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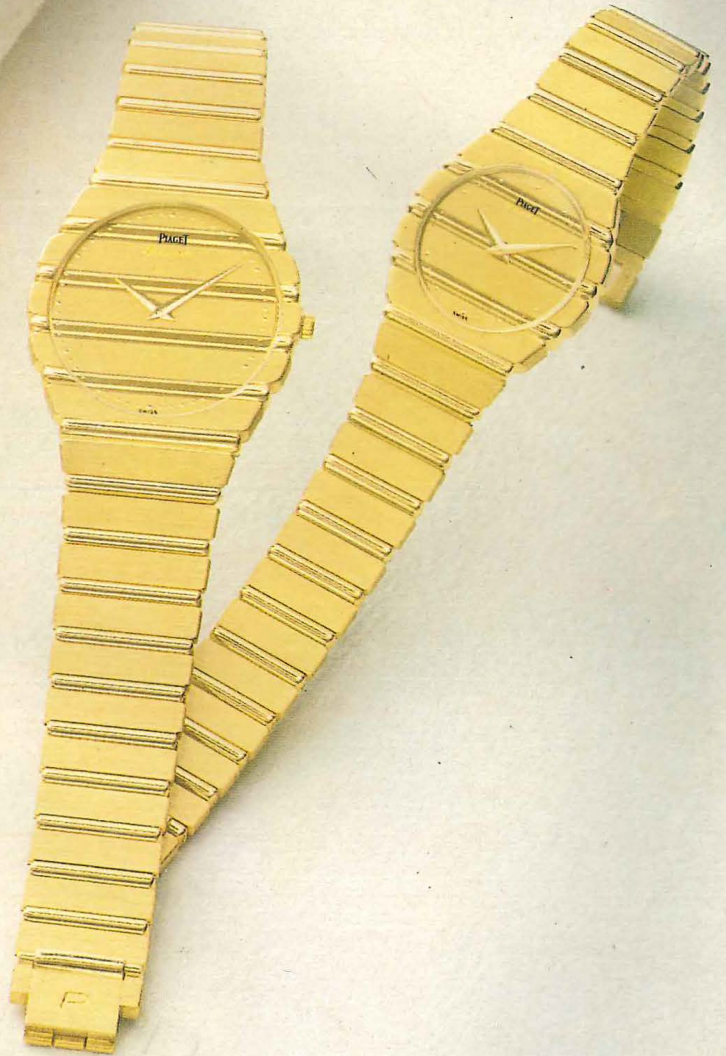
Greece's English Language Monthly



The jinxed summer of '88  
Leonidas Kyrkos, on the left  
1992: The "Nitty-gritty"  
Monastiraki stages a comeback  
Athena of Athens  
Dimitria '88

L 88

*Le temps Piaget  
ne se mesure,  
qu'en Or*



PIAGET  
*Polo*

**PIAGET**

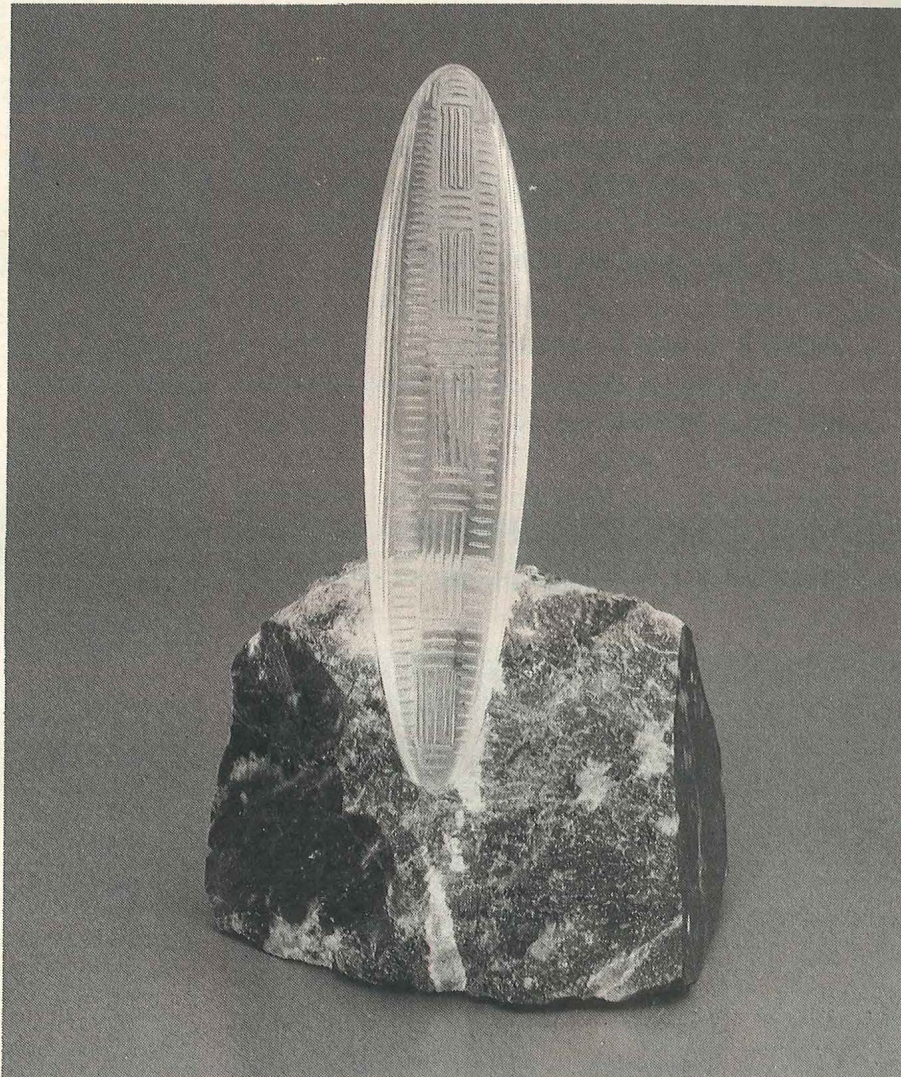
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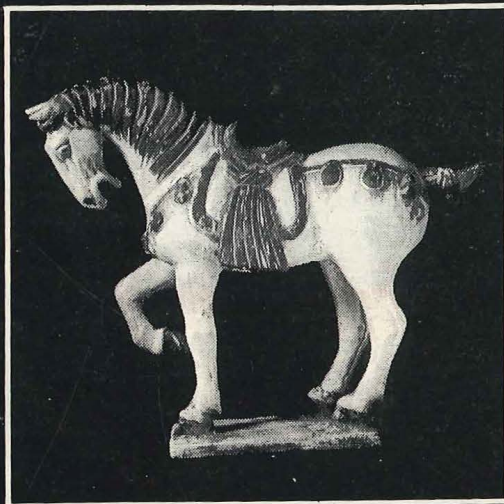
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Sloane Elliott  
EDITOR IN CHIEF

Droussoula Vassiliou Elliott  
PUBLISHER

Elizabeth Boleman Herring  
DEPUTY EDITOR

Elizabeth M. Lowe  
ASSISTANT EDITOR

Dimitra Vassiliou Fotopoulou  
COMMUNITY EDITOR

Katerina Papalaskaris  
DESIGN DIRECTOR

Katerina Agraftioti, Katey Angelis,  
Vilma Liacouras Chantiles,  
Jenny Colebourne, Pat Hamilton,  
Elizabeth Boleman Herring,  
Dimitris Katsoudas, Alec Kitroeff,  
Nigel Lowry, Mary Machas,  
Don Sebastian, B. Samantha Stenzel,  
J.M. Thursby

### CONTRIBUTORS/COLUMNISTS

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

### ART/PHOTOGRAPHY ASSOCIATES

Olga I. Gaglias  
EXECUTIVE OFFICE MANAGER

Niki Karametsos  
ADMINISTRATIVE ASSISTANT

Lorraine Batler  
THE ATHENIAN ORGANIZER

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Droussoula Elliott  
Tatoiou 56, Kifissia, Greece

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## FEATURES



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### 16 The jinxed summer of '88

It was a record season in many unfortunate ways: strikes, accidents and disasters at sea. Jeanne Bourne takes sober stock of the calamitous summer, and reports back on how Greece dealt with the unexpected mayhem

### 20 Kyrkos: intelligence and maturity on the left

The leader of the three-year-old New Hellenic Left still has hopes of Greece's becoming part of a "modern, democratic, socialist Europe". In an exclusive interview, Michael House asks the charismatic Kyrkos about the KKE, summer fires, strikes, and women's place in the party

### 24 1992: The "Nitty-gritty"

In this last of our three-part series on the EC, Robert Bartholomew and Mary French examine Greece's preparedness to meet the challenge – and threat – of 1992. Will Hellas rise to the occasion, or fall by the European wayside?

### 26 Monastiraki stages a comeback

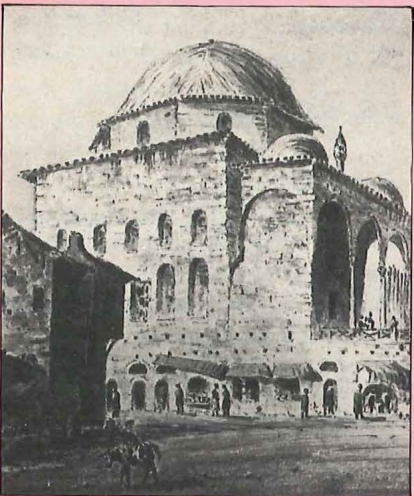
The horse-drawn carriages have long since gone and the "Square of the Lower Fountain" has been a shabby eyesore for years. In the nick of time, the Ministry of Culture has come to the rescue, and J.M. Thursby is on the scene of the renovations in Monastiraki

### 28 Dimitria '88: "Macbeth", Chekhov... and gospel

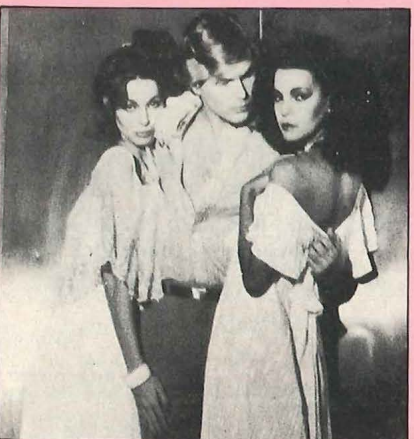
This past fall, Greece was treated to the "Gospel according to Delois Barrett Campbell" when the Barrett Sisters sang at Thessaloniki's Dimitria Festival. Other theatrical and musical groups took part in the festivities, and B. Samantha Stenzel was there, with tape recorder

### 29 Athena of Athens

Simplicity, serenity and romance: Athena Andreadis. This very Athenian couturier has turned to ancient Greek and turn-of-the-century designs for inspiration, and the results are unmistakably Athena. Katerina Agrafioti showcases this highly original dressmaker



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## letters

### Class act in Athens

Dear Editors:

November's issue is here and I am writing to applaud Elizabeth Herring's "Close to Home". I have a deep admiration and sympathy for Margarita P. I agree wholeheartedly that she is providing a much-needed 'touch of class'. Herring has spoken for a great many women - and with her usual sympathy.

Thank you,  
Gillian Bouras,  
Arfara/Kalamata

P.S. Wonderful cover!

Dear Editors,

Please accept my sincere congratulations for reflecting the feelings of, I hope, most of the sensible people in this country in Mrs. Herring's November "Close to Home".

Sincerely,  
Mrs. A. Souvazoglou,  
Athens

### Ted Petrides remembered

Dec. letters:

Dear Editors,

I was deeply touched by your article on Ted Petrides, as I'm sure all those were who knew Ted. We all miss Ted, but his friends can remember him at a *taverna* with a laugh and a dance.

Sincerely,  
Judy Kyriazis,  
Paris

Dear Editors,

I've just finished October's *The Athenian*, and was very moved by S. Stenzel's article on Ted Petrides. I was a student of his in folk dance, and have just learned of his death. He was so much a part of Athens and my life here - something many others feel as well. I have never seen such a wonderful dancer as Ted, nor such a nice person. He taught us all so much. The article said it all. It was just a shame that a picture of him was not available. I was sorry I couldn't see that big smile one more time.

Thank you,  
Katerina Drosia

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## Papandreou returns

After two months in London hospitals, Prime Minister Andreas Papandreou returned to Athens last month to *An unhappy family*

Readers will remember the famous opening words of *Anna Karenina*, "All happy families are alike; every unhappy family is unhappy in its own way." But they may have forgotten why the family in question was unhappy. It was because the head of the house was discovered to be carrying on with the French governess and from that moment the servants began misbehaving and "all the children went wild."

With due respect to the great author, Greece last month was unhappy very much in the way that Tolstoy described. Members of the once happy PASOK family may have shown difficulty two months ago in swallowing the prime minister's flamboyant love life (let alone digesting it), but many of them, in their devotion to the ultimate aims of socialism, might have been willing to sweep the matter under the rug and look the other way in hopes of better days. Last month this ever-green vision was shattered by another intruder, also through the service entrance. (The PASOK homestead only has a front door for foreign guests and they are getting infrequent.) This time it was Mr George Koskotas, a young and energetic banker whose apparent gift for fraud and embezzlement has had everybody dazzled for weeks on end. He is a cherubic but overweight figure who is far harder to sweep under the rug than the trim and tidy person of the National Concubine.

Koskotas' interesting background is far too complex to record here, a rags-to-riches story, full of twists. Earlier in this decade he rapidly rose from accountant to owner of the Bank of Crete. His arrest, and subsequent release; on charges of forgery and fraud in the US a year ago October made no great impression. It was not until he decided to cut a great figure in the publishing world that rivals far more alert than his previous adversaries began making investigations and registering complaints.

These ominous rumbles were briefly drowned out by the fanfare of the prime minister's return and the ensuing national debate over whether it was the

## Liner sinks

A Greek cruise liner with nearly 500 British schoolchildren aboard was rammed and sunk by an Italian freighter last

greatest display of spontaneous public affection since the return of Agamemnon from Troy or a silly fiasco whose prefabricated words and acts were an insult to the intelligence of the Greek people.

Charges, including fraud and embezzlement by the Athens public prosecutor, had already been filed against Koskotas two days earlier. Suspended as chairman of the board of directors of the bank, he was barred from leaving the country pending completion of the inquiry.

For a week after the prime minister's return, the Koskotas case simply simmered, and it was hoped that with the cat back on patrol, the mice would stop playing. But no. On 28 October, the prime minister's son George Papandreou, Minister of Education, called an emergency press conference at which he accused Koskotas of forgery. As proof he waved a Merrill Lynch statement on which a sum of over two million dollars was shown next to his name as having been transferred from the Bank of Crete. Investigations in New York showed that no such transfer had taken place. The forged document had been passed on to him by Minister of Justice and Deputy Prime Minister Menios Koutsoyiorgas who several days earlier had received it from two of Koskotas' lawyers, both PASOK members. Young Papandreou added that the purpose of the forgery was clearly to blackmail him and the government.

These revelations reinforced suspicions already expressed that Koutsoyiorgas was acting in league with Koskotas and that at first he had tried to keep the document in question from Papandreou's knowledge.

In the days that followed the charges against Koskotas multiplied, and, while banned from leaving the country, he was given 11 days to assemble his case instead of the usual 48 hours. This leniency caused further acrimoniousness from all opposition political parties.

While the wider implications of the case were dawning on the astonished public, its specific details were no less galvanizing. During the weekend fol-

those in charge of the children for what they did throughout the night."

The captain of the Italian ship, Flavio Caminale, 45, has been charged with four criminal counts. As he was being led out of the court

lowing the latest charges made against Koskotas, the banker's movements were scrutinized by 150 police and 20 patrol cars under direct orders of the minister of public order. Koskotas had gone to his offices in Pallini to negotiate the sale of the daily *Kathimerini*. Meanwhile, his car was being closely watched. Three days later, however, the car was still there and, suspicions aroused, the police decided to investigate the premises. In his office, Koskotas had left a note saying he had gone and would be back. Some say he left in a newspaper delivery truck or that he was picked up by a yacht in a cove on the Apollo Coast or that a helicopter took him to Ellinikon Airport where he was booked on a flight to Milan. A day later the minister of public order resigned on grounds of 'sensitivity'.

A few days after that, Koutsoyiorgas himself proposed that he resign his post as minister of justice in favor of some high official in the judiciary but keep his deputy premiership. The prime minister lauded his 'sensitivity', too, without clarifying that both of Koutsoyiorgas' proposals were unconstitutional. But when life is so exciting, who has time to read the constitution, and, given that its essential clauses have been so tampered with by the government, who can even remember it?

In the next fortnight, the prime minister beckoned a number of PASOK's most respected figures from the past, presumably to include them in a vigorous new cabinet fit to deal with the scandal. Alas, they demurred, and that tired, dog-eared administrative pack, reshuffled for the fifteenth time, turned up with a lot of old, familiar face cards that showed little capacity for coming to grips with the scandal.

It's human nature to laugh over others' misfortunes - particularly when they seem to be the results of sins of commission - but if this country has become the butt of laughter abroad in the last few weeks, that does not mean that there are not a great many people in Greece's unhappy family who are unhappy in their own way and getting impatient and angry about it, too. □

charged with forgery, embezzlement and defamation and the reverberations of the scandal are still shaking the government.

As a result of Koskotas' escape, Minister of Public Order Anastasios Sehiotis, Minister of Justice Agamemnon Koutsoyiorgas and two

ment's resignation and new elections. "Responsibility lies with the government leadership, which should resign and hold immediate elections," Mr Mitsotakis said. Mr Koutsoyiorgas will remain in his post as deputy prime minister.

Mr Koskotas has been indicted on

ership of the Bank of Crete, and then using depositors' money to set up a financial empire. In addition to the bank, Mr Koskotas owned seven newspapers and magazines, a radio station, the Olympiakos football team and numerous real estate assets. More than 3500 people were employed by his various publications and business holdings.

Pending the investigations, Mr Koskotas had been banned from leaving the country and his house and office were surrounded by police vehicles and watched by police officers. Greek Police Chief Andreas Kalogeras and Security Police officer Constantine Roumeliotis, who headed the squad responsible for keeping track of Mr Koskotas' whereabouts, also resigned after his escape.

His fortunes changed after he attempted to blackmail the government into dropping the charges against him by producing a forged bank document which purportedly showed that three government officials, including Minister of Education George Papandreou, were on his payroll. Instead of submitting to the blackmail, the officials sued Koskotas for forgery, blackmail and defamation.

The Bank of Crete was sold to Nikos Chionis and Christos Arfanis while several of Koskotas' newspapers were turned over to top editors or managers pending sale.

Mr Koskotas emigrated to the United States in his early 20s. At first he reportedly sold pizzas in Harlem, but later went into the painting and construction business and finally into real estate. In 1979, at the age of 29, Mr Koskotas returned to Greece and began working as an accountant at the Bank of Crete. Three years later, in 1982, he managed to buy the ailing bank and began building his publishing empire.

Last year, while on a trip to the United States, Mr Koskotas was indicted on 64 counts of tax evasion and minor fraud, which allegedly included collecting unemployment benefits by declaring company employees who did not exist. Mr Koskotas posted \$1 million in bail and came back to Greece, where his real troubles began.

## A Tragic End

The sudden death of 37-year old multi-millionairess Christina Onassis has heralded the end of a tragic and glorious dynasty. The Onassis name, which died with Christina last month in Buenos Aires, had become synonymous with the glamorous lifestyle of international tycoons and jetsetters. Often referred to as "The Richest Woman in the World", Christina left a poor little rich girl of her own, three-year old Athena, who stands to inherit half a billion dollars.

"Christina's death was a complete shock to all of us", said Stelios Papadimitriou, the secretary-general of the Onassis group's 14-member board of directors and Christina's personal lawyer. "She had no trace of a heart ailment, indeed no health problems at all. Yet there is not a shadow of doubt that she died of a heart attack. The possibility of suicide is categorically ruled out."

One of Christina's doctors in Athens, who asked not to be named, confirmed that Christina had no history of heart ailments. She said, however, that her obesity problem, or the side-effects of medication, could have put a strain on the heart. She said Christina could also have inherited a weak heart, as her own mother Tina died of a heart attack at age 50.

Christina's death, at a private resort club outside Buenos Aires, 22 days before her 38th birthday, closes the curtain on a true Greek tragedy. Christina, although blessed with a fortune amassed by the "Golden Greek", Aristotle Onassis, was cursed with tragedy. Within a period of four years, from 1971 to 1975, Christina lost her mother, brother, and father, leaving only her with the Onassis name. Then she was plagued by a series of failed marriages. Her first marriage at age 20 to California real estate broker Joseph Bolker, a divorced father of four, 27 years her senior, ended after only a few months. Reportedly, her father threatened to disinherit her if she didn't end the marriage.

In 1975 she married Greek banking and shipping magnate Alexander Andreadis. That marriage was said to fulfill her father's last wish that she marry a 'suitable' partner and raise children. But that marriage only lasted ten months and produced no children. Then, in 1978, Christina shocked the world by marrying a Russian shipping bureaucrat, Sergei Kauzov, and setting up house in a small apartment in Moscow. That marriage lasted 15 months.

Her last marriage, in 1984, was to French pharmaceuticals industrialist Thierry Roussel. The marriage was blessed with a child, Athena, but divorce proceedings were underway at the time of Christina's death.

The Onassis Group announced that they will set up a board of trustees to manage the fortunes and future of Athena, now probably the richest child in the world. The group said the board would manage jointly with her father.

Mr Papadimitriou said, "Contrary to popular impressions stemming from the Onassis wealth, Christina had a very tragic life. Her unexpected death was typical of the Onassis family tragedy."



## Papandreou returns

After two months in London hospitals, Prime Minister Andreas Papandreou returned to Athens last month to an enthusiastic welcoming rally staged at Hellenikon Airport.

Thousands of supporters turned up at the airport and lined the route to Papandreou's new official residence in Politia. Busloads of PASOK supporters were brought to Athens from all areas of Greece for the welcoming rally.

The 69-year-old premier's companion, Dimitra Liani, 34, accompanied Papandreou on the flight home and took up residence with him in the Politia townhouse.

Ms Liani was granted a divorce by an Athens Court last month. She and her ex-husband, Alexis Kapopoulos, sought divorce by mutual consent due to the "complete breakdown of their marriage". Meanwhile, the premier repeated that he would proceed with his own divorce from 64-year-old Margaret Papandreou whom he married 37 years ago.

## Liner sinks

A Greek cruise liner with nearly 500 British schoolchildren aboard was rammed and sunk by an Italian freighter last month near Piraeus harbor. Four people were killed and dozens injured.

The Epirotiki ship, *Jupiter*, was just leaving the harbor for an eight-day educational cruise around the Mediterranean when the Italian ship plowed into its side. According to Epirotiki spokesman Spyros Mavrikis, "The Italian ship tore a huge hole below the waterline, almost splitting the *Jupiter* in two." The Greek ship sank in less than an hour. One British school teacher, a 14-year-old English student and two Greek crew members were killed in the incident.

Over 40 passengers, mostly children, jumped into the murky water but because of the proximity of the accident to the harbor, tugs and fishing boats were able to rescue passengers and prevent a large loss of life.

British Ambassador Sir Jeremy Thomas said, "I would like to pay tribute to all the Greek rescue services and to all

those in charge of the children for what they did throughout the night."

The captain of the Italian ship, Flavio Caminale, 45, has been charged with four criminal counts. As he was being led out of the courtroom, the captain called out, "What will happen to me now?" He was charged with negligence leading to manslaughter, causing a shipwreck through negligence, causing multiple injuries through negligence and violating harbor regulations.

## Hikers flooded

A group of hikers was caught in a freak flash flood in southern Crete's Samaria Gorge which left two dead, several injured and scores scared and shaken.

A number of travel agencies offer tours to the gorge which is renowned for its spectacular beauty. About 250 tourists from several groups set out under overcast skies in the morning and were at various positions in the gorge when torrential rains began. Most were able



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to seek shelter in caves or rangers' huts.

The Greek military was called in to locate hikers and help them to safety. The group spent the night at a nearby village and were then transported to Chania.

The cliffs of the Samaria Gorge rise to heights of more than 100 feet. At one point the crossing becomes as narrow as three feet – wide enough for only one person to pass at a time. It was a favorite hiding place for Greek guerrillas fighting the Nazis on Crete during the German Occupation.

## Arab threat

An Arab group threatened to attack Greek targets if Athens proceeds with the extradition to the United States of a Palestinian held by Greek authorities.

The threat, issued in Sidon, Lebanon by the "Direct Revolutionary Action for the Liberation of Palestine" said "All governmental, civilian and diplomatic institutions in Greece, as well as outside, will be the targets of attacks if the Greek government continues to

hold our struggling brother Mohammed Rashid and extradites him to the American authorities."

In response, the Greek government expressed its "astonishment and grief" over the threat. Government spokesman Sotiris Kostopoulos said that "the Greek government has always actively supported the Palestinian people's struggle for self-determination, so these threats cause us grief and astonishment."

In October the Greek Supreme Court tabled the extradition of Mr Rashid to the US where he is wanted in connection with a 1982 bomb attack on a Pan-Am airliner near Hawaii. The 35-year-old Palestinian was arrested last May at Athens airport for entering Greece on a false Syrian passport.

