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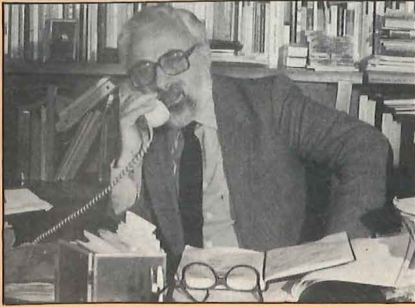
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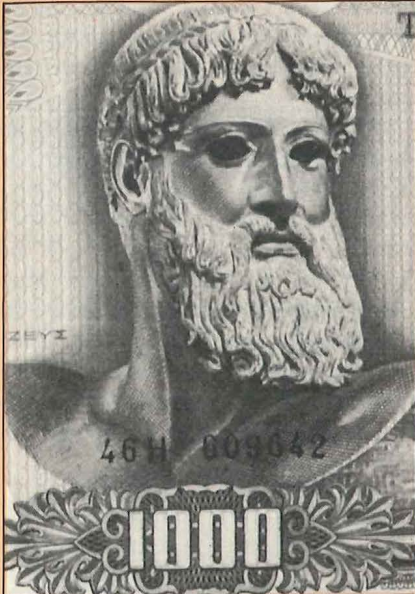


Page 14

FEATURES

14 The Greek economy: where it stands; where it's going

An apparent contradiction lies at the core of the country's economic malaise, between public sector inflationary pressures and the desire for a positive investment climate. Karen Conrad interviews a prominent economist



Page 16

16 Bank notes and independence

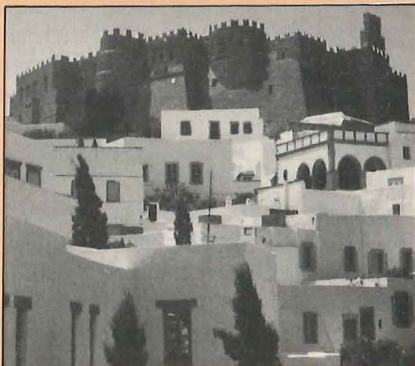
Only in the early part of the nineteenth century, after the struggle for independence was won, did bank notes begin to circulate in Greece. J.M. Thursby researches Greece's exquisitely engraved paper money

20 In search of Hygeia

A daughter of Asklepios, god of medicine, the name of the Greek goddess of health survives to this day in language, art and healing. Tedi Dunn undertakes a personal search for the ancient goddess

22 The poet diplomat

Having failed his class in Turkish literature, a dedicated diplomat-turned poet turned to writing poetry. Haris Livas interviews the Turkish Ambassador to Greece and reveals the sensitivity behind the diplomatic polish



Page 24

24 Patmos: apocalypse now – or later?

The island of Patmos, it is hoped, may be the site of a historic meeting between the heads of the Catholic and Orthodox churches this summer. Katerina Agrafioti presents the intriguing history of the island of revelation

28 Greece goes down under

Expo '88, to begin this month in Brisbane, Australia, will provide a showcase for Greek culture and technological expertise. Heather Tyler reports on the impressive contributions Greece is expected to make



Page 28

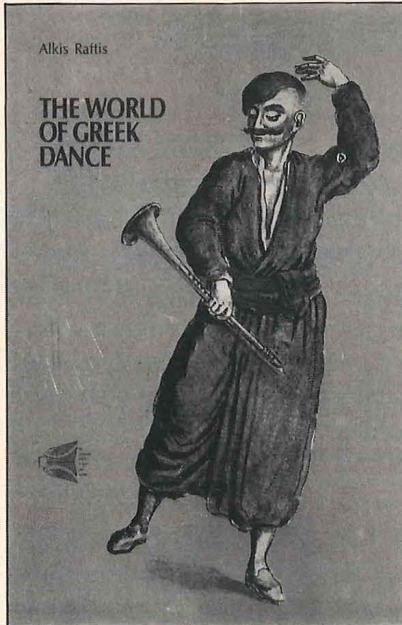
DEPARTMENTS

Letters	6	Gallery Rounds	36	Katey's Corner	50
Our Town	7	Books	40	Profile	52
Greek Idioms	8	Music	42	Pointers/Classifieds	53
Athenian Diary	9	Photography	43	Guide/Focus	54
Viewpoint	13	Cinema	44	This Month	57
Onlooker	30	Food	46	Restaurants	59
Close to Home	34	Living	47		

Cover by Nico Yialouris

The World Of Greek Dance

by Alkis Raftis
 Finedawn Publishers
 1987



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

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 the Caravel, at the Chandris
 and at the Alpha-Beta in
 Psychico.

Dear Editor,

The death of Mrs Remoundos, who wrote for your living column, is a great loss to all of us. Although I did not have the privilege of knowing her, I enjoyed reading her columns, and now I must suffer the remorse of never having *told* her. Not knowing that she was ill is no excuse.

Perhaps a letter would have brought a fleeting moment of happiness. How often we neglect these simple gestures of goodwill to our fellow beings! I hope this letter of apology will inspire someone to make that gesture.

Very sincerely,
 Don Sebastian,
 Athens, Greece

Dear Editor,

In his reply to my article "Universities in decay" (December, 1987), Mr Ogilvie in his letter (February, 1988) did not refute a single argument of mine. All he said in so many words was that Greek students abroad do well. Is this supposed to prove that the Greek higher educational system must be good? Actually, as all of us who have done postgraduate studies abroad know, whatever success we have had is *in spite* of our education at home. This education, as most Greek academics agree, is rapidly disintegrating, despite the isolated flattering comments from foreign academics who know precious little about the dismal state of Greek reality.

F. Eleftheriou
 Athens

Following is Deborah Tannen's response to the 'letter to the editor' by Nora Charitos, *The Athenian*, February 1988:

I appreciate Dr Nora Charitos' thoughtful comments on cross-cultural couples. She apparently interpreted my remarks excerpted in *The Athenian* (January 1988) from my conversation with Elizabeth Herring as implying that couples who have problems in cross-cultural marriages can have *no* psychological problems, *only* linguistic ones. I understand her concern, because such a statement might discourage people who could benefit from it, from getting therapeutic help.

On the other hand, I have no doubt that all individuals, in any relationship or in no relationship at all, carry with them "unresolved issues (and the emotional mortgage on them) with their families of origin," and could be helped by family or other types of therapy.

However, the fact also remains that differences in conversational style re-

sult in emotional anguish which is *not* due to psychological problems, but is often interpreted as such. If conversational style differences are not taken into account, there is an inescapable danger of overinterpretation.

In my book, *That's Not What I Meant!* (Ballantine), I present examples offered by practicing psychotherapists who told me that becoming aware of conversational style differences prevented them from making unwarranted psychological interpretations which they would otherwise have made.

Mutual blame and self-blame are unavoidable and painful when partners have different assumptions about what's rude and polite, how to show interest and caring, how to talk and how to listen. These inevitable problems in cross-cultural marriages are not emotional in their origin, but their results are certainly emotional, and they are bound to aggravate the truly psychological/emotional issues Dr Charitos describes.

Identifying conversational style differences is not a cure-all, but it is a necessary first step; in some cases, it is even a sufficient one. I am sure that Dr Charitos has had many grateful clients thank her for saving their marriages with her insights. I have had the same pleasure, although my thankers have not been my clients, only grateful readers and listeners.

Dear Editor,

Thank you for publishing the article by Elizabeth Herring, in the January issue of *The Athenian* on 'cultural linguistics'.

For years I have been saying, "You're not listening to me." Suddenly I realize the problem has been cultural linguistic differences, although my husband speaks five languages fluently and I speak two. I *assume* he knows what I'm talking about.

We went to a party and there were three conversations going on in one group. And I realized that while I have been berating my husband for rudeness in interrupting someone, everyone does it here. I am Greek-American; my husband Greek-Egyptian.

I think all foreign women married to Greeks should read the article which I am passing around to my foreign friends. It will help their lives immeasurably.

Thank you again.

Sincerely,
 Dena Handras
 Athens, Greece



our town

The world according to November 17

After every one of its crimes, the ability of members of the November 17 terrorist organization to vanish blithely into thin air, has aroused the awe, and even the suspicion, of the public.

In the bright light of Attic day, private citizens are gunned down in traffic jams or on crowded pavements. Yet their assassins always make their getaway, not in Chicago-style limousines but, most often, on second-hand stolen 'ducks', as motor scooters are called in Greece. This is the November 17 style.

Part of the notoriety of the movement is due to the statements which it drops like site-pieces on the tarmac beside its bullet-ridden victims. These documents are usually referred to by the police as 'literary', though the forces of law and order seem to be as inept in defining literature as they are in tracking down the authors. Frankly, there is as little chance of November 17's winning the Nobel Prize for Literature as there is of our prime minister's bagging its prize for peace.

No doubt these very windy November 17 statements have been studied carefully by graphologists and psychiatrists. Usually the pieces begin by explaining why so-and-so has been "justly executed". Soon, however, they turn into long analyses of the state of the national economy. They are well-researched, but so thick is their economic jargon that far from arousing workers to revolt, they are more likely to put them to sleep.

The attitudes of these 'prose-poems' are certainly left-leaning and anti-Western in general; anti-American specifically. The critic-

ism of the economy, however, is not radical. It is rather moralistic and doctrinaire. Its attacks on capitalism could have been written a century and a half ago.

So often have these manifestos used the classical phrase 'lumpen grand bourgeois class' that its acronym, transliterated from the Greek as LMAT, has become a kind of household word which is aimed against local yuppies or shouted at Mercedes roadhogs.

Generally, November 17's view of conservatives is one of contempt. Hatred is reserved for PASOK socialists who, it claims, have sold out to the forces of the capitalistic West by staying in NATO and the EEC, and its leaders taking up the LMAT lifestyle which it once campaigned so piously to overthrow.

Specialists in the field suggest that November 17 nostalgically yearns for the principles of PASOK's predecessor PAK when its socialism was still 'virgo intacta'.

Its attacks on the communists are equally bitter. They are accused of complicity and hypocrisy. If, in these documents, anything could be construed as paranoid, it is the suggestion that the communist parties are a "leftist alibi" secretly endorsing "rotten banana republicanism".

One sometimes gets the impression from these statements that the communists and PASOK are in cahoots with decadent Western capitalism and that only Mr Mitsotakis (as usual) has been left out of the joke.

The documents dramatize the belief that the whole power and economic structure of Greece is geared to a giant rip-off, placing the people's rightful earnings into

Western banks not only for the purpose of private enrichment but in order to keep Greece, through increased bank loans, subservient to the West and to whatever power elite happens to be 'in' at home. "Today's state of the economy," the Angelopoulos murder statement said (1985), "is not the result of adverse events but a specific policy which has been followed for decades."

Even of the Integrated Mediterranean Programmes, which many have seen as something the socialists have done for the 'little guy', November 17 says: "PASOK as soon as they smelled the funds, fell on them like vultures to pocket them."

Who, then, comprises the November 17 movement and what does it mean? Some say that it is very small, but maybe not all *that* small. That its leader is 50 though maybe closer to 60. That he studied economics in the USA at a school in the West during the '60s, but then maybe in the East during the '50s. That he and his wife have separated on the gender issue, but that maybe he is a bachelor. One thing known is that all these documents have been written on the same typewriter and that the ribbon needs changing. And another is that the murders have been carried out with the same .45 calibre pistol. And a third is that the ring-leader is certainly no gentleman – unless, of course, she is a woman.

Meanwhile, as the bloodhounds are still stalking their prey after 12 years, the police might at least shorten the long red light interval on Kifissias Avenue at the Athens College turn-off or else the LMAT of the northern suburbs are going to be seriously reduced in number.

GREEK IDIOMS...



Lesson 6.

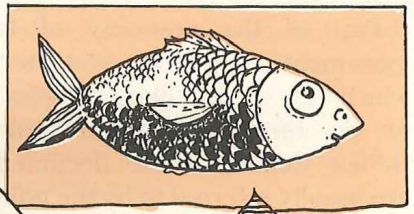
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MOY EXEI ΨΗΣΕΙ...
SHE (HE) HAS GRILLED...

[mou ehi psisi]



ΣΤΑ ΧΕΙΛΗ
[sta hili] ON THE LIPS



YES...
NO...
..YES...
..PERHAPS...
..NO....

↑
ΤΟ ΨΑΡΙ
[to psari]
THE FISH

MOY EXEI ΨΗΣΕΙ
ΤΟ ΨΑΡΙ ΣΤΑ ΧΕΙΛΗ
[mou ehi psisi to psari sta hili]

... she (he) has grilled the fish on my lips...

meaning → —||— made my life difficult

THE ATHENIAN DIARY

by Sloane Elliott and Karen B. Stedman

Terrorist group slays industrialist

A terrorist group calling itself "The Revolutionary Organization November 17" claimed its eleventh fatal victim in 12 years with the slaying of prominent businessmen Alexander Athanassiadis on March 1.

Athanassiadis was sitting in his car stopped at a traffic light on Kifissias Avenue when two middle-aged gunmen on a motorscooter shot him five times point-blank and escaped into the traffic. Athanassiadis, who had been warned that he was on the organization's hit-list, was found with his unfired gun beside him.

In customary manner, the assassins left a seven-page statement on the scene of the crime in exactly the same spot where, five years ago, the same organization had shot and killed American naval officer George Tsandes.

The first victim of the terrorist organization, which takes its name from the date of the Polytechnic uprising against the junta in 1973, was CIA Athens station chief, Richard Welch who was shot outside his home in Psychico in 1975. Since then November 17 has claimed responsibility for the gunning down of Nikos Momferratos, editor of the right wing daily *Apoyevmatini*; industrialist Dimitris Angelopoulos, director of the Halkourgiki steel company; the American director of Jusmagg; three Greek policemen and three drivers.

Athanassiadis, 59, was the nephew of Prodrimos Athanassiadis - or 'Bodossakis' as he was always known - the brilliant and colorful industrialist whose first windfall was winning the concession to provision workers on the Berlin-to-Baghdad railroad in eastern Anatolia. At the time of his death in 1979 he was said to be worth over a billion dollars. Unlike most great Greek fortunes, his was made almost entirely in this country.

The younger Athanassiadis was born in Athens 1929. He took his diploma from Athens College in 1949 and graduated from Yale, class of 1952, having majored in chemical engineering. Later, he took a postgraduate degree in metallurgy from the Athens Polytechnic. He joined the Bodossakis industrial complex shortly thereafter,

becoming general director of Pirkal and president of Larko, one of the largest ore processing companies in Greece. He also sat on the board of the Bodossakis Foundation. He was an avid sportman and especially promoted interest in horseback riding and horse shows in the Athens area.

Athanassiadis is survived by his wife, Eleni, sister of the actress Nonika Galinea, and two daughters, Alexandra and Emmanuela.

The government and all opposition parties declared their abhorrence of the murder, although ND leader Constantine Mitsotakis blamed the government which "has been watching these political killings like simple observers" and therefore encouraging "a plague of ter-

rorism and crime which has destabilized political life and the democratic form of government in Greece."

Auction record

A bomb scare emptied the ground floor of the Hotel Grande Bretagne on March 1, postponing a major auction of Greek painters organized by art consultant, dealer and restorer Stavros Michalarias. Claiming to be associated with the IRA, the threat proved to be a hoax. The following evening, under the hammer of Southeby's Peter Nahum, Yiannis Tsarouchis' "Rose Sailor" (1955) fetched a record-breaking 20 million drachmas.

Vryonis to NYU

Dr Spyros Vryonis, Jr, Professor of History at the University of California, Los Angeles, and internationally known authority on the impact of Hellenism and Byzantine culture on Asia Minor and the Balkans, has been appointed Director of New York University's Onassis Center for Hellenic Studies. The announcement was made by Dr John Brademas, NYU President in late February and the appointment will be effective Sept. 1.

Dr Vryonis was also appointed Alexander S. Onassis Professor of Hellenic Culture and Civilization and Professor of History.

In naming Dr Vryonis first Director of the new Center for Hellenic Studies, Dr Brademas said, "The appointment of Speros Vryonis is the cornerstone of the superlative program in Hellenic Studies which the generous gift and bold vision of the Alexander S. Onassis Foundation have made possible. The Onassis Center of New York University is committed to excellence in all studies pertaining to Hellenic culture and civilization, from the most ancient period to Byzantium and contemporary Greece. With the leadership of one of the world's most respected scholars in the field, the Onassis Center can reach international pre-eminence in Hellenic Studies."

The Alexander S. Onassis Public Benefit Foundation was established in 1975 under the will of the late Aristotle Onassis to honor the memory of his only son, who died at the age of 23. Speaking on behalf of the Foundation, its Vice President, Ambassador Ioannis Georgakis, said, "New York University's academic excellence, John Brademas' personal sensitivity to and knowledge of Greek history and culture, and NYU's extensive range of international programs make NYU the logical and appropriate home of Hellenic Studies in America. The arrival of Dr Vryonis marks the true beginning of the Center's academic life."

In addition to the six Onassis Professorships, the gift of the Foundation makes possible scholarships and fellowships to foster and train the next generation of scholars and specialists in Hellenic Studies; the acquisition of books and other library materials; and a cultural outreach program including films, music and dance presentations, art and photography exhibitions, and dramatic events. The Center headquarters, also given by the Onassis Foundation, will be a brownstone building currently undergoing renovation at 58 West 10th Street.

Bananas

The trade Ministry will begin to accept applications for the importation of bananas from the EEC, Cyprus, Africa and other countries – at last! There's a hitch, though.

Bananas have been scheduled to clear customs starting April 1 (no fooling)...but...a special tax of 150 drachmas per kilo will be imposed by

lem minority which Ankara says is being harshly repressed.

One of the most interesting and positive aspects of the Belgrade meeting was the presence of the Albanian Foreign Minister who endorsed the policy of nuclear-free Balkans supported by Greece, Bulgaria and Romania. In accordance with the Davos spirit of 'non-war', Turkey's response to the policy was one of 'non-rejection'. Tur-

Professor Klaus Schwab, President of the World Economic Forum, where the famous talks were held, proposed the nomination but missed the February 1 deadline. He hoped the Committee would make an exception "in view of the special circumstances".

Though the professor's request was denied, there is still hope: a Nobel Committee spokesman said that while exceptions could not be made beyond the deadline, "the two men will now automatically go on the list for next year's prize."

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customs officials; even *locally* grown bananas will also be subject. (Give us a break!)

The EEC Court recently and rightly condemned the Greek government for banning the importation, saying it was totally unjustified.

We should add that bananas are a naturally healthy aid for the *already* taxing ills incurred at many a Greek taverna.

Conference in Belgrade

Balkan foreign ministers held a two-day meeting in Belgrade in late February. Although the participants, with their customary hype, called it a meeting of "historic importance", it may well have been: the conclusions were not as nebulous as critics predicted. Greek Foreign Minister Karolos Papoulias put forward some sensible and down-to-earth proposals, calling for flexibility, efficiency and practical experience. He could also offer other Balkan countries the experience of being a member of the EEC.

Papoulias suggested that a high-level diplomat be designated at every foreign ministry to be coordinator of inter-Balkan cooperation and that ministers meet regularly every two years at capitals on a rotating basis. He even got down to proposing anti-drug agreements and the publication of an accurate road map for non-Balkan tourists.

The darker side of the Belgrade talks involved concern over ethnic minorities and 'humanitarian issues', especially among Bulgaria's large Mos-

key's Foreign Minister Mesut Yilmaz met with Papoulias in what the latter called an "acquaintance meeting", suggesting how little communication there has been between neighboring countries in recent years.

The foreign ministers' meeting was closely observed by outsiders. East Germany followed the conference "with interest and sympathy" while USSR Foreign Minister Eduard Shevardnadze expressed optimism that the conference was taking place "when new tendencies in international politics are based on a more realistic approach to the modern world."

Private or pirate?

The advent of free radio and the prospect of free TV have created some heavy static in the air in recent months.

A district attorney in Thessaloniki has filed further charges of illegal broadcasting against the city's conservative Mayor, Sotiris Kouvelas, for airing private TV programs over three channels early in March – an attempt to break up the state-run broadcasting monopoly. The DA's office is investigating. The Prime Minister isn't commenting.

Mayor Kouvelas used a satellite dish to air Italian, German and British programs over an 80 kilometre radius around the city: "We are determined to strengthen democracy through satellite television, which gives hope for freedom of information", he said.

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No Nobel

The Prime Ministers of Greece and Turkey have been nominated for the 1989 Nobel Peace Prize – the result of meetings earlier this year in Switzerland, which, at least temporarily, have averted hosilities between the two countries.

Unfortunately, they are ineligible.

Not for any infringement of rules or regulations, or breach of conduct which might embarrass the Nobel Committee, but for the simple reason that they missed the deadline.

It may also offer hope for improving the pathetic quality and bias currently endured by viewers of government-controlled programming. A spokesman from Kouvelas' office said three more channels are due on the air in April.

While Premier Andreas Papandreou has had nothing to say on the matter, government officials say there are no immediate plans to legalize private television.

Kouvelas had been acquitted the previous month on the same charges, a Thessaloniki court having ruled that he "merely facilitated" local viewing with

THE ATHENIAN

his January broadcast.

The Mayor argues that his acquittal gave him a legal right to continue his broadcasting activities, claiming the state monopoly violates freedom of broadcasting rules for European Community member nations.

Heaviest smokers

Greeks are Europe's heaviest smokers. Period. There are few signs, too, that they may follow the American trend to kick the habit; this according to the Greek anti-smoking campaign.

"Greeks smoke 70 million cigarettes a year, which means they take in eight cigarettes for every man, woman and child a day," according to Yerasimos Apostolatos, chairman of the campaign.

"And their consumption is going up by 6.7 percent a year," he added, saying Greeks smoked two and a half times as much as their European counterparts.

"The average Greek smokes 2,700 cigarettes a year compared to 1,100 for the average European. The average age when Greeks start smoking has dropped to 13!"

He said that unlike such countries as the United States and Britain, where government health warnings, a ban on cigarette advertising and educational measures persuaded more and more people to quit smoking, there was an opposite trend in Greece.

"Greece is a tobacco producing country which earns about \$120 million a year from tobacco exports," he said, "but this is no reason to promote smoking. The government should insist on health warnings on all cigarette packets."

Apostolatos said in some US states, "a doctor can be fired if he declares he is a smoker, but in Greece most doctors are unfortunately smokers." So much for setting examples, but it should come as no surprise in a country which has no emission controls on vehicles and a pollution problem like no other in Europe.

Interestingly, World Health Organization (WHO) statistics from the early '70s to the early '80s indicated that heart disease fatalities in Spain, Greece and countries of Eastern Europe are showing a marked increase. Simultaneously such fatalities have decreased by 30-40 percent in Australia, Canada and the US.

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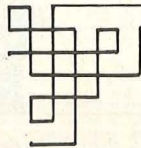


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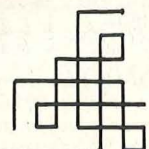
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“Overseas Greeks”

Initiated by the Ministry of Culture, various events will be held in May in the context of “Overseas Greeks ’88”, with the purpose of projecting the activities and achievements of overseas Greeks and their contributions to their country of origin.

Culture Undersecretary Filippos Petsalnikos said a series of cultural and sports events would be held, as well as a congress on overseas Greeks’ problems and the teaching of the Greek language. The results of the events will constitute the basis for the second Overseas Greeks congress, to be held in 1989.

Big brief, no show

Deputy Premier Yiannis Haralambopoulos and Foreign Minister Carolos Papoulias were stood up last March 10 by leaders of political parties summoned to a briefing on messages exchanged between Premier Andreas Papandreou and his Turkish counterpart Turgut Ozal in Davos and in Brussels.

New Democracy party leader Con-

stantine Mitsotakis refused to attend on grounds that it would concern only messages sent to Ozal by Papandreou and that he could only read the replies from Ozal. A government spokesman said earlier that Ozal’s messages cannot be publicized without his prior consent. Greek Communist Party leader

Harilaos Florakis declined to attend the briefing without explaining his position.

Democratic Renewal Party leader Constantine Stephanopoulos also abstained, saying he felt obliged to follow the example set by the other opposition leaders.



Wall notice: 4,500 Greeks don't know they have AIDS. Passer-by: "...and 10 million Greeks don't know they have socialism." by KYR from "Eleftherotypia"

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Learning doesn't end in the classroom

Resentful voters seek younger leaders

With each day that passes it becomes increasingly clear that Greek political life has entered a phase of decomposition or ossification. Voters, who seem to be much more level-headed and sound in their judgements than their political peers, are expressing growing disillusion with political leaders and parties. These appear increasingly absurd and irrelevant in a country supposedly preparing, amid a barrage of pompous declarations, for the year 2000.

The country's major political parties, socialist PASOK, conservative ND and the arch-conservative pro-Moscow KKE communists, continue their burlesque acts which are quite unrelated to today's Greek reality and to its problems of the near future.

With a government that has made a routine of inefficiency and offered, year after year, groundless and unrealized visions; with a conservative party which appears to have achieved the impossible by inspiring as much disgruntlement as PASOK without even bearing the responsibility of government; and finally with a communist party which makes Gorbachev look like both a revolutionary and a raving liberal, it is only natural that voters defined as dissatisfied are now being described as "one of the country's three largest parties". It is certainly greater than the KKE.

At this moment all polls show that undecided – and decidedly dissatisfied – voters amount to 20 to 30 percent of the electorate.

Is this an exaggeration? An astounding recent nationwide opinion poll, with a highly reliable sample of 3000 respondents, conducted by the respected polling firm, MRB, confirms absolutely the existence of a wave of dissatisfaction with major political parties and their leaders. According to the poll, conducted in December 1987 and published in *To Vima*, only 28 percent of voters are satisfied with PASOK's performance in government while 60.6 percent expressed dissatisfaction.

ND's ratings as an opposition party are even lower, with 25.9 percent expressing satisfaction with its performance and 61.2 percent dissatisfaction.

Papandreou's popularity rating, which was around 50-55 percent during the 1985 elections, has dropped down to 42 percent and it is now lower when compared to Labor Minister Yennima-

tas' 43.7 percent. This is an unprecedented development for PASOK, where Papandreou for years has reigned supreme.

Papandreou's only solace is derived from the fact that since December 1985 ND leader Mitsotakis' popularity has plummeted even further, losing 3.5 percent and dropping down to 29.3 percent. Actually, Mitsotakis trails Athens Mayor and ND member Miltiades Evert who obtained 34.5 percent positive ratings and only 30 percent negative ratings (compared to the ND leader's disastrous 47.6 percent negative ratings; the highest, compared to all political leaders).

As for the KKE leader, Harilaos Florakis, his popularity ratings, which are down to 27.2 percent, are actually lower than those of Leonidas Kyrkos and Kostas Stefanopoulos, who lead much smaller parties. All this underlines the rising tide of resentment directed against PASOK, ND and the KKE and their current three leaders.

As if all this were not enough, the MRB poll highlights another noteworthy finding concerning the percentage of voters who believe that either PASOK or ND can deal effectively with the country's problems, such as inflation and unemployment. Voters are more or less split, with around 20 percent in favor of PASOK and around 20 percent in favor of ND.

This is a shocking result since the two parties, which shared close to 87 percent of the vote in 1985, now command the trust of only 40 percent of voters who perceive them as capable of dealing with Greece's immediate problems. In effect, since December 1985, a comparison between two MRB polls shows that confidence in both parties' governing abilities has dropped down by no less than 20 percent!

Is such disillusionment justified, one asks? Every day that passes confirms that PASOK and ND in their current form are antiquated organisms which have long been fossilized. Even within the context of an ultra-conservative Greek society, they will be eventually swept away by powerful winds of change. Of course, temporarily, both parties succeed in maintaining their cobwebs, unruffled by cultivating and exploiting their supporters' passion to defeat each other in the next elections. But will this passion survive 1989? It is doubtful.

The weaknesses of both parties become increasingly visible every day. Let us take Greek-Turkish affairs – those have dominated Greek public life this past month – as an example. On the one hand Papandreou, who has stoutly refused to talk with the Turks, setting time after time "unyielding" terms, has all of a sudden opened the floodgates of goodwill from the Davos meeting onwards. Why did he choose to do so in 1988 when from 1974 onwards he blasted any possibility for negotiations with the Turks as "treasonable"? Is this how foreign policy should be conducted, with sudden twists and turns that indicate a total lack of national strategy and the subjugation of major national issues to petty domestic expediency?

