes, a rendering of natural colors and shapes. The exhibition will last until March 15.

Millas after a few years of silence is presenting his work at the Aithousa Pili, Amalias 28, Zappion, from March 7 through March 22. *Cerebral explosions* is the general title of 12 oils of large dimensions. Millas has worked in Greece and abroad, has had 14 individual exhibitions; plus performances, films, happenings, video and live presentations.

1821 By Greek Engravers is the title of a very interesting exhibition of 40 engravings by 15 well-known artists. Popular lithographs from the end of 19th till the beginning of the 20th century by such lithographers as Christides, Loverdou, Gryspou and others; as well as chalcographies and woodcuts by such artists as Tassos, Katraki, Grammatopoulos, Moschos, Manousakis, Vassiliou and many others will be on display. The themes of these engravings are fighters and heroes – Kanaris, Makriyiannis, Kolokotronis, Lord Byron – and scenes of the uprising of 1821. At Iakinthos from March 14 through March 31.

David Gould, a sculptor and painter from the island of Jersey, is exhibiting at the Zygos gallery from March 21 through April 4. This is his second one-man show in Athens. He is showing 17 sculptures in wood and bronze and four large paintings, over two metres long; almost psychedelic. The sculptures are nudes and abstracts; ripe shapes like fruit opening, seed pods, and labyrinths with deep dark holes.

One of the most important

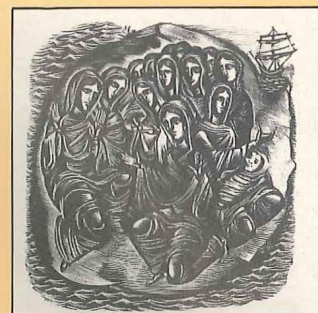


Sophias Tounta at Zalokosta 7

events of this year is the exhibition by **Natalia Mela** at Ora until March 14. Mela has not exhibited her work for about 20 years. During these years she has exhibited abroad and she has also worked in the theatre creating masks and sculptures for performances at the National Theatre, Theatro Technis and Proskinio. In this exhibition, she will display a seven-sided painting and 30 large and small sculptures.

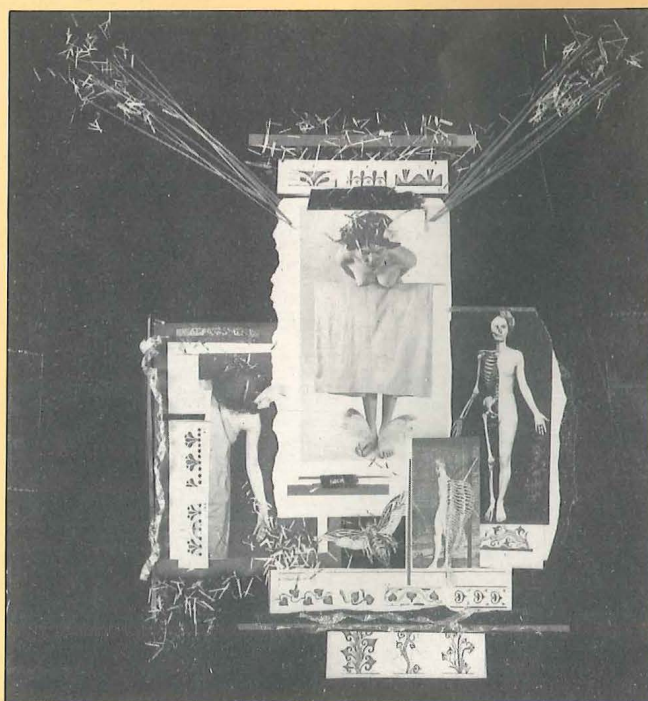
The exhibition by **Christos Dikeakos** held at the Canadian Archaeological Institute in Athens and the Epipeda Gallery consists of a recent

series of cibachrome and black-and-white hand-colored photo collage/montages. The manipulation of the photograph and the practice of combining and constructing photo reproductions which are cut out, pasted together and then re-photographed is a technique dating from the early 20th century, which matured with the advent of the Dada, Constructivist and Surrealist movements. This exhibition was organized by the Vancouver Art Gallery, Vancouver, Canada, and funded by the Arts Promotion of Canadian External Affairs. The exhibition, while in Greece, is under the auspices of the Vorres Museum, the Canadian Archaeological Institute, the Canadian Embassy, and the Epipeda Gallery. *Imaginary landscapes* is the title of an exhibition by **Ma-**

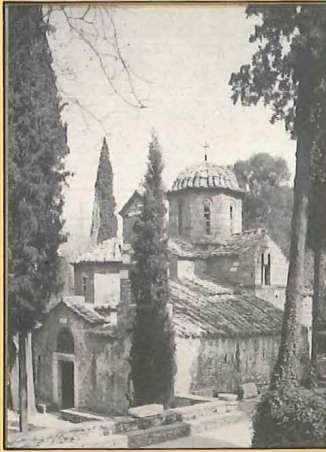


Spyros Vassiliou at Iakinthos

nolis Zacharioudakis at Gallery 3 until March 11. His themes hail from a world somewhere between the real and the metaphysical. In previous exhibitions, in addition to his paintings, he has presented various works such as constructions and electronics. Born in 1958, he studied at the School of Fine Arts. This is his second one-man show and he has participated in group shows in Greece and abroad.