## Death sentence

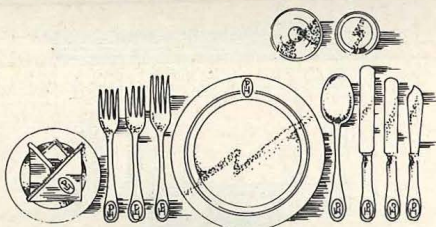
The sister of a Greek-South African sentenced to death has claimed that her brother Dimitrius was convicted of a crime he did not commit and that the South African government threatened

his lawyers into suppressing evidence at his trial.

At a press conference sponsored by the Athens Foundation for Human Rights, Toula Skoularikis revealed the contents of a tape recording made in her brother's cell in a maximum security prison in Pretoria. In the tape Dimitrius claimed that he had been set up to be charged with the 1986 murders of his best friend, his best friend's wife and her father.

Skoularikis, 36, added that he was set up by individuals angry with his efforts to help blacks working for his coal mining and construction companies in Transkei where employees were given the opportunity to buy shares in the projects on which they worked.

Ms Skoularikis said her brother's trial constituted a travesty of justice because "his lawyers had been threatened and therefore did not bring forth any defense witnesses". She added: "I have always known that the South African regime was harsh, but I never thought anything like this would ever happen to my family."



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year and the full blend is then married for another six months.

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## Canned news

Radio and television newscasters and reporters went on strike last month over the government's insistence that they read prepared texts praising Prime Minister Papandreou and his girlfriend, Dimitra Liani.

The strike, supported by the Athens Union of Journalists, followed the rally staged by the government to welcome Papandreou and his girlfriend back to Athens after a two-month stay in London.

Journalists working for the state-controlled networks revealed that they were presented with texts on Papandreou's homecoming, complete with descriptions of enthusiastic crowds, that were written by government officials before the premier even arrived.

Government spokesman Sotiris Kostopoulos angered the journalists further by saying that the broadcasters were "free to leave" if they did not like their work. The union reacted by calling a 24-hour strike.

## Dodecanese Summit

The Dodecanese island of Rhodes will serve as the capital of Europe for a few days in December. From the first to the fourth, EC leaders will meet on the island for their annual summit meeting. Beautiful Rhodes, usually quiet during the winter months, will open its hotels, restaurants, shops and arms for this special event. The entire island has spruced itself up in Christmas finery for the occasion.

Over 800 members of the world's press are expected to attend and will be housed in seven different hotels, five of which will be opened specially. The 12 EC leaders and their entourages will be housed in the partially renovated Astir Grand Hotel and the Rodos Palace Hotel.

Five hundred square mile Rhodes is the administrative capital of the Dodecanese island which has a population of around 72,000.

The Grand Master's Palace in the

Old City, which, along with other landmarks, has been renovated at a cost of c. 750 million drachmas for the summit, is where the meetings will be held. The mayor's office, the Hotel Owners' Association of Rhodes and a special tourist committee have made special arrangements to help facilitate press coverage.

Each of the fourteen islands in the misleadingly named Dodecanese (Twelve-Islands) group, will proclaim a member of the twelve EC leaders an honorary citizen, adding European Parliament President, Lord Plumb, and European Commission President, Jacques Delors, to make up the number. (Rhodes has adopted Mitte rand.)

This is Greece's chance to demonstrate its ability to handle such a high profile, high security event. The last official act on the program will be the handing over of the EC flag to the mayor of Madrid, the host for the next EC summit. □

Jeanne Valentine



## A SUNDAY FEAST AT PENTELIKO

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*delicious sweets, season's and exotic fruits. And there is a live piano to set the right mood for your special Sunday. Don't you think your Sundays and holidays deserve the treatment?*

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# Christmas Spirits

Arguments rage back and forth about whether the consumer ultimately benefits more from large conglomerates or from smaller, privately run companies which retain a personal touch. The "merger mania" which has swept the industrialized countries during the last two to three years could in many cases lead to the depersonalization of favorite consumer brands.

Although the food and drinks sector is a prime field for multi-million dollar takeovers, it also offers perhaps the best examples of large corporations supporting, and actively promoting, the traditional, even mythical side of some of their choice products, particularly alcoholic beverages.

The spirits industry has traditionally sold its products by appealing to a discriminating public's sense of "old-fashioned" quality, and has promoted the mystique of time honored methods of production. There is no better example than J&B "Rare" Scotch Whiskey, which last month celebrated a 25-year-

old marketing agreement in Greece.

An Italian-English partnership, Giacomo Justerini and George Johnson, were selling a house brand of scotch as early as 1779. In 1831, their company was bought by Alfred Brooks and has been known ever since as Justerini and Brooks (J&B). In the 20th century, the story has been one of mergers and takeovers. In 1952, the firm's assets were pooled with those of Messrs. Twiss, Browning and Hallows to form a new group, United Wine Traders Limited. About this time, following 20 years of successful sales in America (prohibition ended in 1933), the firm began to appoint distributors and agents to promote its scotch worldwide.

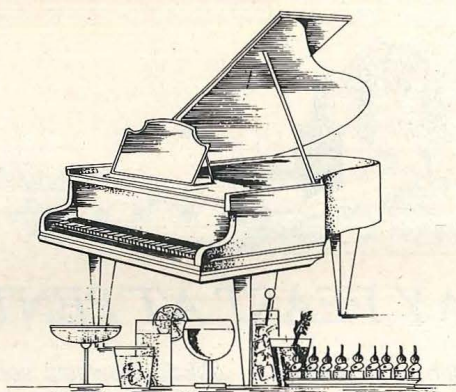
Events then moved rapidly. In 1962, United Wine Traders amalgamated with W. A. Gilbey, Ltd, taking the name of International Distillers and Vintners (IDV). Just ten years later, IDV was acquired by Grand Metropolitan Limited, the UK's ninth largest company in terms of turnover - some

£6000 million annually.

As this issue of *The Athenian* went to press, Grand Metropolitan was battling to push through a \$5,200 million takeover bid for Pillsbury, the giant US food and restaurant group which includes the Burger King fast-food chain and labels such as Green Giant vegetables. The bid is huge, even by recent takeover standards.

The financial strength of the conglomerate has proved highly beneficial to J&B, especially in the task of financing the huge stocks of maturing whiskies which are required to guarantee future sales. Meanwhile, J&B is described as "perhaps the brightest jewel in Grand Met's crown", being a world-renowned brand in a £1000 million international scotch market. It is the second most popular brand of scotch in the world, enjoying a ten percent share of all exports.

As the numbers crunch on the stock markets in New York and London and brokers yell the latest news down the



## "BELLE EPOQUE" AT PENTELIKO

*The moment you step into the Belle Epoque Bar, at the PENTELIKO, you vividly sense the special, wonderful ambiance: It's the Belle Epoque, original: It's the live music, coming from the first rate violin and piano by Valentine and Zlatan. A virtuosos' concerto, really.*

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phones, the manufacturing and promotion of J&B still stresses traditional, poetic values. The ingredients required for producing malt whiskey are simply water, barley, peat and yeast. The pure spring water of Scotland which flows from the snow-capped mountains, across the high moors, to join the salmon rivers below is renowned for a unique softness and purity, judged ideal for making whiskey. Above all else, the distillery's water determines the character of the final drink.

Ripened barley malt, dried in kilns over fires fuelled by peat, supplies the fermenting process. Peat is "the soul" of the scotch, having filtered the water on its course down the moors, impregnating the malt with a smoky fragrance (which depends - in the case of most of Scotland's malts - on its individual formation, from dead rushes, reeds, mosses and/or heather) during the drying process.

After distillation, the whiskey pours from the stills into casks made of oak, where it takes at least three years to come of age and take on its distinctive amber coloring. J&B is blended from 36 different malts, all around eight years of age. The finest of these are returned after blending to the cask for a further

year and the full blend is then married for another six months.

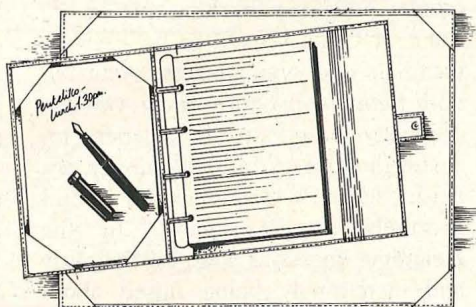
Marketing of many scotches concerns itself with a prestige image, and this is particularly true of J&B. What is being sold is not simply a refreshment, but a work of art...a piece of history. As the company's publicity puts it: "A masterpiece of cooperation between man and nature". Consistency in production, packaging and marketing is everything, it follows, as the whiskey is sold on appeal to timeless values. So much so that the company regularly spurns sales outlets it considers inferior and it has taken great care in selecting distribution and agency companies which can reflect the drink's rather rarified image.

In Greece, the policy has produced an ideal marriage. J&B's distributor for the past 35 years has been the Metaxa group, itself the oldest liquor producer in Greece, whose own label of brandy is firmly in the top 100 spirit brands worldwide and can claim to be the number one tippie in the duty free world. Metaxa has been involved in takeovers of its own this year, having recently acquired the country's second-ranked spirit firm, Kaloyannis Brothers, producers of the famous "Ouzo 12". With an annual turnover of 2.5 million cases, the enlarged

Metaxa group will be the fifteenth largest in the world spirits league. Moreover, Metaxa complements J&B's own image, still being a traditional family-owned operation and having taken its own interest in preserving time-honored processes, notably in renovating an old-style plant near Volos.

The world scotch whiskey market peaked in 1978 with sales of 323 million litres. In terms of volume, sales have been declining, partly due to competition from "new" drinks. However, in Greece, scotch has been gaining popularity in recent years, partly due to high consumption by tourists here but also as scotch "catches on", and traditional Greek habits are infiltrated by imported tastes. Astonishingly, Greece has become J&B's eighth most important export market. As the country becomes even more cosmopolitan, there's every chance that, with the Grand Met/Metaxa expertise behind it, J&B will appeal to more and more Greeks with a discerning lifestyle who appreciate images, such as fast-flowing water, smoky peat, a glass of good malt whiskey and... a *tavli* board? □

Nigel Lowry



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## The avalanche rolls on

In last month's column I expressed the view that the Dimitra Liani story would not break the government. The issue was certainly titillatingly spicy, and thus good for splashy headlines, but one that may not have seriously affected many Greek voters in 1989. Since then, however, another issue has captured the front pages of the Athens press, relegating Ms Liani to sweet oblivion: the Koskotas affair. In this case, however, it appears we have before us an issue of grave political significance that could very well fatally injure the government.

The Koskotas scandal is rapidly developing into an avalanche of enormous proportions which day by day continues to gain impetus as it rolls along crushing whatever is left of the socialist government's credibility. Indeed, from the outbreak of the Koskotas scandal, the government and Mr Papandreou himself either have seemed totally paralyzed, allowing events to supercede them, or have reacted in an erratic, clumsy and improvised manner which further damages them with each move they have made. The Koskotas scandal has in effect shown a government not only tainted by deepening suspicions of widespread corruption, but also one incapable of pulling itself together and dealing with the crisis that is tearing it apart.

Koskotas became a household word not so much when he took over the Bank of Crete in 1982 as when he sweepingly entered public life via the publishing business. Initially he published four magazines, then brought over super-modern printing equipment for his Grammi facility in Pallini outside of Athens.

Despite his meteoric rise in the banking business, from accountant to owner of the Bank of Crete in three years, and his expanding publishing empire, he desperately needed social recognition and it appears that he could not resist an invitation to the White House despite the possibility that a computer screening of guests might call up his past deeds. And this, in fact, was the case. Koskotas was arrested on a series of serious charges, including fraud and tax evasion which he had committed during the years 1977-79.

Following this, other facets of his past were bound to emerge. In 1974

Koskotas had been arrested in the US for attempting to forge university degrees, while in 1975 Lehman College uncovered efforts by the future banker to falsify his grades. Incredibly enough, in Greece Koskotas pompously claimed he held a PhD and posed as "Dr Koskotas". The picture of a socially insecure, petty crook was already emerging. Eventually released on bail, Koskotas showed his real colors by instinctively opting for deception and lies. Claiming he had lost his passport, he obtained a document from the Greek Embassy in Washington DC and fled from the US (much as he eventually did from Greece last month).

Upon his return to Greece, a year ago, a number of publishers (most pro-government) launched a violent anti-Koskotas crusade, demanding that the finances of the Bank of Crete be investigated. Koskotas countered with a buying spree: *Olymbiakos*, *Vradyni*, *Evdomi*, all passed under his control and were used as tools in a battle of words with his publishing competitors. But the prevalent notion which gradually emerged is that Koskotas was closely connected with PASOK since his cronies both in publishing and in the Bank of Crete proved to be PASOK members and sympathizers. Actually, both *Kathimerini* and *Vradyni*, two traditionally conservative newspapers, lowered the tone of anti-government criticism, while *24 Ores* emerged as fullheartedly pro-government. In the meantime questions were continuously and increasingly being raised about Koskotas' finances: How did he fund his grossly mismanaged Pallini facilities and his loss-making publishing ventures (out of which only one magazine, *Kai*, made a profit)? Where did he get the money to buy *Olymbiakos* and to spend more than any club in Europe to buy the international Hungarian star, Lajos Detari?

Regarding these questions, the government remained silent. The scandal was finally brought into the open and the Koskotas empire came crumbling to the ground due to two factors which the government could not influence, let alone control: the tenacity with which the press pursued day in and day out the whole affair and the professional and unyielding way in which Bank of Crete Governor Halikias conducted his investigation, as he called for changes

in the relevant banking law which would thus free his hands. The government dragged its feet until Halikias brandished the by now infamous Merrill Lynch letter which Koskotas had handed him and which proved to have been forged, thus demonstrating that Bank of Crete assets had been depleted. Koskotas, under pressure, had reverted to his youthful habit of forgery. From that moment on the avalanche gained speed, as the commissioner appointed to the Bank of Crete uncovered one embezzlement after another.

But the avalanche was not merely economic. It was primarily political. The government's 'kid glove' approach to Koskotas was bound to provoke nasty questions on whether Koskotas had not lavished his generosity on various government officials. The fact that the government took over one year after the arrest of Koskotas in the US to investigate his bank's finances can hardly be attributed to coincidence. As a result the 'escape' of Koskotas from his Grammi headquarters in Pallini which was besieged by 200 policemen, was bound to have the impact of a major explosion. Who could now believe that the government had not eased Koskotas' escape in order to avoid revelations that might implicate government officials in his shady dealings?

Vice Premier and Minister of Justice Koutsoyiorgas, accused by the press as responsible for impeding the Koskotas investigation resigned from his second post in such a way that it was unclear as to whether the Prime Minister had accepted the resignation or not. Mr Koutsoyiorgas' desperate effort to blame the Bank of Crete for delays in the investigation of Koskotas' wrongdoings only brought into the open a harsh reply by Halikias that laid the blame directly on the government's dirty doorstep. To top it all, Mr Papandreou made a dramatic appearance on TV claiming, unconvincingly and with near hysteria, that there was some conspiracy within his own party, aimed at toppling him via the Koskotas scandal; a move that caused the resignation of Apostolis Lazaris, one of PASOK's most decent MPs, and the scorn of most of his friendly newspapers. □

# The Ninth Annual GALA CONSULAIRE



will be held on  
**FRIDAY, DECEMBER 9th, 1988**  
at  
**THE INTERCONTINENTAL HOTEL  
BALLROOM**  
at 8.30 p.m.

Black Tie Optional

Tickets must be purchased and tables reserved the latest by  
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MR A. PAPADOPOULOS, TEL: 6724.415 (N. PSYCHICO)  
MR DJOBECK / MR FLOTO, TEL: 3694.256 (MAROUSSI)  
MR J. MONTENEGRO, TEL: 4119.497 (PIRAEUS)

# The jinxed summer of '88

**It may be remembered, by Athenians, as "the summer of our discontent".  
Tourists, however, were subjected to tragedy and hardship.  
But travellers and officials alike are looking forward to the summer of '89**

by Jeanne Bourne

The summer of 1988 was expected to be a record year in terms of tourist activity, and indeed it was. The season saw a record number of tourist arrests, a spate of accidents, and two major disasters that drew international attention. It was a fluke season that began with a series of freak auto accidents, peaked with the *City of Poros* terrorist attack and ended with the sinking of the *Jupiter* cruise liner. But despite the strange summer of '88, tourist and embassy officials say it probably won't have an effect on next year's season.

Since the 1985 Reagan travel advisory and the subsequent American stay-away, Greece has been striving to regain vital lost tourism income. At the same time, officials have waged a campaign to increase the numbers of affluent tourists and discourage backpackers who come to Greece with very little money and often turn to petty crime to extend their holidays. Greek authorities have instituted a number of new policies to both help tourists — and hinder them from turning to crime.

Almost a foreshadowing of events to come was the British Foreign Office announcement posted and distributed at airports and harbors in Greece. The "ten commandments" traveller advisory gave useful tips ranging from penalties for drugs and selling one's belongings to warnings to avoid too much sun. The ten-point advisory was drawn up by the Foreign Office because Britons are the largest national group of tourists in Greece, making up over 50 percent of all visitors. A record 2.2 million were expected to crowd Greek beaches last summer. Some of the directives were quite humorous. "Greece has unemployment. Do not expect to find work easily. A good knowledge of Greek is essential for most jobs. Fruit picking opportunities are limited." Because Greece has the highest highway accident rate in the West the advisory included the warning to avoid rental or rickety motorbikes. An average of seven persons are killed and 38 seriously

injured every day in Greece and tourists aren't left out of the mêlée.

The first such accident this year occurred on Crete when the Isherwood family of four was run down while walking along a road. David and Andrew Isherwood, aged four and nine, were killed instantly and their 40-year-old mother, Dorothy, was seriously injured. The father, Howard, 37, was only

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**It began with a series of accidents, peaked with the "City of Poros" and ended with the "Jupiter"**

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slightly injured. A 21-year-old Greek man was charged in the incident.

In another serious traffic accident on Skopelos, British pedestrian Caroline Cook, 22, survived while a Greek driving the motobike that struck her was killed. Every season, hundreds of tourists are involved in vehicle mishaps, but this summer a spate of serious accidents over a two-week period, at the beginning of the season drew attention to the problem of driving while drinking and disobeying traffic regulations.

The Greek government changed some laws and enacted stricter policies to better deal with the onslaught of tourists. The first was the "Honesty to Holidaymakers" law. The government announced stiff penalties for any Greek trying to cheat a tourist.

Then, after a 24-year-old British woman was raped by four Greek men, Greek officials decided to get tough in such cases. After drugging the woman's drink with Hypnosteton, a sedative, the men forced her into a car and took her to

a remote area where they assaulted her. After this incident occurred on the island of Spetes, the police chief said, "The problem of violence against tourists and especially assault against women is getting out of hand." He added: "But the recent incident might prove a blessing in disguise. A decision is being taken to strengthen our police force, toughen the laws and give us more rights to deal with offenders."

In many rape cases Greek offenders plead innocence because foreign tourists have "led them on" by wearing revealing clothing. Shortly after the Spetes incident, three Greek men were arrested for raping a 27-year-old man. The man, Kenneth Piggott of Manchester, said he was drinking with the men at a Corfu bar and they forced him to an apartment where the assault occurred. The Greeks denied the charges, claiming that the Englishman took the initiative. One of the Greeks arrested, Ioannis Nanos, 29, was a local conservative party politician. The charge of rape, whether involving male or female victims now carries up to ten years imprisonment after stricter laws were introduced last year.

Greeks are receiving harsher sentences as well. In an unusually barbaric case, two Greek brothers last month received the death sentence for killing two tourists on Corfu last year. George and Constantine Sistouris were found guilty of "manslaughter with malicious intent and of a particularly heinous nature". According to court records, the two Greeks, owners of a bar in Paleokastritsa, chased the holidaymakers out of their premises and, wielding scythes and clubs, cornered them on a cliff edge.

The tourists managed to clamber down the cliff and jumped into the sea, where they found temporary refuge on a rock 100 yards from the shore. But the Greeks who, according to witnesses, were threatening to castrate the tourists, went after them and forced them to escape again by jumping into the water.



As a result the two drowned in choppy seas.

In a drive to discourage impoverished tourists from visiting Greece and to avoid prison overcrowding, Greek authorities began expelling backpackers who had no money, no registered accommodation and who could not afford fines. The new policy was inaugurated in March when two holidaymakers were flown back to their country at Greek government expense. Later in the summer after 1000 cases of deporting penni-

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## Greek authorities expelled backpackers with no money and no registered accommodation

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less backpackers were pending, the government decided to stop providing free flights home.

Hundreds of cases of holidaymakers who turned to petty crime to extend their vacations were reported on the large tourist islands and in Athens. The most common cases involved fraud, burglary and vagrancy. In one case a man resisted the temptation to steal; instead he begged outside restaurants and tavernas for *souvlaki*. He was jailed for 20 days for vagrancy after he was found sleeping outdoors and shopkeepers complained that he had harassed them for food.

More common than tourists turning to crime to avoid leaving the country were the holidaymakers who displayed total ignorance of the culture and customs of Greece. Two incidents illustrated the comical and serious sides of this problem. In one case, a British man was charged with "offending public morals" after being arrested for walking naked around the corridors and verandahs of his Cretan hotel. Wayne Webster, 21, of Nottingham, told a Greek court that he meant no harm and never expected that his behavior would offend anyone. "When one is on holiday one is rather casual about these things. Many people are naked on the beach and no one pays them any particular attention. That was my attitude when I walked around the hotel. I never imagined that anybody would care." Webster was sentenced to two months

imprisonment, a sentence he was able to buy off at a rate of 500 drachmas per day.

A more serious incident occurred when Ralph David Lunt and Linda Behan were arrested for espionage. The couple claimed that they were just practicing their hobby of plane spotting, a common pastime in Britain. They were arrested for photographing and jotting down the markings of Greek airplanes near the military airport of Mikra near Thessaloniki, a strategically sensitive area. The court prosecutor said that the holiday couple should have sought permission from authorities prior to taking pictures at a military airport. He said this was "sheer common sense" and that the couple's behavior was "quite reckless". After four months in prison, the couple was finally acquitted after providing the court with documentation that they were members of the West London Aviation Club, an official plane spotting organization.

While most Athenians are accustomed to strikes, protests and demonstrations, they interfered numerous times with tourists' schedules in coming into Greece, getting around once they were here and in leaving once their holidays were over. Thousands of tourists were stranded when in July air traffic controllers staged a work stoppage strike that forced flight cancellations and delays for both international and domestic flights. After the Greek government mobilized the civilian aviation workers, which prohibited them from stopping work, they staged a different kind of strike. The aviation employees promised to stop eating or sleeping until their demands of better pay and improved working conditions were met by the government. Within two days of their pledge, union officials struck an agreement with government authorities.

In late September, hundreds of tourists were stranded on Corfu following the takeover of the airport and the harbor by demonstrators and environmentalists demanding an end to the pollution of the Kalamas River by the nearby mainland city of Ioannina. All international and domestic flights as well as ferry connections to and from Corfu were cancelled. Riot police surrounded the airport and harbor but no violence was reported.

In Athens, tourists were hampered periodically all summer by taxi and bus strikes. The government's policy of allowing only half the cars and taxis into the center of the city each day has caused continuing protests by taxi drivers who feel they should be exempt from

the law.

The incident that brought the most attention to Greece this summer, however, was the terrorist attack on the Greek ferry, the *City of Poros*. The early-July incident in which nine people were killed and 80 injured was followed by a spate of cancellations. Some travel agents reported as much as 100 percent cancellations after terrorists opened fire and tossed grenades at tourists sunning themselves on the decks of the island-hopping ferry. But tourist officials aren't predicting terrible losses for next season because, as one tourist put it, "How can you stop travelling altogether? You would have to stop living!"

The same attitude was taken after the Greek cruise ship *Jupiter*, with nearly 500 British schoolchildren aboard, was rammed and sunk by an Italian freighter. British officials praised the Greek crew and rescue workers who prevented a larger loss of life. A British schoolteacher, a 14-year-old British student and two Greek crew members perished in the incident. One British Embassy official said, "The rescue effort was something of a miracle." The official added that the incident would probably not affect tourism because it was not the fault of Greece.

The same official also praised the rescue efforts after a flash flood caught several hundred hikers in the Samaria

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## Some travel agents reported as much as 100 percent cancellations

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Gorge in southern Crete. Two hikers were killed in the floods; no one else was seriously injured.

Greece has never been known as a land of moderation, which is probably one of the reasons so many tourists flock to its beaches and ancient sites. Despite last summer's heat wave, in which temperatures rose to 42 degrees, the Athenian smog, which reached emergency levels several times during the summer, and the numerous incidents and accidents, it is unlikely that tourists will turn their backs on Greece. It just wouldn't be Greece without a little chaos and confusion now and then. □

# GREEK IDIOMS

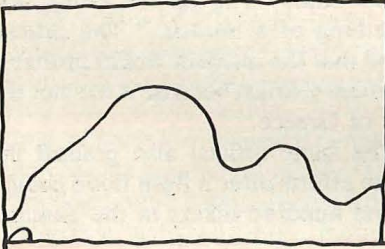


## Lesson 14

THESE LESSONS WILL HELP YOU TO LEARN ACCURATE AND EFFECTIVE GREEK. NO MATTER...HOW ADVANCED YOUR GREEK IS THIS COURSE TAKES YOU FURTHER...

**ΧΑΜΟΣ** [hamos] → A LOT OF FUSS

**ΕΤΟ** [sto] ON



the opposite:

**ΙΣΟΜΑ** [isoma] = FLAT



**MEANING:** A lot of Fuss there where You're not expecting it.

The Athenian's interview with Kyrkos lasted one and a half hours and he provided written answers to some questions. What follows has been drastically edited. Questions were posed in English, which he always understood. He often began answering in English and then switched to Greek. His answers were summarized for the interviewer in English.