On the other hand, ND has all along been in favor of a dialogue with the Turks. So why is Mitsotakis now adopting a "tough" stance towards Papandreou's conciliatory policy, endorsing, at least to a certain extent, PASOK's 1974 intransigent approach? All of a sudden we now hear ND demanding that PASOK set preconditions concerning the withdrawal of Turkish troops from Cyprus before further discussion with the Turks. In other words, it has suddenly adopted PASOK's 1974-1987 positions which Papandreou has equally suddenly abandoned!

So Papandreou follows ND's policy towards Turkey and ND Papandreou's. Of course the ND leadership with its new "tough" stance is merely playing intra-party politics in the wake of its London gaffe. But how credible can PASOK and ND be after this charade and particularly when their leaders dismally exchange in parliament their favorite barrage of personal insults that go back to their feud of 1965?

However, through this depressing picture a ray of hope may fall. Public opinion is turning away from the old politics and its representatives anchored in past decades. It is shifting its support to a younger breed of politicians known for their forward looking ideas and moderation. It is actually no coincidence that Messrs Yennimatas and Evert lead popularity polls inside their parties. Despite the current PASOK and ND leadership, Greece may eventually bury the obsolete controversies of the 1960s and start moving forward towards the year 2000.

F. Eleftheriou

The Greek economy: where it stands; where it's going

A prominent economist analyzes the current Greek economic state of affairs, offering some projections for its progress in the coming year and its prospects for successful integration with the EEC

by Karen Conrad

This year marks the start of an important time in the political and economic life of Greece: Prime Minister Andreas Papandreu met with Turgut Ozal in Davos for what was reported to be "cordial and friendly" talks; Greece will take over the EEC presidency in the middle of this year; and general elections are slated for June 1989.

Following is an interview with Professor Marios Nikolinakos, a leading economist, who has published numerous books and articles on the topics of development economics, international economy and economic policy.

Professor Nikolinakos studied law, political science and economics at the universities of Athens, Bonn and Cologne, where he received his PhD in economics. He has been Professor of Economics at the Free University of West Berlin, Catholic University of Nijmegen in Holland, and currently holds that position at the Graduate School of Industrial Studies in Thessaloniki.

In addition to his educational posts, he is currently President of the Institute for the Study of the Greek Economy (IMEO), which produces a bi-monthly publication on all aspects and developments regarding the country's economic and political evolution; he is also General Director of EMAKE, Invest-

ment and Development Co. Ltd. (technical and financial consultants).

Although final statistics on the performance of the Greek economy for 1987 are not yet available, it is important now to evaluate the present situation and project some trends for the coming year, taking into account the political factors currently at play in Greece.

The country has entered a pre-electoral period due to end by June next year, when elections are scheduled according to the constitution, and the Prime Minister has repeatedly underlined his intentions to hold elections at that time; this largely in response to main opposition New Democracy's bid for an immediate proclamation of elections. At the other end of the spectrum, the communist party, KKE, has expressed fears that Papandreu may call surprise elections.

As Greece undertakes the presidency of the EEC in the latter half of this year, with the present deteriorating economic situation, mass strikes, and an austerity policy, it is hardly likely that elections will be held before that time. It is also improbable that elections would take place while Papandreu holds the president's seat during the July-December period.

The only realistic determinant for ear-

ly elections might be an issue of high national priority, such as the American bases question or an unexpected rift in the recently bettered relations between Greece and Turkey.

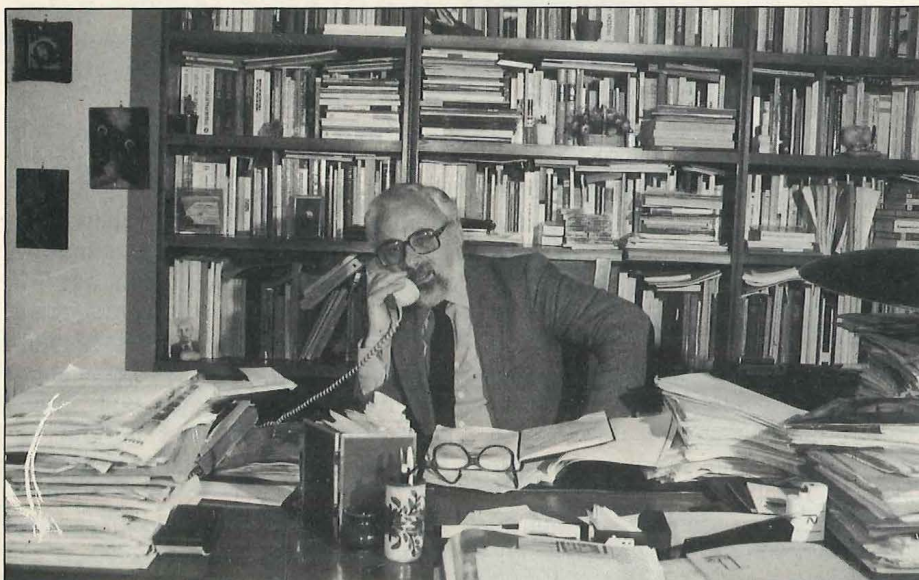
Nonetheless, measures taken by the government all point to the next elections, whenever they occur. This climate, Professor Nikolinakos believes, is "critical" for the prospects of the economy in 1988, as it creates "uncertainty, uneasiness and inconsistencies". At the same time it dictates the policies that must be followed, as the government is obliged to act according to its electoral aspirations.

Papandreu's admittedly unpopular austerity policy – strictly followed by former National Economy Minister Kostas Simitis since 1985 – suffered a dramatic turn at the beginning of last December, when the new incomes policy for 1988 was withdrawn by the Prime Minister himself within 24 hours after its announcement, leading to Simitis' resignation. At the same time an unexpected 10 percent tax was imposed on profits realized in 1987.

The austerity policy was aimed at curbing the inflation rate, which reached 15.7 percent last year, four points higher than anticipated one year ago. The incomes policy followed, with signs of the government's intention to ease the regulations governing the labor market. This in turn was followed by a certain amelioration of the balance of payments, partly because of declines in the dollar and in oil prices, which paved the way for a more positive business climate. It is estimated that the balance of payments will be less than \$1200 million, significantly lower than the \$1250 million target. The industry had thus started to see an increase in investment following a positive profit performance.

This climate could be created despite a wave of strikes which began soon after the summer holidays – even with the tight credit policy which has created cash-flow problems in the private sector.

Professor Nikolinakos is quick to point out that the greatest handicap now is public sector deficits financed by the



Professor Marios Nikolinakos

Bank of Greece – to the detriment of private enterprise – combined with the Central Bank's tight credit policy aimed at curtailing inflation.

"It seems quite contradictory that on the one hand the public sector is creating inflationary pressures due to its deficits, which in order to control one tightens the credit to the private sector, while on the other hand one is trying to create – at the same time – a positive investment climate," he adds.

Private deposits at the disposal of the Greek banks on October 31, 1987 amounted to 4 trillion, 301 billion, 518 million drachmas, showing an increase of 570 billion, 669 million drachmas in the January-October 1987 period.

"Savings, which are thus widely abundant, are largely used to finance public consumption, in turn suffocating the private sector," Professor Nikolinakos observes.

The Prime Minister's decision, in relation to the incomes policy and the 10 percent tax on profits, sent a wave of disappointment through the business world, which was quickly met by an announcement by National Economy Minister Panayiotis Roumeliotis of a 50 percent reduction of taxes on profits realized from exports or intended to be re-invested.

The government has also been turning its attention to inducing more foreign investment in the country. Some attempts are being made at present to identify firms abroad with which to finance such major work projects as the Athens metro; the bridge linking the Peloponnese and Central Greece at Rion and Antirion; and the diversion of the Acheloos River.

Turning to the prospects for the Greek economy this year and beyond, Professor Nikolinakos says:

"The government counts with a 2 – 2.5 percent increase of GNP at an inflation rate of 12 percent in 1988. These projections are based on the assumption of an increase of investment, which, given the existing conditions, is rather unattainable. Seeing as the GNP will show a drop in 1987 of 0.5 percent, it can hardly be expected that the 2 percent increase in 1988 will be reached, especially when one takes into account the uncertainty of the pre-electoral climate as well."

With regard to the inflation rate, Professor Nikolinakos feels that the estimate is overly optimistic because the deficit of the public sector cannot be controlled. The deficit of the 1988 budget is calculated at 13.3 percent of the GNP, against 12.1 percent in 1987. Bank of Greece Governor Demitrios

Chalikias expressed optimism about development for 1988, but with the condition that the public deficit will be kept low.

With an incomes policy more generous than that of 1987, even if the wage increase is kept around 12 to 13 percent, it will be necessary to follow tight monetary and credit policies if the lower inflation rate target is to be achieved, Professor Nikolinakos believes.

"With the two central problems of the Greek economy being inflation on the one side and the need for investment on the other in order to modernize the productive system to meet the challenge of 1992, it is quite understandable why the Greek economy will continue to remain quite adequately characterized as a 'Scylla and Charybdis point' as the two targets, that of a low inflation rate and

**"...the two targets,
that of a low
inflation rate and
that of growth, are
incompatible"**

that of growth, are incompatible," the professor adds.

The EEC has consequently expressed some uneasiness over the prospects for the Greek economy in 1988. According to EEC experts, if the inflation rate is to be kept under 12 percent, wages should not increase more than 7 to 8 percent.

As to the limits imposed by the balance of payments, Professor Nikolinakos says that economists generally concur that it will be difficult to control imports and increase exports.

"The decrease of the deficit in the balance of payments is expected from the inflow of private capital and from the 'invisibles', mainly tourism," he adds.

Turning his attention to the impact on the Greek economy which will result from the country's assumption of the presidency of the Community later this year, the professor says:

"The change of the government's policy towards the EEC is a remarkable sign of its intentions. It must be pointed out that Mr Papandreu played a positive role during the last summit in Brussels and supported the 'Delors Package'. It must be expected that the signs of a change of the economic climate already apparent will be changed into positive and steady factors of a development process. Greece has unhesitatingly ascribed to the EEC; it has opened the way for Turkey to the Community, and

for foreign capital to be invested here, in view of the completion of the internal market in 1992."

The interest from foreign investors in Greece has certainly been apparent lately – not only American and Western European, but also Japanese and South Korean. Since Greek-American relations have been improving, and a new climate has been established between Turkey and Greece following the Davos talks, Professor Nikolinakos believes that direct foreign investment will be further promoted in Greece.

The Greek government has issued a program of 171 high technology projects which are presently being discussed. New financial institutions are being introduced, while the banking system is being liberalized and modernized. Added to this, the government has announced the realization of major public works projects which have attracted the interest of foreign firms. The professor believes also that if the 1996 Olympic Games do take place in Athens, an investment boom can be counted upon.

"What is hoped for is the realization of high technology investment projects that will change the structure of Greek industry and the economy away from the traditional consumer product branches", he adds.

The EEC presidency will also have its effect on the Athens Stock Exchange, the professor notes, as it has been selected, within the framework of an international strategy, to become a world financial center, together with such peripheral exchanges as Hong Kong, Madrid, Bangkok, Rome, and possibly some in Latin America.

The government is, on the other hand, preparing a draft law concerning the reorganization and modernization of the Athens Stock Exchange.

"In this respect the last November boom is closely linked with this move in connection with the interest of Western European capital to establish in Greece, through buy-out of Greek firms, in view of 1992. Knowingly, such buy-outs have taken place in the insurance sector, as well as in the case of some big Greek firms," the professor says.

Interest has also become evident, he adds, in the case of firms which were taken over by the Organization for the Recreation of Enterprises (OAE) and are to be sold again to private entrepreneurs.

"It is expected that a new boom will start in spring as the foreign interest for Greek shores continues to be vivid and will surely be more intense during the presidency period," concludes Professor Nikolinakos. □

Bank notes and independence

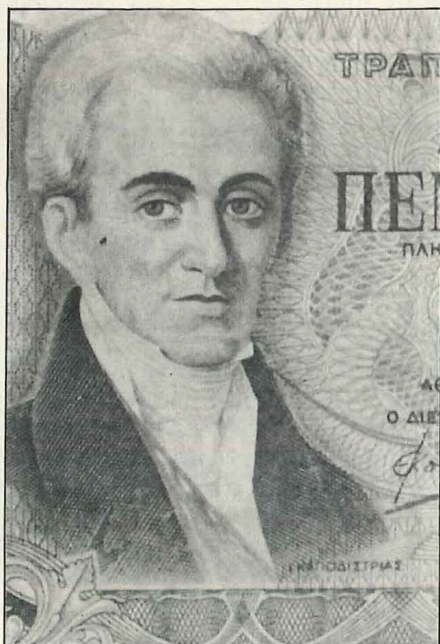
The struggle for independence inspired beautiful artwork we rarely examine or appreciate, but 'use' every day

by J.M. Thursby

Greek banknotes are among the most attractive in Europe. Their elegance of style is a question of national pride to the expert team of artists and engravers who research and design the historical themes.

For centuries, during the long night of Turkish occupation, only a variety of foreign coins circulated, but national currency quickly followed independence and was introduced into embryonic modern Greece by the country's first president, John Kapodistrias. In 1828, he dispatched a colleague to locate and buy the cheapest possible mint. The Knights of St John on Malta had a used one for sale and it was duly transferred to Aegina along with Hatzis Gregoris, an Armenian goldsmith, who fashioned the first moulds.

Greece, still licking its wounds after the ferocious War of Independence (1821–28) and barely recognized as a state, naturally had no treasury; 11,978 silver coins were made from war booty seized by the Greek fleet and copper coins were minted from captured Turkish cannons. Notes, issued two years later and printed only on one side were bound into books of five hundred pages, each page having three bank notes in different colors. They were



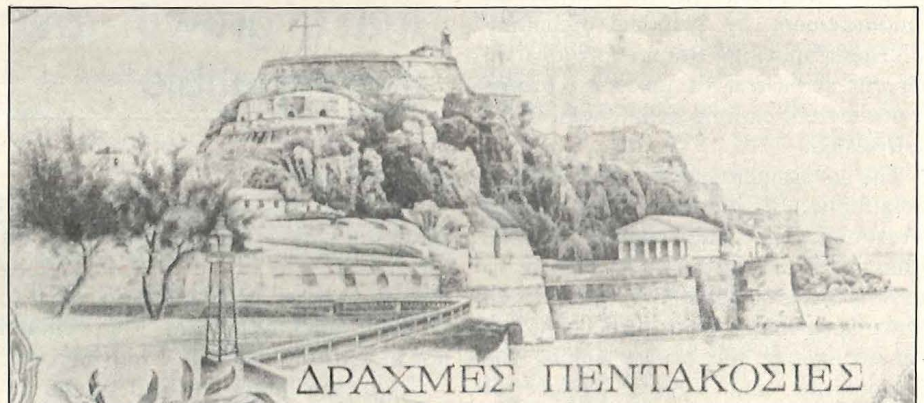
John Kapodistrias, Greece's first president, on the 500 drachma note

viewed with deep suspicion and proved a failure.

Both coins and paper money were issued in units of 'Phoenix', the mythical bird which symbolizes rebirth, with a hundred leptá to one phoenix, and the notes in particular present meticulously detailed portraits of prominent individuals and scenes of historical significance from the time of the country's independence.

The 500 drachma note:

A portrait of Kapodistrias appears along with an engraving of his home on Corfu. On the reverse there is a drawing of the Citadel and the small Doric chapel built when the island was gov-



The citadel and small Doric chapel on Corfu at the time of British rule there; the reverse of the 500 drachma note

erned by the British. Greece's first president was born into an aristocratic, titled family which originated in an area south of Trieste called Capo D'Istria. Educated as a doctor, and a diplomat by training, he played an international role as joint secretary of state in the service of the Russian Tzar, Alexander. His name was Hellenized and he lost the title of 'count' when he became the first leader of modern Greece.

During the third National Assembly at Trozene in April 1827 Kapodistrias was voted in as president for a period of seven years under the terms of a radical constitution which limited his powers. When he arrived eventually to take up his duties in Nauplion, then the country's capital, he found "two Roumelioti chiefs bombarding each other from opposite sides" of town. Anarchy reigned, free parts of Greece were split between powerful local leaders, there



Theodoros Kolokotronis, the great revolutionary leader, 5000 drachma note

was no money and little state mechanism.

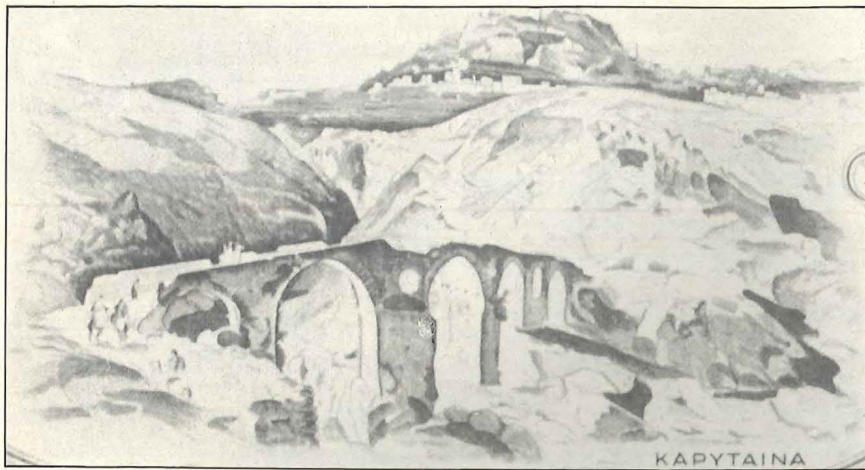
Despite his fervent patriotism, the president's new career must have seemed daunting. It is to his everlasting credit that out of such chaos he created a centralized government, educational, tax and legal systems, and disciplined the navy and army, most of which

reforms survived him.

Unfortunately, he ignored the constitution, including the provision for freedom of the press, which earned him the wrath of the constitutionalists. He also tried to bring the all-powerful Greek 'chiefs' into line, which caused him to imprison Petrobey Mavromichalis of the Mani. Maniots were notorious for their fiercely held ideals of honor and consequent vendettas. As Kapodistrias was walking to the church of St Spyridon early one Sunday morning in October 1831, he was fatally shot by Petrobey's son and brother. Civil war followed.

The 5000 drachma note:

Patriotism and a passionate belief in Greek liberty linked Kapodistrias with the tough 'klepht' brigand-chief, Theodoros Kolokotronis, the greatest of the revolutionary leaders. His portrait dominates the 5000 drachma note



Karytaina, the mountain retreat of Kolokotronis; the reverse of the 5000 drachma note

as he gazes at the Church of the Holy Apostles in Kalamata, where the banners of revolt were first raised on March 23, 1821.

Born "under a tree" in 1770, he married at 20, was a "wanted man" seven years later and was excommunicated eventually by the Patriarch, for all his pains, in 1806. After that he fled to the safety of Zakynthos: "another world...with books and schools". He took part in the defense of Lefkada under the leadership of Kapodistrias, and later served in the Duke of York's light infantry under philhellene, Richard Church.

By the time he crossed back to the Peloponnese early in 1821, he was already 50 years old and known as "the old man". A brilliant military strategist, he quickly became the scourge of the Turks and amassed great wealth in war booty, enabling him, at one point, to call 3000 men to arms.

Kolokotronis possessed the able soldier's disdain for politicians and had scant respect for the national assemblies which, at least in theory, were trying to organize the trappings of a state. Two of these were broken up violently by his men; when they tried to curb his power, he kidnapped six of their members and carried them off to Nauplion. In moments of crisis he simply retired to his mountain fastness, Karytaina, long the home of his warrior family. The small town, dominated by its Frankish castle, is depicted on the back of the note.

He opposed the choice of Otto of Bavaria as first king of Greece and proposed instead the Russian admiral, Ricord, "who prudently declined". Again, in 1833, with Russian aid, he tried to seize power, but was imprisoned, tried and condemned to death. Otto granted him a pardon and he became a regular palace visitor on royal gala occasions. After one palace ball

this "dauntless chief whose fame even reached England" returned home to die in his bed of stroke.

Kolokotronis had lived to see Athens become the capital of Greece and the drachma introduced as its national currency. The mint was now transferred to Klafthmonos Square in the center of the small city on the site now occupied by the Ministry of the Interior. It struggled on for some time but eventually came to a standstill; bank notes were then printed abroad in Britain, France and Austria.

In 1938 the state began construction of a mint on its present site at Holargos, but the building was unfinished when the second world war broke out and was turned into a storage facility by the occupying forces. All kinds of money circulated during this period; drachmas were printed on local printing presses and in the Middle East by the exiled government. Reichmarks, equal to 60 drachmas, were issued by the Germans, and "Banca de Mediterraneo" drachmas were used in areas occupied by Italians.

The 50-drachma note:



The heroine Bouboulina, who spent her fortune building ships for the revolution; the 50 drachma note

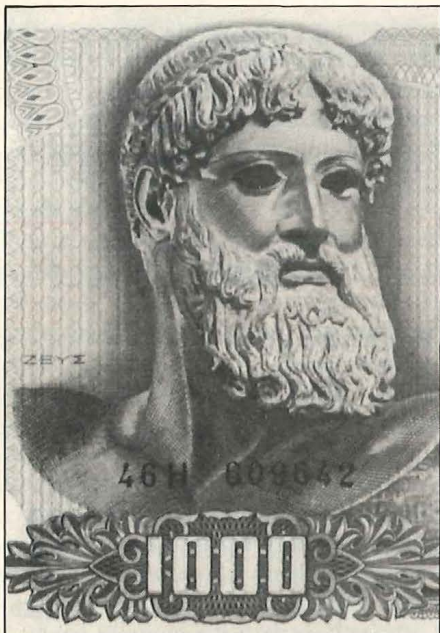
It wasn't until 1946 (1971 for coins) that Greek artists were able to display their talents on paper money. Their expertise is clearly shown on the 50-drachma note, which has an exquisite engraving of ancient boat builders working on 'The Argos' and watched over by Poseidon, god of the sea and sailors. The seafaring theme is repeated on the opposite side with a print of 'Bouboulina', an 1821 heroine from an Hydriot family.

Everything about Bouboulina was larger than life. She was born in a Constantinople jail, when her mother was visiting her hero father imprisoned there, and baptised "Laskerina". Later, she twice married Spetsiot ship-owners, both of whom were killed in naval battles against Algerian pirates. Left a widow with the name of her last husband, 'Boubouli', and an immense fortune, she spent all the money on building ships for the revolution.

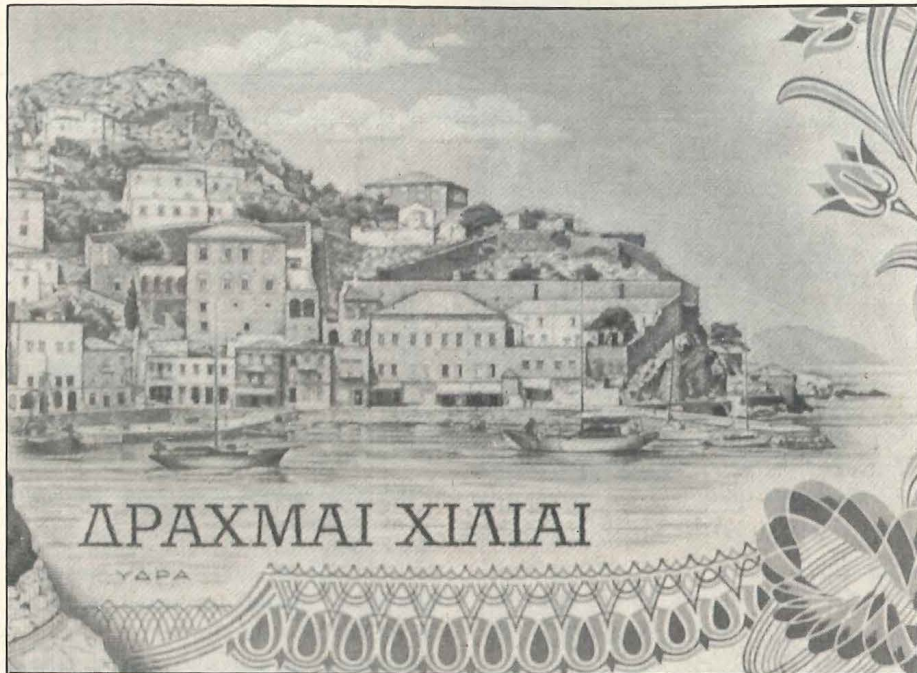
The note shows her as *Kapitanisa* on board her flagship, the *Agamemnon*, leading the blockade of Nauplion. She was present at the capitulation of both Nauplion and Tripolis, where she entered on a white horse and saved the Turkish harem from the fury of the attackers. Still attractive at 50, her courage was legendary. "In her presence, cowards were shamed and brave men retreated." Ironically, she was killed a few years later during an inter-family quarrel.



Detail of the 50 drachma note: ancient boat builders constructing 'The Argos'



Zeus, father of the Olympian gods, looking down on the Theatre of Epidauros



Hydra, the childhood home of Bouboulina; the 1000 drachma note

The 1000 drachma note:

Hydra, Bouboulina's childhood home, is featured as the backdrop for a girl dressed in island costume on the reverse side of the 1000 drachma note.

The dress was modelled by the daughter of the artist, but the face is invented. On the front, Zeus, father of all the ancient Olympian gods, looks down on the theatre of Epidauros, where dramas are still performed. The theme of the note links ancient and modern Greece through tourism.

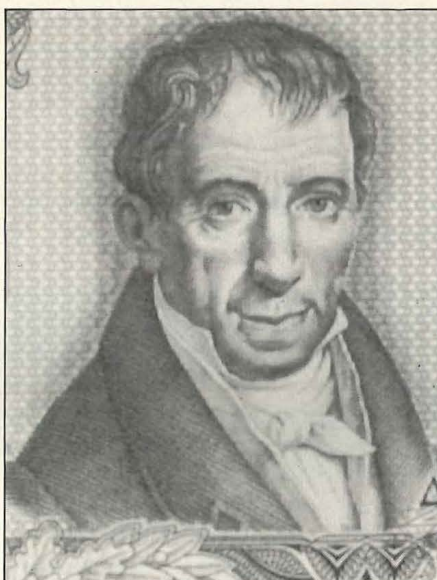
The 100 drachma note:

Included in the design of all paper money, are background patterns, scrolls, leaves and flowers, included in an effort to thwart the forger. According to Mr Papathanassopoulos, director of the Greek mint, "It is extremely difficult to forgè Greek notes."

Also, the words woven into the background of the 100 drachma note



Athena, goddess of wisdom, watching over Athens University; the 100 drachma note



Adamantios Korais, who devised the modern Greek language, 'Katharevousa'; the 100 drachma note

are *polemistirio salpisma* (bugle call to war). They are quoted from a book by Adamantios Korais, Greece's most brilliant scholar.

Korais was born in Smyrna in 1748 into an educated family of silk merchants from Chios. As a young boy, he inherited the library of his philologist uncle, an event which influenced the pattern of his life and instilled in him a deep love of languages. When he was older, he was sent to Amsterdam to study business, but instead applied himself to philology, philosophy, Euclid, geometry and logic, and mastered English, French, German and Italian. In 1788, when he graduated as a doctor of medicine from the university of Montpellier, he moved to Paris, which at that time was a center for Greek

intellectuals.

An ardent patriot, he tried to serve his countrymen through his writings on moral education, which he believed would prepare them for independence. He stayed on in Paris throughout the French Revolution editing and translating the Greek classics. By means of a new pseudo-classical modern Greek language, he devised the *Katharevousa* - 'cleansed' of all prevailing foreign and Turkish words.

Disappointed that he was physically unfit for battle when armed insurrection broke out in the Peloponnese, he nevertheless "stood and shouted 'Liberty or Death'", the battle cry of the revolutionaries. Then aged 77 and too old to participate in the rigors of war, he organized committees, which included influential Frenchmen, to send arms, ammunition, medicine and doctors to Greece.

His joy at eventual independence, though, was clouded by his distrust of Kapodistrias' Russian connections and bitterness over the general's autocratic form of government. Korais died in 1833 and is buried in Montpellier.