Christos Dikeakos at Epipeda



The Monastery of Kaisariani

exhibitions

Zoe Keramea was born in Athens in 1955. She studied at the School of Arts in Berlin, where she also completed post-graduate studies. She taught typography and engraving for three years to children aged from ten to 12 at the experimental school, To Ergastriri. She has participated in many group shows in Greece and abroad. Her second individual exhibition of etchings and drawings will be at the Goethe Institute from March 3 to March 17. Simultaneously, at the Art Center Evmaros, Fokidos 26, she will exhibit a series of monotypes (chalcographies) titled "Play with the Ribbon".

music

Furniture is a five-person rock group from London comprising songwriters Tim Whelan and Jim Irvin, with Hamilton Lee (drums), Sally Still (bass) and Maya Gilder (keyboards). Their first album for Stiff Records in 1986, *The Wrong People*, included the hit single *Brilliant Mind*, which was successful in both Britain and America. They have appeared on television in England, and toured widely overseas in 1986 and early 1987, receiving very enthusiastic audience response. They will perform at Rhodon on March 17. For more information contact the British Council.

theatre

Pegasus Theatre Company - David Gould at Zygos

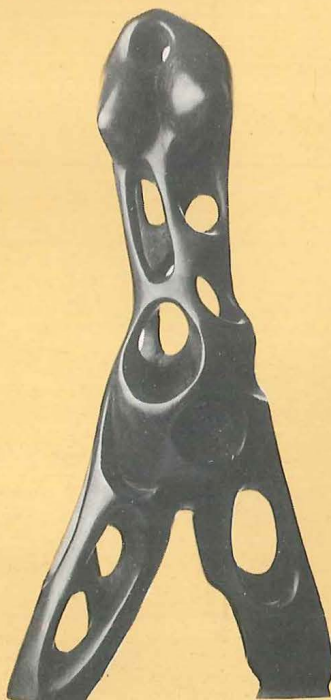
War Poets and The Last Romantics, comprised of the well-known actors Anne Harvey and Gabriel Woolf, will present two programs of poetry readings, accompanied by slides, at the British Council on March 21 at 8 pm. *War Poets* is based on a new anthology of poetry, *In Time of War*, edited by Anne Harvey, and *The Last Romantics* is a selection of works by poets associated with the Pre-Raphaelite artistic movement of the late 19th century.

films

Four outstanding Greek films, all with English subtitles and memorable musical scores, will be screened at the Hellenic American Union.

The Price of Love (1984) by Tonia Marketaki with Anny Loulou and Stratis Tsopanellis - music by Eleni Karaindrou - is the story of an ill-fated love affair which tears apart a family in turn-of-the century Corfu; March 18.

Rembetiko (1983), directed by Kostas Ferris with music by Stavros Xarhakos stars Sotiria Leonardou, Michalis Maniatis and Nikos Kalogeropoulos. A vibrant musical drama loosely based on the life of rembetika singer Mari-ka Ninou, the story follows



her life from the time she arrived in Greece as a refugee in the "Great Disaster" of 1922 until her emergence as a singing star touring the United States. The film will be screened on March 23. **Stella**(1955) by Michalis Cacyiannis with Melina Mercouri and Yiorgos Foundas, and music by Manos Hatzidakis, is a classical melodrama

derworld hero Drakos, a notorious criminal.

A Letter to Brezhnev is a film directed by Chris Bernard starring Margi Clarke, Alexandra Pigg, Peter Firth and Alfred Molina. The story is about two working-class girls who, on a wild night out in Liverpool, have a brief affair with two sailors from a Russian ship. This film will be shown at the British Council on March 10 at 8 pm.

My Beautiful Landrette is a film that deals with issues of class, race and sex in Britain today through the experiences of Omal, a young South London Asian. The script, written by Hanif Kureishi, is both witty and provocative. The cast includes Gordon Warnecke, Daniel Day Lewis and Shirley Ann Field, directed by Stephen Fears. It will be screened at the British Council on March 7 at 8 pm.

1988 **easter bazaar**
 in aid of the spastics society, Athens
 Saturday 19 March
 Sunday 20 March
 10 a.m. - 7 p.m.
 at the YWCA, Amerikis 11
 Please come and bring your friends
 You will find goodies, clothes, books and easter gifts from all over the world
 For what you would like to offer for our sale, this is our address and telephone number:
 spastics society, Athens
 Dikearchou 28,
 Pangrati, 11636 Athens
 Tel. No: 7015634



Furniture Rock Group at Club Rhodon

in which Mercouri makes a stunning debut as a free-spirited cabaret singer who falls in love with a football star. The film will be shown on March 24.

