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Greece's English Language Monthly



Exploring remote Pigai
Anargyrios: the Greek Eton
Cruising post "City of Poros"
Venice Biennale revived?
On Byron: man and myth
Education under fire

Tom Williams

ISSN 1011-8893

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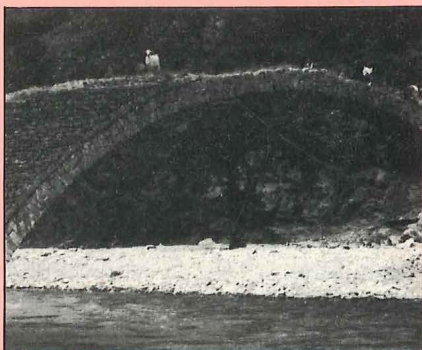
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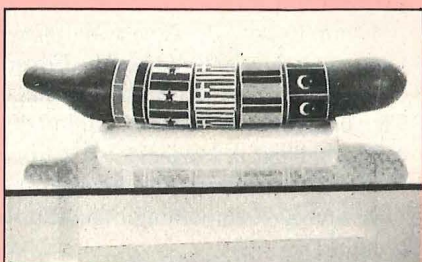
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14 Cruising in the wake of the "City of Poros"

Terrorist attacks such as the July 11 incident have sent shockwaves through the world of cruising but, as Nigel Lowry reports, the entire industry is undergoing revolutionary change

18 Crisis in education

With schools reopening this month, attention is focused again on the education crisis. Despite the recent accord between government and teachers, Helena Smith believes only a revamping of the entire archaic system can solve the problems

21 On Byron: man and myth

Two hundred years after the poet's birth, Byron remains a paradox, "born for opposition". Kevin Andrews muses on the man of letters, the man of action – the myth

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Mary Lee Coulson and Nikos Vassiliou take us way off the beaten track to explore the beauties, both natural and man-made, of this isolated village in the Pindus Mountains

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What do Leonard Bernstein, John Fowles and Former P.M. George Rallis have in common? An 'English boarding school' on Spetses. Raichel Williamson presents Anargyrios, past, present and, perhaps, future

40 Venice Biennale revived?

It's an international show no one who's anyone in the art world wants to miss, and the Greek pavilion held its own this year. Catherine Cafopoulos takes a turn through the Giardini di Biennale and sends back her impressions

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Cover: watercolor by Pam Williams (see FOCUS)

Dear Editors,

We very much appreciated **spaggos'** August column on whitewash, which told us all we wanted to know, and more, about whitewash in Greece.

We were wondering, however, if **spaggos** has done any research on whitewash in Britain? Greece isn't the only country in the world where this very useful substance comes in handy.

Yours,
Priscilla Ashe

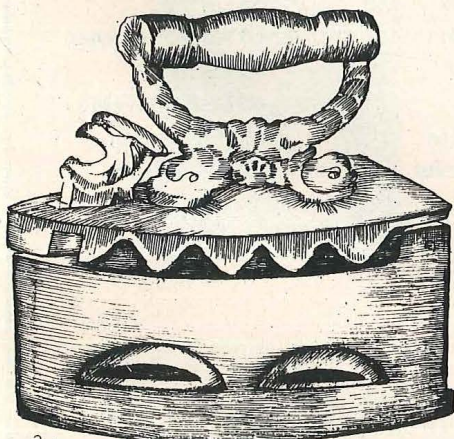
Dear Priscilla,

You're right! There are still many whitewashed Tudor-style houses and picturesque thatched (mostly in plastic now) cottages to be seen on the rural byways of England. Unfortunately, space was limited and it was not possible to mention everything.

Whitewashing really came into its own in the Middle Ages in England when the *dealbator* had a very profitable profession since it was he who went from building to building whitewashing inside and out. From a letter of Henry III in 1241 we read instructions to the Keeper of the Works that he "cause all the gutters of the great Tower... to be carried down to the ground" to prevent the newly whitewashed walls of the Tower of London from being marred by the rainwater.

The housekeeping accounts of Westminster Abbey and Windsor Castle both show whitewashers at work week after week "inside and out". From these records we not only learn that the use of whitewash was prevalent in the great buildings of the time, but also that *rain-water pipes*, which the Romans had invented, and which had disappeared for a thousand years, once again were introduced to protect whitewashed walls.

spaggos



Dear Editors,

We enjoy reading **The Athenian** whenever we come to Greece. We recently bought the June issue and were pleased to see spaggos' column again... We like the practical information and insight into Greek life today.

We especially liked Samantha Stenzel's Turkish Film Festival article. It's encouraging to see the renewed cooperative spirit between Greece and Turkey. We enjoy visiting both countries and observe that the people are agreeably similar in many ways.

Sincerely,
Thanas Kirkpatrick

Dear Editor,

As was briefly mentioned in your July issue, the Ecumenical Patriarch Demetrios I and Archbishop Serapheim of Athens and all Greece did not attend ceremonies in Moscow commemorating the 1000th anniversary of the introduction of Christianity into Russia.

It may be worth mentioning, however, that Patriarch Demetrios last June did attend the millennial anniversary in Finland. At Kuopio he was met by Orthodox Archbishop Johannes of Karelia and all Finland. During his stay, the Patriarch visited Helsinki and was greeted by the Lutheran Archbishop John Wikstrom and other distinguished people.

Although the majority of the population belongs to the Lutheran Church, the Orthodox Church in Finland has a long and deep tradition and is highly honored in our country.

Yours sincerely,
Leila Talvitie
Helsinki, Finland

Dear Editor,

I very much enjoyed J.M. Thursby's article on St Paul's Anglican Church. This author's articles are always enjoyable and informative reading.

One small note: although the temple of Hephaistos was called the Thesion during the time it was used as a foreign burying ground, it has long since been given its proper appellation of the Temple of Hephaistos and should so be noted.

Sincerely,
Dave Derringer

Dear Editors,

Having again (gratefully) received my copy of **The Athenian**, this time in a good quality envelope, I AGAIN WONDER at the lack of perspicacity (I can see Miss Herring riffling through the pages of her handy-dandy-desk-dictionary) of **THE ATHENIAN** in not using aforesaid envelope **FOR ADVERTISING!!**

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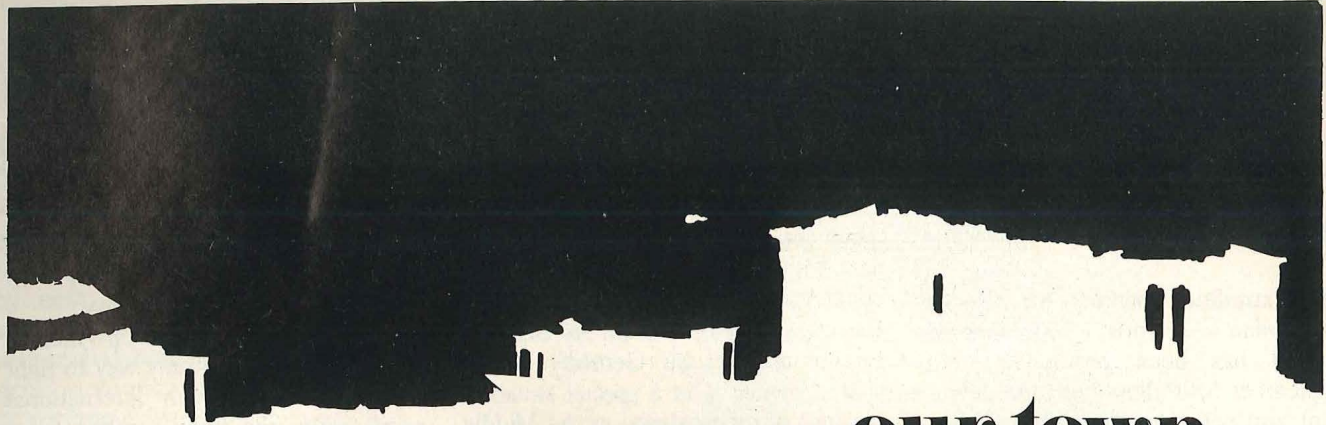
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Sincerely,
Ron Stiletto



our town

Starry nights

The gala benefit raising funds for the new Acropolis Museum called "The Stars Shine for the Acropolis" took place at the Odeon of Herod Atticus on August 3. The event, organized by the Association for the Support of Cultural Activities (OMEPO) under the auspices of the Ministry of Culture, was the leading social-cultural event this summer in Athens. In fact it was unprecedented that private enterprise and the socialist government got so cozily together on a project of such scope and importance.

The new museum is to be located at the foot of the Acropolis and will utilize the Makriyiannis Barracks, one of the oldest neoclassical landmarks in Athens. Since the museum is pointedly allowing space for the Parthenon marbles now in the British Museum, both the Association and the government were grateful to learn several days before the gala that a great British name, that of Sir Lawrence Olivier, had joined the event's International Honorary Committee.

Seven thousand people jammed the Odeon to see and be seen, while the Parthenon looming above and turning blushing shades of rose, magenta and vermilion during a *Son et Lumière* show, beamed down on the glittering scene with benign approval.

The seats in the lower center rows were said to be reserved for those who had donated 100,000 drachmas or more, but so this whiff of grand bourgeois methods might not overpower an occasion indorsed by a socialist government, the best tickets officially only cost 15,000 drachmas (with the difference being donated under the table). As the seats in the uppermost tiers cost only 3,000 drachmas, nobody's tenderly held political beliefs were bruised or outraged.

People had been enjoined days earlier in pious editorials from otherwise

not-so-scrupulous newspapers to make the benefit a purely cultural affair soaring above political factionalism. As this would have been an impossible achievement, it was not surprising that Mrs Papandreou, entering alone, got a rousing ovation. More surprising, perhaps, is that President and Mrs Sartzetakis were greeted with boos which a number of responsible citizens quickly hushed up. Foreigners, who were numerous in the audience, appeared puzzled by all of these responses, although they recognized nobody but the divine Melina who always wins applause. Though the Prime Minister did not attend due to more pressing engagements elsewhere, much was made in the press over the fact that he *had* bought a ticket, although whether he made an under-the-table donation as well is unknown.

Toute Athenes, as they say, was there. Never were miniskirts so short and so tight, nor bouffon overskirts more puffy. In some cases shoulder padding was so voluminous that the fashionable ladies so encumbered could only sit sideways. There were the usual complaints over who was sitting in front of whom and why.

There's no doubt that over the last 20 years the junta and PASOK have pumped a lot of new blood into Athenian society and turned that dowdy old right-wing oligarchy whose ladies wore turbans, brocade suits and sensible shoes, into something a lot flashier.

Yet bad old bourgeois habits linger even in this socialist heaven. When Athens society gets together it always has to complain about something, especially if it's cultural. Usually it's that programs are too short, and encore after encore is demanded of sweating soloists who have been competing all evening with cooing pigeons, manic motorcyclists, dive-bombing bats and, in some

instances, the entire National State Orchestra. But on this occasion the program was said to be too long and not put into the right order. If this criticism sounded impudent to level at impresario Francis Francis who seems to have had no trouble in other parts of the world assembling armadas of tall ships and organizing centenary celebrations of oversized statues, it may be explained as a minority opinion of a society which a glossy magazine writer once described as "the liveliest of any Balkan capital".

As everyone knows, no occasion in Greece is complete unless it involves eating. So after the performance an unusually good and well-appointed buffet, hosted by Minister of Culture Melina Mercouri and Deputy Minister of National Economy Nikos Skoulas, was held in the beautifully lit Stoa of Eumenes which joins the Odeon to the ancient Theatre of Dionysus.

And then several days later, as if to prove that PASOK tells the truth and nothing but the truth and that the climate for private enterprise in Greece is as perfect as it is for nude bathing, Rostropovitch and his Washingtonians came over here underwritten by private banks and companies stumbling over each other to see who could spend the most. So two more wonderful performances were presented which Mstislav dedicated to his beloved little Melinotchka.

Now, if these constellations of stars continue dancing and making music for the Acropolis, harvesting more millions than the Mont Parnès Casino and AGREX put together, then the new Acropolis Museum is going to be bigger than the British Museum itself and there will be a gallery the size of the Duveen Room for each and every piece of what were formally known as the Elgin marbles. □

THE ATHENIAN DIARY

by Sloane Elliott and Jeanne Bourne

Soft Underbelly?

The extradition hearing for alleged Palestinian terrorist Mohammed Rashid has been postponed until September 5 to allow both the defendant and court to obtain more documentation.

The 34-year-old Rashid is wanted by the United States in connection with charges stemming from an explosion on board a Pan American flight in August 1982 which killed a 15-year-old Japanese boy and wounded 15 others.

Rashid was arrested in Greece for travelling under a forged Syrian passport. He was sentenced to seven months imprisonment. Rashid has acknowledged that he is a supporter of the Palestinian Liberation Organization but denies that he was involved in the terrorist incident.

The Palestinian also claims that he has been mistaken for someone else and that his real name is Mohammed Hamdan. But an Athens court early last month dismissed his claim saying they were able to match his fingerprints from a previous arrest in Greece for drug smuggling.

Greek police were put on alert a few days after the hearing in response to anonymous calls threatening terrorist attacks if Rashid's extradition is granted.

A PLO official, Anwar Akraa, the organization's diplomatic counselor in Athens, was quoted as saying that he did not believe Greek authorities would extradite Rashid to the United States, adding that the PLO would not let the Americans take him.

US State Department spokesperson Phyllis Oakley responded by saying: "If the report is true, the PLO's attempt to influence the legal proceedings between the government of Greece and the United States would raise serious questions about the attitudes of the PLO leadership toward the scourge of international terrorism. We would find reprehensible any attempt by the PLO to protect a known terrorist. The PLO should repudiate this stance."

The dilemma over Rashid's extradition and the so-far unsuccessful search for the attackers of the 'City of Poros' cruise ship come at a particularly bad time for Greece, which in July took over the revolving presidency of the EC.

While Greece must try to improve its 'poor anti-terrorism record', especially now with the world's spotlight on the country, it faces pressure from Middle Eastern countries as well. As Britain's foreign minister Sir Geoffrey Howe, said, "Greece is in a special situation because of its proximity to the Middle East and its many island borders that are hard to control."

Its anti-terrorism record was further marred by the investigation of the July 11 cruise ship incident that left nine dead and 98 injured. After investigating

officials misidentified two French tourists as terrorists, *Le Monde* called Greece the "soft underbelly" of Europe's anti-terrorist progress.

Although Prime Minister Andreas Papandreou said the only way to fight terrorism was through international cooperation, the former public order minister made a statement quite the opposite. In May when Greece ratified a European anti-terrorist convention, Antonis Drossoyannis said Greece would not extradite terrorist suspects if they were fighting for freedom.

Zozo the Magnificent

She was one of the last stars of that old Levantine world when people could go about quarters of Istanbul, Alexandria, Lanarca, Izmir and Piraeus believing that they were always in the same country.

But in on-the-spot interviews last month strapping Athenian youths up to the age of 30 had never heard of her. Some even thought Zozo Dalmas was a frozen food recently released on the market. Such is the impoverishment of modern life.

Older editors, of course, knew better and rising lyrically to the occasion of her death, declared in headlines: "The heart that broke so many hearts stops beating."

Athenians of a certain age had good reason to sigh over the vicissitudes of fortune when the legendary Zozo Dalmas died forgotten and impoverished in an Ambelokipi old people's home last month. She was 78.

Born in Constantinople of a Macedonian father, she studied dance and voice in Thessaloniki and Milan. In the early 1930s she became a leading star of operetta in the Levant. Smitten by her charms - she had Circassian blood from her mother's side - men of all walks of life fell fainting around her in heaps like spent moths.

Forsaking the couch of King Fuad of Egypt whom she bewitched while touring *The Chocolate Soldier* in Alexandria, she took up with the great Kemal Ataturk and soon had the 'Grey Fox' down on his haunches whimpering for more. After their first night of love, Kemal left a thousand-lire note on her dressing table. Enraged by this, Zozo cut his portait out of the banknote and sent it back to him with a message reading, "This is the part of your anatomy that interests me most". During the passionate liaison that followed, when she danced, Ataturk drank champagne from her slipper and burned banknotes in front of her like incense.

Zozo at one time confessed that she had had her performer's permit in Turkey withdrawn once after doing a belly-dance naked in front of Ataturk's entire cabinet - "but only temporarily," she added. There were better reasons for frequent cabinet reshuffles in those good old days.

Across the years one perhaps can hear Kemal whispering, "Zozo, let's buy de Havillands instead of Lockheeds for the Turkish Airforce and with the money we save I will put two flats in the Bebeki quarter into your name". But Zozo lost the opportunity by arriving too late at the notary public for the property transfer. "I just couldn't ever get to an appointment on time," she said ruefully years later. "But when I was with Kemal I lived like a real queen."

Yet, at heart, Zozo didn't want to be a queen. She just wanted to have a meaningful relationship with a nice Greek boy. The great love of her life was Vassilis Laskos, commander of the submarine "Lambros Kotsonis". During the occupation he would surface his craft recklessly under the noses of the Nazis, to hold rendezvous with her. □

Satellite TV settled

The government announced that it will begin transmitting satellite TV programming experimentally in nine cities by next month (October) and has already signed preliminary agreements with several companies for broadcasting rights, according to an announcement by government spokesman Sotiris Kostopoulos.

The experimental broadcasting will be carried out by Greek Radio Television (ERT). The cities to receive satellite programming are Athens, Piraeus, Thessaloniki, Ioannina, Corfu, Heraklion, Rhodes, Komotini and Florina.

Undersecretary to the Prime Minister's Office Dimitris Maroudas proposed the experimental broadcasting during a Cabinet meeting last month.

"The rapid development and establishment of new media, satellite and cable television, oblige us to determine a comprehensive confrontation that will enable us not only to utilize these developments but also to intervene in the formulation of the terms of their development," Mr Maroudas said in his proposal.

He continued: "We have often stressed that these issues are of vital importance. The modern day challenges and the new state of affairs in the mass media do not allow for any improvisations, any arbitrariness or any petty party ulterior motives."

"Europe has already commenced the battle: it is formulating its own cultural proposal that would enable it to confront the American invasion in the field of television programs. It is effectively confronting American and Japanese technology, and it is trying to lend a new, integrated, European face to the mass media, and particularly to audiovisual media," Mr Marouda's proposal stated.

The announcement came shortly after Mayor Miltiades Evert said the municipality of Athens would begin transmission by Christmas Eve if the government did not take the initiative itself.

Mayor Evert said that the municipality did not want a conflict with the government, but that "the time has come for satellite television programming for the Athenians." He cited a municipality pool that showed 85 percent of Athenians want satellite programming and 73 percent also want privately run local television stations.

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The *Daily Telegraph* of London reported that Dr Damien Downing, founder of the British Society for Nutritional Medicine, says that limited exposure to the sun raises the level of sex hormones and the more skin exposed the longer the effect will last.

"We were designed to feed on sunlight, and we suffer if starved of it," Dr Downing said. "After a week in the sun we feel more relaxed and therefore less inhibited, our sex hormones have been given a boost and our whole bodies are tuned for reproduction. What's more, the opposite sex instinctively knows it."

He says the bikini-clad body may not be simply attracting the opposite sex's attention by his/her figure but also may be giving the signal: "My hormones are tanked up and ready for action."

Despite Dr Downing's research on the subject, his claims are widely disputed by leading British doctors, who say the sun is more likely to make the skin leathery and bring about fatal skin cancer.

Vassiliou meets Reagan

Cypriot President George Vassiliou met with US President Ronald Reagan, Secretary of State George Shultz and other officials to discuss the Cyprus issue.

After his meeting with the American president, Vassiliou said Reagan "wants to support us and he wants to see progress being made through the negotiations at the UN."

"The Americans can contribute to a just solution of the Cyprus problem by convincing Turkey to withdraw its occupation troops from Cyprus and respect human rights, which are sacred and inviolable," Vassiliou said in an interview with the Athens News Agency before his departure. He added that he "agrees absolutely with Greek Prime Minister Andreas Papandreou that a just and lasting Cyprus settlement is a primary condition for the consolidation of peace in our broader region."

The Cypriot President, accompanied by Foreign Minister George Iacovou,

held talks with Shultz and also met with the two presidential candidates, Republican George Bush and Democrat Michael Dukakis. During his stay, he met with other American officials and Greek-American leaders.

President Vassiliou said he attached great importance to his US trip and especially to the opportunity he would have to set out the views and positions of the Cyprus government on a solution to the Cyprus problem.

He said the US was in a position to persuade Turkey, a NATO ally, to withdraw its occupation troops from Cyprus and restore human rights on the island.

On June 2 Vassiliou announced a proposal to solve the Cyprus problem. It calls for the withdrawal of Turkish forces, disbanding the Cyprus national guard and reunifying the island with an emphasis on improving living conditions for Turkish Cypriots.

Adio Hellenikon

The Greek government has announced the Hellenikon American Airbase will close even if the two governments reach a new agreement on the future of all the American military bases in Greece.

Government Spokesman Sotiris Kostopoulos said that "one of the decisions taken by the Greek government is the closure of the Hellenikon Airbase." He said Greece would not agree to transfer the base to Crete or allow it to be integrated into the huge American naval and air base at Souda Bay in Crete.

Mr Kostopoulos also said that negotiations were "tough and time consuming" but progress has been made in formulating the underlying principles of a possible future agreement. The two governments finished the eighth round of talks in August and will resume in Athens this month. The negotiations are expected to continue until the end of the year.

A Western diplomatic official said Greece has altered its negotiating position over the last few months. Instead of seeking specific American guarantees of safeguarding Greece against a Turkish attack Greece is now pressing for a change in the ratio of aid given to the two countries. The US currently gives seven to ten ratio of aid to Greece and Turkey, respectively.

A Greek diplomatic source said: "Why not one to one? Greece wants to safeguard its paramount national interests but this does not mean guaran-

tees specifically for our eastern borders, but rather some guarantees on issues of balance of power."

The present five-year Greek-US Defense and Economic Cooperation Agreement (DECA) signed in 1983 expires at the end of this year. Greece has formally notified the United States that if an agreement has not been reached by that time they will have 17 months in which to remove the bases.

The United States has four major bases in Greece and 12 lesser facilities with a total of 4500 military personnel and dependents.

Mixed Marriages

The Council of Europe Parliamentary Assembly approved a recommendation to give high priority to multiple nationality in mixed marriages.

Speaking on the issue, Greek parliamentarian Pavlos Sarlis said, "Each spouse should have the right to take on the nationality of the other without losing his or her own. He added that the children of mixed marriages would also have the right to dual nationality.

The draft recommendation stated: "The Assembly recommends that the committee of ministers instruct the European Committee on legal cooperation to give priority to a thorough examination of the question of multiple nationality in mixed marriages, including the children born of such marriages, with a view to amending the Council of Europe's convention on reduction of cases of multiple nationality."

Sarlis said that there are millions of mixed marriages in Europe today and any measure that is taken in support of multiple nationality would help in bringing about European integration.

Following the recommendation, an international European Convention will be drawn up, which would amend the 1963 convention to grant the right to a second nationality for spouses and their children.

Visit postponed

Greek Prime Minister Andreas Papandreou announced that he will not reciprocate Turkish Premier Turgut Ozal's state visit until after Greece has finished its turn as President of the EC.

"I cannot visit Turkey as President of the Community; I will go after the end of the Greek presidency," Papandreou told reporters.

IN BRIEF

■ For the first time in its 59-year history there were **women graduates** in the 1988 class at Athens College. Girls were first admitted to the second-year class of the college's two elementary schools in 1977. At the graduating ceremony it was announced that the new stadium on the Kantza campus would be named in memory of Alexander Athanassiadis who was murdered by the 17 November terrorist group last spring.

■ The Athens City Council has voted to expropriate the long abandoned **Fix Brewery** on Syngrou Avenue and transform the immense building into a cultural and exhibition center.

■ Former bank manager **George Goukos** was acquitted of charges of fraud by a court in Ioannina last month. The decision came as a surprise as it was widely believed he had stolen seven billion drachmas in illicit transactions as a manager of the Central Bank of Greece. He fled to Switzerland but was extradited to stand trial here. Goukos was convicted of usury and given a five-year prison term. Said the accused blandly, "Usury is to be expected in business transactions."

■ Addressing PASOK's central committee recently, **Prime Minister Papan-dreou** said that Greece would not accept lessons in terrorism from anyone and that efforts made to entangle Greece in this context were comical. Later he said that the opposition's trying to capitalize on scandal issues was "in bad taste". He concluded that the 1989 spring which will bring elections will be "a spring that lasts many years".

■ A week before the Ministry of Public Order announced that the weapons used in the *City of Poros* terrorist attack came from Libya, **Colonel Gaddafi** had sent a message of condolence to Prime Minister Papan-dreou. "I would like to assure you once again, my friend," the message read, "of our full solidarity with the Greek people and condemnation of all forms of terrorism that endanger the lives of innocent people."

■ The state continues to challenge the property rights of actor **Anthony Quinn** who bought 120 *stremmata* (30 acres) of land on the island of Rhodes in 1960. Quinn paid 60,000 drachmas (\$2000 then) for the property on condition that he establish a film center there. Twenty-eight years later the center has yet to be built.


■ In a poll conducted by **Eurodim**, the only specialized public opinion orga-

nization in Greece, 18 percent of those asked agreed with the proclamations left by the urban terrorist 17 November group on the site of its 15 assassinations of leading Greek businessmen and American military personnel since 1975. As regards the \$500,000 reward offered by the US government for information leading to the arrest of those responsible for the murder of military attaché William Nordeen, 21 percent said they would not even consider giving such information if they had it. Six percent of those questioned thought 17N should enter the political arena.

■ Three days before an international convention of **Jehovah's Witnesses** was to be held at the Stadium of Peace and Friendship in Piraeus, permission to use the venue was withdrawn. About 20,000 people from abroad had already made


hotel bookings. The JW's protested the cancellation showed "extreme intolerance and bigotry to foreigners at the peak of the tourist season which Greece could ill afford considering its bid to host the 1996 Olympics". Although authorities claimed the conference was a security risk, it is known that the Orthodox church strongly opposed it.

■ **Toni Maroudas**, "the troubador of love", died recently at the age of 68. He made a name for himself as a crooner in the US and Europe during and just after World War II. His duet with Sophia Loren in *The Boy on the Dolphin* was an international hit. A gaffe was made at his funeral by Press Secretary Sotiris Kostopoulos who sent a wreath inscribed to *Dimitris* Maroudas who happens to be his boss, the Press Minister. □



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Terrorist acts expose political blunderings

The recent tragedy aboard the cruise ship *City of Poros* could not have come at a worse time for Greece. At the height of the summer season, the terrorist attack is expected to hurt tourism which is one of the country's chief sources of income. Not surprisingly, the TV and press publicity following the attack, which reached a point of hysteria in France since most of the victims were French subjects, was extremely damaging. Greece was portrayed as a country of free-roaming terrorists who go about massacring tourists.

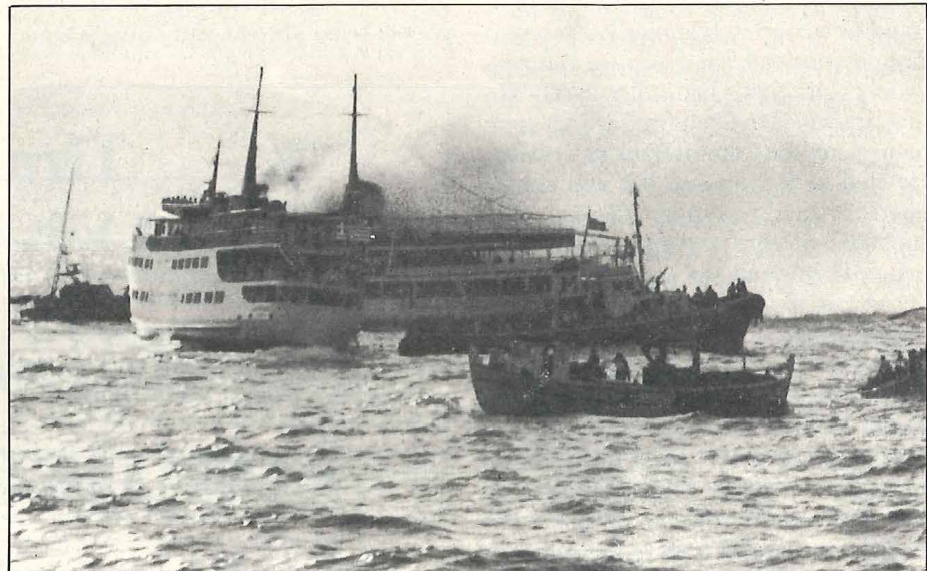
Of course this picture is greatly exaggerated but the terrorist attack did undoubtedly highlight the inadequate, patchy and inefficient way the state authorities run this country. It also pointed out blatant flaws in the function of a lame government characterized by improvisation and utter confusion.

It is, of course, totally unfair to blame the Greek government and its security forces for the terrorist attack itself, which could hardly have been averted, let alone expected. If anything, "the salvage operation" of the passengers following the attack seems to have been performed fairly smoothly under the circumstances. It should be pointed out as well that airport security has recently been tightened and high marks accorded its diligence. It is also true that Greek security services have lately been cooperating closely with their western counterparts on matters of terrorism. Though these terrorist attacks in Greece, whether of the local or the Arab/foreign variety, are not few, it would be an exaggeration to speak of "a wave of terrorism" sweeping the country. Tourists can't be said to risk their lives by coming here: Greece, after all, is a country with a very low crime rate, boasting some of the safest cities in Europe.

None the less, it is true that the Greek government in the past has encouraged a relationship with the PLO and the Arabs which has allowed various Arab terrorists to feel that Greece is a fertile ground for the violent solution to their differences. Furthermore, it seems possible that Greece now has become the target for hard-line Arab

terrorists ever since the Papandreou government has closed ranks with western countries in combatting terrorism. Such extremists of the Abu Nidal variety may now feel betrayed by the Greek socialists and are striking back indiscriminately. Therefore the quicker the Greek government adopts a firm stand towards the PLO and all Arab governments which covertly encourage terrorism (e.g., Libya), the less likely it is to have more *City of Poros* incidents on its hands.

messy investigations, thereby furnishing grounds for criticism in the foreign press. Not only did the port police and the city police trip over one another in their competitive pirouettes, but Minister of Merchant Marine Yianopoulos and Minister of Public Order Sehiotis fired off confusing and contradictory statements. The chaos reached a climax with the branding of French passengers as terrorists, a rash and thoughtless action which incurred the justified wrath of France. Mr Yianno-



City of Poros

Greek security services under both this and the previous conservative administrations have proved totally incapable of combatting terrorism particularly of the dosmetic type. "17 November" and ELA terrorists continue to strike unpunished. It doesn't take much acumen to realize that a special anti-terrorist squad must be formed and trained to maximum effectiveness by western specialists in order to stop terrorism. Year after year Greek security services continue groping in the dark in search of "17 November", blundering along like total amateurs. To put it mildly, the weakness of the Greek police following the *City of Poros* attack was palpably obvious.

There is little doubt, nevertheless, that the government, plagued by its usual lack of coordination and characterized by a state of disorder and disharmony, exacerbated the seemingly

poulos entered the world of the absurd when he urged Greek journalists (whom he had characterized as writers of sci-fi a few days earlier) to form a "working team", become amateur sleuths and present their own conclusions on the terrorist incident to the Ministry.

If Greece fell victim to an exaggerated foreign media attack concerning the terrorism issue, the *City of Poros* incident drove in once again some home truths. The country is in the midst of a crisis: the state apparatus is in a condition of decomposition: an inefficient government at the helm and an ineffective opposition posing as a viable alternative.

It is not the tourists who need worry; it's the Greeks. The source of the threat in this country is not terrorism but the decline and decomposition that pervades political life. □

F. Eleftheriou

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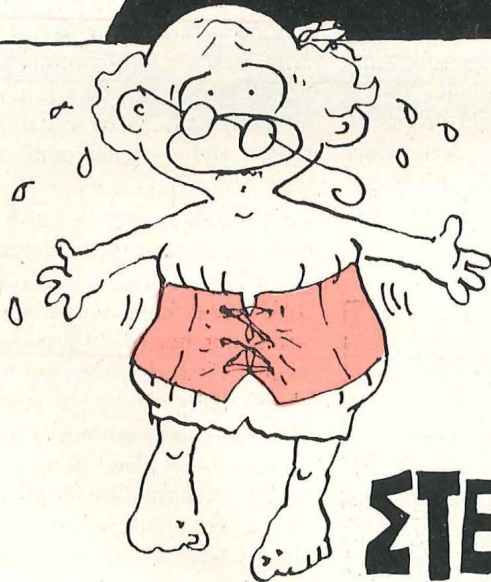


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GIRDLE

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[YOU'VE BECOME

ΣΤΕΝΟΣ ΚΟΡΣΕΣ ΕΓΙΝΕΣ

[stenos korsēs ejines]

YOU'VE BECOME A TIGHT GIRDLE

meaning: YOU'VE BECOME A PROBLEM

Cruising in the wake of the "City of Poros"

Once again, terrorism has sent Mediterranean cruising into convulsions, but it's likely to have a negligible impact on the industry worldwide. Our *Business Watch* columnist considers the impact of the recent "City of Poros" attack and fills us in on the revolution sweeping the world of shipboard holidays

by Nigel Lowry

Nothing could be less glamorous than the pictures of the wrecked saloon and top deck of the small cruise vessel "City of Poros" and its dazed and bloodied survivors which were flashed around the world after the ship fell victim to a terrorist attack on 11 July. For the cruise industry, which depends on its glamorous image, nothing could have been potentially more disastrous.