His portrait and quotation are linked to Moni Arkadiou, the famous monastery outside Rethymnon on Crete, which was blown up by its Abbot during one of the last battles for Cretan liberty. The continual struggle for independence in every part of Greece was influenced by Korais' prodigious writings; he was the new country's spiritual guide. On the other side of the note, Athena, goddess of wisdom, watches over Athens University, before which stands a statue of Korais in honor of his immense contribution to his country. □

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In search of Hygeia

A modern California specialist in stress management and health counseling came to Greece in search of Hygeia, and found her

by Tedi Dunn

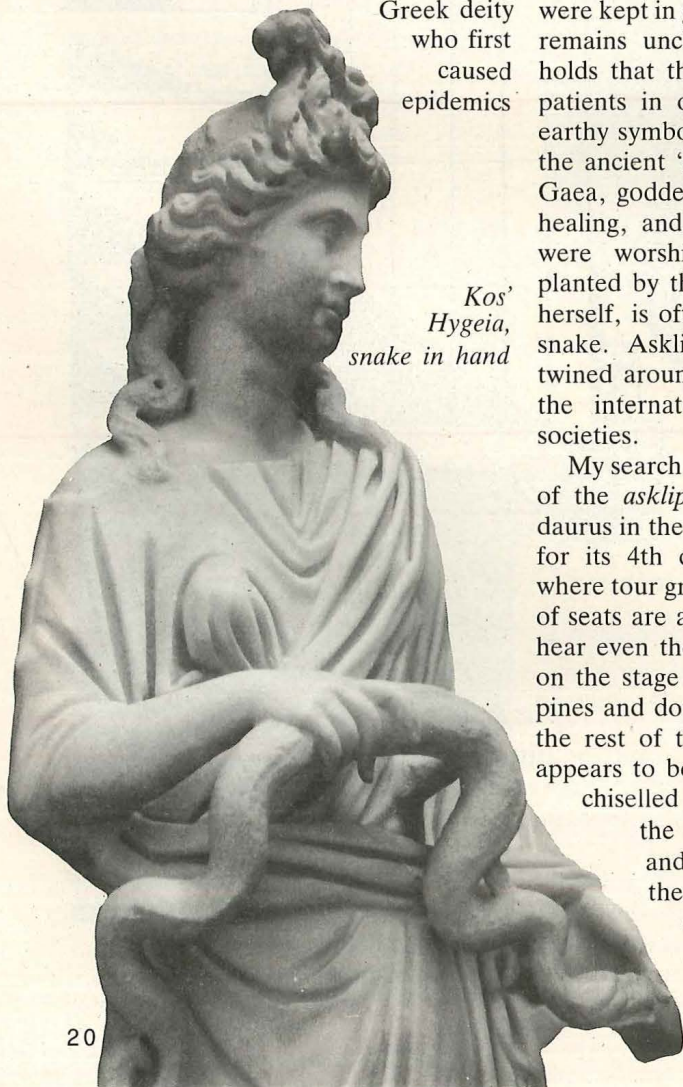
Hygeia, that smiling goddess with a penchant for snakes was for the ancient Greeks the goddess of health. In fact her very name means 'health' and, by implication, the wholeness of the individual and the community.

Generations of physicians have sworn by Hygeia in taking the oath attributed to Hippocrates. In this age when the medical profession, formerly disease-oriented, is expanding toward a more holistic, self-help approach to health maintenance, Hygeia offers an apt model for health care providers – and their patients. But who is, or was, this ancient divinity, and what is her history?

In search of Hygeia, I went to Greece. She's there, but one has to first inquire about her father, establish her lineage, before a look of understanding comes into the eyes of the helpful Greeks.

The Goddess of Health and her sister Panacea were daughters of Asklepios, the god of medicine, and granddaughters of Apollo the physician, that fickle

Greek deity who first caused epidemics



Kos' Hygeia, snake in hand

and then sent his offspring to minister to the afflicted.

The *asklipiads*, physicians tracing their lineage back to Asklepios, were also disease-oriented in their practice. Hygeia, however, gave her name to the science of hygiene, or hygienology, defined as the "sum of all measures for the spread and popularization of public health knowledge."

Images of Hygeia are to be found in and around the ruins of the *asklepieia*, or ancient sanatoria. The Greeks situated these temples of healing in areas with natural health-restoring properties: mineral waters, clean mountain air or rich soils; and, apparently, inspirational beauty. These sanctuaries were dedicated to Asklepios and/or Apollo, and contained temples of worship, hospitals, schools for the therapeutic arts, and facilities for rest and recuperation.

Dreams were often used in diagnosis; herbs, diet, fragrances, massage and mineral waters for treatment. Snakes were kept in great pits but their exact use remains unclear, although one theory holds that these sacred serpents licked patients in order to heal them. Their earthy symbolism is reflected at Delphi, the ancient 'navel of the world', where Gaea, goddess of the earth and natural healing, and her serpent son, Python, were worshipped before being supplanted by the jealous Apollo. Hygeia, herself, is often portrayed as carrying a snake. Asklepios usually has one entwined around his staff, and this is still the international symbol of medical societies.

My search for Hygeia among the ruins of the *asklepieia* took me first to Epidaurus in the Peloponnese; most famous for its 4th century BC amphitheatre, where four groups seated atop its 55 tiers of seats are amazed that they're able to hear even the sound of a coin dropped on the stage far below. Surrounded by pines and dotted with flowering shrubs, the rest of this sanctuary of Asklepios appears to be a giant rock garden with chiselled stone signs pointing out the *stoas*, the baths, the *tholos* and the snake pit beneath it; the temple of Apollo. Here, dizzy from the scent of wild herbs, I first sensed the presence of Hygeia,



Roman copy of a Hellenistic bust of Hippocrates, Ostia Museum

even though I found no reference to her. Later, I was given a copy of the sculpted head of the goddess, unlike any I'd seen. Still later, I discovered it was a replica of one found in these same ruins (available through the shop in the National Archaeological Museum in Athens).

It was on Kos, however, that I first lay eyes on Hygeia herself. It was a shopkeeper who told me about the lovely original statue of her to be seen in the local museum. Inhabitants of this most sheltered of the Dodecanese islands are proud of and knowledgeable about their island's volatile history of occupation and liberation. Strategically set in the southeast Aegean less than three miles off the coast of Turkey, Kos has been a stepping stone, a retreat, and/or a colony since the 14th century BC. The islanders have felt the influence of the Minoans, Phoenicians, Syrians, Egyptians, Romans, Vandals, Saracens, Normans, Crusaders, Turks and 20th century Italians. Among friendlier visitors were Cleopatra and St Paul.

The son of a Koan *asclipiad*, Hippocrates was born in 460 BC, when Kos was part of the Athenian confederation. He grew up during The Golden Age of Pericles and travelled widely – from Egypt to Asia – studying health care and formulating the scientific theories which later earned him the title, Father of Medicine. He also studied at the *asklepieion* of Kos, eventually founding the first school of medicine there and adding to the fame of the older healing sanctuary.

The forest of pine and cypress selected for the *asklepieion*, where, as on Delos, no one was allowed to be born or to die, still surrounds the site today, nourished by the once sacred spring which supplies water for the island's capital two miles away. These healing waters also pour into an ancient stone

basin beneath the *asklipleion* walls, tempting even the most cautious foreigner to drink.

In this magical setting, I was fortunate enough to witness a re-enactment of the taking of the oath. White-robed girls and flute-playing youths preceded a beardless 'Hippocrates' in purple chiton as he descended massive marble steps from the temple of Asklepios to the more ancient altar. From a stone slate, he read the oath. (Later I discovered I had been sitting two rocks away from a modern-day descendant of the snakes of Kos!)

Climbing to the temple on the highest of the three broad terraces which comprise the sanatorium, I was rewarded with a panoramic view of the island and the rugged Turkish coast beyond. Huge statues of Hygeia and her father once graced pedestals like the one on which I stood.

Excavated in 1902-04, these ruins date from the 4th century BC and the site is thought to have been in use as a hospital until the 6th century AD. While evidence of Christianity is superimposed upon many of the artifacts, statues of Greek gods and goddesses dating from as late as the 3rd century AD have also been found.

One of these was the 2nd century AD Hygeia, excavated from a house in Kos town and transferred to the museum. Savoring Kos while I waited for the museum's opening, I visited the ancient plane tree of Hippocrates, beneath which legend would have us believe he taught in his open-air classroom.

Sitting in the tree's shade, a few feet from an 18th century Turkish mosque, silhouetted against the massive 14th century Castle of the Knights, I pondered the effects of the successive cultures that invaded this small island. The Koans have seen us all, in our guises, but have still kept their trust in humankind – and their sense of humor.

It was a young Koan who, after matter-of-factly reporting his family connections with the *asklipiads*, directed me to the local mineral springs. At the end of a beautiful uphill bicycle ride and downhill climb, discovering this healing hot spring bubbling up at the edge of the sea was reason to thank Hygeia for creating this beautiful spot and hiding it so well from the tourists.

Following the example of the handful of other pilgrims, I shaped my own tub in the wet beach gravel and watched it fill with hot water which brought up a carbonated stream of bubbles every few minutes. Three feet away, the chilly Aegean provided an invigorating contrast, making the return to my hot bathtub all the more delightful.



Asklipleion, the ancient temple of healing

"I swear by Apollo the physician, by Aesculapius, Hygeia, and Panacea, and I take to witness all the gods, all the goddesses, to keep according to my ability and my judgment the following Oath:

"To consider dear to me as my parents him who taught me this art; to live in common with him and if necessary to share my goods with him; to look upon his children as my own brothers, to teach them this art if they so desire without fee or written promise; to impart to my sons and the sons of the master who taught me and the disciples who have enrolled themselves and have agreed to the rules of the profession, but to these alone, the precepts and the instruction. I will prescribe regimen for the good of my patients according to my ability and my judgment and never do harm to anyone. To please no one will I prescribe a deadly drug, nor give advice which may cause his death. Nor will I give a woman a pessary to procure abortion. But I will preserve the purity of my life and my art. I will not cut for stone, even for patients in whom the disease is manifest; I will leave this operation to be performed by practitioners (specialists in this art). In every house where I come I will enter only for the good of my patients, keeping myself far from all intentional ill-doing and all seduction, and especially from the pleasures of love with women or with men, be they free or slaves. All that may come to my knowledge in the exercise of my profession or outside of my profession or in daily commerce with men, which ought not to be spread abroad, I will keep secret and will never reveal. If I keep this oath faithfully, may I enjoy my life and practice my art, respected by all men and in all times; but if I swerve from it or violate it, may the reverse be my lot."

When I finally came face to face with Hygeia in the peristyle of the Kos museum, I was startled to find this perfectly formed goddess to be smaller than lifesize; a diminutive four-foot figure standing on a two-foot ledge, gaze averted. Yet, as I walked towards her, she seemed to grow larger and more powerful, effortlessly holding a hefty three-foot snake in one graceful hand while offering it an egg with the other.

Back in Athens, Hygeia's power led me to a dim back room of the National Archaeological Museum where, housed unceremoniously, rows of untitled stone panels depict Hygeia and Asklepios receiving throngs of supplicants. In a main gallery the head of the goddess Hygeia is displayed as representative of the beauty of its day (circa 360 BC). Locating this lovely, but glass encased, Hygeia in downtown Athens proved anticlimatic after being able to touch the goddess in the uncrowded, skylighted Kos museum.

Satisfied that I'd met Hygeia and seen all her many faces, I left Greece, mindful of the Delphic oracle's advice: "Be ever wakeful, Wanderer, for the eyes that gaze

into yours at the bend of the road may be those of the Goddess herself."

In Rome, on a tiny island in the Tiber, she winked at me from an obscure alcove in the modern Hospital of the Fatebenefratelli. I had visited this hospital only because it occupies half of the island that figured in the plague of 291 BC. The story goes that Asklepios sent a sacred serpent from Epidaurus to save the city, which, having accomplished its mission, chose the island as its home. The grateful Romans erected a temple to Asklepios on the site, later covering it with a 10th century Christian church whose successor now occupies the other half of the island.

Of the many passersby, I seemed to be the only one fascinated by a steady stream of water oozing through the brick walk behind the church, leaving a slimy fungus-lined trail on its way to the river. Could this be the historically cited spring of healing waters? Can the goddess of health have become just another pretty face decorating a forgotten corner in a Christian hospital? No, I who have seen her in her element, know better. □

The poet diplomat

It may seem ironic to some in Greece that a Turk, even a diplomat, would express such affection for a land with which his own country has been in conflict for centuries; but the Turkish Ambassador to Greece has given both countries more than mere diplomacy

by Haris Livas

"I wanted to get together the two languages if not the two governments themselves," says Turkish Ambassador to Greece, Nazmi Akiman, speaking of his book of poetry, *San Na Rantize Nero* (Like Sprinkling Water).

The book was published in a bilingual version, Turkish and Greek, and has been heralded by critics – in nearly all Greek newspapers – for its poetic quality. Beyond this, its publication demonstrates the political wisdom of Ambassador Akiman. Of the title, also that of one of his poems from another book, he says, "I tried to spill some water on a hot atmosphere," adding, "only tried...to cool it down." Perhaps it worked – improved Greek-Turkish relations are conceivably in sight.

Ambassador Akiman's long career as a poet, began in 1946 when his work was first published in the literary magazine, *Istanbul* – he was only 17.

His story begins in the English high school he attended in 1942. "I failed my class in Turkish literature – that was when I became interested in poetry. As I was otherwise at the top of my class, this was a shocking blow. Relations with my father became strained as he said I wasn't paying attention to what I should. It became important to take a high grade in Turkish literature at the end of the summer when I would have a second chance at the exam."

"For two months I did nothing but study and found myself reading many poems and short stories. The poetry appealed to me the most. From then on I started reading poetry regularly and a few years later, writing it. At the beginning it was childish rhymes. But then in 1946 *Istanbul*..."

With his first success behind him, the diplomat-to-be began sending poems to other magazines. During those years ab-

out ten poems were published and, at the same time, Akiman translated Edgar Allan Poe into Turkish. He confesses, "My first poems have a bit of Poe in them. They have those phantasmagoric sights and feelings like Poe used in 'The Shadow' or 'The Oval Portrait.'"

A book resulted from his translating efforts – of four Poe short stories, including "William Wilson", which is said to have influenced Oscar Wilde when he wrote *The Picture of Dorian Gray*; at the end of Poe's tale William Wilson stabs his mirrored shadow and is killed – the same fate suffered by Dorian Gray when he attacks his own portrait. Ambassador Akiman says the Turkish people enjoy Poe and the book is still selling. Later on he translated Dylan Thomas, Archibald MacLeish and e.e. cummings.

"I continued writing poetry while I was translating Poe, and then entered into my most prolific years – between 1964 and 1971. One or two of my poems were published every month in literary magazines and my first book of poetry came out in 1972 with the title *The New Septembers*". One poem, translated for the book *Contemporary Turkish Literature*, edited by Talat Sait Halman and published by the Farleigh Dickinson University Press follows:

Gaff

*whatever there was walked with the rain
the glass in the windows kept silent
on our back there was always that sun*

*our foreheads were stuck to the water
a scream at every crossroad
if we take one step it is the sea*

*boats have come and have gone
as though they are fire in a lion's mouth
A gaff pushes us to the blue*



The Turkish Ambassador to Greece:
Nazmi Akiman

"I was at that time in CENTO as Deputy Secretary General. Before that I was working as Chief of Cabinet in the Foreign Minister's office. So you see, most of my poetry was written while I was still in Turkey. After the book was out, my writing slowed down. I wrote very little and I'm afraid to say it goes very slowly now. The pace I had before I cannot keep up."

Akiman says of himself, "I'm not one of the 'Big Poets'" – yet he is known as a poet in his own country, and now, with *San Na Rantize Nero*, in Greece as well. When asked how this book came to be published, he explains: "I know some gentlemen who are involved in poetry. One of them had a friend, Heracles Millas, a Greek from Istanbul, whom I didn't meet personally until the book was almost out."

"But *Pontiki*, a Greek satirical magazine, had gotten hold of my first book, *New Septembers*, even though it was out of print, and published a few translations. Heracles Millas saw these and sent word to me through our common friends that he'd like to see more and translate them himself. I sent him my new poems too, and out of both the old and new – some 70 or 80 poems – he chose 22 and translated them. I showed them to my Greek friends who liked them and said they deserved to be published."

Of what does Akiman write? His poems center on nature, matters of the heart, love, nostalgia. Greek critics have called them 'lyric', 'human', 'tender songs', and have spoken of their magical atmosphere and the poet's passion for the word. The translator says, "He makes his dreams ours. He gives us wings to travel into his mythical world."

The author says his poems are not

necessarily drawn from his own experience; that for him, poetry is "a precipitation of several happenings and feelings which you can *imagine* you experience." The attraction is that it's an art of expression "where you are most free and open; there are no boundaries." He was also attracted by "the laconic and precise manner of expression in poetry – expression in the most economical way."

The experiences he relates, real or imagined, enter what he calls a "depot" – rather like Hemingway's "well" – and from here he can draw on his inspirations at a later date if, as now, the pressures of his ambassadorial duties require his immediate attention. "There are so many official issues that I can't listen to my own mind and heart and write. I'm living in a country where things are poetic and regret I can't make use of them."

Poetry is not something one writes in a few minutes of spare time: "You have to live it, feel it. It's not mechanical. I spend a lot of time on a poem. I change it a lot, beginning with the first draft and ending at the point where I think it's mature enough to finish off."

Yet, despite Akiman's job pressures, a new collection, *Last Septembers*, is about to be published in Turkey. The Ambassador has translated two selections from this latest work into English especially for *The Athenian* readers:

Awe

*and then years must pass
you are
at the end of the world
knowing not*

*in front of a mirror
hand in hand
the old and the new
recognizing not*

When You Are Separated

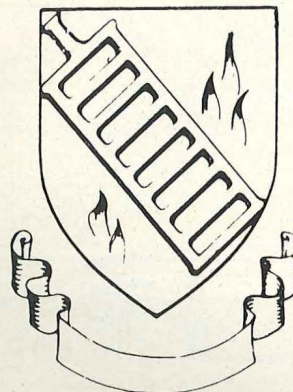
*it is the hands first
which take a new shape
a different pace when you walk
you wish to inhale in a single stroke
the day which turns yellow as the dawn
breaks*

*you feel with a wet shiver
whatever happens around you
you negate all that you agreed upon
earlier on
with neither left nor right
an emptiness is within*

*to be separated
in reality
means becoming less and less in being*

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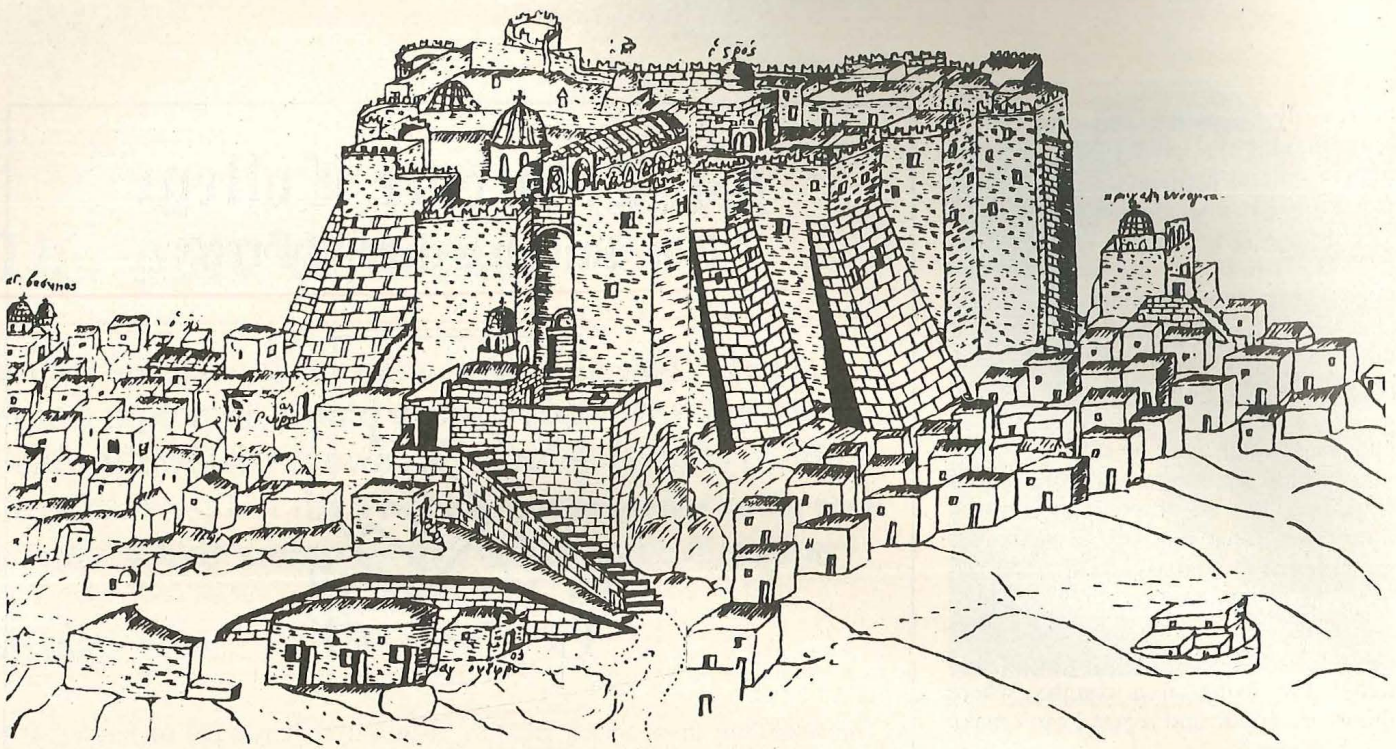
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17th century print by Barsky

Patmos: Apocalypse now – or later?

During its celebrations this year
the Monastery of Saint John is attracting scholars and specialists
from all over the world to Patmos.

It is hoped that Pope John-Paul II will accept an invitation
from Patriarch Demetrios I to visit the island of revelation this summer
for an exchange of views among representatives
of the Orthodox and Catholic Churches

by Katerina Agrafioti

This year on Patmos the Monastery of St John is celebrating the 900th year since its founding, and this month during Holy Week it once again observes the ceremony called 'Niptiras', a reenactment of Christ's washing the feet of his disciples. Performed in the square of Hora, it is one of the few surviving examples of Byzantine religious drama. It was once performed in Constantinople with the Emperor appearing in the role of Christ. Today it is performed only on Patmos and in Jerusalem.

In physical size Patmos is small, irregular as a piece from a jigsaw puzzle, full of bays, isthmuses and promontories. Most northern of the Dodecanese, its proximity to the Cyclades can be felt in its architecture.

But its spiritual space is very great. Venerated by pilgrims who come from all parts of the world, it is one of the most important centers of Orthodoxy. It has been called "the healing place of the soul." Patmos is very beautiful. Its hillsides splashed with wildflowers are

splendid in spring. When its violent winds drop, there is, suddenly and unexpectedly, an outflow of serenity and peace.

Patmos is known to have been populated since Mycenaean times. There are traces of Hellenistic and Roman walls. Mentioned in passing – in small print – by ancient historians, Patmos appears to have been one of those fortunate places that has no history.

That is until St John pulled the island up from the footnotes and put it in letters as big as they can be: "I John, who also am your brother, and companion in tribulation, and in the kingdom and patience of Jesus Christ, was in the isle that is called Patmos, for the word of God, and for the testimony of Jesus Christ."

"I was in the Spirit on the Lord's day and I heard behind me a great voice, as of a trumpet, saying, I am Alpha and Omega, the first and the last: and What thou seest, write in a book...."

John who? The Patmians call him St John the Theologian. In the King

James version of the Bible it is the Revelation of Saint John the Divine. Some scholars call him St John the Presbyter to distinguish him from St John the Evangelist, as they cannot believe that the Revelation and the Gospel can be by the same hand. Syntax and vocabulary notwithstanding, the Orthodox Church, like most churches, believes that both books are by the same man.

There is some question about the date of the Apocalypse, too. John seems to have been exiled to Patmos from Ephesus, or sought refuge there, or been punished by working in the island's mines. Some say this was during the persecutions of Nero, others in the reign of Vespasian, but most agree it was during the time of Domitian, that is around 95 AD. John must have been very old.

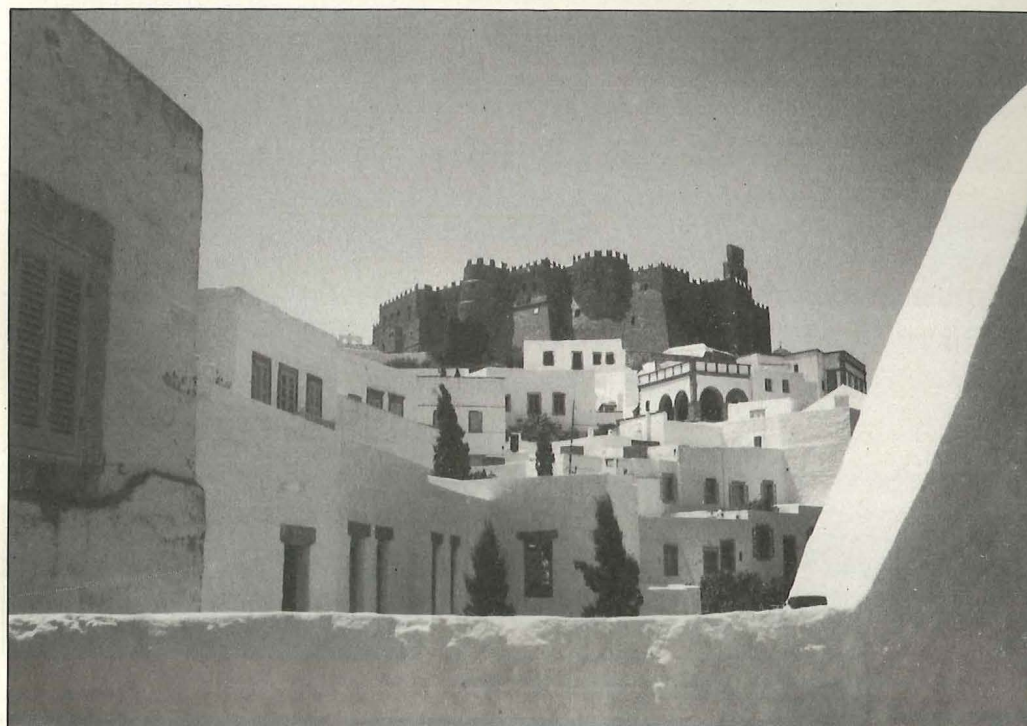
There is even a tradition that he wrote his Gospel on the island as well, dictating it to his scribe Prochorus to the sound of thunderclaps. This is probably a legend. There are charming folk

stories about John's struggles in converting the pagan islanders. It is said he overcame that monster of evil, Kynops, and threw him into the sea whereupon he was transformed into a huge rock which still can be seen in the bay of Skala.

When John returned to Ephesus to continue his apostolic work, Patmos seems to have drifted back into its usual sleepy state. Some 300 years later a temple of Artemis, located not far from the present monastery, was transformed into a Christian basilica said to be 'magnificent'. It may have incorporated parts of a temple of Apollo that stood over Skala. In any case, it seems to have been destroyed in turn by the Saracens. After that the history of Patmos becomes such a void that it may have been utterly deserted.

Then, in the 11th century, a monk from Asia Minor named Christodoulos, meaning "servant of Christ", came to Patmos in search of an ascetic, spiritual life. He appealed to the Emperor Alexios I Comnenos and was given a chrysobull – an imperial mandate set with a golden seal – ceding Patmos to Christodoulos and decreeing that a monastery be built and that it be autonomous in perpetuity. So even today the monastery is under the jurisdiction not of the Greek Church but rather the Patriarchate of Constantinople.

The construction of the fortress-monastery was very arduous. The lack of fresh water and the violence of the winds, and the constant harassment of pirates contributed to the difficulty of transporting stones from long distances to build the towering walls. Inspired by



From every vantage the view of the monastery from Hora is splendid

faith, Christodoulos persevered. Not only did he complete the monastic church of St John within the fortress walls, he also built the chapel of St Anne beside the sacred grotto where St John is said to have received his revelation. When he died, the Blessed Christodoulos was buried in the monastery where his tomb can still be visited.

Piracy continued with Saracens and Turks now joined by Latins diverted from the Crusades, and the walls of the fortress were continuously in need of strengthening. For this purpose workers, along with their families, were brought in from Crete. From these forebears have descended the aristocratic

Patmians of today. With the fall of Constantinople in 1453, refugees came to Patmos seeking protection, swelling the population of Hora, the cluster of houses surrounding the fortress, which is to this day the chief town of the island.

The 16th century, by and large, was a prosperous period during which a middle class appeared on the island. Both Orthodoxy and the Pope granted Patmians special privileges and even the Turks at first respected the sacred character of the island, even allowing monks to ring bells, an activity thought seditious and banned in all other parts of the empire. Prosperity increased with donations not only from other islands, especially Crete, but from more distant lands.

This new bourgeoisie built handsome mansions which were decorated with objects imported from Europe: furniture, lamps, brocades, silverware, mirrors and crystal fixtures. By 1600 there were already 800 houses in Hora and about 250 chapels.