Drakos (1956) by Nikos Koundouros with music by Manos Hatzidakis, stars Dinos Iliopoulos and Margarita Papageorgiou; showing March 30. Iliopoulos gives an unforgettable performance as Thomas, an insignificant clerk who becomes the un-

bazaars

The Friends of the Trees is organizing a bazaar at the Hellenic American Union on March 4 and 5 to raise funds. The Friends of the Trees has planted more than two-and-a-half million trees on Hymettos and continues planting thousands every year. They maintain the monastery area green and clean. If you want to help them you will find a large selection of plants

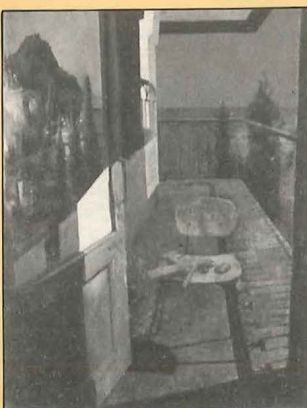


Natalia Mela at Ora

and herbs, as well as baked goods, home-made sweets, marmalades, books, ceramics and many handicrafts at reasonable prices.

lectures

Southeastern College has organized a series of lectures on **Parapsychology: A Philosophical Examination**. This lecture will be presented by Dr Stanley Sfekas, Professor of Philosophy and Composition at Southeastern College. Dr Sfekas earned his PhD from New York University and has taught at the City University of New York. The series will investigate such phenomena as Psychokinesis, ESP, Clairvoyance, Psychic Mediumship and their implications for the philosophy of science and the philosophy of mind. Lecture I: Monday, March 7; Lecture II: Monday, March 21; Lecture III: Monday, March 28. All lectures will begin at 8:30 pm in Building C, 11 Deliyanni Street. For more information tel 807-0252 or 360-2058.



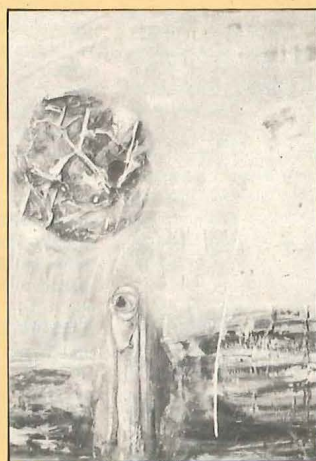
Borodin Alexander at Costakis Art Gallery

auctions

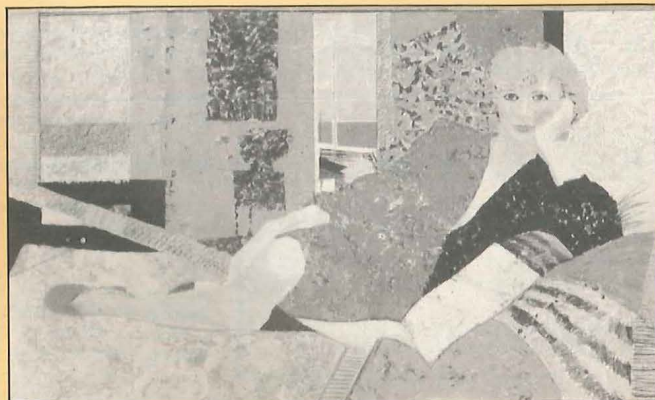
Over 100 19th and 20th century paintings by important Greek painters will be auctioned at The Grande Bretagne, March 1 at 8:45 pm. The paintings were on view during the month of February at the **Stavros Mihalarias Art Centre** at Irodotou 22, Kolonaki. Mihalarias has brought in British specialist Peter Nahum to conduct the auction (entrance by personal invitation only). Paintings by Volanakis, Lytras, Papoloukas, Gounaropoulos, Tsarouhis, H. Ghizis, Fasianos, Moralis and others will be included. Of special interest are the 1955 'Pink Sailor' by Tsarouhis, an important Theophilos, Parthenis' 'The Lady of the Belle Epoch', and a three-metre-tall sculpture by Takis. Tel 721-3079 for details.

notes

The Greek-Japanese Association is organizing an evening including rhetorical competition, traditional Japanese music and an Ikebana demonstration at the Athens



Katey Trembela at Dada



Evangelos Kouzounis at Titanium

College Theatre on March 28.

University of La Verne spring registration is until March 17. New course offerings include masters degrees in education and counselling. For more information call 808-1970 or 801-0111.