Cruising is the fastest-developing part of the tourist industry and it's one in which Greece plays a major role. The scale of investments and the amount of design and marketing talent which is currently being sunk into 'floating hotels' both here and abroad is staggering. Yet tourism gurus predict that cruising may still be only on the verge of the most spectacular boom in its comparatively short history. However, fear of violence in the Mediterranean is the maggot in this

otherwise juicy apple.

The "City of Poros", an island-hopping vessel, was returning to Piraeus on the last leg of a one-day tour of the Saronic Gulf when terrorists aboard indiscriminately opened fire and hurled grenades at passengers, leaving 11 dead and numerous hospitalized.

The outrage recalled the events of 1985. That year a TWA airliner was hijacked after take-off from Athens and the Italian cruise ship "Achille Lauro" was subsequently seized by terrorists after a call in Egypt.

Whether these episodes by themselves would have been enough to precipitate the almost total American stay-away from Europe during the following 18 months is open to debate, but a travel advisory issued by US President Reagan that June warning Americans not to travel to Greece certainly ensured the Greek tourist season was scuppered.



"Song of America", acknowledged to be the first of the 'modern' cruise ships

For Greece's cruise shipping enterprises, this was the backdrop to the "City of Poros" attack. While cruising in the Caribbean and elsewhere has been going from strength to strength, the Mediterranean (which is second only to the Caribbean as the world's largest market for this kind of holiday) has struggled to win back its traditional American clientele. Not only are 65 percent of all cruise-takers American, but they are also by far the biggest spenders on board and in port.

During the last three years, Greece has tripled its national advertising budget in an effort to turn the situation around. Shipowners, together with the National Tourist Organization, recruited a variety of prominent Americans – including TV and movie stars, former President Jimmy Carter and even President Reagan's own daughter – to publicize the safe and happy time they had vacationing or cruising in Greece.

The results have been good, but cruise lines were nevertheless pinning their hopes on next year rather than this for a return to the level of bookings in 1984. Then the "City of Poros" incident...and a fear that all the hard work may have been destroyed.

During the first days after the tragedy a spate of cancellations seemed to confirm the worst fears of those in the tourist trade. Four tour groups from the US, totalling 400 people, scratched their bookings at the Hotel Athenaeum Inter-Continental. One Greek cruise firm, Sun Lines, received an immediate 200 cancellations for this season and a similar number for next year.

Nevertheless, as this article is being written, it appears as though a stampede of cancellations – on the scale of 1985 – may have been avoided. There are a number of differences this time round. First, there has not been, nor is there likely to be, a repeat of the Reagan travel advisory. Second, the incident took place later in the season, making it more difficult for waverers to make new holiday plans. Third, travel agents have managed to convince the public that the "City of Poros", on a one-day excursion, was not part of the cruise market proper.

Despite the attack, Greece has also demonstrated its security-consciousness. A special US congressional task force spent a week in Greece and declared the Greek cruise industry was the world leader in security procedures. All the major Greek cruise vessels now employ special security firms and hold airport-style embarkation checks on



The port of Piraeus

passengers. It was probably the effectiveness of security measures taken aboard the main cruisers that pointed the terrorists to the one-day cruise fleet of four or five vessels which sails from a quay at Paleo Faliro. Here, it has been admitted, security – if it existed at all – was unfortunately not of the order of that protecting ships in the central port of Piraeus.

Since 1985, the port has redesigned its passenger terminal in order to restrict entrance and it has installed video surveillance and better checking equipment. An elite squad drawn from Greece's Harbor Corps (Coast Guard) has been on anti-terrorist training courses at a special center in Baltimore. However, Greece has more than 400 ports which theoretically ought to be protected, so the scale of the problem facing the government and security forces is vast. But one of the lessons to be drawn from the "City of Poros"

episode is that countermeasures have to be comprehensive if they are to be at all effective. Although terrorists are frequently labelled 'mad', they are rarely foolish enough to choose well-protected targets when there are easier alternatives.

On the ships themselves, professional security measures have proved a success and can be implemented by existing crew members for as little as \$7000, according to some experts. Ken Luck, a well-known figure in marine security, came to Greece at the beginning of last year and drew attention to the small cost of providing protection, compared for example with the \$400 million law suits filed by passengers aboard the "Achille Lauro". While he congratulated shipowners in Greece on taking security to heart, Luck criticized the industry for its complacency before 1985.

Passengers have put up with increased screening with good humor and

on some ships the better organization which has come with security-consciousness has actually meant faster boarding! Nevertheless, there are limits to what can be done. Erecting Stalag-style perimeter fencing at any of the more charming island ports, or stationing tanks to guard the quays, would destroy the reason for ships to call at such places at all.

One of the most controversial steps being discussed by cruise lines is employing, 'sea marshals', or armed security guards aboard the ships. This would again be following developments in the airline industry. According to a British-based firm prepared to hire out ex-military personnel for such a purpose, the use of sea marshals could reassure passengers and "almost certainly deter terrorists who discovered or suspected his presence aboard a ship they were considering attacking."

On the brighter side, cruise lines are today pondering how best to act on the



Royal Cruise Line's brand new "Crown Odyssey" leaves the shipyard

dawning realization that the cruise market is product-led. That is to say that, rather than the ships simply serving a need which already exists naturally, holidaymakers who book cruises for themselves are responding to a particular ship, a particular itinerary – a particular concept – sold to them by the shipping lines. As only about five percent of Americans and Europeans have ever taken a cruise, the feeling is that if only new and better cruises can be dreamed up the market is virtually untapped.

Hence the era of the 'specialist' cruise is already here. There have been nudist cruises, nature-spotting voyages and giving-up-smoking cruises. Premier Cruise Lines of the US offers three and four-day cruises out of Cape Canaveral packaged in with three days at Disney World. Windstar Cruises has returned to a flavor of bygone days with two sleek, newly-constructed sailing ships which are said to have proved highly popular since their debut a few months ago.

In the Mediterranean, which is generally considered the poorer brother of the North American/Caribbean market, there is also more variety than ever before. A Norwegian ship, the "Black Prince", was recently converted and now sports a floating marina which drops down from the stern when the ship is at anchor, providing a boardwalk and leisure area around a fully-protected seaborne swimming pool. The "Black Prince" is designed to visit

out-of-the way spots on the Mediterranean coastline. Meanwhile, Sealink British Ferries has begun offering week-long Venice-Piraeus-Istanbul round-trips as an extension of the romantic Venice-Simplon Orient Express train service.

But it is the Greek cruise lines which are dominant in the Mediterranean. Lines such as Epirotiki – one of the largest passenger ship companies in the world – and Sun Lines offer value-for-money cruises of three, four, seven and 14 days' duration in a variety of programs covering Italy, Greece and the islands, Turkey, Egypt, Israel and the Black Sea. Chandris, which made its passenger shipping reputation on the UK-Australia round-the-world liner business, also has two cruisers offering budget-price holidays to a mainly European clientele.

Greek lines, which own about 20 percent of the present 180-strong world cruise fleet, also deploy many ships in the Caribbean and the emerging areas of the Far East, Scandinavia and Alaska. However, there is a difference between cruising in the Caribbean and the Mediterranean. While the main attraction for passengers in local waters is the Mediterranean's matchless combination of natural beauty spots and historical interest, the ships themselves are often the focal point in the burgeoning Caribbean market: and the vessels are becoming larger and more futuristic every season.

Greek shipowners, who are famous

for their caution about investing in new ships, while they are experts at freshening up older vessels at relatively small cost, have also joined the race to enter the new era – but at present only for the Caribbean. Explains Andreas Potamianos, the president of the Association of Greek Passenger Ship Owners: "With the kind of profits we make on Mediterranean cruises, it's not possible to go in for a new building. It is if you are operating in the US maybe..."

The price tags and the beauty of the new ships are staggering. The largest cruise ship ever, the 70,000-ton 2500-passenger "Sovereign Of the Seas" has just entered service at a price of \$175 million. Greece's own Royal Cruise Line, which was a pioneer in such concepts as combined air-sea holidays and on board credit cards, this summer took delivery of its own \$160 million new ship, the most expensive Greek vessel ever; and Chandris Lines has ordered a similarly-priced ship of its own. To begin Caribbean cruises in 1990, it will be the first newly-built passenger ship in the company's history.

There are even more extravagant projects on the horizon. An Indian-born British businessman, Ravi Tikoo, has declared his intention to order the building of a unique \$500 million ship, codenamed "The Ultimate Dream". One of the unique features of the vessel, which is designed to carry 3500 passengers, is that its accommodation section is modelled in an S-shape, enabling every cabin to have its own private balcony and a clear sea view. "The Ultimate Dream", however, is not as ultimate as the "Phoenix" project of Norway's Kloster Cruises. So big no one shipyard can build it, the vessel Kloster has in mind will be more of a floating city than a floating hotel. It will carry 5600 passengers and cost \$1000 million.

Greek cruising is having to keep pace with these developments. The prize now is owning the most profitable ships afloat. Already, almost three times as many passengers sail from the port of Miami alone than crossed the Atlantic by sea in 1929, during the age of the great liners, and interest in holidays at sea is set to continue to grow meteorically as long as the shipowners are interested in putting so much money and imagination into the industry. □

Nigel Lowry

Nigel Lowry is Deputy Editor of *Naftiliaki's Greek Shipping Review* and the *Newsfront Greek Shipping* newsletter.



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Education under fire

A shaky agreement reached recently between government and teachers is only the beginning of a struggle to overhaul an archaic school system and its antiquated facilities

by Helena Smith

The 1988 summer term was a merciful one for Greek education, but then throughout the 1987-8 school year parents grieved, students protested, teachers marched and education ministers came and went with dizzying rapidity.

The world of Greek education has been a traditionally explosive one ever since the colonels sent a tank crashing through the gates of the Athens Polytechnic in 1973 – an event that was to herald the junta's downfall eight months later.

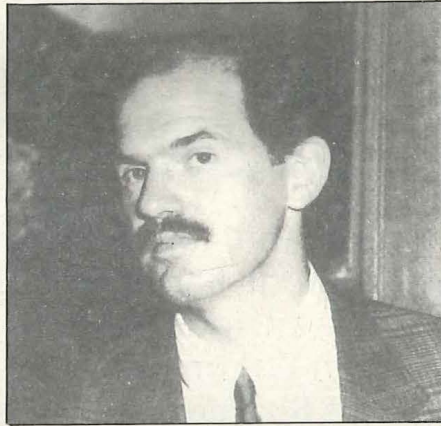
But what really rocked and shocked a public that is by all accounts well accustomed to a turbulent, if not chaotic, paedagogic system, was the six-week walk-out this summer by some 45,000 disgruntled secondary school teachers across the country.

Editors were inundated with piteous letters from despondent schoolchildren eager to get back to their desks (Greece is renowned for having one of the shortest school years in Europe). Chat shows reeled late into the night with talk of teachers' demands. Year-end and national university entrance examinations were substantively delayed by the walk-out and government-teacher negotiators underwent marathon talks that rarely ended before sunrise.

The effects of the strike, which affected around 350,000 students, rippled through the academic community far into the long, hot summer when fiercely competitive entrance examinations for contested places at the country's 17 state-run universities and countless technical colleges were finally completed.

But what has come of the teachers' demands? Will the media bells, in months to come, again peal for the deserving state of Greek education? What did educators achieve? And do the changes bode well for the future?

Throughout the year teacher unrest did much to expose an archaic education system that in many ways has scarcely changed since it was founded by Bavarian King Otto, shortly after Greece became an independent state in the 1830s. Like most public sectors it remains severely hampered by an all-powerful bureaucracy, lagging far be-



George Papandreou

hind its western European counterparts in structure and standards while smarting from criticism that it regiments its pupils with an all-out emphasis on rote-learning.

Ever since the 1960s, teachers have pressed various governments to increase spending on education to 15 percent of its total outlay. The demand, which has never been met – education is currently allocated just under 10 percent of the governments budget – is now considered crucial if chronic shortages of books, classrooms and equipment are to be redressed.

According to Mr George Papandreou, the American-born son of Greece's socialist premier, who took over the education portfolio from the avuncular Mr Apostolos Kaklamanis in June, the government exhausted all its means to find a solution to end the strike.

What the teachers had to say at the declaration of a compromise agreement, reached after 14 hours of talks, could not, however, echo more different sentiments: said Mr Thomas Kourtis, who heads the secondary school teachers' union (OLME), "The government's proposals approach some of the goals we've been struggling for... but our battle to upgrade education won't stop here."

The accord made no mention of increasing the government's budget on education or fully satisfying the teachers' economic demands.

What it did include, however, was a government pledge to boost operational school costs by up to 25 percent as well

as pave the way for future dialogue. The latter can hardly be scoffed at given the fact that one of Greece's more vibrant education ministers, that wacky intellectual with a Cheshire Cat smile, Mr Antonis Tritsis, gave up the post after months of confrontation with high-school educators. Nor can the former be taken too lightly, as teachers, in addition to denouncing rudimentary shortages, have long complained of being unable to meet school bills at the beginning of each school year.

"In some cases schools were opened without water and electricity last September, because bills hadn't been paid," OLME's vice-president, Dimitris Balomenos said on one late night TV show.

There can be no denying that Greek public high school teachers do have a lot to grumble about. According to European Community statistics, they are among the lowest-paid in the 12 Community countries. A married department head with over 30 years' experience earns what an inexperienced Athenian taxi driver also takes home in a month – 90,000 drachmas. A newly-appointed teacher at the bottom end of the pay roll has a take-home salary of approximately 59,000 drachmas monthly.

Despite its being a popular profession there are no teacher training colleges for high school educators in Greece. Of the 4000 applications teachers made for further training in 1987, only 363 lottery winners got places and educational science is not offered at any of the state-run universities. Teachers are also frequently expected to supplement extra-curricular activities themselves. This, and the lack of other fringe benefits, partly accounted for their demand for a 30,000-drachma book allowance, although Mr Kourtis did not fail to make the pointed aside that the book allowance was "imperative for our own self-improvement due to the non-existence of teacher training colleges".

State school teachers usually wait seven years after graduating before being appointed to a post usually outside their place of origin. Because of the severe lack of teacher training colleges they have no chance to recharge their batteries and turn up at the school total-

ly inexperienced, Mr Kourtis said.

"We won't be satisfied until educational science is instituted at university level and teacher training academies are increased," said Pavlos Antonopoulos, a biology teacher.

To boost their meager earnings high school educators often give private lessons or put in time at the *frontisterion* or cram school. Created partly out of the scramble for coveted places at tertiary level institutions, students daily pile into classes at the *frontisteria* for more gruelling lessons at the end of a regular school day.

Other teachers, however, maintain that the effort by students to gain an academic edge has downplayed the traditional role of the school and made attendance at cram schools a prerequisite for high exam scores. The argument is frequently counterbalanced, however, by even more teachers who complain that the regimented school curricula laid down by government-dictated guidelines stifle a child's creativity and dispense learning that has become largely old-fashioned.

Although foreign language and history books were recently updated, science and mathematics teachers still complain of an outmoded curriculum. "Our science books are particularly outdated. For instance the textbook I teach from still doesn't include nuclear physics," said Spyros Spyrou, a physics teacher.

Under the new agreement, however, the grim realities will subside. As of this term high-school teachers are to receive a 30,000-drachma bonus in extra income every three months. They will also be allocated a 20,000-drachma book allowance, although both figures come far short of fulfilling their original demands.

But Mr George Papandreou, 36, a sociologist by training, says he sees education as one of Greek society's more prominent problems and has pledged to demand 15 percent of the government's next budget on education.

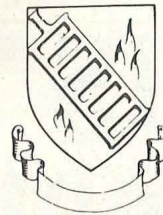
Like Mr Tritsis, he also says he wants to see the system create "well-rounded people" by modernizing antiquated facilities, boosting Greece's meager research and postgraduate studies and establishing well-stocked lending libraries and reading rooms – a currently non-existent thing – at tertiary level institutions.

"Lots more has to be done and it's going to be an enormous challenge," he said after securing his first political victory in the troubleshooting post.

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Theodore Vryzakis' patriotic "Lord Byron's arrival at Mesolonghi, January 4, 1824", National Gallery, Athens

On Byron: man and myth

Two hundred years after his birth Byron remains controversial as a poet and especially as a fascinating, many-sided personality each of whose facets contains its own antithesis

by Kevin Andrews

I was buying spinach at the *laiki* a few weeks ago when John Zervos tapped me on the shoulder and asked if I knew anything about Byron. I replied, "Well, yes and no," and was about to make a dash for safety, when he also asked if – in that case – I would speak a few words on the subject for an audience at the Athens Centre.

When trapped, one says rash things like "Yes" and may even go on to make things worse by reflecting breezily that, even if Byron's poetry isn't all it might be, at least *Don Juan* has a certain rollicking vigor. (The opinion wasn't original; I read it in a paper so years ago, but had always liked the idea. John reminded me that the epic is rather long, so I took a look at it.)

In its first hundred stanzas I didn't hit a line of poetry, but couldn't help making some ticks in the margin. One couplet brought a wan smile to my lips because it might have been written for my father: a cavalry officer who (this much I can

safely affirm) was once active: then retired.

*A better cavalier ne'er mounted horse,
Or, being mounted, e'er got down again.*

Another couplet:

*Her thoughts were theorems, her words a
problem,
As if she deem'd that mystery would
ennoble 'em –*

didn't even make me smile. The lines reminded me of someone else – this time my own responsibility, and an expensive choice.

I could only nod sagely at three more lines on a related theme:

*Don José and the Donna Inez led
For some time an unhappy sort of
life,
Wishing each other, not divorced, but
dead.*

And that was all I could warm up to, because *Don Juan* flips on for another 500 pages, and my deadline was breathing down my neck. The night before the ordeal, I took a long last peek and chanced on a stanza with a good rumble to it:

*Between two worlds life hovers like a
star,
'Twixt night and morn, upon the
horizon's verge.
How little do we know that which we are!
How less what we may be! The
eternal surge
Of time and tide rolls on, and bears afar
Our bubbles; as the old burst, new
emerge,
Lash'd from the foam of ages; while the
graves
Of empires heave but like some passing
waves.*

Not an original idea, yet even the finest poetry may produce no more than an



In early illustrated versions of "Childe Harold's Pilgrimage" the features of the hero soon took on those of the poet

uncomfortable tweak to old comfortable thoughts. I also found a prose preface inserted somewhere in the middle, where Byron lets fly at his pet hate, the British Foreign Secretary, Lord Castlereagh: with the Czar of Russia and the Austrian Foreign Minister, a wielder of the right wing backlash after the Napoleonic Wars. In 1819 Shelley wrote:

*I met Murder in the way –
He had a mask like Castlereagh.*

And when this most hated man in Europe committed suicide two years afterwards, Byron penned the unceremonious epigram:

*So Castlereagh has cut his throat! – the
worst
Of this is that his own was not the first.*

In the prefatory words to *Don Juan*, Canto VI he claims to express:

the opinions of all whom his [Castlereagh's] whole existence was consumed in endeavouring to enslave...As to lamenting his death, it will be time enough when Ireland has ceased to mourn for his birth...I, for one of millions, looked upon him as the most despotic in intention, and the weakest in intellect, that ever tyrannised over a country. It is the first time indeed since the Normans that England has been insulted by a minister (at least) who could not speak English, and that parliament permitted itself to be dictated to in the language of Mrs. Malaprop.

Recently on the BBC Michael Foot called *Don Juan* "one of the great acts of courage in English literature". Certainly no poet before Byron ever dared to pass off such wayward verse-narration or forced a strict *ottava rima* form to accommodate rhymes so outrageously improbable, and with such inattention to the regular stresses of the iambic pentameter.

January saw two exhibitions of Byroniana mounted in Athens by the British Council in a bid to justify the ways of God to Maggie. This year is the 200th hundredth anniversary of the poet's birth, and such festivities are a consolation to those in need of reverence for the famous literature of the past, even if – or just because – they haven't read it.

Has anybody out there read Byron?
Five out of 50 perhaps. When I was



Byron with naval battle in background

reading the Romantic poets at school, I was given swatches of Wordsworth, Keats, Shelley and Coleridge, but no Byron. Many years ago one of his biographers gave a lecture at the British Council in the grand British tradition of predictability-at-every-cost entitled 'Byron and a Biographer'. (If *this* discussion rated a corresponding title, it might be 'Byron and an Ignoramus'.)

All the same, in trying not to let you down, I have had to tear up so many pages of notes and contradictions that my confusion may well reflect the one aspect of this man which crops up in everything I've read about him: his complexity. For there is Byron the poet, Byron the prose-writer, Byron the exemplar of his rank and time, Byron as a politician in the House of Lords, the lover and the hater, the darling of London's high society but also the outcast and exile, Byron the man of action, Byron the meteoric influence and pungent reality, and (blotting out the rest, for quicker comprehension) Byron the myth. More interestingly still, even these many facets are insufficient to render even a general picture, because each of them contains its own antithesis.

In him the 18th century grandee, all irrationality and haughtiness and wit, clashed yet coexisted with the liberal Romantic, all emotion, 'born for opposition' as he called himself: a man who hated hypocrisy and despotism in their prevailing forms of Church or State or the Hanoverian Dynasty, or decorous behaviour at home or cautious language anywhere, or foreign military occupation in disunited and defenseless lands like Italy under the heel of the Austrians, or Greece under the Turks.

To his fellow Peers in Parliament he spoke out for Catholic emancipation in Ireland and parliamentary reform in England, as well as against a bill to introduce the death penalty for factory workers rash enough to break their weaving frames. Unlike persons in authority before and since, he hated war – yet he was obsessed with the figure of the lone embattled warrior, and finally wanted only to die fighting for the independence of a race he hardly knew, and for whom he eventually had barely a good word to say.

His love affairs were public property. Society ladies looked on him as a kind of trophy; driving up to his door to offer themselves for his pleasure, and then driving off again to enjoy the fame it brought them. But when his scandals – including tales of incest with his half-sister – drove him out of England, he also lapped up the notoriety these

brought him.

As a man of action, he channelled funds to the freedom-fighters of Italy, but in Venice's Palazzo Mocenigo carried on his *dolce vita* with Countess Teresa Guiccioli. And although he went on to Greece in 1823 to play whatever role he could in its War of Independence, it remains a question how effective, with a club-foot, he might have been on any battlefield.

It may be in his prose that his rare blend of irreverence and gravity lives on with special force; if only because prose – with its inherent, dreadful tendency to spread – demands more of a writer in the way of honesty, makes it just a bit harder for him to get by with high dramatics, covers up nothing and exposes all.

There is no telling what was lost to literature when, after Byron's death, his publisher and two other trusted friends burned up the manuscript of his memoirs, in deference to public decency. At least there remain the prefaces and annotations to his longer works, and the 11 volumes of letters and journals now restored to their unexpurgated form; here we can still sense the pinch of day-to-day reality – urgent or unglamorous by turns, some of it shameful, all of it burningly alive or darkening with time towards the end – and get an extra helping of his unvarnished views on politics, current events and public personalities: always the most villainous, for him, the opportunist-liberals who turn conservative. (The type abounds in every generation.)

He was 22 when he saw the Parthenon Sculptures being carted to Piraeus for their sad journey to England:

...when they carry away three or four shiploads of the most valuable and massy relics that time and barbarism have left to the most injured and most celebrated of cities; when they destroy, in a vain attempt to tear down, those works which have been the admiration of ages, I know no motive which can excuse, no name which can designate, the perpetrators of this dastardly devastation... The most unblushing impudence can hardly go further than to affix the name of its plunderer to the walls of the Acropolis; while the wanton and useless defacement of the whole range of the basso-relievos, in one compartment of the temple, will never permit that name to be pronounced without execration.

Outside Greece, however, the name continues to be pronounced with as little execration as if Thomas Bruce, Earl of Elgin – not Phidias – were responsible for their existence.



"Byron in Suliot Dress" by Thomas Phillips, British Embassy, Athens

What Byron wrote about the Greeks in 1810, with the enemy still sitting on their backs, deserves to be remembered as long as they remain in fatal dependence on foreigners, whether these be friends or foes, tyrants or liberators, exploiters or protectors:

At present, like the Catholics of Ireland and the Jews throughout the world, and other such cudgelled and heterodox people, they suffer all the moral and physical ills that can afflict humanity... They are so unused to kindness, that when they occasionally meet with it they look upon it with suspicion, as a dog often beaten snaps at your fingers if you attempt to caress him. "They are ungrateful, notoriously, abominably ungrateful!" – this is the general cry. Now, in the name of Nemesis! For what are they to be grateful? Where is the human being that ever conferred a benefit on Greek or Greeks? They are to be grateful to the Turks for their fetters, and to the Franks for their broken promises and lying counsels. They are to be grateful to the artist who engraves their ruins, and to the antiquary who carries them away; to

the traveller whose janissary flogs them, and to the scribbler whose journal abuses them! This is the amount of their obligations to foreigners.

Well said – though the only category he skips is that of whoever flatters them for the wrong reason: the tourist who knows nothing; the secret agent who cares less; the local chauvinist politician who knows and cares nothing about anything else; the travel agencies that advertise the country's brighter side alone; the Tourist Organization and the Ministry of National Education and Religious Creeds.

When Byron pitted the generous fury of his youth against the complacent greed and indifference of maturity, he was right to castigate Europeans for their broken promises and lying counsels, but he had still seen only a limited degree of the sinister ambiguity in their rulers' foreign policy, and nothing of the machinations of those native operators who have always bartered off the rest of their compatriots at a high profit to themselves.

Both these trends – the foreign and

the home-grown – would swell to healthy proportions through most of the next two centuries, but (and it's an important but) Byron himself, in the same notes to *Childe Harold's Pilgrimage*, goes on to say about the Greeks:

There seems to be no very great obstacle, except in the apathy of the Franks, to their becoming an useful dependency, or even a free state with a proper guarantee; – under correction, however, be it spoken, for many and well-informed men doubt the practicability even of this.

Here 'even a free state' comes second, though Byron's guarded opinion of any 'proper guarantee' touches the central fact, releases the recurring decimal of one small nation's teeming history throughout the ages.

For Greeks have been pelted, deluged, saturation-bombed with proper guarantees – and what has it ever brought them except invasion, occupation, abasement and, in later times, the sour fruits of neo-colonialism?

We can list the Roman guarantee in 196 BC, the Turkish alliance with the Byzantines in 568 AD, the West European promises of 1095 and the fatal concessions soon after to Venetian traders in Constantinople, one insignificant request for assistance from a Burgundian knight in 1205, the Russian blandishments of 1770, the guarantee of Greece's independence by the Protecting Powers in 1829-1830, the French and British promise of support to Greek troops in Asia Minor in 1920, in the 1930s the friendship-pact of the Metaxas dictatorship with Mussolini's Italy and Nazi Germany, in 1944 two successive British denunciations of the collaborationist Security Battalions, the Treaty of Varkiza in 1945, the Truman Doctrine two years after that and, in 1960, the guarantee of Cyprus's independence: briskly violated in five short days in 1974 by each of its three guarantors in turn – with the whole abominable story still unfinished.

Each of these perilous appeals and pacts and proper guarantees has ended in either open domination (hushed or noisy makes no difference), subtle control or else complete betrayal. By sheer, shameful repetition all of it has been kneaded and ground into the nation's psychological heritage, though the memory is also too unflattering for Greeks to dwell upon, and is usually remembered late, manifesting itself in an effortless antipathy to foreigners in the abstract, which only increases with the rise in tourism.

In 1810 Byron could just glimpse the possibility of a Greece liberated from



Byron with the helmet he designed but never wore in action

the Turks in order to become a useful dependency of England. And if this is just what it became barely 20 years later, he was partly – if unwittingly – responsible.

Finally, his poetry has aroused mixed feelings always, but for reasons changing with the time. Much of what once had people swooning or tickling all over Europe and America before the wintry onset of the Victorian Age – and throughout it too, but behind closed bedroom doors by candlelight – to us sounds like derivative, unprofitable bombast or a posturing, gorgeous but outmoded.

Still two or three love poems will never be missing from the anthologies, and I confess a debt to *The Oxford Dictionary of Quotations*, with its harvest of 230 items from his work alone – second in quantity only to Shakespeare, Milton, Tennyson and Dr Johnson. But these 230 gems are culled from an output nearly as large as Shakespeare's. My memory has been refreshed, or ignorance given a jolt, by certain famous phrases like "the homage of a tear", "Time the avenger", or "the fatal gift of beauty", and some felicitous lines like "The waves bound beneath me as a steed / That knows its rider" and "Twas twilight, and the sunless day went down / Over the waste of waters".

Between the spare lyric, the doggerel epic and the creaking verse-dramas, I prefer an intermediary realm where Byron's observations on history, psychology and the politics of his time are still valid for today and make one think. In his fusion of satire with sadness, and with wisdom, he hits every nail on the head, without taking any one of them too seriously; like

*Christians have burnt each other, quite persuaded
That all the Apostles would have done as they did,*

or better still:

*All tragedies are finish'd by a death,
All comedies are ended by a marriage,*

or a simple truth about the sexes, which no one has said better:

*Man's love is of man's life a thing apart,
'Tis woman's whole existence.*

Nor can he miss scoring a bull's-eye at the later Wordsworth,

*Who both by precept and example shows
That prose is verse, and verse is merely prose.*

Still more appropriate:

*Now hatred is by far the longest pleasure;
Men love in haste, but they detest at
leisure,*

or once again, but with a special echo for the present century:

*"Let there be light," said God, "and
there was light!"*

*"Let there be blood!" says man, and
there's a sea!*

Shelley's celebrated definition of poets (stated also by Dr Johnson half a century before) as "the unacknowledged legislators of the world" applies particularly to Byron's long blank-verse sequence, *Darkness*: written yesterday, it speaks to us today about the nuclear winter of tomorrow:

*I had a dream, which was not all a
dream.*

*The bright sun was extinguish'd, and the
stars*

*Did wander darkling in the eternal space,
Rayless and pathless, and the icy earth
Swung blind and blackening in the
moonless air;*

*Morn came and went – and came, and
brought no day,*

*And men forgot their passions in the
dread*

*Of this their desolation; and all hearts
Were chill'd into a selfish prayer for
light:*

*And they did live by watchfires – and the
thrones,*

*The palaces of crowned kings – the huts,
The habitations of all things which dwell,
Were burnt for beacons: cities were con-
sumed,*

...

*The waves were dead; the tides were in
their grave,*

*The moon, their mistress, had expired
before;*

*The winds were wither'd in the stagnant
air,*

*And the clouds perish'd; Darkness had
no need*

Of them – She was the Universe.

Before coming on symphonic passages like this, or other wry or resonant perceptions that crop out just as you're giving up the search, it's true that you have to plough through volumes of high-class trash – yet even that may be a part of Byron's virtue. One English critic wrote, "The great writers are the over-producers," in the sense that without waste and excessive energy there is no achievement.

Nor was it only sad experience that brought Byron these flickering insights.

In the opening to his mock-heroic *English Bards and Scotch Reviewers*, written when he was 20 in revenge on his critics in *The Edinburgh Review*, he not only sends most of his contemporary scribblers to Hell, but also explodes any fashionable veneration of literature itself, thereby twitching the rug out from under his own feet, without a qualm, and with a courage normally denied to writers:

*Oh, nature's noblest gift – my grey goose
quill!*

*Slave of my thoughts, obedient to my
will,*

*Torn from thy parent bird to form a pen,
That mighty instrument of little men!*

Here we have the added paradox of Byron not taking even himself too seriously, when most of his life he was also playing to the gallery, ministering to the expectations of a fluffy and adoring – though equally stiff-necked and loathing – public, while swallowing his own legend too of the doomed Romantic hero. With all these contradictions, it is small wonder that he was always running away from something. Here the item on him in *Chambers' Biographical Dictionary* gives a just evaluation: "His greatness lies not so much in that he created a world of fantasy but that he learned to escape back to reality!"

This is where Greece comes in – at first almost by accident. In view of later history, it is interesting that what could well be recognized today as Byron's most significant comment on Greece's fight for liberty is one short passage in *The Age of Bronze*, his 778-line tirade against the Congress of Verona in 1822, the latest in a rash of congresses staged by the Quadruple Alliance, where England, Austria, Russia and Prussia sent their delegates to eliminate untidy signs of liberalism or democracy in Europe. It was only a year since the standard of revolution against Turkish rule had been raised by the subject Greeks:

*Lone, lost, abandon'd in their utmost
need,*

*By Christians, unto whom they gave
their creed,*

*The desolated lands, the ravaged isle,
The foster'd feud encouraged to beguile,
The aid evaded and the cold delay,
Prolong'd but in the hope to make a
prey; –*

*These, these shall tell the tale, and Greece
can show*

*The false friend worse than the infuriate
foe.*

*But this is well: Greeks only should free
Greece,*

*Not the barbarian, with his mask of
peace.*

Nonetheless there is an ambiguity about his final gesture one year later. Just how innocent is it possible for any foreign aid to be, whether official policy or private sacrifice?

Britain's attitude towards the Greek rebellion was ambivalent from beginning to end: committed to preserving the integrity of the Ottoman Empire but, at the same time, no less eager to set a buffer-state against the imperialist designs of Russia. Just as interested was France, so far as it had any coherent policy either as it rocked from revolution to *coup d'état* to monarchy restored, and what bit of territory was better placed than the southern tip of the Balkan Peninsula? So while preserving the Ottoman Empire as another counterweight to Russian activities in the Near and Middle East, where France and Britain were both extending empires of their own, each also found it politic to give the Greeks a measure of support – as unadmitted and mealy-mouthed as foreign protection is at any time, short of outright conquest.