At the same time a fine school of artisans developed. Cotton stockings, a great luxury at that time, became a lucrative Patmian export and the women were particularly skilled in weaving fine silk cloth. These magnificent embroideries with motifs characteristic of Patmos can be found in many Greek museums and sometimes abroad.

The men were particularly adept at woodworking, not only at carpentry and cabinetmaking but at wood carving and wood painting. With these skills



Entrance to Lefteris' small shipyard. The ochre trim is typical of Patmos

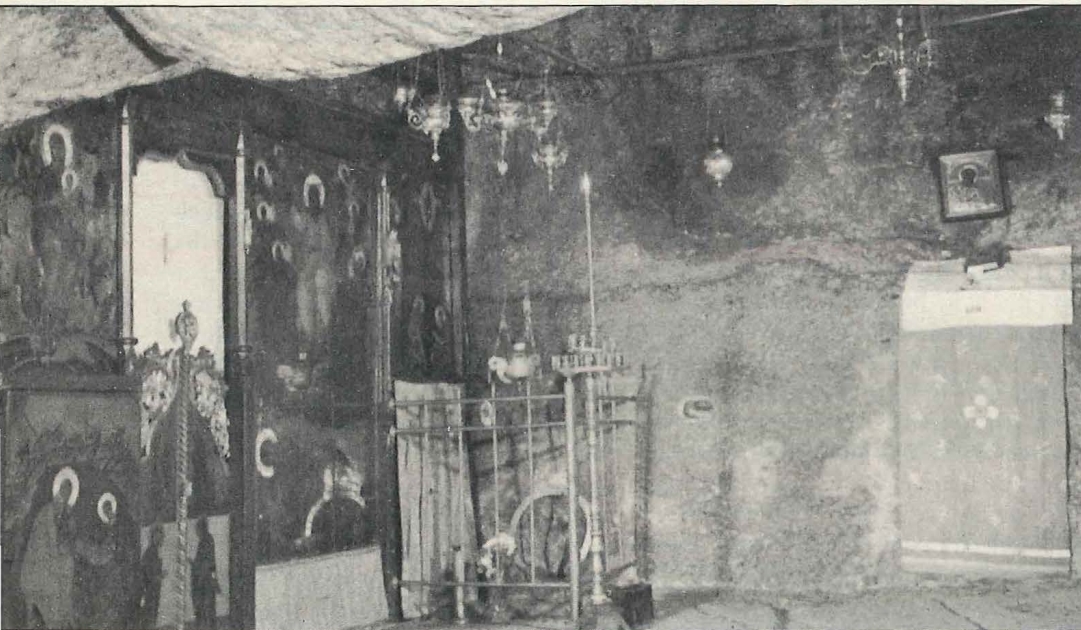
they embellished their houses and their churches.

The resurgence of hostilities between the Ottoman Empire and Venice and the Turkish conquest of Crete, brought an end to Patmos' semi-autonomous state. Prosperity came to a stop, the accomplishments of the previous century fell into decay and Patmos sank once again into a state of poverty.

The misery of this period was in part alleviated by the efforts of a native son, Makarios Kaloyeras who, on completing his studies in Constantinople, returned to his island home and founded the Patmian School of Theology. Originally built beside the site of St John's holy grotto, it has over its 250-year history produced a succession of distinguished teachers and scholars. At first it was open only to Patmian boys from prominent families. Later it opened its gates to others and now



12th century icon of St John



The sacred grotto of the Apocalypse

students come from all parts of the world to attend. Rebuilt several times with funds donated by Greek emigrants in America, the school is now considering admitting women.

With the suppression of piracy at the beginning of the last century, the fortunes of Patmos recovered briefly. Peasants came down from the hills and settled around the harbor of Skala. The prosperity did not last, however. Emmanuel Xanthos, the pride of Patmos, was one of the three original founders of the Philiki Etairia, the secret organization which contributed so much to the resistance that led to the War of Independence. During that war Patmian ships distinguished themselves against the Turkish fleets, but by the Treaty of Constantinople, signed in 1832, the Dodecanese remained under

Ottoman rule. For 80 years Patmos declined along with the rest of the empire. The magnificent houses of Hora were abandoned, the monastery suffered, the monks were reduced in number and the library itself was said to be supervised by illiterates. Even the Patmian School was shut down. Patmos, along with the other islands of the Dodecanese, was seized by Italy in 1912 and united with Greece only in 1947.

Even so, Patmos has drifted only slowly into the modern world. Electricity did not come into use until 1952 and embarkment could take place only by tender until the pier at Skala was constructed in 1972. The few tourists who visited the island, made their pilgrimage to the monastery and the holy grotto, admired the scenery – and left.

In the 1960s Patmos experienced a new kind of invasion. Many of these latter-day corsairs arrived by yacht. Many were Athenians; some were foreigners. They too were impressed by the outstanding landscape, but it was the decayed houses in Hora which especially piqued their interest. The buildings were in awful condition. Poverty had contributed to their neglect and earthquakes had done the rest, the quake of 1956 having been particularly destructive. These 'strangers' began buying up the houses, rebuilding and restoring them.

"At first the local aristocracy despised us," says an Athenian who today owns a beautifully restored house. "We used local craftsmen and tried to salvage whatever we could – not just houses but decorative objects too, like furniture and glassware."

Much of Hora had been deserted by the 1960s. Some inhabitants had gone down to Skala and other seaside settlements. Others had sought their fortunes abroad. Today there are about 300 houses in Hora, 80 belonging to 'foreigners', some of whom carry the glamorous names of the international set. Meanwhile, descendants of the local aristocrats have repaired their own family homes, accepted the newcomers, and frequently rent their houses to them.

Hora is a maze of narrow streets. There are only two open areas, which serve as squares. There are no crowds, though there is always a queue at the bakery, where islander and foreigner alike can find excellent bread, cheese pies and a public telephone. Though the beautiful entrances to the houses are all shut, the local people, when you come upon them, greet you with a smile. There's a restaurant, two or three tavernas, a few shops, a lot of chapels. Winds rush down the cobblestone paths and whistle through the vaulted archways. Hora has an atmosphere different from that of other old places which may be described in similar fashion. It is not lost in the past. It is not depressing. Hora is *hara*: it has a happy feeling.

In the middle of all this rear up the massive walls of the Monastery of St John. It hasn't any particular shape, looking rather like a huge boat stranded on a hill. Inside the walls, there seems to be another village, with outbuildings and chapels beside the main church. There's a bakery, cisterns, cells, a beautiful and very old refectory, a souvenir shop.

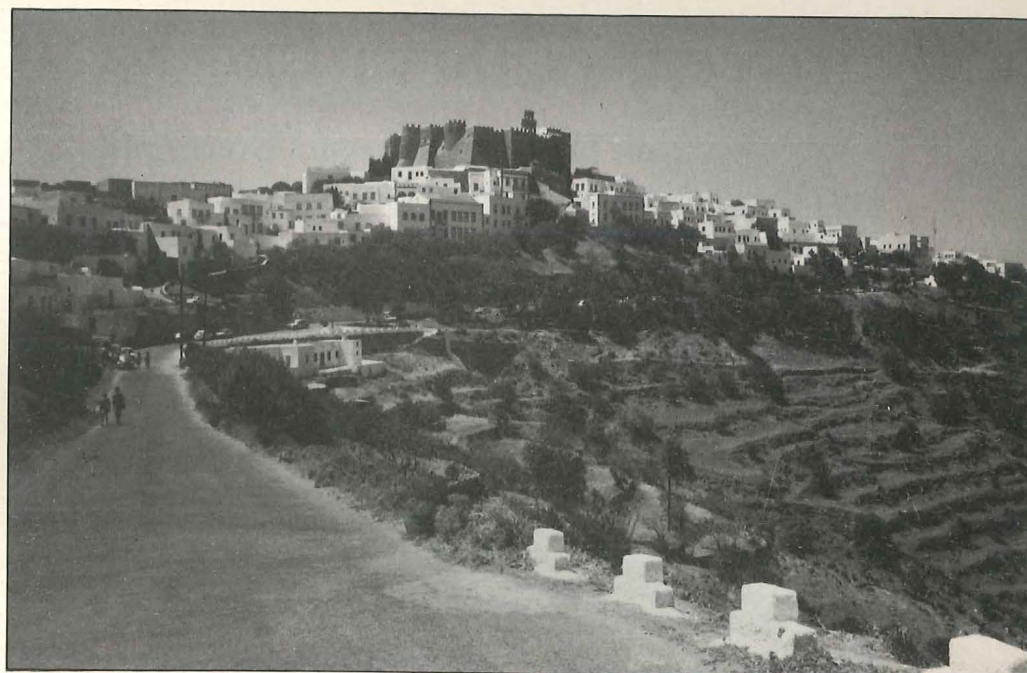
The museum has been renovated and the library is modernly equipped.

Among the manuscripts are codices dating back to the 6th century. Several thousand documents record the history of the island, among them the chryso-bull of the Emperor Alexios, by which the monastery won its still-autonomous state. Many precious manuscripts once in this library may be found today scattered from London to Leningrad. This is because of the guile of early travellers and the ignorance of monks, an unhappy far-off subject which people still do not like to discuss.

Today Skala is 'where the action is'. At least every year, sometimes more often, there's a new concrete block, house or room to let. There are glittery bars, fast food spots and souvenir shops, and it is no longer rare to get a ticket for illegal parking. The Mussolini-Renaissance customs house overlooks the pier where huge cruise ships disgorge thousands of visitors of all types and intentions.

Those who come to visit the holy places seem content when they leave. Those searching for the vague sensations of yet another Greek island are disappointed, perhaps simply for living without any very clear purpose.

For many, though, Patmos is not just another Greek island. The issue of tourist development is a great and vexatious one. It is a social problem, an economic one, an ethical one. Until now the monastery, which owns so much of the island, has controlled its lifestyle, too. Nightlife is limited; nudism negligible. On the one hand there



The walls of the fortress looming over Hora

are those Patmians who above all want to preserve the particular heritage of their island, and on the other – also Patmians – are those interested in developing a water system, in improving drainage, in providing better medical care.

The physical beauties of the island only intensify the problem. Beneath picturesque hillside villages, many magnificent beaches remain uncrowded even at the height of the tourist season. The loveliest and most isolated are accessible only by private boat. Who needs a taverna or shade when there's a yacht handy?

Kambos beach is most popular and is accessible. It has surfing and beach facilities. A rubber mattress or umbrella can be rented.

The village lying just above rings the beach like an amphitheatre. Kyria Maroula's house up there is cheerful and her little garden bursts with flowers. She offers a homemade sweet and a glass of sparkling cold water. Her husband, Kyr' Lefteris (Lefis to his friends) is down by the beach where he has a shipyard for small craft. They have three sons. Their only daughter, Katerina, has won two first prizes for poetry in competitions which include the whole Dodecanese. In conservative family style, she stays at home a lot. She paints, and paints well though self-taught.

The men in the family are fine ship-builders and carpenters. Each plays his own popular instrument, too, so all of them are in great demand at *panigyria*. Handsome Petros, aged 20, says: "I want to stay on my island because I love the sea and my work."

From down at Skala, the whitewashed village of Hora and the buttressed walls of the monastery it surrounds seem different at every hour of the day. Sometimes they look like huge white sails billowing out above a ship of stone.

Or, as the traveller E.D. Clarke described it in 1801: "Let the Reader picture to his conception an evening sun, behind the towering cliffs of Patmos, gilding the battlements of the monastery of the Apocalypse with its parting rays; the consecrated island, surrounded by inexpressible brightness, seeming to float upon an abyss of fire..." □



The 'Niptiras' ceremony is celebrated on Holy Thursday

Greece goes Down Under

For the first time in twenty-one years Greece will participate in a world exposition, sending an elaborate array of exhibitions including the *Trireme Olympiad* to Brisbane's Expo '88

by Heather Tyler

When Greece participated for the first time in a World Expo – Montreal's 'City of the Future' in 1967 – her tiny contingent arrived with the blessing of a teetering democracy, and went home six months later to a military dictatorship. Greece's presence in Canada was more noticeable at that time for the democrats arriving in exile during the junta.

Twenty-one years later, Greece will again attend an exposition; this time, however, commanding one of the most prominent pavilions on the elaborate 40-hectare site in Brisbane, Australia. When the curtain is raised on April 30 for World Expo '88, Greece will be part of a carnival-style spectacular that has attracted entrants from more than 50 countries, with attendance figures expected to top eight million during the six-month Expo season. This event is the highlight of Australia's bicentenary celebrations with its theme, "leisure in the age of technology".

An Expo is a world fair – a unique gathering of nations to review man's achievements through a myriad of exhibitions and performances. It is an opportunity for nations to gather in one country and participate in a cultural and technological exchange of world ideas. Its purpose is to review and

project man's cultural and technological evolution. The first World Expo was held in London in 1851 – the telegraph and sewing machines featured as the high tech of the day.

Unlike a trade fair, exhibitors at an Expo, whether corporations or nations, do not directly sell their goods or services; rather, they exhibit or demonstrate their capabilities in an exciting way that blends in with the Expo's particular theme.

For example, at the Osaka World Expo of 1970, the United States displayed its achievements in space exploration by using the actual command module of Apollo 8, which made the first manned voyage to the moon. Equipment used during the voyage and a piece of moon rock were included to complement the exhibition.

Primarily, expositions provide an opportunity to increase awareness of a country or a corporation's capabilities. Expo '88 will give Greece the opportunity to share Australia's birthday and to offer a magnanimous gesture of goodwill and acknowledgement towards Greek-Australians.

Honorary commissioner general for the Greek Pavillion is Pericles Economides, also a special adviser to the Minister of Foreign Affairs. What that

really means, he quips, is that he was asked to advise on the project in the beginning and his enthusiasm got the better of him. "This is indeed a unique large-scale public relations and promotions exercise, so understandably we're pretty excited about it," he admits.

"Australian migrants have often felt second class, as in the past we have paid a lot of attention to American migrants. There have been justifiable grievances, and this is the perfect excuse to increase our efforts in Australia. We are delighted to be involving Australian migrants in all aspects of the pavillion.

The biggest exhibition in the Greek section will be the Music of the Aegean, organized by the Ministry of Culture. It presents Aegean music and dances which have evolved from the first century to the present. It is a complex exhibition, including vast variations of culture from all over the Aegean and will involve Greek singers and dancers performing not only at the Expo, but later in other Australian cities. A complete miniature of a typical Aegean village has been built inside the pavillion by Greek-Australian architects.

Plaka-style tavernas have been constructed; the Bank of Greece has sponsored a recreation of the original labyrinth of Knossos with a stunning visual display of the forces in Greek mythology, and there will be an exhibition showing the evolution of the Olympic Games.

Each participating country has a national day on which to highlight its activities and officially, either Prime Minister Andreas Papandreu or President Christos Sarzetakis will be there to launch the occasion. At press time, with Papandreu busy thawing relations between Greece and Turkey, it has not been confirmed who will be attending.

However, the highlight of the Greek celebrations could well be the *Olympiad* – the replica of the ancient trireme. It will be crated and shipped out to arrive in Australia in September.

Brisbane, Expo '88's host city is Queensland's capital, with a population of about one million people. Located on the east coast of Australia, about 400 kilometres south of the Tropic of Capricorn and situated slightly inland, the city straddles the picturesque Brisbane River. It is a modern city of skyscrapers and shares its tropically green suburbs with architecturally quaint buildings – timber houses on stilts with red roofs, wide open verandahs and delicate lace metalwork. The



Aerial view of the World Expo '88 site, Brisbane, Australia

city basks in a warm, sunny climate, and encourages its residents and visitors to make the most of its abundant outdoor facilities and parklands.

Throughout the 184 days of Expo, 14,000 performances will be staged on the inner city site. Twice daily parades, with a scope and diversity to rival Disneyland (so the promotional blurb goes) will wind through the site and include performance artists, costumed characters, stilt walkers, acrobats and dancers.

Thrill seekers will be catapulted into the 21st century at the 50 million dollar (Australian) amusement park on rollercoasters, supernova roller coasters, and other 'thrill-a-minute' rides including the space-aged ghost train, Alien Encounters, and mock space ships. 'The Titan' promises to be a challenging experience for roller coaster addicts – releasing its patrons into a series of boomerang loops at precarious heights and frightening speeds.

For those who prefer to watch the thrills, high divers will be plunging into a pool – on fire; tamer events include the 1988 Amateur World Body Building Championships in October, gymnastics displays, international circus acts, rock bands, ballet, martial arts, street theatres, traditional Australian woodchop competitions, and an abundant array of food from more than 50 countries will be waiting to be sampled.

"World Expo on Stage", the largest international entertainment program in Australian history, combines the English Shakespeare Company, the Australian Opera, the Grips Theatre of the Federal Republic of Germany, five specialized music festivals including Greek music, vaudeville, the Flying Karamazov Brothers, a Southeast Asian Dance Festival, a World Drum Festival and 22 new Australian theatre and musical productions.

Australia's geographical distance from most of the rest of the world was considered by Expo's organizers as a possible handicap, but when Expo chairman Sir Llew Edwards visited Athens on a promotional tour in late January, he jubilantly announced that over 80 percent of the eight million tickets had already been pre-sold.

Ministry of Culture spokesman Spirios Mercouris is confident that hundreds of thousands of Greek-Australian migrants will be in attendance. "For many, especially those Australian born, this will be the first chance to see the culture of Greece in such close detail. To present Greek culture to migrants in such depth is a very rare opportunity," he says. □



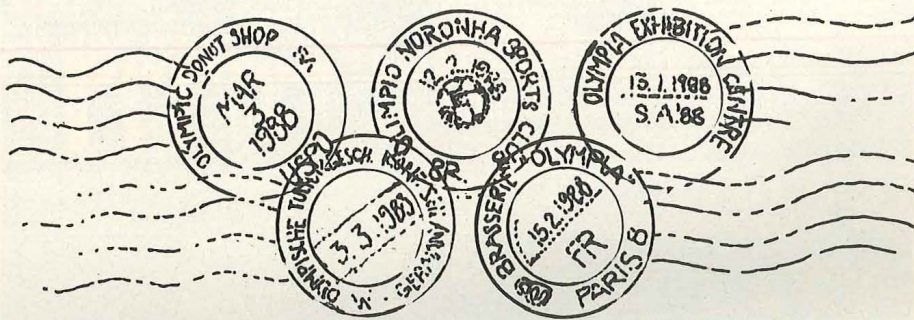
The timber-decked Boardwalk will offer a relaxed atmosphere, featuring Queensland-style buildings and lush tropical vegetation



The futuristic A\$12 million monorail will take visitors on a scenic six-minute journey over a 2.3 km loop



The World Expo '88 Aquacade will present a spectacular musical on water



Greece is very anxious to have Athens chosen as the venue for the 1996 Olympic Games because the first modern games were held there in 1896, and 1996 will be the one hundredth anniversary of that momentous event. For Greece it was even more momentous because it was the first and last time that Greek athletes won 46 medals (10 gold, 7 silver and 17 bronze). This was more than any of the other nine participating countries managed to collect, although the United States did win 11 gold medals, plus 7 silver and one bronze. The Russians did not attend these games because the people were all oppressed moujiks in those days who couldn't tell a starter's pistol shot from the crack of a boyar's whip and the aristocrats were all models for Dostoevsky's books, such as *The Idiot*, *The Possessed*, *The Gambler* and other non-athletes.

Greece may or may not win as many medals in the 1996 Games, but the government is so eager to have the International Olympic Committee choose Greece for the centennial that it has already set up a committee to promote this objective. Culture and Sciences Minister Melina Mercouri has graciously agreed to chair this committee and is devoting as much time and effort to it as she is to that other noble cause: the return of the Parthenon marbles.

Proof that this committee means business and is not waiting till the last minute to get cracking is the fact that it has already sent out a large amount of promotional literature with a covering letter to Olympic committees and sports clubs throughout the world. As often happens in such cases, however, the people who made up the mailing lists got carried away by an excess of zeal and some of the letters went to rather peculiar destinations – as the following replies received in Athens seem to indicate:

**Olympic Donut Shop 22-34 Astoria Boulevard
Astoria, NY**

Thank you for your letter and the fine brochures. As fellow-Olympians and fellow-Greeks you can be one hundred percent sure that we stand behind you all the way. If the Games are held in Greece, who do we have to write to for the donut concession at the Olympic Stadium?

*Yours truly,
(signature illegible)*

P.S. We also make pancakes and fresh, home made muffins.

**Olimpio Noronha Sports Club
Olimpio Noronha, Minas Gerais
Brazil**

We are receiving our estimated letter of 16th ult. and are thanking you. Our English is not so good but the school-teacher of Olimpio Noronha High School who is going once to Estados Unidos da America for one week is kindly translating for us. We are enraptured that you are making the Olympic Games in Athens in 1996 but we are regretting that we cannot send a team because our club is having only twelve members and we are playing exclusively only futebol. We are sending you warmly our abraços and good wishes for success.

*Yours truly,
Dom Luiz Pereira de Corrada,
Presidente*

P.S. Are you having any futebol shirts, green and yellow that you are not needing? We would be very much enraptured to receive them.

**Olympia Exhibition Centre
Earls Court, London SW5**

We are in receipt of your letter of 6th February with enclosures. We have referred your request to our Exhibitions Committee and although we are rather heavily booked for 1996 there may possibly be a week in late November during which we could accommodate your anniversary games. We are enclosing a plan of our floor space and our current rates for your guidance and you will be hearing from us soon.

*Yours sincerely,
Priscilla Eversough-Nayce,
Secretary*

**Olympische Kulturgeschichtlich Konferenz-Zentrum
Heidelberg
Federal Republic of Germany**

Of your letter of February 6, 1988 we are in receipt. To inform you we have the honor that with sports we are unconnected and that adjectival is our title for our high objectives to describe. Our high objectives are conferences on the history of civilization and with regularity we these arrange. Whether the 1996 Olympic Games place-take in Athens or anywhere else is of less than minimal concern to us.

*Hochachtungsvoll!
Dr Hans-Joachim Seidsplitter
Chancellor*

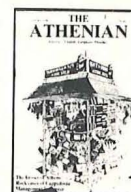
**Brasserie "Olympia"
14 rue de Castiglione
Paris 8**

I thank you for your communication of the 6 Février which I found very intéressant. If you desire to have the Olympic Games of 1996 in Athens I have no objection at all and if it is in August when we are closed than perhaps I may also come, with Madame Grangousier, as spectateurs, of course, because, hélas, we are no longer young and with the tentation of the fresh draught beer in our établissement all these years, mon Dieu, we cannot call ourselves athlétique! Eh, bien, we wish you bonne chance with your grand projet and hope you will agree to our salutations the best.

*Henry Grangousier,
Directeur-Propriétaire*

P.S. If you are ever in Paris do not fail to visit us. We have a saucisson en croûte that is truly delicious. □

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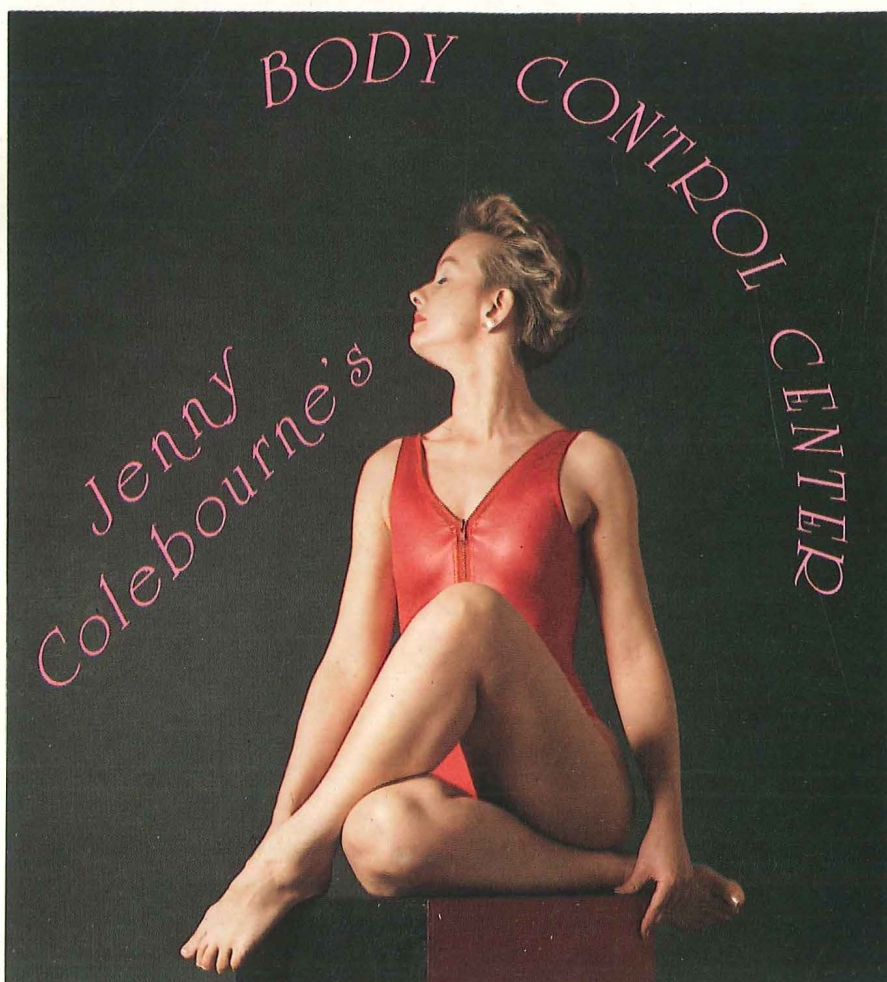


Photo: Markos Honoris - Design: Yannis Triakos (tel. 9026694)

Through my keyhole

Am I allowed one column per decade wherein I air absolutely *all* my gripes about Athens? Shall we run it in April, before the tourists (bless 'em) arrive, and when no one's reading *Close to Home* either because they're too busy griping themselves, and/or too impoverished to buy toothpaste, let alone magazines?

I'm so glad you've said yes, because if I don't get some of this off my chest soon I may never write anything funny in this space again. I'll be well on my way to becoming the embodiment of a true 'colyumnist' (sic): a writer who "has to deal with the most elusive and grotesque material he knows - his own mind... You may know him by a sunken, brooding eye; clothing marred by much tobacco, and a chafed and techy humor toward the hour of 5 pm... Poor soul, he is like one condemned to harangue the vast, idiotic world through a keyhole." (*Confessions of a Colyumnist*, Christopher Morley, 1920)

I know the real reason Persephone 'went to hell' once a year between November and May: she just had to get out of Athens. In Athens' rainy season, even the inferno offers more amenities and the capital is populated only by those of us who've not yet managed to make the Mephistophelean bargain that will spirit us elsewhere.

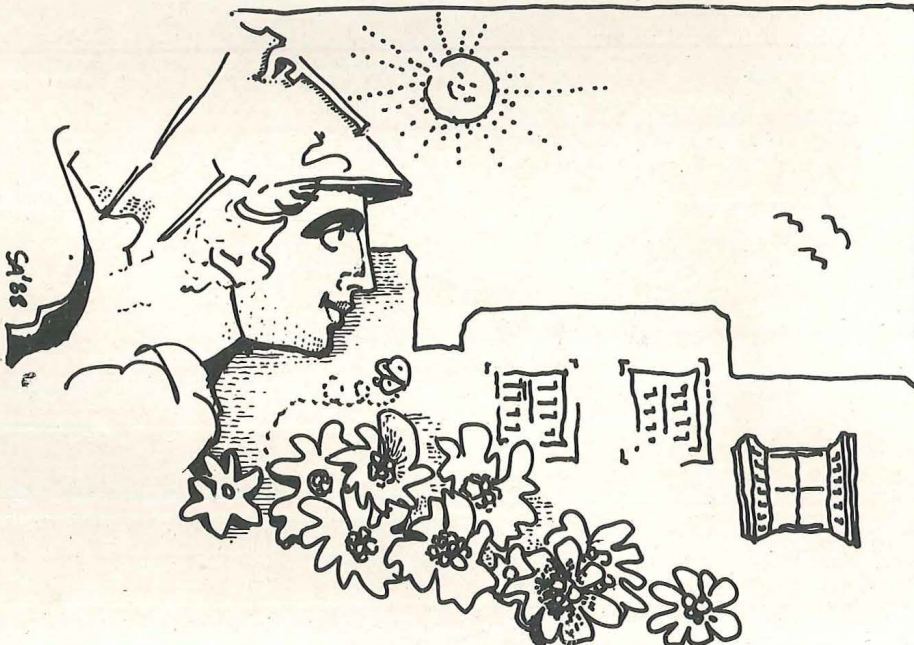
This is the time of year when, invariably, some sweet young PhD in ekistics or architecture writes me, burbling, "My, aren't you *fortunate* to be living in Greece," and I, curmudgeonness that I am, have to deliver the following reply:

"Athens, especially in winter, has become an abomination in which all the

vicissitudes of discomfort, incivility, aggravation, inhumanity, expense and sheer vexation have been developed to such a pitch that I am compelled to believe there must be some Master Plan behind it all." Papandreou needn't have instituted his we'll-pay-you-to-leave-for-the-provinces incentive plan: Athens herself is incentive enough! In this city are embodied both Churchillian political evils: the "vice of capitalism [being] its unequal distribution of pleasure, while the virtue of socialism is its equal distribution of misery." In the Greek capital, the rich commuting into the city center in their BMWs, stuck for hours in traffic behind East bloc buses (their exhaust pipes at nose level) and the poor, laboring from 7 am till 10 pm to make ends meet, are miserable one and all.