*House: What are the roots of your radicalism? Family influences? Events during your childhood? Reading?*

Kyrkos: My radicalism doesn't have just one root. It is partly family environment, because I was born into a family in which my father was a liberal and a democrat and my eldest brother soon became a Marxist and first brought Marxist ideas into our house. Apart from that, it was the period of the Metaxas dictatorship, antifascism and oppression, and this orientated my thinking in a definite direction, but the major event was the German occupation and the Resistance. It was mainly through participation in the Resistance organizations that my views were formed. Naturally, reading played a part, to the extent that one could find things to read, given that the dictatorship had thrown the progressive books of the time into the flames.

*Why are you in politics? Briefly, what do you hope to achieve?*

Contrary to what many people think – that it is not worth the trouble, particularly nowadays when there is such a repulsion to politics, especially after the PASOK experience – I believe that being involved in politics is the obligation of every social human being who looks beyond himself and his family to society. Consequently, I am in politics in hopes that I will contribute to changing society.

*Why did your party change its name two years ago? Would you still call yourself a communist?*

Two years ago, we founded a new political party, believing that in a rapidly changing world the established left groups as well as political groups representing modern social movements must be unified under a modern radical program; that they must coexist in a new democratic and efficient political way, aiming at socialism with democracy.

Only thus will the left be able to influence social and international change, and steer events in a progressive direction. Communists, socialists, radicals – we must form a new common culture, looking towards tomorrow and not yesterday. •



*"...no one is better at washing dishes and mopping the floor than I. I learned this in prison over a period of 12 years."*

*Now that USSR is rapidly retreating from Stalinism, KKE will presumably follow suit. Is there any good reason for your two parties to be divided, or for the left in Greece to be divided?*

We are observing closely developments in the USSR, and KKE must surely be doing the same. It must be noted that these developments influence not only the forces of the left, but all political forces, as new standards are being developed in international relations with significant consequences for humanity's future.

All political forces – including KKE – ought to carry out brave theoretical, ideological and organizational changes, in a radical renewal of their programs and their political practices. This will be a long and painful procedure. Attitudes which have been formed over decades have to be changed; traumas which have marked every party's identity have to be overcome. All this hasn't yet happened to such an extent as to allow us to talk about unification. But convergence of programs is possible.

*Have you ever considered becoming a member of PASOK and trying to turn it into a truly socialist party?*

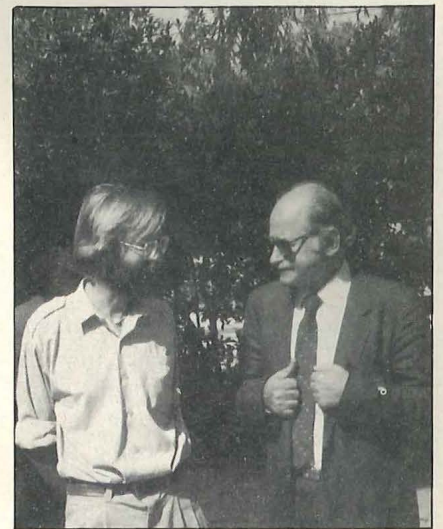
No. PASOK's structure and philosophy, as I predicted, have led it to the negative image it presents today. The forces that have supported it up till now have strong conflicts among themselves and that's why there are tendencies to split. There will soon be other developments in this area. We are addressing the leftists in PASOK and proposing a policy meeting to them, to work together for the democratic modernization of Greek society.

*After the elections, do you envisage government by a coalition of the left including your own party?*

We believe the introduction of proportional representation will lead not only to a realignment of political forces, but also to a different ethos in political confrontation. We will work for the convergence of the forces of the left in support of a realistic and radical program capable of winning the support of a parliamentary majority.

*Where has the Papandreou government gone wrong?*

(Summary) It hasn't had a thought-out program. It hasn't trusted the forces of labor and culture. It hasn't lived up to its promises. It has been untrustworthy. It has created a huge



*"I believe being involved in politics is the obligation of every social human being."*

public debt which the wage-earner must pay.

*(I asked Kyrkos if democracy was now safe in Greece. He said it was, but it had to be developed by giving people more control over decision-making and making institutions more accountable. Parliament should have more power. There should be devolution of power to the provinces. TV and radio should be opened up to differing views. On the Davos process, Kyrkos criticized the prime minister for launching the initiative without proper preparation and for not consulting adequately with leaders of other parties. Kyrkos supported the withdrawal of American bases from Greece, but only in the context of a mutual weakening of military pacts and balanced disarmament.)*

*Does the progressive destruction of the traditional Greek way of life by Western influences disturb you?*

Everything changes. Our national identity will show its dynamism interna-



*"I started as a student of medicine, and I saved many lives... by giving it up."*

tionally by reinforcing its best qualities, not through an impracticable isolationism.

Every nation maintains its culture while at the same time becoming more international under the influence of the information revolution. Do you think that you British will lose your national identity?

*I think the British are getting more like the Americans every day and I'm afraid it's going to happen in Greece as well.*

The Anglo-Saxons are closer to one another. There is a tendency towards isolationism here in Greece. It's completely a dream. No one can be isolated. Our customs are being transformed every day. For example, communication with tourists has broken down the wall of the old, close family tradition. This is inevitable. So we mustn't try to build new walls of isolationism, but to reinforce by every means what can be preserved of our national identity.

*(I asked Kyrkos about the problem of his party's being seen as a party of middle class intellectuals rather than the working-class. He said the New Hellenic Left aspires to be a party of both labor and culture. The old industrial working class - the proletariat - is shrinking. The definition of the working class has to be broadened. Intellectuals have a vital role to play in the social transformation of Greece.)*

*How would you deal with the air pollution problem?*

According to studies that have been made, there are two reasons for the problem. One is the terrible accumulation of cars using poor quality petrol. Another is pollution by industries on the outskirts of Athens.

Consequently, the answer will comprise a brave attempt to decentralize industrial activities by creating other industrial centers, and this of course

requires a gigantic reconstruction of Greek society.

Immediate measures can be taken. We have suggested, for example, the exclusion of all private cars from the greater Athens area and also a further reduction in the number of taxis entering Athens, while at the same time improving public transport. We have also suggested a freeze on the introduction of new industries into the Athens area, and gradually, despite the cost, the moving of particularly polluting industries to other regions of Greece. Naturally, there will be a major economic outlay for all this, as well as a social cost, because whoever has a car wants to use it. But we must make a choice, and what we should prefer is to live without smog.

*How would your party deal with the problem of summer fires?*

The problem is social - how the citizen himself sees fires. Today's forestry legislation, which is ancient, has turned villagers against forests. For example, a villager isn't allowed to cut trees from a forest zone for his fire or oven. He needs a special license. If there is a tree on a long-deserted piece of land, this area is considered a forest area. So, villagers feel completely alienated from the idea of forests. This is one of the reasons for the setting of fires.

Secondly, there isn't social mobilization when there is a fire: there is no preparedness. So in a village no one knows what to do and there isn't the means to extinguish fires.

Thirdly, technical preparation is deficient. The most modern and efficient firespotting and fighting methods must be used. Apart from the ecological consequences, the cost of fires is hundreds of billions every year.

Another important factor is the encroachment of the 'land-eaters'. Acres of land are being burned, destroyed, and later on, little by little, they become building plots and are sold off at very high prices. There are laws, but they are not enforced. Go to Pendeli, which is very near, and have a look.

*Many foreigners, perhaps wrongly, see Greece as a safe haven for terrorists. How would you try to change this idea?*

This is really unfair. What should one say then about France, Italy, Spain, England? No, I think that Greece suffered least during all those years when this terrorist phenomenon was at its peak. Of course, lately, incidents have multiplied in Greece, but it is completely unfair to consider it a safe haven.

*Do you think the government is fight-*

*ing terrorism efficiently?*

The efficiency of the security services is a real problem. Since 1974 when Welch, the American CIA station head, was murdered, the police have not solved a series of murders. This certainly poses questions about efficiency. Naturally, international comments are made to the detriment of the Greek security services with all the absurd things that happened during the *City of Poros* affair, when one discovery was immediately denied and simply made the security services look ridiculous. The government would be happy to succeed. It isn't that it doesn't want to.

*What steps would you take?*

Political and technical steps.

By political steps I mean promoting opposition to terrorism among the people. They must understand that not only must terrorism not be regarded with sympathy, but it must be completely isolated, politically and morally.

Secondly, the security services must be reorganized because nobody can avoid the suspicion that they have been infiltrated by forces that would like to take advantage of terrorism to serve causes hostile to democracy. I think there is evidence that the Red Brigades in Italy used to cooperate with the police and used the results of terrorism to undermine democracy itself.

*Do you mind if I take some photos while you are answering?*

I am not a terrorist...

*Every autumn there is a new series of strikes in the public sector. What would you do to improve relations between public bodies and their employees?*

This is a great problem, related to what the public sector is and what employees claim every time.

It is unfortunately an area with too much staff, which is organized to meet the needs of 1920, perhaps, but completely unprepared to meet today's needs. This means restoring the public sector to a healthy condition. This means fewer employees and a more efficient public sector. It must not be used to grant political favors or to solve the unemployment problem. This would allow civil servants' salaries to be improved and consequently we wouldn't have such frequent confrontations. Looking at the figures, a civil servant's salary is humiliating and people can't be efficient under such conditions.

Now you are going to say, how can such a reorganization by reducing employees be achieved? I don't mean we will put people out of work, but they could be redeployed elsewhere. For example, there are no public sector structures in the provinces.

*But wouldn't employees strike to resist this?*

Sure...

*And how would you deal with that?*

That's why I call it anti-populist. We are not looking for popularity. We would insist on reorganization despite the fact that it would be opposed. Either Greece will become a modern state with the people near the centers of decision-making, or it will continue to be backward.

*Wouldn't such a measure be seen as anti-worker?*

We believe that a new working class culture must grow parallel with political realignments. We cannot face the problems of the 21st century speaking the language of the working class in the first decades of the 20th.

*So you believe in a modern socialism, an up-to-date socialism?*

Sure. Absolutely. Categorically.

*Many Greek men claim to support equality for women but in their private lives treat women in 'the traditional way'. Your party claims to support equality. What has it done to support equality in its own internal structures?*

We must admit that, intellectually, we support women's equality, and in our private lives a lot of us treat our wives in a completely different way. Our experiences in the movement have helped cure us of this. Many of us have learned to do all kinds of housework in prison. I, for example, claim that nobody is better at washing dishes and mopping the floor than I. I learned this in prison over a period of 12 years.

So, I'm saying that, intellectually and politically, we support equality and you can see in all our publications that we are very advanced. Regarding your question, I must say that at this point we are very backward in practice. For example, there are few women members of our central committee; there are no women in our executive body. This isn't so because we wouldn't like any but because we are a small party still and our selection possibilities are still limited. However, we must look at what is called 'positive discrimination'. We might at some time introduce obligatory percentages. It is possible.

*(I asked Kyrkos about Greece's bid to host the 1996 Olympics. His party opposes it, because it would push Athens forward at the expense of the rest of the country and Greece isn't ready for such an undertaking. Greece must decide what its financial priorities are. The bid to hold the games is just another example of the populist politics of PASOK. He hopes Greece might host the 2096 Olympics. In answer to another question, Kyr-*

*kos said he wanted to make politics more human. That was why he sometimes whistles opera and plays the harmonica in his speeches. About his time in prison, he said many prisoners he knew subsequently became politicians. He met interesting people in prison, but, on the whole, he got on better with politicians.)*

*As a lawyer, it surprises me that accused people have to prove their innocence rather than the prosecution their guilt. Do you think this system is a good one?*

I am not a lawyer but I once used to be a defendant, almost professionally. Perhaps I am among the most tried Greeks, as editor of *Avghi* (Dawn), which was at that time under daily persecution. I think you are right about our system. People do have to prove their innocence. It should be the other way round. And one can see terrible things happening. Some judges have little idea of dispensing justice. Last month there were some verdicts that shocked people.

*...the two-year sentence for the policeman?*

Yes.

*Would you like to be a government minister? Would you like to have to make the hard choices people in government have to make instead of criticizing from the sidelines?*

On one condition. We wouldn't want to be simply a number on a chair. We would want to exercise power; to influence the overall policy of the government. Otherwise, we would never join a government. I would like to say that we are not afraid of exercising power even if we come into conflict with certain forces. We are not afraid of government responsibilities so long as we can carry out our policies.

*If you could choose to be one particular minister in a government, which post would you choose?*

I prefer foreign policy.  
Why?

I think it is a very sensitive field on which a lot depends, related to internal policy but also international relations. Nowadays, everything is getting internationalized and this field is crucial.

*How would you change the situation with regard to radio and TV? Would you make these media independent of the government? Would you allow private individuals to set up their own broadcasting stations?*

As regards the latter, yes. As far as the first question goes, we have already proposed a plan whereby parliament, with a special committee, will supervise the activities of the broadcast media, with a margin of independence and to a great extent trusting the journalists themselves.

*It is very expensive to set up a broadcasting station. Wouldn't you be putting too much influence into the hands of the rich by letting individuals set up stations?*

When I say individuals, I also mean collective groupings. So there could be a counterbalance to rich, private owners. I believe than even under these conditions pluralism would be secured to a greater extent than exists today when there is absolute state control.

Local councils' radio stations and private stations have already, in experiments, shown the benefits. For example, tonight I have an interview with the Piraeus municipal radio station and tomorrow I am invited to TOP FM, a private station, in each case for a one-hour interview. I was never invited by the state-controlled stations!

*(Since this interview, Kyrkos has had two exploratory meetings with the leader of KKE to discuss cooperation.)*

*If Greece needs someone to drag it kicking and screaming into the 21st century, the person to do it could just be Leonidas Kyrkos.* □



*"We have suggested... the exclusion of cars from the greater Athens area."*

# 1992: The 'Nitty-gritty'

**It's coming down to the wire for Greece: in four short years 'the northern hordes' will descend following the country's full accession to the EC. In this last installment of *The Athenian's* three-part EC series, Greece's preparedness to meet the upcoming financial challenge is examined. Can Greece 'think European' – in time?**

by Robert Bartholomew and Mary French

In four years the gates that have stood guard at the borders of every European country for over a thousand years will swing open. By the end of 1992, they will allow merchandise and men (women too – no discrimination please), to pass without hindrance. Even now, laden leviathans no longer have to produce documents in triplicate as they mutilate their merchandise from Athens to London, Barcelona to Brussels. Citizen-travellers of the European Community will not have to submit themselves to the hard eyes and harder hands of border officialdom, but will be able to work, establish businesses and practice their professions anywhere in the EC, subject to local regulations. Ay, and there's the rub.

In theory, the citizens of Belgium, Denmark, France, Greece, Holland, Ireland, Italy, Luxembourg, Portugal, Spain, the United Kingdom and West Germany will be as free to go about their legitimate business in any member state as can any US citizen travelling from California to Vermont.

Whether by then all member states will be willing, nationally, or able, politically, to give up a portion of their sovereign rights remains to be seen. Whether they can agree that 'the European' has a higher status than that of any 'national' is still a subject for debate, though perhaps not in Greece, where the public (and private) *philotimo* has been such an obtrusive factor throughout modern Greek history, nor, for that matter, in the UK, where Thatcher beat the island drum to the aggravation of Brussels and her own ministers there.

But this was and still is the goal of the European Community... right up to the issuance of a European passport (already a reality), European currency guaranteed by a European bank, and common European human rights leg-

islation protecting each citizen.

When all this comes about, and this time it surely will, the member countries of the Common Market, with a joint population of 320 million, will be one of the most influential economic blocs in the world. In 1981, Europe's gross national product was \$3.3 billion. This is about 79 percent that of the US. Of the other large trading blocs, the USSR and Japan each had a GNP of \$2.0 billion, and China of only \$260 million.

How is the Greek government preparing to take advantage of this large internal market? How will it capitalize on its geographical location at the juncture of the Middle East, Eastern Europe and North Africa? In farming, will Greece develop specialty products, early crops and fish-farming for the new 'home' market in Europe? Will it provide a climate for foreign investment in Greece's economy?

Listening to the words of Papandreou and his ministers, one hears a resounding 'yes' and much, much more. The reality?

During the period of 1960 to 1973, private enterprise was encouraged and the GDP (Gross Domestic Product) of Greece surged. It increased (albeit from a low base) 161 percent compared to 79 percent in the whole of the EC. From the mid-seventies a much slower growth rate (dipping well below that of the EC) reflected the growth of the public sector under PASOK and the concomitant stunting of private investment.

Greece's GDP per capita is a mere 40 percent of the EC average. Exports represent 20 percent of GDP against 31 percent for the Community as a whole. The Greek educational level is low and productivity less than half of the EC average. In order to help the southern tier countries and Ireland, the allocation of money to structural funds has been doubled. A large portion of this assist-

ance will go towards so-called 'cohesion', or raising the economic level of countries such as Greece.

This year the Greek government has acknowledged the fact that real growth can only come in the private sector; at the same time it has conceded that the public sector must shrink and its performance improve. So, Andreas Papandreou, at least in speeches to the business community, is shifting towards improving the climate for private enterprise. He is still enamoured of the big projects – the Athens Metro, the new natural gas line, petrochemical plant, Alumina – all very fine and long-term goals, but these and all other public sector undertakings eat into the pool of available credit for private enterprise. If the public sector borrows money for paying civil servants – bad. If it borrows for productive investment – good, unless private investment can do a better job (which it usually can).

Recently, the following encouraging words from Papandreou and his ministers wafted down from the top: "The deficit in the public sector must be cut, the service sector must be improved, workers must be more productive and the administration must be restructured."

Words, however, are not enough. It is essential for the Greek government to encourage small and medium-sized enterprises. There is a specific EC fund (SME) set up for this purpose but it cannot allocate funds until the government submits viable projects. Unfortunately, politics rather than economics dominate the centers of power. Communication regarding the financial, technical and educational help available from Brussels is sadly lacking.

It is the government's duty, as a member of the European 'club', to stimulate its citizens' interest in the value of such membership, not through general and specious speeches but in specific ways which involve the individual. One could do worse than look at France's record in this regard. A recent poll has shown that only 30 percent of Greeks state that they have benefited from the European Community; compare this to 55 percent in Spain, 75 percent in Portugal and 85 percent in France.

The Aegean is one of the island-studded paradises of the world and tourism is Greece's second largest earner of foreign currency (first comes shipping). This natural resource, like the curate's egg, is 'good in parts', the bad parts being the lack of facilities, indifferent transportation and poor training within the service industry.

It is essential that the government-controlled infrastructure be improved. Telephone communication between the islands tends to resemble the cocoa tin and wet string approach. Air transit in the high season is inadequate. Slowly, with the help of EC funds and private enterprise, however, the bad parts are getting better.

The National Tourist Organization staff work very hard, senior executives travel the world drumming up business, junior executives full of bright ideas write hundreds of memos to one another, and although much of the effort is wasteful in terms of time, money and personnel, some ends up earning foreign currency. One thing is certain: any profit vacuum that Greece

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## Words, are not enough... the Greek government must encourage small enterprises

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leaves in this industry will be filled by other European entrepreneurs before 1992.

Greece has an even more important asset – its people – the brightest of whom have fled their homeland for places where they can make full use of their talents. These are not measured in thousands but in millions.

More than three million expatriates live in the United States, Australia and the rest of Europe. With its cross-cultural location, Greece could become the technological, shipping, trading and financial center of the region. But any development towards such a goal would depend on creating the necessary climate to encourage the people to bet their money on Greece, not export it to a more user-friendly environment.

The socialist government of Greece treats its farmers (numbering over a quarter of the working population) as voters. It takes the billions of drachmas from EC funds plus billions more from taxpayers, hands them over as subsidies to the shepherds and crop growers, and checks in its markers on election day.

Papandreou's, of course, is no different from any other government in the club, but Brussels now realizes that this game – leading to mountains of butter,

wine, beef etc – must be changed.

Such change in Greece has been sluggish and the miniscule movement towards specialization and efficient marketing must be accelerated if the opportunities provided by an open market are to be exploited. Farmers will have to live and prosper in the cold air of competition for, by 1992, given-money will provide a safety-net only and not a permanent ticket to lethargy.

The Greek government controls a vast network of public industries and services. Most of these run at a loss which is paid for by ever-increasing borrowing and an uncaring or unknowing public.

On top of this, government employees have multiplied like locusts so that today they and their establishments represent a serious drain on the country's limited finances.

Despite declared efforts of the government to streamline the civil service and cut back much of the red tape that inhibits private enterprise, the pace is agonizingly slow. Unnecessary rules and regulations still abound; unsympathetic bureaucrats clasp desperately to their tight little empires; petty tyrants still exert their blocking authority.

Even when the government does take action to ease the flow of trade and encourage industry, the layers of civil servants do their best to complicate any new simplifying laws. Their Byzantine traditions are not so easily altered and the poor industrial or commercial supplicant is no better off than before.

Under EC pressure, banking is becoming more open and deregulated. This can do no more than encourage business, if only to give entrepreneurs a greater choice of how to control their money management and where to raise their capital and operating funds.

What does a serious investor require to take advantage of the EC 320 million-strong market? First, efficient transportation, good telecommunications, and knowledgeable and productive labor; then, an adequate local market; an effective government administration at all levels with no interminable delays in obtaining necessary permits; and last, consistency in government policy which allows an investor to plan with reasonable certainty. (He knows he has to play on the government's home-ground but he must be comfortable with the rules of the game, which, of course, shouldn't be changed in the first quarter.)

In all these respects, Greece will be compared and contrasted to other members of the EC and if the entrepreneur adds up the pros and cons and the cons tip the balance he will tend to look

elsewhere before he wastes his time or puts down his hard-earned money: the market is competitive now and will be more so in 1992.

In the end, private money will only be invested (anywhere in the world) if there is a prospect of a reasonable profit. If such a prospect does not exist, no verbal enticements or political speeches will lure the serious investor to the sunny shores of Greece.

On the political front there is a consensus among all parties that the only future for Greece is within the European Community. Fortunately, today this opinion is also gaining ground among the Greek population.

Daily strictures in the media – to improve infrastructure, develop new technology, trim bureaucracy – bait the government which will, nevertheless, continue to pursue its main objective of getting reelected in June 1989.

Now that Greece holds the presidency of the Council of Ministers (from July through December), Papandreou has the opportunity to do two things: show his fellow members in the EC that Greece is prepared to work constructively towards the goal of a free and open Europe, and two, show the Greek people that the EC is not a cornucopia of subsidies for farmers but a thriving market open to all who are prepared to take advantage of it.

At the beginning of Greece's present office term, Papandreou specified areas in which he wants to assert himself as president. Apart from the expected general support of the establishment, by 1992, of an open community and a free internal market, he is pushing for the development of a European Social Dimension. Inter alia, this involves proposals regarding trade union rights, social security, welfare rights, working hours and vocational training as well as regulations to ensure that workers in Greece have the same wage scale as their fellows in northern Europe. The probable effect of such regulations would be to reduce if not stifle multinational investment. Would Greece attract foreign enterprises if the benefit of a lower wage scale disappeared?

To face the challenge of today and tomorrow, Greece must learn to 'think European'. The country must be prepared to develop fully all its assets, natural, geographical and human. Greek decision makers must make decisions for the benefit of Greece and not just for themselves. The European Community is doing its part; now the people of Greece must do theirs if they want to stand on the high ground in 1992. □

# Monastiraki stages a comeback

**Expert restorers from the Ministry of Culture are hard at work changing Athens' "flea market" square into an oasis of pedestrian walkways and greenery – a more appropriate setting for the Church of the Pantanassa, and the Mosque of Tzistarakis. The eyesore near the train station may once again be called by a former name: the 'Square of the Lower Fountain'**

by J.M. Thusrbby

At the twenty-fifth hour, officialdom has finally taken the decision to restore the decayed and damaged monuments in Monastiraki Square, and renovation work is already in progress to turn the dilapidated area into a "green oasis". This long-awaited transformation will proceed, as funding availability dictates, in phases, the first of which is nearing completion: the renovation of the mosque.

In 1759, Tzistarakis, an Athenian Moslem who may even have been of Greek descent, rose to the position of city governor. He decided to build a mosque to the glory of Allah (and himself) and chose the Square of the Lower Bazaar, as the district was then called, as the ideal position. The area was one of spiritual importance to Mohammedans as their seminary, The Mendresse, stood nearby as well as the Fetihye (Victory) Mosque, the first to be consecrated in the city, converted, as usual, from the remains of a Byzantine church.

The Mosque of Tzistarakis, however, was to be purposefully built, but in time-honored fashion... much of the construction material was requisitioned from handy ruins in the vicinity. Rubble from classic sites was fair game but the governor overreached himself when he ordered the demolition of a column from the Temple of Olympian Zeus which was then pounded down to marble powder and used as a fine plaster. This so enraged the Greeks that he was replaced as an act of appeasement.

Constructed as a mix of Byzantine and Neo-Byzantine styles, its open loggia fronts a large square building topped by a dome, its additional minaret having long since disappeared. Somehow, it survived last century's War of Independence, the ensuing wave of anti-Turkish hatred, the great fire of 1884, which destroyed the bazaar, and the lamentably selective archaeological clearances practiced by overzealous classical scholars at the turn of the century. Reflecting the vicissitudes of modern Athenian life, it has served as prison, barracks, storehouse, music room for the military band and, finally, as a museum of Greek folk art. Its outstanding collection of exhibits, a gift to the nation from Mr Kyriazopoulos, was representative of the whole Greek-speaking world, particularly Asia Minor, and remained on show until a severe earthquake seven years ago damaged the building.