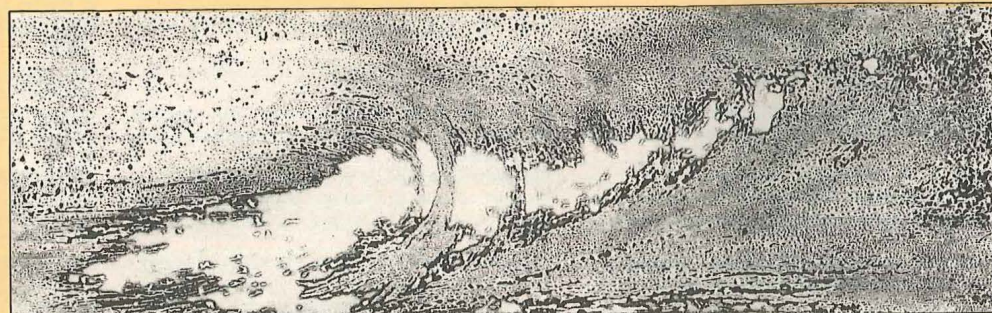
A **Charity Bridge Tournament** at the Semiramis Hotel, Kefalari, Kifissia, to benefit the American Foundation for AIDS research, will be held on March 23 at 7:30 pm. All over America and other countries around the world, the American Contact Bridge League will sponsor this computer tournament which is unique because every player in every game will play the exact same hands. For further information, please contact Eddie at 813-5413 or Miranda at 806-9057.

A **Bridge Tournament** will be held at the Pnevmatiko Kentro, Akademias 50, on March 3, 4, 5 and 6. For more information, contact 363-4000.

The Spastics Society is looking for volunteers to accompany children to the Varibobi Riding Club. This physical therapy project – and friendly get-together – has done wonders for the spastic children who are so dependent on

others for the simple things most of us take for granted. To help, call Aideen Lewis at 452-1058 or 452-1062 (9-5). No knowledge of Greek is necessary; you just have to enjoy special children.

For all US taxpayers who need assistance in preparing their tax returns, help is on the way. **The US Internal Revenue Service Tax Assistor** will be in Athens from March 15 through March 31 and three seminars have been scheduled as follows to serve the needs of as many taxpayers as possible: March 17: 4:00 pm – 6:00 pm (primarily for teachers working in Greece) at the Library of the American Community Schools at 129 Aghias Paraskevis Street, Halandri; March 23: 9:00 am – noon (mainly for retirees) at the Embassy Annex at No.8 Makedonon Street; March 30: 9:00 am – noon (mainly for business persons and other working individuals) at the Embassy Annex at No.8 Makedonon Street. US passports or other identification will be required at the entrance to the Embassy Annex. For more information, contact Lili Dessipri 721-8561 ext 421. □



Zoe Keramea at the Goethe Institute and Evmaros

this month

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

NAME DAYS IN MARCH

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).

March 25 Evangelos, Vangelis, Evangelia

DATES TO REMEMBER

March 17 St Patrick's Day
 March 25 Greek Independence Day
 The Annunciation
 April 1 April Fool's Day

GALLERIES

AIHOUSA TECHNIS IAKINTHOS, Zirini 23 Kifissia, tel 801-1730. "1821 as depicted by Greek engravers" an exhibition of important 19th century engravings, March 14 through March 31. *See Focus*.

AIHOUSA TECHNIS PILI, Amalias 38. An exhibition by Millas from March 7 through March 22. *See Focus*.

ARGO, Merlin 8, tel 362-2662. Water-color landscapes from archaeological sites by Yiorgos Droutsas until March 14.

ARTIO, Dinokratou 57, tel 723-0455. Kostas Fotopoulos will exhibit his work until March 18, followed by an exhibition by Panos Haralambous from March 21 until mid April.

ATHENAEUM ART GALLERY, Syngrou 89-93, tel 902-3666. Loizos Sergiou, an artist from Cyprus, will show his work March 3 through March 25.

ATHENS ART GALLERY, Glykonos 4, tel 721-3938. Group show from March 8 until the end of the month.

ANTINOR, Antinoros 17, tel 729-0697. Yiannis Petaloudis will exhibit his work until March 3. Yiannis Nikou will present his work March 7 through March 23, followed by a group show.

BERNIER GALLERY, Marasli 51, tel 723-5657. Christopher Wool, a young American artist, will exhibit his paintings until March 3. Richard Serra, Yiannis Kounellis and Antonio Tapies, three sculptors of contemporary art, will present works rendered specially for this show, March 11 through April 15.

DADA, Niridon 6 & Pratinou, tel 722-2929. Katey Tremblela will exhibit her work until March 7. *See focus*. An exhibition of paintings by Dionyssi Papadatos from March 9 through March 21. Menis Tsolakis will then exhibit his work from March 23 until April 6.

EIKASTIKOS HOROS, Dimokritou 21, tel 361-1749. Manolis Kountourakis' work will be presented until March 26.

EPIPEDA, Xanthippou 11, tel 721-4644. A Greek-Canadian artist, Christos Dikeakos, will exhibit his work until March 15. *See Focus*.

EPOCHES, Kifissias 263, tel 808-3645. Landscapes by Kostas Papastamoulis will be exhibited until March 15. *See Focus*.