Athens has become a place where:

1. if you don't have the breath control of a Japanese pearl diver, you will not survive the walk to work (which necessitates holding one's breath after the passing of any bus, diesel-powered vehicle or unmuffled motorcycle.)
2. *taverna* owners have ceased bothering to wash the *echinococci* out of the lettuce, the stones out of the lentils and the bone splinters out of the pork chops.
3. there is no such thing as an identifiable queue *anywhere* - at post office, bank, grocery, bus stop or taxi station; and where the fellow human being behind you will invariably adhere his or her entire and ample frame to your back, nudging you, ever so gently, into the person ahead of you.
4. wherever you wish to go, your taxi driver has some volubly expressed ex-



CLOSE TO HOME



ELIZABETH HERRING

cuse for *not* wanting to go: the hill's too steep, he won't find a fare back, he'll be late for lunch, the traffic up there (wherever) at this time of day is impassable, his gear box is giving out - or this rare jewel - *his* car works all day long every day, while yours gets a nice every-other-day rest at home, etc.

5. you will never, ever have 30 dr for the bus and no one in your non-queue will ever have change; or, a variation, you *will* have change, but it will be at the bottom of your bag, you'll be toting four parcels (with handles made of that flesh-rending plastic) plus an umbrella, and it will be raining.

6. all the buses and trolleys are full during the two time periods when you need to take a bus, and the drivers will *not* let you exit from the front door despite the 200 bodies through which you must insinuate yourself to reach an exit door.

7. at every corner, just when you've decided to buy that leather jacket (pair of boots, bottle of bubbly) you will encounter a beggar and suffer a crisis of conscience trying to determine whether he or she really needs your bus fare (lunch money, psychiatrist's fee) or whether they're just sly devils trained to prey upon the naive and fatuous.

8. at every corner not occupied by an urban beggar, just after you've consumed a plateful of pork chops (cum bone splinters) you will encounter a starving dog or emaciated cat and find your whole day wrecked if the taxi driver, bus and beggar haven't already accomplished this feat for you.

9. you work two or three so-called part-time jobs just to cover basic expenses only to have your foreign friends show up, May through October, to tell you how run down you look and ask why you don't spend more time on the islands.

10. nothing whatsoever can be accomplished by phone, even should you succeed in getting a line through, and should your passport, identity card, voting book, etc need alteration of any sort, you must gird your loins for at least three working-day trips to the appropriate government offices before you have irrefutably ascertained what papers you will need in order to make the next (three working-day) trips down to accomplish the document changes.

11. it is virtually impossible to be married, get divorced, have an operation, get your car inspected, open a small business, find a phone, or even die without first suffering a total nervous collapse. (Those buying or building houses should simply begin concurrent psychiatric therapy.)

12. depending upon what you have managed to get off work to accomplish, the service indispensable to the accomplishment of said task will have been knocked out by a strike.

13. one's neighbor is invariably one of the following: a) a hunter, and thus the owner of three baying hounds; b) a psychopathic wife and child beater; c) an aspiring bouzouki singer; d) a somewhat deaf religious fanatic enamored of all religious radio broadcasts; e) a crypto-keeper of chickens and a goat.

14. the fellow who collects the *kinohrista* is never home when you are (and have the correct change to pay him) nor is the heat ever on when you're home.

15. every telephone line is a party line, when it works at all, and none of the other parties' conversations is ever worth eavesdropping on.

16. kiosk owners do not give change; taxi drivers cannot make change; banks are loathe to make change.

17. the 500 and 5,000 dr notes are virtually indistinguishable. (Quibblers will say this is a pan-Hellenic problem, but it is only in Athens where, dazed by the noise and the *nefos*, one becomes addled enough to hand the taxi driver a 5,000 dr note, take 330 dr in change and then wonders, later, where the grocery money went.)

18. your postman either a) flings your mail down in the windswept mud outside your door; or b) delivers it to the mad philatelist downstairs; or c) takes it to the other *xenos* on your block ("They're all alike these foreign names!"); and then d) has the nerve to look peevish when you decline to tip him at Easter.

19. the electricity meters are all located inside the houses and meter readers arrive only after you've gone out. (When your estimated bill arrives, it's

the equivalent of that paid by a small munitions concern.)

20. the man next door (the hunter with the BMW) has installed such a hair-trigger car alarm that his hounds can activate it at will simply by lifting a leg.

21. street lanes are painted on as a form of 'site art' and not as any indication of where cars, buses etc ought to be at any given time.

22. the corpulent youth upstairs has a second job which begins circa 2 am, at which time his ride shows up for him playing the opening bars of "Never On Sunday" on his car horn.

23. one's water pipes are likely to consist of lead or copper; one's radiator will burst only over a three-day weekend when one is immobilized in Athens-bound traffic at the Corinth Canal or stuck at the National Road exit into Kifissia.

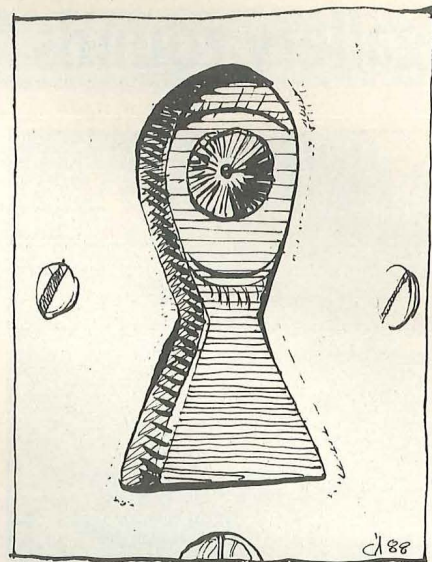
24. nothing you'd want to rent has been for rent since 1986, and anything you'd want to buy will run you the price of a heart transplant.

25. most bathrooms contain one or more of the following: a) a loo that eats no paper; b) a non-flushing loo requiring bucket and brush; c) a loo with a pull-chain just out of any seated individual's reach; d) a tub designed for Toulouse-Lautrec; e) a hot-water-heater that contains precisely half a shower's worth of hot water; f) a door that does not close; g) a 20-watt 'bayonet' light fixture.

26. anyone asked for street directions answers: "Somewhere around here, but ask the kiosk owner over there."

The kiosk owner replies, "Go four blocks down and then ask again."

27. you ask for half a kilo of *graviera* and are handed a kilo. The employee shrugs and says, "It's a little over. Does it matter?"



28. you can buy the most beautiful high heels in Christendom, walk out and tear the heels off in the Swiss-cheese-like pavements not a block away from the store.

29. bitter orange trees are always planted exactly mid-sidewalk and grow to precisely eye-level, i.e. slightly below the lowest jutting balcony ledges.

30. one invariably walks under a balcony when someone is: a) hanging out un-spun laundry; b) watering plants; c) shaking out rugs; or, yes, on occasion d) emptying ashtrays.

This is by no means an exhaustive list, but it does begin to paint the portrait of this city we have all come to adore to abhor.

And if anyone is daft enough to inquire, after wading through this lengthy screed, "Well, why in ---- do you live here if you hate it so much?" the answer is pitifully simple:

I live, and you, most probably live, in Athens because Athens just happens to be located in...Greece. Need I say more? □





Kriesi: beyond still life

Transforming texture

A most striking exhibition of still lifes that goes beyond the usual stiff portrayal of objects is on view this month at Gallery 3. Tita Kriesi, who lives and works in Paris, transforms mundane images of bottles, fruit or flowers into dynamic works of art.

Tita Kriesi first studied art in Athens, at the School of Fine Arts, and later at the Ecole de Beaux Arts in Paris. She is well known in the art circles of Paris as well as in Athens where she frequently exhibits.

The setting for these still lifes is not the usual draped table or windowsill. Instead, Kriesi creates the aura of a landscape or of unfathomable space where her subjects echo the complexities of human configurations. Objects may mimic a pastoral scene, or float in a pond of ultramarine. The atmosphere she creates is always lyrical; charged with emotion.

Vigorous brushwork electrifies the canvases and rich textures activate their surfaces. A plethora of tangled strokes come to life on thick impastoed canvas enhancing the impression of landscape. Gesture, brushwork and texture are certainly the keynotes of Kriesi's artwork.

Her color is mostly monochromatic – tender shades of blue – but a striking white creeps in through the back, leading the eye into an imaginery forest of texture.

*Gallery 3
Fokilidou 3, Kolonaki
April 18 – May 12*

Native's return

The work of Dimitris Perdikidis, a Greek artist who has lived in Spain for more than 30 years, reflects the influence of both the artist's homelands: Perdikidis combines the classical sense of order and logic with the extravagant, temperamental elements that mark much of contemporary Spanish art.

In his current presentation at the Néés Morphés Gallery, Perdikidis fuses the techniques of sculpture and painting in relief compositions approaching sculpture. The reliefs embody different geometric levels and create a novel concept of space through various geometric shapes filled in or covered by painterly imagery. The use of levels 'spells' sculpture; the pictorial space articulates the harmony and symmetry of pattern that is



Perdikidis: alphabet in relief

expressive of the entire exhibition.

The paintings are mainly panel compositions with wood, plaster and paint, in relief form. The painted abstract imagery is rendered both in a flowing line and in thickly laid-on pigment with fine markings and designs delineated on its surface. This juxtaposition of geometric shapes and dynamic gestural brushwork generates rhythms that flow from panel to panel. It is the brushwork that lends drama and excitement to the orderly and precise form of the work.

Color plays a minor role in Perdikidis' work; limited either to the dark somber palette of Goya, or the carmine reds and whites of Greek ceramics. Glimpses of the past are seen in the collage symbols the artist insinuates into his work – draped fabric, the letters of the Greek alphabet, or ceramic fragments – stressing the heritage of classical Greece so strongly imbued in his character and art.

Perdikidis has had numerous one-man shows in Madrid, London, Los Angeles

and Brussels, and has participated, with distinction, in several Biennales (Barcelona, Venice). Now that he is living permanently in Greece, his imaginative creativity will enrich the Greek art scene.

*Néés Morphés Gallery
Valaoritou 9, Syntagma
April 18 – May 4*

The painter professor

The National Gallery of Art is honoring in a major retrospective, one of the most distinguished figures of the Greek art world, Yiannis Moralis. Born in Arta in 1916, Moralis' prominent career began when, at 15, he was accepted as a student at the School of Fine Arts in Athens. A full professor by the age of 31, he has, for some 40 years, taught and influenced many of today's best known Greek artists.

But it is Moralis the painter, not the professor, who beguiles the viewer as he or she follows, on the Gallery's spacious walls, the course of this great artist's development: Moralis 'grows', moving from the realistic into the abstract.

The female figure has always dominated the painter's work. During the 1940s his beautiful, melancholy and proud subjects echoed the figures and faces of Greek funereal stelae, classical ceramics, Byzantine icons as well as folk art. "The Pregnant Woman", a 1948 painting of his wife, the sculptress Aglaia Lymberaki, reflects all the elements of this period – the classic profile, timeless serenity, and somber palette.

The linear, geometric style evidenced in his later work began to show up in the 1950s, when a strong architectural structure dominated his compositions. "The Memorial" (Epitymvia), exhibited at the 1958 Venice Biennale, as well as the variations on this same theme, are typical of this period. The figures, nude or robed, elicit a feeling of sorrow and mourning, both by their poses and their passive facial expressions: elements from classical and modern art begin to fuse on Moralis' canvas.

Outstanding are five paintings of "Athens" (1966-67) with their evocations of the historical periods: Classic, Roman, Byzantine, Neo-Classical and Contemporary. This series clearly outlines the rudiments of Moralis' work: the precision of execution, the studied organization of space, the limited color scale.

The 1970s marked Moralis' formal passage into abstraction. He never loses sight of the human figure, however. The

interaction of line and color, structure and space are uppermost in his mind; and the sense of order and balance remain primary. This new abstract approach to the figure is as dynamic as its realistic forebear. The sensual curves that dominated his earlier female figures live on in the curved planes of his geometric configurations, the fragmented anatomy implying motion and

Since his retirement from active teaching in 1983, Moralis has spent much time painting in his home on Aegina. For such a prominent artist, his exhibitions are rather rare: including this retrospective, he has had no more than six one-man shows.

*National Gallery of Art
Vas Constantiniou 50
April 18 - May 30*

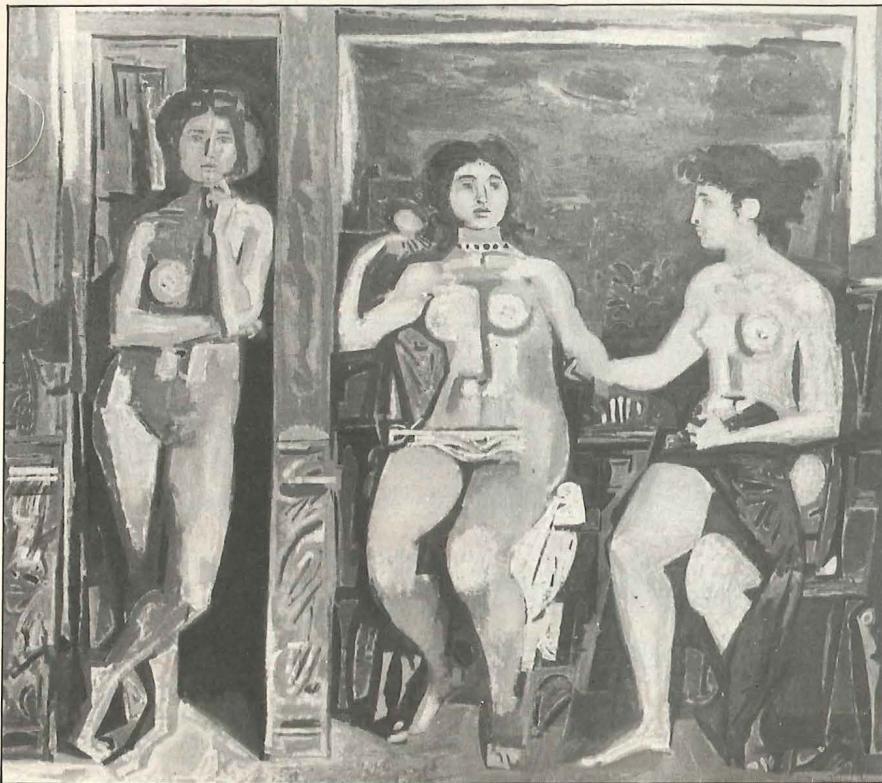
Riveting repetitions

Costas Tsoklis, who until recently has lived and worked for many years in Europe (Italy, France, Germany), presented an extraordinary show last month at Kolonaki's Zoumboulakis Gallery combining both painted and sculptural imagery.

The theme of the paintings was the courtyard of the artist's home situated in the foothills of Mt Parnis. The 52 variations on this seemingly simple theme, one for each week of the year, although similar in subject, were dissimilar in interpretation. Each canvas depicted not only a change of light or weather, but most interestingly reflected a change of mood in the artist. His altering artistic disposition developed each work into a unique and commanding composition.

The interior of the garden - the path, the trees, the iron railing - were constantly repeated in this panoramic scene spread all around the huge gallery. Blue and gray laced with brilliant white accents and Tsoklis' own unique chiaroscuro dramatically augmented the atmosphere of the landscape; and the paintings moved right off the canvases onto the frames.

The sculptural element and highlight of the show was the live tree sprawling on the gallery's floor; its long roots stretching upward. Bare of leaves, it was pressed down by an immense black metal slab: nature's suffocation by technology. Parts of the tree itself were covered



Yiannis Moralis' "The Memorial"

rhythm. Odysseus Elytis has said of Yiannis Moralis that he succeeds... "in turning the 'speech' of inanimate objects into a visual phenomenon..."

Parallel to his teaching commitments, his own art flourished. The professor remained a painter.

He became interested in the architectural ornamentation of public buildings as well as private homes (the Mont-Parnès Hotel, the Corfu Hilton, Citibank in Piraeus), but he is best known for the 1963 abstract linear composition on the northwestern façade of the Athens Hilton. Carved by expert craftsmen on a 626 sq metre surface of pale Yannina marble, it is a magnificent tribute to the spirit of Hellenic art and civilization as well as to the artist.

Moralis has also designed costumes and sets for many important theatre productions and ballets, tapestries, ceramics; and he has, in addition, illustrated the poetry of Elytis, Tsatsou, and Seferis.



Tsoklis: 15 Axiou St, times 52

gallery rounds

with metal, further strengthening the artist's statement.

Tsoklis is known for his innovative presentations. His recent participation in the Venice Biennale was acclaimed not only for its superior quality but also for its originality. He is an artist who does not 'repeat himself' and yet his variations on any theme are precise, perfect 'repetitions'.

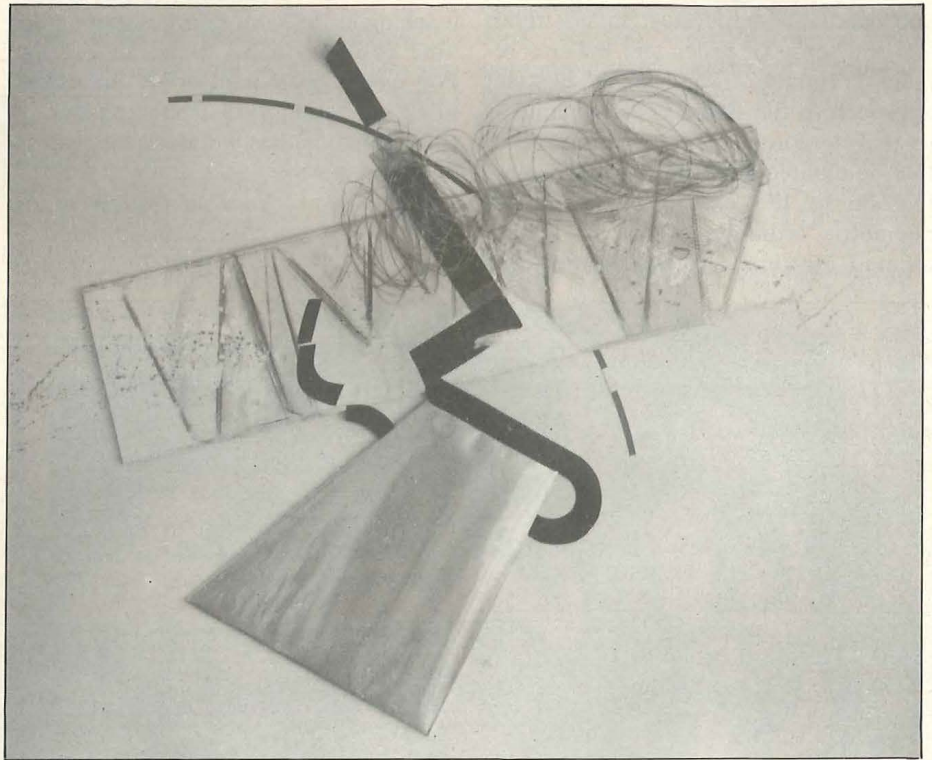
*Zoumboulakis Gallery
Kolonaki Square, Kolonaki
Exhibit ended in March*

*(Tsoklis' works available
through both Zoumboulakis galleries)*

On the wall

Maria Vasilaki, in her current exhibition at the Aithousa Technis in Psychico, has veered away from painting on canvas to focus instead on wall constructions. It is most interesting to follow the development of her painted imagery of three years ago into the conceptual constructions of today.

The linear structure of the paintings, the imagery borrowed from technology, the cool pastel coloring are all the same elements conveyed in Vasilaki's wall constructions. In actuality, Vasilaki con-



Vasilaki wall piece: aluminum, wire, plastic, etc

structs an abstract three-dimensional composition of lines and geometric forms.

The contrasting shapes, overlapping

and meandering in various directions, convey a sense of momentum and rhythm that extends beyond the construction's frame, and bleeds out into

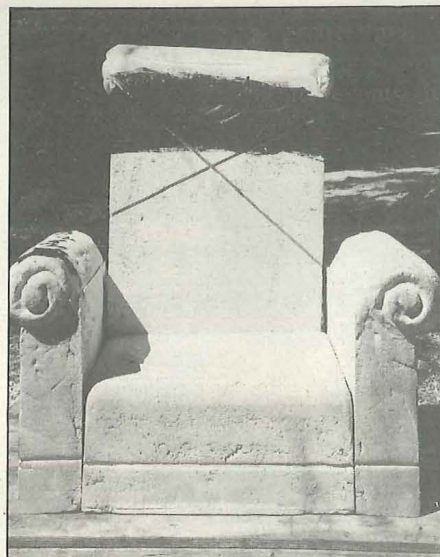
Sticks and stones, but words?

The United States General Services Administration commissioned a massive \$175,000 work by artist Richard Serra, whose name was once tangentially associated, along with that of Antoni Tapies (and the seminal Jannis Kounellis), with the Italian Arte Povera movement.

When workers in the vicinity of Serra's 120-foot-long *Tilted Arc* complained about the piece – they have to walk all the way around it to get from point A to point B – the USGSA decided to remove the metal site-piece. Serra, however, proclaiming "...art is not property", first took the government to task; and then to court. The jury, at this writing, is still out.

The Athenian jury, too, may still be out, as Jean Bernier's 'important', 'impressive', 'landmark' exhibition of the works of these three giants of the international contemporary art world has elicited more confusion, consternation

and commotion than any other show of the season – perhaps of the year; the decade.



A Tapies throne/chair in terra cotta

It is the desired response, however. Serra and Kounellis and Tapies – the three 'young Turks' now in mature middle age – have never been decorative, decorous, demure, or ever content simply to tweak ears.

Serra, in fact, goes so far as to be downright dangerous. His four-ton *Athens Steely Point*, a pair of iron (tectonic) plates precariously balanced against one another (and, by the way, digging some neat *serra*-ted little holes into Bernier's gorgeous wall and floor) is a case in point.

The slabs, like Scylla and Charybdis, form an enticing "V" one should think twice about entering. One little Athenian tremor, and the observer would become an immortal...immortalized as well in the pages of the history of art. Serra makes a steely point indeed.

The other pieces in this runic group-show may appear less menacing: yet they are no less ironic and iconoclastic. If there is an aesthetic expectation to be dashed, count on this trio to dash it.

symbols and motifs painted directly on the wall. Vasilaki explores new materials, handling them in an innovative manner – aluminum, plastic, wire, and fabric.

Spirals of thin wiring recall lines drawn in pencil or paint; and aluminum surfaces reflect silvery light and shadow as well as any surrounding color. Sheets of synthetic materials used for sound insulation are set in intricate patterns vibrating across the construction like sound travelling through space. This sense of motion and the pastel tonalities endow the works with an aura of weightlessness.

Also exhibited are the studies for the works which display the artistic transition from drawing to construction.

Maria Vasilaki, after her studies at the School of Fine Arts in Athens, spent several years in Israel. Despite her youth, she has had already five one-woman shows; her fourth in Tel Aviv being very well received by public and critics alike.

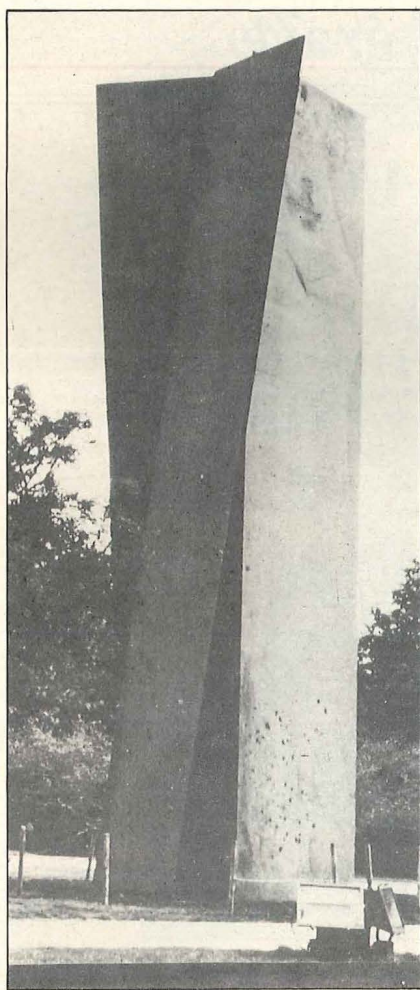
Aithousa Technis Psychico

Vas Pavlou

Palio Psychico

April 20 – May 6

Mary Machas



A Richard Serra site-piece

One of the most disturbing things about Serra's and Kounellis' work is the enormous price asked for it; the enormous difficulty/expense involved in presenting/housing it.

These are works designed and brought into being, by definition, for the public at large, or for museums and very wealthy collectors. Yet the public, hoi polloi, does not cotton to them and, in private collections, they are accessible to only the chosen few. It is therefore commendable that galleries like Jean Bernier have stepped into the breach to "do what a museum of contemporary art ought to be doing in Athens," in the words of one bystander, even if the response is, for the most part, one of incomprehension.

When Gertrude Stein complained to Picasso that her portrait did not capture a likeness, he replied, "It will." If Serra's *Titled Arc* holds its ground in New York City, perhaps the disconcerted workers will one day see it as something more than an enormous and user-unfriendly piece of junk.

Incidentally, it was Antoni Tapies who, in 1981, was commissioned to construct a memorial to Picasso, the old artificer who has, for this century, most eloquently phrased the question, "What is art?" and then waited for us to understand his answers.

Jean Bernier

51 Marasli

Mar 11 – Apr 23

Elizabeth Herring

Tapies' *Linge sur Marron*, mixed media on canvas, appears to be at first glance, an easel-piece, as indeed, does Serra's *Ishmael*, tar on rice paper. Neither, however, is an easy piece. Tapies' work takes the viewer back to nursery school to identify, on the canvas' chaotic surface, male and female figures, a rumpled sheet, a basket; can this liquid be vomit or...? If you feel queasy – or as though you're back shuffling a deck of Rorschach cards, that's probably where Tapies wants you...

...or on the couch. Tapies' *Le Divan*, a life-sized terra cotta divan on a wooden base seems imprinted with a human form; simultaneously sliced like a cake; branded with a stencilled word: PAYSAGE (landscape).

What does it mean?

"What is true? What is art?" Tapies unhesitatingly fails to answer.

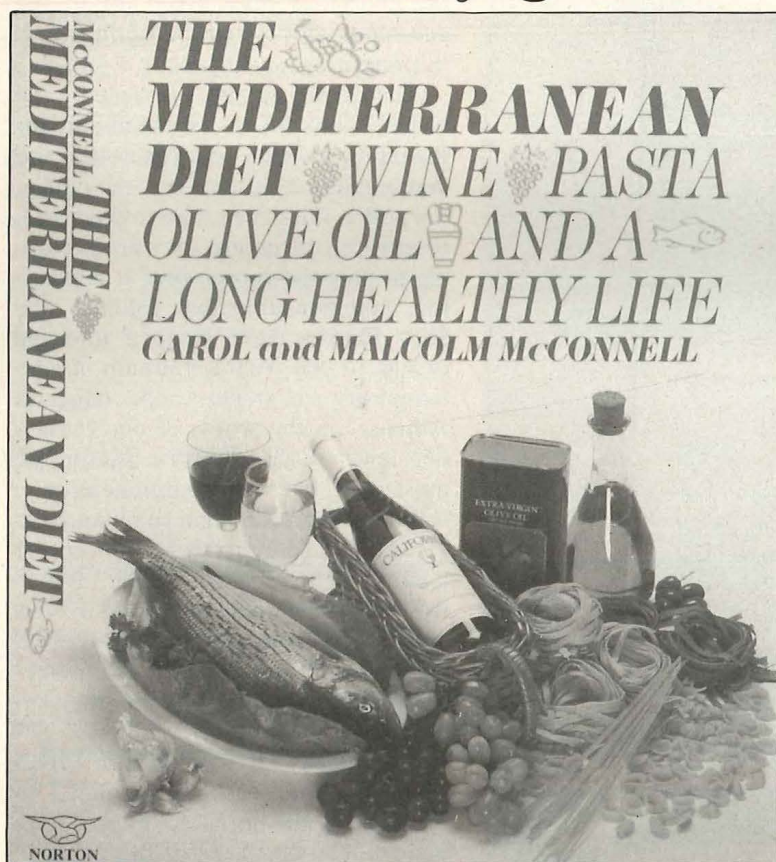
Kounellis' sole offering in this exhibition is an untitled wall piece consisting of an I-beam 'girdle' corsetting

sacks of coal – a mild work from an artist who's been known to incorporate live birds and horses into his art. Mild by comparison only, however.