Byron had come romping through Greece on the Grand Tour at the age of 22. Thirteen years later he was back again, but as representative of the London Greek Committee, to negotiate a British loan to the insurgents. Of course money and supplies were what they needed, but did Byron – with his political shrewdness – really not foresee the crippling effect that loan would have on the buffer-state-to-be?



Drawing by Harlow, 1816



Lord Byron's residence at Mesolonghi where he died in April 1824

Its implications were anticipated by Kolokotronis, who couldn't read or write.

In the 1820s Greeks could certainly not imagine that, after shaking off the Turkish tyranny, they would be rewarded with an absolute monarchy more alien still. An 18-year-old puppet German king would rule by decree through a tactless regency of Bavarian bureaucrats assisted by 3500 Bavarian troops to make the message clear to an excited, victorious, wild people in a shattered and bleeding land, for the exclusive benefit of three distant powers, each suspicious of the other and jockeying for control of a strategic area. It was to England that the loan would have to be paid back; and an imported monarch susceptible to browbeating by a British ambassador must preside over the repayment if he wished to keep his throne. The Turks would go, but neither the debt nor the country's domination by yet other envoys.

Greece's revolution was a peasant war. Yet the one revolutionary leader with whom Byron ever came into close contact during his three-and-a-half months on the Greek mainland was the suave and educated Prince Alexander Mavrokordatos from Constantinople who was as willing to subject Greece to British dominion as his forebears and their fellow-Phanariots had been to serve the Turks as puppet administrators of their empire since the 15th century.

Vital too to victory was unity, but discord was all Byron found upon arriving on one of the Ionian Islands occupied by Napoleon when he extinguished the Venetian Republic, and 17 years later seized by the British. On 28 September 1823 Byron wrote in his journal:

As I did not come here to join a faction but a nation – and to deal with honest men and not with speculators or peculators (charges bandied about daily by the Greeks of each other) it will require much circumspection to avoid the character of a partizan – and I perceive it to be the much more difficult – as I have already received invitations from more than one of the contending parties – always under the pretext that they are the “real Simon Pure”. – After all – one should not despair – though all the foreigners that I have hitherto met with from amongst the Greeks – are going or gone back disgusted.

Whoever goes into Greece at present should do it...in the hope that time and better treatment will reclaim the present burglarious and larcenous tendencies which have followed this General Gaol delivery.

One can only admire this faith of his in time and better treatment, since what Greece had to outgrow was not a mere 370 but more like 2000 years of slavery, degradation and neglect. And at least he



Theodore Kolokotronis

didn't go away disgusted. Three weeks later a shadow begins to fall over his journal when he writes of how

...the calm though cool serenity of a beautiful and transparent Moonlight – showing the Islands – the Mountains – the Sea – with a distant outline of the Morea traced between the double Azure of the waves and skies – have quieted me enough to write – from which (however difficult it may seem for one who has written so much publicly to refrain) is and always has been to me – a task and a painful one – I could summon testimonies were it necessary – but my handwriting is sufficient – it is that of one who thinks much, rapidly – perhaps deeply – but rarely with pleasure.

But – “En Avant!” – The Greeks are advancing in their public progress – but quarrelling amongst themselves. I shall probably bon gré mal gré be obliged to join one of the factions – which I have hitherto strenuously avoided in the hope to unite them in one common interest.

But Greeks unite under their own steam, and not at the prodding of others; who usually see Greece's interest as identical with, if not subject to, their own. And it remains a question whether this land's luxuriant calamities have been due more to its disunity or to its well-wishers' eager steps to mend it.

There is no doubt that Byron came with good intentions. Yet the best of such intentions have a hard time surviving any connection with the policies of far-off governments; involved foreigners forget this. Already the steely side of geopolitics shows through a letter that Byron wrote in Italian to Mavrokordatos on November 30:

...Conflicting rumours have reached us here of new dissensions in the Greek government, indeed of the outbreak of a civil war. With all my heart I wish these may be false, or at least exaggerated, for I can imagine no disaster more terrible for you than this. I must confess to you frankly that if order and unity of some kind are not established, all hopes of a loan will be in vain, – assistance that Greece could expect from abroad, and that would be neither trifling nor worthless, will be suspended and perhaps finally blocked. And, what is worse, the Great Powers of Europe...will be persuaded that Greeks are not capable of governing themselves; and they will arrange some means of putting a stop to your disorders and thereby blast your brightest hopes, and all your friends' hopes too.

Here my question is: what friends, or how valuable their hopes?



Alexander Mavrokordatos

A month later Byron crossed to the mainland. The penultimate entry in his journal is a series of stanzas written on his 36th birthday, 22 January 1824:

*'Tis time this heart should be unmoved,
Since others it has ceased to move;
Yet, though I cannot be beloved,
Still let me love!*

*My days are in the yellow leaf;
The flowers and fruits of love are gone;
The worm, the canker, and the grief
Are mine alone!*

*The fire that on my bosom preys
Is lone as some volcanic isle;
No torch is kindled at its blaze –
A funeral pile.*

*The hope, the fear, the jealous care,
The exalted portion of the pain
And power of love I cannot share,
But wear the chain.*

...
*Tread these reviving passions down,
Unworthy Manhood – unto thee
Indifferent should the smile or frown
Of Beauty be.*

*If thou regrett'st thy Youth, why live?
The land of honourable Death
Is here: – up to the Field, and give
Away thy breath.*

*Seek out – less often sought than found
A Soldier's Grave, for thee the best:
Then look around, and choose thy ground,
And take thy rest!*

I once thought this was a neat summary of his youthful loves, later commitment and now ebbing life. The reviv-

ing passions in fact refer to his unrequited sentiments for a 15-year-old page-boy called Loukas Chalandritanos, whom he had brought with him from Cephalonia.

Not three months later, Byron was dead. The news sent shock-waves through Europe, but Greece's independence was still a dream, and the war to win it an extended nightmare, punctuated by two civil wars to add spice to the national destiny. In the end the Byronic pose and gesture let him down. He wanted the honor of a death in battle, but he didn't get it. He died in his bed – quite uncomfortably enough – of malaria from the swamps around Mesolonghi, and an over-application of leeches.

Still he could not have sought or found a better place to take his rest. The eyes of the world were on that fishing-village on Greece's northwest coast, which had already been holding out three years against a Turkish army, and once even managed to blockade the besiegers. Poets abroad were strumming their lyres to the enraptured notice of sympathetic intellectuals and the bony eardrums of contemporary statesmen. A handful of foreign enthusiasts and opportunists were also turning up in Mesolonghi, to show how Byronic they too could be, with a stretch of the imagination.

Byron's obstreperous style and torrential versification had made him the most famous personality on two continents. For Goethe, he embodied the very spirit of the age – though it was also an age when alliances and governments were doing their successful best to bury the risky effects of the French Revolution under the grim slab of reaction.

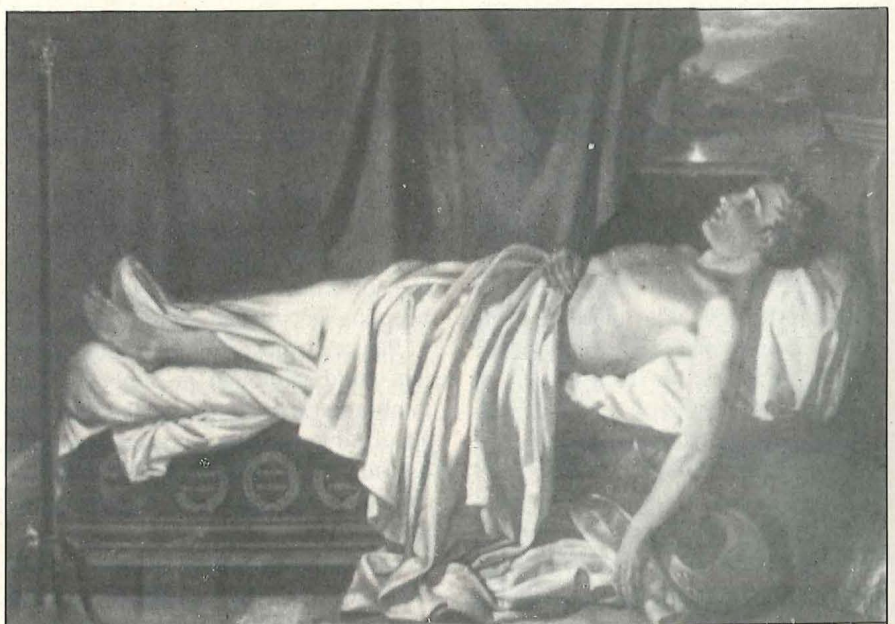
Even today Byron is more a household word, however, than either Czar Alexander I, Prince Metternich or Viscount Castlereagh.

Greece's most interesting poet of the 19th century, Dionysios Solomos – safe on Zakynthos across the water, but in imaginary earshot of the cannons of Mesolonghi – would be choosing its resistance for the theme of his projected masterpiece, *The Free Besieged*, though the story's fearful end would prove so much for him that he never got beyond a few preliminary sketches.

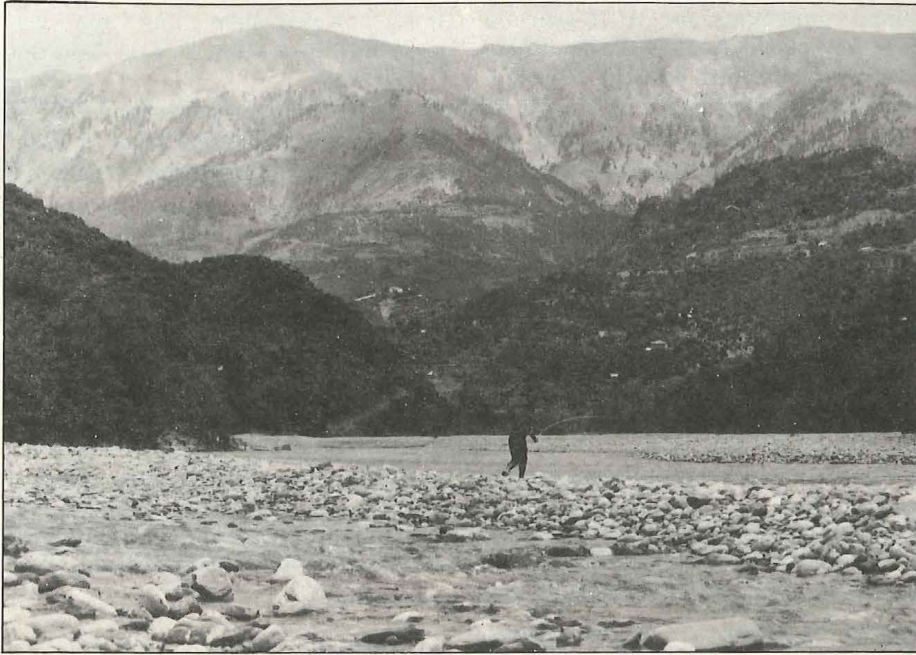
To frustrated or persecuted liberals everywhere, Greece's fight for freedom was a beacon, and Mesolonghi the heart of the flame. But Byron missed out on the siege's last two years, and the final act that C.M. Woodhouse has described succinctly:

When at last it became obvious that resistance could continue no longer, the garrison resolved to break out by night, taking every man, woman and child with them; and although the sortie failed... and only a handful survived the final sack of the town, Ibrahim's victory and his troops' inhuman exploitation of it so stirred the emotions of Europe that the full independence of Greece was in the end assured. Mesolonghi ranks with Thermopylae and Dunkirk among the great victories that have settled the course of history against their victors.

My only quarrel here is with the term "full independence". In 1830 a mere third of present-day Greece was detached from the Ottoman Empire. Just what degree of essential liberty was permitted to even that small portion, is another story, also unfinished. □



"The Death of Lord Byron" by J.D. Odevaere, 1826. The Byron myth gained new life from the poet's early death in Mesolonghi



The author fishing in the Acheloos south of Pigai

Exploring remote Pigai, the beauties of a Pindus village

Off the beaten track, there still exists a Greece where one can visit a 17th century church alone, pick wild flowers, or fish for trout in an unspoiled stream

by Mary Lee Coulson and Nikos Vassiliou

‘Off the beaten track’ is no longer a phrase that leaps to mind when one thinks of Greece. Successful efforts to bring increasing numbers of tourists to the country have familiarized foreigners with the rewards of the Hellenic landscape in numbers that would have awed that archetypal traveller and guide, Pausanias.

Although a blessing to the national economy, the annual invasions have also resulted in many former havens becoming fashionable meccas along asphalted pilgrimage routes that hurtle along to the most far-flung corners of the land. The temple of Apollo at Bassae, for example, surely originally one of the most remote delights in the Peloponnese and one all the more appreciated after a good tramp to reach it, for many years now has been accessible by automobile, right up to its pullman-sized parking lot.

Happily, there do still exist in Greece areas that do not lend themselves to

such mass approach and where the only way to explore the locale is *me ta podia*, along paths more frequented by goats than people. One of the loveliest of these is that part of Epirus south of Metsovo and east of Arta where the course of the Acheloos River bisects the Pindus mountain range, at the southern end of Mt Tsoumerka.

Along the west bank of the river, on the hills above a wide bend towards Karditsa in the east, is nestled the village of Vrestinitsa, or Pigai as it has been known since at least 1929.

Pausanias never reached this part of the world, although he reported that Ambracia (Arta) farther to the west was a Corinthian colony, and that at Dodona there was a sanctuary dedicated to Zeus and an oak tree that was worthy of note.

In fact this area of Mt Tsoumerka has remained relatively unnoticed by almost everyone except migratory shepherds and some of the more intrepid hikers of this century. Previous travellers tended

to concentrate on the coastal cities of Epirus or to follow the major east-west route from Kalambaka in Thessaly up to the Pinios River to Porta Panayia, across to Metsovo and thence to Ioannina and either south to Arta or north to Konitsa.

S.S. Clarke, a student at the British School of Archaeology in the 1920s, made several trips to Epirus in 1923 and 1924, crisscrossing the Pindus on foot, looking for ancient sites and recording his observations. His notebooks give fascinating details about terrain, weather conditions, time required to reach destinations, local dress and customs, even the number of houses in the villages he visited, as well as his often forthright opinions of these places.

He never came to Pigai, but of Theodoriana, a village about midway between Metsovo and Arta, he wrote: “Theodoriana smells more foully than any town in Epirus, but is redeemed by an excellent brand of plums.”

Nicholas Hammond rewalked many of Clarke’s routes, in addition to many others, both before and during the Second World War when he played a major role in the British operations in Epirus and Thessaly. His earlier interest was in tracing the passes through the mountains, and one of his walks took him along the Acheloos from Mesohora (about ten kilometres east of Theodoriana) south and through Pigai, which he noted as being a widely scattered village, and the possible site of an ancient settlement. Our own objectives in visiting Pigai were less ambitious than those of the British explorers: we were looking forward to a homecoming and an expedition to investigate the local monastery of Seltsou.

The drive from Arta to Pigai takes about two and a half hours, and after the long trip from Athens, it was already dark when we started for the the village, leaving Arta by the road towards Peta. The ascent to the mountains is at first deceptively easy, but rapidly becomes arduous. As we executed the curves and switchbacks, we were aware only that from Xirokampos on we had left the asphalt road behind us, and for the last hour or so were on a dirt track, winding upwards through the mountains; fir trees outlined all around us against the dark sky.

Pigai is aptly named, for it is the source of at least a half dozen large springs and many more smaller ones. As we entered the village we encountered several miniature torrents, artificial ones, however, created as the farmers water their fields. Passing the darkened

kafeneion, we turned left up a short track and found Evangelia and Kostas Vassiliou waiting for us, their house ablaze with welcoming lights.

Almost before the customary greetings were over, we were led to the table, laden with roast lamb, *spanakopita*, *feta*, yogurt, bread and wine. Whether it was the long drive, the fresh village air, or the companionship of the family, no lamb had ever tasted sweeter, no *spanakopita* crisper, no yogurt creamier. Over dinner we swapped stories of the mad drivers on the roads, and the mad lifestyle in Athens; and of the latest news of the village, lingering over our wine in the warmth of the family reunion. When we finally sank into our carefully turned-down beds, it was to listen to the unaccustomed stillness enveloping the village we had yet to see.

One wakes early in a Greek village, usually to the cacophony of roosters, dogs and donkeys. At Pigai, however, there is a variation on the theme: the chorus of braying donkeys has been replaced by a few splendid solo voices — horses, neighing gently, reminding us that life high in the mountains moves to a different rhythm.

Then, at a little after 6 am, “rosy-fingered” dawn caresses the horizon, heralding the new day with her extraordinary palette of mauves, fuchsias and roses, the colors intensifying in the clear air and then fading as she steals away again, leaving the impressive peaks of Mt Tsoumerka to disassociate themselves gradually from the pink, cotton-candy clouds floating around them. By 6:30, the great sleeping giants have stretched and assumed their familiar, dark shapes, guarding the valley below, and life at their feet in Pigai has begun stirring.

One begins the day on the terrace in front of the house, which is L-shaped, a new wing having been added to the older white-washed structure with a central door flanked by two windows, outlined in blue and green.

This is a traditional house that could be found almost anywhere in Greece, except that the terrace stretching in front of it enjoys the shade of a mulberry tree growing in the middle of it, as large and luxurious as any New England maple, and just beyond it is a walnut tree, its immense circumference and gnarled limbs testifying to its venerable age of at least 200 years.

Before us the vista broadened, down the road and across the valley, over the grass, mulberries, planes, walnuts and fields to the ever-present mountains, the innumerable hues of green.

The enticing aroma of Greek coffee

announced our breakfast, and we welcomed into our hands still cold from the early morning chill, large, warm glasses of fresh goats’ milk, flavored with a little sugar and accompanied by thick slices of homemade bread to be broken up and stirred into the milk, a combination as delicious as it was satisfying.

The milk was thick and sweet, almost a yogurt, and the bread had a slightly bitter, nut-like flavor and a finer texture than one usually finds in a *horiatiki*.

Evangelia said that it had been baked in a *gastra*, the local form of oven. This is made from sheet metal in the shape of a large, domed lid. On its exterior, towards the base, it has a ring around it for holding charcoal. In order to bake, one lights a fire on a specially prepared floor layered with rocks or with fire bricks, and leaves it until the wood becomes charcoal.

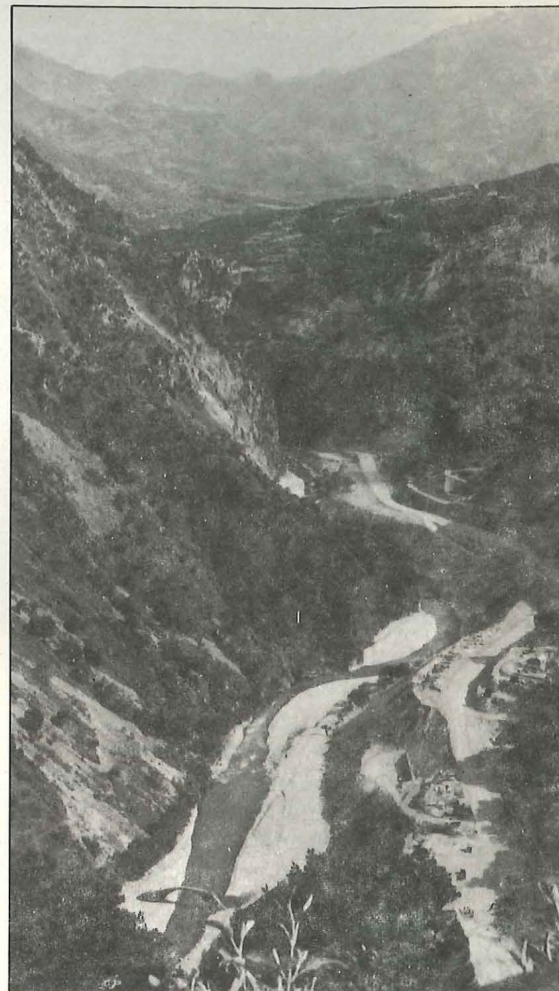
Then the charcoal is put to the side and the baking dish set where the fire was, on the hot floor. The baking dish is covered with the metal *gastra*, and charcoal is placed in the ring, the amount varying according to the temperature desired and the length of time needed. Because such an oven is smoky, it is usually housed in a separate building, which in the past often also served as a smoke house, particularly for the preparation of pork.

Finishing our meal and feeling well fortified, but a little reluctant to leave so idyllic a spot, even to search for another, we set off with Kostas and twelve-year-old Agathi to find the priest with the key to the monastery. We took the car because, as with many villages in the Pindus, Pigai is made up of several smaller communities strung together, in this case along about ten kilometres of the Acheloos.

In fact, Pigai has a larger range than any of the adjacent villages, and as the locals say, it has benefited from the shrewdness of a priest.

During the period of Turkish domination, the Turks wanted to determine the boundaries of the village, so they took along the priest, as the village’s most trustworthy citizen, to show them. The priest, however, wanting to enlarge the territory of the town, put dirt from the village in his shoes. Thus he could go wherever he wanted and truthfully swear, “If I am not walking on the soil of Vrestinita, I’ll be damned.” In this way the enlargement of the village and the establishment of its current boundaries was accomplished.

Today, the *kafeneion* near the Vassiliou house marks the hamlet of Glinika at one end of the village and serves as a



The Acheloos River



Evangelia Vassiliou



The 16th century Koutsokamaro bridge on the Acheloos

general store and telephone exchange. Its twin at the center of Pigai stands on the square where we were heading.

We joked as we backed along the dirt track to accommodate an oncoming truck about the modern village's need for traffic lights. Negotiating the ruts and rocks, we passed several small daub-and-wattle huts with thatched roofs, known locally as *kalyvakia*. Investigation revealed some of these to be divided inside into at least two rooms, usually with a fireplace. Although today reused or built for silage, in many places on the older huts the twig plaiting and mud covering are still intact, and it is possible to envisage these buildings as the rustic homes they were until as recently as 25 to 30 years ago.

The modern homes of Pigai tend to be widely separated from one another by fields and hidden by trees, giving a leisurely aspect to landscape reminiscent of the English countryside. The soil here is rich, but most of the fields are too small to support large-scale farming, so although wheat, corn, clover for fodder and walnuts are raised and flocks are kept, many of the villagers also migrate seasonally to the Peloponnese to pick fruit and vegetables. And as in many villages throughout Greece today, much of the young talent has also migrated more permanently to Athens to find work. Pigai's two grammar schools combined now educate fewer than 40 students.

However, on a hilltop overlooking the river and the village below stands the framework of a large new church. Still hardly more than the architect's outline, the building is being constructed as a labor of love. The graceful silhouette rises against the mountainous backdrop, a beautiful symbol of the faith and pride of those who have remained in Pigai and those whose hearts have never left.

Before we reached the square we found the priest who, although he had

just finished officiating at a funeral, was nonetheless immediately solicitous of the villagers with a foreigner who wanted to see the monastery under his protection. Within a few minutes we had the key and had pointed the car towards the east, going about a kilometre farther until the track became too rocky and petered out on a ledge above the west bank of the river.

Collecting our gear, we started out on foot, Kostas leading the way along the route that follows the course of the river below. The track ascends, swings around a bend and drops, then gradually moves up the face of the slope and becomes narrower, until it is passable only for those in single file. Just before it wound back into the hillside, we had a spectacular view of the Acheloos cutting south through the mountains.

The river, expansive south of Pigai and bordered there by stands of enormous plane trees, narrows after it rounds the bend which harbors the village, the mountains sloping gently down to meet it. Several bridges enhance the

river along the way, one modern one and two old stone spans.

One, the well-known Korakou bridge, marks the area of a pass through the mountains, but was partially destroyed by the *andartes* in the 1940s. Farther north, and directly below our path is the Koutsokamaro, a picturesque relic of the 16th century, now traversed primarily by goats.

However, undoubtedly the most unique method of crossing the Acheloos is by the *perataria*, found just south of the village. This is a metal, hip-roofed box on a pulley, strung across the water, powered by hand cranks with which one is lurched from one bank to the other, if the operator can be located.

As we progressed, the character of the scenery changed as the path hugged the rocky mountainside. Lovely spring *mais* appeared, its long-stemmed pink flowers emerging from impossible crevices, always just out of reach. Small clusters of yellow alyssum sprouted lower down between the stones, and tiny pinks, barely visible, peeked out from beneath the green scrub.

We passed through a make-shift gate, erected to discourage horses from the path, and continued on our way, gradually ascending until after about an hour we reached a small shrine set atop a large outcrop of rocks overlooking the confluence of the Acheloos and its tributary, the Koumbourianitikos, flowing from the east.

We stopped here for a rest, thankful that we had a water bottle with us. Kostas pointed out the three *nomes* visible from our vantage point: Arta, which we were in, Karditsa to our south, and Trikkala to our north. We were very



The Vassiliou family, Glinika, Pigai

much aware that we were deep within the folds of the mountain range as we gazed out over what appeared to be an endless series of peaks.

From here the path, still clinging to the mountain, dropped and curved until it traversed a broad hillside, dotted with several varieties of fern, violets and other wild flowers, and forded a small stream. Gratefully, we refilled our water bottle while resting in the shade. Looking back at the slope we had just skirted, Agathi pointed out horses grazing high up among the firs on the horizon.

Beyond the stream, the path continued to descend and as it rounded a curve, we got our first glimpse of the monastery across the ravine ahead of us, appearing like a tiny matchbox dropped into the grass. It looked very like the last refuge that in fact it was for Souliots from this area who had evaded the infamous massacre at Zalongo in 1804, where the Souliot women threw themselves and their children off the cliffs rather than be taken by Ali Pasha's forces.

Seven thousand of Ali's troops besieged the Souliots within the Selsou monastery for three months, until a desperate effort to escape was attempted which resulted in hundreds of women and children sacrificing themselves by leaping into the Acheloos in the ravine below.

One long stretch of path and a few short turns brought us down to the meadow. Our key fitted the lock, and in just under two hours from the time we left the car, we entered the monastic complex.

Of the original buildings, only the small, timber and stone, hip-roofed church is intact today. We walked around to the north side and stooped to enter the small narthex. As our eyes adjusted to the dim light, vivid scenes of the Last Judgment greeted us. A single door led to the sanctuary, and bringing a candle as we entered, we were suddenly enveloped by an explosion of color: every available space was painted, in contrast to the austere exterior of the building.

The plan of the church is a single aisle 'basilica' with a triple apse and a dome. Two small side apses provided room for the monastic choir, in the style of the Meteora monastic plans. The painter was a monk from Arta named Nicholas. The patrons were two sea captains, also from Arta, named Nicholas and Apostolos, whose portraits appear in the south choir apse.

They stand, looking solemnly out, holding between them a model of their



Captains Nicholas and Apostolos, patrons of the Selsou monastery, holding a model of their church

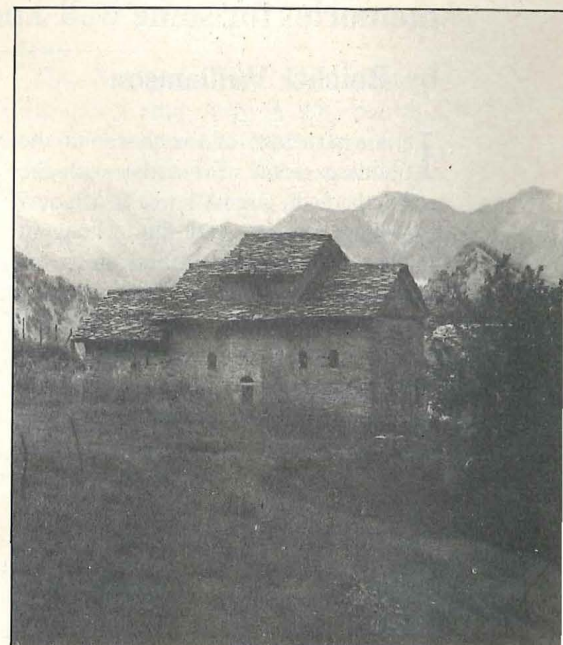
church, which is dedicated to the Dormition of the Virgin. The attention to detail which the artist has practiced in these portraits preserves for us marvelous examples of late 17th century aristocratic costume with its wealth of decorative embroidery.

The original carved wooden iconostasis with its icons has been removed, presumably for safekeeping, expressing the same concern for the care and decoration of this sanctuary, which is still in use, as did the two sea captains.

It was drizzling as we emerged from the church, so we took our picnic of lamb, cheese and *pestrofa* (trout) to the shelter of the remains of one of the dormitories. A shepherd joined us to escape the rain and shared our conversation, but steadfastly refused to accept any of our meal.

Unsure of how long the rain would last, we decided to start back and were pleased when it tapered off on the other side of the stream. The walk was pleasant in the cool afternoon, the earth smelling sweet after the shower, and we stopped several times to collect specimens of plants and wild flowers for our gardens in Athens.

By the time we returned to the car, the cool of the river below looked inviting and we scrambled down to wade around the supports of the Koutsokamaro bridge. Our only companions were two fishermen, whose trout we admired, and a small herd of goats which had taken possession of the path across the bridge. Unfortunately, this stretch of the river will not remain so peaceful for much longer as it is undergoing radical changes with heavy equipment brought in for the building of a

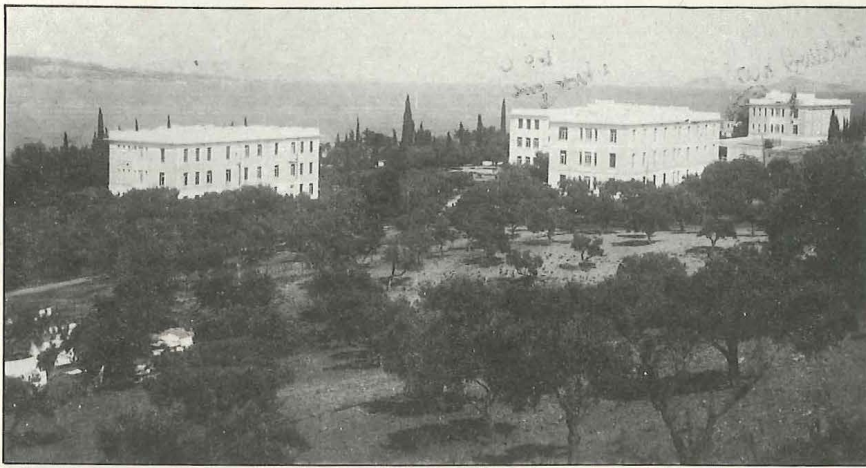


Selsou Monastery

dam farther north which will eventually channel water through tunnels into the plain of Thessaly.

We returned to the house that evening tired, but bursting to share our experiences. Evangelia had prepared *patsas* for us, delicious tripe soup with wonderful restorative powers. The day had been long, but satisfying, and as we contemplated returning to Athens, it was with the realization that places such as Pigai, where both physical beauty and the warmth of its people have remained unspoiled, should remain a bit inaccessible.

Let the tour buses roar by to other destinations and leave this refreshing spirit of Greece for those willing to take the time and trouble to seek it out, off the beaten path. □



Anargyrios: a postcard showing the premises

A Greek Eton in the Aegean

Spetses, a very Greek island, was for years home to a very English boarding school. Now closed as an educational institution, it holds not-always-pleasant memories for some well-known graduates

by Raichel Williamson

It is a structure of the past, but the building seems alive today with the strength of its august lines, lavish surrounding foliage, and the echoes of restless boys milling around the corridors. The air still smells of chalk dust, textbooks, and school uniforms. John Fowles loathed the place; John Zervos wasn't overly fond of it either. But the Anargyrios and Koryiallenios College had its admirers as well as its critics.

The school's founding father was Sotirios Anargyros, a Spetsiot who made his fortune in the United States tobacco industry. He returned to his birthplace in 1899 and proceeded to build a beautiful neoclassical home right in the center of town. Not content with this incontestable display of his wealth, he later built the Poseidonion Hotel, imposingly situated on the esplanade.

John Fowles described the hotel in his novel, *The Magus*, as "an obese Greek-Edwardian eyesore". However, it now sounds a gentle note of faded grandeur on the otherwise gaudy, touristic waterfront.

The annual college ball, (where one was allowed to invite only one's sister), was in later years held at the Poseidonion and was quite a grand affair.

By 1927, Anargyros owned half of Spetses and could well afford to be generous in his old age. Approaching then Prime Minister Eleftherios Venizelos, he asked, "What can I do for my country?" The emphatic reply was "EDUCATION!" Thus, Greece's

most famous boarding school was born.

Designed to emulate the style and traditions of Harrow and Eton, the school became an absurdly British anomaly on a thoroughly Greek island. There was 'sport' every afternoon: a form of hand-squash known as "Fives", as well as swimming, tennis, rowing, cricket, and the more classical forms of athletics. The highlight of the year was the *Epidixis*, a fine exhibition of gymnastics which the Royal family attended. Indeed, the King acted as Patron to the school.

The college amphitheatre which seated 1200 was built into the hills above the main grounds and here the students performed the classics of the theatre.

Leonard Bernstein is well-remem-

bered as Director of English Studies at the school between 1959-1964, and recalls writing a Victorian melodrama that was scored to Greek music. This improbable mix illustrates the cross-cultural dilemma at Anargyrios. Attempting to operate a college in the very best traditions of an English public school on a tiny island in the Aegean called for compromise and an unflinching sense of humor.