GALLERY "F", Fokilidou 12, tel 360-1365. "Nekia" is the title of an exhibition by Nikitas which runs until March 13. Sculptures by Yiorgos Haidopoulos from March 14 through March 27.

GALLERY 3, Fokilidou 3, tel 362-8230. "Imaginary landscapes" by Manolis Zaharioudakis until March 11. *See Focus*.

KOURD, Skoufa 37, tel 361-3113. "1821, The Art of Its Period" is the title of an exhibition of works by Greek

painters and foreign travellers till March 25.

KREONDIS, Iperidou 7, tel 322-4261. Elizabeta Markoutsis until March 2. Italian artist Armando Arpaia will show his work from March 3 through March 21. An exhibition by Milena Fifa-Palaokrassa from March 22 until April 7.

MEDUSA, Xenokratou 7, tel 724-4552. An exhibition by Yiorgos Rorris until March 12.

NEES MORPHES, Valaoritou 9A, tel 361-6165. An exhibition by Daniel Gounaridis until March 2. A sculpture exhibition by Yiorgos Mavroidis from March 3 through March 19. Engravings by Yiorgos Economides from March 21 until April 6.

ORA, Xenofondos 7, tel 323-0698. Sculpture exhibition by Natalia Mela till March 14. *See Focus*.

SKOUFA, Skoufa 4, tel 360-3541. Drawings and paintings by Yerasimos Sklavos, all of March.

THOLOS, Filelilon 20, tel 323-7950. An exhibition of multiples by Maria Pop, Jenny Papadaki, Yiorgos Sikeliotis, Takis Parlavantzas and Lefteris Kanakis continues into March.

TITANIUM, Vas Konstantinou 44, tel 721-1865. Evangelos Kouzounis will exhibit his work until March 5.

TO TRITO MATI, Xenokratou 33, tel 722-9733. Alkis Pierrakos until March 15.

ZALOKOSTA 7, Zalokosta 7, tel 361-2277. Sophia Tounta will exhibit her work until March 4.

ZOUMBOULAKIS, Kolonaki Sq, tel 360-8278. Kostas Tsoklis' 'frieze' of trees in landscapes until March 7. An exhibition of works by Chryssa from March 10 until the end of the month.

ZYGOS, Iofondos 33, tel 722-9219. Lika Florou and Nikos Agathopoulos will exhibit their work from March 3 until March 17. Sculptures by David Gould *See Focus*, and paintings by Ersi Hatzimihali from March 21 until April 6.

SCREENINGS

Goethe Institute

EXPERIMENTAL FILMS, by Verner Nekes, who will introduce his three films, March 15, 16 and 17 at 7:30 pm.

British Council

MY BEAUTIFUL LAUNDRETTE, by Stephen Frear will be presented March 7 and 28 at 8 pm. *See Focus*.

A LETTER TO BREZHNEV, directed by Chris Bernard will be screened March 10 and 14 at 8 pm. *See Focus*.

LECTURES

GREEK DANCES - DORA STRATOU will be sponsoring a series of lectures in March with the general title "Studies In Greek Folk Dance." All lectures are scheduled for Wednesday evenings at 8:30 pm at 8 Scholeio St, Plaka; tel 324-4395. March 2: Dr Dimitri Gousios, Professor of sociology and anthropology, will speak on "Intervention In Villages for the Preservation and Continuation of Folk Dance and Music." March 9: musicologist Marcos Dragounis: "Greek Dance As Seen by Western Travellers in Ottoman Greece." March 16: social anthropologist and kinesiologist Rena Loundjaki will deliver a lecture titled "The Celebration of New Year's at the New Domakos Monastery; 'Syngathistos' Dance." March 23: Tatiana Ioannou-Ianara, ethnographer, will speak on "The Dora Stratou Greek Costume Collection." March 30: Anna Papamichael-Koutroumba, Director of the Research Centre of Greek Ethnography of the Academy of Athens, will lecture on "The Circle Dance; Presentation with illustrative Dances."

COSTIS PALAMAS: THE INTELLECTUAL MASTER AND HIS WAY, by Dimitris Synadinou, writer and general secretary of the Costis Palamas Foundation, at the Hellenic American Union, March 1 (in Greek).

THE FUTURE OF SOLAR ENERGY IN GREECE, by Peter Groupmos, organized by the Fulbright Scholars' Association, at the Hellenic American Union on March 9 (in English).

NANCY CUSIK, will give a lecture at the Hellenic American Union, March 15.

THE FLAGS OF THE REVOLUTION OF 1821, by Ioannis Mazarakis Ainian, at the Hellenic American Union, March 21 (in Greek).

JOURNALISM FROM PENCILS TO COMPUTERS, by the theatrical writer and journalist, Alekos Lidorikis, organized by the Alumni of American Universities. Hellenic American Union, March 22.