Antoni Tapies: easel piece and terra cotta work

Fast food: early grave



The Mediterranean Diet: Wine, Pasta, Olive Oil and a Long Healthy Life, by Carol and Malcolm McConnell, W W Norton & Company, Inc, 500 5th Ave, NYC, NY 10110; W W Norton & Company Ltd, 37 Great Russell St, London WC1B 3NU, 1987, 224 pp

The McConnells' book may be dedicated "To the people of Lindos, who taught [them] about Mediterranean food," but it is addressed to all of us plying our way to premature cardiovascular disease and cancer with knife, fork, and spoon.

Professional writers and researchers, the McConnells, who have lived in various parts of the Mediterranean basin – Morocco, Italy, and Greece – over a 20-year period, "noticed that the people of this region who follow a traditional diet based on the 'Mediterranean triad' of wheat, olives, and grapes appear amazingly healthy, despite their visible poverty and often primitive living conditions."

When *Reader's Digest* funded the couple's research for an article titled "Ancient Secrets of Modern Nutrition," they were at last given the opportunity to prove their thesis scientifically, and discovered that, indeed, "for millions of

people, the unique combination of foods in the traditional Mediterranean diet has dramatically reduced the incidence of heart disease and cancer."

The book that grew out of the article is a solid, meticulously documented study of an entire way-of-life-and-eating (complete with a highly useful short bibliography, and exhaustive notes.) As the McConnells state modestly in their introduction: "We hope...that our effort is an exercise in common sense and not a flimflam act." They needn't have worried – not an ounce of flimflam in the whole book: instead, a wealth of vital, if sobering information.

The head of the World Health Organization's European Nutrition Division, Dr Elizabeth Helsing, calls cancer and CHD (Coronary Heart Disease) the "diseases of affluence." Blaming their increased incidence directly on the high-animal-fat, high-calorie, low-vegetable, low-fiber diet common in the industrialized West, Helsing substantiates the McConnells' premise that fast food, and expensive food, lead to an early grave.

The alternative diet is something American classicist Paul MacKenrick has termed the "Mediterranean triad" – a diet-for-life that has been around since before the *Iliad* and the *New Testament*.

The McConnells: "The traditional diet's daily meals might include a breakfast of fresh or dried fruit, whole-grain bread, and yogurt. Lunch and dinner also emphasize cereals in the form of whole-grain bread or pasta. Fresh vegetables such as cabbage, spinach, kale, and broccoli are eaten almost every day. And olive oil – not red meat or dairy products – provides most of the daily fat intake. Wine usually accompanies both the midday and evening meals, but in small quantities – a glass or two for each adult. Fish provide most of this diet's animal protein, and garlic and onions flavor many dishes."

If this meal plan sounds familiar to you – and you follow it now – chances are you're on the road to a longer, healthier stay on the planet. But if the Athenian *brizzoles*, *souvlakia*, *loukani-ka*, Danish butter, Dutch cheese and *whiskakia* syndrome has overtaken you, beware. When Dr Christos Aravanis, a noted Greek cardiologist practicing on Vas Sophias Ave first came to Athens some 50 years ago "he never saw a heart attack patient."

Aravanis, and his colleague, Dr Paul Ioannidis, led the seminal 20-year research project "Nutritional Factors and Cardiovascular Diseases in the Greek Island Heart Study." This long-term investigation compared death and disease rates for two homogenous village populations on Corfu and Crete respectively.

The results of the project were striking: increasing affluence, with its attendant dietary additions (beer, meat, hard liquor) and subtractions (olive oil, pulses, vegetables) leads to disease and death. When Aravanis addresses young medical students today in the capital he advises them unequivocally: "You *must* tell your patients to return to the diet of their great-grandfathers in the villages."

Fortunately, for those of us living in the shadow, albeit smoky, of the Acropolis, the good news is that the village diet is still within reach. The neighborhood *laiki* is full of fiber-rich fruits and vegetables; beans and pastas galore line the grocer's shelves; there still exist bakers who bake dense brown bread; everyone knows someone who knows someone in the provinces who can ferry in a supply of dark green olive oil; the local wine co-op stocks a bountiful array of natural and inexpensive wines from all over the country; olives of all shapes, sizes and textures are available; and grapes, currants and sultanas are

by B. Samantha Stenzel

available, in succession, all year long.

Even better news is that the village diet is cheaper than "the Kolonaki diet", if you buy *marithes*, instead of *barbounia* of course: return to your roots and you may find some change returning, simultaneously, to your pockets...not to speak of the added vigor returning to your *nefos*-impaired, stress-ridden Athenian constitution.

A sampling from the McConnells' recipe collection:

Garlic Soup (Aïgo Bouïdo)
(from the Costa del Sol)

1 head garlic (about 15 cloves), separated into cloves and bruised to open the skins

1/4 tsp sage

1/4 tsp thyme

1/2 bay leaf

2 whole cloves

Several sprigs parsley

3 T olive oil

2 qts water

Salt to taste

Freshly ground pepper to taste

3 egg yolks

Toasted bread

Freshly grated hard cheese

1. In a large saucepan, combine the garlic, sage, thyme, bay leaf, cloves, parsley, and olive oil with the water, and bring the ingredients to a boil.

2. Lower the temperature, and simmer the soup for 30 minutes. Add salt and pepper and correct seasonings.

3. Just before serving, beat the egg yolks in a small bowl. Slowly add a little of the hot soup to the egg yolks, and continue beating the mixture until the ingredients are thoroughly blended. Then pour the remaining soup through a strainer into another saucepan, pressing hard on the garlic cloves. Add the warmed egg mixture to the strained soup.

4. Serve immediately, placing on each portion a slice of toasted bread sprinkled with grated cheese.

Raspberries In Champagne

1 pint raspberries, cleaned just before serving

1 cup chilled champagne

4 sprigs fresh mint

1. Divide the raspberries evenly among four long-stemmed glasses.

2. Pour 1/4 cup of champagne into each cup over the raspberries.

3. Decorate each serving with a sprig of mint. □

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Paschalis' triumphant return

Several years ago the much-abused director of the Lyriki Skini, baritone John Modinos, invited Kostas Paschalis to Greece to stage Verdi's *Macbeth*. Likewise a baritone, Paschalis had acquired a worldwide reputation in the title role. A serious illness, however, had kept him off the stage for some time, and Modinos' invitation was in part an act of compassion.

It was this Paschalis staging, a classical approach expected from a singer, which I saw performed twice in February. The difference between the two was extraordinary.

Early in the month Andreas Kouloumbis and Marina Crivolitchi, Paschalis' wife, led the cast. Though he is the Lyriki's most powerful baritone, Kouloumbis fell far below the demands of this great role. His legato is good, his voice is large and expressive, but his diction is poor, his Italian worse and his acting exaggerated to the point of bad taste. This is a pity because his potential is great and his voice is big and expressive.

Let it be said of Crivolitchi that it was not one of her best nights – made even more unfortunate for her being a representative of the old 'no holds barred' school of singing. Fakitsas, the bass, was another case of good vocal material mistreated. The tenor Zervanos, however, sang very musically though he had some difficulty controlling his breathing.

Of the orchestra, the less said the better. The conductor Paridis' best days are such a happy memory of my childhood that it seems like sacrilege to point out his failings today. The orchestra sounded untrained and barely coordinated, though by changing the tempo frequently the conductor did manage to

keep the orchestra in pace with the singers.

A second performance of *Macbeth* late in the month was as miraculous a metamorphosis as Birnam Wood coming to Dunsinane. The staging, of course, was the same, but thanks to the performances that had taken place in the meantime, Paridis had been able to pull the orchestra together. The sound from the pit was clearer, more assured, often brilliant, the tempos stricter and better controlled. Crivolitchi this time was far more decisive as Lady Macbeth. She was in good voice and her acting much improved.

The great event of the evening, however, was the presence of Paschalis himself as Macbeth, a miraculous vocal rebirth. His return to the stage as Scarpia in *Tosca* in 1985 had little promised his present, almost complete, recovery; Paschalis has made the role entirely his own. If his interpretation of the part seems wrong at times, the very conviction of his performance overcomes any objection. He simply *is* Macbeth.

It appears contradictory that Kouloumbis should have appeared shallow and even vulgar under the tutelage of Paschalis, when the latter, following the same direction – that is, his own – appeared so natural and truly dramatic. Paschalis brings a powerful intelligence to the part and this is enhanced by superb diction and very careful voice control which conceals his few shortcomings and brings out his many gifts.

No doubt it was the glorious example of Paschalis himself which inspired the rest of the cast, the orchestra and the chorus. It made the evening one of the most uplifting operatic events in Athens in recent years.



Spontaneous trio

The talented young violinist, Leonidas Kavakos, gave a fine concert at the Pallas Theatre recently with two friends from the University of Indiana, where they all study. The pianist was Peter Nagy and the cellist Martti Rousi. The excellence of all three gives clear evidence of the high calibre of that university's music department.

I had the good fortune to be an official guest there in 1985, attending Bellini's *La Sonnambula* at the university's large, up-to-date and well equipped opera house. Though I attended a dress rehearsal, I can personally testify to the very fine quality of the work being carried out there.

The 'three-friends-trio', as I like to call it, had all the advantages and shortcomings of these impromptu unions. The main disadvantage, of course, is that they are not a permanent trio. Therefore they lack equilibrium, integration or the ability to complement one another, let alone achieve the characteristic sound of great chamber ensembles. These shortcomings, however, were largely overcome by their exuberance, sincerity, dedication and fine musicianship.

They played the famous trios of Ravel and Tchaikovsky with abandon and real freshness. To the sorrow of the strictly orthodox, these often withered experiences sprang to life. Their encore from Haydn's G Minor Trio, performed with classical clarity and intensity of opposing dynamics, revealed their fine schooling. □



A 'ploy' on words

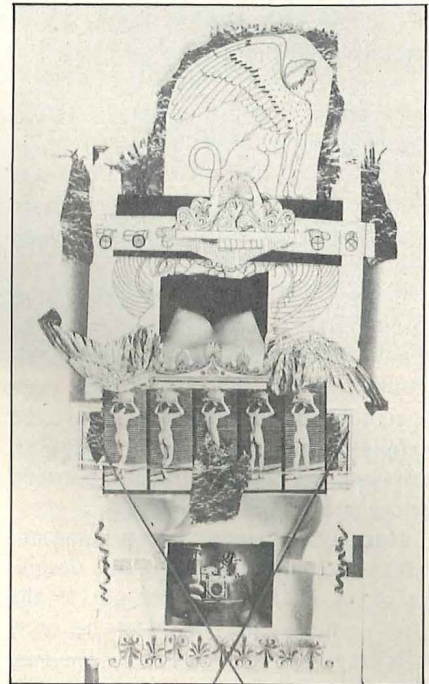
Attend a Christos Dikeakos exhibition, such as the one sponsored in March at Epipeda (in cooperation with the Canadian Archaeological Institute, the Vorres Museum and the Vancouver Art Gallery) and you will feel you've got lost in the fun house (entire) of human iconography, from the Montignac cave paintings (circa 15,000 BC) down to the present.

The invitation to the show labeled the artist a 'painter'; the works were cibachrome prints of collages; the subtitles under them read "hand-colored photograph," or "photograph-collage". Interview Dikeakos himself, a 41-year-old Greek-Canadian who left this country for Vancouver at age seven, and he will tell you: "We don't consider ourselves photographers...but artists working in photography."

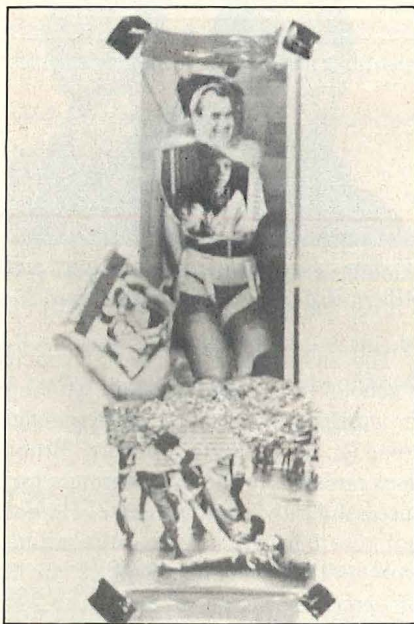
The 'regal we'? No, Dikeakos is one

essay on Dikeakos for the artist's 1986 Vancouver Art Gallery exhibition, puts it: "Aesthetic 'enjoyment' was...even obnoxious, as it implied contemplation in works meant to have revolutionary potency and even magical efficacy."

"The collage," adds Dikeakos, "...is a continuous squandering of all perishable values. If man's prehistoric wish is fulfillment of happiness then the original artist/myth-maker/magician is a human being in the spirit of the times." Translation? Dikeakos feels the 20th century artist's obligation is to take us out of the present tense; to make the viewer a sort of time-traveller who can move throughout our collective history and thus escape the tyranny of today's media. His work is thus, of necessity, totemic and at the same time ironic. One work, titled "Training manual for Icarus - humor" is a recently rendered



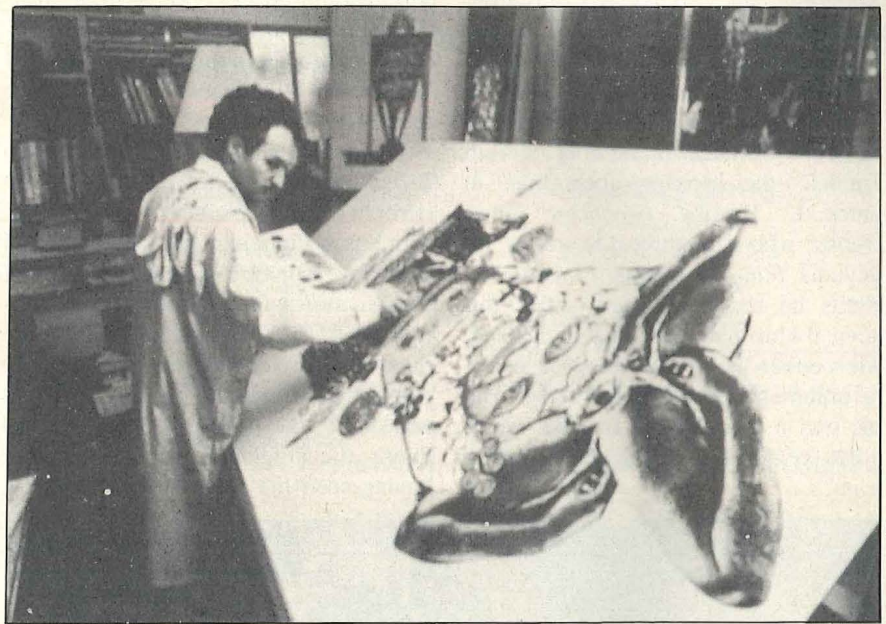
Sphinx 1985 (hand-colored photograph-collage), the Vorres Museum collection



20th century totem poles

of a group of west coast Canadians who work out of a huge double-garage-studio, supporting one another's efforts, critiquing one another, learning from one another. The aesthetics - aggressive - of this *parea*, this collection of "former hippies", are similar; their corollary here would be, perhaps, the *klinamen* group of Demosthenes Agraftotis, or the photographers involved in The Photographic Center of Athens. But, for Dikeakos' set, aesthetics per se, and even photography - 'Art' in general - are largely irrelevant.

As Scott Watson, who wrote an



Christos Dikeakos: Medusa's Hair 1985 (hand-colored photograph)

send-up of training manuals, aesthetics, instructions in general, mythology - and anything without a happy ending. One looks at this complicated, pastel-tinted collage, going round and round it; laughing.

Dikeakos' work, if intricate and scholarly, is also extremely viewable, and accessible, if occasionally hostile. His annual exhibitions at Epipeda, which gallery will be handling his work, will be something to look forward to; shows taking off on the 20th, and all other centuries' sacred and profane cows. To be sure, the person on the

other side of the glass is compelled to deal with a lot of highly literate irony, but the forewarned viewer will find the work of this former art historian and curator a pleasure. Dikeakos: "These works are frames of reference where a literature of images appears...ideas, narrative structures; besides aesthetics... The photography is merely a ploy to transform the image to the actual image I want."

*Epipeda Art Gallery
11 Xanthippou St
Kolonaki (tel 721-4644)*

Broadcast News

Actor William Hurt has tackled a wide range of roles in his career: a naive lawyer led astray by lustful impulses in *Body Heat*; a cynical hippy drug dealer in *The Big Chill*; a homosexual prisoner whose humane impulses are awakened in *Kiss of the Spider Woman* and a committed but sometimes misguided teacher of the deaf in *Children of a Lesser God* – all these with a controlled intensity which has come to typify his acting style. His characterizations, even when not of a cerebral nature, tend to be complex, expressing a wistful confusion; betraying an inner struggle between lyrical and skeptical impulses.

Hurt is a superstar whose name ensures a box office payoff. Yet, despite his draw, he has not sold out to the strictly commercial. He selects his parts with great care and explains, "The first thing I look for in any project is the structure." In most cases, this emerges from the script; but he expands on this, "Structure can also come from other places – from extremely talented people, from a rehearsal process."

Hurt has continued to disdain the tried and true, opting for more challenging proposals such as the role of Tom Grunick, the aspiring anchorman in James L. Brooks' *Broadcast News*. Brooks, who won three Oscars for his previous film, *Terms of Endearment*, admits he might not have made this movie if Hurt had turned down the lead. "He's either the best we have or he's in the argument about who the best is. But this was a chancy role for him which didn't seemingly have the seeds of glory in it."



William Hurt (center), Holly Hunter and Albert Brooks in "Broadcast News"

Brooks might not have been so concerned if he had considered the chances Hurt has taken with other parts; that of Ned Racine, for instance, the Florida lawyer who was lured into cold-blooded murder by a sultry temptress (Kathleen Turner) in *Body Heat*, "I had never read a script which I thought was so simply and correctly structured," recalls Hurt. "But people were saying to me, 'You're considering this? This is porno', and 'What are you doing? You're ruining your life!'" Hurt followed his instincts and took the part. His performance in *Body Heat*, which he considers his best, catapulted him to fame.

No other Hollywood star was willing to risk taking on the role of a homosexual, especially in a low-budget independent made by a Brazilian director (Hector Babenco). Hurt accepted the part of Molina in *Kiss of the Spider Woman* and he and co-star Raul Julia agreed to forego their salaries for a percentage of the profits. Babenco comments, "They both accepted the risk which is the most important thing in life." The gamble paid off; the film grossed over \$17 million and Hurt captured both the Academy Award and Cannes Film Festival award for best actor.

Hurt says he based his decision to do *Broadcast News* "a lot in terms of Jim (Brooks)." He explained in an interview with Susan Linfield in *Film Comment*, "I look for structure in the abilities of others, mostly in their courage, forthrightness, sense of honesty, things like that." He loved the script for *Broadcast News* but wondered if Brooks could withstand "the pressure to pervert and dilute the original objectives." After having seen the final cut, he declared,

"My hopes for the film came true."

Hurt reveals a comic talent in *Broadcast News* as the handsome, unpolished, opportunistic Tom, a former sportscaster who is hired as part of an anchor team in the Washington Bureau of a major television network. As David Ansen comments in *Newsweek*, "It's a shock to see Hurt playing someone who's less than meets the eye." Nevertheless, he manages to make his character "both a charismatic romantic figure and a stammering bozo." Aaron Altman (Albert Brooks), is the topnotch, neurotic reporter and Jane Craig (Holly Hunter) the dynamic news producer who completes the working team and romantic triangle. Hunter was named 'Best Actress of the Year' by the New York Film Critic's Circle which also honored *Broadcast News* for best picture, director and screenplay, and Hunter is the favorite to win this year's Oscar.



William Hurt (right), Holly Hunter and Albert Brooks in "Broadcast News"

The ambivalence in Tom's character is echoed throughout the film. Although *Broadcast News* is billed as a romantic comedy, screenwriter/director Brooks does not stick to the usual formula for a successful movie of that genre. He does not resort to the caustic satire of *Network* (1976), a damning attack on the off-screen machinations of a major web. It does, however, raise some relevant questions about the ethics of broadcast journalism in an era of 'ratings mania' – an unfortunate phenomenon which has engendered a showbiz glitz – often obscuring responsible reporting.

When Tom is chastised by Jane Craig for compromising journalistic standards and crossing the 'ethical line', he retorts – speaking for many – "It's hard not to cross it. They keep moving the little sucker, don't they?"

Director Brooks' year and a half of research into the mechanics – and in-house intrigue – of major network broadcasting injects the necessary realism into behind-the-scenes segments.

After a screening for press representatives, a number of media executives commented on the feeling of 'being there' as a result of the realism conveyed in many scenes, especially one in which deadline panic hits the control booth.

Mainstream movies, especially romantic comedies, have often avoided depictions of the daily work routine as though it presented a distasteful reminder of reality. When they are shown, work areas usually look like contrived stage sets more appropriate for a musical interlude or situation comedy than a realistic day's work.

Although working for a television station seems a more glamorous job than most, the movie captures the frantic tempo of the lives of a generation of young workaholics who have sacrificed leisure for success.

Broadcast News combines witty dialogue with social comment without resorting to one-dimensional characters. The three leads are human – sometimes lovable, sometimes self-indulgent, sometimes even cruel. Tom's opportunism is offset by his hard work and on-screen charm, and Aaron's cynicism mellows in



William Hurt as the homosexual Molina in "Kiss of the Spider Woman"

his pathetic but hilarious efforts to reach media stardom himself.

In *Network*, by contrast, Faye Dunaway as the female lead, portrays an ambitious program executive focused only on ratings. Jane, her *Broadcast News* counterpart, however, is tough and capable, but romantic (when she has the time) and even able to admit that constantly projecting a faultless image is a strain.

By avoiding the strict cliches and gloriously happy ending of a traditional romantic comedy, Brooks straddles the

boundary between comedy and drama. Although there are plenty of laughs, the script is meaty – offers ample food for contemplation. Speaking from the actor's viewpoint, Hurt summarizes the film's appeal: "Remember that phrase that people went to the movies to 'get away from themselves' for a while? Well, the idea behind acting is not to make them forget." Instead, he insists, "It is to help them accept. Acting is a compassionate thing." □

Broadcast News is expected to play in Athens in April.

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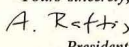
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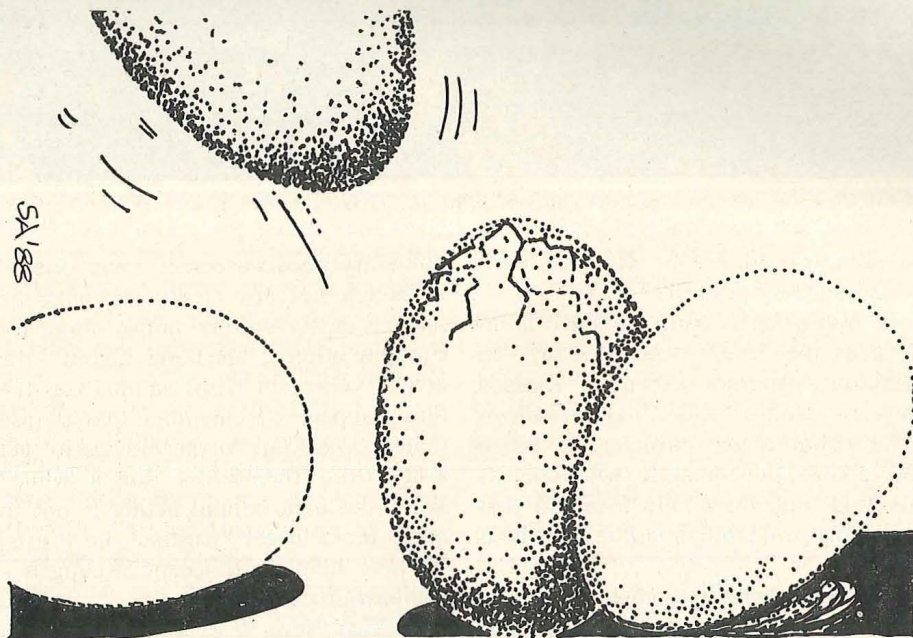
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April's red eggs

Aegina's resident gourmet tells you what's in the April *laiki*, and on the table for Easter



Spring vegetables have come in with a rush, many of them for a short season, such as broad beans which can be cooked with their skins and also combined with artichokes to make a delicious dish, and peas, which soon become large and hard. Spinach, leeks, lettuces, and carrots are still in abundance. Early tomatoes come from Crete, but as they are mostly for export we find only the very large or the very small ones on the home market. There are large spring onions and no worthwhile dry ones (unless imported) till mid-May. Parsley, mint, dill, and garlic are fresh, as is celery, distinguishable from parsley by its smell and because usually it is complete with root (though only the leaves are used). There are radishes, wild chicory, and other greens, potatoes, and cabbages, though the latter are past their prime, and the cauliflowers have mostly gone to seed. Aubergines and courgettes can be found, at a price, hot-house grown.

Oranges, lemons, and grapefruit are plentiful, as well as eating apples and huge pears. There are imported pineapples and coconuts.

Easter usually falls during April; the Lenten vegetable dishes are followed by delicious *Mayeritsa* lamb soup, to break the fast, with red eggs symbolizing the blood of Christ, and huge loaves of home-made bread. On Easter Day

we have roast lamb and sweet cake-like *tsourékia*, decorated with more red eggs.

Red Eggs (*Kókkina Avgá*)

At this season most stores display packets of dye near the eggs, some of them with directions in English. A packet designed for fifty will color 25 eggs very nicely!

Wash the eggs very well in tepid water and dry them; they will not "take" unless completely clean. Dissolve the dye in 500 grams (one and a quarter plastic bottles) of wine vinegar. Half fill a large saucepan (preferably an old one) with water and bring to a boil. Add the vinegar mixture and continue boiling for a few minutes, then skim and strain if necessary.

Lower in the eggs gently with a perforated spoon and boil for about ten minutes, making sure all are covered by the liquid. It is better to put in half the eggs first, enough to cover the bottom of the pan and, when ready, remove them onto a plate and put in the rest. Plunge the boiled eggs into cold water, then drain and dry them. The stronger the vinegar solution the better the results you will get. Scrub out the saucepan with boiling water as soon as possible.

Soak a piece of cloth in a little olive oil and rub each egg with it, to bring up

the color and add a lustre.

Place a bowl of eggs in the center of your table from Easter Eve onwards, and offer them to any visitors who call, notwithstanding that they have their own at home, and may have brought some for you.

Lamb Soup (*Mayeritsa*)

heart, lungs and intestines (optional) of the Easter lamb, and the livers if not kept for *mezes*. Extra meat (optional)*

Salt and pepper

1/2 packet margarine

5 or 6 spring onions, chopped

3 or 4 stalks of fresh dill, chopped

6 or 8 outside leaves of lettuce, shredded (optional)

1/3 cup rice

egg and lemon sauce (3 eggs and 1 large lemon)

Wash the meat well, particularly the intestines if using. (They are supposed to be pulled inside out for thorough cleansing and then braided, a laborious and slippery process and hardly worth the trouble.)

Put all the meat in a saucepan, cover with water, and bring to a boil. Skim off the scum and, when clear, add salt and simmer till tender. Meanwhile, sauté the onions in the margarine till soft.

Take the meat from the stock, cut it into very small pieces, and stir it into the onions, together with the pepper and dill and optional lettuce leaves. Allow to simmer a little, then add the stock (and extra water if needed) and the rice and continue simmering for about 25 minutes till the rice is soft. Reserve till required.

Have ready mixed in a bowl the beaten eggs and lemon juice.

When ready to serve, heat up the soup to boiling and remove from heat. Add a ladleful to the egg and lemon, and return the bowlful to the pan, stirring it into the soup. Reheat gently for a minute or two but do not allow to boil. Serve at once.