The curriculum, however, was not all sport and spectacle. Quite the contrary. The school was noted for its rigid regulations and high expectations. "It was tough!", says former pupil Takis Paraskevas, present mayor of Spetses.

The first headmaster was Eric Slowman, an Englishman whose previous post had been Director of the School of Police Training on Corfu. Needless to say, this regimental gentleman carried over the legacy of rectitude and order to the managing of the boys.

With a high wall surrounding the grounds, a gatekeeper to guard the single entrance and deter truancy, the school must have resembled a penitentiary. It seems difficult to imagine how free-spirited Greek adolescents lived and learned in such a claustrophobic atmosphere. But learn they did, and the school produced many outstanding graduates.

Former Prime Minister George Rallis, who attended the College in the early 1930s, has vivid memories of his time there. Mr Rallis possesses remarkable powers of recall and can even name the four English masters who taught him. He has great admiration for Slowman and the College, and even speaks with affection of the 'Punishment' sessions. "Instead of writing as other schools required, we had to jog. The maximum sentence was 3/4 hour: I had to jog 3/4 hour every day!"

"I was a terrible nuisance at that



An Anargyrios athletic team

time. I don't remember not being punished one single day. If you volunteered to swim on a cold winter's day, you were deferred from two days' punishment. Slowman used to place a thermometer in the water and if it was below a certain temperature, he would award no punishment for three days ... so it profited us to dive into the sea." This is the 'stuff' that prime ministers are made of.

Rallis believes that the school was tough only compared to the schools of today. He speaks of the excellent facilities the school offered and, when he was minister of education, he tried to introduce a scheme that would keep the school in operation. He envisaged Greek students from Germany and the United States attending Anargyrios. Unfortunately, the response was not great enough to justify the venture.

Author John Fowles taught at the College in the early 1950s and, subsequently, wrote his popularly acclaimed novel, *The Magus*, which evolved from Fowles' memories of the island. He had been extremely lonely on Spetses and, suffering from the 'Aegean Blues', felt cut off, exiled from England. It was those long months of isolation and introspection that were to form an invaluable store of material he would later draw upon as a writer.

If Mr Fowles were to wander through the village today looking for his favorite *kaphenia*, he would be forgiven for thinking he was in Blackpool or some other seaside resort in England, so popular is Spetses with the average Thomson holidaymaker. Approximately 45,000 such tourists inundate Spetses every summer and the island thrives as a result. In earlier days, the only outside visitors were the wealthy Athenians who came for the bountiful supply of quail and turtle-doves: it was a hunter's paradise.

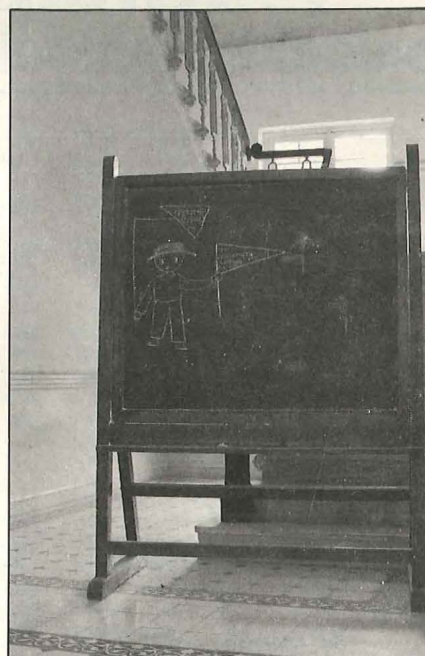


John Zervos, Director of The Athens Centre, an Anargyrios graduate

Once only the gentle strains of live folk music were heard on Spetses but now the jarring cacophony of motorcycles resounds. Friends of Spetses speak fondly of earlier years, as those loyal to the nearby island of Hydra similarly reminisce.

Natalia Mela has a house overlooking the Old Port where she creates her sculptures and, more recently, huge Spetses-inspired canvases. Mela's bronze Bouboulina, the Spetsiot heroine of the Greek War of Independence, stands, pointing out to sea, before the Poseidonion Hotel.

One kitchen-table friend Mela speaks of is Kenneth Mathews, another English author and former teacher at the college. Mathews wrote a controversial novel, *Aleko*, based on a homosexual relationship between a teacher and pupil at the boarding



A blackboard blocking a staircase, now dangerous after years of disuse

school.

The Anargyrios and Koryiallenios College was shut down in 1983 due to lack of boarders and mismanagement by the administration. There were only 45 pupils at the time of closing.

The school's foundation has grandiose plans to convert the location into an International Conference Centre. Yet the buildings are dilapidated, the plumbing is 50 years old, and a great deal of money is needed to restore the college to its former glory. The island has rejected an airport, so accessibility is a problem, too.

There are no plans to reopen the building as a school, although at present the Spetses Lyceum rents part of the premises for classes. George Stamatou is now Director of the Lyceum, after teaching at Anargyrios for 21 years. He is of the opinion that the days of private boarding schools in Greece are over and that it would be difficult to impose the rules of yesterday upon the children of today. In the last year there was a running battle just keeping the boys confined within the school! "They all wanted to jump the fence and escape to the village."

John Zervos is Director of the Athens Centre, which has held cultural programs at the school. John, an expupil, believes the site should be utilized; that it has possibilities as a conference center.

Whatever its fate, the age when sticky buns and two hours' freedom on Sunday were the big events of the week for students, are gone and shall not return.



Anargyrios students marching "in uniform", 1959



Letter from Friki

Hotel Xenophilia
(A' Class)
Island of Friki
Greece

July 16, 1988

Mr Seymour S Sisskind
1456 Ocean Avenue
Santa Monica, CA 90401

Dear Mr Sisskind,

We were very sorrowing to receive your telegram of yesterday by which you are cancelling the reservation for you and the graceful Mrs Sisskind for two weeks from August 1, and asking what are the cancellation charges.

Dear Mr Sisskind, before we are beginning the conversation about cancellation charges you will permit us please to try and convince you that the cancellation is not necessary.

We are very suspicious that you are cancelling the reservation because of the "City of Poros" and that you are afraid someone is shooting you with machine guns when you come to Friki from Piraeus on the "Panaghia Roumeliotissa". I want you to believe me, Mr Sisskind, when I tell you that this is impossible and I shall explain to you why.

The captain of the "Panaghia Roumeliotissa" is the second cousin of my wife and I know him many years. On

the last arrival of his ship in Friki we are drinking ouzo in the bar of the hotel and he is telling me such a thing can never happen on the "Panaghia Roumeliotissa" because in July and August the passengers are so tight on the ship nobody can move. Also his eye is so good he is recognizing terrorists from their faces and throwing them out of the ship immediately.

Also you, of course, will be in a cabin where there is no danger if you are locking it and opening only when the logistic officer is coming round for the tickets.

Mr Sisskind, if you are reading the newspapers you will see that the Minister of Tourism is saying everything is under control and that nobody is cancelling reservations from Europe and only one or two from America which I hope is not you.

It is a great pity if you are not coming to our hotel this year after all the new things we are doing which I exposed in my letter of last January. The system with the pantry on every floor is succeeding and all the clients are having now coffee and tea that is so hot some of them are burning themselves when they drink it. The shower with sweet water on the beach is also succeeding and our clients are washing their feet now and not bringing sand to their rooms.

My nephew Aristotelis is giving

windsurfing lessons and has many customers but sometimes he is flirting too much with the girl clients and is scandalizing everybody so much I am forced to make him the remark.

The Folkloric Society of Friki is making a show at the hotel on Tuesday and Friday evenings in the small space in the dining room in front of the buffet with girls in the traditional costume and boys with the handkerchief doing the folkloric dancing but happily they are not kicking so much and making damages.

Finally, Mr Sisskind, my daughter Aspasia is choosing all the best films from the Video Club and showing them every night. She is having a passion with Clint Eastwood and we are seeing *Dirty Harry* three times already.

So, as you can see, everything here is normal and I am hoping you will cancel your cancellation and we are holding your reservation for good and bad, if the reason of your telegram is the "City of Poros".

If there is another reason, like a family hypothesis or superior force, then we understand and will not make cancellation charges, but it is our sincere hope that you will give us the chance once more to hospitalize you and do everything to comfort and enjoy you.

Yours very friendly,

Xenophon Kalosoridis
Manager-Proprietor



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Venice Biennale revived?

The Greek pavilion was generally considered one of the better national representations at this year's Biennale which, if not challenging, seemed filled with promise for the future

by Catherine Cafopoulos

By consensus the 1988 international exhibition was once again a "disappointment" in that nothing really new and rivetting in art was shown. Therefore, its incomparable and enchanting backdrop, the 'Siren of the Adriatic', reigned supreme (despite an inundation of one million lacklustre summer tourists) and generously offered her perennial allure to all the artists, curators, collectors, dealers and critics who join this pilgrimage. When all is said and done, the Venice Biennale remains at the apex of international art events which no member of the world's art family likes to miss.

Ambling through the Giardini di Biennale among sculptures as diverse as Mario Ceroli's *Winged Horse* (1987) and Lynn Chadwick's *Back to Venice* (1988) towards the Italian pavilion, one felt the Biennale revived. This year's

committee obviously strove to resuscitate and enliven a drowsy *status quo* which has continued since 1968 when art-school students occupying the Accademia di Belle Arti to demonstrate against the gross commercialization of art-work as a commodity. As a consequence, the Biennale was skipped altogether in 1970 and in 1972 the prize system was abandoned. The Biennale thus became a non-competitive art show while the Italian pavilion, which is the largest, introduced a specific theme each time.

The first winds of change came in 1986 when awards were reintroduced. This year the notion of a theme, which was artificial and inhibiting in some instances, was abandoned. Another new element has been the emphatically dynamic presence from the United States of one of the two innovative and

revolutionary pre-Pop artists, Jasper Johns, who, as expected, won this year's Leone d' Oro Award. The other artist, Robert Rauchenberg, also won this award when he officially represented the United States in 1964.

The Italian pavilion was by the far the grandest both in size and the quality of its exhibits. A retrospective commentary on Italian art movements from 1948 to the 1980s, it included Alberto Burri, an exponent of the abstract matter painting; Yiannis Kounellis of the *Arte Povera* movement; and was heavily dominated by Francesco Clemente, Sandio Chia, Enzo Cucchi and Minimo Palachino of the *Trans-avanguardia* of the 80s. Foreign artists who live in Italy were also included, such as Cy Twombly, Jan Dibbets and Markus Lüpertz.

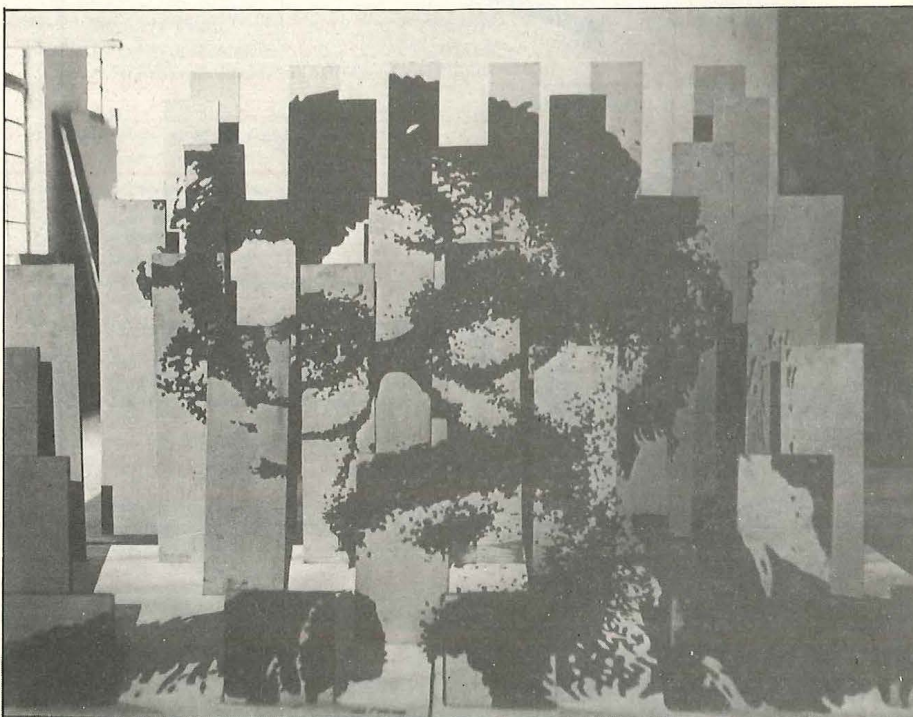
At this year's Biennale all artistic forms found expression, some reflecting ethnic sources. The installation by Belgian Guillaume Bijl – a direct reconstruction of a typical prefabricated lower middle-class home – embodied all the kitsch and boredom (or self-satisfaction) associated with the lifestyle and tastes of this class in the Low Countries. It appears that only an artist nurtured in this environment could have conceived of such a work.

Similarly, some Eastern European pavilions gave distinctive clues to the socio-political status which exists in these countries. Russia's official representative, Aristarch Lentulov (1882-1943) was one of the lesser known artists of the early 20th century Russian *avant-garde*, a period which coincided with the 1917 revolution and seems to mirror subtly today the present USSR policy of *glasnost*.

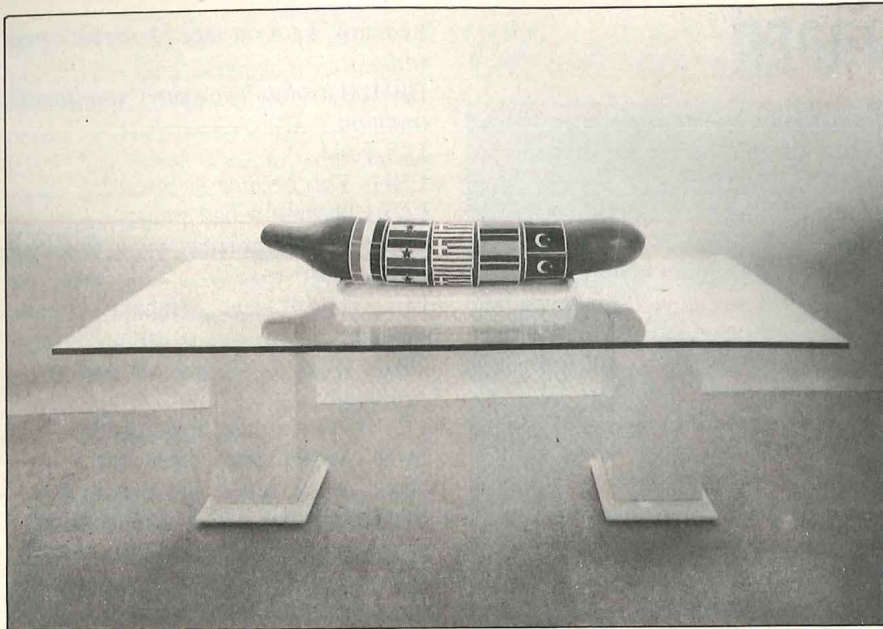
Likewise, the art at the Hungarian pavilion was a far cry from notions of *art engagé* of social realism. Instead, the refreshing work of Imre Bukta (b. 1952) and Geza Samu (b. 1947) reflected an art steeped in local rural myth, whereas Sandor Pinczehelyi (b. 1946) openly satirized his country's rigid political regime.

By contrast the 40 artists who contributed to a dryly straight-forward and drab *accrochage* at the GDR's pavilion had nothing to show but metre upon metre of oppressively sad and somber paintings.

The Spanish pavilion represented by Susana Solano (b. 1946) was highly worthwhile. Her iron-mesh and rod, cage-like sculptures were both seductive and hostile. Literally transparent and insubstantial, they simultaneously carried a heavy metaphor of oppression



"Self-portrait in three dimensions" by Nikos Kessanlis



Which is north, which is south? by Vlassis Caniaris

and a feeling of being trapped.

The works of British Tony Cragg (b. 1949) were perhaps the outstanding sculptures at the Biennale. His unusually flexible sense of manipulation as well as his choice of materials and themes are extraordinary. He moves with astonishing ease from bronze casting and woodcarving to the use of plastic bric-a-brac and mechanical cogs and wheels. Moreover, the mood of his work can range from the satirical to the endearing, as seen in his greatly enlarged forms – of shells, for instance – and from the comic to the tragic in *Inverted Sugar Crop* (1987).

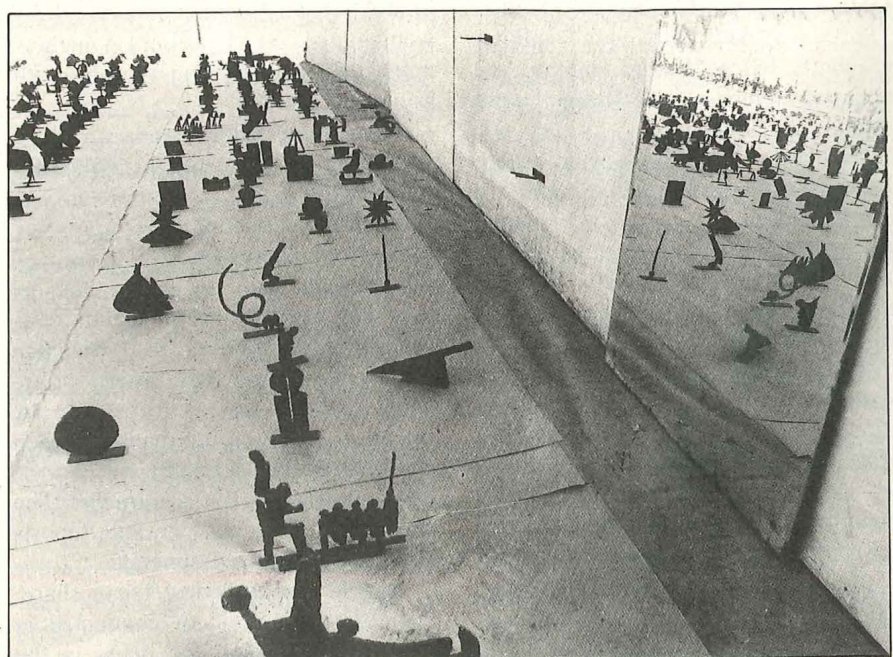
Greece this year was represented by Vlassis Caniaris (b. 1928) and Nikos Kessanlis (b. 1930). Although the work of these artists is artistically dissimilar, our pavilion curiously displayed a subtle unity and was generally considered one of the better national exhibitions.

Caniaris' work reflects his constant concern with social inequality – not only within a single stratified society but also within the wider context of the EC – by underlining the inherent difference between the affluent north and the less prosperous south. This was first apparent in the "Immigrant" series which he executed in the 1960s. Made up of life-sized wire mannequins that were shabbily clad and shod, it alluded to the flux of Mediterranean laborers who sought work in the industrialized north. *Which is north, which is south?* (1987) depicts a beautiful contemporary dining table on which a cucumber of gigantic dimensions has been placed covered with various national flags. The artist seems to be asking how this newly acquired wealth is to be shared.

Kessanlis has reconstructed an artist's studio – palettes, stretchers and

canvases, paints, easel all randomly stacked – over which he has painted a portrait of art critic Pierre Restany by the method of *anamorphosis* which implies that the total and complete image can be seen only from one point of view. The possibilities open to the integration of architectural space (as in the reconstructed studio) with the techniques of painting as well as with mechanical art (photography especially) have preoccupied Kessanlis since 1965. In this way he has abandoned conventional representation or traditional pictorial illusionism in a quest for the underlying fundamentals of painting; namely, the paint materials, the support (canvas) and above all, the artist's personal gesture.

Besides the official national representations at the Biennale, there is also



"Mappemonde" by George Lappas

the Aperto, or open, section. Here artists under 40 chosen by an international committee of critics are invited to participate. Inaugurated in 1980, it is held at the Corderia dell' Arsenal, a beautiful, monumental and unique 16th century brick building where ropes for the Venetian fleet were fabricated.

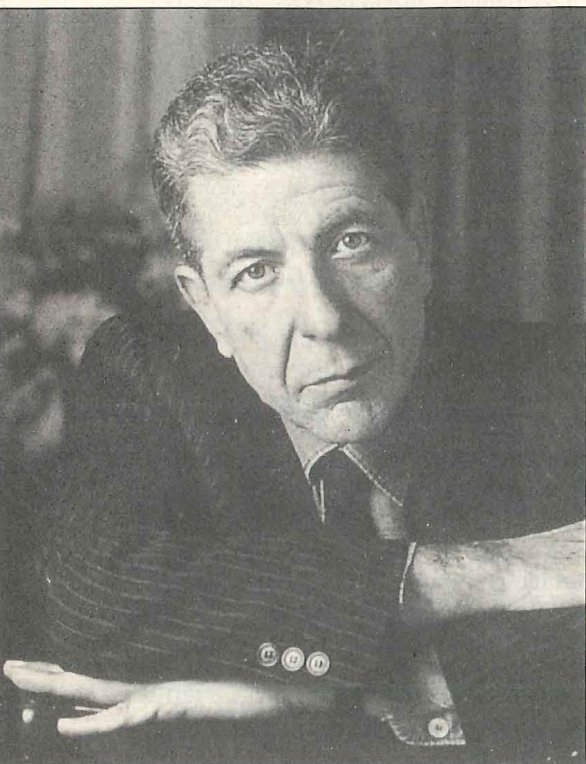
Aperto '88 was more diversified and extensive than ever. More than 80 artists reflected all the possible "isms" and tendencies in every national guise. It was an understandably daunting experience.

Greece's George Lappas' *Mappemonde* (1985-88) was distinctly one of the most impressive works and was considered a favorite for the Aperto award. In fact the prize went to yet another American, Barbara Bloom, for her *L'Esprit de l'Escalier* (1988) in which several hats seem to float in a luminous environment of blue. Alluding to supernatural powers, it is an enchanting and mesmerizing work, to my mind gimmicky all the same. It was obvious, after all, that the hats were merely hung from the ceiling by invisible cat-gut.

Among other artists who stand out in Aperto '88 are Briton Tony Bevan for his beautiful, painterly surfaces; Yugoslav Duba Sambolec, whose sculpture *Earth and Sky* combines the tactile with the cerebral; American Meg Webster whose *Salt Cone* is startling and vital; Toshikatsu Endo's circular *Forest* consisting of cylindrical tree trunks filled with still water.

This year's Biennale may not have had the challenge, the excitement nor the touch of the new, yet one did come away refreshed and revived for what it seemed to promise in the future. □

Dinner with Leonard



The poet in his pinstriped suit

Sometimes I feel I was really born in 1967; the year I entered university. I was 16, the Viet Nam War was going great guns, and I felt like a kitten whose eyes were just opening.

What the kitten saw was ugly.

Time and *Newsweek* covers featured people like North Viet Nam's General Giap and the US's Westmoreland and, in uniform, the young and moribund. We were all learning catchwords like M-16 and MIG; Ho Chi Minh Trail and DMZ. (Demilitarized Zone. In 1967, Oh Best Beloved, there were still DMZ's in the world.) But the October *Time* cover, with Dana Stone's photograph of a fallen American marine, ran a banner which read: "Rising Doubt About The War."

That year of the born-again kitten, Leonard Cohen's first album, *Songs of Leonard Cohen*, came out around Christmastime and the poems written and scored and sung by the Rabbi's grandson from Montreal became part of her vocabulary as well.

I was 17 when I first heard Leonard Cohen sing. The songs, for that first album, weren't as political as the later ones: "Suzanne" and "Sisters of Mercy" and "Hey, That's No Way To Say Goodbye". They were love songs tied up with ribbons of religion and cynicism and despair and compromise. (Love in the ruins).

The 60s litters believed they'd end the war, that love would conquer all.

The cats of the 70s – remember that AP photo of the little girl, naked, nappalmed, fleeing the firestorm? – were giving up. Leonard Cohen was going political.

Returned from an idyll on Hydra in his "First Mate's house" there, and the arms of a Norwegian blonde he'd immortalize in "Marianne", he came out with *Songs From A Room*.

The lyrics were more bitter. One of them, "Story of Isaac", was a sermon on the sacrifice of half-blind kittens. It was also, as are all Cohen's songs, more personal. (Isaac is nine in the song; Cohen lost his father, composed his first poem, at nine.)

*You who build the altars now
To sacrifice these children
You must not do it anymore.
A scheme is not a vision
And you have not been tempted
By a demon or a god.
You who stand above them now
Your hatchets blunt and bloody
You were not there before
When I lay upon a mountain
And my father's hand was trembling
With the beauty of the Word.*

So, I and my peers teethed on a distant war and the bittersweet eucharist of Cohen. Twenty years have passed. Cohen is 53 now and visits Hydra seldom. But his 1988 world tour, introducing a new album, *I'm Your Man*, brought him to Athens and the Lycabettus Theatre.

Twenty years have passed, and I'm no longer a longhaired hippie journalism major with a peace sign on the seat of my purple jeans. I may, in that long interval, have become a fairly pushy woman-scribbler, because I somehow managed to pull off dinner, alone, with Leonard Cohen.

It was June 18 and Cohen, wearing a pinstriped suit from Milan, looked for all the world like a cross between Dustin Hoffman and Al Pacino impersonating a flat-bellied Mafioso. He enjoyed his *fasolada* and spaghetti, and he talked for about five hours about everything from the *Talmud*, his Lithuanian mother, Greece in 1959, Bruce Springsteen and the un-named woman he intends to marry, to journalism. Cohen claims to be, not a lyricist, not a poet, not a singer now, but a journalist. The shoe fits: the songs are still reports from the militarized zone(s).

Part of the interview I can share. Part of it was sung or conducted in elevators or behind the piano in the Ledra Marriott bar. But "dinner with

Leonard" I got on tape. A dream come true.

EBH: *Why didn't you carry your family tradition?*

LC: I did.

EBH: *You became a 'priest'?*

LC: I became a bad priest.

EBH: *There's no such thing as a bad priest.*

LC: That's what Graham Greene thought...

EBH: *What comes first for you, lyrics or melody?*

LC: They're usually born together, like twins. Maybe one comes out a little ahead of the other, but they're close. Maybe one line comes and then just a chord change in a certain key – C to F – always a beautiful change: one of the most beautiful there is. Just a chord change will suggest a line or two... I'll work like that until maybe the first verse is done. Then I have a musical form. Then there's the bridge.

EBH: *At nine, you understood...*

LC: ...the connection, instinctively made the connection, between language and deep feeling.

EBH: *Who gave you the raw material at home? My own mother read me Shakespeare in the cradle.*

LC: Nobody was ever *that* mean to me! They read me fairy tales, nursery rhymes...lullabies. OH BOY AM I EVER LUCKY: SPAGHETTI BOLOGNESE!

EBH: *Leonard, that's the only thing I can cook...*

LC: ...can you get a divorce?

EBH: *There's no death in your lyrics...*

LC: (digging into the spaghetti)... no death.

EBH: *No death in your lyrics or no death, period?*

LC: Well, something between the two.

EBH: *How long have you known that?*

LC: I've always known that.

EBH: *Do you put other people's poetry to music often?*

LC: Lorca's poem I translated. I translated a good poem ("Take This Waltz") and I put it in a nice musical setting, and I know it will live forever.

EBH: *Come on; which of your songs will survive?*

LC: "Take This Waltz" – about 23 years, and then it will be completely forgotten. They'll all be forgotten: everything I ever wrote.

EBH: *Does that bother you?*

LC: Not in the least. I couldn't care less.

EBH: *Why do you keep singing?*

LC: Who knows. There were other things I was interested in.

EBH: *Such as?*

LC: WORLD DOMINATION!

EBH: *You like Cavafy, you said.*

LC: "The God Abandons Antony": (Declaims) "Like a man long-prepared..." That poem is good.

EBH: *It's pretty close to your world view.*

LC: You're there by the window. You see them going by. The ghostly clamor. The high-pitched voices. The atmosphere of abandon and ecstasy...

EBH: *...and?*

LC: ...you don't say to yourself. Am I imagining this; is it really happening? It's really happening.

EBH: *And do you try to hold onto it?*

LC: (Grins) For a second or two, why not? And you see that that fails...

EBH: *...like relationships?*

LC: ...like relationships and ALL things.

EBH: *Have you ever written anything mean, cruel?*

LC: Never.

EBH: *No, not the man who wrote "The Guests". Where did that one come from?*

LC: "The Guests" was the nicest song that ever happened to me. The music I'd had for a long time, unusually, but I didn't know what it was for. And then there was this girl who went to Persia to study with the Sufi Order of the Whirling Dervishes. She became entitled to teach the dance and went back to America and began to teach. To be "entitled" to teach the dance, you must not only have mastered it, you must have mastered its implications.

So, I'd written my song, and this girl had begun to form Sufi groups and when she was in the Middle East, she'd formed an association with a sheikh who was interested in her personally. After she'd been teaching for a couple of years, this man came to America to review the progress of the various Sufi groups and he told her his own were dancing to a song written by a westerner. And she asked what song. And he said, "The Guests" – it has the spirit of Rumi in it. Rumi, who lived in the 13th century, was the founder of the Dervishes. He was probably the greatest ascetic religious poet – in the same league with King David.

EBH: *Do you aspire to "dance naked", like David, in the streets?*

LC: I have no aspirations. My mind doesn't work that way. I think more like – a dog, a TV set and a woman by my side when I think of the really wonderful things.

EBH: *You've got that in alphabetical order.*

LC: Well, in those moments when those things can be appreciated, they all have the same value, the same

Close to Home



Elizabeth Herring

weight. That's what brings the peace ...all things having the same weight is what we call peace. Those are the really lovely moments.

EBH: *Few and far between?*

LC: No – going on all the time.

EBH: *...but, there's your deep sadness. It permeates your songs.*

LC: I'm just "the sad thing" that has the same weight as the happy thing and the indifferent thing, the beautiful thing and the thing. BOY IS THIS FASOLADA GOOD! I'm eating your dinner, too.

EBH: *How readily do you answer very personal questions?*

LC: There's a certain type of question that has the appearance of a personal question that you can take a position on and speak about with a certain amount of intimacy. But I don't think anybody can answer really personal questions: I think we're all too shy.

EBH: *How many times have you been in love? You've never married, but you have two children...*

LC: Well, I started in love, but people finally weaned me away from it...

EBH: *DID YOU HAVE TO SAY THAT?*

LC: ... BUT THEY WERE NOT SUCCESSFUL!!

EBH: *But you've never married.*

LC: No. (Sings) I never really fell in love, so I never saw the point. If I understood what "they" were trying to tell me, I was in love, but they all said that wasn't good enough: I had to "fall".

EBH: *And that's never happened?*

LC: It's finally happened... if by falling

in love they mean that life becomes impossible to live and you hardly know how to get from one moment to another, and that you cannot entertain the idea of living without the approval and love of "the object". If that's what falling in love is, I know what it's like.

EBH: *When did this happen?*

LC: A few months ago.

EBH: *Where is she?*

LC: (Sings) "Where, where, where is my gypsy wife tonight?" Not far. Just a heartbeat away.

EBH: *Will you stay fallen?*

LC: Well that really awful feeling has gone. I took a lot of antidepressants and spent several months in a monastery (grins) and that finally went. I never fell in love till I was a man of 52. And this new album is for her.

EBH: *"For D.I.", wherever she is. Have you gone from sad to tortured, then?*

LC: Oh, no! Nietzsche called love "the gay science".

EBH: *Well, here's the scholar who wrote "O tangle of matter and ghost"...*

LC: I WAS a superb lyricist.

EBH: *Was?*

LC: ...and completely unrecognized. And that's the beautiful thing about it...

EBH: *"Humbled in love"...*

LC: I wrote for years and years and people laughed. They thought it was the funniest stuff in the world. I sang my heart out. Everything I felt I wrote down.

EBH: *Why?*

LC: Be free from "why"?

EBH: *Well, I've got past "should". Maybe "why" will go in a few years.*

LC: You've got a great big heart, Elizabeth, but you're very, very cerebral.

EBH: *A lobotomy might help, but then I couldn't make any sense of: "Do you remember the pledges/That we pledged in the passionate night?/They're soiled now and torn at the edges/Like moths on a stale yellow light."*

LC: Cerebral is OK. That's Raja Yoga, the path of the mind.

EBH: *I would have preferred a different path.*

LC: Well, we never get what we prefer.

...
*Why do you stand by the window
Abandoned to beauty and pride
The thorn of the night in your bosom
The spear of the age in your side*

...
*O chosen love, O frozen love,
O tangle of matter and ghost;
O darling of angels, demons and saints
And the whole broken hearted host
Gentle this soul...*

"The Window", 1979 □

His Excellency the poet

Edgardo de Habich is a poet, and the Peruvian Ambassador to Greece – in that order. Being a poet, he says, is something you're born to, regardless of whether you become famous or not; of whether you write or not. "The question is: you are a poet or you aren't a poet."

These days de Habich is writing novels. And whereas poems come to him out of the blue, as a "feeling", prose requires discipline. His ability to sit down every day and write he credits to the organized, Germanic origins of his family and to the fact that a diplomatic career often affords one the time: he cites several published ambassadors, including Nobel Prize winners Pablo Neruda and George Seferis.

De Habich, now in his late 50s, started in the Peruvian Foreign Office at the age of 17, working and studying law at the same time. He was first posted to Japan, travelling two months to get there – ("Thirty-five years ago that was possible!") – by boat from Lima to Naples, by train up to Venice (he had a Venetian grandmother); then



H.E. Edgardo de Habich: "If I'd become a lawyer, I'd never have met Indira Gandhi"

on to Athens, Cairo, Beirut, Damascus, Bangkok, Tokyo – as much as possible by boat and train. "I don't like airplanes and I don't like cars," says the ambassador.