Expert restorers from the Ministry of Culture have re-pinned the columns, filled and plastered over the many cracks, and are now working on the building's exterior. When finished, its former exhibits, at the moment in

safekeeping at the Greek Folk Art Museum in Plaka, will be returned and it will resume its role as a museum. No decision has yet been made concerning the future of the rather tawdry shops which presently trade on its ground floor.

The main building of architectural interest on the square is the Church of the Pantanassa. Once the nucleus of a monastery/convent, it stood in its own grounds surrounded by a high wall lined with cells which provided accommodation for the nuns and the needy. Its present, truncated form has given the square its latest name, the diminutive 'Monastiraki'. As part of a second phase, the Byzantine Department of The Ministry of Culture is presently conducting a study on its foundations prior to restoration. Its precise age is obscure but is tentatively placed in the tenth century. There is a possibility that its substructure dates from an even earlier period, perhaps even the era of Irene the Athenian, the local orphan who usurped the Byzantine throne in 797 and who reputedly endowed her hometown with many churches. It is certainly one of the oldest of these left standing.

Popularly known as the Church of the Dormition of the Virgin Mary, it is a short-naved basilica with a narrow cupola and an adjoining bell tower. Due to subsidence and the raised ground level – over a metre since 1900 – its main entrance is now approached down a flight of additional steps. It was once a subsidiary sister convent of Moni Kaisariani with which it apparently shared certain privileges under the Turks. These dated from 1458 when the unfortunate Abbot of Kaisariani was elected to hand over the symbolic keys of Athens to the conqueror of Constantinople, Sultan Mehmed II, when he visited the city.

Certainly, the good nuns ran what amounted to a welfare centre, sheltering the destitute and distributing gifts of food and clothing. As well as providing a spiritual home for its parishioners, it served as a meeting place for guild members working in the vicinity, and the icons of the leather workers and silk weavers hang near that of its patroness, the Panageia (Virgin Mary). The convent was famous for its distinctive coarse cloth, called *aba*, which was woven by the nuns for sale in their small dependent shops; that plus oil from their olive groves on the outskirts of town formed the basis of their income.

Strangely, it was after the Turks had long departed that the influence of the Pantanassa waned, despite the fact that it was one of few churches to survive the



*The Pantanassa, or Church of the Dormition of The Virginn*





Monastiraki station

ravages of the War of Independence. (It is reported that the rubble from 72 Byzantine churches was used as construction material for the city's large modern cathedral.) Reduced to its present size by archaeological clearances and the building of the Piraeus/Kifissia railway, it ultimately lost its shops and olive groves and, finally, could barely support itself. Adding insult to injury, it was garishly renovated at the beginning of the century, when its stonework was plastered over.

Details of the state's archaeological survey will be published when completed, after which restoration work, mainly cleaning, can begin. Its murals are not particularly old and are of little artistic interest, and its interior is blackened by the smoke from thousands of candles. (This self-inflicted hazard is suffered by small churches throughout the country and one wonders when the traditional beeswax candles with their murderously destructive, thick black smoke will be replaced by ones which cause less damage.) When ultimately

restored, the church will be surrounded by seating areas, trees and shrubs.

Continually changing names and form throughout its long existence, dating from its proximity to both Greek and Roman markets in classical times, Monastiraki has alternately been called "Hadrian's Square" (due to the remaining six pilasters of the magnificent library donated to the city by the Roman Emperor which, until recently, was linked to the mosque); the "Square of the Lower Fountain", which marked it as the boundary of the Turkish Bazaar; and the "Square of the Carriages", which reminds us that before the railway/underground was built, carriages of every shape and variety waited there to transport passengers to Piraeus, or Porto Leone, as it was popularly known. Correspondingly, it formed the final destination for visitors, diplomats and merchants arriving in central Athens. In its small surrounding streets, all European languages could be heard mingling with the local Greek; Albanian and Armenian and European dress pro-

vided a colorful contrast to the *fustanellas* and military uniforms.

Although the carriages have long since gone, the station remains perhaps the most important one for tourists. It is certainly the shabbiest on the route and, unfortunately, its scheduled renovation belongs to a later "phase" when it will become a linking station for the proposed new underground system which must first be built below the level of the existing one. Perhaps next year? Only then will the current eyesore receive its much-needed facelift, after which the square will finally be paved and planted with trees and shrubs. All traffic has already been re-routed, apart from that in Vracheia Street, in preparation for turning the area into a precinct only for pedestrians.

Up until a few decades ago, the square and its adjacent streets rang with the clang of work in endless small workshops where passersby could still see copper beaten, sandals stitched, and iron wrought. Men sat crosslegged outside shops selling a colorful jumble of secondhand books, bric-a-brac, furniture and clothes, the most famous of which emporiums was owned by an Armenian, Youseroum, who temporarily gave his name to the district and was the source of many popular Athenian songs. During the years of the military junta, the area degenerated into the "Flea Market", with its emphasis on the sale of decidedly inferior goods of dubious quality; the artisans had moved on. But now, once again, there is a nuance of change as art shops selling handmade ceramics, jewellery and weavings slowly appear. Hopefully, when renovation work has finally been finished, local artisans and artists, as well as purveyors of secondhand goods, will form a thriving resident community. Its venerable pedigree demands that Monastiraki Square survive as more than a mere tourist attraction. □



Mosque and adjoining ruins of Hadrian's Library



The mosque in 1832, by Skene, showing subsidence of the ground

# Dimitria '88: "Macbeth", Chekhov... and gospel

by B. Samantha Stenzel

Outsiders usually associate Thessaloniki with two important annual events: the major international trade fair held in September, followed by the Greek Film Festival in October. Residents of the city, however, consider the highlight of the cultural and social calendar to be the Dimitria Festival which celebrated its 23rd year as an institutionalized event this past fall. The Dimitria lasts for about 40 days and is scheduled around 26 October, the nameday of Thessaloniki's patron saint. It evolved from a religious festival held in ancient times, into a *panaguri* in the 10th century, a large commercial street fair with religious overtones. The event now focuses on cultural events and commercial elements no longer play a role in the festivities.

The Dimitria Festival organizers reveal a balanced sense of progressiveness in their selection of foreign artists for their program. This year, performances by the British jazz group, Loose Tubes, the Amsterdam based Baroque Orchestra of the European Community, gospel singers Delois Barrett Campbell and the Barrett Sisters from the US, and the controversial Tanganka Theatre of Moscow, which staged Chekhov's *Three Sisters*, were all part of the festival.

The Dimitria does not aim at attracting large international crowds like the Athens Festival. It is designed by and for the people of Thessaloniki and international groups and companies are complemented by domestic talent. The Municipal Orchestra of Thessaloniki performed this year with pianist Dimitris Sgouros, Byzantine music was sung by the Thessaloniki Chanters, the Lyric Opera gave performances of Verdi's *Macbeth* and *The Merry Widow* and the well respected National Theatre of Northern Greece presented Euripides *Cyclops*.

Delois Barrett Campbell and her sisters, Rodessa Barrett Porter and Billie Barrett Green Bey who live in Chicago, received one of the warmest receptions of the festival. Their program ranged from popular songs such as the opener, *Climb Every Mountain*, to three traditional Negro spirituals: Delois did a moving rendition of *Jesus Loves You*, one of the staples of every Baptist church's Sunday school training.

The Barrett Sisters had stopped off in the middle of a European tour and their

concert was cosponsored by the American Center of Thessaloniki. They have sung together professionally all over the world since 1952. As has been the case with many other indigenous American artistic mediums (such as the Blues or films), it is often foreign audiences which have been the first to pay serious attention to both the art form and the artists.

Gospel music has had a resurgence of popularity in the United States, spurred by the success of George T. Nierenberg's exhilarating documentary *Say Amen, Somebody*, starring the Barrett Sisters. Billie comments, "We consider our music a form of ministry; a way to uplift spirits." That's exactly what this trio does when they turn their radiant smiles on the audience to whom Delois says, "You look so good to me I could cry." Backed by Charles Pikes, their dynamic piano player and arranger, they burst into joyful song, demonstrating the incredible range of their voices.

Vassilis Cafopoulos, Deputy Mayor for Cultural Affairs and one of the advisers to the organizing committee of the Dimitria Festival, admits that one of the reasons the festival does not attempt to attract larger crowds is because there are few halls in Thessaloniki which can accommodate such numbers. The large Sports Palace, with a capacity of about 5000, is unsuitable for most artistic performances.

The budget for the Dimitria this year was 70 million drachmas, allocated by the municipality, and 10 million supplied by private sources. Exhibitors charge no admission fees and most other tickets cost 1000 drachmas or 2000 for special events. "It is impossible to recoup our investment even though the performances are hugely successful and attract sell-out crowds," explains Cafopoulos. "When the Royal Philharmonic Orchestra of London performed, there was such a demand for tickets that we allowed 3000 people to squeeze into a hall that usually holds only 1200. We even opened the doors so that those sitting outside could enjoy the music."

One current thrust of the Dimitria Festival and the municipality of Thessaloniki is to initiate exchanges with Thessaloniki's many sister cities. With this in mind, an exhibition by Thessaloniki artists will be sent to Cologne and Strasbourg, and these cities will reciprocate.

The Dimitria attempts to incorporate the many divergent influences of Thessaloniki's past – Roman, Byzantine, Ottoman and Sephardic Jewish. Molho, one of the very few Jewish families to survive the Holocaust, is celebrating the hundredth anniversary of their bookstore this year and they have mounted an interesting exhibition of postcards dating from the beginning of the century.

Charles Diehl, a French Byzantinologist who lived in Thessaloniki before the great fire of 1917, describes the city's appearance in N.K. Moutsopoulos' *Thessaloniki 1900-1917*, a fascinating history of the ethnic groups present in the city at the time published by Molho with an English and French text. "It is a city full of opposites," Diehl writes. "Wide jetties adorned with buildings of European style stretch along the harbour, with elegant villas, which on the East form the district of Kalamaria (Towers) and contrast with the interior of the city, with its narrow old lanes, like the central street that bisects the city from one end to the other, following the line of Via Egnatia. On the slopes of the hill, there are picturesque wooden Turkish houses."

The earthy street scenes pictured on the postcards from districts such as Vardar are populated by gypsies, *salepi* sellers with their ornate bronze urns, an elderly *fellah* with a long white beard, Turkish women wearing baggy *shalvar* and peeking out shyly from under their *yashmak* and other refugees and wanderers.

A tour of the exhibits revealed Thessaloniki's diversity of architectural styles in the buildings utilized by the festival. Models and designs of traditional Macedonian architecture were exhibited in the graceful Alaja Imaret exhibition hall, a beautifully restored 15th century mosque. The Municipal Art Gallery, in a stunning neoclassical mansion, housed on the ground floor an exhibition of icons and paintings with religious themes. Upstairs was an exhibition of the work of native son Nikos Fotakis who died in 1959. His earth-toned paintings of landscapes and Anatolian houses in Ano Poli, blending impressionistic and primitive styles, are particularly effective in conveying the mellowness of this many-sided city. □

# Athena of Athens

**She could be the couturier of Athena Polias, goddess of the city in ancient times. Athena Andreadis is not only a talented fashion designer whose creations have the stamp of classical harmony; she is also a woman whose way of facing life - with simplicity, serenity and romance - is reflected in her professional style**

by Katerina Agrafioti

As a child Athena Andreadis began designing the fairy tales she read or heard. When her painting teacher saw a design of hers representing young girls in various outfits, she said, "You must become a fashion designer."

She was about 12 then and that was her first push towards her future career. Her second was the permission granted by her father to go to London for further studies.

Spyros Andreadis, whose business was shipping, was "a person of great sensibility and culture", and although he was strict he did not object to what he foresaw as his gifted daughter's career. So she left her wealthy family, her parents and four siblings, to pursue her calling in London.

It was in 1969, after finishing high school, that she registered at the Royal College of Fashion and Clothing Technology where she spent "four fabulous years". There, in parallel with an academic education in the history of art, visits to museums, etc, she learned all the practical secrets of a good dressmaker: from cutting fabrics to sewing a button and making a belt. Preparing costumes for television programs was also included in the program.

At the end of her studies, which she completed with distinction, Andreadis participated with her schoolmates in a fashion show sponsored by the school. "People came from well-known shops, such as Vogue and others, but also from little boutiques on the outskirts of London."

It was after this public presentation of her work that Athena received her first orders from various fashion houses and started her collaboration with the Browns, famous stylists in South Molton Street at that time. "I was lucky to have those years in London," she says, because it is not fashion itself that interests Athena, at least not the kind of fashion that changes in style, color and conception. She considered London a paradise for her work because it pro-

vided the two principles on which her work is based: stability in style and high quality workmanship.

The Browns, intrigued by Athena's imaginative good taste, wished to engage her on a long-term contract, but the young Greek, having increased her knowledge and enriched her experience abroad, felt the need to return to her country.

When she came back to Athens in 1973, she opened a little shop in a narrow street off Kolonaki Square. With her sister Poly, who is responsible for the financial and administrative sides of the work, she undertook her new career with a lot of enthusiasm and a small clientele.

The most beautiful dresses, coats, capes, blouses and skirts emerged from her hands. The chiton, or long tunic of ancient Greece, and the style of garments at the turn of the century are Athena's two chief sources of inspiration. She feels that both periods created magnificent, very feminine and aetherial clothing. The Byzantine period, on the other hand, she finds uncongenial, there being too much glamour, too much heavy luxury. Dance, which Athena adores, stimulates her creative abilities as well.

"Everything comes to me by impulse. Sometimes I wake up in the middle of the night feeling the urge to design something." Probably her privileged family background, her sensitive talent and her cosmopolitan studies have contributed to the clearly refined ambiance that is reflected in her environment and everything she does. Attending classes in philosophy here in Athens, together with her job, contribute to the shaping of her everyday life.

Her penthouse - atelier - showroom, where she will be moving after Christmas, is an extension of herself with lots of plants on the verandah and in the main room, an ample space full of light with a simple yet very personal decor.

The dresses that Athena designs are



*Andreadis' fluid lines*

meticulously worked and elaborately decorated down to the smallest detail. She uses lots of old lace which she has been getting from London and other European cities. "But old lace is disappearing," she says sadly. Her style necessitates very supple materials. Her favorites are velvets, chiffons, crêpes, Liberty fabrics and those "extraordinary Greek silks".

For Athena it is the fabric which dictates the style of the garment she wishes to design. "A very fine lace," she explains "doesn't need buttons, and a pliant fabric mustn't have seams."

Long skirts, wide at the hem, with some decoration, scalloped, cut on the bias or flared, tight waists, voluminous sleeves, pleats, lots of draperies, graceful folds and charming appliqués

arranged in an artistic way – all create clothing that is completely original. She adds a personal touch to every piece and engages in a silent dialogue with the materials she uses. In this respect her style has not changed since her career began, except to grow increasingly refined.

Pastel colors are her favorites, but she has used a lot of black in the past, and still thinks it “super”. Today she works with white, beige, chestnut, and ochre. She loves olive green. You will never see vivid colors and striking con-

trasts in her combinations.

She is much helped in achieving her effects that by her silk dealer, Mr Nikos Boulkouras, who not only provides excellent quality silk from the Soufli area in Thrace, but also dyes fabrics according to her instructions. “He is a real artist,” Andreadis says. “He can give to the silk the exact nuance I ask for.”

Athena supervises everything and does all the cutting herself. She never does the modelling on a mannequin; neither does she design on paper. She does it straight on the stand and com-

pletes it by pinning up all the details.

Most of the work is done by hand, executed by the two very capable dress-makers: “Like in the old good days.” Pointing to a stand with an exquisite brown dress on it, decorated in front with an old piece of lace, she explains, “The dressmaker has been working on this top for two and a half days and she has not finished it yet.”

When Athena settled in her tiny boutique on Levendi Street exactly 15 years ago, she continued sending clothes to Elle of London. Through this outlet she has made garments for an exclusive clientele, including Princess Margaret. *Vogue* magazine has published some of her models and the British press has praised her work. Though the demand for more clothes has increased, Athena has refused to industrialize her work. As a consequence, she restricts it to her *privés*, as she calls her Athenian customers, and dedicating her efforts to them, has given up her work abroad.

She does not believe in the public relations system, is not interested in fashion shows and is not inclined to advertise herself. “Besides I have never had enough clothes for a show,” she confesses. Athena’s personal relationship with each of her clients (which she calls “mystic”) may go so far as her refusing to make a garment for someone when she finds it unbecoming. “Otherwise I would not feel that I am doing my job correctly,” she says.

Athena is interested in women who feel like herself and with whom she can communicate. When abroad shopping for her job, she always has in mind certain clients for whom she buys specific materials. Her clientele ranges from the age of 20 to 60 and more: “as far as a woman continues being interested in herself.” For Athena it is simply a question of this clothing being flattering to all types of women.

Andreadis has very precise opinions on this subject. She admits that there are women who have the courage to wear her garments constantly – to their work and social affairs. Others wear her creations for “*habillées*” occasions only. She believes, though, that with some exceptions – for instance in the case of a very fat woman – her clothes are surprisingly becoming to all women.

“The other day,” she says, “a lady in a mini-skirt and very curly hairdo stepped into my shop. She was ‘nothing’, but when she put on a blouse and a skirt of mine, she became something completely different. She was metamorphosed, and looked like a princess.”

She thinks that mini-skirts are for



*A romantic Andreadis design*



*An elite clientele for a design perfectionist*

women under 30 and she finds that it is ridiculous to 'bargain' your body. "This kind of clothing," she says, referring to the mini-skirt "is for very young girls. They are like fillies; they are not provocative. They are like the young goddess Artemis."

Athena notices, too, that even though young girls like her style, they lack the daring to wear her clothes because they are scared to look different, to have a 'princess look'. "Youth wants to be uniform," she says. "I understand and respect it; it is a healthy attitude." When punk-style girls stop in front of her window and express their admiration for her dresses, Athena finds them sensitive but it's apparent they think it is a weakness to be romantic.

There are two main categories of fashion that Athena's creations do not belong to. They are not *haute couture*, in the sense that they do not follow the latest demands of changing style. Nor do they belong either in the mass production of *prêt-à-porter*.

Two years ago she collaborated very successfully with a theatrical group in Athens, making all the costumes for Wilde's *Lady Windemere's Fan*.

"Time has flown by very quickly and I feel as though I started yesterday," Athena says.

It is true that the tiny window of her shop, decorated with a white bamboo folding screen and showing only one piece of her work at a time, has attracted for 15 years the attention of the passers-by. Exhaling a breath of grace and refinement, that 'glass' is a reflection of the dream in which every woman would like to clothe herself. □

ride with the reindeer, I hunt for seal now and then. What more could a man want?"

"What indeed," I agreed.

"What's more, the climate is so healthy up here I never catch colds."

"A blessed life," I murmured. "Tell me, er... Mr Claus? Is that what I should call you?"

"Call me anything. Santa, Papa Noël, St Nicholas, Agios Vassilis – anything you like."

"I shall call you Santa. Tell me, Santa, how long have you been going out every Christmas Eve filling children's stockings with presents?"

"You tell me how long there have been children in the world. That's how long. I came into being when the first child was told that if he was a good boy, I would come and fill his stocking with toys and goodies on Christmas Eve. And when the child was told I would come from the North Pole on a huge sleigh, pulled by a team of reindeer and come down the chimney, that's exactly what I did."

I frowned. This wasn't making sense. "You mean if children weren't told about you, you wouldn't exist?"

"Exactly," he replied. "You're a grown man; you know something about the world. Could I possibly ride through the night sky on a sleigh, park on a roof, get through a chimney, fill the child's stocking with toys, get up the chimney again, take off from the roof and do the same thing in millions of houses throughout the Christian world all in one night?"

"You mean you don't?" I asked.

"I do, I do, of course I do – for the child who believes I do."

I took another swig from the whisky bottle and shook my head. "I still don't understand." I mumbled.

"Look, when *The Athenian* sent you to interview me, did you believe I existed?"

"Of course I did. Do you think I'd come all they way up here if I didn't?" I protested.

"Well, that's exactly why you found me. I exist for all those people in the world who believe in the spirit of goodwill towards men and that there is no greater joy on earth than making a child happy."

I took another hefty swig from the bottle. "Wait a minute," I said. "How do you get down those chimneys anyway? Some houses don't have chimneys, either; how about that?"

"Did your house have a chimney

when you were a child?"

"No," I admitted. "I lived in an apartment and the only hole in it was in the ventilator duct above the stove in the kitchen."

"And did you believe I came in through that?"

I nodded. "My mother told me you could become thin as a needle if necessary to come into the house with the presents."

"And you believed that?"

"Yes," I admitted, "I must have been a pretty dumb kid."

"You were not. You were sweet and innocent like all children. I remember you quite well. You used to try and stay awake to catch a glimpse of me but you never could."

I blushed and nodded. "I'm glad I've seen you at last," I said. "But there's one other thing you haven't explained. How do you manage to visit everybody in one night?"

Santa smiled and heaved himself up. "Come with me and I'll show you," he said.

We crawled out of the igloo and I gasped at the sight that met my eyes. Stretching as far as the eye could see were millions and millions of Santa Clauses with sleighs all packed with toys and reindeer teams champing at the bit, ready to take off.

"There is a Santa Claus for every child who believes in him and every one of them out there will visit his own particular little boy or girl this Christmas Eve, not one of whom will be disappointed"

I don't quite remember what happened next because it was some hours later when I woke up in my snowmobile clutching an empty whisky bottle. The igloo was nowhere to be seen, nor the reindeer (Rudolph included), nor the millions of Santas that had filled the area all around. "Oh, well," I shrugged. "I guess they must all be on their way now. It's getting pretty close to Christmas Eve," I thought to myself as I turned the snowmobile around and headed back for Spitsbergen. □

*Alec Kitroeff was last seen on the trail of a banker who disappeared mysteriously last month. He hopes to find and interview him for "The Athenian." If not, he will be back next month with his 1989 Almanac. Meanwhile, we are reprinting this Christmas column, included in his first book, "Greeks That Never Were". (Look for an order blank for Kitroeff's "The Bananaless Republic" elsewhere in this issue).*

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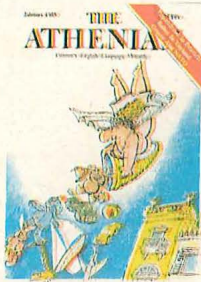
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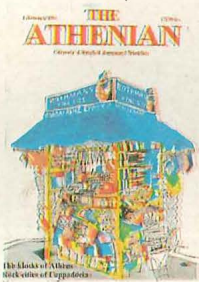