* In our family we buy an extra piece of lamb, which gives more flavor, and a more substantial soup. □

Anne Yannoulis

Anne Yannoulis' upcoming Greek Calendar Cookbook is to be published by Lycabettus Press. Our regular Food writer, Vilma Liacouras Chantiles will be back next month.

Reiki's healing touch

Reiki is a Japanese word that means 'universal life energy' – a healing system discovered thousands of years ago in Tibet. It was reactivated for use today by an extraordinary man named Dr Mikao Usui, a Japanese philosopher and scholar. Usui was president of Doshisha University in Kyoto, and a Christian minister.

One Sunday he was challenged by some of his students in church. Having reconfirmed that Dr Usui believed in the existence of Christ and the truth of the *Bible*, they asked him if Christ had really healed the lame and the blind. He said that yes, it was true; the students then requested a demonstration of such healing.

Usui, naturally, was unable to give them such a demonstration as he had not yet learned how to heal. His students accused him of possessing 'blind faith', but he promised them that he *would* learn how to heal in order to prove to them that his faith was based upon something much deeper. Shortly afterwards, he left to go to America where he studied religion and philosophy at the University of Chicago. He searched the scriptures and all the writings about Christ, but he found no formulae for healing.

After seven years in the United States Usui began to do research in Buddhism and Hinduism. The Buddha had healed by 'laying on' his hands and, like Christ, he had helped the blind to see and cured cases of tuberculosis and leprosy.

Dr Usui decided to return to his homeland, since Japan was the seat of Buddhism, and continue his studies in Kyoto where there are many Buddhist monasteries. He started with the largest, and continued visiting many in search of the formulae for healing. Everywhere he went, the monks *believed* that Buddha healed, but they themselves could not say how. Their own priorities were to educate the spirit and the mind. The body, they felt, was less important.

At last Usui came to a Zen Buddhist monastery where, while the emphasis was still placed on spiritual development, the monks were at least more open to the concept of Usui's search. The head monk was an elderly man with an innocent, childlike face, and a very gentle voice. The monks at this



The Buddha as the Great Doctor for the Ills of the World – from Japan

monastery spent their lives meditating, praying and studying the holy *Sutras*. Dr Usui joined them in their quest for knowledge and the head monk encouraged him in his search.

The *Sutras* were originally written in ancient Chinese and then translated into Japanese, but Dr Usui studied the original Chinese characters in order to avoid any textual misinterpretation. After he had completed this task he went on to study Sanskrit, as Buddha had been Hindu and many of the writings about him were in Sanskrit.

Here, Usui found the formulae for healing, but he had difficulty in interpreting them, as the texts had been written over 2000 years earlier.

At this juncture, the scholar decided to leave the temple and go to Mt

Kurayama to meditate for 21 days. During his meditation he ate nothing, drinking only a little water, and sat near a stream underneath a pine tree. Before him, he piled 21 rocks in order to keep track of the days. He read the *Sutras*, chanted, and meditated.

The 21st night was dark; there were no stars and no moon. Usui looked up into the sky and was just thinking that his meditation was at an end when in the blackness he saw a flicker of light; something like a candle glowing in the dark. The light then began to move towards him. He was afraid but determined to keep his eyes wide open.

The light began to move at great speed towards him and it struck him with great force in the middle of his forehead. For a moment he thought he was dead. His eyes were open but he couldn't see. When he recovered, dawn was breaking.

To his right he saw movement: millions of bubbles all colors of the rainbow – dark blue, followed by lavender, rose and yellow. All the seven colors of the rainbow appeared before him. Then a great white light appeared which was rather like a white screen. He felt that whatever he saw, he must, at all costs, remember.

The Sanskrit text that he had studied for so long appeared in golden letters, and Usui kept his eyes fixed on the characters. He then meditated for the last time, the letters shining in front of him.

At last he rose to begin the 25 mile walk back to Kyoto and his monastery. As he walked, four 'miracles' occurred. The first was that, although he had not eaten for such a long time, he felt strong and energetic; nor did he feel hungry. As he descended, he stumbled on a small rock which lifted the nail from his toe. The wound was painful and bled, and, quite naturally, he reached out and held onto his toe with the right hand. He then felt a pulsation in his hand which was like a heartbeat; the pain in his foot stopped as did the bleeding. This was the second miracle.

Continuing on his way, he arrived at a snack bar some 17 miles from Kyoto. The daughter of the owner was extremely distressed. She had had severe toothache for three days. Wanting to experiment, Dr Usui placed his hand on the painful area, and the girl's pain disappeared. This was the third miracle.

Normally, after fasting, monks eat a soft gruel of rice to break their fast, but

instead Dr Usui sat down to rice, dried fish, salted cabbage and tea! The fourth miracle was that he felt no discomfort whatsoever.

When he got back to the monastery he found the chief monk in great pain from arthritis. The weather was cool and the old man was taking comfort beside a charcoal fire and had wrapped himself up in silk. After prayers, Dr

Usui went to tell him about his discoveries and asked if he could put his hands on the monk while they talked. At the end of their conversation, the monk no longer felt any pain and his body felt energized.

It was then decided that Dr Usui should embark upon an experiment. He went to live in a Kyoto slum which was well known as a beggars' area.

Here he offered to heal in exchange for food. He started with the younger people, sensing that their illnesses would not be so deep-rooted and would therefore be easier to heal; he found this to be the case. There were, of course, many incidences of serious disease. Once he had cured a patient he would send him to the monastery for assistance in finding employment and begin-

Reiki in Greece

The system of healing which is Reiki – passed down from thousands of years ago, rediscovered, and then passed on to the United States – came to Greece last year through the work of New York-based traditional Reiki Master, Ellen Sokolow-Molinari.

Reiki training is divided into three different degrees or stages. The first is a complete entity in itself; it is not necessary to continue on to the second or third degrees. I was virtually forced along to the Reiki workshop by a friend of mine, Ally Howe. (It is not the first time Ally has been instrumental in big changes in my life. It was through Ally that I originally came to Greece.) I was not in the mood for 'magic potions'. I was overworked, exhausted, and virtually incapable of thinking, let alone learning something new. Ellen, though, exerts such a strong, calm, healing presence that her influence has lasted a whole year and, in some ways, has become stronger as time passes and as I practice Reiki more and more.

I don't think it would be fair to describe in detail what we trainees experienced over the weekend training period. Each of us probably had a different, equally viable, learning experience. But, for us all, it was beautiful, absorbing and very demanding, and Reiki has already had a profound influence on my life.

In doing Reiki on myself, I have found that it both relaxes and invigorates me. It induces a state of mind very similar to meditation, a very creative, clarifying state. I have used Reiki to rid myself of pain, especially chronic pain, but my most rewarding experiences have been practicing my Reiki on others. Sometimes I feel terrific heat in my hands; enough to bring out a sweat. Other times I feel a kind of tingling or pulsating. Sometimes I feel the other's pain.

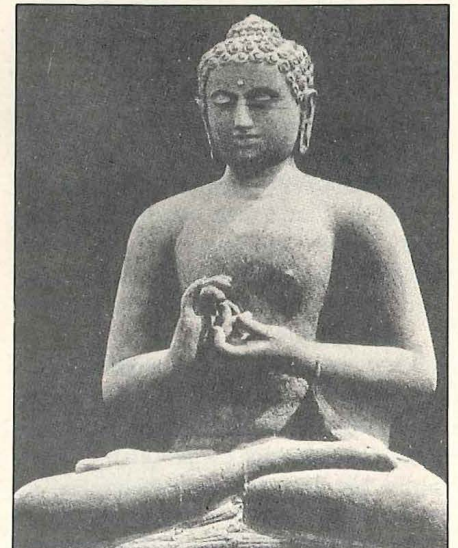
I have found Reiki useful in easing headaches, menstrual cramps, stress and depression. I have used Reiki in my yoga classes in combination with the deep relaxation that I teach, and I have found it brings people to a more meditative state of mind, helping them relax even more deeply.

Reiki also provides one with an opportunity to care for others; indeed to love others. And for the first time in a long time, Reiki has given me joy – something rather rare in our contemporary society. I am still 'practicing' and I am looking forward eagerly to Ellen's return in May, when I will begin my second degree.

If you are interested in Reiki, there are:

1. Reiki 'open houses' held regularly in Athens, at no charge. 'Open house' is a meeting of people who have been attuned to Reiki gathering to share the healing, get feedback and learn more. These meetings are open to all.
2. Many of us who have done workshops with Ellen are looking for people who are in need of help for any painful condition. There is no charge, as this service is part of our practice.
3. Professional Reiki treatments are available. Prices vary according to the practitioner.
4. Group treatments can be arranged.
5. Lastly, Ellen will be returning in May to teach workshops at all levels and give treatments. A free introductory talk will be arranged. □

Please note Reiki is totally harmless and it does not conflict with any religious belief.



The Buddha: like Christ, one of the world's greatest healers

ning a decent life.

Usui continued in this way for seven years. One day he was extremely upset to come across one of his first successes back in the beggars' slum. Apparently an honest life was too demanding and a beggar's life a lot easier. Deeply distressed, Usui felt he had failed, that all this time he had been wrong to treat just the physical body and neglect the spirit. It was during this time that he formulated the five principles of Reiki.

1. Just for today, do not anger.
2. Just for today, do not worry.
3. Honor our father, our mother, our teachers, our neighbors and our food, and show gratitude for these things.
4. Make an honest living.
5. Be kind to every living thing.

Usui then left the beggars' slum forever and travelled the length and breadth of Japan giving lectures on Reiki for all those who wanted to hear him. It was at one of these lectures that he met Chujira Hiyasha, a retired naval officer, who was to become his disciple until his death. Mr Hiyasha in turn taught Hawayo Takata who brought Reiki to America. It is from her that we in the West have learned the story of Usui and his system of healing. □

Jenny Colebourne

Health & Fitness

"Awkward Pose"

This posture is very good for toning up the legs, especially the fronts of the thighs. People training to be dancers often overdevelop the fronts of their thighs and therefore often try to *avoid* this kind of exercise. If you are already athletic or a professional dancer, and you have built up too much muscle on the front of the thigh, you may wish to leave out this posture.

Stand with your feet slightly apart and parallel. The way you stand is crucial, as it affects the alignment of the whole body. (Please refer to last month's posture if you are unsure of how you should be standing.) Feel the whole spine very 'long'. Imagine each of your vertebrae, and imagine the spaces between them; then imagine that you are stretching upwards in between these spaces.

It is good to imagine always that your feet are rooted into the floor and that the crown of your head stretches continuously towards the ceiling. This feeling of stretching towards the ceiling continues throughout the posture and, incidentally, is as feeling that you should cultivate in all everyday activity.

Tighten the muscles of your pelvic floor. (Women should think of tightening the muscles of the vagina and men, the perineum.) When you tighten these muscles, you will feel the lower abdomen lift and pull in. Continue that pull 'in-and-up', right up to the navel.



Make sure your arches remain lifted; easy, deep breaths the whole time

Make sure your middle back is 'long' and relaxed. In other words, make sure your back is not at all arched. Your buttocks should not be tight. Breathing easily and deeply, raise your straight arms so that they are parallel to the floor; bend your knees, and squat as far as you can.

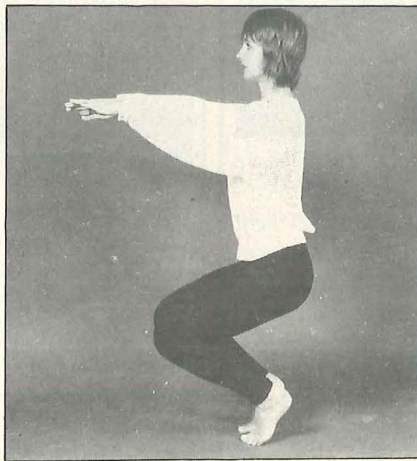
Breathe easily and deeply. You should feel as though you are sitting in a deep armchair. Make sure your back is straight. Your legs will be working very hard, but continue to breathe deeply and hold the position as long as you can.

To come up, straighten your knees by pressing the soles of your feet into the floor and stretching the crown of your head up.

While bending your knees, *do* be very careful to keep them directly over your toes. If you allow your knees to drop, it puts unnecessary strain on their joints.

For the second round, raise your arms parallel to the floor as before. This time, press down with your toes, stretching the crown of your head towards the ceiling, so that you raise up onto the balls of the feet. As you squat this time, make sure that your arches remain lifted; easy, deep breaths the whole time. Your back is upright and you hold the position as long as you can. Straighten your legs while still standing on your toes and, slowly and smoothly, lower your heels to the floor, bringing your arms down to your sides. Take a deep breath in and, as you breathe out, feel your shoulders relax: take a deep breath in and, as you breathe out for the second time, feel the crown of your head stretching up towards the ceiling. □

Jenny Colebourne



Press down with your toes; stretch the crown of your head towards the ceiling

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☆ With the winter Olympics just behind us and Seoul approaching ever closer, it seems appropriate to toss in a little-known Olympic Airlines story. Organizing a new airline requires a great deal of planning; one of the most important aspects of a new company is its logo – the symbol which will represent the organization. It must be as effective on a huge outdoor billboard as when etched in glass on the tiniest object. The obvious choice for the Greek national carrier was the familiar Olympic rings symbol, and so the staff of Aristotle Onassis worked night and day on their design, frantically trying to meet the airline's opening deadline. At the 11th hour, however, the International Olympic Committee threatened Onassis with a lawsuit to prohibit the use of its registered symbol. Needless to say, there was

great consternation and tearing of hair at headquarters; there seemed to be no solution to the dilemma, and Onassis was nowhere to be found. Frantic phone calls all over the world finally located him in South America. The desperate staff related the emergency, and without blinking twice, Onassis, once more demonstrating his legendary business acumen, said, "Add another ring"...

☆ Last reminder: Remember that April 7, 1988, is the **World Health Organisation** "World's First No-Tobacco Day", celebrating the 40th anniversary of WHO. Will this be your day to stop?

☆ We are welcoming this month **H.E. Richard Woods**, the newly-arrived Ambassador from New Zealand. Ambassador Woods and his wife, Joanna, are here following four years in Teheran.

☆ **Lufthansa** has put out quite a spiffy piece of promotional material to advertise its speedy transfers (45 minutes they say) in Frankfurt. The cover of the booklet depicts the entire complex, four storeys tall; lift the five-color transparencies, one by one, to take the building, the runways, the shopping cargo areas, etc., asunder until you



Everyone involved with the Hellenic Amateur Musical Society's (HAMS) production of Gilbert & Sullivan's Ruddigore turned in a truly first-rate performance. Our photo shows the principals (minus the indefatigable Tim Cullen) on stage just before curtain on opening night. Before the final curtain most of Athens had been delightfully entertained with the music and magic of the cast. Stage Director Robert Reid and Musical Director Carole Ann Johns supplied just the right professional touch and the two pianos of Sarah Colyer and Donna Chaff rippled along as masters G & S intended them to. Casting was superior and the mix of voices – in the opinion of this long-term HAMS fan – beat 'em all. In the back row (from left) are Timothy Martin, Gary Jervis, Mark McDonald and Andrew Simpson. The ladies are Jill Economou, Anne Kazarken, Mary Lou McDonald, Marcia Spartinos and Marca Daley. The Second Act stage set, too, received its own well-deserved ovation. It is hoped that the production brought in lots of revenue for The Lighthouse for the Blind. Big bravos to all.



It was a full house at the beautiful Athens College Theatre when Citibank presented the first-run movie, "Wall Street", for a preview for their many friends and clients. A light buffet and cocktails during intermission and after the screening supplied plenty of time for the audience to express their approval of the on-screen action. This cinematic look at the world of finance may not have changed any career paths, but it was certainly illuminating. During intermission the host, Citibank Country Corporate Officer, Job Maats (second from right), and his wife (left) chatted cheerfully with the Athenaeum Intercontinental Hotel General Manager, Wolfgang Grimm, and his wife.

have torn everything apart. It's fun – stop by their offices at Karageorgi Servias 4 and ask to see one.

They expect their two sons, currently at school in the UK, to be visiting often. Previous career postings for the Ambassador have included Washington, DC, Bahrain, another tour in Teheran, and Rome. Having arrived in Greece during one of the recent spring-like spells, they are finding it both pleasant and easy to settle in.

☆ Millicent Cronjé, wife of the Ambassador of South Africa, recently gave a friendly boost to a talented young Greek musician. Pianist Lili Xenos, who has recently completed her work at the Athens Conservatoire and hopes to be able to study abroad, played for a group of friends at the Embassy Residence. The morning was pronounced a complete success, and it is hoped that such per-

formance opportunities before small groups will lead to an ever-expanding career for Xenos.

☆ Hope you didn't miss the pre-Carnival 'Taste of New Orleans' at the Ledra Marriott. There is something just right about using the words 'Carnival' and 'New Orleans' together – they're almost as inseparable as 'Rio' and 'Carnival'. The buffet was tempting and, with the authentic decor and the irrepressible jazz, left the guests enchanted. Who would have expected to find Cajuns on lower Syngrou?

☆ A lot is happening at the **Hellenic Animal Welfare Society (HAWS)** these days. The organization recently hosted a meeting at the Athenaeum Intercontinental Hotel which was addressed by Ian Ferguson, Director of Eurogroup for Animals, and Eleni Vlahou, Honorary President of the society, in



Ambassador and Mrs Frans Cronjé of South Africa (left) took time out from a busy schedule recently to introduce the newly-arrived Embassy First Secretary and Deputy Chief of Mission, Mr Costa Georghiou and his wife to friends and future business associates. The Ambassador's office was easily transformed into a pleasant gathering place for the occasion. Happy tour!



Caught at a private preview at the residence of Ambassador Ypolitto Paz and his wife, of Argentina, this talented couple flew in from Buenos Aires via Pan American Airways to set the Tango mood for the Fiesta Argentina of the Propeller Club. Ball Chairman Periclis Tsikiris was congratulated by one and all for the fantastic results. Talented amateurs Constantine Haritakis and his daughter Angela Fleming danced away with the Tango contest while Mrs John Due waltzed away with the superb Black Diamond mink coat – on her birthday!

support of their important building project. It is hoped that friends and supporters will come forward with the necessary funds to finance a proper center for abandoned, sick or badly treated animals on the society's land located near Koropi. Sadly, Greece is alone in Europe in not having such a facility, and certainly the need is blatantly evident wherever you go. What you can do to help – quite literally – get the project off the ground is to plan from now to support the Annual HAWS Spring Book and Used Clothes Sale to be held at the American Community Schools on Saturday May 7 and Sunday, May 8. Further details can be found in the

This Month section of the May issue; in the meantime, however, why not get on the giving side of the sale and take along some contributions.

☆ Great news from USIS! Thanks to a tie-in with Worldnet, Athenians can now keep current on important topics. Each day at the American Library in the Hellenic-American Union, 22 Massalias, from 12:00 noon to 2:00 pm, you will be able to catch "America Today" – a news program to be seen on the half hour with the balance of time covering financial news, health topics, technology, entertainment, sports and commentary. When you're free, why not stop in?



It's time to recognize the several-times Chairman of the British-Hellenic Chamber of Commerce Champagne Ball: Irene Watson, of International Business Services, has become an expert over the course of several seasons and she is being congratulated here by Costas Petropoulos, Chamber Co-President. Assisted by Shirley Trisk, Cabaret Coordinator and Susan Falcone who did Press and Publicity, they are already touting 1989. That's dedication!

the American Community Schools on Saturday May 7 and Sunday, May 8. Further details can be found in the *This Month* section of the May issue; in the meantime, however, why not get on the giving side of the sale and take along some contributions – or pop into their office at 12 Pasteur Street and make your donations there; you can join the society, put money in the pot for the

☆ The advent of Summer Time is a big event here, for with the change come those lo-o-o-ong, pleasant evenings. As spring gives way to summer, there is time for a golf game after work, afternoon shopping can be followed by a leisurely coffee in the *plateia*, and the adventurous can even get out their wet suits to begin wind surfing in the still-chilly water. That's when Greece really begins to smile – and we all smile with her. □



profile

by Pat Hamilton

"Show me a man's home and I'll show you the man."

— Costas Staikos paraphrasing Anon.

Designs for the 'sacred space'

Interior designer Costas Staikos works in turn-of-the-century quarters across from the old stadium — his first shop. In this one of 30 he owns throughout Greece, there are showrooms up the front stairs, offices up the back, a claw-footed tub from an upstairs bathroom being painted for an advertising photo, his own studio a slant-roofed eyrie up to: every room a pleasing blend of function and form, in that order.

"I believe the home is one of man's most sacred spaces," says Staikos, 43. "It should mirror the individual who lives in it. Most houses in Greece lack character; one's exactly the same as another. I'd like to get to know someone and the first time I visit his house, recognize immediately that it's *his* house."

He's quick to brand the proliferation of apartment blocks as a "tragic page" in Greek history, and a major city planning disaster.

"When our houses were three floors you could see the Acropolis and Philopappou from everywhere. Now either you have a view into another apartment

or you see Athens from above; the confusion, the forest of antennae and metal; hardly the Acropolis."

Apartment dwellers, "forced, quite literally, into homes which are unacceptable to live in," have a much harder time creating interior space with character; he suggests relegating decoration to a secondary role.

"We Greeks have a need to surround ourselves with unnecessary objects which have no business in a house. I'd like to see simple interiors in Greece, where people give importance to what they love, be it music, painting, books."

Staikos, when quite young, apprenticed in his father's architectural office, in the Saridis furniture company and with several other craftsmen in Greece; he then went to Paris to study fine arts and the history of interior design. At 24, he returned to Greece and began designing fabrics, introducing them through the interior design jobs he had.

"At that time in Greece, you couldn't find simple printed cotton," says Staikos, "and people still considered satin and velvet the only options for upholstery. At first, they used my fabrics in the servants' rooms, then in bedrooms and outside, until they slowly became accepted."

His first shop opened in 1970, the second in 1980 and now there are 20 throughout the country selling upholstery and awning material, wallpaper and tiles, all produced in Greece.

Since last fall, at the rate of one or two a month, he has opened ten new

shops, *Linothiki* — selling coordinated bed and bath linens. These franchise businesses provide owners with the name, shop design and merchandise from Staikos, whose entire operation is run by about 20 people.

He has left interior design almost entirely now, doing work for only a few old clients and some public spaces, such as the Gennadeios Library and the Patmos Monastery Museum, due to both business expansion and an avocation which has fast become a passion.

Staikos began collecting old books in 1976 — at first those concerning Greece in general, but, as with most serious collectors, he has narrowed his field of interest considerably. His collection, the most complete private collection of its kind in the world, and the four-volume series he is currently writing, cover the publishing activity of Greeks from the Renaissance to the birth of the modern Greek state.

The first volume, available this year, has taken nine years to write and four in the printing alone, which is being done character by character in old type, requiring more than 20 tons of metal.

"Volume I, the activity of the Greeks during the Italian Renaissance and their contribution to Italian humanism, covers the 15th century. I'm planning three more volumes, the 16th, 17th and 18th centuries — God willing — and then we'll proceed to an English translation and distribute all over the world."

The designer's home in Kifissia is filled, floor-to-ceiling with old books, some 4000 volumes in the collection; the walls are the color of leather binding, the library floor and tables full of files and index systems for his own book.

Staikos also maintains his 100-year-old country house in Milies, which he restored in a record three months, with woodwork redone by local Pelion craftsmen, a few antiques, comfortable furniture covered in Staikos fabric; earth tones and no clutter.

"I fixed up that house because I like Pelion, nature, the water, the green and the calm it offers, but mainly because I've been working for years on the history for the Greek book and Milies was the ideal place to isolate myself and work." □

Correction:

Our November 1987 Marketplace listed Staikos' fabrics as starting at the pricey figure of 19,000 drs per metre. The figure should have been 1900 drs per metre. We regret the error.



Costas Staikos: "I believe the home is one of man's most sacred spaces."

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

A very interesting exhibition of engravings by **Yiorgos Economidis** (1891-1958) is on show at Nees Morfes gallery until April 16. From 1908 on, he lived and studied in Dresden, one of the cultural centers of Europe at that time, where he worked as a freelance artist for seven years. Coming back to Greece in 1925, he illustrated books and participated in group shows. He was the first to present colored engravings here, which was something new in Greece. He engraved more than 400 plates and died in 1958 ignored by the critics of his period. The exhibition was organized by Andreas Delivorias and presents a series of colored and black and white engravings representing every period of his work.

Maria Vassilaki was born in Athens in 1957. In 1981 she had her first individual show at Trito Mati gallery while she was still a student at the School of Fine Arts. Her work at that time was characterized by the strong colors she used and the dynamic structure of the space. She travelled abroad after her studies, where she remained for four years to acquaint herself with the contemporary movements. She has had four individual exhibitions, one of them at gallery Sara Levi in Tel Aviv, and has also participated in group shows. In her recent work she uses new materials such as aluminum, cloth, plastic and wire. The exhibition will take place at the Aithousa Technis Psy-



Ersi Hatzimihali at Zygos

hicou from April 20 through May 6.

After six years of absence **Ersi Hatzimichali** is reappea-

ring at the Zygos gallery presenting her work which is always full of new ideas and instilled with a strong sense

of color: 25 oils inspired by nature, everyday life and mythology. The exhibition will remain open until April 6.

Chryssa is considered internationally a very important contemporary artist and her exhibition at Zoumboulakis gallery is one of the year's most significant artistic events. Simultaneously, she is exhibiting at gallery Leo Castelli in New York. Her sketches, gouaches, pastels, aquarelles and inks represent work of the last seven years and they are studies into specific subjects of sculpture and painting. Many private collections and museums all over the world own Chryssa's work. The exhibition will



Eftim Tomoff at Tholos



Members of the cast of "The Gingerbread Lady"

last until April 5.

Descriptions is the title of an exhibition by **A Levidis** at Gallery 3 until April 14. He will show work of the last eight years and he treats themes such as people, landscapes and still lifes. An album including all his works has been published and will be presented at the same time. "Full of self-confidence regarding her art, she proposes that we wonder at everyday pictures, proving once more that poetry and beauty live within us..." says art historian Kelly Spearman about **Ios Angelis'** work. In her work, in addition to the structure, the drawing and the chromatic harmony, something even more important exists: soul and optimism. **Io Angelis** was born in Mytilini in 1960. She studied at the School of Fine Arts and after her graduation she got a scholarship to continue her studies in London. She has participated in group shows and now she is exhibiting her work at Ora gallery until April 15.

exhibitions

"Crossings 5" is an exhibition presenting **Fred Emmerich** in *Stations in Mani 1978-88*, in collaboration with the art center "Evmaros", Fokidos 26, Ambelokipi. The artist, who comes from Mannheim, has lived and worked in the Peloponnese since 1976. The exhibition will last until April 28.

A photographic exhibition titled *The language of the body* will be on show at Panorama. **Anna Manousaki, Eleni Belezini, Frangiskos Bizas** and **Yiorgos Sambanis** are the four photographers who are exhibiting as a group for the first time. All four of them were interested by the same subject - in this case, the naked body. Panorama is located at Al Soutsou 4, tel 362-3098, and the exhibition lasts from April 19 through April 30.

Peter Cracknell is an English artist aged 31 who works in watercolors. He started painting full time in 1984 following studies at the John Cass

School in London. During 1984 and 1985, he worked mainly in the Lake District, England, an area with an enormous variety of mountain landscapes which influenced his work. In 1986 and 1987, he lived in Greece for a year travelling and painting Greek subjects. The artist is particularly interested in the use of water colors to capture light effects by the use of the "first time applied" transparent washes. Light re-

29. The exhibition was organized by the Greek Literary and Historical Archives Society.

films

The shadow line (1976) is a film directed by Andrzej Wajda and Michael Darlow, starring Marek Kondrat, Graham Lines and Tom Wilkinson. The screenplay was written by Andrezej Wajda and Boleslaw Susik from a story by Joseph Conrad, based on an incident from his own life when he was offered the command of a sailing ship on a bizarre voyage from Bangkok to Singapore. At the British Council on April 12 at 8 pm.