He began writing at 18, winning several prizes in South America in the early years, including one for a play about the ancient Greek, Erostratos, who burned down the Temple of Artemis at Ephesus. This work has just been translated into Greek and is in fact the first Peruvian drama in Greek: it is to be published this year in a single volume in both Spanish and Greek (translation by Antonis and Gloria Hatzopoulos; Nea Sinora).

De Habich wrote the play 30 years ago after reading a short story by Jean-Paul Sartre which mentioned Erostratos.

"I looked for him in the encyclopedia and found only a few lines. In 356 BC he burned down one of the seven 'Wonders of the World' because, as he said at his trial, he wanted to become immortal. After the play is published, I'd like to see it performed here."

After Japan, de Habich spent four or five years each in Denmark and India, which 'appear to have been' his favorite posts ("but I can't say that because I am an Ambassador").

In Denmark he fell in love with the Norse sagas and a Swedish woman, began growing his beard ("I was practically the only one in the Peruvian diplomatic corps at the time with a beard") and was denied promotions twice because he didn't want to leave. A posting in India followed.

"India can be a little difficult in the beginning because of the climate and the poverty, but if you enter into the life of the country, have good Indian friends, ah, the country is magic, authentically magic!"

His next post was Bolivia where he met his present wife (he has two children by an early marriage), a widow with three children, and they married by proxy when he was sent to the Soviet Union.

"I empowered our Ambassador in Bolivia to 'marry' my wife, representing me at the ceremony. *They* said it was a fantastic wedding, and there I was in Russia."

After the USSR, his first ambassadorial posting was to Algeria, then Cuba and he is now the first Peruvian Ambassador to Greece, where he

opened the embassy last year.

As to whether the diplomatic corps was in the end a good choice of career for him, de Habich is ambivalent. "If I had become a lawyer I'd never have met Indira Gandhi, Nehru, some of the great gurus of India, the Queen of England, the Shah, Nixon, and Kissinger in the Kremlin. But of course you pay; for all the wonderful things you pay."

The drawbacks are rootlessness, loss of friends and lovers, watching one's children suffer.

"You understand why you're uprooting yourself every few years – basically because someone is paying you to do it. But children don't understand; no one is paying them."

He is currently taking a break between novels. His last was longer than usual – over 500 pages – and when people ask him how long it took him to write it, he says: "306 whiskeys." The next one will be started on his birthday, a couple of weeks off ("I'm very superstitious"), but de Habich is disciplined and writes daily.

"Look," he pulls out a sheet of paper, folded and refolded, full of tiny notes. "This for me is the start of a new novel. I have stacks of these papers; the question is to decide what comes first, second and so on. With one of these notes I can write eight, ten pages (first written longhand and then typed, always on a manual typewriter). My one great problem is figuring out what I meant by the note!"

Superwoman, Ob./Gyn.

Dr Konstantina Ambela, born and brought up in Czechoslovakia of Greek parents, came to Greece eight years ago to practice medicine. She is an obstetrician/gynecologist at Alexandras Hospital, is in private practice and teaches at the Medical School of the University.

She has the look of a woman who loves her work, yet she's been trying to convince her younger sister, a medical student in Prague intent on obstetrics, to choose another specialization.

"It's a happy specialization, dealing with healthy young women and babies, but you're always running. A normal labor can change from one minute to the next and you have to make instant



Dr Ambela "It would be nice if days had 48 hours!"

decisions. It's a difficult specialization, somatically, for a woman."

Dr Ambela had left for the hospital at eight am the day before and returned home 30 hours later; then after a light lunch ("I like to look nice; to be slim") and a rest, had kept office hours until eight pm.

In the course of a "normal" week, she has at least one 24-hour shift, works every morning at the hospital, teaches, sees private patients three evenings a week, attends the occasional medical conference and submits articles to foreign medical journals. She speaks English, Russian, Czech and Greek.

"And you see these papers?" she says pointing to a stack on her desk next to three bud vases, "A week ago we finished a conference on breast cancer. I have to study it all, 'metabolize' it."

Ambela is not married and questions whether she ever will be considering the schedule she keeps.

"Of course my partner would have to respect my job and I would have to respect his, but this respect does not really produce anything else. We have to be together; to build. And when would we be together? Between nine and 11 pm? Life together cannot consist of two hours."

She complains that she has little time to window shop, see her friends, keep house, but she is loathe to give up any part of her "job".

"In private practice you can take a pregnancy and labor from beginning to end and you're much closer to your patients, but on the other hand, hospital life is very nice. It offers you so many changes: it's stimulating, irritable."

"Unfortunately the day has 24 hours only. It would be so nice if it had 48; even 28!" □

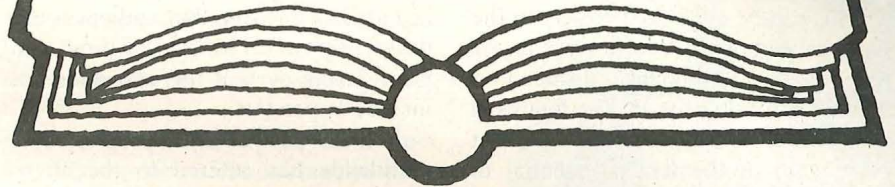
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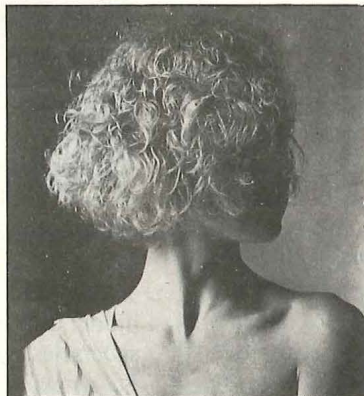
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Fall Films: classics, "Indies" and eyebrow-raisers

This coming season, the selection of films which will be shown in Athens reflects greater imagination and some calculated risk-taking on the part of distributors not evident as recently as a few years ago.

This can be attributed largely to the scare caused by the severe crisis facing the cinemas: attendance dropped at least 20 percent last year. Key figures in the cinema scene have realized that renovation of theaters is essential to attracting audiences; yet this will be a futile effort if films do not have enough appeal to incite viewers to abandon their VCRs and televisions for an evening out.

Greek distributors have, however, acknowledged a shift in the preferences of movie audiences. A few years ago they were fond of saying "Greeks like action films and romances with big name stars." It is true that *The Witches Of Eastwick*, an erotic drama starring Jack Nicholson and Cher, and *The Untouchables*, an action-filled suspense film with fine performances by Robert DeNiro and Sean Connery, fall into these categories and were among the most successful releases last season.

On the other hand, Bernardo Bertolucci's fascinating but slow-moving three-hour historical epic, *The Last Emperor* was cast with relative un-

knowns except for Peter O'Toole; yet it was among the top grossers last season. Stanley Kubrick's *Full Metal Jacket* is an action-packed drama about the training of a unit sent to Viet Nam. It was one of the most popular films of last season, proving that audiences are drawn by interesting scenarios and good acting even if the cast does not include superstars.

For the past decade, programming worldwide has catered to the 16 to 24-year-old set who have dominated the cinema audiences. Their favorite genres – puerile sex farces, gory horror movies and sci-fi fantasies – were churned out relentlessly. One success spawned innumerable sequels and imitations; this fall, *Friday the 13th, Part 7*, will be released. Older audiences were relegated to their VCRs and were overlooked when it came to cinema production or programming.

Last year, movie attendance in the USA by those 40 and older rose 56 percent over the 1986 figures, according to the Motion Picture Association of America. A similar trend has been noticed in Greece although statistics aren't available here. In a strange way, the video craze in Athens has helped to cultivate more sophisticated movie audiences of all ages. Many people who buy a VCR use it as their main source of entertainment for some time afterwards, rarely budging from their homes.

Many of the approximately 2500 video stores in Greece cater to those viewers addicted to commercial comedies, adventures and Kung-Fu flicks. But people who venture out to the cinema these days generally desire more than mindless blood-and-guts spectacles. A few years ago Philip Kaufman's *The Unbearable Lightness Of Being*, a three-hour study of the love affair of a young couple during the Russian takeover of Czechoslovakia in the late 1960s, would have been considered box office poison; well-cast but no superstars, too long and shot in an unglamorous setting and period. However, Athenian audiences were drawn to the simplified but appealing screen adaptation of Milos Kundera's novel and the film did very well at the box office.

It is not always easy to find quality films and older classics on video cas-

ettes in Athens but they do exist. Never has the public had such an opportunity to be better informed about films than right now. Purists feel that a film must be seen on the silver screen, at least for the first viewing. A number of classic re-releases such as *The Lady From Shanghai* and *On The Beach* have attracted sizable audiences in Athens the past few seasons, giving many viewers their first opportunity to see these "oldies but goodies" in a cinema.

Nostalgia buffs usually become ecstatic when any of Marilyn Monroe's films are mentioned. The blonde goddess's breathless sensuality and appealing mixture of innocence and eroticism, still draw viewers 26 years after her death.

Two of Monroe's films of the 1950s, *Niagara* and *River Of No Return* were re-released last season. This year she will be seen in Howard Hawks' flamboyantly flashy musical *Gentlemen Prefer Blondes* in which she co-stars with Jane Russell as an Arkansas girl gold-digging in Paris. Monroe also has a supporting role as a dumb blande Joseph Mankiewicz's brilliant comic drama *All About Eve* in which Betty Davis is riveting in her portrayal of Margo Channing, a fading stage star who utters such memorable lines as "Fasten your seat belts; it's going to be a bumpy night."

Three vintage Frank Capra productions slated for re-release include *You Can't Take It With You*, *Lost Horizon* and *It Happened One Night*, one of the most beloved of the "old chestnuts", a thoroughly delightful romantic caper starring Clark Gable and Claudette Colbert.

The older films of Alfred Hitchcock, the "Master of Suspense", have been very popular in re-release as well. This year *Lifeboat* and two features never before seen in Greece will be screened.

Blackmail (1929) is a psychological suspense which contains a balanced dose of commercial and creative elements. Enormously popular when first released, it was Hitchcock's last silent film which was later converted to the first British talkie with limited success. *Murder* (1930) has a classical detective story plot but foreshadows Hitchcock's later maturity and freedom of expression.



Sheila McCarthy in "I've Heard The Mermaids Singing"

Independent productions are flourishing in the United States and Europe and each year more of them are screened in Greece. "Indies" have lower budgets than mainstream productions and tend to focus on everyday people in unusual but believable situations. This season's crop of independent films features outsiders, those who are removed from a conventional existence by choice or by a twist of fate.

In Mike Newell's *Soursweet*, Chen (Danny Dun), an immigrant from Hong Kong who is supporting his family by working as a waiter, unwittingly becomes involved with the underworld when he is desperate for cash. He hides out from the thugs by cooking in a restaurant owned by his enterprising wife.

Joe Kenehan (Chris Cooper) is a union organizer who defies corporate

In Gabriel Axel's *Babette's Feast*, the Danish film that won the Academy Award for best foreign film, Babette (Stephanie Audran) appears midway through the film as a penniless Parisian refugee who seeks refuge in Jutland. She cooks her feasts for two aged preacher's daughters, while harboring a most surprising secret.

Two new releases that have provoked controversy in the United States are Dennis Hopper's *Colors* and Martin Scorsese's *The Last Temptation Of Christ*.

Hopper's volatile drama about violent gang members in Los Angeles who are pitted against tough cops led by Robert Duvall unfortunately inspired local gang warfare after some screenings.

Scorsese's adaptation of Kazantzakis' novel has caused vigorous cam-



Jane Russell, Charles Coburn and Marilyn Monroe in "Gentlemen Prefer Blondes"

(1964). Orthodox Church leaders were so incensed by the film they suggested that Cacoyannis be excommunicated as Kazantzakis had been.

Woody Allen and John Waters, two directors noted for comedies which parody the foibles of the middle class, although in widely divergent styles, have both abruptly altered their directorial courses. Woody Allen's *Hannah And Her Sisters*, his richest and most insightful film since *Manhattan*, was followed by *Radio Days*, a warm recreation of the time when radio programs were the focal point of most families' homelife.

In Allen's latest festure, *September*, he has returned to the somber form of *Interiors* and has created a ponderous drama about a household of troubled souls, including Mia Farrow, entrenched in their own neurotic morass.

September was not well received by some critics and Allen fans who prefer his existential musings to be leavened by his irresistibly charming humor.

John Waters, director of the bizarre underground classics *Pink Flamingos* and *Polyester*, which was filmed in "Odorama" (the audience was given "scratch'n sniff" pads) shocked some of his followers by making *Hairspray*, a PG movie that has become a mainstream success. The late star, Divine, the 300-pound transvestite, is cast in her final role as the mother of Tracy Turnblad, a *zafitg* teenager who becomes a local celebrity on the Corny Colline TV Dance Party in Baltimore in 1962. □



Scene from John Sayles' "Matewan"

interests by mobilizing striking miners in a West Virginia town in 1920 in John Sayles' well-made drama *Matewan*. *Permanent Vacation*, the first feature of Jim Jarmusch whose later films *Stranger Than Paradise* and *Down By Law* are special favorites of college-age Greeks, is a semi-documentary about Aloysious Parker, a young wanderer who lives on the streets of Manhattan.

A number of the new crop of independent films introduce memorably offbeat women leads. Sheila McCarthy is Polly, a lovable bumbler in Patricia Rozema's *I've Heard The Mermaids Singing*. Polly gets a job as an assistant to an art curator and is wonderfully humorous in her attempts to be sophisticated.

paigning and protesting by religious groups which culminated in evangelist Bill Bright's (of the California-based "Campus Crusade For Christ") vowing he would raise the estimated \$10,000,000 the studio has spent for the film in exchange for all the prints. Although Scorsese has insisted the film is "deeply religious and faith-affirming", the protestors' outcry focused on the scenes in which Jesus is shown as full of self-doubt and capable of hatred and lust.

In a fantasy sequence, he makes love to Mary Magdalene while his guardian angel watches. The brouhaha over the film is reminiscent of that provoked by Michael Cacoyannis' adaptation of Kazantzakis' novel *Zorba The Greek*

Béjart on the rocks



Maurice Béjart

At the risk of sticking my neck out and or putting it on the block of the guillotine, I must say that I was not impressed by Maurice Béjart's new offerings presented this year at Herod Atticus.

My English and American colleagues all seem to have been dutifully impressed. Possibly they were favorably influenced by a trip to Lausanne and a late night party to which everybody who is anybody in the dance world was invited. Too, a great deal of money has been sunk into Béjart's move to Lausanne and I suppose everyone is hoping that he can justify the change of venue.

For those of you who are not balletomanes, Béjart is one of the giants of ballet. Born in 1927, he was the son of the philosopher Gaston Berger who greatly influenced his work which some-

times resembles opera rather than ballet.

Like many other famous dancers and choreographers before him, Béjart turned to ballet due to physical weakness. He was immediately charmed by the dance and maintains that the profession chose him rather than the other way round.

He continued his studies with Leo Staats and Madam Evkorova, simultaneously completing degrees in psychology and aesthetics. His dance career took him all over Europe. He has danced with Dame Margot Fonteyn and with the Paris Ballet directed by Roland Petit. Petit is a "theatrical" choreographer rather than one with a particular talent for creating dance movements, and one can see the influence of Petit's work in Béjart's own choreography. Both men utilize modern ballet steps rather than the classical forms.

While dancing with the London City Ballet Béjart was introduced to the work of Jerome Robbins, an extremely talented creator of movement. Later, Brigit Kulberg of the Swedish Ballet introduce him to the work of Kurt Joss, one of the most important modern German dance pioneers. In 1950 Béjart choreographed his first piece titled *Unknown*, to a song by Edith Piaf. He greatly impressed critic Jean Laurent and in 1959 he was invited to choreograph Stravinsky's *The Rite of Spring*.

His success was so great that he was offered a theatre in Brussels and founded a big company there called the "Ballet of the 20th Century". The company existed for 28 years giving performances in football stadiums as well as theatres and enjoying a tremendous following amongst young people.

Béjart also founded a school called "Mudra" which offered yoga every morning in addition to dance classes. An excellent idea and unique in the western dance world. Students also received fine theatrical training in addition to their dance studies. In 1987, Béjart moved his whole company to Lausanne after arguments over budgets for opera and ballet. (Ballet, of course, was receiving less funding as in the case in most opera houses). The move was sponsored by an extremely wealthy

Swiss businessman Phillippe Braunschweig, who had already established an international dancers' competition and who has now established a choreographers' competition. Thus, the success of the present performances is vital to the company's new life.

I saw two of the three programs presented at Herod Atticus. The first, *Malraux ou la Métamorphose des Dieux*, was the most interesting. There was a lot of dialogue mostly in French, so the piece was almost a play with the changes in scene (of which there were many) and music overshadowing the actual choreography of dance steps.

Malraux himself was not represented, but different characters from his books were (it is a common device of Béjart's to have several dancers represent different aspects of a single personality). Since it has become a common device, however, it has lost the element of surprise it once had but it is still intellectually challenging.

The male dancers who portrayed Malraux's characters were, as always, excellent and the choreography far more attractive than the choreography for the women.

I feel sorry for female dancers in Béjart's company: the movements he gives them rely on an extraordinary flexibility which he converts (for the most part) into ugly gyrations. The dancers have to rely on acrobatic distortions for choreography: there is no glorification of womanhood to match and balance the celebration of manhood in his work. No woman is allowed "to develop soul", but must perform empty movements which, in my mind, belittle feminine beauty and power.

There is no love for the feminine in Béjart, and it really makes me quite angry and sick.

There were many lightning-fast changes of mood, scene and music to cover up the shallowness of the choreography. There were also many changes in costume - some of them very fancy designs by Gianni Versace with wigs, shoes and heavy dresses. Another distraction!

I must admit my enjoyment of the second program was marred from the start: it is getting to be less and less of a

pleasure to go to Herod Atticus.

I purchased tickets in the upper tier, but being a hard-working individual, I finished at 8:00 pm. The performance was to start at 9:00 but it seems in order to find parking space and a decent seat one must be there by 7:00. When I arrived, the place was full and, along with at least 50 other people, I had to squat up on the rocks only to be harassed by the police during the intermission. As I said to the gentleman in blue, *he* should be apologizing to *me* for having to sit in the dirt after paying 1200 drachmas for my ticket.

I descended from the rocks to stand for the rest of the performance until some friends found me a seat when two bored individuals left. Before the beginning of the second half of the performance I was treated to an additional show: the policemen began dragging people down from the rocks.

Some spectators were more stubborn than others as there were no seats. One policeman started to push a young man and only stopped when the crowd started jeering and shouting.

It was then that I started to wonder if I was at a civilized cultural event or at a football match. Gone was my pleasant evening at the ballet.

Incidentally, at the time of Béjart's performances, there were still no English programs available to augment the audience's enjoyment of the performances at the ancient theatre.

In any event, from my perch atop the rocks, *Light Suite* with lovely music by Vivaldi seemed pretty shallow with the exception of an occasional movement capturing the spirit of Italian sculpture. Jorge Donn's solo showed that he still has a great and sensitive presence.

Three Studies for Alexander performed with Fernande Bujones dealt with a dancer who dreamed about dancing the part of Alexander the Great. Bujones is, of course, a performer who is a cut above the others. His presence is stronger and brighter and his dancing full of the confidence of a great star, but I can't help feeling he didn't pull out all the stops. This was not a dazzling gala performance. It's only Athens after all: a shame, because, we Athenians so look forward to seeing dancers of this caliber.

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A royal-democratic treat

Orchestral democracy seems to be in good shape and producing marvelous results if it is to be judged by the self-governing body at the Royal Philharmonic which gave two splendid concerts under Vladimir Ashkenazy at the beginning of August as a part of the Athens Festival.

The first concert included Joaquín Rodrigo's *Concierto de Aranjuez* (1939), famous for the many light adaptations made of it and its extremely melodic adagio. The guitarist was Dionysios Dervis, 28, an accomplished Greek soloist. Unfortunately the guitar was amplified and a speaker very close to my ear. Dervis has a firm hand, musicality and power, but some of the faster passages needed more polish and care.

In this piece and Tchaikovsky's "Manfred" Symphony, the Royal Philharmonic under Ashkenazy was captivating in the brilliance of its sound, the cohesion of the ensemble and the excitement of its climaxes. Even so, there always seemed to be even more sound for a finale.

Benjamin Britten's Piano Concerto, op. 13, (1938) opened the concert the following day. Though an early work it is most interesting for its sparkling orchestration, surprising instrumental effects and vivid rhythms. In fact the

least interesting element in the work is the piano part and Jean-Louis Steuerman's accurate and precise playing did nothing to imbue it with life, not even in the Liszt-like bravura passages. Yet the orchestra itself was a delight.

And even more so in Gustav Mahler's First Symphony, "the Titan". Here the strings ran along at an amazing speed without the slightest loss of precision. The woodwinds were brilliant in their dazzling clarity and the brass section ranged from the most exquisite pianissimo to Olympian heights.

Polish rarity

Athenians had the unique opportunity this summer to hear the little known, yet probably the best of Polish operas, Karo Szymanowski's *King Roger*. Szymanowski, who was the first Polish composer to receive international recognition after Chopin, was the leading exponent of the Polish musical school which rose rather late to join other great 'national schools' of eastern Europe.

Set in the eclectic world of Norman Sicily with its mixture of Greek, Arabic, Byzantine and Latin elements, its conflict between Christianity and paga-

nism, *King Roger* reflects the equally eclectic musical predilections of the composer for French impressionism, German neo-romanticism and medieval choral chant.

King Roger, which premiered in Warsaw in 1926, is curiously static. Its climaxes seem artificial, its ecstasies hoped for rather than achieved. Its dramatic form is more that of a cantata than an opera and the local line is strangely distant from the orchestra's. Much of this is due to the libretto which is very talkative and emotionally indirect.

Yet the music is often splendid, sensual in orchestration, rich in nuance and elaborate in vocal writing. The Teatr Wielki of Warsaw, which gave us such a marvelous *Boris*, was very nearly in as fine a form. Conductor Satanowski, the orchestra and the beautifully trained chorus were first-rate and the cast led by Florian Skulski (Roger), Krystyna Wysockakochen (Roxana) and Koshan as the Shepherd representing Dionysos were all excellent.

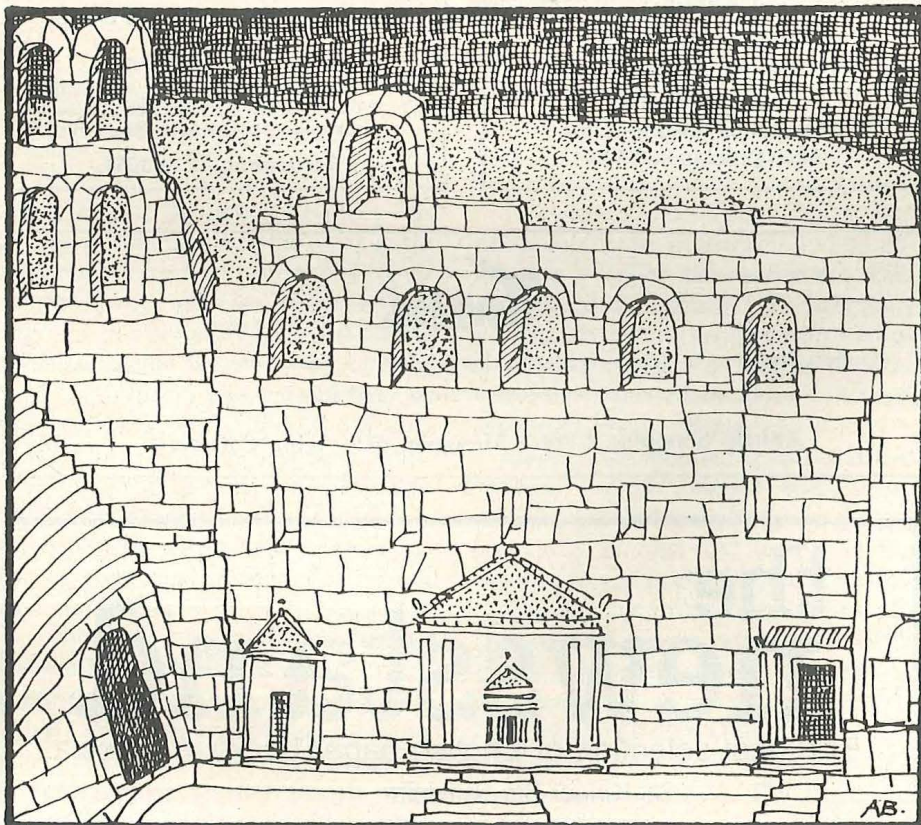
The story of the opera, in which a highly pious court abandons power, religion and social status in its conversion to the Dionysian cult of beauty, is faithful to the composer's aestheticism. Indeed, the text might have been written by Oscar Wilde himself and the opera catches much of the charm, though little of the drama, of that fastidiously literary movement.

Small is beautiful

The Pendeli Festival is a minor but amiable series of musical performances which takes place for a few weeks every summer in the courtyard of the neo-Gothic palace of Sophie, Duchesse de Plaisance. Over the years the festival has concentrated on small-scale artistic events and its chamber groups often give promising young artists a chance.

One of its programs this season was devoted to Pergolesi's wonderful little opera buffa *La Serva Padrona*, preceded by Albinoni's famous Adagio and Vivaldi's Concerto grosso No.8 in A Major. As the early part of the program fell afoul of a gale blowing down from the higher crags of Mount Pendeli and making off with scores and smaller stage props, it is not surprising that the first two offerings were rather randomly performed by the miniscule orchestra under Lefteris Halkiadakis.

In *La Serva Padrona* Andreas Kouloumbis, the National Opera's



veteran baritone, starred in a cast of three, one of whom is mute. He sang with abandon, humor and fine musicianship. Maro Nikaki is charming to look at but vocally well past her prime. Halkiadakis, as usual, read rather than led the score. The production was fortunate to include the gifted mime, Alexis Stylios, and it was directed with great style, originality and fun by Carmen Roungeri.

Mahler revisited

The Greek Radio Orchestra and Choir together with the Children's Choir of the Church of the Holy Trinity, Thessaloniki, and Markella Hatziano, mezzo, conducted by Horst Neumann gave a repeat performance of Mahler's Third Symphony for the Athens Festival. The concert was well attended and the conductor spared no efforts to repeat his great success at the Pallas Theatre which was reviewed in these columns last winter.

Unfortunately, the sharp and 'uncontoured' acoustics of the Odeon of Herod Atticus revealed all the shortcomings of

his orchestra which seemed generally less alert than at the earlier concert. Neumann's firm hand, however, kept things in order and Markella Hatziano showed progress.

Playing it light

With numerous awards and 13 albums to her credit, Canadian guitarist Liona Boyd is quite a celebrity by now. On Canada Day she played at the Athens College Theatre for a specially invited audience.

It seems she was asked to 'play it light' on this occasion for her program was composed of 17 small pieces which she introduced herself. Some pieces she had composed alone, some in collaboration with her friend, Richard Fortin, a composer whose own works figured prominently on the program.

Miss Boyd's musicality and technique are obvious. She has a natural instinct for melodiousness and a feeling for the contrasting - or corresponding - elements of a tune. Her *pianissimo* is exquisite and her capacity to build to a climax out of the meagre volume of the

guitar quite remarkable.

As a composer of minor yet fully mature compositions in their own right, Liona Boyd is not negligible.

Her greatest quality is her actual sound. So agreeable is it that it becomes difficult to forget pieces she has played for long afterwards. It must be admitted nevertheless that this sound becomes rather too sugary at times. Its sweetness put me - as it should Liona - on the alert.

Miss Boyd has spent considerable time in Mexico and, I would hazard, some South American countries too, judging from so many Latin-American names on the program. In part this may explain her naturalness which, coupled with her unerring technique, make her such a remarkable musician.

Popularity is sometimes an untrustworthy guide however, and her constant mixing (as her records indicate) of the popular with the classical may - or may not - result in some impairment of the latter. Only she, by carefully choosing the repertoire to which she should dedicate her unquestionable talents, can avert this possible danger. □

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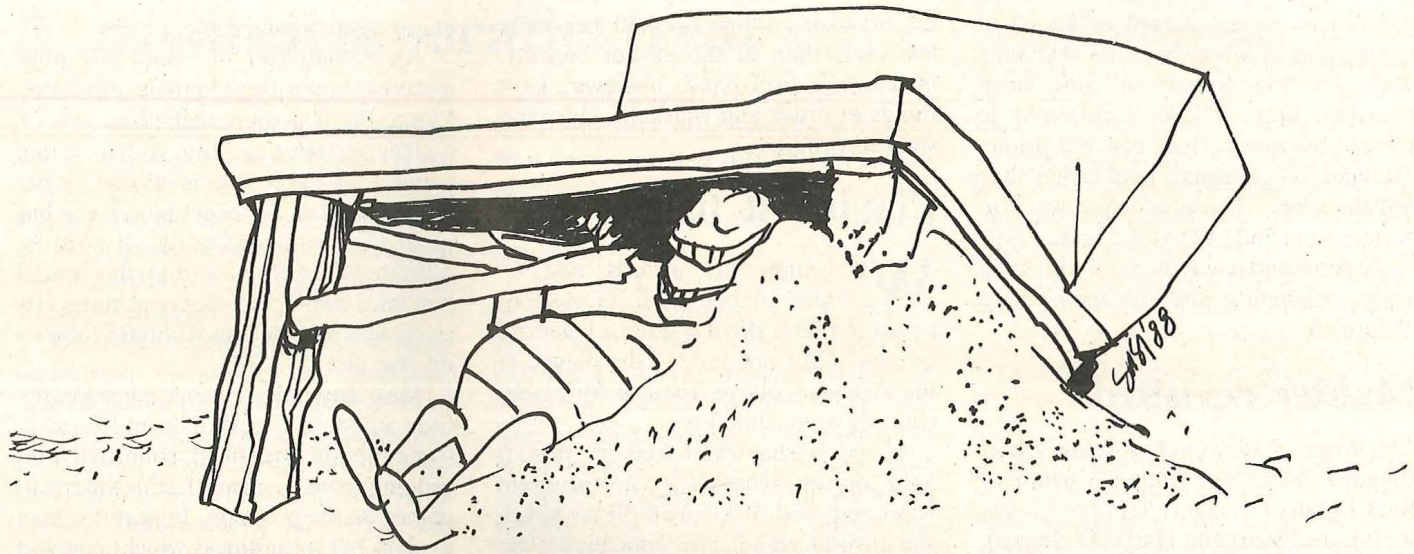
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A pseudoneuropterous social insect

In Africa their communities are often a great tourist attraction and, of course, the aardvark with his curved claws and extensile tongue loves them. Elsewhere, friends are few and great amounts of energy and money are spent on getting rid of them.

Very often their cousin, the winged ant, is mistaken for them. There are two easily recognizable distinctions, however, between ants and termites which can make you an instant expert. Ants have hour-glass figures with Edwardian waists: termites are so stuffed with sawdust they resemble punching bags. The wings of ants are also more graceful – the rear pair considerably smaller than the front pair – whereas the despicable termite is smugly happy with both pairs of wings being nearly the same size.

If the hills on your horizon are ant domiciles, a few applications of used coffee grounds and water will soon have them seeking new housing.

There are two kinds of termites, both equally damaging and to be exterminated as soon as possible!

Ground nesters, those that enter your home through formations which look like long earthen tubes, are the most destructive. Often they disappear in the winter only to surface with the first zephyrs of spring.

Winged demons of destruction, their presence is marked by piles of discarded wings near doors and windows or by their swarming around entrances trying to get in.

These termites are wood borers, tunneling through beams, rafters, pillars, anything thick enough to shelter their

nests. From the outside the wood may seem perfectly sound, but inside the filigree of tunnels forms a hollow core which can bring a house crashing down in a pile of sawdust and splinters as surely as Samson brought down the Temple of Dagon. You can foil their dastardly designs by sealing masonry cracks, properly ventilating the nether regions of buildings and by not attracting them in the first place by leaving piles of discarded lumber or cellulose trash lying around.

Dampness is their favorite milieu: therefore good drainage around foundations is a great deterrent. No wood should touch the ground. Mount foundations and wooden steps on concrete or cement blocks. Paint wooden fence posts with an anti-termite compound.

The dry wood termite and powder post beetle both love furniture as well as the rest of your wooden kingdom. Wingless, but with teeth of tempered steel, they chomp their way through a taboret with effortless ease leaving a powdery residue where once a mighty oak (leg) stood.

The best protection against these warriors of woe is coats of wax, varnish and furniture polish. There are also commercial preparations available at some paint specialty shops which can be painted on furniture and floors.

A very effective, simple and cheap formula for termite proofing is the following:

Stir in and dissolve one cup of moth crystals (paradichlorobenzene) in eight cups of denatured alcohol. Liberally brush on two coats and let dry.

Use indoors only when you can have

excellent cross-ventilation because the vapors can be irritating. Pour any remaining solution around outside areas of possible infestation.

For outside termite nests and tunnels, substitute kerosene (petroleum) for the alcohol. This kills instantly on contact.

Termite victims may take comfort from the fact that their foundations are safe at least: the concrete-eating termite from Formosa has not yet arrived.

Their cars are also safe. They don't have to worry about glancing out the window, to see nothing but a heap of tires and upholstery. The iron-eating termite from Africa is still far away – for now at least. (Spaggos guarantees the existence of the abovementioned pests.)