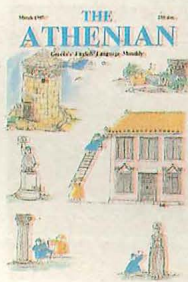
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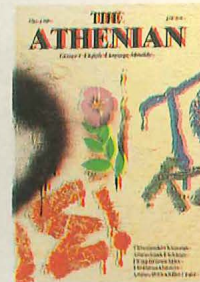
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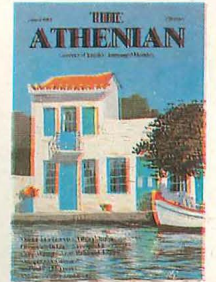
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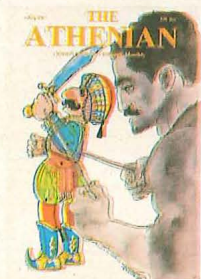
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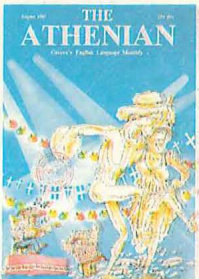
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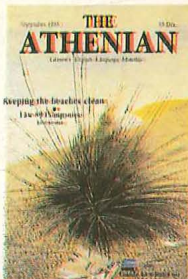
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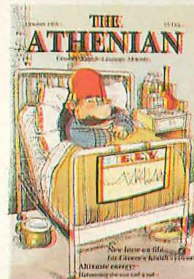
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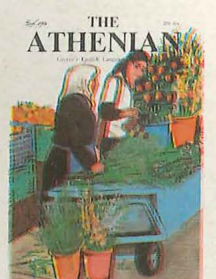
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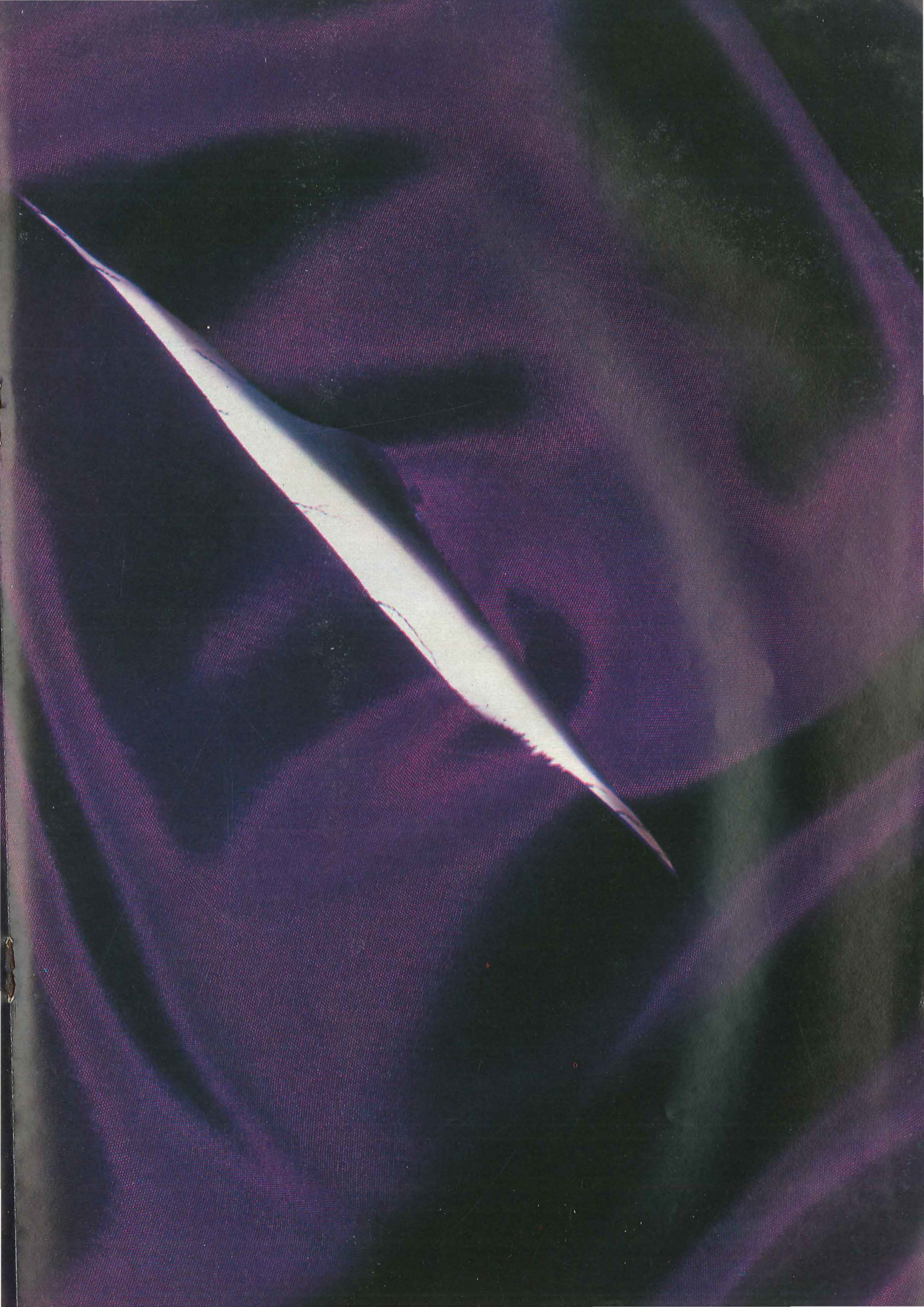
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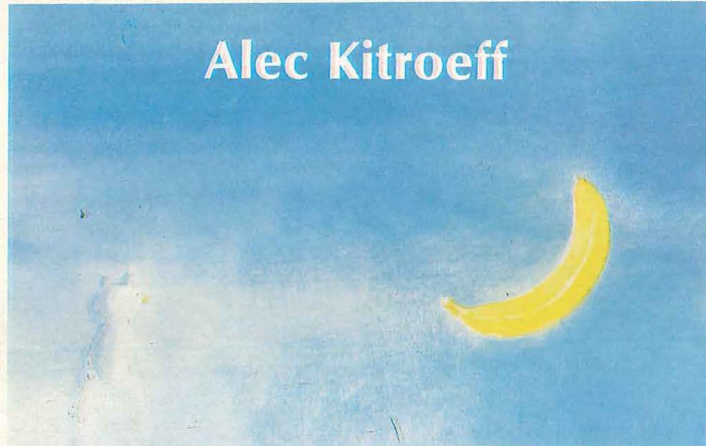
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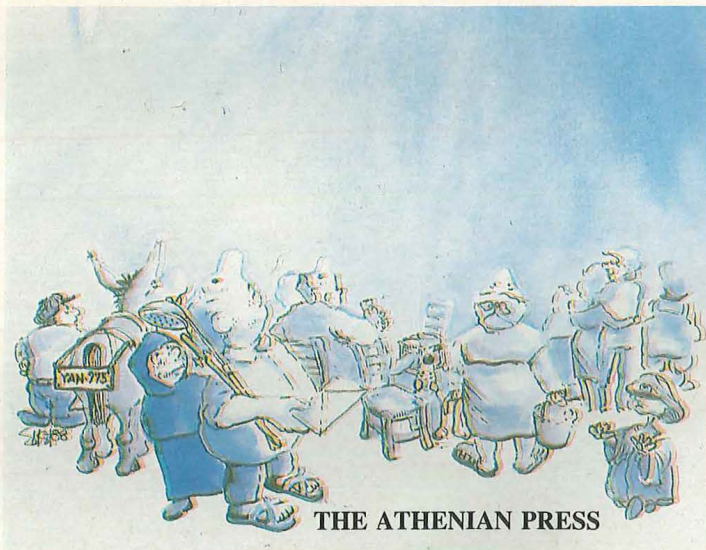
THE HUMOROUS SIDE OF GREECE IN THE 80s BY THE ATHENIAN'S STAR COLUMNIST

Sketches by Susa Avela



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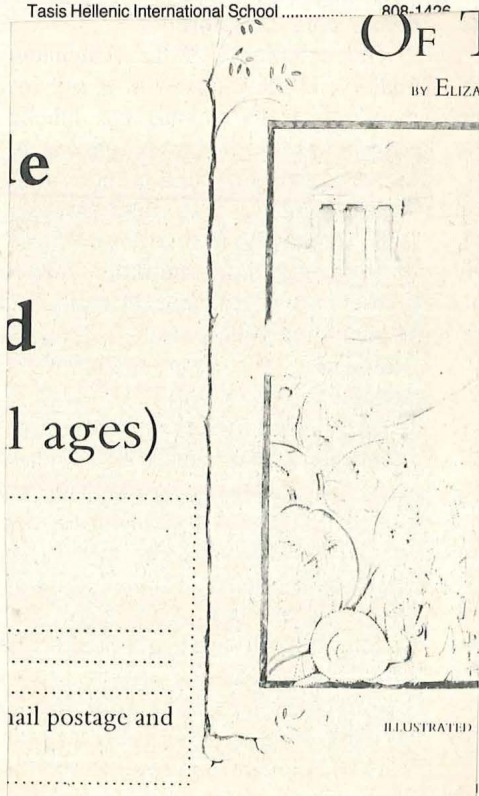
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# Taste Patrol

I handed my mother into a cab. (Taste Patrol members are wont to speak in slightly archaic, Latinate English or, if Greek, to salt their Demotic liberally with *katharevousa*.) We were dressed in unspeakably good taste: basic black from head to toe with swirls of color – Lanvin scarves – at our throats, very minimal make-up, and capes in complementary colors. We were both wearing Chanel No. 5 (So tacky to go out in clashing scents!) and neat, sensible black boots. Each of us wore the maximum allowance of jewellery: three each (ring, earrings, bracelet.) We sat smugly in the back of the immaculate yellow Mercedes. Our driver looked into his mirror appreciatively. “Kolona-ki,” we purred in unison.

Proceeding along Patriarchou Ioachim at a snail’s pace (It was a Saturday.) we came to a temporary halt at a light and our driver clucked miserably under his breath, “Why, why...?” We leaned forward to hear more. “Why,” he continued, “should *she* want to wear *that*?” He pointed a fastidiously-tended index finger and we saw exactly what he meant.

Crossing the street before us was a woman-of-a-certain-age with legs resembling Italian breadsicks. Above these legs, at mid-thigh, ended a seat-sprung, black, leather mini, topped by a plaid bolero. Masses of Coco-esque chainery erupted around her neck, liberally studded with bejewelled, ersatz Byzantine crosses. Her hair was an unstable shade of apricot. Her poodle (diminutive, grey) wore a tartan westcoat which clashed mightily with his mistress’s jacket.

Our taxi driver sighed audibly, “...and the dog! Even the dog!”

We knew, turning to one another knowingly, that we had found a soul-mate. As surely as if he had given us the sacred Phi Beta Kappa handshake, this discerning gentleman was none other than a fellow member of that very small, secret Athenian society, the blessed initiated, the Taste Patrol.

Taste Patrol has no cells, no monthly meetings, no written manifesto, no uniform, and members must simply encounter one another by felicitous coincidence, as illustrated in the aforementioned anecdote. Upon perceiving a particularly gruesome infraction of sartorial etiquette, T.P. members will often establish poker-faced eye contact with one another, make soft clucking noises in their throats, or raise an eyebrow. One simply *knows* when one has

encountered one of the fraternity. And, in the event that the brow-raiser has never heard of the Taste Patrol (easily ascertainable) but represents, in his or her pleasing haberdash-orial concept, an apt recruit, membership may be instantaneously conferred.

As it was, our cabbie was so obvious-ly an initiate that Mother and I said not a word about our collective mission, but rather stepped out into the crowded square of Philikis Etaireias, content that we had made contact with yet another crusader in our common and admirable, if lost, cause. (Jude is, not for nothing, T.P.’s patron saint.)

For Taste Patrollers, descending into the depths of Kolonaki is rather like one of America’s Guardian Angel’s taking a stroll through deepest Harlem: you *know* what you’re going to be subjected to, but you’re never quite prepared for the violence of it.

The store windows, for example. Window shopping on Skoufa or Tsakaloff or Pindarou is a visual assault that even seasoned Patrollers find hard to withstand. Take just one apparition for example. It very nearly put Mother and me completely off our squab and *pilafi Orientale*.

Perhaps it’s the “Liani look”? A mannequin of Mansfieldian proportions was clothed in a scarlet satin dirndl with heavily ruched double sleeves, laced up the front cunningly with black patent leather thongs. Her – its – limbs (upper; nether) were encased in roseate black lace, and atop its blond, artificial, luminous mane, it sported a cheetah-hide fez. Its fingers were graced by no less

than six (double the jewellery limit and we hadn’t even got past the hands!) sterling and cubic zirconia dazzlers, and its trotters were shod in ankle-high buttoned boots with imitation-zebra spats. A portly demoiselle (who nipped where she should have tucked and tucked where she should have nipped) was eyeing this confection rapturously. Mother and I edged away, exercising caution.

Sanctuary, however, was not to be found in the street, where we were subjected to instance after instance of couturial calamity. Shoulder pads were seen at every conceivable location on the female torso except the shoulders. Their slippage lent some tiny creatures a sort of Igor-esque aspect – the Marty Feldman look? Others, whose pads had careered forward, seemed to be suffering from horrible, inoperative malignancies. Still others, not content with one set of pads, were wearing shoulder-enhanced jackets over already-padded sweaters, causing them to resemble nothing so much as junior high school linebackers; daunting for Patrollers to see, let alone get past, on crowded Kolonaki sidewalks.

Jeans, too, represent another area where Taste Patrol wishes it might introduce, and enforce, legislation in this city.

Rules of thumb for the purchase of denim: 1) If you have any trouble whatsoever, finding jeans that fit you, do without! 2) If, upon donning jeans and looking over your shoulder (in a full-length mirror) at your rear aspect, you do not recognize yourself immediately, stick to roomy trousers or skirts, which cover a quantity of *baklava*-turned-flesh. 3) If you possess the sort of stomach which requires that a belt be slung under rather than across it, jeans are not for you.

Taste Patrol often wishes it were empowered to write tickets, or even to sue, imprison or, à la Khmer Rouge, “re-educate” offenders. Unfortunately, all Patrollers can do is try to set a good example and suffer in silence or, occasionally, in print, not that the latter does much good. Sent out into the ready-made Sodom and Gomorrah of Athens, T.P. feels not a little like Abraham musing upon whether there might be 50, or even ten, righteous in those cities. Patrollers often wonder if there are *five* well-dressed Athenians. But the problem is, sadly, much more general.

On a recent flight to Ioannina, two Patrollers were exposed to horrors beyond imagination and, in shock, holed up in their hotel room to play endless tables of Spite & Malice, with

shades drawn and lights dimmed.

The passengers on Olympic flight no. 304 represented, for any sensitive Patroller, the seventh circle of hell. Rather than believing "hell is other people", Taste Patrol feels hell is what other people feel compelled to put on of a morning.

There was, just for example, at one end of the scale - Burberry Overkill, Esquire. This exceedingly diminutive gentleman was decked out in a Burberry raincoat, a Burberry cap and a Burberry scarf. He got points for not also wielding a Burberry umbrella, but his score was still on the minus scale. The small and swarthy should simply eschew pale Burberry in toto, and even for the tall, svelte and fair, one item per of this rather insipid plaid is deemed, by Taste Patrol, sufficient.

Another individual had put together a conglomeration of accessories and fabrics which defied the two seasoned Patrollers' powers of description. To start at the bottom, as good a place as any, this young woman was wearing steel-toed, navy, three-inch high heels and white lace ruffled anklets. Above these anklets ensued portions of completely unclothed calf and yet higher began what appeared to be 70s-vintage denim bellbottoms. (Bellbottoms went out circa 1976. For good reason.) The

upper portion of her body - ample - was covered by horizontally striped, multi-colored jersey. On her head perched a fisherman's cap. (At this juncture, Taste Patrol would like to note that there is such a thing as too much hair and this lady bore out the maxim.)

Ah yes. Speaking of hair, Taste Patrol should also like to add that, unfortunately, there may also at times be too little of it. Sad, but true, time often treats those of the male gender with disrespect, shearing them of the luxurious locks of yesteryear. But T.P. will never penalize those who stoically accept the slings and arrows of fate: the balding and the bald, if otherwise decorous, are often granted high marks by Patrollers. What T.P. finds offensive is... The Dodge.

One must never grow a single sternum-length forelock and then, artfully, swirl it around the head, in some sort of snaky coil, to achieve coverage. A single unexpected gust of wind and zap, the innocent Taste Patroller standing behind you on the airplane step gets a gelled eyeful.

Back in Athens after our excruciating adventure in sartorial Epirus, Mother and I made our way downhill from Kolonaki, past the flower stalls on Vassilisis Sophias and around the corner onto Amalias, clucking here and there

like incensed Rhode Island Reds and raising brows right and left.

It was not until we fronted up before that pigeon-punctuated stretch of ground before the Tomb of the Unknown Soldier that we encountered... The Three!

They comprised a vision too awesome for even the most jaded ranks of the Taste Patrol to take in. We were struck mute in our well-heeled tracks.

There before us paraded no less than a trio of oversized galoots wearing pom-poms on their shoes, embarrassingly tight white wool pantyhose, minute navy pleated minis and brass-buttoned tunics fairly bursting over manly chests. Their caps were decidedly effeminate and topped with tassels! They carried weapons, to boot (presumably to ward off rapid Taste Patrollers!) Well, Taste Patrol, knowing when it's licked, often reconsiders its position.

Confronted with the three Evzones, Mother and I had to admit that bad taste, carried to the third power, often crosses the line and becomes... downright sexy! □

*I would like to express my indebtedness to Diane Fortenberry, who initiated me into the ranks of the Taste Patrol. Thanks, too, to Beth Groves, who always made sure my plaids matched.*

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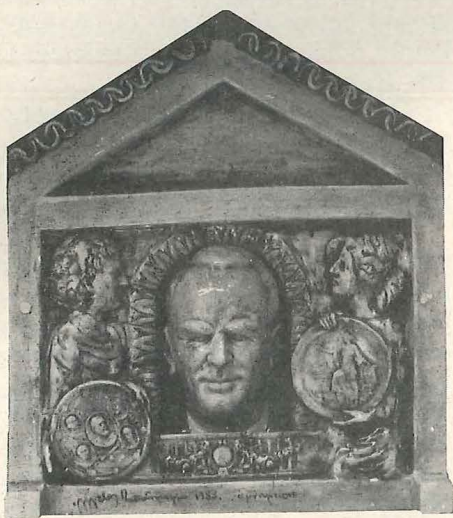
### THE OTHER SIDE OF THE ROAD

BY ELIZABETH BOLEMAN HERRING



ILLUSTRATED BY MELISSA CHITWOOD

Lycabettus Press



*"Memory", ceramic by Angelos Papadimitriou*

## Versatile visions

One mustn't miss this month's exhibition at the Néés Morphés Gallery of porcelain sculptures by Angelos Papadimitriou, small tableaux that relate a story or a myth through the mediums of sculpture and painting.

Papadimitriou prefers to create decorative bibelots to provoke viewer interest. These small figurative works, poignant and melancholy, some exhibiting a touch of humor, are mainly genre and allegorical scenes combining 'special effects' – motion, sound and light. They depict common, everyday events, beautifully staged, displaying infinite attention to detail.

"The Dinner" depicts a scene from daily life – a family at prayer. The table is set with food, tableware and napkins, each item modeled with attentive care.

"The Well" embodies an allegorical theme concerning the months and seasons of the year. Its circular form slowly revolves; the figurative reliefs on its surface, personifications of the theme.

The tableau, "Gay Verandah", recalls a romantic 19th century stage set, juxtaposing porcelain and oil paint. A young girl sits reading on her verandah, a neoclassical architectural structure enhanced by a landscape painting in the background. In "The Reeds", Papadimitriou deals with a 'present tense' theme punctuating his story with sound: a toy motorcycle propped against an oil painting of long reeds swaying in the wind indicates a human presence hiding behind the greenery, further verified by the live sound of sensual cries.

Papadimitriou's work, as he points

out, includes many other art forms besides sculpture and painting: costume design, stage sets, music and video. Through the latter genre, the artist presents another facet of his many artistic activities, and this exhibition includes the charming "Finger Theater", to be screened later in the year on TV.

The actors of this little theatre are small sculptures which fit directly over the fingers. Papadimitriou manipulates his little characters like a conjurer, evoking fantastic visual images of dancers and animals. A giraffe comes to life on four fingers; an Indonesian dancer moves her 'body' languidly to the tempo of exotic music; a fierce-looking African mask towers menacingly over the crowd.

Papadimitriou studied design at the Vacalo School and painting with Professor George Mavroides. In sculpture, however, he is mainly self-taught. This is his second one-man show.

*Gallery Néés Morphés  
Valaoritou 9, Syntagma  
Dec. 12 - Jan. 12*

## Modern mechanisms

Yiannis Parmakelis' new sculptural work reflects his increasing preoccupation with abstract shapes rather than figurative. He creates imagery based on geometric forms which, although small in size, project the air of great monumental sculpture.

This exhibition, at the Athenaeum Gallery, is the outgrowth of previous work which Parmakelis has labelled "Mechanisms". The new pieces are more modern in concept and utilize different materials. In these "Mechanisms", Parmakelis refers to the intrusion of technology into sculpture – the increasing use of machines to replace the human hand which, at the same time, offer a multitude of new and innovative possibilities.

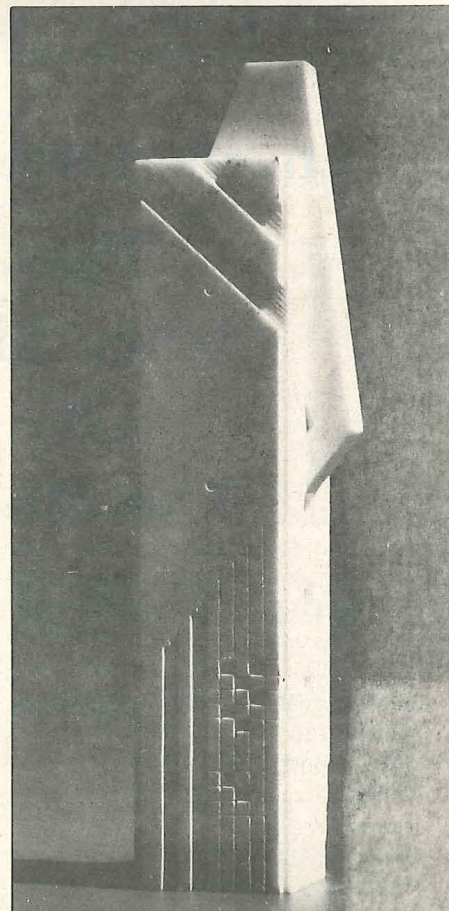
Sparkling marble from Dionysos and blond wood replace the bronze and aluminum of the earlier works, slim rectangular sheets of metal held together by screws and rods. The marbles are spectacular shapes; square cubes balanced on an edge; slender rectangles soaring high; totem-like structures ending in pyramid peaks. All the work is carved on all sides both by machine and by hand, creating rhythms of planes and patterns; concave and convex areas that invite a play of light and shadow.

The cubes, both marble and wood, are most interesting as each side offers a different and intricate surface design. In marble, the cubes are formed from a solid piece, while in wood they are formed of multiple small strips, and have an underlying layer of color.

The rectangular marble silhouettes are outstanding, their commanding presence and stature recalling monumental sculpture. The clean linear forms soaring skyward clearly belong out doors in sculpture's natural setting. It is interesting that all the work has the capacity to expand to towering heights without losing its harmony of line and form.

Parmakelis studied art at the School of Fine Arts in Athens and at the Ecole des Beaux Arts in Paris. He has designed many public sculptures; a recent one may be viewed at the National Bank in Kaisariani. It is an impressive aluminum façade, 15×5 metres long, composed of small geometric designs enhanced by bronze relief sculptures.

*Athenaeum Gallery  
Hotel Athenaeum Inter-Continental  
Syngrou Ave. Athens  
Nov. 22-Dec. 24*



*Parmakelis' "Mechanisms" at the Athenaeum*



by Mary Machas

## Painter's return

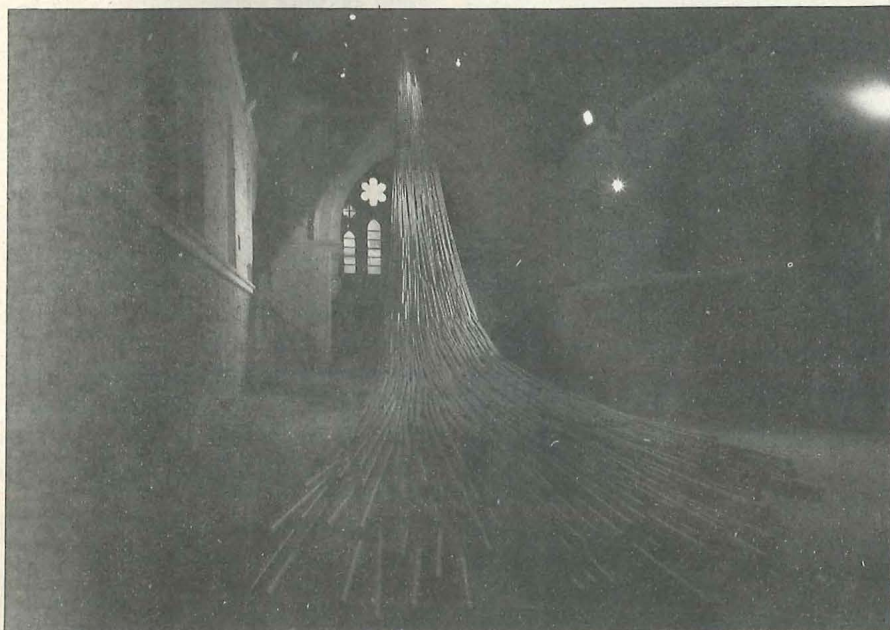
Costas Paniaras has returned to painting after a long preoccupation with sculptural installations and constructions. His beautiful acrylic seascapes, shown last month at the Athens Gallery, verified that the interval spent away from brush and canvas has in no way diminished his masterful technique.

The Gulf of Corinth, always a major inspiration for Paniaras, again highlights his work. The seascapes repeatedly build to crescendos of shimmering color as roaring waves roll into shore.

Silvery trails of birds streaking across the sky echo the rhythms of the sea. The paint is extended to the side borders, creating the illusion of a stormy sea pushing out of the composition.

Color conveys the mood of the scenes as well – the dark blue-black sea and cloudy gray sky evoke a coming squall; subdued shades of blue laced with silver sparkle in bright sunlight. Here Paniaras continues the day and night theme of previous work as the seascapes alternate between lustrous daylight and shadowy twilight. Bold and fluid brushwork defines the watery imagery and beautifully depicts the sheer texture of foam.

Paniaras' work, both in sculpture as in painting, is articulated by beautiful color and by an innovative creativity. One of his most recent projects, due to his participation in the summer Festival of Patras, was a major sculptural construction inspired by and made especially for the Anglican Church in that city.



Paniaras' sculpture in the Anglican Church in Patras: golden, painted, metallic tubes



Chadgis' horses by the rivers of Greece

Tons of circular tubing cascaded down from the ceiling in a giant waterfall, spilling onto the floor and invading the premises like a spiritual entity. Painted gold and fading out to a silvery gray, the shining sculpture evoked a majestic and almost divine presence.

Another impressive construction may currently be seen in the small park between the swimming pool (*kolymvitiro*) and the Royal Olympic Hotel. Entitled "The 12 Hours of the Day", the 12 fluted columns in electric blue and red represent the mayor's program of beautifying the city with modern art work.

*Exhibit ended in November but Paniaras' works are handled by the Athens Gallery, Glykonos 4*

## Suspended disbelief

In his current exhibition at the Hellenic American Union, Tassos Chadgis reduces even more the already limited vocabulary of his paintings while augmenting and illuminating it with an unbelievable depth of image and emotion.

The rivers of Greece are the theme Chadgis explores in his atmospheric landscapes, breathtakingly beautiful in their simplicity. A few reeds, a bare tree branch, an occasional animal watering by the shore develop into ethereal depictions.