Fortunes of war the award-winning TV dramatization of Olivia Manning's *Balkan Trilogy*, starring Kenneth Branagh and Emma Thompson, in its Greek premiere at the British Council. The series will be introduced by producer Betty Willingale and parts one and two will be screened on April 25 at 6 pm. Parts two and three will be shown on April 26 at 7 pm, and parts six and seven, on April 27 at 8 pm.

music

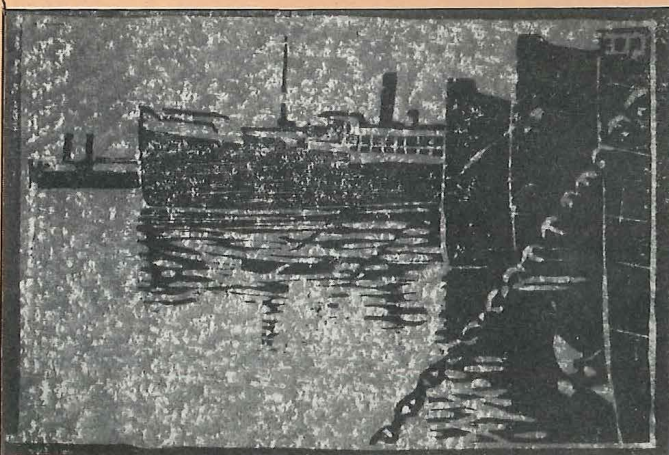
The British singer, **Belinda Yates**, soprano, will give a recital including songs by Purcell, Boyce, Quilter and Britten. She will be accompanied by pianist Yannis Michailides, of The Athens Conservatory. At the British Council on April 14 at 8 pm. A concert for piano and in-



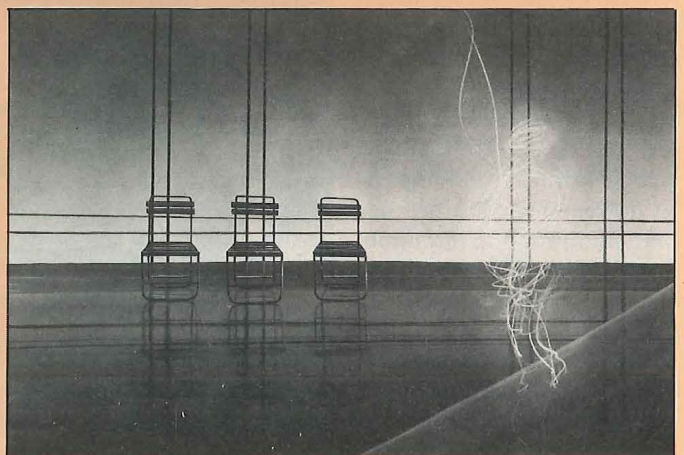
"A Pauper for a Prince" at the Athens College Theatre

flecting from the white paper through the transparent color washes gives the work a fresh and vivid quality. The exhibition is at the the British Council from April 25 until may 6.

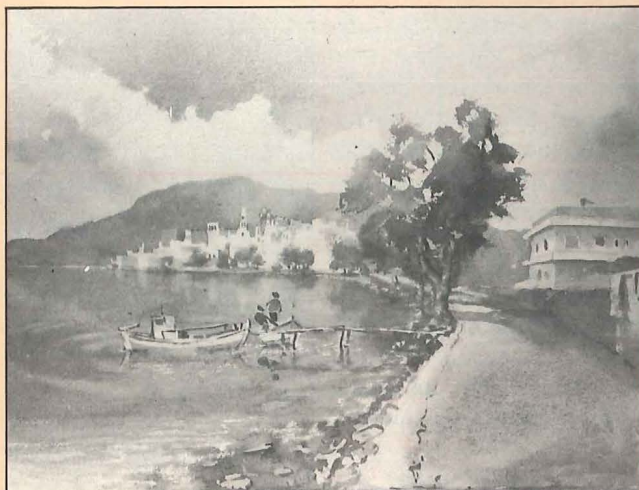
An exhibition of photos, objects, rare publications, sketches by famous Greek painters and never before exhibited manuscript poems of **Constantinos Kavafis** from the Papoutsakis' archives, at the Hellenic American Union from April 18 through April



Yiorgos Economidis at Nees Morfes



D. Nalbantis at Athenaeum Art Gallery



Peter Cracknell at the British Council



Menis Tsolakis at Dada

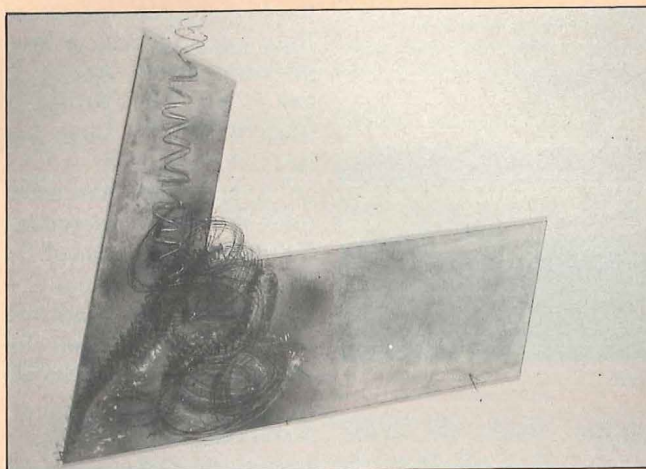
strumental ensemble performed by pianist Yolanda Severi, Virginia Voulgari, soprano, and conducted by Yiannis Avgerinos, of works by **Greek and American composers**, such as Grifes, Bergsma, Bloch, Dragatis, Copeland, Barber and Vassiliades. At the Hellenic American Union on April 21.

Aulos Confort, a group of four musicians, will give a concert of "songs, dances and fantasias of yesterday and today." The first part of the program features music of the middle ages through the Renaissance and the second part, music of the 20th century. The principle instrument will be the recorder, also guitar, viola de gamba and cornamuse. At the Athens Center on May 5 at 7:30 pm.

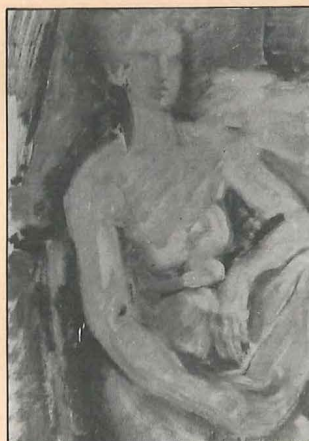
A **Musical Showcase** will be staged in *The American Community Schools* auditorium, 129 Ag Paraskevis St, Halandri, on Wednesday, April 27 at 8 pm. The program will include performances by faculty and students of works for piano, strings and voice. In conjunction with this performance, there will be an exhibition of faculty artwork and photography. The public is invited to attend, free of charge. Tel: 639-3200.

Easter services

St Paul's Anglican Church of Athens on Fillelinon St will hold Western Easter services as follows: Saturday, April 2, Easter Eve



Maria Vassilaki at Aithousa Technis Psychikou



Eleni Bountali at Epoches

at 11:30 pm: Easter Vigil and midnight Eucharist Sunday, April 3, Easter Day: 8 am Holy Eucharist; 9 am Family Eucharist; 10:30 am, Morning Prayer; 11:45 am Holy Eucharist.

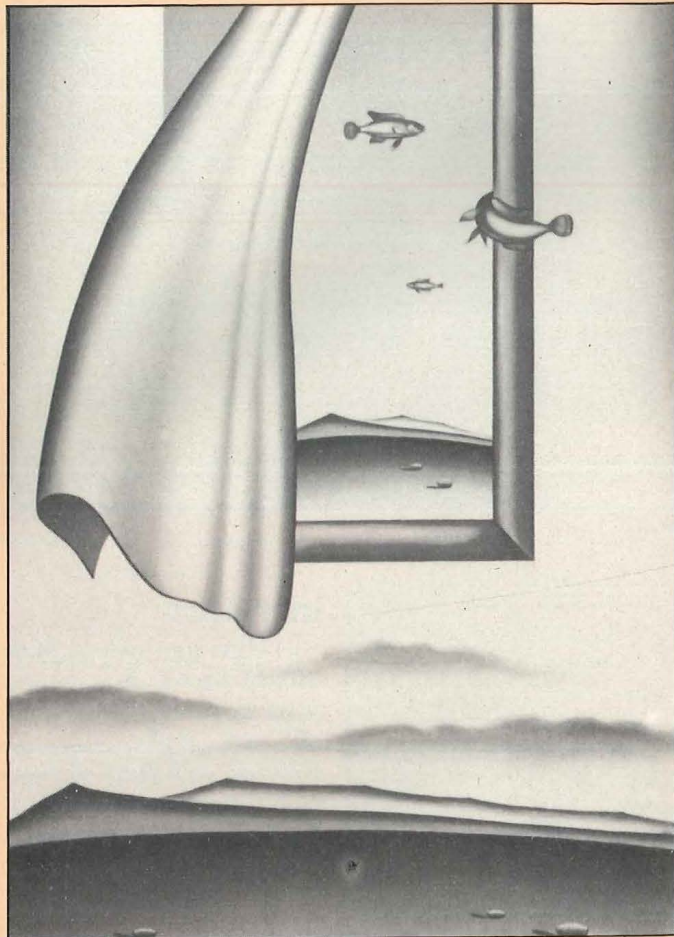
St Peter's in Kifissia will hold Easter Eve services Saturday, April 2 at 11:30 pm; Easter Day services: 9 am, Holy Communion; 10 am, Morning Prayer followed by Eucharist.



Io Angeli at Ora

literature

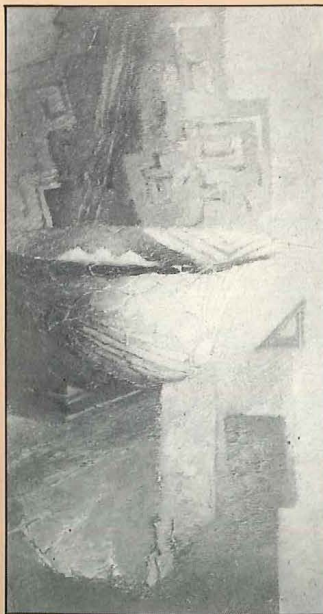
The writer and actress, **Mary Gifford Brown** presents readings from her newly published book, *Reflections*, a compelling anthology of work by British women, from Jane Austen to Margaret Thatcher. Brown, who has lived in Greece since 1979, wrote much of *Reflections* on Andros. A book-signing party for Brown will be held at Compendium Ltd., 28 Nikis St, April 22 at 6 pm. Tel 322-1248.



Dimitris Yeros: a UNICEF postcard

dance

Indian classical dance by **Lida Shantala** in the magic dance, Barata-Natyam which reenacts the *Theseus* legend. This performance has been a great success in Greece and abroad. The roots of Indian art are the same as those of ancient Greece. The dance in



Irini Kerani at Argo

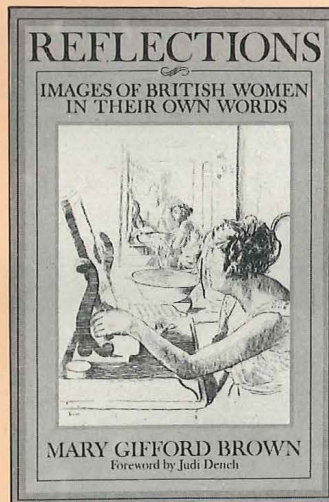
ancient Greece was sacred; considered a gift from the immortals and a way of communicating with them. With the advent of Christianity, the tradition of Greek dance ended. In India, this tradition still survives. The poetic myth is written by Lida Shantala showing that myths and symbols emanate from no single country. The performance will take place at the Athens College Theatre on April 29 at 8:30 pm.

theatre

Neil Simon's **The Gingerbread Lady** is set by the Players for their third production, April 20 to 23 at Moraitis School in Paleo Psychico. Directed by Jennifer Couroucli, this touching comedy stars Milly Panopoulos as a Manhattan nightclub singer fighting off alcoholism, and Debbie Walters as her solicitous daughter, Polly. The cast also includes Kreg Schmidt, Ian Eduards, Aris Karey and Ian Robertson. "The Gingerbread Lady"

marks the directorial debut of Jennifer Couroucli, who calls herself the "Grandma Moses" of the Players, having come to the theatre rather late in life. The underlying theme is tragic, although the dialogue sparkles with sardonic wit. Neil Simon brings all his native humor and warmth to creating a play which is a microcosm of modern life. Tickets are available at the door; reservations can be made by calling 666-6394 or 653-3939.

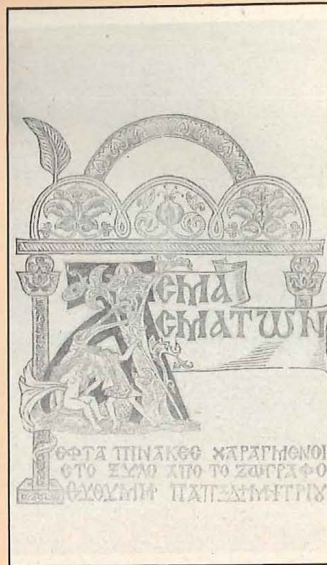
TASIS' Musical Society, once more under the direction of Peter Rose, will present the premiere performances of Rose's new musical, **A Pauper For A Prince**, April 1, 2, and 3. With music for the 23 songs written by Sarah Collyer, "A Pauper For A Prince" is the largest, most ambitious theatrical performance TASIS has ever mounted. To be staged at the Athens College Theatre, the event will be a special occasion for young and old audiences alike. For information and reservations, call 808-2545.



Mary Gifford Brown at the British Council

auction

At the **Goulandris Museum of Natural History** in Kifissia, **AWOG** will sponsor an art auction, the proceeds to go to four children's aid societies: The Farm School in Thessaloniki, the Perivolaki, the Special Olympics of Greece, and the Goulandris Museum itself. Well known Greek artists' work will be auctioned.



E Papadimitriou at Iakinthos

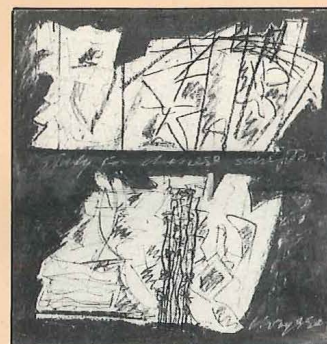
The viewing will last all day and the auction will be held in the evening, on May 13 by invitation to those interested.

books

The treasures housed in the Museum of Galaxidi are being presented for the first time in an original publication with the title **Sailing Ships Of Galaxidi**, by the publishing house "Melissa". The unique and rich material of the Galaxidi Museum is presented in an elegant, 260-page volume of large format which includes original texts written by Greek and foreign specialists, the 136 paintings of the Museum, nautical instruments and accessories, figureheads, and sailing-ship models.

notes

An evening for the **French elections** with live coverage of the results from France, at the French Institute on April 24 at 7 pm.



Chryssa at Zoumboulakis

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

NAME DAYS IN APRIL

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).

April 2	Lazarus
April 10	Anastasios, Tassos, Anastasia
April 17	Thomas
April 23	Yiorgos, George, Yorgia, Georgia
April 24	Elizabeth, Elisabet
April 25	Markos, Mark

DATES TO REMEMBER

April 1	April Fool's Day
April 2	Passover
April 3	Easter Sunday (Western)
	Palm Sunday
April 8	Good Friday
April 10	Easter Sunday (Eastern)

PUBLIC HOLIDAYS

April 8	Good Friday
April 11	Easter Monday

GALLERIES

AITHOUSA TECHNIS IAKINTHOS, Zirini 23, Kifissia, tel 801-1730. Paintings and engravings by Efthimis Papadimitriou (1895-1958), April 25 through May 13.

AITHOUSA TECHNIS PSYCHIKOU, Vas Pavlou 30, tel 671-7266. Maria Vassilaki will exhibit her work from April 20 through May 6. *See Focus*.

ARGO, Merlin 8, tel 362-2662. Irini Kerani until April 6, followed by an exhibition by Aris Koutroulis from April 20 through May 7.

ARTIO, Dinokratou 57, tel 723-0455. An exhibition by Panos Haralambos until April 30.

ATHENAEUM ART GALLERY, Syngrou 89-93, tel 902-3666. Dimitrios Nalpanitis will exhibit his work until April 22, followed by a group exhibition by Polish artists from April 28 until mid May.

ATHENS ART GALLERY, Glykonos 4, tel 721-3938. Alexis Akriothakis from April 3 until the end of the month.

ANTINOR, Antinoros 17, tel 729-0697. Christos Theofilis will exhibit his work until April 14. Sculptures and paintings by Christos Georgiou from April 10 through April 30.

BERNIER GALLERY, Marasil 51, tel 723-5657. Richard Serra, Jannis Kounellis and Antonio Tapies, three noted contemporary sculptors, will present works rendered specially for this show, until April 15. An exhibition by Christina Inglesias, a young Spanish sculptress, from April 21 through May 13.

DADA, Nirilidou 6 & Pratinou, tel 722-2929. Menis Tsolakis will exhibit his work until April 6.

EPOCHES, Kifissias 263, tel 808-3645. Giorgos Karakitsos and Eleni Papageorgiou will exhibit their work until April 6. An exhibition by Eleni Bountali will then follow from April 19 until May 4.

GALLERY 3, Fokilidou 3, tel 362-8230. "Descriptions" by A Levidis until April 14. *See Focus*.

KOURD, Skoufa 37, tel 361-3113. Works by Greek and foreign impressionists (1880-1940) until the end of April.

KREONIDIS, Iperidou 7, tel 322-4261. An exhibition by Marilena Fifa-Palakiokrassa until April 7. Dimitris Nikolaidis and Christos Dimitriou from April 18 through May 4.

MEDUSA, Xenokratou 7, tel 724-4552. Marianna Lyra until April 2. Paintings and constructions by Vali Nomidou from April 18 until May 7.

NEES MORPHES, Valaoritou 9A, tel 361-6165. Engravings by Yiorgos Economides. *See Focus* till April 6, followed by an exhibition by Dimitris Perdikidis from April 18 through May 4. *See Focus*.

ORA, Xenofontos 7, tel 323-0698. Io Angeli is exhibiting her work until April 15. *See Focus*.

SKOUFA, Skoufa 4, tel 360-3541. An exhibition by Fotis Zachariou from April 18 until May 10.

THOLOS, Filellinou 20, tel 323-7950. Engravings from Bulgaria, April 15 through April 28.

ZOUMBOULAKIS, Kolonaki Sq, tel 360-8278. An exhibition of sketches and easel works by Chryssa until April 5. *See Focus*.

ZYGOS, Iofontos 33, tel 722-9219. Sculptures by David Gould and paintings by Ersi Hatzimihali. *See Focus* until April 6.

SCREENINGS

Goethe Institute

Egon Monk retrospective, the films will be introduced by Knut HICKETHIER, theatre and media expert, Vice President of Film and Television Association. In German, with Greek subtitles.

DER AUGENBLICK DES FRIEDENS, (1965) April 25 7:30 pm.

SCHLACHTVIEH, (1963) will be screened April 26 at 7:30 pm.

WILHELMSBURGER FREITAG, (1964) on April 27 at 7:30 pm.

EIN TAG, (1965) April 28, 7:30 pm.

GESCHWITER OPPERMANN, (1983) first and second parts, April 29, 6:30 and 8:30 pm.

British Council

THE SHADOW LINE, (1976) directed by Andrzej Wajda and Michael Darlow, will be screened April 12 at 8 pm. *See Focus*.

RADIO-ON, (1979) directed by Christopher Petit, starring David Beams, Lisa Krenzer, Sandy Ratcliff and Sting, April 18 at 8 pm.

FORTUNES OF WAR, parts one and two will be shown on April 25 at 6 pm; parts three to five, April 26 at 7 pm; and parts six and seven will be screened April 27 at 8 pm. *See Focus*.

French Institute

EN SAC DES BILLES, a film for young people will be shown April 29 at 6 pm.

LECTURES

ANCIENT DRAMA AND ITS REVIVAL, a lecture by Alexis Minotis, introduction by Christos Malevitsas, at the Athens College Theatre, April 27 at 8:30 pm.

MARY GIFFORD BROWN will read from her book, *Refections*, at the British Council on April 20 at 8 pm. *See Focus*.

TEXT AND PICTURE: Aspects of their relation in Western and the Asian traditions. A lecture with slideshow by Dr Claire Papapavlou, organized by the Fulbright Scholars' Association, at the Hellenic American Union on April 19 (in Greek).

AN INTERNATIONAL CONFERENCE IN THE USA ABOUT CHILDREN'S LITERATURE: Experiences and questions, lecture with video show by writer Litsa Psaraffi, at the Hellenic American Union, April 20 (in Greek).

THE CHRONICAL OF THE ILLNESS AND THE LAST MOMENT OF LIFE OF K P KAVAFIS, lecture by Vangelis Karayiannis, researcher on Kavafis, at the Hellenic American Union on April 29 (in Greek).

POETRY READING: Young Greek poets will recite their own poems, at the Hellenic American Union on April 22 (in Greek).

CHILDREN'S DIFFICULTIES AT SCHOOL: A lecture by children's psychologist Standak, at the French Institute on April 25.

CHRISTIAN MONOTHEISM SEMINAR, at the Crossroads International Christian Center, Kessarias 30, Ambelokipi, April 30 to May 1; call 770-5829 for exact time and schedule.

EXHIBITIONS

PHOTOGRAPHIC EXHIBITION, by the Hellenic Photographic Society 1987 Contest Winners, at the Hellenic American Union, until April 1. Contest winners' film will be screened on April 1.

CROSSINGS 5, by Fred Emmerich in collaboration with the Art Centre Evmaros, at the Goethe Institute till April 28. *See Focus*.

PAINTING EXHIBITION Paintings from the National Gallery collection, at the Ethniki Pinakothiki until the beginning of May.

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.

PAINTINGS from the National Bank collection, at the Ethniki Pinakothiki until the beginning of April.

IDEAL HOUSE 88, at the exhibition centre of Athens, Kifissias 124 until April 3.

SCULPTURE EXHIBITION by Thodoros starting April 20 through May 13, at the French Institute.

PHOTOGRAPHIC EXHIBITION by Marina Agathou, at the French Institute from April 20 until May 13.

GREEK AND ENGLISH LANDSCAPES by Peter Cracknell, at the British Council starting April 26 until May 6. *See Focus*.

SOFIA VEMBO Ten years after her death an exhibition including photographs, recordings and costumes will be held at the Pneumatiko Kentro, Akadimias 50, from April 17 for 15 days.

THE LANGUAGE OF THE BODY a group photographic exhibition at "Panorama", Al Soutsou 4, from April 19 through April 30. *See Focus*.

CONSTANTINE KAVAFIS, an exhibition on the 55th anniversary of his death, at the Panopoulos Gallery, Hellenic American Union, from April 18 through April 29. *See Focus*.

THE ASSOCIATION OF PLANTERS is organizing an exhibition of rare plants and flowers, in Kennedy Hall, at the Hellenic American Union from April 18 until April 29.

EXHIBITION OF PAINTINGS by Mina Papatheodorou-Vailirakis and Michael Veloudios, at the Athens College Theatre from April 25 through May 11.

MUSIC, DANCE, THEATRE

A PAUPER FOR A PRINCE Peter Rose's musical by the Tasis International School, at Athens College Theatre on April 1 and 2 at 8 pm, and April 3 at 6 pm. *See Focus*.

INDIAN CLASSICAL DANCE by Lida Shantala, at the Athens College Theatre, April 29 at 8:30 pm. *See Focus*.

A MUSICAL EVENING organized by the Organ Educational Center at Athens College Theatre on April 30 at 8:30 pm.

CONCERT for piano and instrumental ensemble, at the Hellenic American Union on April 28. *See Focus*.

FOOLS Neil Simon's comedy performed by the HAU Student Theatre Group at the Hellenic American Union, April 25 and 26 at 9 pm.

THE GINGERBREAD LADY by Neil Simon will be performed by the Players, April 20 to 23 at Moraitis School in Paleo Psychiko. *See Focus*.

SPRING SONGFEST, an international Christian music program in many languages at the Crossroads International Christian Centre, Kessarias 30, Ambelokipi, on April 3 at 7:30 pm. Public is invited.

RECITAL by Belinda Yates, soprano, and Yiannis Michailides, piano, at the British Council on April 14 at 8 pm. *See Focus*.

SPRING COURSES

ATHENS CENTRE, 48 Archimidous Street, tel 701-5242, offers Greek lessons. Accelerated four-week courses start April 18; intensive eight-week courses start April 18, and regular ten-week courses start April 19.

RELIGIOUS SERVICES

CROSSROADS INTERNATIONAL CHRISTIAN CENTER, Kessarias 30, Ambelokipi, tel 770-5829. **Western Easter Communion Service** on April 3 at 10:30 am. **Greek Easter Resurrection Service** on April 10 at 10:30 am. **Easter Crucifixion Service** on April 6 at 7:30 pm. **Easter Burial and Baptism Service** on April 8 at 7 pm. Meet at Glyfada Demarcheion.

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 Athenæe 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.

MILTONS Adrianou 19, Plaka, tel 324-9129. Charming island atmosphere. Large steaks, also fresh fish. Open lunchtime, perfect for business lunches and evenings. Reservations suggested.

PICCOLINO, 26 Sotiros Str, opposite the church. Best pizza in town plus many other Italian specialties including grilled prawns with bacon, scalloppine; all kinds of pasta. Also fresh grilled fish. The host keeps serving you ouzo on the house long after you've become a regular. Open daily 9 am - 3 am. Tel 324-9745.

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.

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restaurants and night life

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 Psychiko, tel 672-1757. Private home converted into cozy taverna. Menu offers grills, meatballs, pork in wine sauce with cheese, fava, salads, retsina.

PALEO FALIRON/ALIMOS

CAMINO, Pizzeria-trattoria, Posidonos 54, Paleo Faliron, tel 982-9647. Piquant pastas, pizzas and choice cuts of meat are special; draft Heineken and Santorini bottled "house wines". Not as pricey as neighboring Italian restaurants.

FONDANINA, Vas Georgiou 31, tel 983-0738. Specialties include stuffed "Pizza Calzone", spaghetti carbonara, rigatoni with four cheeses, saltimbacca à la Romano, filetto diabolo, Italian and 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 Ahileos, 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/Tersiphoris Sts, Pal Faliron, tel 981-3792. On Sundays open only for lunch. Short orders for fish and meat; shrimp.

SEIRINES, 76 Seirion, Pal Faliron, tel 981-1427. On Sundays also open for lunch. Short orders, rabbit in red wine, *bakaliaros* (cod).

SIXTIES, Leof Posidonos 42, tel 981-9355. Elegant restaurant with nouvelle cuisine, bar and live music.

STA KAVOURAKIA, 17 Vas Georgiou, Kalamaki, tel 981-0093. Open only at night 6 pm-2 am. Crabs *kavouria*, charcoal-broiled octopus, various fish.

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

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

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

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

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.

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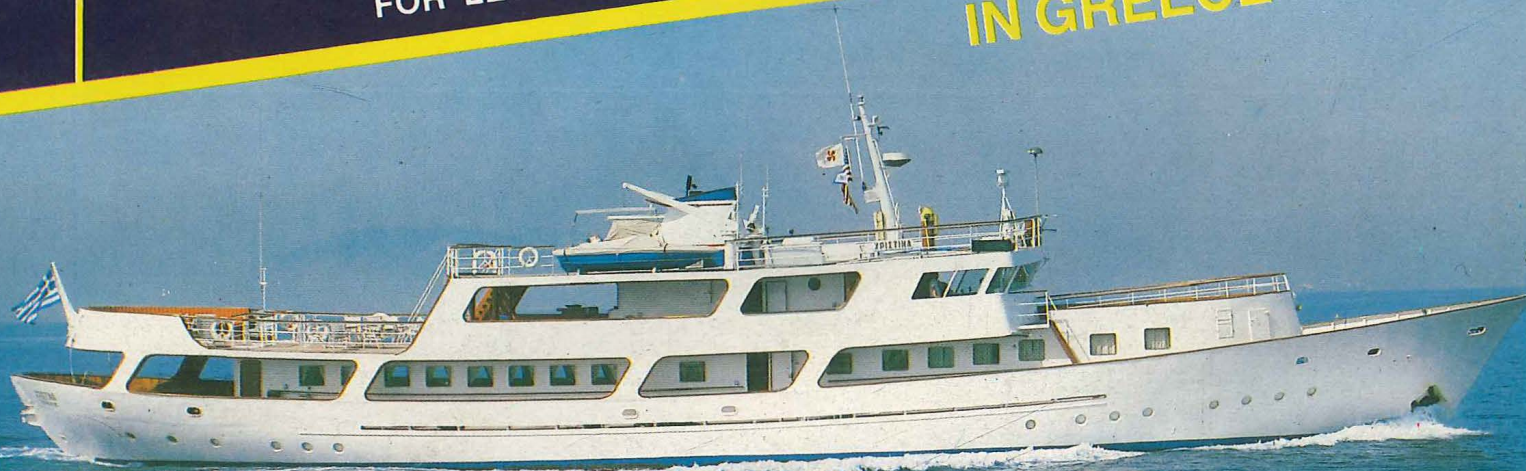
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