Crime Barely Pays

It takes time to get a good tan. One young man who made the news recently found a novel way to finance his leisurely days in the sun. He started a series of pursesnatchings, appearing in the altogether. The shock and surprise works! His victims give their purses up without a struggle.

The last laugh may be on him, however. When the women were asked to describe him, all they could remember was that "He was tan all over!"

It is obvious to some ladies in Cologne, Germany that he is on to a good thing. They have been going up to tourists, baring their breasts and while the men gape in admiration and confusion, they manage to grab their wallets and run for cover. □



Skiadaresi acrylic of the Monastery of St. John of Patmos

Patmian revelations

Zoe Skiadaresi's exhibitions always provide the viewer not only with a highly aesthetic experience but a grand tour as well of her "chosen" island. Two years ago she concentrated on Santorini's unusual terrain – that naturally cubist landscape of ascending geometrical surfaces and spectacular yet flat panoramic views.

Her current exhibition at the Argo Gallery features the isle of Patmos where St. John wrote the Book of Revelation. The island's illustrious Monastery of St. John is observing this year its 900th anniversary with a series of celebrations which includes Skiadaresi's exhibition.

Focusing on the Monastery the artist weaves into her paintings the mystical atmosphere of Patmos as she portrays various features of the great building. The interplay of receding archways, the interior courtyard enhanced by modest clay pots of geraniums and basil lining walls and stairways, the well opened only twice a year, the humble cloisters offering hospitality to the passing traveller – all convey the ascetic spirit of monastic life.

A sense of serenity prevails in the small chapel commanding the terrace view, in the bell tower crowning the dark cavern where St. John lived and worked, or in open windows revealing a distant view of the Monastery high up on the mountain or the boat landing embraced by a sparkling white village.

Skiadaresi extends the simplicity of the landscape into her color scheme which is dominated mainly by white, stone grey, the ochre shades of dry earth, and occasional splashes of vivid color. Mediterranean blue reigns in the seascapes.

The figurative style of painting is frequently juxtaposed with an abstract-decorative style. Surfaces become geometrical, flowers and shrubs are traced in gilded patterns; the radiance of gold paint is added.

Skiadaresi usually completes her exhibitions with the painting of a Byzantine-type angel – the guardian angel of the show. This year he holds four golden doves poised to fly away to the four corners of the earth bearing messages of peace.

*Argo Gallery
Merlin 4, Kolonaki
Sept. 21-Oct. 11*

Friezes on canvas

When a Greek today speaks of his country's traditions he is usually referring to its Byzantine or folk inheritance, overlooking, for the most part, the great cultural heritage of ancient Greece. In an effort to remind and applaud this remarkable past, Alexandros Vakirtzis, an artist who lives and works in the south of France, evokes in his exhibition this month at Zygos Gallery the grandeur and glory of Greece's Golden Age.

Inspired by the sculptures of the Parthenon, Vakirtzis recreates on canvas the great Panathenaic procession depicted on the frieze. The grace and strength of the sculptural reliefs are beautifully interpreted by the artist's impressionistic brushwork and delicate palette.

The frieze depicts the colorful parade of celebrants and animals participating the great Festival of Athena that occurred every four years. It culminates with the presentation of the sacred veil to the goddess while Zeus, Poseidon and other gods are shown observing, "invisible", this resplendent spectacle.

Vakirtzis has developed his theme mainly from the reliefs on the west side of the Parthenon since most of those on the north side were removed by the notorious Lord Elgin and are now in the British Museum. The most exciting of Vakirtzis' large oils are those of horsemen, chariots and above all the magnificent horses themselves the drama of whose highly agitated movements the artist conveys. He articulates the tension of the riders, too, as they barely restrain their animals which seem ready to leap from of the canvas. The weaving motion of Vakirtzis' palette knife adds to the kinetic force of the composition. Subtle shades of rose and grey laced with white reflect changes in color from the brilliant light illuminating the sculptures.

The small studies depict the march of the common people: youths leading cattle to the sacrifice, water carriers in finely draped robes carrying their jugs, musicians playing flutes, warriors marching in full armor. It is interesting to note that Vakirtzis doesn't reconstruct any missing parts: he simply fills in the voids with bright color, adding warmth to his subdued overall color scheme.

If this exhibition sends even one

viewer up to the Acropolis, Vakirtzis will have fulfilled his goal of stating in modern terms – through his impressionist style of painting – the glory and magnificence of the Greek past. This exhibition will soon be presented in Washington, D.C.

*Zygos Gallery
Iofontos 33, Pangrati
Sept. 26 – Oct. 10*

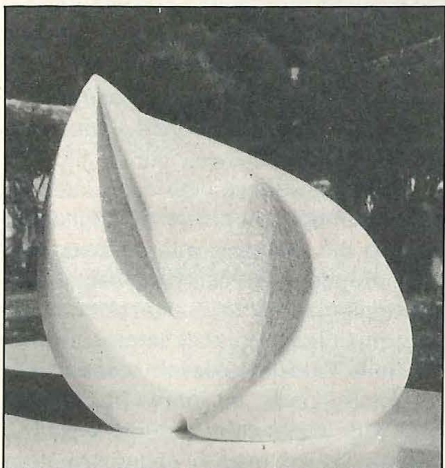
Liberated marbles

The new Titaneum Gallery which this year has expanded its already large premises to include a lovely garden area is launching the new fall season with a sculpture exhibition by Kostas Dikefalos.

This young and dedicated talent works mainly outdoors in a large field of olive trees and overgrown weeds where his marble forms are influenced by the radiant Greek light and the natural environment. So it is quite fitting that the exhibition is extended out to the neighboring park. In this dialogue with nature the sculptures make their own special lyrical statement.

The general theme of this current exhibition is the artist's awareness of the cultural changes of the times (mainly the women's liberation movement) expressed by an eroticism embodying power and sensuality rather than romantic desire. The basic structure is the spherical form which, when stretched out, evolves into a new shape symbolizing genesis and power.

The sculptures, elongated forms whose curves extend into strong flat planes and animated surfaces, are a harmony of fluid lines and contrasting shapes. The convex areas retain elusive



"Ecstasy", a 1985 Dikefalos

shadows in the brilliant sunlight. These sensual configurations articulate strength and energy evoking, in the artist's view, the new balance of power represented by the liberated female.

Believing that most sculpture – and especially marble – should always be seen in its natural setting, Dikefalos has created and left *in situ* high up on Mt Parnitha a sculptural work expressing the freedom and soaring heights of the surrounding landscape. This past summer he participated in an international symposium on sculpture in Volos where ten artists from the Balkans, working on site, donated their finished works to the city, thus encouraging the acquisition of public sculpture for urban areas.

Dikefalos uses marble from every part of Greece – Dionysos, Pendeli, Aliveri, Ioannina, Paros – juxtaposing satiny black and sparkling white with lovely colored veins streaking through highly polished or raw, fluted surfaces. A transcendent beauty pervades these aesthetic sculptures whose shifting shadows and reflecting lights demand wide open spaces.

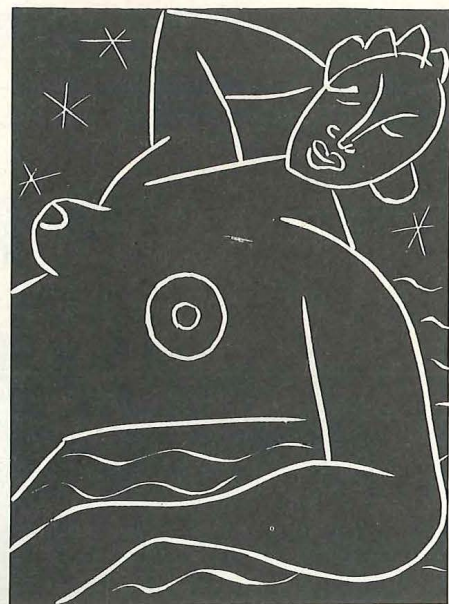
*Titaneum Gallery
Vas. Constantinou 44, Athens
Sept. 30 – Oct. 24*

Matisse on Andros

by Simonetta Wynkert

With its well-proportioned neoclassical villas and shady, tree-lined streets, Andros is not a typical Cycladic town. One senses a pervasive "sanity" in the air – a feeling that town life goes on despite summer and tourists who are few, since very little is done locally to attract them. Yet in spite of this almost northern atmosphere of burghers' calm – possibly the result of the island's long shopowning tradition – Andros is still very much part of the Mediterranean, and for this reason, an ideal setting for an exhibition of Matisse's works.

The *Pole Nord* to Picasso's *Sud*, Matisse played a leading role in the early 20th century attempts to free painting from the Renaissance principle that art should faithfully mirror its object. By making emotion and imagination the cornerstones of his art, Matisse proposed a freedom of expression which would drag the spectator – willing or not – into the magic personal world of the artist. This view was



"La Frigate", Matisse linocut, 1938

strengthened by his belief that art should also be a bridge to the divine; a way of rediscovering invisible elements in the world. Matisse's aims were, in a sense, like those of Byzantine iconography or William Blake.

Matisse gave equal importance to each of his genres, yet he always considered drawing to be the greatest vehicle for the exploration of form. Bearing this in mind, the organizers of the Andros exhibition, while displaying a large selection of engravings, cut-



"Tête de Femme", Matisse ink, 1947



"Jazz," Matisse decoupage

gouaches and even photographs by well-known figures such as Man Ray, have chosen to concentrate on this less-known aspect of his work.

It is in his drawings that Matisse's two great complementary virtues – instinct and self-restraint – are most clearly evident. The turning-point in his style occurred in 1896, when, as a young man, he was standing in a post office waiting for a telephone call. He began idly sketching on a piece of paper, and it was then that his mother's face appeared before his eyes more vividly than it had ever done in all his years as an art student.

He realized then that a work of art is not only a representation of its subject, but, more than that, a creative act of the artist's imagination. Now this story, while illustrating the spontaneity which underlies his technique, should not tempt us into regarding Matisse as

some kind of naïve, educated genius: his style did not develop overnight. It was only after years of rigorous training that he felt confident enough to reject the claims of formalism.

The drawings on show in the Goulandris Museum vary enormously, from the charcoal *Woman Seated by a Window*, 1923/4, and *Odalisque au Magnolia*, 1924 (where the clean line has given way to an almost fussy excess of shading and detail), to the cartoon-like self-portraits of 1946, 1948 and 1957.

For Matisse, the religious and the simple were inextricably bound: "Le simple est Dieu", he liked to say in opposition to the more common "Le Dieu est simple". This belief is particularly apparent in the 1938 series of linocuts – including the splendid *Frigate*, which shows a female figure reclining majestically against a back-

ground of stars – and in the 1947 ink, *Woman's Head*, with its thick bold brushstrokes.

The exhibition also contains a rare collection of book illustrations begun in 1941 during a long post-operative convalescence. These include six plates for a New York Press edition of Joyce's *Ulysses*, as well as the collected poems of Mallarmé and Charles Orléans. "Life is a forest of symbols", as Baudelaire said, and Matisse, with his uniquely iconographic view of the world, was able to exploit these Modernist texts to the full.

Finally, in the splendid cut-gouache series, *Jazz*, we see Matisse developing his ideas on life and art in a series of exuberant symbols, such as the *Horse*, the *Acrobat* and the *Dance*.

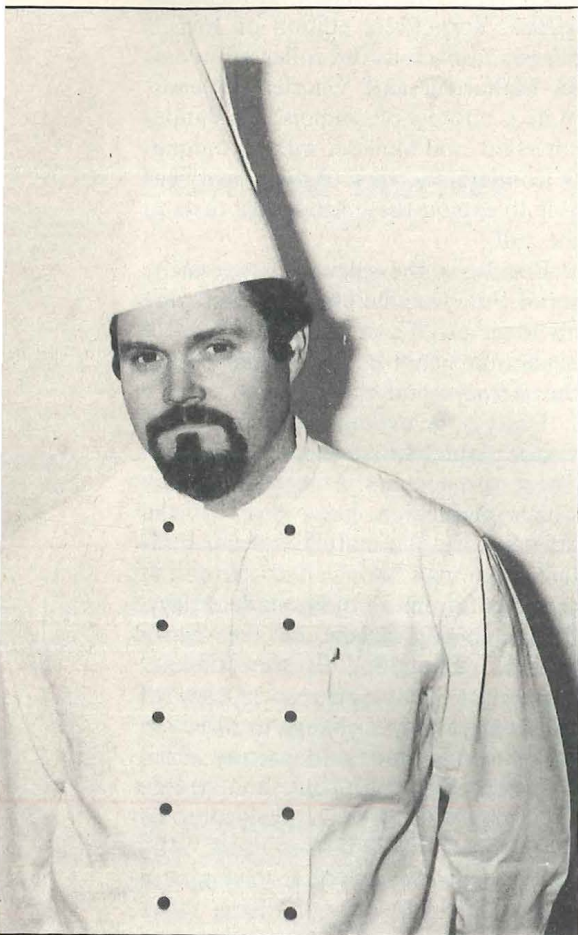
Unity is the overall impression that a visitor to the Matisse exhibition retains. There is peculiarly organic quality which permeates every level of the artist's work. No matter how much his technique may have varied – from the cautious formalism of his student days, to the heady excess of the *Fauve* period, culminating in the sublime, almost late-Shakespearean quality of the final years – a change in direction never constituted a departure from Matisse's essence. "Tout mon oeuvre est l' émanation et la projection de moi-même" as Matisse said. The Andros exhibition, with its diversity of styles and techniques, is living testament to this fact. □

The Matisse exhibition at the Basil and Elise Goulandris Modern Art Gallery, Andros, will run until 30 September.



"Autoportrait de Trois-quarts", Matisse lithograph

Athenian Chefs: Hans Laurentius at the Athens Hilton



Hans Laurentius, The Athens Hilton's Executive Chef

Greece has an oil crisis – in the *tavernas*, said Hans Laurentius, executive chef of the Athens Hilton, during an interview in his office by the kitchens of the hotel on Vasilissis Sofias. “Too much oil! Greek chefs consider themselves oil experts and everything swims in oil – *melitzanes*, *moussaka*. After two weeks of eating in tavernas, people are sick of the same *psari skaras*, *souvlakia*, *horiatiki salata*, and *feta*. It’s a pity!”

A tall, athletic man who sports a Vandyke, Chef Laurentius spoke with polemical indignation, pointing out what he believes is a flagrant gap between the excellent potential of Greek cuisine and the usual fare offered by *tavernas* and Mom-Pop restaurants. “Chefs have the variety, but don’t use it. They make the same easy dishes and save money.”

As a chef who worked in seven countries before his meteoric rise at the age

of 30 to executive chef of the Athens Hilton, he speaks as a seasoned general who has surveyed the battleground. And he has mapped his own strategy – some options already marinating, some plans on the back burner. Born, educated and apprenticed as a chef in Bonn, West Germany, he moved to hotels in various German cities before joining the Athens Hilton in 1967. Subsequently, he worked as a chef for the Hilton chain in Singapore, Guam, Okinawa, Istanbul, and Montreal. “I realized my dream and became one of the youngest executive chefs in the company,” he noted, recalling his exciting appointment in 1975, the same year his son was born. “I decided to settle down,” he added. (He met his wife, Kyriaki, at the Hilton where she was working in the Byzantine Cafe and they were married in 1967.)

Citing his own career as an example, he deplores the shortsightedness of young chefs. “Young chefs come from schools and ‘disappear’. They go to the islands and *tavernas* in season where they are paid more – under the table,” Chef Laurentius said. “They don’t go to the large hotels where they can advance and get benefits.”

At the Hilton where his purview includes the Galaxy Supper Club, Ta Nissia downstairs, and the Byzantine Cafe, Chef Laurentius’ chefs are all Greek but for one French chef. The Hilton’s menus feature about half international, half Greek dishes, he said. By international, the chef means French, a cuisine he believes is currently moving back to classic sauces, “but lighter – with less cream, butter, flour, and eggs.” French chefs have been influenced by the Japanese techniques of cooking without flour and little oil, he said.

Luring Hellenes (and their increasing disposable income) to the Hilton restaurants is a priority on his program. “Greeks have money to spend. There’s a large middle class now... Young people – teenagers – are spending money in the *tavernas*,” he said. “Hellenes use the hotels for status; to say they were there. But they are used to traditional service,” he added, referring to the customary practice in Greek *tavernas* of casually dropping a bread basket on the

table that also holds the silverware and napkins. “It’s difficult to attract clientele.” The chef hopes to expand Greek specialties on the Hilton menu to include traditional dishes not offered in *tavernas* – dishes such as *skordalia* (garlic sauce) with almonds, and Lamb Fricasee *Avgolemono* made with *marouli* (lettuce).

He knows the value of home cooking (his favorite hobby when not scuba diving or spear fishing, and offers Athenian readers the following delicious red snapper recipe complete with potatoes, a salad and dressings made of Greek ingredients. When you’ve mastered all his tips, visit Chef Laurentius. He’s looking for talented chefs.

Chef Laurentius’ Tips for Cooks

- The cook must know thoroughly ingredients, utensils, and basic preparations.

- Greek ingredients are excellent for all international cookery. Some less familiar ingredients, such as walnut oil and fresh ginger, which add flavor, are available at Alpha Beta and other speciality stores.

- Fish cookery: Remove the fish backbone and marinate before cooking. Baste with a mixture of dry wine and water to avoid drying.

- Cook potatoes in salted water with a little lemon juice.

- Avoid using too much oregano in accompanying dishes that may overpower the flavors of main courses. Use fennel greens as a garnish in salads.

Red Snapper Stuffed with Fresh Mushrooms and Fennel

Here’s a French specialty – fragrant with fennel and a peppery marinade recreated by Chef Laurentius – using the best Hellenic ingredients. You can enjoy this dish at the Hilton’s Ta Nissia or at home with the delicious potato and salad accompaniments he suggests (recipes follow).

2 red snappers (*lithrinia*) (each 1,300 g/2.8 pounds), washed and cleaned with heads on
marinade: juice of 1 lemon, salt, black pepper, Worcestershire sauce
3-4 T unsalted butter (preferably Dutch)

300 g/15.5 ounces white mushrooms, including stems, washed and finely julienne-sliced

1 onion, finely sliced

2 fennel roots, *marathon*, washed and julienne-sliced

fennel leaves

1/2 glass dry white wine (such as Blanc de Blanc), more for basting.

olive oil for baking

1. To remove the snapper backbone: Using a sharp knife, cut through the back along the backbone without slicing through to the front; carefully discard the backbone (or save for a fish stock). Mix the marinade ingredients and brush outside the snappers and the interior cavities. Set aside to marinate.

2. To make the stuffing: In a skillet, heat the butter until it bubbles. Sauté the onion until glazed. Add the fennel slices and sauté until glazed. (Chop the fennel leaves and reserve). Stir the wine into the stuffing and simmer until reduced. Add the mushrooms and simmer lightly. Remove from heat and then add the fennel leaves.

3. Carefully fill the snapper cavities with the stuffing.

4. Pour enough oil in a baking pan to cover the bottom. Place snappers in the pan and brush tops lightly with oil. Bake at 200° C /400° F for 20 minutes, basting twice with a mixture of wine and water until snappers are crisp and browned.

5. To serve, cut across in half and place in four warmed plates. Serve warm with Boiled Potatoes and Fresh Garden Salad. Serves four.

Pommes de Terre Naturel (Boiled Potatoes)

"A favorite dish to serve with fish," says Chef Laurentius, "especially when you can find very small potatoes in the markets." It's challenging to time the potato cooking while the snappers are baking.

12 small or 4 large potatoes

salt

lemon juice

fresh fennel leaves, chopped, for garnish

1. Leave small potatoes whole or peel and slice large potatoes into quarters or disks. Cover with cold water. Add a little salt and lemon juice. Cook until tender but not mushy. Drain. Peel potatoes. Arrange on a plate and sprinkle with fennel. Serve immediately. Serves four.

Fresh Garden Salad

Chef Laurentius was inspired by the many traditional and newer ingredients in Greece to toss in an original salad combination.

2 fennel roots

1 bunch *glisrida* (garden greens with tiny flowerlike leaves)

1 bunch water cress (*cressons*) available at Alpha Beta

10-12 cherry tomatoes

1 soft butter-type salad head (not *marouli* lettuce)

1 medium avocado

dressing of your choice or one of the chef's dressings

1. To prepare the vegetables: Cook fennel roots in water, drain, and slice. Wash and dry the *glisrida*, cress, tomatoes, and salad head. Save outer leaves of the salad head for another meal and cut the inside into four parts. Peel and slice avocado in half, discarding the pit, and slice across finely.

2. Combine all vegetables in a bowl. Drizzle with the dressing and toss lightly. Serve immediately. Serves four.

Lemon-Oil and Quail-Egg Dressing

"Mix the quail eggs into the dressing or place on the salad as a garnish," suggests the chef.

juice of 1 lemon

4 T extra virgin olive oil

salt and freshly ground black pepper

fresh fennel leaves, finely chopped

4 quail (*ortikia*) eggs, hard-cooked and sliced

1. In a bowl or jar, mix the lemon juice, oil, salt, pepper, and fennel. Add the quail eggs and toss the salad; or garnish the salad with the eggs after tossing.

Vinaigrette

"Don't allow oregano or any other ingredient to detract from the flavor of the fish," cautions Chef Laurentius.

1 part extra virgin olive oil

2 parts vinegar

salt and freshly ground pepper

dried oregano

1. Mix the oil, vinegar, salt, and pepper and toss with the salad. Top with "just a little" oregano, crushed in your fingers. □

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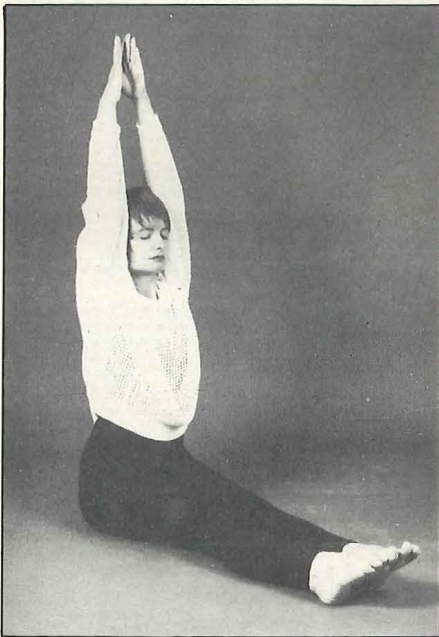
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and gift items

Health & Fitness



photos: M. Hionos

Feel very, very tall

Forward Bends

The forward bends are wonderful for stretching the lower and also the upper back. There is a strong stretch in the hamstrings as well. For those of us who have very stiff lower backs, this is a wonderful *asana* as you really feel the back stretching and the head getting lower and lower as you breathe.

In a sitting position, stretch the legs directly out before you. Just gently rock from side to side for a moment: Feel those bones that you are sitting on.

Lock the thumbs and gently stretch

the arms up above the head. Keep breathing easily and very, very deeply the whole time. Pay particular attention to the out-breath. Make sure it is as long, slow and deep as possible. With each long, slow out-breath, stretch the ribs up away from the hips, rooting the 'sitting bones' down into the floor.

With each long slow out-breath lift the armpits up away from the ribs. Feel the crown of the head 'opening' and stretching towards the ceiling; feel the fingertips reaching towards the ceiling.

Try not to have any preconceived ideas of how far you can stretch. Focus deep inside the spinal column and make sure you are allowing the spine to stretch to the fullest. Make sure you are not resisting anywhere in the body. Feel very, very tall!

When you feel you have reached your fullest stretch (take your time; you have all the time in the world) then begin folding forward with a flat back. If the knees bend slightly, allow this to happen. The feet should be relaxed.

When you can't fold forward any further with a flat back, then just hang down. (Easy deep breaths the whole time.) Focus inside the spinal column and notice how you feel there: Notice any subtle movements that may be taking place there and allow those movements to happen.

Hold onto your legs wherever it is comfortable for you. It doesn't matter if this is at knee level, ankle level or the big toes. On a deep, full in-breath, using the hands to help you a bit by pulling, feel as though you are relaxing the buttocks and stretch them way out behind you; feel as though you are arching the

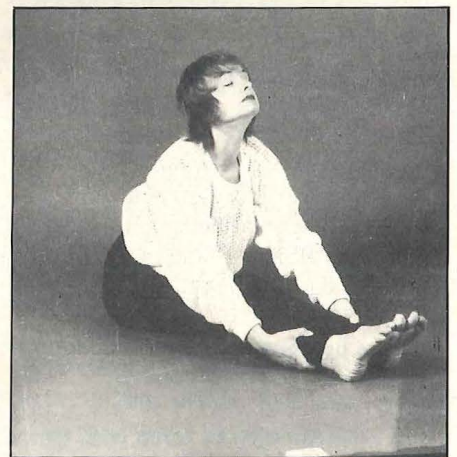
lower back; stretch the chest way out in front of you; feel the chest reaching forward; open the throat fully and lift the chin. It's almost as if you are trying to flatten the back against the legs.

On the long, slow, deep out-breath, relax starting from the lower back and relax the whole body over again. Your body should come slightly forward as you do this and each time you repeat the process you will find the body goes deeper and deeper into the pose.

Repeat several times using big deep breaths. Take your time; go slowly. On the last round, just hang the head down and relax there for a while.

Focus into the lower back and notice how you feel there. make sure you give full expression to whatever you may feel there. Focus deep inside the spinal column and notice how you feel in each part of the spine. Remember to allow each feeling to come fully through. Notice any subtle movements that may be taking place inside the spinal column and allow those movements to happen completely no matter how strange they may seem to you.

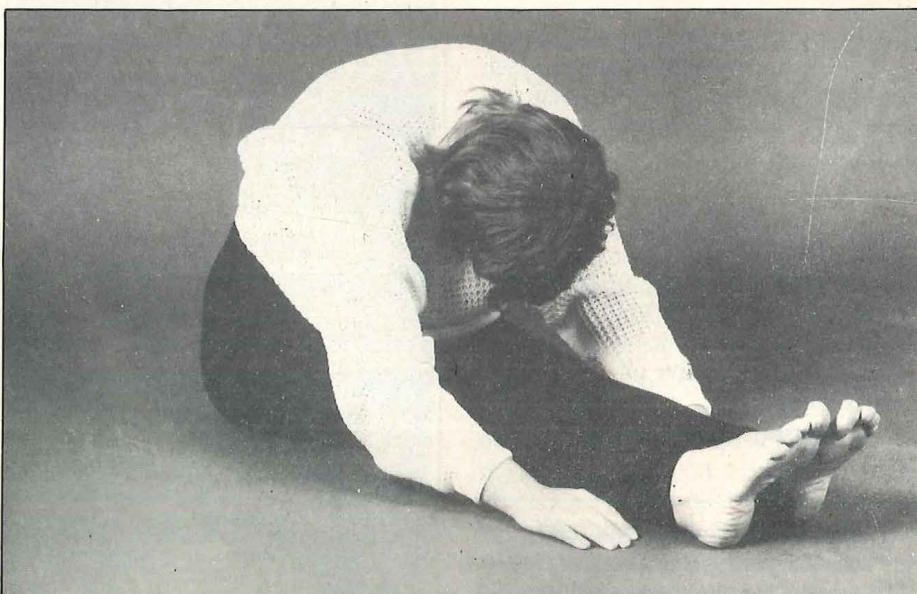
When you are ready, lock the thumbs



Open the throat fully

again; reach the fingertips forward and begin coming up with a flat back. (If you have a sensitive back you can just roll the spine up.) When you are upright, relax the arms down. Take a deep breath in and, as you breathe out, relax the shoulders completely. Breathe in, and, as you breathe out, feel the crown of the head, opening and reaching towards the ceiling; breathe in deeply and, as you breathe out, feel the chest very, very open and full. Just focus on that space in between the eyes in the middle of the forehead before you start your next posture. □

Jenny Colebourne



Focus inside the spinal column

Donate your own vision of a better world...

The concept of a better, saner, safer, healthier, more hopeful world – a better world – is something we all talk about, dream of; but, as individuals, we generally stop right there. We talk, we dream, and the world goes on as it is – anything but better, sane, safe.

“Global Co-operation for a Better World”, an organization dedicated to pooling all our positive images for a more perfect planet, is asking all of us to “put it in writing” – or in painting, dance, mime – whatever genre we wish. A non-political, non-profit “peace messenger initiative”, dedicated to the United Nations, “Global Co-operation” has instituted a sort of bank for visions of a better world. It is the hope of the organizers that the “deposits” and the “capital” accrued in this endeavor will be something all of us can draw upon.

Launched in 80 countries worldwide, including Greece, “Global Co-operation” encourages all of us to create our own totally positive vision, to discover and develop the art and skills of co-operation with others, all over the world, in order to make these dreams some true. It’s a tall order, but “positive imaging” has already worked in so many other areas that the organization believes it will work on the planetary level as well.

Participation may be either individual or group-sponsored. Families may contribute, or work colleagues. All positive visions and creative actions should be sent to the Global Co-operation Bank of Ideas using the special donation forms provided here. These contributions will be presented to the United Nations in the spring of 1989.

The underlying philosophy of the project is a simple one: peace and co-operation begin with individuals. But it is believed this international initiative is required to enable individuals to express their “projections of perfection” in the home, the workplace, the community – on “spaceship earth”.

A better world will not begin or emerge due to the efforts of a few of us seated around a negotiating table.

Global Co-operation has some pointers for those of us willing to commit some of our time to re-imagining the world:

1. Using your positive energy, write down a picture in words of the world you’d like to live in; the family, community, and planet that would enable you, and others, to fulfill your potential for creativity, joy, happiness.

2. Make something happen that will turn your vision into reality, even if it is only in a very small way. Use an artistic talent, a special skill; do some community service; or simply begin at home and accomplish some long-overdue self-improvement.

3. Fill in your donation form and send it to the Global Co-operation Bank of Ideas.

Your visions and your actions then become valuable assets which will serve as an inspiration to others. There is a bank set up in each participating country, and each country will present its collection of visions and visionary actions to the United Nations next year.

Try, as you envision “your better world”, to use only positive language; positive imagery. Avoid “not’s” and “no’s” and “don’ts”.

In Greece, Global Co-operation was launched in Delphi in May. On hand were one of the international coordinators and one of the international patrons. The patrons include such people as H.E. Corazon Aquino, Former President Jimmy Carter, Sir Yehudi Menuhin and, from Greece, the president of Biopolitics International (Greece), Dr Agni Vlavianos-Arvanitis, among many others.

The old maxim, “seeing is believing” may have a great deal of validity for those skeptics among us, but Global Co-operation would have us entertain the notion that seeing may indeed follow believing. If we can believe in a better world, in our minds’ eyes, so to speak, then perhaps we’re already half-way to seeing it in reality. □

Anthony Strano

DONATION

FORM

MY VISION
OF A BETTER
WORLD

your action for a Better World based on your personal vision.

ACTION FOR A BETTER WORLD

Extend your vision beyond the world's problems. What kind of world do you want to see (environment). How would people relate to each other (personal relationships) and what kind of characteristics would you have in that world (yourself)? Please use a separate piece of paper and on the other side fill in

Based on your vision of a Better World what action would you like to take to make your vision a reality? Your action can be carried out through artistic expression, service to others or self-improvement.

Name _____

Address _____

Age _____ Sex M/F _____ Occupation _____

This donation form has my personal 'vision' of a Better World.
My creative action comes under the following categories (please tick).

Artistic Expression		Service to Others	
<input type="checkbox"/> Writing	<input type="checkbox"/> Dance/Drama	<input type="checkbox"/> Photo	<input type="checkbox"/> Family
<input type="checkbox"/> Painting	<input type="checkbox"/> Song	<input type="checkbox"/> Other	<input type="checkbox"/> Friend
			<input type="checkbox"/> Colleagues
			<input type="checkbox"/> Others

Self Improvement/Change

In Habit In Values Diet Meditation

I enclose further material describing my 'vision' and action in the form of:
(please tick). Writing Photograph Video Audio Cassette

I am interested in joining/starting a "Creative Group" (4-8 people) and enclose a stamped addressed envelope for further information about how to set up a Creative Group in: Workplace Family Schools Community

I enclose a large stamped addressed envelope for the Global Co-operation Newsletter and the Global Co-operation Bank Certificate of Co-operation.

I understand that Global Co-operation Bank is not liable for any damage caused to items sent or liable for any action taken. I willingly waive all rights to any donated material which may be used in free public exhibitions and presentations. All items are non-returnable (we have limited administrative resources).

Signature Data.....

Fill out the Global Co-operation forms, using additional paper and send them to 5 Pamiou, 104 46 Athens, Greece. For further information, call 867-1551.

Katey's corner



★ September is probably my favorite month in Greece. There is something special about the way life shifts gears and picks up speed with the turning of the breezes to the north. By October our business and social obligations are almost overwhelming, but in September there is the fun of greeting old friends returning and meeting new friends who are arriving, combined with the startup of school, clubs, social engagements and other autumnal activities.

For those of you who are new arrivals, there are lovely surprises in store. Greece really has the weather that it is famous for, its antiquities really are as marvelous as the tourism blurbs say they are, Greeks really are as argumentatively congenial as you have heard and the cultural calendar really is as full as you can possible manage.

A big welcome to those of you who are new – may Athens prove to be a wonderful assignment. You are obviously off to a good start, for you are reading **The Athenian** and we hope that it will be your constant companion during your stay. Always full of up-to-the-minute news on programs for the coming month and chock full of articles covering a broad range of subjects, it is a magazine made just for you. Drop by the offices at 4 Peta Street in the Plaka and get acquainted – or to take out a subscription.