In portraying the rivers of northern Greece, Chadgis explores their natural beauty through the 'magic realism' of his brush. The water itself is barely indicated, but the interplay of color and light intensifies the illusion of a physical presence, while perspective seduces the viewer into an illusionary vastness. A profound calm prevails, eliciting a range of emotions.

Chadgis' palette grows more delicate with time as gossamer tonalities haunt the river and skyline, reflecting tender twilights and blushing sunsets. Light creeping through the reeds breaks out of a transparent haze of color to explode in radiance on the distant water.

A minimum of detail is added to this serene 'paradise': a graceful horse galloping by the river bed, a herd of cows, a flock of birds winging overhead. They all quietly 'intrude' to contribute their own special elegance.

Hellenic-American Union  
Massalias 22  
Dec. 5-23

## Solid technique and engaging charm

Marcia Haydee was one of the world's finest dancers, full of expression with her soaring lifts and high extensions. Her partnership with Richard Cragun was truly felicitous. Now that she is older, her technique is no longer up to the brilliance of the past, but she still fills the stage with her personality.

Haydee has a reputation for being an exceptional human being; kind and encouraging to other dancers even before she took over the directorship of the company after John Cranko's untimely death. The Stuttgart Ballet company is more like a family, with none of the artificiality and 'bitchy' competitiveness of most companies. The results of this congenial management are very good. The dancers display solid technique and a charm which is most engaging.

*The Taming of the Shrew*, with choreography by John Cranko and music by Kurt-Heinz Stolzeis was amusing, entertaining and authentically Shakespearean this past September. The choreography has everything from neat, charming dances to wonderful comical caricatures, humor and theatre. Quite an achievement! Richard Cragun is outstanding as Petruchio, both as a dancer and as an actor. As a dancer he stunned us with his high leaps and as an actor with his rakish, totally believable characteriza-

tion. However, Ms Haydee, as Kate, still stole the show from him, combining an in-depth psychological study with brilliant comic timing. The audience fell in love with her.

The second program the company presented consisted of four pieces and some excellent accompanying music. The first choreography, *Voluntaries* by Glen Tetley with music by Francis Poulenc, is masterful. Technically it is a very difficult piece to dance and the company is not quite up to it (or maybe this cast was not well enough rehearsed). Their difficulty with just executing the steps prevented them from being expressive. Still, they are of a very high standard for a small company.

*Canto Vital*, with choreography by Azari Plisetsky and music by Mahler, was created for the male dancers. Although it was rather too sentimental for my taste, it did show the strength of the company's men. They leap well and have obviously learned a great deal from watching Richard Cragun.

*Enas*, a choreographic attempt by Marcia Haydee with music by Vangelis Papatianasiou, was symbolic, dramatic and 'atmospheric'. The choreography which is a pas de deux, consisted of mostly sculptural images. Suzanne Linke, who has a strikingly dramatic face and a body full of elasticity and angles, was well cast.

What a beautiful, subtle choreography full of cathedral-like images Kenneth MacMillan's *Requiem* is! The *Requiem* is, of course, Fauré's famous composition, a stunning work and the dance involves the whole company. Haydee was the most expressive of the performers, but obviously needs a lot of support from her partners. I don't think this ballerina will be performing much longer but it is my hope that this pleasing company will survive her loss as a dancer and benefit from whatever changes her career takes.

## Ballet class in Athens

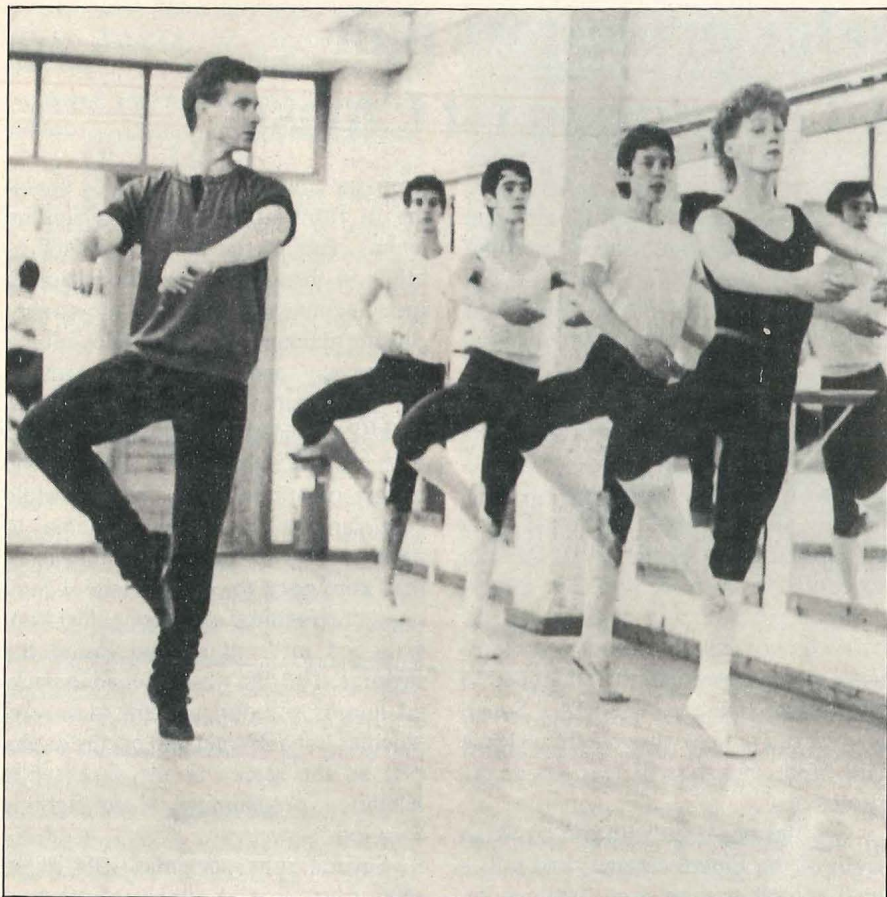
I am often asked where parents can send their children for ballet classes. It is extremely important that children are taught ballet in the correct way. Their bones are still soft (Did you know, for example, that the bones of the spine do not 'set' till we are 25?) and bad training can result in serious physical problems in later life. Knees and backs are particularly vulnerable to bad or even just overzealous teaching. Forcing the feet out to a 180 degree angle instead of teaching students to turn out the entire leg evenly from the hip joint are still a common horror practiced by bad teachers. No particular system can guarantee the ability and conscientiousness of a ballet teacher. Always go to see a class at school before registering a child, because a good children's teacher is rare indeed.

I don't want to put you off ballet classes for young ones completely. Children can benefit enormously from the right class. Those with general muscular weakness or postural problems can be transformed. Many of the world's dancers originally went to class to improve a health condition. Learning the habit of good posture early can prevent future backaches. Grace, although an old-fashioned virtue, is still pleasing to the eye. Children not only learn to dance but also to appreciate music and art as well improve their creativity.

Britain's Royal Academy of Dance is a non-profit organization. Its patron is Queen Elizabeth and its president is Margot Fonteyn D.B.E. Established in 1931, it was formed to improve the



Richard Cragun & Marcia Haydee in "The Taming of the Shrew".



David Wall, formerly of the Royal Ballet, teaching a boys' R.A.D. class

standards of classical ballet and to stress the educational and physical values of ballet for young children, but has since become a worldwide influence.

Aliki Downie is the Royal Academy's representative in Greece, and a fine organizer and trouble-shooter. She told me that outside examiners from the R.A.D. in England regularly come to Greece and that it is possible to study for any of the R.A.D. examinations here, including the most advanced teaching certificate which is recognized throughout the world. There are schools teaching the R.A.D. system, she informed me, not only in Athens but in Thessaloniki and on Crete and Rhodes, to name but a few places. This is very welcome news.

The Academy offers three series of examinations. The first is the children's grade series, which are designed for youngsters who attend class once or twice a week. There are four grades which increase in difficulty. The syllabus consists of ballet exercises at the barre and in the center, as well as a little mime and character dance. The child needs to pass an examination to move from one grade to the next and this provides young dancers with a

sense of achievement.

After the grades, there are the major examinations which are much more rigorous technically (point work is introduced) and much more difficult to pass: passing with honors is rare. These exams are very useful for students who wish to go on to professional training, be it as teachers or as dancers.

One can also take any of the teaching examinations here in Greece. There are three in all and they are of a very high standard indeed. Students are examined for their ability to prepare others for both the grades and the major examinations. They must also complete stringent written papers on anatomy and the history of ballet. These qualifications are recognized worldwide and the exams are extremely difficult to pass. Even professional dancers in England making a career change from professional dancing to teaching and who have taken a yearlong condensed course at the academy itself, find them very demanding. □

*If you are interested in what the Royal Academy of Dance has to offer in Greece, please contact Ms Downie, 982-2772, for a list of schools teaching the R.A.D. system in your area.*



tema

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When this reviewer talked to some of the people waiting in the long line outside a cinema to see the film, most had heard lukewarm reports about its merits, but curiosity had brought them out to see it. One foreigner told me, "I finally came to see this film because I have absolutely nothing to talk about at cocktail parties because everybody else has seen it." A nervous Greek woman was terrified to give her name because she thought it might be printed in a newspaper. She explained, "My mother-in-law was one of the protestors who demonstrated when it first opened. If she knew I had come to see it, I would be thrown out of the family." □

# hodox protestors nail st Temptation Of Christ”

spokesperson Sotiris Kostopoulos said, “No administrative authority can ban the screening of a film. The Holy Synod can appeal to the public which will use its own judgement.” (It is curious that both the rock opera/film *Jesus Christ Superstar* and Monty Python’s lampoon, *The Life of Brian*, have been shown in Greece with no repercussions.)

On October 13, the day of its Greek debut, about 2000 demonstrators gathered in front of the seven theaters scheduled to show the film. The largest group assembled at Athens University carrying homemade wooden crosses, icons and placards and then marched to the central cinemas. The MAT Squad (Greek riot police) were out in full force and fired cannisters of tear gas at the protestors.

Scuffles occurred with the crowd in front of the Opera cinema, and police were unable to stop over 1000 people, led by black-robed priests, from storming the cinema. Demonstrators ripped the screen apart with knives and crosses, slashed the seats, and set off stink bombs. The projection equipment was also attacked and broken. “In less than 20 minutes, these fanatics caused at least seven million drachmas of damage,” Manos Krezias, one of the Opera’s owners, told the Associated Press.

Some members of the audiences at the first screenings, anticipating the inevitable disruptions, were savvy enough to inject some humor into the situation. They rehearsed humorous rhyming chants similar to those shouted at sports matches. The scene had the makings of a low-budget thriller about a medieval witchhunt as hysterical ecclesiastics and their overzealous supporters shouted “Down with anti-Christians!” and “Orthodoxy or death!” – a play on the title of Kazantzakis’ 1950 novel *Freedom Or Death*. The viewers responded by chanting in unison, “Eksi, eksi, eksi, O Ioudas einai ‘sexy!’”, which means “Six, six, six, Judas is sexy!” (The three sixes are a reference to St John’s Revelation, chapter 13, verse 18 which prophesies the coming of an anti-Christ, “a beast whose number is six hundred, three score and six”.)

A large crowd of clerics and their followers blocked the entrance to the

Embassy cinema in Kolonaki by kneeling in front of it, singing Byzantine hymns. Part of the group managed to break in through the exit door during the screening and tore apart the screen, causing damage of about one million drachmas, according to manager George Papantoniou.

UIP allocated one copy of the film to each cinema showing it, to avoid the danger of prints being damaged while “reel-running” from one cinema to another. The Embassy and other cinemas were open for business the second night of screenings although police were stationed in front of and inside the theatres. The film was screened to packed houses without incident at several cinemas but a 27-year-old protestor ripped up the screen at the Tropical in Kallithea, proclaiming, “I am fighting for God.”

Several other cinemas substituted other films, fearing attacks on viewers. By the second week seven cinemas, including the reopened Opera, were showing the film to standing-room-only crowds.

When director Martin Scorsese came under fire for making *The Last Temptation Of Christ* he said, “I do want to state that my film, which I based on the Kazantzakis novel, was made with deep religious feeling. I have been working on this motion picture for 15 years; it is more than just another film project for me.” He continued, “I believe it is a religious film about suffering and the struggle to find God. It was made with conviction and love and so I believe it is an affirmation of faith; not a denial.”

Obviously there are many who remained unconvinced by this dramatic plea and Scorsese has felt it necessary to station two tough-looking security guards in his office. Although he declined to discuss whether he had received threats, he commented, “Privacy is gone and everybody is very careful.”

As proof of his religious proclivity Scorsese revealed he once aspired to become a priest but flunked out of the seminary. He then pursued his first love, the movies, and got a BS and MA in film communications. He made a number of features with significant social impact including *Mean Streets*, *Alic*

*Doesn't Live Here Anymore*, and *Taxi Driver*. Typically, his emphasis is on character development instead of a conventional plot line, which seems well suited to an adaptation of Kazantzakis.

In 1972, Barbara Hershey, eventually cast as Mary Magdalene in *The Last Temptation* gave Scorsese a copy of Kazantzakis' novel. He became enthralled with it and studied the text over the next six years. While visiting the set of the Taviani brothers' Biblical drama *The Meadow* in 1978, he decided to make a film of the Cretan author's book. Paramount backed him and Paul Shrader, who also directed *Cat People* and *Patty Hearst*, wrote two drafts of the script. The film was slated for shooting in Israel in 1983 with a budget of 16 million dollars. Religious protests had started and one theatre chain said it wouldn't show the film. Paramount got nervous and dropped the project which was eventually picked up by Universal with a reduced budget of six and a half million dollars.

So much emphasis has been placed on the brouhaha surrounding the film that an analysis of the work on its own merits has often been neglected. The written prologue states Nikos Kazantzakis' summary of the novel as "a fictional exploration of the eternal spiritual conflict and the battle between the spirit and the flesh." This same theme was explored in Kazantzakis' novel, *Zorba The Greek*, also made into a film, but in that work the two main characters themselves represent the two sides of man's nature.

Ironically, if the actor cast as Jesus Christ effectively portrays his self-doubt and inner struggles, he comes across as too troubled, too weak to have been the one chosen to unite millions of people in one faith and change the world forever. This constitutes the major flaw in the film and it is accentuated by Shrader's script in which the many famous quotes from the scriptures are rendered in a colloquial, often ungrammatical form. For instance, Christ asks a crowd, "What difference does it matter what you own?"

Some critics have mentioned the "unintentional humor" of some of the dialogue. Scorsese responded to this observation in an interview with Richard Corliss in *Film Comment* by saying, "Sometimes what is said is serious, sometimes it's ironic and sometimes it's meant to be funny." He points out, "That's why Judas' line to Jesus in the movie gets a great laugh: 'The other



Greek protestors storming a downtown cinema

day you said, 'A man slaps you; turn the other cheek.' I don't like that!"

Critics and viewers are divided in their opinion of William Defoe's performance as Christ. Defoe has the fair hair and blue eyes typical of the usual 'Anglo-Saxon Christ' in contrast to the otherwise swarthy supporting cast. In *Variety*, Defoe's performance is described as "utterly compelling" and the actor as "holding the screen with authority at all times." This reviewer leans towards John Simon's less reverential view in the *National Review*: "William Defoe, if you like your Jesus as a Zen hippie, is good enough and very nice-looking but wouldn't you think that the Son of God would have better teeth?"

The film is about 160 minutes long and it drags in the middle. Christ's competitive relationship with Judas (played with great energy by Harvey Keitel, whose New York-accented entreaties are quite empathetic) adds a humanistic dimension. Barbara Hershey as the tattoo-covered Mary Magdalene, is passionate but too embittered to be really sympathetic until the fantasy sequence (the "last temptation") in which Jesus marries her and settles into a "normal" family life.

Most of the miracles that Christ performs in the film, such as the raising of Lazarus from the dead, seem unimpressive, so it is easy to understand why Judas was not convinced that this chap was really the Christ. It's only when Jesus opens his robe, rips out his heart and displays it to his disciples that Judas is won over and kisses his feet saying, "Adonai." The flashy, luminescent trick photography and hypnotic 'Middle Eastern' accented rock score by Peter Gabriel make this scene particularly

memorable. However, it is a conception fabricated by scriptwriter Shrader, not Kazantzakis, but readily accepted by Scorsese, who remembered this image from his Catholic grandmother's portrait of the Sacred Heart. Another scene invented by Shrader and not found in the novel is the one that has inspired the greatest controversy: Christ in the fantasy sequence makes love to Mary Magdalene.

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## A French autumn

The French Institute has been staging a musical series under the title 'Automne Musical'. In this context a very interesting recital was performed by two young French artists, baritone Jean-Louis Gardeil and pianist Billy Eidy.

Eidy has often been mentioned in these columns, but this is the first time he has served as an accompanist. He did so with taste, devotion and utmost discretion. Jean-François Gardeil is a gifted singer in the great tradition of Gérard Souzay. He has remarkable technique, sufficient power when necessary, a capacity for subdued, poetic tones and – above all – a constant and close dialectical relationship with his texts. In short, Gardeil is a true *melodiste*, to use the French term for the performer of Art Songs. Among these, he started with Maurice Emmanuel's adaptation of five medieval Burgundian songs. They were restrained, almost Gregorian in their simplicity. In the "Adieu bergère" Gardeil exploded into a glorious central passage, yet employed an exquisite pianissimo as well. In the "Belle, je m'en va en Allemagne" he first displayed his command of irony.

Gabriel Fauré's "Five Venetian Melodies" came next with texts by Verlaine. "Mandoline" was slightly unsteady, but later Gardiel developed a stable *mezza voce*. Elegaic and sensitive, "En sourdine" was – as the title implies – sung in undertones. "Green", sung with ardent exuberance followed by a sudden melancholy, was followed by the even-keeled "A Clymène". "C'est l'extase" revealed an inner world of serene happiness.

Based on texts by Apollinaire, Francis Poulenc's "Le Bestiaire" is very funny. In succession it describes the camel, the Tibetan goat, the dolphin, the crawfish and the carp. M. Gardeil has an extremely picturesque way of singing about such things and the audience was very amused.

The music of "Le Bestiaire" is one more example of Poulenc's many-sided genius and "Parisiana" is another. With a text by Max Jacob, it was sung and played with enthusiasm.

Gardeil demonstrated another side of his talent with Debussy's "Trois Ballades de Villon". In the final "Ballade de femmes de Paris" he projected the full power of his voice and it was excellent.

People's minds associate Ravel with Debussy, and such was the case with this program, too. Among the animals referred to in his "Histoires Naturelles" are the peacock, the dove and the grouse. The soloists rose to considerable interpretive heights here since each creature is represented by Ravel in a world both of motion and emotion.

The same composer's "Don Quichotte à Dulcinée" with its *chanson romanesque*, *chanson épique* and *chanson à boire* created an appropriate climate for the conclusion.

Both artists must be cheered for their subtlety, emotional range, technique and, above all, for their exquisite choice of program.

Another recital in the 'Automne Musical' series was that of young pianist Olivier Cazal. At the age of 12 he won a gold medal for his playing: today we would recommend more caution than confidence, for it has become obvious and unbalanced. Beethoven's Sonata op. 7 in E-Flat Major was better than the rest of the program. It had a certain youthful energy and its many crudities were easily forgotten. But with Mendelssohn's "Variations sérieuses" things took a decided turn for the worse and Chopin's Ballade No. 1 was massacred. As for a major Liszt sonata...

Cazal doesn't lack talent or technique. His problem is over-confidence. This is characteristic of child prodigies who so often turn into grown-ups without distinction. This young pianist should, I believe, reconsider his whole attitude towards music and his instrument. With care, reflection, understanding and, above all, restraint he can surely achieve all that his early brilliant start promised.

## Stylistic ease

Cynthia Lentaki's biographical note is ambiguous. She seems to have received a good musical education, but one cannot find any very impressive appearances in her CV. Her recent performance at Athens College, however, revealed a true musician. If her technical powers do not always rise to the demands of the composers whose work she plays, she is capable of adapting to their various styles with considerable stylistic ease.

Opening with Galuppi's Adagio in D, she clearly played with musical feeling, carefully and with respect for rhythm and dynamic contrast. Beethoven's Sonata in E-Flat op. 81a bet-



Cynthia Lentaki

rayed her technique, particularly in the first part, "Les adieux", where she faulted in the fast section. In the *andante espressivo*, "L'Absence", she played most convincingly as the technical demands are not too great. The final *vivacissimamente* of "Le Retour" was accomplished without major failings.

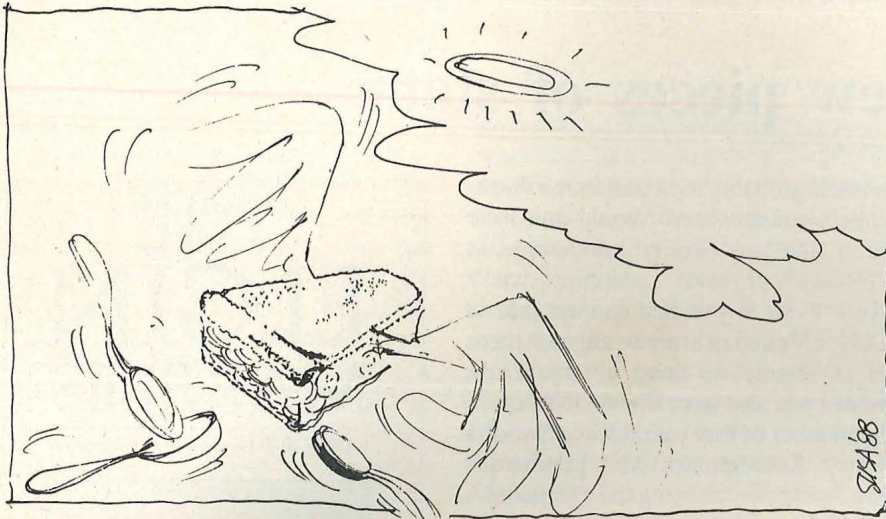
Debussy's "Images" which followed was played with taste and a strong feeling for Impressionism. Then came three Rachmaninoff Preludes where a certain uneasiness of interpretation was felt, a nervous tackling of climaxes, a breathless legato. The recital ended with a Nocturne and a Ballade by Chopin. The uneasiness persisted but the style was good and the playing effective.

## Recital for two pianos

A huge pectoral cross hangs from his neck and rests on the stiff white shirt front under his frock coat. His smile is shy. Next to him, his wife seems cool but she is charming. Devotedly Orthodox, Vladimir and Elena Pleshakov, a piano duo, have been away from Russia for many years and made a career for themselves mainly in the United States.

One rarely hears works for two pianos in Athens, so it was treat to hear Mozart's only Sonata for two pianos (in D, K. 448), Stravinsky's Concerto for two pianoforti soli (1935), Saint-Saens' "Variations on a theme by Beethoven" op. 35 (1904), Rachmaninoff's early "Fantasy for two pianos" and Pleshakov's own "Variations for two pianos."

A problem of coordination loomed over the program, but there were many happy moments, such as the *allegro molto* of Mozart, the *notturmo* from the Stravinsky concerto and the entire Rachmaninoff piece which is very difficult. "Night is made for loving", based on Byron's "So, we'll go no more a-roving", was heart-breaking, and the final "Russian Easter" made a magnificently fitting finale. It was deservedly encored. □



## Pie in the sky

The first commercial cargo of bananas was brought to the US in 1830 when a bold man risked his capital for 1500 bunches. In 1876 they were still such a curiosity that when shipped to the Philadelphia Centennial Exposition they were individually foil-wrapped and sold for 10 cents apiece.

They must have been a success because in 1880 they started arriving in quantity; five years later the Boston Fruit Company, soon to become the odious United Fruit Company, started its tentacle reach throughout Latin America, buying thousands of square miles of jungle for their banana plantations.

This strange herb that looks like a tree is the same genus as the fiber plant, Manila Hemp, and it is also related to the Bird of Paradise flower.

The overlapping bases of the leaves form a false trunk. When mature, the true stem rises from the ground pushing through the false trunk and emerging at the top to form a pendant composed of myriad blossoms which become male and female flowers. The female flowers develop into bananas.

The clusters of upturned fruit (we always see them hanging upside down) are called "hands", so, obviously, each banana is a "finger". Bananas, believe it or not, are berries.

Banana plants bear only once and are cut down in order to harvest the fruit. The seeds are sterile: shoots from the rhizomes are used for propagation. There are 35 varieties of wild bananas and 150 edible ones. Although they grow wild they are susceptible to disease and a fungus has wiped out entire plantations.

Bananas are loved everywhere, so why did it take so long to get them to

worldwide marketplaces? The problem was shipping. Bananas must be picked green so that the starch turns to sugar and makes the fruit palatable. If bananas turn yellow on the stem they rot rather than ripen. (If you wish to ripen green bananas quickly, wrap in wet paper towels, put in a paper bag and place where it is cool and dark, *but not in the refrigerator.*)

Shipping has been made easier in the last few years because of a new process. The "hands" are placed in a sugar-based solution that keeps oxygen from entering through the skins. They ripen under refrigeration, greatly lowering costs.

The US, consuming bananas at the rate of 18 pounds per capita per annum imports 60 percent of world production; Germany is second with 10 percent and even the Soviet Union, during our years of drought, imported 100,000 tons a year from Nicaragua alone.

Considering the versatility of the banana it is no wonder total world production is in the millions of tons. They can be baked, battered (dipped in), grilled, fried, sautéed, broiled, frozen, mashed, liquidized, cooked, freeze-dried as chips and dried like figs, all with delicious results. Baked in their skins they have yet another flavor. There is no such thing as "banana oil": this is a chemical compound.