CONTEMPORARY TRENDS IN RESEARCH ON EARTHQUAKE FORECASTING, by Gerasimos Papadopoulos, organized by the Fulbright Scholars' Association, at the Hellenic American Union, March 28.

THE RASSIAS METHOD OF TEACHING FOREIGN LAN-

GUAGES, by John Rassias at the Hellenic American Union, March 29.

POETRY READING, Eleni Menedaki will recite poems of Costis Palamas and a documentary film "Memory of Palamas" by Nestoras Matsas will be shown at the Hellenic American Union, March 3.

THE MUSICALITY OF THE GREEK LANGUAGE, a lecture by Hans Aidenauer, at the Goethe Institute, March 4 at 7:30 pm (in German with Greek translation).

LIFE IN THE CONCRETE DESERT a meeting and discussion of Greek and German experts, at the Goethe Institute on March 8 at 7:30 pm.

NEW ROLES FOR REFERENCE MATERIALS IN THE ENGLISH LANGUAGE, a lecture by John Sinclair, Professor of Modern English Language at the University of Birmingham, at the British Council on March 22 at 8 pm.

THE ATHENIAN NEFOS, by Professor Demosthenis Assimakopoulos, at the British Council on March 23 at 8 pm.

THE SEA TURTLE PROTECTION SOCIETY OF GREECE, a lecture by Eleni Adonopoulou and Thomas Arapis, at the British Council on March 9 at 8 pm.

COMPUTERS IN CLASSICS, is the theme of a lecture by Andreas Panagopoulos, at the British Council on March 17 at 8 pm.

PARAPSYCHOLOGY: A PHILOSOPHICAL EXAMINATION, a series of three lectures at Southeastern College on March 7, 21 and 28. For further information call 807-0252 or 360-2056. *See Focus*.

MARRIAGE AND HAPPINESS - A SPIRITUAL VIEW by Nola A. Cook, at Vissarionos 7A, off Omirou 11, at 6:30 pm (Greek translation at 8 pm).

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.

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 until March 4.

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 until March 3.

EROS AND OPTICAL POETRY is the title of an exhibition at the Kentro Technon, Parko Eleftherias, until March 4.

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, till March 11.

COSTIS PALAMAS, an exhibition of photos and personal objects, letters, books etc, organized by the Costis Palamas Foundation, at the Hellenic American Union from March 1 to March 4.

FLORANCE MESSENGER-STONE, an exhibition of paintings at the Hellenic American Union, starting March 7 through March 18.

PHOTOGRAPHIC EXHIBITION, by the Hellenic Photographic Society 1987 Contest Winners, at the Hellenic American Union, starting March 21 until April 1. Contest winners film will be screened on April 1.

NANCY CUSIK, exhibition of paintings at the Hellenic American Union from March 14 through March 24.

MEMORIALS FROM THE REVOLUTION OF 1821, at the Hellenic American Union starting March 21 until March 24. *See Focus*.

CROSSINGS 4, is the title of an exhibition of engravings and drawings by Zoe Keramea in collaboration with the Art Centre Evmaros, at the Goethe Institute starting March 3 until March 17. *See Focus*.

THE GREEK PHOTOGRAPHIC SOCIETY, will present award-winning slides at the Goethe Institute on March 10 at 7:30 pm.

CROSSINGS 5, by Fred Emerich in collaboration with the Art Centre Evmaros, at the Goethe Institute starting March 22 through April 28.

SOVIET ART TODAY, at Costakis Art Gallery, 54 Dexamenis St, Politia/Kifissia, until March 7. Visiting hours, Mon, Wed, Fri from 5-9 pm; Sat and Sun, 12 pm-6 pm.

WATERCOLOURS OF GREECE Diana Thomas, wife of the British Ambassador to Greece, is exhibiting her recent work. At the British Council starting March 8 through March 18.

BRITISH POETS OF THE FIRST WORLD WAR A photographic documentary and book exhibition on the poetry of the First World War, at the British Council from March 22 until March 31.

COSTAS PAPADATOS An exhibition of his 1933 work organized in his memory, at the American College Theatre from March 7 through mid March.

PAINTING EXHIBITION Paintings from the National Gallery collection, at the Ethniki Pinakothiki until the beginning

of April.

VENICE AND VENETIAN ENGRAVERS OF THE 18TH CENTURY, in collaboration with the Museums of the Municipality of Venice, at the Ethniki Pinakothiki till April 3. **ENGRAVING EXHIBITION**, organized by the Ethniki Pinakothiki, at FILOXENIA, Thessaloniki from March 19 till the end of the month.

PAINTINGS from the National Bank collection, at the Ethniki Pinakothiki starting March 7 until the beginning of April.