★ Pull out **The Athenian** “centerfold” (Organizer) and keep it by your telephone. You will find it invaluable as the months go by. For instance, on its pages are lots of ways to get started in Athens. Men will find the various chambers of commerce listed



Recently Dr John S. Bailey, President of The American College of Greece received the blessing of the Patriarch in Istanbul for his many years of service to the youth of Greece. It was recognized that the school, whose original home was in Asia Minor, has continued through the years to provide the highest quality of education possible for the young men and women in its care. This special occasion was arranged through the good offices of the then President of the Parents' Association of Pierce College, Takis Tsakiris (left). A formal certificate has been presented to Dr Bailey commemorating the event.

and most of them begin their luncheon meetings in September or early October. In addition, the **Propeller Club** is a multi-national businessmen's and women's organization which has regular prominent speakers whose topics are always of interest. Just telephone the secretary at 778-3698. There's an entire spectrum of international organizations represented in Athens from **Rotary International** to **Alcoholics Anonymous**. Since you have arrived at a sports mecca too, you will soon be deeply involved in your own specialty be it rugby, ping-pong, scuba diving, or antique car rallies. If you don't find a

listing for your special passion, just give us a call.

★ One way to really get acquainted with members of a foreign community group with an important shared interest is to join the **Hellenic Amateur Musical Society (HAMS)**. They often do Gilbert and Sullivan productions, but this year their plan is to do an exuberant musical full of well-known tunes with catchy Latin American rhythms. Performances of *Viva Mexico* are set for early March and the successful duo of **Carole Johns** as musical director and **Rob Reid** as stage director will again be in charge. Rehearsals will be getting underway on Tuesday, September 13 at Campion School's Halandri cam-

pus. HAMS welcome new members, whether as singers, production crew or general helpers, and there is a need for a new wardrobe mistress. Telephone 639-4766 (evenings) or 894-9563 to find out how you can join this fun group.

★ If you are a non-musical Thespian, there is a home for you, too. **The Players** will be beginning their eleventh season of presenting English-language plays for the entertainment of the foreign community. They also welcome new members, talented or just enthusiastic. Offering around five productions during the season, it is obvious that large numbers of cast will be needed. For additional information, just tele-



The unique Spartathlon season is approaching and once again Epirotiki Lines hosted a luncheon, on board the "Pegasus" complete with orchestra, floor show and opulent buffet luncheon, for sponsors, prospective sponsors, participants and friends. For those of you new to Athens, the Spartathlon is the annual ultra-distance race from Athens to Sparta (a distance of 246 kilometres) in honor of the messenger Pheidippides who made the run in 490 BC to summon the Spartans for help. Spartathlon attracts long-distance runners from all over the world. It is organized by the International Spartathlon Association and enlists the aid of the Greek Tourist Organization, the Red Cross, the traffic police, commercial organizations, airlines, embassies and hundreds of volunteers. To hear more about how you can volunteer to help with Greece's unique athletic event telephone 823-3398. On the occasion of the luncheon, The President of the Association presented the Captain of the "Pegasus" with a plaque in appreciation of the help and cooperation that has been rendered by Epirotiki Lines every year with the Sparthathlon project. The dates for Spartathlon 1988 are Friday, September 30 and Saturday, October 1.



There was lots of action when the Greek-American group "Dynamis" came to Greece from California. Members of the organization met with important government officials to discuss topics from the fields of economics, manufacturing and tourism as they were interested in locating projects for mutual support. The Hellenic-American Chamber of Commerce hosted a dinner at which the members proved that not only did their interests lie in the field of business, but that Greek dancing and singing were alive and well in California. There was an exchange of gifts between Dynamis President George Marcus (standing) and the Chamber's Greek President Dimitris Petsiavas, who were both accompanied by their wives.

phone 723-6780.

★ **The British-Hellenic Chamber of Commerce** has the habit of finishing off its year in the beautiful Hellenic Yacht Club in Piraeus. All the members and their friends enjoy having an opportunity to relax overlooking Mikrolimano Harbor – it certainly beats working when the temperatures climb over 100°! Advance information has it that the first Chamber luncheon for the new season will be September 21 at which time **Mr Paleokrasses** will be the speaker. For further information and/or reservations, telephone 362-0168 or 363-5683. ★ Many students received special honors at the graduation exercises of **Deree College** and were not mentioned in our article last month. We would like to recognize the following: The President's Award went to John Begietis of the Ayia Paraskevi campus and Vassilis Batis from the Downtown Campus. The Alumni Award was presented to Aristotelis Stouraitis. The Parents' Association Award from the Ayia Paraskevi Campus was shared by Maria Devletoglou

and Rita Nahmias-Ventura, with another award going to Elli Angelopoulou; and from the Downtown Campus, the award winners were Lukia-Helen Carrer and Constantina Mega. Finally, the Athletic Award was presented to John Karakanis.

★ **Graduation at Athens College** has a festive air about it. Held outdoors on the steps of the main hall, the celebration begins when the alumni march in (of course, this covers pretty much a Who's Who of Athens) but they are all so glad to see old friends that there are lots of greetings before the proceedings can get underway. This year was an extra special year in the school's history for there were young ladies in the graduating class for the first time. These young women came in for an especially enthusiastic welcome and the entire group – as pioneers at Athens College – received the President's Award from **Dr Walter McCann**. The Chairman of the Board of Directors, Mr George Gondicas, announced that when the new stadium is built at the Kantza Campus, it will be known as **Aleco Athanas-**



The Canadian Embassy this year chose a delightful way to celebrate their National Day. With world-famous Canadian guitarist Liona Boyd making a European tour, it was just good fortune that brought her to Athens on the strategic date. In the absence of the Ambassador and his wife in Canada, Chargé d'Affaires George Bechard (right) did the honors introducing Ms Boyd to the crowd before the performance and at a reception in the garden following the program. In our picture, H.E. Ambassador Van Barneveld Kooy of the Netherlands is shown congratulating the artist.

siades Stadium in memory of the Athens College alumnus of the Class of 1948 who was assassinated this year in Filothei. (The Alumni of the class of 1948 have also established a scholarship in his memory, which will be awarded next year for the first time.)

★ **The University of La Verne** graduated 60 students on Saturday June 18 at Athens College's beautiful new Theatre. It was a full house of parents, friends, dignitaries and community supporters. The Academic Achievement Award went to Ioannis Kyriakides from Cyprus and the Outstanding Student Award went to Katerina Skarrellis from South Africa. Best of luck to all these

award-winning graduates! ★ What a wonderful culture-packed summer it has been in Greece. Practically every village and town has produced its own festival, or at least managed to attract a few nights of talent. Time was when an evening at Herod Atticus Theatre and a trip to Epidavros was all one expected. But now, the evenings are full from Thessaloniki to Patras with music and dancing – some local and some internationally renowned. Congratulations to **Citibank** for a great public service in bringing to Athens the **New York Philharmonic**. These days, to bring 100 men (and a girl) half way around the world is not done at the drop of a hat. □



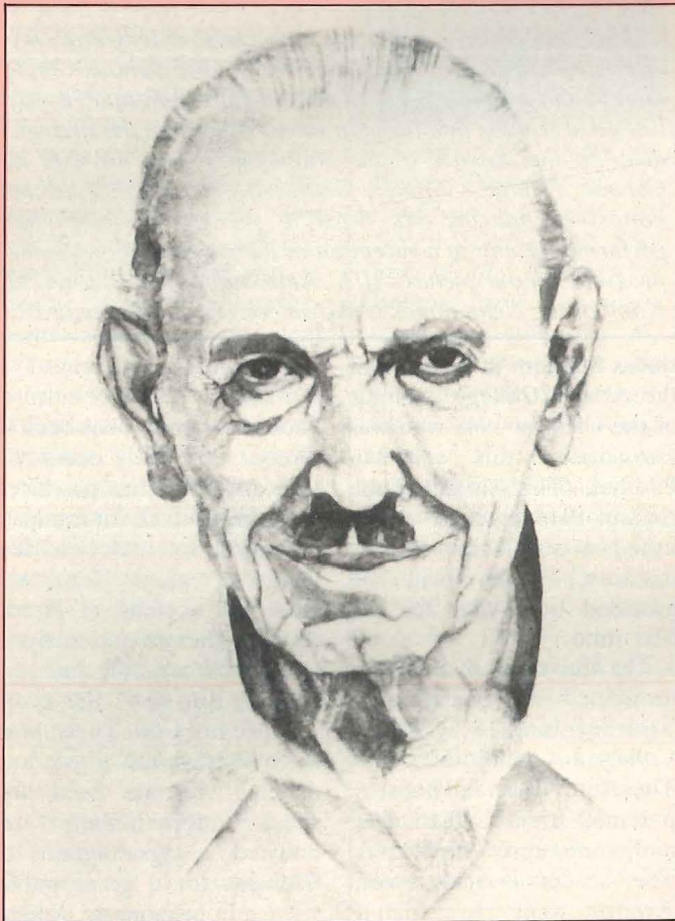
University of La Verne graduates

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



A Pam Williams portrait

art

Judith Shaw and **Olga Lethem** will exhibit their work at the Dada Gallery, from September 14 until October 10. Judith Shaw studied at the San Francisco Art Institute. Since 1987 she has lived in Molyvos on the island of Mytilene. She has participated in group shows in San Francisco. Olga Lethem studied for two years at the School of Fine Arts in Athens and five years at the Kansas City Art Institute. She will be showing small paintings. This exhibition represents, for

both artists, their first individual show.

Concurrent with the *1st Mediterranean Biennale of Graphic Art*, at Ayios Nikolaos on Crete, the *Epoches* gallery is sponsoring its own group exhibition of **engravings**, September 6 through September 20, with works by M. Arfara, K. Grammatopoulo, M. Ziaka, R. Kape-liari, T. Nikolaidou, E. Ikonomidou, R. Sarelakou, D. Siaterli, V. Tsalamata and V. Haro. All varieties of prints will be presented in this exhibition – lithographs, woodcuts, etchings and linocuts – all authentic original prints.

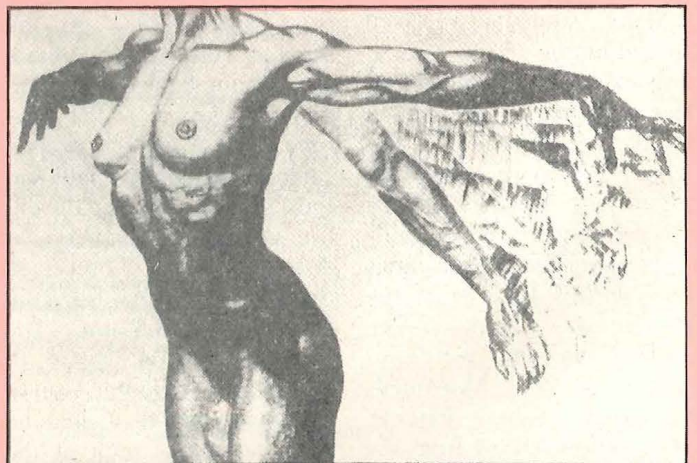
exhibitions

The *1st Mediterranean Biennale of Graphic Art* takes place at Ayios Nikolaos on Crete until September 20. It is organized by the tourist publications *Intercarta* of the municipality of Ayios Nikolaos in collaboration with the Association of the Hotels and Tourist Agents of Lasithi. Artists from 25 countries and Greece will be showing 200 works, many of which have already received awards in International Biennales. The Biennale will be presented in different hotels including the Elounda Beach, Astir Pallas, Elounda, Istron Bay, Mirabello and Hermes and will then be moved to the Skyronio Museum and Epoches Gallery on Kifissias Avenue and The Athenaeum Art Gallery at the Hotel Athenaeum Intercontinental in Athens. Six galleries in Rome, one in Los Angeles and a gallery in Korea will also participate. Among the artists whose work is repre-

sented are Picasso, Mytaras, Moralis, Tsoklis, Vakirtzis, Vassiliou and many others. British watercolorist (see our cover this month) **Pam Williams** is exhibiting her paintings at *Socrates' Prison* the well-known Makriyanni taverna, (on Mitseon St, off Dion. Aeropagitou.) Take a closer look at her work upstairs at the "Prison".

dance

The **Stuttgart Ballet** will perform at Herod Atticus September 1, with the ballet *The Taming of the Shrew*, choreography and production by John Cranko, and on September 3 and 4 with a different program, *Voluntaries*, with music by Francis Poulenc, *Canto Vital* by Gustav Mahler, *Enas* with Greek traditional music and choreography Marcia Haydee and *Requiem*, with music by Gabriel Faure. The Stuttgart Ballet has become one of the world's most exciting classical ballet com-



F. Duro, lithograph from the Biennale of Graphic Art

panies. A fabulous company of dancers has been gathered from every corner of the world and their potential has been carefully developed by their director John Cranko. Cranko came to Stuttgart in 1961 and transformed a small regional German ballet into an extraordinary company.

music

Eleni's Karaindrou music for the cinema and theatre will be presented in a concert at Herod Atticus on September 6. Yiorgos Dalaras, Maria Faranduri and Eleni Karaindrou will sing, Lefteris Halkiadakis and Karaindrou will conduct and the following soloists will participate: Jan Garbarek, saxophone, Eleni Karaindrou and Nellie Semitecolo, piano, Socrates Anthis, trumpet, Vangelis Boudounis, guitar and Vangelis Christopoulos, oboe, along with the Iskra Jazz Quartet.

Mikis Theodorakis concerts organized by the Ministry of Culture will be performed at Herod Atticus September 16 and 17. The program will include *Six Poems by Federico Garcia Lorca* in a Greek version by Odysseus Elytis, with Maria Farandouri, Petros Pandis and Kostas Kotsiolis performing; *Axion Esti* based on the text by Odysseus Elytis, with soloists Yiorgos Dalaras and Andreas Kouloumbis and the Athens Symphony Orchestra plus a

small folk ensemble, conducted by Mikis Theodorakis and chorus mistress Eleni Nicolaidi.

Athenaeum International Cultural Centre is organizing a recital in memory of *Maria Callas* sponsored by Interamerican at Herod Atticus on September 18. **Christa Ludwig** will sing Schubert's *Die Winterreise* accompanied by pianist Charles Spencer.


education

The British Council Centre (17 Kolonaki Sq, tel 363-3211) will be offering short intensive courses in special English language skills (speaking, writing) and other subjects, e.g. English for business, medicine, technical translation and academic studies. Some courses will provide practice for the Cambridge exams. Courses will be offered mornings, afternoons and evenings. Phone the Registrar for further information.

notes

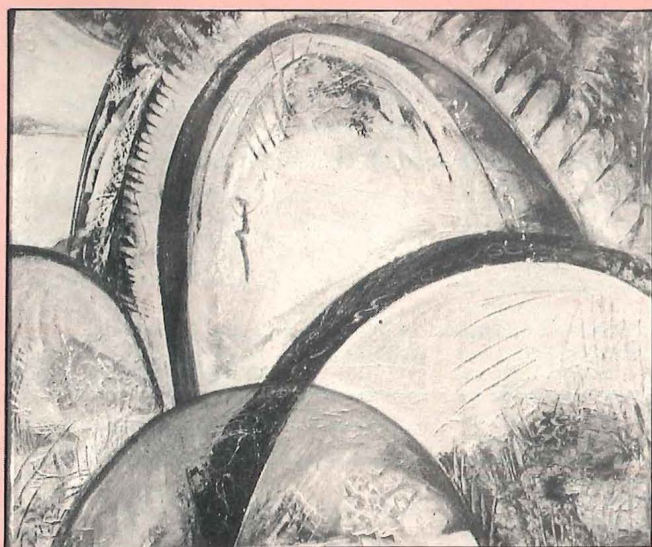
The **Municipality of Athens** is acquiring sculptures to beautify the capital. The first, executed by Athenian artist Yorgos Zongopoulos, has been placed in the small triangular park in front of the Athens Hilton. Zongopoulos, born in 1903, studied here at the School of Fine Arts, and later in Paris. Since 1958, his work has displayed Constructivist tendencies,

ΕΠΙΣΤΗΜΟΝΙΚΟ ΣΥΜΠΟΣΙΟ
ΠΑΤΜΟΣ
22-24 ΣΕΠΤΕΜΒΡΙΟΥ 1988

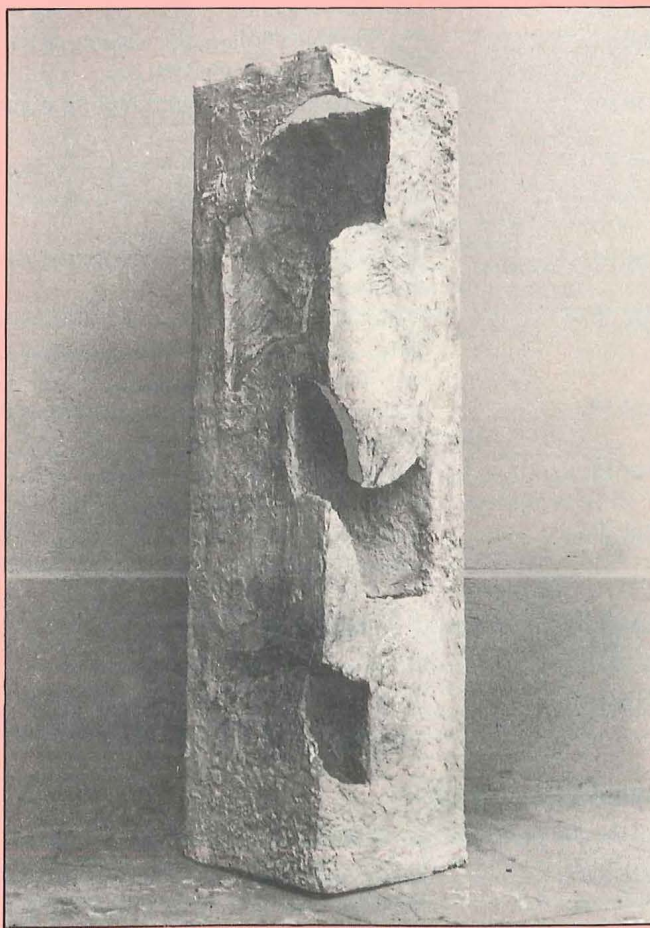


ΙΕΡΑ ΜΟΝΗ ΠΑΤΜΟΥ
900 ΧΡΟΝΙΑ
ΖΩΗΣ ΚΑΙ ΠΡΟΣΦΟΡΑΣ
25-27 ΣΕΠΤΕΜΒΡΙΟΥ 1988

900th anniversary of The Monastery of St John of the Apocalypse



Judith Shaw at Dada



Antonio Langeli at Parko Eleftherias

combining elements from technology with more traditional sculpture.

events

The 900th anniversary of the **Monastery of St John of the Apocalypse** is being celebrated this September on Patmos. Conceived several years ago by Professor Athanasios Kominis, professor of Byzantine Philology and Palaeography at Athens Uni-

versity, the celebrations are being conducted under the auspices of Patriarch Demetrios. The Patriarch himself is actually the titular Bishop of the Monastery. In honor of the anniversary, Ekdotiki Press is issuing a special book on the treasures of Patmos which will cover the monastery's architecture, library, wall paintings and other holdings. On 27 September, at the Hotel Grande Bretagne, this book will be presented to the Patriarch. The festivities on

Patmos are scheduled for 25 and 26 September, the 26th being the feast day of St John. Special conferences and festivities are also planned for visiting scholars and dignitaries at Athens University, scheduled for 22, 23 and 24 September. Though the invitations list for the events at the monastery has been compiled by the Patriarch himself, and is not available to the public, it is rumored – and hoped by many – that the Pope John Paul has been in-

vited to attend. It is certain, however, that the heads of all the autonomous Orthodox Churches worldwide, have been invited.

The University of La Verne is sponsoring an *International Night* with food, drink, and dancing. The event will take place on Friday, September 9 at 8:30 pm at the Hotel Rousos, Panagi Tsaldari 18, Kifissia. Tickets are 350 drs in advance or 400 drs at the door. For more information call 801-0111 or 808-1970.

Festival Guide

Tickets for performances at the Herod Atticus Theatre can be bought at the **Athens Festival box office**, Stadiou 4 (in the arcade), tel 322-1459, 322-3111. The office is open weekdays from 8:30 pm-1:30 pm and 6 pm-8:30 pm. For events, tickets are also on sale at the theatre box office, Ayiou Constantinou and Menandrou Sts: tel 522-3242 from 8 am-1:30 pm and 6-8 pm on weekdays; at the **Odeon of Herod Atticus**, on the days of the performances from 6:30 pm-9 pm.

For shows at the **Ancient Theatre of Epidauros** tickets can be bought at the **Athens Festival box office** and at the **National Theatre** as well as at the theatre box office on the days of the performances: Fri 5 pm-9 pm and on Sat 9 am-1 pm and 5 pm-9 pm – tel (0753)22-026. For Epidavros, tickets can also be bought at the **Olympic Airways Office** in Nafplion, at 2 Bouboulinas Ave: tel (0752)27-456 and 28-054, also at Bourtzi Tours, Syngrou 4, Nafplion, on the eve and day of the performance.

Herod Atticus

All performances begin at 9 pm.

- | | |
|------------|---|
| Sept 1,3,4 | The Stuttgart Ballet, <i>The Taming of the Shrew</i> and excerpts from <i>Enas</i> ; choreography by Marcia Haydée. Tickets 500-3500 drs. |
| Sept 6 | Eleni Karaindrou Concert featuring singers George Dalaras and Maria Farantouri. Tickets 500-2500 drs. |
| Sept 8 | Adesmefto Theatre (D.Myrat - V.Zoumboulaki), <i>Plato's Dialogues</i> . Tickets 400-3500 drs. |
| Sept 11,12 | Dramatic Theatre Roustaveli's production of Shakespeare's <i>King Lear</i> , directed by R.Stouroua. Tickets 400-1500 drs. |
| Sept 14,15 | Dramatic Theatre Roustaveli's production of Shakespeare's <i>Richard III</i> , directed by R.Stouroua. Tickets 400-1500 drs. |
| Sept 16,17 | Mikis Theodorakis Concerts featuring music set to the poem <i>Axion Esti</i> by Nobel Prize winner, Odysseas Elytis, and <i>Six Songs</i> by Lorea; conductor, Mikis Theodorakis; singers include G.Dalaras, M.Farantouri, P.Pandis and A.Kouloumbis. Tickets 750-4000 drs. |
| Sept 18 | International Cultural Center "Athenaeum" presents a recital by Christa Ludwig dedicated to Maria Callas. Tickets 500-2000 drs. |
| Sept 19, | USSR Symphony Orchestra, works by Tchaikovsky, Svetlanov, Glinka and Prokofiev; conductor, Y. Svetlanov. Tickets 500-2500 drs. |
| Sept 20 | USSR Symphony Orchestra, works by Mussorgsky, Shostakovich, Rachmaninov and Scriabin; soloist, Dimitris Sgouros. Tickets 500-2500 drs. |

Ancient Theatre of Epidauros

All theatre tickets are priced between 200-1400 drs.

- | | |
|-------------------|---|
| September 2, 3, 4 | National Theatre of Great Britain, Shakespeare's <i>The Tempest</i> , <i>A Winter's Tale</i> and <i>Cymbeline</i> , respectively, directed by Peter Hall. |
|-------------------|---|

Lycabettus Theatre

All theatre tickets are priced between 400-1500 drs.

- | | |
|-----------------|--|
| September 2, 3 | Contemporary Greek Music and Song Concert |
| September 6, 7 | Hellenic Chorodrama (R Manou), Greek Ballet |
| September 9, 10 | Amphi-Theatre (S. Evangelatos), Aeschylus' <i>Agamemnon</i> , directed by Spyros Evangelatos |

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

NAME DAYS IN SEPTEMBER

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).

September 5	Zaharias
September 14	Stavros, Stavroula, Voula
September 17	Sophia, Agapi, Elpida
September 20	Efstathios, Stathis, Efstathia
September 25	Efrosini, Frosso

DATES TO REMEMBER

September 5	Labor Day (US, Canada)
September 12	Rosh Hashanah
September 21	Yom Kippur

EXHIBITIONS

ENGRAVINGS, at the Dimotiki Pinakothiki Thessaloniki, till October 10.

SCULPTURES BY DE CHIRICO, at the Ethniki Pinakothiki until the end of September.

UNESCO POSTERS, will be exhibited at the Pnevmatiko Kentro, Akademias 50, from September 1 through September 18.

BULGARIAN ARTISTS, will exhibit their work at the Pnevmatiko Kentro, starting September 21 until October 8.

PATMOS, an exhibition on the occasion of the 900th anniversary of Saint John's monastery, at the Pnevmatiko Kentro starting September 15.

CHILDREN'S PAINTINGS, at the Kentro Technon, Parko Eleftherias, from September 19 through September 30.

SCULPTURE EXHIBITION, by Antonio Langelli, in the garden of the Parko Eleftherias, the second fortnight in September.

BARCELONA 87 - BOLOGNA 88, works by painters who participated in the two Biennales will be exhibited at the Dimotiki Pinakothiki from September 27.

1st MEDITERRANEAN BIENNALE OF GRAPHIC ART, at Ayios Nicolaos in Crete until September 20. See *Focus*.

SCULPTURE MEETING, organized by the artistic organization of the Municipality of Volos, with sculptors from the Balkans, Hungary, Poland and Cyprus participating. The exhibition will take place in the park in front of the Archaeological Museum of Volos and will last until September 3.

MUSIC, DANCE, THEATRE

THE STUTTGART BALLET will perform at Herod Atticus on September 1, 3 and 4. See *Focus*.

ELENI KARAIANDROU will give a concert at Herod Atticus on September 6. See *Focus*.

MIKIS THEODORAKIS CONCERTS at Herod Atticus, September 16 and 17. See *Focus*.

RECITAL IN MEMORY OF MARIA CALLAS at Herod Atticus, September 18. See *Focus*.

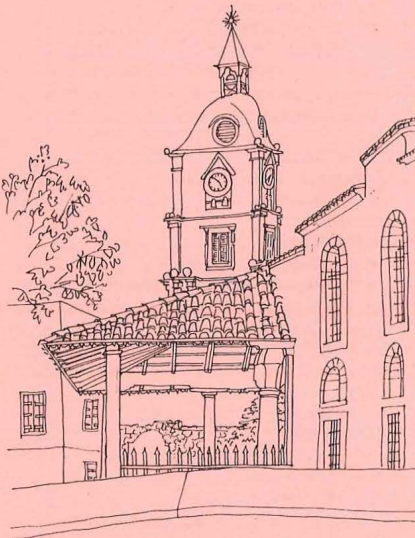
DORA STRATOU - GREEK FOLK DANCES, traditional folk dances in authentic Greek costumes will be performed at the Dora Stratou Theatre on Philopappou Hill until the end of September. Shows begin at 10:15 pm on weekdays and at 8:15 and 10:15 on Wednesdays and Sundays. For information and tickets call 921-4650 after 7 pm.

FALL COURSES

ATHENS CENTRE, 48 Archimidou Street, tel 701-5242, offers Greek lessons. Immersion three-week courses start September 5; accelerated four-week courses start September 26; intensive eight-week courses start September 26; regular ten-week courses start October 3; Ancient Greek twelve-week courses start September 26.

MODERN SPOKEN GREEK, fall 1988; all levels offered, M-W-F start October 5 through December 14 and Tue-Thurs start October 6 through February 2 - registration: September 20 - October 3. Intensive four-week courses start September 5; advanced conversation designed for advanced students is offered throughout the year at the Hellenic American Union. For more information call 360-7305 or 362-9886, ext 53.

THE HELLENIC AMERICAN UNION, will offer the following courses and seminars starting in October: Studio art classes, photography course, traditional embroidery, traditional dances, journalism course, theatre, and Greek cinema. Also offered are marketing, advertising, public relations, management etc. For more information and registration contact the Greek and other Studies Department at 360-7305 or 362-9886, ext 53.



CLUBS AND ORGANIZATIONS

DAUGHTERS OF PENELOPE (Ladies' Auxiliary of AHE-PA), Formionos 38, Pangrati, tel 751-9731.

AMERICAN WOMEN'S ORGANIZATION OF GREECE (AWOG) welcomes new arrivals. For membership and general information for women of all nationalities, telephone 639-3250/9, ext 345, Monday through Friday from 10:30 am - 12:30 pm.

ST ANDREW'S WOMEN'S GUILD This Ecumenical Women's Group meets monthly and offers various outreach programs of interest to Christian women of all denominations. As an arm of St Andrew's Protestant Church, the guild will offer a hearty welcome to newly-arrived women. For more information telephone 651-7405, or the church, tel 652-1401.

CANADIAN WOMEN'S CLUB OF ATHENS welcomes new members to monthly meetings; activities. For information call at 962-7994.

LA LECHE LEAGUE is holding a meeting: Nutrition and weaning. September 20 at 10 am, for Athens north; September 27 at 10 am, for Athens south. For more information call 802-8672, 639-5628 or 639-1812.

CROSS CULTURAL ASSOCIATION meeting, Wednesday, 21 September, 8 pm; Skaramanga 4B (off Patission). Doors open at 7:30 pm. The subject under discussion will be "What is the Cross Cultural Association: its aims, activities and plans for the coming year". Contact tel: 804-1212.

WINE FESTIVALS

DAPHNI - The festival is open daily from 7:45 pm until 12:30 am through September 4. Admission is 250 drs; 170 drs for groups and 150 drs for students. Tickets are purchased at the gate. For information call 322-7944.

RELIGIOUS SERVICES

CROSSROADS INTERNATIONAL CHRISTIAN CENTER, Kessarias 30 (Ippokrateion), tel 770-5829. Rev Alan Demos, Pastor. Weekly services: Sunday 10:30 am.; 3 pm. Wednesday 7:30 pm. Bible Study, Saturday 7 pm. (Informal Discussion).

SAINT PAUL'S CHURCH, Phillellinon St 25, The Rev John F. Maddock-Lyon, tel 323-4790; 721-4906: 8 a.m., Holy Communion, first Sunday of the month; 9 a.m., Sung Eucharist, every Sunday; 10:30 a.m., Morning Prayer, every Sunday; church open daily, except Mondays and holidays, 9 a.m. till 1 p.m.

SAINT PETER'S CHURCH, St Catherine's British Embassy School, Kifissia, The Rev. W. H. Chivers: 10 a.m., Holy Eucharist, Sundays except the first Sunday of the month, when Morning Prayers are followed by Holy Communion.

VOULA SERVICES, Daphni St 1, Voula: 6 p.m., Holy Eucharist, first and third Sundays of the month.

GALLERIES

AITHOUSA TECHNIS IAKINTHOS, Zirini 23, Kifissia, tel 801-1730. A group show until September 20.

DADA, Niridon 6 & Pratinou, tel 722-2929. An exhibition of works by Judith Shaw and Olga Lethem. See *Focus*.

EPOCHES, Kifissias 263, tel 808-3645. A group show of engravings from September 6 through September 20. See *Focus*.

SKOUFA, Skoufa 4, tel 360-3541. A group show.

SOUND AND LIGHT

ATHENS: ACROPOLIS-PNYX - The show is conducted in English every day from 9-9:45 pm; in German every Tuesday and Friday from 10-10:45 pm, and in French every day except Tuesdays and Fridays from 10:10-10:55 pm. For more information and tickets: the Athens Festival box office, Stadiou 4, tel 322-1459, or at the entrance gate at Ayios Dimitrios Lombardiari, tel 922-6210, on the day of the performance. Tickets: 400 drs; students 150 drs.

RHODES: MUNICIPAL GARDEN - PALACE OF THE GRAND MASTER - Information may be obtained by phoning the Palace at (0241) 21922; the EOT office at (0241) 23255. Alternate performances are in Greek, English, French, German and Swedish.

CORFU: OLD FORTRESS - The program - in English, every day from 9:45-10:30 pm; in Greek every Saturday and in French every Sunday - also includes Greek folk dances. For further details call the EOT office at (0661) 30520. Tickets 400 drs.

MUSEUMS AND SITES

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

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

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

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

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

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

this month

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

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

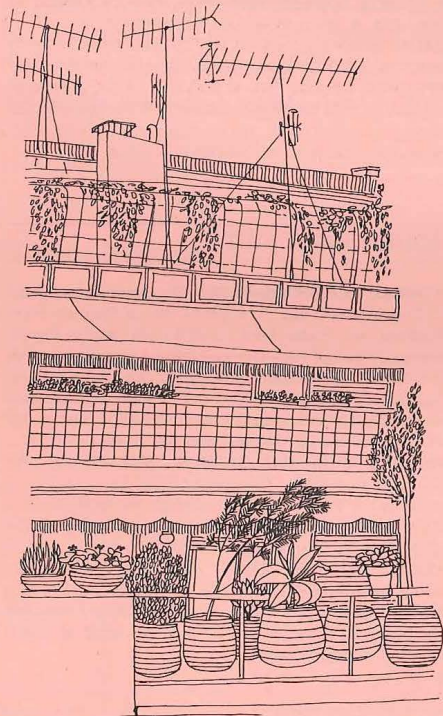
CYCLADIC AND ANCIENT GREEK ART MUSEUM, Neophytou Douka 4, Kolonaki. Open daily from 10 am-4 pm and on Sat 10 am-3 pm. Closed Tues and Sun. The museum was built to house the private collection of the Nicholas P Goulandris Foundation. Two hundred and thirty unique examples of Cycladic art are housed on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

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

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

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

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



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

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

KERAMIKOS MUSEUM AND SITE, Ermou 148. Tel 346-3552. The site includes the ruins of the Dipylon and the Sacred Gate and cemetery which stood outside the city walls of ancient Athens. Most interesting is the Street of Tombs, a funerary avenue containing the graves and monuments of famous Athenians. The museum houses many finds from the cemetery. Open 9 am-3 pm every day except Tues.