For cooking or broiling, those bananas with green tips are best. Desserts require those fully ripe. Depending upon their ultimate use, keep peeled bananas from discoloring by brushing or marinating in orange, pineapple or grapefruit juice or diluted lemon juice. Rum is a stimulating alternative.

Half a ripe mashed banana added to egg whites will give more volume if you happen to run out of eggs. If you think you are paying as much for the stalk as for the bananas, cheer up! Hung in a

room it attracts ants. If you keep chickens you are even luckier: the stalk will have their lice swarming to it!

In the world of desserts there is nothing like banana cream pie. There are other pies, other cream pies and other delicious banana dishes, but this dessert stands supreme. When you die and go to heaven, St Peter will be there waiting for you with the golden keys in one hand and a banana cream pie in the other. If you've been good, he will hand it to you on a golden tray. If you've been bad – POW! – and there you are, no harp, no wings and banana cream dripping down your nightgown.

### St Peter's Banana Cream Pie

1. Bake one 9-inch pie crust and let cool.
2. Assemble ingredients and have at room temperature except the cream and butter:

1/3 C all-purpose flour  
 1/2 C sugar  
 1/4 t salt  
 2 C milk  
 3 small egg yolks  
 1 T firm butter  
 1/2 t vanilla  
 2 large ripe bananas  
 1 t powdered sugar  
 1/2 C whipping cream  
 1 t sugar  
 1/4 t vanilla

Blend flour sugar and salt in heavy saucepan. Slowly stir in 1 cup of the milk until smooth. Add rest of milk and cook, stirring for 5 or 6 minutes until mixture boils and thickens. Remove from heat and quickly stir about 1/2 cup of the hot mixture into well-beaten egg yolks; pour this back into the saucepan and cook, stirring well, for a few minutes longer. Remove from heat and stir in butter and vanilla. (Firm butter added to a hot filling makes it extra-shiny).

Set aside until cool. (Cool, not warm, filling keeps the crust from getting soggy.) In the meantime, whip the cream and add the sugar, a speck of salt and the vanilla.

Now spread half the filling in the crust, smoothing it up to the rim. Peel, scrape and slice the bananas, arranging them evenly over the filling; then sprinkle with the powdered sugar. Quickly fold the whipped cream into the remainder of the filling and swirl it over the bananas. Refrigerate for a few minutes, but no longer than an hour. This pie will add another star to your crown. □

## A few pieces of stone

*The Elgin Marbles: should they be returned to Greece?* by Christopher Hitchens. With essays by Robert Browning and Graham Binns. Chatto & Windus Ltd, 30 Bedford Square, London WC1B 3RP, England, 137 pp.

What Christopher Hitchens terms "this little book" is, unlike many arguments for the restitution of the Parthenon Marbles to their *alma mater*, the Parthenon itself, neither shrill nor self-righteous. Considering the fruits of this fine reporter's investigative research, the book might well be forgiven some shrillness. It is to the author's great credit that he eschews the cheap shot, the marble stone hurled in anger at the flimsy glass house (in this case, 'Crystal Palace', in Bloomsbury - The British Museum).

That the marbles should have been returned to Athens long ago; that, in fact, they should never have been sundered from the temple of which they are an integral part, even *in absentia*; and that any arguments supporting a British right (past, present or future) to them are unfounded, comprise Hitchens' unswerving thesis.

Not shrill, not self-righteous, however, he reels off the history of the structure in question, the history of its desecration, the history of the debate regarding restitution, and the points of the argument, pro and con. Hitchens has dug deep, ranged widely and thought penetratingly; Chatto & Windus has produced this "modest proposal" in an elegant edition which resembles nothing so much as a hybrid coffee table book *cum* legal brief: it would make a fitting Christmas gift for those reprobrates among your acquaintances who support The British Museum's claim to Phidias' creations.

The book also makes for fine reading. Enthusiasts of detective stories, and armchair and professional legal eagles will find much of interest in the tale of the plundered metopes, friezes and pediment sculptures. ("Trivial Pursuit" players with a bent for classical archaeology will also find food for thought, if not nausea.)

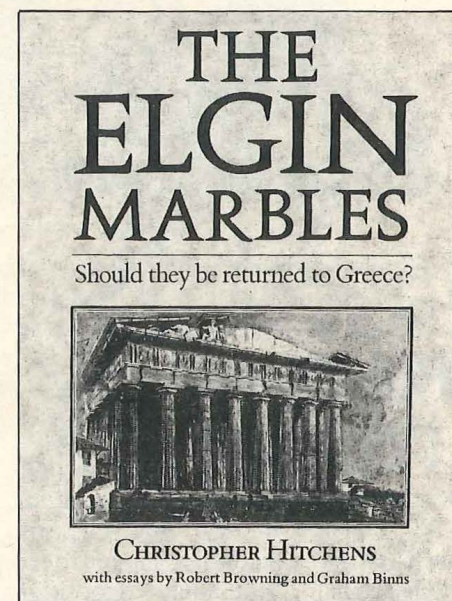
Did you know, for example, that Professor Robert Browning, whose essay, "The Parthenon in History", prefaces the book, believes Socrates

himself probably took part in the Parthenon's construction? Would you have been able to identify the temple as "Doric peripteral amphiprostyle"? And, even if you had known that in 1687, a Venetian army besieged Athens in an attempt to drive out the Turk, would you also have known that, on 26 September of that year it was a Swedish Count Koenigsmark who bombarded the Acropolis, piercing the Parthenon's roof with a mortar bomb and blowing up the Turkish magazine? You might also be intrigued to learn that, in the 1920s, the cleaners of the marbles used blunt copper tools, copper wire brushes, soap, water and ammonia to clean the treasures in The British Museum, thinking there was no harm in this, as "copper is softer than the stone."

From beginning to end, it seems, it is foreigners who have, for motives pure and sullied, sought to despoil what King Pedro IV of Aragon, titular Duke of Athens, termed in 1380, "the richest jewel in the world, of which every king in Christendom would be envious." (At least one queen need not be envious.)

What kings coveted, however, a mere earl was to carry off. In possession of a flimsy Turkish *firman* (enabling order) from the then sultan's ministers, this ambassador to Ottoman-occupied Athens, Thomas Bruce, seventh Earl of Elgin, whose writ authorized him - only - to make casts and drawings of the marbles and to remove "qualche pezzi di pietra" (a few pieces of stone) sundered and sent to England 50 slabs and two half-slabs of the frieze and 15 metopes, "all that he considered worth taking", as he phrased it. To the accompaniment of crude hacksaws, Lord Elgin succeeded in dismembering what A.W. Lawrence has called "the one building in the world which may be assessed as absolutely right."

What Professor Browning, Christopher Hitchens, Graham Binns and the British Committee for the Restitution of the Parthenon Marbles desire is summarized neatly in the former's opening essay and is perhaps worth quoting in its entirety here: "If the sculptures removed by Lord Elgin 185 years ago can be returned to Athens, this will be a just and generous counterpart to the work of the Greek author-



ities and of the experts and craftsmen now working on the Acropolis. Whether any of them can or should be replaced in their original positions is a question for the technology and the taste of future generations. In the meantime they can be preserved and displayed in the new museum to be built at the foot of the Acropolis... It will thus be possible to see the whole of what remains of the Parthenon at the cost of a five-minute walk rather than a 1500-mile journey. The Parthenon has been there for a long time, and it will still be there long after the writer and the reader of these words have mouldered to dust and their very names are forgotten. They will be better understood and appreciated if they can be seen together."

What follows Browning's moving introductory remarks is Christopher Hitchens' painstakingly prepared case for the defense of a reunified Parthenon, and he or she with a pet argument for the marbles' remaining in Bloomsbury should take note: Hitchens leaves no argument unchallenged, no stone unturned, no skeleton-filled closet unopened.

Those who mistakenly believe Lord Elgin acted out of some desire to serve Britannia or humanity, to save the marbles from some further destruction, will be treated to a waltz through the earl's correspondence, wherein it becomes all too evident that his true and original motive was to furnish "his Scottish



keep at Broomhall with the friezes of Phidias."

Those who assert that, whatever Elgin's motives, the Parthenon and its marbles benefited from the removal, must ask themselves whether the earl left the building and sculptures any better than he found them – consider the wreck of the *Mentor* off Kythera, when (at least) three marble torsos, a piece of the frieze and a marble throne went down with the ship. (Elgin on the sunken marbles: "The cases contain stones of no great value in themselves...")

It is to the great credit of the British that, from the outset, there was disagreement on all fronts as to the legality of Elgin's acts; not to speak of the morality. As early as 1815, while His Majesty's Government was still dicker-ing about whether or not to buy the marbles and at what price, Sir John Newport was confessing he was "afraid that the noble Lord had availed himself of most unwarrantable measures, and had committed the most flagrant acts of spoliation. It seemed to have been reserved for an ambassador [of England] to take away what Turks and barbarians had always held sacred."

Byron, of course, was to take up this line with a vengeance in *Childe Harold*, and it has reverberated down the years ever since. Hitchens, in lauding the continuing British outcry for the marbles' restitution, notes dryly: "I have been impressed in the course of preparing this... by the number of English people who, all down the generations, since the marbles were removed, have looked at the matter in a sober and phlegmatic way and concluded that a wrong had been done. In a mostly dispassionate manner they have sought for nearly two centuries to put it right... The prompting of justice, like the voice of reason, is quiet but very persistent."

It is not the purpose of this review to take a side, but it is the purpose of this reviewer to assure the reader that if he or she does believe the marbles should be returned and, till now, has lacked the ammunition to shoot certain arguments for their retention by Blooms-bury out of the water, this book is a must.

Take, for example, that classic, pre-posterous and paranoid claim that restoring the marbles will set a precedent for the denuding of great museums and collections.

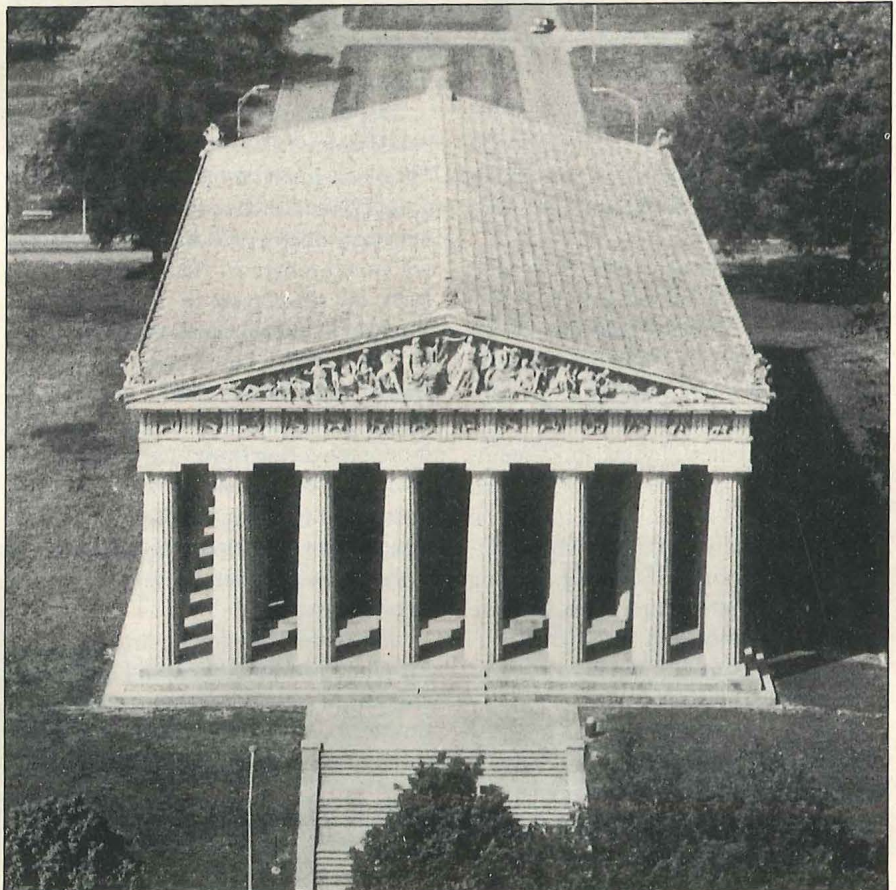
Gentlemen, and ladies, of the jury, the author spends six delightful pages exploding this impediment, and his counter-argument is elegant, concise and great good fun to read. Hitchens differentiates the Parthenon from all other possible 'precedents', cites numerous precedent-making restitutions already made by Her Majesty's Government, quotes and rebuts Sir David Wilson's (keeper of The British Museum; could use a short course in diplomacy) infamous equation of Ms Mercouri as a "cultural fascist", and ends up quoting from F. M. Cornford's treatise, "Microcosmographia Academica" on "The Principle of the Dangerous Precedent." It is this reviewer's sole hope that the retention-ists, having got to page 101 of Hitchens' proposal will have the lights to appreciate the beauty of Cornford's logic: "Every public action which is not customary, either is wrong, or, if it is right, is a dangerous precedent. It follows that nothing should ever be done for the first time". *Et cetera, ad astra.*

It was Christopher Hitchens' hope that in 1988, to mark the bicentennial of Byron's birth, the British would do what "would have been better done in

1924 as a tribute to Greek independence and the Byron centenary" (of his death) or "in 1945 as a tribute to Greece's wartime heroism", namely, restore the Parthenon Marbles to their place of origin.

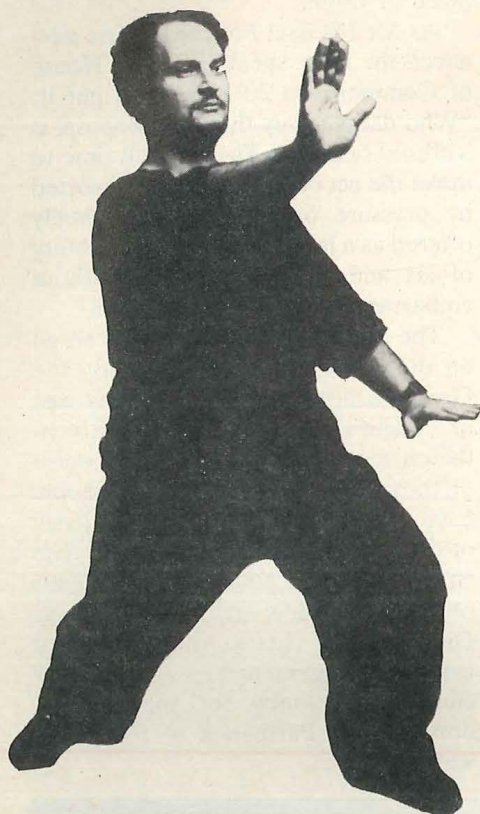
As Mr Michael Foot, who first advanced the idea, speaking in the House of Commons on 20 June 1986 put it: "Who dares to say that this proposal is 'cultural fascism'? There is still time to make the act of restitution: not exorted by pressure or complaint but freely offered as a homage to the indivisibility of art and – why not say it without embarrassment? – of justice too."

The alternative? The British can go on doing such things as charging the Greeks £30,000 to make a plaster cast of "Elgin's" caryatid for the Erechtheion renovation or, in the true spirit of those who argue that more people have seen the marbles as a consequence of their being taken from Athens, The British Museum could donate Elgin's plunder, the whole kit and caboodle, to Disney World! (In fact, they could even carry their argument to its logical conclusion and lobby for the Greeks' donating the Parthenon to Florida as well.) □



1897 Nashville, Tennessee replica

# “Chi”, the life force: restoring it with Tai Chi Chuan



Master Kumar Frantzis

Each and every day people fall ill. The stress of life's demands and the realities of our modern world make leading a healthy and happy life more than a little difficult.

Many centuries ago, ancient Chinese sages were wise in the ways of the body, the life force of nature and the arts of meditation. They developed specific exercises and training techniques to support health and calm the mind. These exercises combined physical movement, 'energy work' and meditation in one package. Man's normal state should be vibrant and lively, and most important, self-regulating and self-healing. Having deviated from our natural state, we have lost these abilities, but the ancient arts of Tai Chi Chuan and Chi Gung allow us to recapture them.

The basis for Tai Chi, Chi Gung, acupuncture and all Chinese medicine is the concept of "Chi", or internal energy. This is the life force responsible for the life in any animate being. Disease enters when the natural flow of this energy in the body is disrupted. Ten-

sion, excessive fatigue, mistreating one's body, and hard living may easily disrupt this flow, and years later, when one is no longer young, the accumulated damage will result in disease.

Tai Chi Chuan is a graceful, smooth, slow movement art that systematically restores flexibility, balance and relaxation to the body. Neither complicated machines nor training weights are required. Practice may take anywhere from five minutes to an hour and may be done alone. Series of specific movements such as "Grasping the Swallow's Tail" or "Parting the Wild Horse's Mane" are designed to affect specific body parts or internal systems. Practicing the whole set of movements in a continuous, unbroken flow of motion gives the entire body and all of its internal systems a resurgence of "Chi", or life force energy. To learn the entire form takes the average student nine months. However, Tai Chi is such a comprehensive and subtle art that one's ability will continue to increase over decades of devoted practice. Chi Gung exercises are designed to build and circulate internal energy, and Tai Chi is a form of Chi Gung.

During the past 30 years or so, over a hundred million people have practiced Tai Chi Chuan, motivated by its very practical health benefits. In the early morning, in any park in China, you can see practitioners in their 60s, 70s and even 80s displaying a flexibility you would not find in the average 30-year-old Westerner. Tai Chi can be done by young and old alike. The movements are so gentle and low-impact that even those recovering from severe illness can do them. It is common knowledge in China that not only will Tai Chi Chuan prevent most health problems but that it will actually cure many diseases outright after their onset.

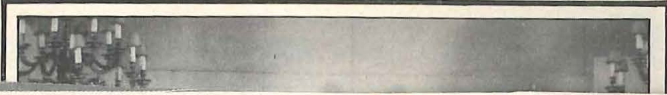
Doctors in China regularly prescribe Tai Chi and Chi Gung for all manner of conditions, including spine and joint problems, arthritis, heart disease, asthma, nervous diseases, cancer, impotence and stress. China's national sports teams include Tai Chi in their training to heal and reduce injuries and improve reflexes. Tai Chi Chuan and Chi Gung also have the ability to heal long-term

chronic conditions such as chronic back and neck pain, knee, elbow and shoulder problems, sexual weakness, and nerve pain. Research has shown consistently that Tai Chi exercise lowers blood pressure and improves circulation. It is quite common to hear of Masters of Tai Chi Chuan who first began studying when they had a disease such as tuberculosis, and through their practice became far more healthy in older age than they had been as youngsters.

There are three main modes of Tai Chi: the Yang, Wu and Chen. However, Tai Chi Chuan has a set of core exercises which are fundamental to all three modes. These contain all the most important preventative health and healing techniques of Tai Chi. These Tai Chi core principles are much quicker and easier to learn than the entire Tai Chi movement set, known as 'the form', and if one decides to study and complete the Tai Chi form later on, knowing the core principles enables one to learn it faster and in greater depth. These core exercises are extremely useful to athletes or sports enthusiasts for developing kinesthetic awareness (the ability to feel), flexibility and correct body alignment habits that prevent injuries as well as sickness. People studying these exercises find their concentration and work efficiency improves, and that long-term health problems begin to get better.

When performed at fighting speed rather than in slow motion, Tai Chi Chuan is also remarkably effective for combat. Its self-defense system originated from the fusion of Taoist internal power practices with the best Kung Fu battlefield techniques of 17th century China. It is one of the three 'internal martial arts' (the other two are Hsing-I and Paqua), all of which use internal energy, relaxation and smooth continuous movement for power; this in direct contrast to the external martial arts (such as Shaolin Kung Fu or Karate) which use muscular tension and broken, snapping motions. As such, Tai Chi does not cause shocks and jolts to the body and is one of the few martial arts that can be begun in one's 30s, 40s, 50s and even possibly 60s to attain competence in self-defense without damaging one's body.

The highest level of Tai Chi, however, is meditation. It is a Taoist method of moving meditation, which allows the mind to become calm and still in the midst of activity. It expands awareness, develops patience and clarity, and dissolves internal conflict and tension.



the New Millennium." For further information on this organization, phone 643-



Of course, none of these many benefits of Tai Chi and Chi Gung are instant. Like most things that are valuable in life, the more effort one puts into this endeavor, and the better qualified one's teacher, the more one gets out of it. Very slowly, the West is beginning to learn the lessons of the East. In England, Tai Chi is now being used as regenerative therapy for old people. In one prison in America, violent, disturbed and chronically ill inmates are learning Tai Chi with impressive results. Vietnam veterans who are suffering severe psychological problems as a result of their war experiences are finding Tai Chi a way out of their torment. You even find a bit of Tai Chi appearing in the occasional movie these days. Practitioners include Larry Hagman (J.R. of *Dallas*) and some of the richest businessmen in the Far East.

Tai Chi Chuan combines many things that are very necessary to modern man in one condensed form of exercise. Flexibility, strength, sexual vigor and youthful vitality are all mercilessly damaged by the stress of modern life. The ancient Chinese have given us technology which is highly applicable to today's needs. Tai Chi Chuan and Chi Gung enable one to maintain health, heal specific health problems, defend oneself against aggression, and calm the mind. In my late teens, when I was already a Karate champion in Japan, I met a fat man in his 70s in Taiwan. He was the legendary internal martial arts Master, Wang Shu Jing. He told me: "Despite the fact that I'm an old man, I'm stronger, faster and healthier than you, and I have more sexual vitality. There is more to being healthy and strong than merely being young. If you practice Chi development, you can keep your youthful vigor right through to old age." □

**Bruce Kumar Frantzis**

*Frantzis is a Greek-American who is a master of Tai Chi Chuan, Chi Gung and the Internal Martial Arts of Hsing-I and Paqua. He holds black belts in Karate, Judo, Ju-jitsu and Aikido. Fluent in Chinese and Japanese, he studied the martial arts, natural healing and meditation full-time for ten years in China and three in Japan.*

*Athens contact number: 723-0441, Mr Petros Kouropoulos. Frantzis will be conducting workshops in Athens January 13 through 15 (free demonstration on January 12.)*

## Health & Fitness

### *Even deeper relaxation: I*

I described the relaxation pose in the December 1987 issue of *The Athenian*. If you have been practicing regularly you probably find it unnecessary to lie down and go through the body, part by part. After a while it seems that, as soon as you lie down, a deep state of relaxation is achieved quickly and naturally. Certainly I find that by the time my students have reached the intermediate level they are ready for more subtle approaches. Please make sure you are comfortable with the simple physical relaxation first before going on. There is never any rush.

#### *Exploring beneath the skin*

When you feel completely relaxed, become aware of your skin. Notice the texture of the skin. Notice how it feels. Cover each part of your body. Be aware of the temperature of the skin and the quality of it. Explore the skin thoroughly. Now, 'move' your focus, your concentration, to a layer 'beneath the skin'. Notice how you feel there. Notice any change in quality between this layer and the skin layer. How does it feel? Give yourself plenty of time and then, when you are ready, draw your focus even deeper - down to the bone. What impression does the bone give you? Try to sense its texture and its quality. The more you practice focusing deep inside the body, the more sensitive you will become.

#### *Rhythms Deep Inside the Body*

In the January 1988 issue of *The Athenian* I gave you some deep breaths to go with the relaxation pose. During this time you learned to become aware of your breath. Notice once again the rhythm of the breath as it gently passes in through the nostrils and gently passes out again. Sense this rhythm to the fullest. Now draw your focus deep inside the body and see if you can sense the rhythm of your circulation. Try to sense your heartbeat all over your body. When you have explored your pulse thoroughly see if you can sense yet another rhythm. Become aware in particular of the skull and the rhythm deep inside it and deep inside the spinal column. There is a slow, constant rhythm

which is neither affected by exercise nor stress: the cerebral spinal fluid rhythm. You can find it 'reflected' anywhere in the body, but it is probably easier to sense in the head. This is the rhythm that crano-sacral osteopaths work with.

#### *Moving the head slowly*

Very, very slowly (so that if someone were watching you they would not be able to see the movement) begin turning the head to the right. Make sure the weight of the head is completely 'surrendered' into the floor. Sense each area of the skull. Notice how it feels. If you feel any pain in any particular area try to 'melt' into that area. Make sure you turn the head all the way. When you have gone all the way to the right, begin turning the head slowly and imperceptibly to the left. You have all the time in the world! When you have completed the movement to the left side bring the head to the center again. Relax deeply. Breathe deeply.

#### *Deep in the spinal column*

The spinal column is particularly important as it is the physical counterpart of the most important *nadis* (nerve channels) of the astral body, the *sushumna*. (For more details about the astral body see our Living column, "Pranayama, Meditation and the Chakras" in the May, 1988 issue of *The Athenian*.) Draw your focus, draw your attention, deep inside the spinal column and notice how you feel in each part of it. Try to express whatever it is you feel completely and fully. You may be surprised to find that as you relax on a deeper and more subtle level, emotions come forward. Try to allow these feelings to express themselves. Let go of any resistance. Visualize your emotion, whatever it is. It may be great sadness, fear or happiness. If it is fear or sadness, the next step is to let it go. Cry if you need to: let it go. In this way, psychological and emotional blocks are overcome. Notice any subtle movements deep inside the spinal column and allow those movements to 'happen' completely. A muscle may want to release and lengthen and in doing so there will be movement. Sometimes you may have the urge to allow the body to move more. You may feel the head wanting to move. Allow the body to express itself. □

**Jenny Colebourne**

*"Even deeper relaxation: sensing the chakras", in January.*

# Holiday gifts from my kitchen to yours

**H**oliday time! Every emotion seems keener, every sense sharper, every hope higher; the urge to give of oneself becomes overpowering. Your own creativity can be a wonderful outlet for these emotions. Something homemade for friends and relatives – a special gift with your ‘signature’ – conveys the holiday spirit beautifully. Plan with someone special in mind, pack the gift irresistibly, and it will be a present only you could give.