PNEVMATIKO KENTRO, Akadimias 50. **Photographs and documents** of athleticism and scouting, organized by the Greek-Egyptian Association, from March 3 through March 20. An exhibition of works by **Sophocles Christou**, from March 2 to March 15. **Photographic exhibition** with photos from the life of gypsies, organized by the association "Save the Children", from March 1 until March 17. **Venetsanos'** private collection will be presented, in aid of the SOS village, from March 14 through March 30. **EGES** An exhibition of works by the women of EGES, from March 17 until March 30. **Photographic exhibition** of the Public Armenian Movement, March 22 through March 31.

SPORT CAMPING AND WINDSURFING, at the exhibition centre of Athens, Kifissias 124, from March 12 until March 20.

IDEAL HOUSE 88, at the exhibition centre of Athens, Kifissias 124 from March 26 until April 3.

MUSIC, DANCE, THEATRE

PIANO RECITAL by Alexandra Nomidou; works by Schubert, Schumann, Brahms, Granados and Goltschl, at the Athens College Theatre on March 9 at 8:30 pm.

PIANO RECITAL, by Yiannis Vakarelis at the Athens College Theatre on March 29.

ORNITHES by Aristophanes performed by the students of Varvakio, at the Athens College Theatre, March 18.

GREEK CAMERATA will give a concert of works by Mozart conducted by Tatsis Apostolidis, at the Athens College Theatre on March 22.

JAZZ CONCERT by Minas Alexiadis, Andreas Georgiou and Monica Linges, at the Goethe Institute on March 1 at 8:30 pm.

PRAXIS, international jazz and modern music festival at the Goethe Institute, Pallas Hall and Ethniki Pinakothiki, until March 4.

PALAMAS' POETRY IN KALOMIRIS' MUSIC, a night with the musicians from the Ethnikon Odeon, at the Hellenic American Union, March 2.

RIFIFI, a four-member group will play rock music at the Hellenic American Union on March 15.

PIANO COMPETITION with works of Baroque music, at the Hellenic American Union, March 16.

ANGELIKI FLOROU will give a piano recital including works by Haydn, Brahms and Bartok, at the British Council, March 3 at 8 pm.

RECITAL by Konstantinos Paliatsaras, tenor, Theodore Belexis, guitar and Yiorgos Spanopoulos, actor, will present a program of 16th and 17th century music, at the British Council on March 31 at 8 pm.

FURNITURE ROCK GROUP will present a program at the club "Rhodon" in collaboration with the British Council on March 17. See *Focus*.

PEGASUS THEATRE COMPANY, a dramatic reading of poetry at the British Council on March 21 at 8 pm. See *Focus*.

WINTER COURSES

MODERN SPOKEN GREEK: classes at the Hellenic American Union from March 11 till May 30. For more information call the Union at 360-7305.

ATHENS CENTRE, 48 Archimidous Street, tel 701-5242, offers Greek lessons. Immersion 3 week courses starting March 15.

CLUBS AND ORGANIZATIONS

CANADIAN WOMEN'S CLUB OF ATHENS welcomes new members for monthly meetings; activities. For info call Carole at 804-3823.

CROSS CULTURAL ASSOCIATION: Greek Family Law: How it works in practice. Presented by lawyer Haroula Konstantinidou Stavroulou, followed by discussion. At Skaramanga 4B, on March 16 at 8:30 pm. For more information call Nora Haritos, tel 808-2890.

THE ATHENS COSMOPOLITAN LIONS CLUB, tel 360-1311, will host a men only dinner meeting on March 4 at 9 pm at the Athenaeum Intercontinental. A dinner dance for the 18th Charter Night Anniversary, on March 11 at 9 pm.

Wings of fashion, a fashion show sponsored by the Athens Cosmopolitan in aid of the Greek Spastics Society at the Athenaeum Intercontinental, March 23 at 7:15 pm. 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: Baby arrives - The family and the breast-feeding baby. March 21 at 10 am, for northern Athens. A meeting in Greek will be held on March 9: The art of breast-feeding and overcoming problems. For more information call 802-8672, 639-5268 or 639-1812.

MEETINGS/SEMINARS

GREEK DANCES - DORA STRATO will hold a two-day seminar titled "Karpathos," which will acquaint you with the dances, music, cuisine and culture of this unique area. Call the main offices, at 8 Scholeio St, Plaka, for further information: tel 324-4395.

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 Trikoupi 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 Hadzimirali 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. PEIRIDES 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 water-colors 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, Soudias 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.

A matter of taste Hellenic tradition

If you enjoy sipping ouzo in charming little corners, *Orea Ellas* (Beautiful Greece) is for you.

Aptly named, this little *kafeneion* looks out over the red tiled roofs of Plaka up to the Acropolis, all but hidden from the street, above the arcade between Metropoleos and Pandrossou Streets, not far from the cathedral. Nestled in a cache of shops which form the Center of Hellenic Tradition, *Orea Ellas* is a perfect little hideaway for snacking after a walking tour of Plaka or a visit to the Acropolis.