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

NATIONAL ARCHAEOLOGICAL MUSEUM, open daily 8:00-7:00; Sundays 8:00-6:00; closed Mondays.

VORRES MUSEUM, Paiania, Attica, open Sat and Sun, 10:00-2:00. (Contemporary Greek art and folk art, plus four

acres of gardens.) Open by appt for groups. Tel 664-2520/664-4771. Entrance 100 drs. Children, students free.

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

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

LIBRARIES

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

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

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

BRITISH COUNCIL LIBRARY, Kolonaki Sq, Tel 363-3211. Lending and Reference libraries open Mon-Fri, 9:30-1:30; closed all of August.

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

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

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

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

ITALIAN INSTITUTE, Patission 47. Tel 522-9294. Books, films, video cassettes and records. Mon-Fri 11 am-1 pm.

MULTI-NATIONAL WOMEN'S LIBERATION GROUP, Mavromihali 69, Feminism, fiction, women's issues, psychology, back copies of feminist journals and a good selection of women's health literature. Tel 281-4823, 683-2959, before 3 pm. The library is open during the group's meetings, the first Fri of the month and on Thurs, 13 days after the first meeting, around 8:30-9 pm.

NATIONAL LIBRARY, Panepistimiou St Tel 361-4413. Open Mon-Thurs 9 am-8 pm, Fri and Sat 9 am-2 pm. Holdings in several languages. For reference use only.

NATIONAL RESEARCH CENTER, Vas Konstantinou 48. Tel 722-9811. Scientific journals and periodicals in all languages except Greek. For reference use only, but photocopies made upon request Mon-Fri 7:30 am-2:30 pm and 4:00-8:45 pm.

PARLIAMENT LIBRARY, Mihalakopoulou 1. Tel 723-5857. Located behind the Pinakothiki (National Gallery), the library is open Mon-Fri 8:30 am-2 pm. Art books and journals focusing on the period after the 15th century and on modern Greek art. For reference use only.

THE HELLENIC AMERICAN UNION GREEK LIBRARY, Massalias 22, 7th floor. Tel 362-9886 (ext 51). Open Mon-Fri 9 am-1 pm and 6-9 pm. A general public library, it also functions as a reading room. Along with its 6,000 volumes of Greek books, it holds an impressive collection of English books on ancient Greek literature and drama, modern literature, Greek history and Greek art (ancient to contemporary), travel atlases and maps. Membership costs 100 drs per year for Greek citizens or foreigners who hold a residence permit. Other users can check out books as well by paying a deposit of 500 drs. One can check out 2 to 5 books for a period of 2 to 3 weeks.

SPORTS

ARCHERY

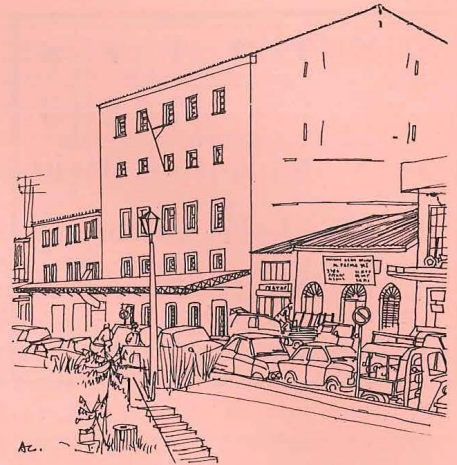
Arion Club, Glyfada, tel. 894-0514.

Panathinaikos Club, tel. 770-9582.

ATHLETICS AND GYMNASTICS

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

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



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

Kifissia Athletic Club, Tatoi 45, Strophydi, Kifissia, tel. 801-3100.

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

BADMINTON

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

BASKETBALL

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

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

BOWLING

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

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

BOXING

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

BRIDGE

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

CAVE EXPLORATION

Hellenic Speleological Society, Mantzarou St., Athens, tel. 361-7824

CHESS

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

CRICKET

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

FLYING

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

GOLF

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

GYMNASTICS

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

HANG GLIDING

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

HIKING

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

HOCKEY

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

HORSE RACING

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

HORSEBACK RIDING

For general information contact the **SEGAS Horseback Riding Committee**, Syngrou 137, tel. 231-2628.

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

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

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

TAVERNAS AND RESTAURANTS

CENTRAL

CORFU Kriezotou 6 (near King's Palace Hotel), tel 361-3011. Menu includes popular standbys of Greek cuisine as well as a few variations from Corfu. Daily noon-1 am.

DELPHI Nikis 13, tel 323-4869. Excellent lunchtime spot, very good food, reasonable prices 11 am-11 pm.

DIONYSOS across from the Acropolis, tel 923-3182; 923-1936. Complete restaurant and pastry shop. The house specialties are charcoal-broiled shrimp, fillet of sole, baby lamb and veal mignonnettes in oregano sauce.

Note: Dionysos-Zonars at the beginning of Panepistimiou St, near Syntagma Sq, also has complete restaurant service. Tel 323-0336. A third Dionysos is on Lycabettus Hill.

DRUGSTORE Stoa Korai, tel 322-6464; 322-1890. A multi-purpose restaurant. Open 8 am-2 am, except Sundays.

EVERYDAY Stadiou 4 and Voukourestiou corner, tel 323-9422. Spacious and central, serving moussaka, grills and salads. Also convenient for coffee, croissants, pastries and ice cream. Open 7 am-2 am. (Restaurant-cafeteria, pastry shop).

FLOKA Leoforos Kifissias 118, tel 691-4001. A complete restaurant, pastry shop and catering service. Delicious club sandwiches and ice cream pies ("Black Venus", etc.).

IDEAL Panepistimiou Ave 46, tel 361-4604; 361-3596. "The Restaurant of Athens" founded in 1922. Pleasant atmosphere in a succession of well-decorated rooms, discreet stereo music, attentive service, extensive menu. Open for lunch at noon. Ideal for late diners. Don't let the unobtrusive entrance put you off.

KENTRIKON Kolokotroni 3, in arcade next to the Athenée Palace Hotel, tel 323-2482. Full taverna fare including beef sofrito, beef in earthenware soup.

KOSTOYIANNIS Zaimi 37 (Pedion Areos), Exarchia, tel 821-2496. Large selection of appetizers. Main dishes are among others, Rabbit Stifado (stew with onions), souvlaki with bacon and quail. Closed Sunday.

LENGO Nikis 29, tel 323-1127. Charming bistro restaurant with good Greek cuisine; a little expensive. Open daily 12 pm-1 am.

NO NAME Bouzougou & Moustoxidi 20, tel 642-0306. Piano Bar and restaurant. International cuisine with full cocktail bar. Open daily except Sunday. Lunch 12 noon to 5 pm. Dinner 8 pm- 5 am.

THE THREE BROTHERS Elpidos 7, Victoria Sq, 822-9322; 883-1928. Open after 8 pm. Closed Sundays. Specialties include swordfish souvlaki, shrimp with bacon, shrimp salad, eggplant with cheese in tomato sauce. Extensive menu.

SINTRIVANI Fililelinon 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 reason-

able 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. Cosy nook with piano. Excellent Greek and French cuisine. Seats 50 max. Reservations necessary. Tel 922-9773/7417. Serves dinner from 6 pm to midnight.

BAKALIARAKIA (TA) Kydathinaion 41, tel 322-5048. Basement taverna specializing in salt cod in batter usually served with garlic sauce. Souvlaki and delicious salads.

DAMIGOS where Kydathinaion meets Adrianou, basement taverna offering quality meat, fresh vegetables, specialty: bakaliaro and skordalia. Extremely reasonable; friendly service.

FIVE BROTHERS Aeolou St off the square behind the

Library of Hadrian. Open daily from 8 am-1 am.

HERMION cafe and restaurant in a little alley off Kapnikareas (near the Adrianou St cafeteria square). Delightful spot for Sunday lunch with exquisite Greek cuisine (a light touch with the olive oil), friendly service. Open daily from 8 pm-midnight.

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

PICCOLINO, 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 CELLARKydathinaion 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



PONDEROSA

Restaurant-Charcoal Grill Steak House

American-style steakhouse
Kifissias 267, Kifissia
(Behind Olympic Airways
near Plateia Kifissias)

7 days per week 6 - 2

Specialists in bon fillet,
Pepper steak, T-Bone ribsteak.

Now we have barbecue spareribs

Reservations tel: 801-4493, 982-4136

DIOSCURI
restaurant



Charcoal grill - Fish
Cooked specialties

DIMITRIOU VASSILIOU 16 - N. PSYCHIKO
TEL. 6713.997 - SUNDAYS OFF



CHINA restaurant

Superb Chinese cooking in a luxurious Oriental atmosphere
Open 12 to 3:30 p.m. and 7:30 to 1 a.m.

72 EFRONIOU STREET, ILISSIA TEL: 723-3200, 724-5746
(Between Caravel Hotel & University Campus)



English chef prepares such specialties as rainbow trout, homemade steak and kidney pies and delicious filet steaks. From Nov. 1 we are open again for our famous roast. Sunday lunches 1-4 p.m. We will cater for any business lunches or small receptions. Open Christmas Day, reservations only.

33 Prigipos Petrou, Glyfada
For reservations call: 896-2710

restaurants and night life

crowded paper-covered tables; some choice island wines besides retsina. Open from 8 pm-2 am daily.

SOCRATES' PRISON Mitseon 20, Makriyianni, tel 922-3434. Charcoal grilled chicken and swordfish, rolled pork with carrots and celery in lemon sauce, roast lamb with mushrooms, meatball casserole. Pikermi wine laced with wine from Santorini (barrel).

THESPIA taverna on Thespidos Street. Special menu: lamb liver, roast lamb, tipirota oriental (bite-sized, crispy pie with melted cheese and herbs), roof garden and outside garden opposite; quality service, reasonable prices. Open from noon-2 am.

XYNOS Ag Geronda 4, tel 22-1065. Old Plaka taverna with extensive fare, including stuffed vine leaves, fricassée. Wine from the barrel. Guitar music. Closed Sunday.

PANGRATI AND ENVIRONS

LISSOS, Aminta 6, tel 723-5746. Lunch and dinner every day except Sundays. Banqueting facilities, receptions and meetings. Business lunches at reasonable prices.

KARAVITIS Arktinou 35, Pangrati, tel 721-5155. Traditional old taverna serving wine drinker's mezes and meat with potatoes and vegetables served in earthenware crocks. Wine from the barrel.

MAYEMENOS AVLOS (Magic Flute), Kalevku & Aminda 4, tel 722-3195. A gathering place for the theatre and after-theatre crowd serving snacks, full meals, sweets and ice cream. Specialties include lemon pie and an unusual sauerkraut. Open all day for coffee and cake; also pies and pastries to take out.

MYRTIA Markou Mousouri 35, Mets, tel 701-2276. Greek cuisine, large variety of hors d'oeuvres. The specialties include lamb in lemon sauce. Closed Sunday.

ROUMBA Damareos 130, tel 701-4910. Specialties include fillet à la creme with mushrooms and "Rombosalata". Closed Tuesday.

THEMISTOKLES Vas Georgeiou 31, Pangrati, tel 721-9553. Extensive taverna fare, charcoal grills but the specialty is meat in lemon sauce. Delicious fried meatballs.

HOTELS

ATHENS HILTON tel 722-0201.

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

Galaxy Bar, presenting singer-pianist Billy Dare performing daily from 9:15 pm to 1:45 am except Mondays.

Ta Nissia, taverna downstairs. Music. International cuisine.

ATHENAEUM INTER-CONTINENTAL tel 902-3666.

Pergola Paradise: Informal indoor/outdoor pool-side restaurant. International and Greek specialties. Lavish salad buffet. Hamburgers hit parade. Exotic summer cocktails. Super ice cream buffet. Daily, 07.00-24.00 hrs, for breakfast, lunch and dinner. Atrium Lobby.

Première Restaurant & Bar: Unique Kebab specialties from around the world at a roof-top restaurant with a panoramic view of Athens. Live entertainment. Daily 20.00-01.00 hrs. Bar from 19.00-02.00 hrs. 9th Floor.

Cafe Vienna: Elegant indoor Boulevard Café and Bar, serving assorted Viennese coffees and pastries; crepes in the evening. Live music. Daily, 13.00-02.00 hrs. Atrium Lobby.

Kublai Khan: The unique in Athens Mongolian Barbecue and Firepot. Thurs to Mon, 20.00-01.00 hrs. Atrium 1. Closed from mid-July through August.

ASTIR PALACE, tel. 364-3112 - 364-3331

Apocalypse, Astir's gourmet restaurant. Everything from Russian caviar or Greek eggplant salad to chateaubriand or shepherd's lamb...and crêpes Suzette and baklava. Live piano music. Lunch, 12:30 - 3:30, dinner, 8:30 pm - 1:00 am.

Coffee Lounge and Asteria Restaurant, ideal for quick snacks or complete, leisurely lunches: crêpes Poseidon, cheese pie, lamb curry, sweets galore. 7:00 am - 1:00 am. **Athos Bar**, with live piano. Open 9:30 pm - 1:00 am.

ASTIR PALACE Vouliagmeni, tel 896-0211.

Grill Room, downstairs cafe-restaurant, piano music; sometimes a small orchestra for dancing. Open daily from 1-3:30 pm, and from 8 pm-2 am.

KING GEORGE HOTEL, tel 323-0651.

Tudor Hall, panoramic view of the Acropolis. International cuisine with some Greek specialties. Open daily from 12-3:30 pm and from 8 pm-midnight.

LEDRA MARRIOTT HOTEL, tel 934-7711.

Ledra Grill, international specialties such as Chicken Kiev, pineapple curry and more; also US beef, and seafood. Tuesday through Sunday, 7:30 pm-00:30 am. Nightly, live entertainment to the sounds of Franco Mattola and his guitar. Reservations recommended.

Kona Kai, Polynesian food complete with waterfall, recessed pools. Open Monday through Saturday from 7 pm-12:30 am. Expensive but well worth it. Tepannyaki,

Japanese exhibition cooking, food prepared at special tables of 8; cook is part of the party, special arrangements and reservations necessary.

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

MERIDIEN HOTEL, tel 325-5301/9.

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

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

CHANDRIS HOTEL, tel 941-4825.

The Rooftop, snack bar by the pool, from 10 a.m. till 6 p.m.; restaurant/buffet dining, 9:30 p.m. till 1 a.m.

KOLONAKI

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

BAYAZZO, Ploutarhou and Dinokratous, Kolonaki, tel 729-1420. The name means "Theatrical Clown" in German. Luncheon salad "fountain", champagne brunches. Dinner specialties include Bouzouki Frivolitef (calamari stuffed with pine nuts and rice), vine leaves stuffed with sea bass mousse, aubergine (eggplant) with ouzo-flavored mincemeat and yoghurt.

BRUTUS, Voulgaraktonou 67, Lofos Strefi, tel 363-6700. Attractive, quiet restaurant and full bar. Among the main dishes you will find "meatball Brutus" stuffed with cheese, bacon and mushrooms served with a baked potato and special sour cream-like sauce, tiny skewered meatballs, a "plat du jour" which changes daily. Desserts include homemade chocolate cake and lemon pie on alternate days, baked apples and yoghurt with sour cherry sauce.

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

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

FAIYUM, 44 Kleomenous, Kolonaki, tel 724-9861. Open every evening. Specialty: crêpes and desserts. A few Chinese and Arabic main dishes.

GEROFINIKAS, Pindarou 10, tel 362-2719; 363-6710. Fine Greek and oriental cuisine, fresh fish, out-of-season fruits and eggplant purée. Cosmopolitan atmosphere. One of the city's grand old restaurants.

JE REVIENS, Xenokratous 49, Kolonaki, tel 721-0535; 721-1174. Specialty French and Greek cuisine. Open for lunch and dinner. Piano: Yiorgos Miliaras; Singer: Sofia Noiti.

LA RIOGA, 50 Kleomenous St, Kolonaki, tel 724-8609. Piano music accompanies your meal. Among the entrées are steak with Café de Paris sauce, baked potatoes, paella, schnitzel, liver, and steaks with various sauces. For dessert try the crêpes Suzette Flambées, chocolate crêpe, and finish your meal with Irish coffee.

NOUFARA, Kolonaki Sq 21, tel 362-7426. Restaurant, snack bar, spaghettaria.

MAXIM, Kanari and Milioni 4, Kolonaki Sq, tel 361-5803; 363-7073. Piano music nightly. Roof garden. Open for dinner every night except Sunday.

ROUGA, Kapsali 7, Kolonaki Sq, tel 722-7934. Set off in a small cul-de-sac (*rouga* means lane). Open nightly from 8 pm-2 am.

KIFFISSIA/NORTHERN SUBURBS

APOSTOLIS, 11 Gortinias, Kifissia, tel 801-1989. Spinach and cheese pies, sweetbread pies, fillet of beef, oven-baked cutlets. Open on Sundays for lunch.

BELLE HELENE, Politeias Sq, Kifissia, tel 807-7994. In a lovely green park with two small lakes. Greek madeira sauce, artichokes, bacon, ham, chicken livers, cheese, mushrooms, chicken crêpes with ham, mushrooms, cheese in tomato sauce. Open daily 10:00 am-2:00 am.

BLUE PINE, Tsaldari 27, Kifissia, tel. 807-7745. *Gourmet Magazine* made its cheese and eggplant bourekia world-famous 30 years ago. One of the few restaurants left with a classical Greek international menu, featuring sweetbreads, brains, bitok à la russe, etc. Excellent charcoal grills and the single fish dish always Fresh. Closed Sunday.

CAPRICCIOSA, Kassaveti and Levidou 2, Kifissia, tel 801-8960. Pizzeria. Open daily from 10 am-1:30 am.

EKALI GRILL, (part of the Ekali Club), Lofou 15, Ekali, tel 813-2685. A posh yet hospitable restaurant with a selection of some 20 wines mainly from small vineyards, the

Ekali grill really provides a treat. Tantalizing salad bar, tounedos, Chateaubriand, fillet of sole. Cream pies, cakes, fruit salad or Crêpes Suzette. Soft piano music.

EMBATI, at the 18th kilometre of the National Road, Lamias, tel 801-1757. Turn off at Varibobi. International cuisine, special dishes and grills. Music begins at 10:30 pm. Closed Sunday.

EPISTREFE, Nea Kifissias (west of the National Road follow the signs at the turn-off for Kifissia), tel 246-8166. A charming taverna atop a hill. Rustic and cosy. Dinner from 10 pm. Closed Sunday. Music, piano and songs.

HATZAKOU, 1 Plateia Plakas, Kifissia, tel 801-3461. Open nightly and for lunch on Sunday. Specialty: Schnitzel Hoffman.

GRAND CHALET, Kokkinara 38, Politeia, Kifissia, tel 808-4837. International cuisine with Greek specialties. Piano and songs.

KATSARINA, 43 Plateia Tsaldari, Kifissia, tel 801-5953. Specialties: fried cod with garlic sauce, snails, savory pies and stuffed vine leaves.

LOTOFAGOS, (Lotus Eater), 4 Ag Lavras, Kifissia, behind the station, tel 801-3201. Closed Tuesdays and Wednesdays. A buffet of unique international recipes created by the charming hostess. The buffet includes a choice of soups or one of two or three hors d'oeuvres, one of two special main dishes with vegetables, salad and wine. This restaurant is praised all over Europe. Limited seating. Reservations a must.

MOUSTAKAS, Harilaou Trikoui and Kritis, Kifissia, tel 801-4584. Also open for lunch on Saturday and Sunday.

NICHOLAS, 270 Kifissias Ave., Filothei, tel 681-5497. On Sundays and holidays also open for lunch. Crêpes with cheese stuffing, snails, dolmadakia (ground meat and rice-stuffed vine leaves) bekri mezes (meat cooked in wine).

NIKOS, Skopelou 5, Kifissia, tel 801-5537. On a road running parallel to Odos Marathonos, turn right just before the Mobil station at Nea Erythra.

PEFKAKIA, 4 Argonafton, Drossia, tel 813-1273; 813-2552. Youvetsakia stifado (rabbit stew) and large array of mezedes (hors d'oeuvres).

PELARGOS, 83 G. Lyra, Nea Kifissia, tel 801-4653. Closed Sundays. Specialties: skewered goat, also kokkoretsi, apple pie. Retsina from the barrel.

PICCOLO MONDO, 217 Kifissias Ave, Kifissia, tel 802-0437. Phone for reservations. Piano-restaurant with French cuisine. Main dishes include medaillons de boeuf and escalope with tropical fruits. Closed Sunday.

PITSOUNIA, 26 Halkidos, terminus of the Kato Kifissia bus, tel 801-4283. Open for lunch and dinner. Bakaliaros skordalia (fish with garlic sauce), snails.

SARANTIDI, Plateia Elaion, Nea Kifissia, tel 801-3335. Large variety of food, good wine. Music. Also open for lunch on Sunday.

HALANDRI/MAROISSI PSYCHICO/ENVIRONS

ALATOPIPERO, Konstantileos/Tsavella, Maroussi, tel 802-0636. *Youvassi* (pork with garlic cooked in ladoharti) and chicken *sti gastru*. Daily, except Monday, from 8:15 pm-2 am and Saturday from 8:15 pm-3 am.

CHRISTOS, Serron and Ethnikis Antistaseous Sts, Halandri, tel 671-6879; 647-2569. Grills, unusually delicious zucchini chips, "bifteki special" smothered in chopped fresh tomato, tasty hors d'oeuvres.

DIOSKOURI, D. Vassiliou, Neo Psychico, tel 671-3997. Wide range of seafood and grilled dishes. Specialties: charcoal-grilled fish, cooked specialties (casseroles and stews).

HATZAKOS, Irodou Attikou 41, Maroussi (just below the KAT hospital), tel 802-0968. A variety of seasonal dishes. Specialty: lamb in filo pastry.

KYRANITA, 4 Ithakis, Halandri, tel 682-5314. Greek cuisine. Music. Daily from 6 pm-2 am. Closed Sundays.

O MORIAS, Vas Konstantinou 108 and Peloponissou, Ag Paraskevi, tel 659-9409. Family taverna with very reasonable prices. Specialties include lamb in tomato sauce with pasta, grills (unusually good meatballs), salads. Wine from the barrel.

ROUMBOS, Ag Antoniou, Vrilissia, tel 659-3515. Closed Fridays. Pork with olives, beef au gratin, gardoumba (casserole with liver, heart, etc.)

STEKI TOU ANDREA, Messinias/Kithaironos, Frangoklissia, tel 682-5041. Fried bakaliaros, bifteki special, snails, baked fish (gavros). Open nightly from 8 pm-2 am, and for lunch on Sundays, 12-5 pm.

THE VILLAGE II, Moraitou 82 and Vrana (Neo Psychico), tel 671-7775. Pleasant "village" atmosphere, good service. Specialties: lamb cooked over grapevines, *frigandeli*, charcoal-broiled quail.

TI PRASINO, Plateia Drosopoulou, Filothei, tel 681-5158. The taverna with (perhaps) the fastest service in Athens! The menu includes grills (sausages, chops, souvlaki and hamburger steak) and delicious deep fried meatballs.

Salads. The meat is all top quality. Lunch from 12-4:30 pm, and dinner from 7:30 pm-midnight.
TO SPITI, Frankoploulos 56, Nea 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 Capricioso 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/Terpsihoris Sts, Pal Faliron, tel 981-3792. On Sundays open only for lunch. Short orders for fish and meat; shrimp.

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

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

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

PIRAEUS

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

GARTH'S, Akti Tr Moutsopoulou 36, Pasalimani, Pireaus, tel 452-6420. Open Tuesday-Sunday, 8 pm-1 am; Friday lunchtime 12-5 pm. Closed Monday.

KALYVA, Vas Pavlou 60, tel 412-2149. Colorful cartoon murals, dining balcony overlooking the sea and Microlimano; established reputation for excellent quality of their meats. Daily from 8 pm-2 am.

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

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

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

ZILLER'S, Akti Koundouriotou 1, tel 411-2013. Tastefully decorated and popular with a floor-to-ceiling wall of potatoes 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.

EOVI EVAN, behind the Zeus boat factory, Ano Glyfada, tel 893-2689. International cuisine. Music.

FRUTALIA, Kelsou 5 (from Athens, turn left at Vouliagmenis 63), tel 921-8775. Nostalgic songs in a rustic setting. Nightly from 8 pm.

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



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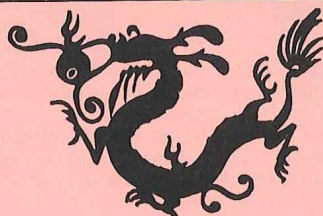


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restaurants and night life

KANATAKIA, 1 Metaxa/Pendoras Sts, Glyfada, tel 895-1843. Short orders, specialty: *hilopittes*. Wine from the barrel.

KASTRO BARBA THOMA, Vlahika, Vari, tel 895-9454, open from 11 pm. Baby lamb, suckling pig, souvlaki, *kokkoretsi*, spleen, choice of appetizers.

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

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

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

33'S, Prinkipos Petros 33, Glyfada. Open 7 pm-12:30 am. Closed Wednesday. Sunday lunch from 1:00 pm. For reservations call 896-2710

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

SEAFOOD

MICROLIMANO, (or Turkolimano, as it is still called) in Piraeus now hosts 22 seafood restaurants, all offering a good meal with excellent service at a table by the sea. Every taxi driver knows where it is, but if you want to use local transportation, take the metro to Faliron station.

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

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

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

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

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

STEAKHOUSES

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

PONDEROSA, Kifissias 267, Kifissia, tel 801-4493. Restaurant-Charcoal Grill Steak House. The specialty is American-style steaks. Behind Olympic Airways, near Plateia Kifissias. Open Monday-Friday from 6 pm-2 am. Saturday & Sunday, from 3 pm-2 am.

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

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

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

AUSTRIAN

VIENEZIKI GONIA, Ventouri & Ouranias 13, Holargos, tel 652-0275. Viennese and Greek specialties, soft music, fireplace.

CHINESE

CHANG'S HOUSE, Doiranis 15 & Athidon, Kallithea. From 190-192 Syngrou Ave, turn right: tel 959-5191; 959-5179. Reasonable prices. Open daily for lunch & dinner. Special chefs from Taipei & Hong Kong. 160 varieties of Chinese dishes

CHINA, 72 Efroniou St, Ilioussia; tel 723-3200; 724-5746 (Between Caravel Hotel & University Campus). Open daily for lunch & dinner. Superb Chinese cuisine by chefs from Taiwan & Hong Kong in a luxurious atmosphere. Reasonable prices. Specialties include Peking Duck, spareribs, shark's fin Soup, etc.

GOLDEN DRAGON, 122 Syngrou Ave & G Olympiou 27-29, tel 923-2316. Reasonable prices. Open daily 12:30-3:30 pm and 7:30 pm-midnight.

KOWLOON, Kyprou 78, Glyfada. Open daily 12-3 pm for lunch and 7 pm-1 am. Specialties include fried rice, baked duck and king shrimps.

LONG FUNG TIEN, Alkionidou 114, coastal road near EOT Beach B, tel 895-8083. You can choose chop suey, spring rolls, Chinese noodles, among other dishes. Peking duck must be ordered 24 hours in advance. Every Sunday Chinese buffet lunch at a fixed price.

PAGODA, Bousgou & Leof Alexandras 3, tel 643-1990; 644-6259. Chinese cooking, decor and service. Dining room for dinner parties. Specialties include soups, prawns, chicken and beef dishes, sweet and sour meat and fish, lobster Cantonese, Peking duck, steamed snake. Desserts include lichees, fresh mango in season and sweets.

THE PEKING CHINESE RESTAURANT, 6 Fedras and Karapanou, tel 893-2628. We recommend anything sweet and sour. The chef adds chili sauce, making the sweet and sour slightly fiery. Open daily from 1 pm.

THE RED DRAGON, Zirini 12 & Kyriazi, Kifissia (near the Zirinon Sports Center), tel 801-7034. Cantonese cuisine. Specialties: Malaysian noodles with shrimp, crab with chili, beef with fresh ginger root.

FRENCH

BELLE HELENE, Politeias Sq, Kifissia, tel 801-7994. In a lovely green park with two small lakes. Greek and French food. Specialties include "Symposio" fillet with madeira sauce, artichokes, bacon, ham, chicken livers, cheese, mushrooms. chicken crêpes with ham, cheese in tomato sauce. Open daily from 10 am-2 am.

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

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

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

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

KOREAN

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

SEOUL, 8 Evritanias, Ambelokipi (near President Hotel), tel 692-4669. Specialties: beef *boukoutli* (prepared at the table), *yalse bokum* (hors d'oeuvre), *haimon gol* (seafood and vegetables prepared at the table), *tsapche* (Korean spaghetti with black mushrooms).

ITALIAN

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

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

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

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

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

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

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

LEBANESE/ARABIC

ALI BABA, Poseidonos Ave 13, Kalamaki, tel 983-0435; 983-2984. Restaurant and Arabic music. Superb Oriental cuisine with Lebanese mezes and a rich variety of sweets. Floor show with belly dancers. Every night from 10:30 pm.

BEYROUTH, Karapanou 13, Glyfada, tel 893-1169. Lebanese mezes, specialties and sweets. Take-out service, home deliveries. Open daily 8 pm-2 am. Saturday & Sunday also 1-4 pm.

KASBAH, (Caravel Hotel), tel 729-0721. Entrees include chicken livers piquant and hummos (chickpeas with tahini). Closed Sunday.

MARALINAS, Vrassidas 11 (between Hilton and Caravel Hotels), tel 723-5425. Open for lunch and dinner. Lebanese mezes, charcoal grills.

MIRAMARO, Aristotelous 5 & Syngrou (opp Ledra Marriott Hotel), tel 922-3290.. Egyptian club with floor show. The oriental menu includes hummos, lentils, stuffed vine leaves, marinated lamb's tongues, mixed grill. Sweets: baklava and kataifi. Egyptian ouzo.

SAHARA, Posidonos 15 & Davaki, Kalamaki, tel 983-7731. Arab food, floor show.

SHAHRAZAD, Akademias Ave 43, Central Athens, tel 360-4260; 360-1877. Club-Restaurant. "An underground oasis in the heart of Athens". Select menu for cosmopolitan clientele. International and Oriental music floor show.

MEXICAN

AZTEC, Leof Kifissias 267 (near the trohonomo), tel 801-5335. The first Mexican restaurant in Greece. Menu includes a glossary of all dishes. Open Monday-Thursday; 6:30-11:30 pm; Friday & Saturday, 6:30-12:00 pm.

VIVA MEXICO, Grigoriou Lambraki 49, Glyfada, tel 894-5302. A new Mexican restaurant for Athens. Specialties are Parigiada & Tacos Viva Mexico. Chef: Frederico Ramirez. Guitar music.

SPANISH

CASA MADRID, Akti Koundourioti 4, Kastella, Piraeus, tel 412-3032. Plush interior for winter season. Free parking next to restaurant. Specialties include: paella, stuffed squid, braised lamb, beef steak with pueros sauce, roast pork and chicken a la Madrid.

COMILON, Polyta 39, Ano Patissia, tel 201-0592. Unusual appetizers, very tasty paella, and sangria. Specialties: Sepias con Olivas (cuttlefish with green olives), pork mandarin (baked pork fillet with pineapple and orange). Spanish and Latin American music. Nightly from 8 pm. Closed Monday.

SEVILLA, Theognidos 11-13 (beginning Ag Sostis Church), tel 32-3941. Spanish and French specialties, music and songs. Paella, Andalusian steak, little meat loaves, Sevilla, sangria.

BARS

KAROLOU DIL, Loukianou & Athaiou, Kolonaki, tel 721-2642. Refined atmosphere, soft music (often "retro"). Student and younger crowd mainly but suitable for all. Very "in". Drinks, snacks and food. Open 8:30 pm-2 am.

MONTPARNASSE, Haritos 32, Kolonaki, tel.729-0746. Better known as "Ratga's", named after the owner. A three-level bar-restaurant decorated with plants, stained glass lamps and a huge stuffed parrot at the bar. Favorite spot for theatre crowd; offers snacks, special salads, spaghetti carbonara, and omelettes for your drink-provoked appetite. Open nightly 7 pm-2 am.

17, Voukourestiou 17 (in the arcade), down a few steps into a cozy "all friends" atmosphere. If you've missed your date, or just want to buy an absent friend a drink, pay the bartender, sign a raincheck for the bulletin board and he or she will be treated. Open daily from 11:00-2:00 am.

SCORPIOS, Evrou 1 & Kanosajiy (opp American Embassy), tel 771-1206. Foreign and Greek music and songs. International cuisine, mostly French. Special dishes include chopped fillet in cream sauce with curry, fillet with bacon and Bercy sauce, salad "Scorpios" and "Imperial" salad (avocado, onion, egg, tuna with special dressing). Desserts include chocolate soufflé, baked apples "Mariette" with whipped cream and Bavarian cream pastry. Open from 9:00 pm-2 am, except Sundays.

TAPAS DE COLILON, 267 Kifissias (behind Olympic Airways), Athens wine bar; cold plate.

TO GERANI (O KOUKLIS), tel 324-7605. Tripodon 14, Plaka. Superb and substantial 'mezes' make more than a meal. Try the sausages and tasty salads. Accompany your meal with wine (hyma), or ouzo.

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