The menu is limited to *mezedes* (traditional Greek appetizers) and usually offers such simple morsels as slices of cheese, salami, egg, roast beef, shrimps, tomatoes and olives on rounds of fresh Greek bread. The Greek version of toast – grilled ham and cheese – is also available. Drinks consist of ouzo, beer, coffee, tea and soft drinks. Prices are modest. For instance, one small plate of *mezedes* and an ouzo come to 80 drs.

Don't be put off by the modest offerings – the ambience alone, warm and inviting, is worth a visit. The decor is quaint – marble top tables on brass stands, hand-carved rush-bottom chairs and slate floors with decorative ceramic tile inserts. You can sit and watch the winter sun set over the Erechtheum or peruse the collection of old photographs, postcards, needlework, portraits, maps and diplomas all neatly framed and covering the walls from floor to ceiling.

If you like to shop – and you'll find it hard to resist here – you can choose from all sorts of handicrafts, books, pieces of marble and wood carvings, traditional furniture, icons, antiques, pottery, embroideries, jewelry, lamps, clothing and an array of decorative objects. Prices are somewhat higher than those in the typical tourist shops, but the quality is superior – and – they accept American Express.

It's a great place to meet a friend and share an ouzo aperitif before going on to a stroll through Plaka or to a nearby taverna.

Orea Ellas at the Center of Hellenic Tradition, 59 Metropoleos (Arcade) – 36 Pandrossou St., Athens

Karen B. Stedman

All restaurants are reviewed without the prior knowledge of the establishment.

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 mignonnettes 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 Athenée 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.

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 Filellinon 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 scalloppine 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.

MILTOS 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 Hatzimihaili 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 Thespis 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

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

KARAVITIS Arktinou 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 "Rombosalata". 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 I.

Kublai Khan, A unique Asian Barbecue in Athens. Thursday through Monday, 8 pm-1 am. Atrium I.

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.

Apocalypse 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 Yiorgos 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.

DEKAOKTO, Souidias 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.

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.

The REUTERS NEWS WATCH is another innovative effort (for Athens, a first) to enhance the already solid reputation of the *Stage Coach* which has been operating for more than 16 years.

Fresh fish and lobster have been added to the perennially popular meat choices of prime rib, T-bone, N.Y. sirloin and bon file.

Lunch features include 10 varieties of hamburger and an assortment of deli-sized sandwiches.

Voukourestiou 14
(Near Syntagma Square)
Tel: 363-5145
363-2966



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



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

DIOSCURI restaurant



Charcoal grill - Fish
 Cooked specialties

DIMITRIOU VASSILIOU 16 - N. PSYCHIKO
 TEL. 6713.997 - SUNDAYS OFF



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

restaurants and night life

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 Milioni 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 Trikoupis 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 mezese (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 mezese (hors d'oeuvres).

PELARGOS, 83 G. Lyra, Nea Kifissia, tel 801-4653. Closed Sundays. Specialties: skewered goat, also kokkoretsi, apple pie. Retsina 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 bus, tel 801-4283. Open for lunch and dinner. Bakaliarios 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 gasta*. 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 Psychico, 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 Peloponissou, 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, Vriliassia, 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 bakaliarios, 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 Psychico), 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, Frankoploulos 56, Nea Psychico, 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, Pizzaria-trattoria, Posidonos 54, Paleo Faliron, 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 diavolo, Italian and Capriccioso 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.

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, *bakaliarios* (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.

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

VLACHOS, 28 Koletty, Freates, tel 451-3432. *Bakaliarios*, *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 Votsalakia 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.

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

BOUILLABAISSE, Zisimopoulou 28, Amfithea (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.

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 Zirinion 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 méditerranéenne, seafood, seasonal salads. Piano.



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GLYFADA
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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 provencale.

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

IL FUNGO, Posidonos 68, 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 Bousola" in Glyfada. Fillet à la diavolo and "Triptiho à la Bousola" (three kinds of pasta with special sauces and cheese) are among the specialties.

LA FIAMMA, Plateia Dimokratias 5, Holargos, 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 & Palaologlou 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 kataif. Egyptian ouzo.

SAHARA, Posidonos 15 & Davaki, Kalamaki, tel 983-7731. Arabic food, floor show.

SHAHRAZAD, Akademias 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 trohonomo), 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 Parigada & Tacos Viva Mexico. Chef: Frederico 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, Polyta 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 & Athaion, 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.

MONT-PARNASSE, 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 & Kanosajji (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 KOUKLIS), 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 Didotou 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

APOTOS, 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, Holargos, 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 FOOD

GALLERIA TITANIA, (Titania Hotel, street level), Panepistimiou 52. Fresh fruit salad and fruit drinks, ice cream, sandwiches, pitta, 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 baklavadaquia 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 Akademias and Panepistimiou. An uptown coffee shop/ouzeri. Fresh ingredients and quick, courteous and efficient service.

BRETANNIA, Omonia Square, open before sunrise to the wee hours: fried eggs, yoghurt with honey, hot milk and cognac.

DE PROFUNDIS, 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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