How can I express my feelings about the holiday season better than by sharing gifts from others? Here are recipes from my mother, my aunt, my friends, and students in various schools where I have taught cooking classes (and where together we made and tasted the specialties). Go and do likewise! Merry Christmas! Happy holidays!

## Brandied Prunes and Walnuts

From Alexandra Emilianou, an Athenian friend and a superb cook, this recipe festively combines fruits and nuts – wonderful holiday gifts. It also makes a fine dessert.

**500 g (1 lb) prunes**

**brandy or cognac**

**2-4 T sugar**

**2-3 sticks cinnamon**

**walnuts to stuff prunes**

**whipped cream for topping (optional)**

Wash the prunes and place in a bowl. Cover with brandy or cognac and soak overnight. Transfer prunes to a saucepan and sprinkle with the sugar, (according to the dictates of your sweet-tooth). Add the cinnamon sticks. Cook over low heat until the prunes begin to swell. Remove from heat before prunes get mushy. Transfer the prunes to a bowl and reserve the syrup. Remove pits with a small knife. Stuff each prune with a walnut and return to the syrup. Cool in the syrup. Refrigerate until ready to serve. Lasts indefinitely. As a dessert, serve with whipped cream.

## Greek Almond Cookies

These are from my mother, Stella Liacouras, whose very essence is ‘giving’.

**250 g (1/2 lb) unsalted butter**

**3/4 C sugar**

**2 egg yolks, beaten**

**1/4 T baking powder**

**2 C all-purpose flour, more if necessary**

**1/2 C almonds, blanched and finely chopped**

**1/4 C almonds, blanched and quartered lengthwise**

**2 egg whites, lightly beaten**

Cream the butter thoroughly and gradually add the sugar. Stir in the yolks. Combine baking powder with 1 cup of the flour and gradually add half to the batter, alternating with the almonds. Mixing with your fingers, continue adding only enough flour to form a soft dough. Shape by hand into round cookies. Brush with egg white for glaze and thrust an almond quarter upright into each center. Bake at 176°C (350°F) for 15 minutes until golden and crisp. Cool before packing.

## Toffettes

Youngsters of all ages up to 95 adore these. I learned how to make them when teaching in a junior high school some years ago. Try them. (Hide them until ready to give away or they’ll disappear.)

**1 C unsalted butter**

**1 C brown sugar**

**1 t vanilla extract**

**1 egg yolk**

**2 C all-purpose flour**

**1 bag chocolate chips**

**3/4 C pecans or other nuts, finely chopped**

Cream butter and sugar with an electric mixer or wooden spoon. Gradually add the vanilla, egg yolk, and flour. Spread batter on a greased jelly-roll pan or other flat pan. Bake for 20 minutes at 176°C (350°C). Remove from oven and immediately sprinkle with the chocolate chips. Return to oven for one minute. Remove and spread the chocolate evenly with a spatula or knife. Sprinkle with nuts. While warm, cut into one or one and a half – inch squares. Cool and store. (Flavor improves after a week or so.)

## Avocado Butter

For a sophisticated friend who doesn’t have to worry about calories, this one’s a honey. You may vary the recipe by adding chopped parsley, oregano, and savory.

**1 ripe avocado, pureéd**

**juice of 1 lemon or lime**

**500 g (1 lb) in salted butter,**

**at room temperature herbs (optional)**

Whip avocado with the juice. Continue beating and add the butter until well blended. Stir in the herbs, if using. Pack in a handsome crock or bowl. Refrigerate.

## Lizzies

My aunt, Catherine Kaneles, makes these to our endless delight. In Greece, where candied fruits are a specialty, these are easy to mix but they need many weeks to age, just like a fruitcake.

**1 C unsalted butter**

**1 C brown sugar**

**4 eggs, lightly beaten**

**3 T milk**

**3 C all-purpose flour**

**500 g (1 lb) each: golden raisins, candied chopped cherries, candied chopped pineapple**

**3 t baking soda or 1 1/2 t baking soda and 1 1/2 t baking powder**

**1 t each: ground cloves, cinnamon, nutmeg or 3 t vanilla extract**

**1 C sherry or substitute less cognac**

Cream together the butter and sugar. Beat in the eggs and milk. Combine fruits in a large bowl. In a sifter, mix together the flour, baking soda and spices (if using the vanilla extract, add to the batter). Sift the dry ingredients directly over the fruits. Stir fruits into the batter, alternating with the sherry, mixing thoroughly. Drop teaspoonfuls on baking sheets. Bake at 176°F (350°C) for ten to 12 minutes. Cool thoroughly. Store in covered container to age. Makes about 14 dozen.

## Mavrodaphne Sauce

A delightful sauce for cake from the Achaia Clauss company that makes the world-class *mavrodaphne*.

**2 eggs, lightly beaten**

**1/4 C sugar**

**1 evaporated milk**

**3/4 C water**

**1/4 C mavrodaphne**

**pinch salt**

Combine all ingredients in a pan and heat over low heat for ten minutes until thickened, stirring constantly. Cool the sauce. Pack for a gift. To serve: using a fork, pierce the hot cake when you remove it from the oven and pour the cool syrup over the top. □



The "J&B Piper" was on hand to pipe in guests at the Grande Bretagne.

Fine spirits were evident at the reception/dinner at the Grande Bretagne held by J & B and Metaxa to celebrate their 25 years of cooperation. Metaxa celebrated its 100th birthday this year and is still the best known name in Greek cognac. On hand were some 500 Athenians, and the J&B bagpiper. (Bagpiper and J&B's own **Robert Bedloe** were the only gentlemen in tartans, and both looked smashing!)

From 8 to 14 December, a **Taste of Hungary** is to be found at the Athens Hilton. The Hungarian Chamber of Commerce and Hungexpo are cosponsoring the event with the Hilton and Malev who are flying in the chefs and gypsy band. The trade show, with lectures and fashion shows, is open to anyone interested in doing business with that gem of the Eastern Bloc. (Anyone who just loves gypsy music and goulash can sample the Food Fest running concurrently.)

An elite group arrived in Greece last month: 25 persons headed by their host, Conde Guillermo M. De Malaperte, members of **Club of Clubs International**. Co-members (all of whom own at least a chateau or palace) enjoyed Corfu and Vouliagmeni for around ten days at the Astir hotels. Club of Club members only travel in style. **Conde De**

**Maraperte**, fortunately, enjoys Greece thoroughly. Who says we don't attract quality tourists?

Young impresario, **Andreas Samouhos**, not content with enlivening our cultural desert with entertainers for the Athens and Patras Festivals, is now bringing in choice performers for the winter season. He has the Montreal Jazz Ballet performing at Athens College, and the likes of **Herbie Hancock** and the **Egberto Gismonti Group** coming this month to please us.

The "Young Wine" Festival is being held in the Intercontinental lobby following the successful Dionnyos Wine Fest. New wines from the season's crop may be sampled from 6 till 9 pm. (The Vienna Cafe also boasts every Thursday the Athens Salon Orchestra which will play turn of the century Viennese waltzes, so put on your dancing pumps.)

Worth noting: runners from the US participated in the retracing of the 1st Marathon run by Pheidippidis in 490 BC. **Suzie Wagner**, bright PR lady of the GNT0 in New York, here with a group of keen runners, was pleased to see several of them well placed. Suzie, who did a lot to promote the event in the US tells us that New York actress **Diane Hawkins** placed 9th in the 30-39 years category. She finished 454th out of over 1500 runners. Journalist **Eddie Coyle** (award-winning columnist for the **New York Daily News**) placed 14th out of 22 in the 60-69 category.

The **Ambassador Health Club** in the Intercontinental has undergone a facelift: new sauna and hamam for the gentlemen and new hamam for the ladies. Comments owner **Paul Moretti**: "The only thing that hasn't had a facelift is me."

**Herend House** has just opened a second store to mark the firm's first anniversary. A year ago, Herend House opened at 3

Kolokotronis St in Central Athens, and due to the first store's popularity - the Hungarians make some of the loveliest porcelain in the world - decided to open a second shop in Kifissia, at 19 Kassaveti Street. The new shop will also carry the Laliq crystal line plus Herend's 'New Dynamic' line.

The **Athens Hilton celebrated their 25th Anniversary** with a super-duper mammoth bash. All local glitteratti sampled the goodies and wished the hotel another hundred years. Happy Birthday! Also, greetings to several other Greek companies who celebrated this year: 35 years for **CHAT** tours, 30 years for **Sunline Cruises**, 20 years for **Delta**

**Marinopoulos** has opened a new branch in Psychico. At 210 Kifissias-Faros, the Beauty Shop also stocks the St. Michael brand of goods from Marks and Spencer in the UK and prices are comparable.

**Rothman's**, one of the world's top sponsors of motor sport, sponsored the second **Rothman's Dragster Race** (400 metres) in Thessaloniki recently. Taking more interest in Greek motor sports, **Rothmans** recently announced that racing driver **Eddie Lawson** has signed up



The Athens Hilton, as impressive today as 25 years ago

**Dairies** and 15 years for **Carouzos Men's Fashions**, all well-known Greek companies.

Winter sports in the Swiss Alps are part of the packages on offer from **Swissair** (who celebrated their 40th Birthday this year). Davos, Verbier and Arosa are some of the places where one can spend a delightful winter holiday. The program includes a stay at a hotel with breakfast or in private, fully furnished apartments, for very reasonable prices; over the Christmas period, around drs 65,000 for a week's stay at a hotel or even less for an apartment holiday. Swissair has also brought out a useful guide,

with them. Vroom, vroom!

"Nympe" and "Pan" are the new scents from **Yannis Tseklenis**, launched with a splendid celebration at the Grande Bretagne with two ballet dancers performing an erotic pas de deux to gentle Debussy under a huge white tent. The audience was suitably impressed by the new aromatic delights and Tseklenis is now threatening to bring out a new perfume, "Nymphomania".

The only "Humidor Room" in Greece (no dear, not a jokebox) is tucked away in the **Balli Shop** on Spiromiliou Street between Voukourestiou and Stadiou Streets. □

★ This month the 'Corner' reflects the international character of the foreign community in Greece. The fact that so many nationalities are represented here in the diplomatic corps and in business speaks well for the future. As the EC countries gear up for 1992, other trading partners from around the world will be enhancing their presence in Greece, contributing to that special cultural mix which is ours to enjoy.

★ In the elections of the **American-Hellenic Chamber of Commerce** (to complete the term of recently-deceased Charles Politis), **Costas Ioannou** was elected American President by members of the Board of Directors. A long-time Athenian, Ioannou was a former Managing Director of Goodyear Hellas, has served as the Chamber's vice president as well as vice president for the Propeller Club of Piraeus, and is a member of the Athens Support Committee for the American Farm School of Thessaloniki.



*Halloween is just fun! This peculiarly American holiday provides young and old with an opportunity to dress up and play silly games. Halloween in the gymnasium of ACS provided plenty of opportunities to do the above plus load up on calories and make friends with ghosts and goblins, witches and clowns. P.S. The event also provided the PTA with a way to generate extra funds.*

★ At the 62nd Annual Propeller Club Convention in Galveston, Texas, **George J. Angelis** was voted Propeller Club Member of the Year for 1987-1988, the Propeller Club's highest award. During the seven years that Mr Angelis was President of the Propeller Club, Port of Piraeus, the annual ball produced ever-increasing scholarship funding for deserving Greek students, and this past year the club instigated the First Annual Independence Day Golf Tournament. For the past six years, Mr Angelis has

represented headquarters in Washington, D.C. as Regional Vice President, Greece, Middle East and Africa, and has been instrumental in the establishment of the new 'Port' in Thessaloniki, whose current president is **Bruce Lansdale**. The bronze plaque presented to Mr Angelis cites his "leadership, dedication and untiring efforts". This is the first time such an award has been given to a **Propeller Club** member from overseas.

★ There have been many arrivals in the diplomatic corps who have recently pre-



*Hellmuth Strasser welcomed many friends from the diplomatic corps, Greek government and journalists to the embassy residence in Psychico on the occasion of the Austrian National Day. A much-appreciated feature of the reception was the array of Austrian delicacies presided over by the ambassador's wife. Our photo shows National Economy Deputy for Tourism, Nicholas Skoulas, offering his congratulations to the ambassador.*

sented their credentials in ceremonies with **President Christos Sartzetakis**. We welcome Ambassadors Samir Khalifeh of Jordan, Izedin Hadzine of Albania, Gueorgui Karamanev of Bulgaria, Laszlo Kincses of Hungary, Maurice Abela of Malta and Dato Zainal Abidin Bin Ibrahim of Malaysia.



*A delightful plus at the annual luncheon that Mrs Abdullah Al-Malhooq, wife of the Saudi Arabian Ambassador, arranges for Athens' women journalists is the congenial addition of some of her Greek and Middle Eastern friends. From left: Mmes Mayada Bahri, Wadad Khalifeh, the mother of the newly-arrived Jordanian Ambassador, Dalal Sawaya, Al Malhooq, Salma Diriani, Mimi Abu Ghazaleh, Ghia Said and Liliane Mayla.*



*The Swiss-Greek Association had a sparkling evening aboard Epirotiki Lines' "Hermes" with a lovely buffet dinner followed by dancing and many prizes including two round trip tickets to Geneva donated by Swissair. In our photo Mrs Gerard Franel, wife of the Swiss ambassador, chats with (from left) Mr Miltiadis Pouris, Mr Alkiviadis Margaritis, President of the Association and Mr George Iatrou, Vice-President.*



Beautiful (and slender) models presented exciting fashions to AWOOG members and their guests in a show by young and imaginative couturier Timis Prissis in the ballroom of the Grande Bretagne Hotel. Judging by the applause, the world must be beating a path to his showroom. Other sparkling fashion shows have brightened the Athens scene this past month, the glamorous event staged by Boutique Mirina, for example, at the President Hotel. Always exciting, too, is the collection *Couture et Bijoux Hiver 1988-89* of Kathy Hyndels and Vourakis with the cooperation of Citibank for the benefit of ELEPAP.

★ Plans are going forward for the **Rocky Mountain High Greek 'Family' Reunion** to be held August 5 and 6, 1989, in the YMCA of the Rockies in Estes Park, Colorado. Many former Athenians have already signed on. We have all of the reunion information at *The Athenian* office or you can contact Jane Brown, 7660 South Ulster Ct, Englewood, Co 80112 (303) 694-6746; or Gayle Maissner, 8263 E Mineral Dr, Englewood, CO 80112 (303) 770-2073.

★ **Hope-You-Didn't-Miss Department:** A delightful exhibition at the Cyprus House all through October featured intriguing Chamber Sculpture.

An exhibition of the drawings of **Elli Solomondi Balanou** at the Gennadius Library was also the occasion for the publication of her book containing 420 sketches selected from 30 years of endeavor. A unique exhibition of cartoons by **Gissis Papageorgiou** was a must last month at the Hellenic-American Union, the event opened by US Ambassador Robert Keeley. It is a honor to have in Athens the President of **Biopolitics International Organization** (B.I.O.), Dr Agni Vlavianos-Arvanitis. Decision-makers from many countries of the world gathered recently to discuss "Biopolitics - Bios in



A truly beautiful and gentlemanly Doberman named Samson (belonging to Anne and George Kormouzis) was 'Top Dog' at the Great Ormond Street Children's Hospital Gala Dog Show that was held in the garden of Brigadier and Mrs R. Evans. A winner with the crowd was obedient and beautiful Ben, pictured with his mistress Ms Moschos.

the New Millennium." For further information on this organization, phone 643-2419.

★ **Be-Sure-Not-To-Miss Department:** Stop by **The American School of Classical Studies** (54 Soudias Street) to pick up their lecture series schedule. (The lectures continue through May 1989.) Ladies are especially welcome at the Christmas Luncheons of the British-Hellenic Chamber of Commerce (362-0168) - Friday 16 December "Traditional English Christmas Fare", and the Propeller Club (770-1062) - on Monday December 19 with special music of the season. On your way to Australia? You can now go with **Olympic Airways** via beautiful Bangkok. Savor the splendor of that super city while breaking the journey to Melbourne or Sydney. Exhilarating performances by **Les Ballet Jazz de Montreal** at the Athens College Theatre will be held on December 1, 2, 3, and 4. Hurry!



The sixth annual **Spartathlon** was as exciting this year as it has been from the very first one in 1983. There were 58 athletes, including three women, from 15 countries participating in the 246 kilometre ultra-distance run from Athens to Sparta. Twenty-one finished this grueling race, including two Greek runners. **International Spartathlon Association President, Velios Mantzaris**, has pointed out that as with the previous races there was excellent cooperation achieved among the various commercial and government sponsors, with special prize-giving events being organized both in Sparta and Athens. Special thanks go to all of the volunteers who helped assist the runners, man the statistical centers and coordinate the many facets of the project. The Guest of Honor for Spartathlon 1988 was John Foden who had come to Greece in 1982 together with a team of British athletes to test his theory that it was possible to follow in the footsteps of the 490 BC military messenger Phelidippides and arrive in Sparta "the day after he left Athens" as Herodotus states. The first three winners in Spartathlon 1988 were: Rune Larsson, Sweden, (also the 1987 winner), Ronald Teunisse, Holland, Patrick Macke, United Kingdom, (1985 winner).



The many friends who supported the Japanese school's PTA garden fête may very well have wondered just what they were about to get for their 300 drachmas! In this particular case, it was a quicky portrait, but bookmarks with your name in Japanese were available, as were many other things one could not identify by looking at the signs. There were also many delectable things to eat which could be purchased by pointing a finger.

## Currying favor

The holidays are here again, everyone's feeling festive, and it's the perfect time to throw a party. But how to cope with the Christmas shopping, decorating the house, the school pageant and the party? That's when Rosalie Ross and her Travelling Kitchen step in.

Ross, a diminutive Briton with sparkling Liz-Taylor-blue eyes, arrives with a mouthwatering menu, 400 items strong, to give you an idea of what she can offer ("We're custom caterers; we'll make whatever people ask for."), discusses flower arrangements, colors for the table linens, where the bar will be, tables and chairs, staff requirements, etc, not missing a single detail.

"I like to see the kitchen where the work is going to be done and the room where the party is going to be held," says Ross, who was born in Nottingham, England and came to Greece ten years ago.

Her initial visit is also to make sure you want this stranger in your kitchen, serving your guests. "Trust is so crucial. Once you see clients face to face, you can make them trust you," she says. "They have to be sure everything is going to be right, especially if they are good cooks themselves. They know exactly how they'd do it if they had the time."

The idea for the business came to Ross six Christmases ago when she had her mother visiting from England and gave her a party. "I decided to really lash out and decorated the whole house with pine and a tree. I wanted to give her something in return for all the lovely Christmases she'd given me. I invited a strange assortment of friends and put on a buffet." The consensus afterwards was that she ought to do parties for a living.

Although she has had no formal food service training, she comes from a long line of good cooks (her grandmother ran a salt beef and beer parlor) and is an inveterate cookbook collector. Among her favorites are *The Silver Palate Cookbook*, *The Art of French Cooking* and anything by Madhur Jaffrey.

"When I started, I knew I could cook. I could follow a recipe. I wouldn't say I'm an inventive cook, though. I tend to find recipes I know are good and follow them. But I have a knack for picking the things people are going to

like and that I'm going to enjoy making," says this slim caterer, who works "very hard" at controlling her weight, basically by not eating her own cooking.

Her jobs in England, with the Civil Service, for a firm of solicitors and later in advertising and promotion for a newspaper, helped prepare her for the business side of The Travelling Kitchen. She also describes herself as well organized, a crucial skill considering she is responsible for several parties a week; sometimes two or three a night during the busy seasons.

"What you have to do is look at the whole concept of the week's work and put it into compartments of what has to be done on each day. That does require some planning."

She does the majority of her shopping at Alpha-Beta because as a "one-woman band, it is more expensive to shop around and the quality there is consistent." She has a greengrocer in the neighborhood whom she gives a plan at the beginning of each week; he delivers daily.

She started the business out of her apartment in Ilissia ("It's rapidly approaching the point where one of us is going to have to move.") which, fortunately, had an oversized kitchen. The spare bedroom is full of freezers and refrigerators and the closets have been converted to hold plates, table linen, glasses and her distinctive mirrored trays and raised marble serving slabs.

From the beginning, Ross had occasional help during the busy seasons and for the past couple of years has had someone helping most of the time. She has recently taken on a partner, Paula Kiriakos, a Greek-American with experience in large American catering companies and a 'polish' Ross felt she herself hadn't acquired.

"I would say my forte is in seeing the client, selling the product, finding out exactly what is wanted and then planning the purchasing and how it's to be cooked. But, after five years, I need another pair of hands to do the cooking for me. I've got enough on my plate now with all the other things that need doing."

"So, Paula's come in as the muscle, and I'm the brain, we've decided. I've done my 'muscling' and now I need to sit back a little and plan for the future."

The first step in their expansion



Rosalie Ross

plans is a staff lunch service for offices to be offered on a contract basis, in addition to hot and cold management luncheons, and perhaps, one day, a shop with gourmet take outs.

Ross started her business because she knew there wasn't anyone doing more than the just usual things. ("I thought embassies must get tired of offering *tirpites* and *keftedakia*.") French and Italian cuisine made up her early menus, then she "moved into the American cookbook scene", and now considers Indian food her specialty. In fact, last month she catered an Indian Night at the Ekali Club, after the wife of the Indian Ambassador had proclaimed samples of her food to be authentic.

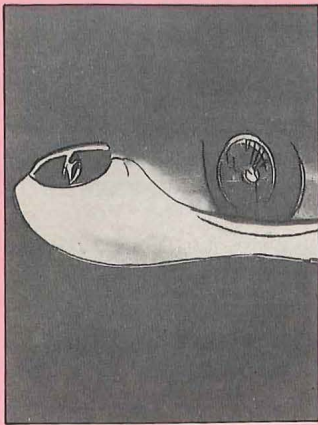
"It was one of the conditions for getting the job that she taste my cooking. I took her my favorite Mughlai Chicken (done in an almond cream sauce with sultanas) and it was a real plus that she approved."

One of the drawbacks of catering in Greece is not being able to locate all cooking supplies consistently. Ross brings spices for her curries from England, offering veal only when it becomes available, adjusts to the limitations of seasonal fruits and vegetables ("One of the hors d'oeuvres I make is seedless grapes in Roquefort with walnuts around, but I can only make it for a couple of months until seedless grapes disappear.") and cruises supermarkets all over Athens regularly to see what is available.

And are there any personal drawbacks to the job? Ross laments the fact that she no longer likes to give parties herself. "There is nothing worse than having to entertain when you spend your life cooking. Most of my good friends know this by now and invite me to their houses or we go out to a taverna."

*The Travelling Kitchen: tel 770-6412.*





Andy Warhol at Eymaros

painter and engraver **Pierre Soulage** will be shown at the Ethniki Pinakothiki until 18 December.

Soulage's etchings reflect the character of his paintings. The exhibition is being mounted in collaboration with the French Embassy.

**Information and Protection against AIDS** is the title of an exhibition organized by Professor Papaevangelou and the Greek Society for the Study of AIDS. 1 December, **WORLD AIDS DAY**, provides the inspiration for the exhibition. Video, slides, posters and general information regarding AIDS will be presented. Parnassos Hall will house the exhibition from 1-10 December. For additional information phone Mr Livadaras at 322-1917.

## exhibitions

**Julia Harpidou**, born in Athens and educated at the Doxiadis School, originally worked in batik, but under the guidance of Thanassis Stefopoulos, is now working in oil. She has participated in six groups shows; her first individual exhibition will be held at the Hellenic American Union from 5-12 December.

A collection of 34 etchings (dating 1950-80) by French

## dance

**Montreal Jazz Ballet** will perform at the Athens College Theatre 1-4 December 9 pm.



Dolls by Takis Loukatos at Dada



Bruno Masotti at Tholos

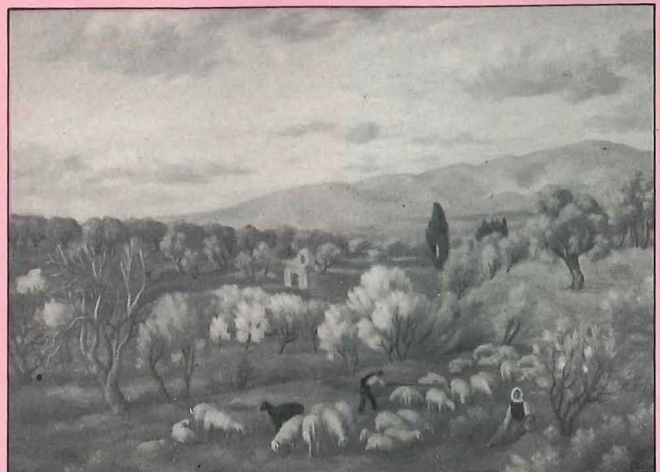
The Jazz Ballet company was founded in 1972 by Genevieve Salbaing. It quickly became a highly professional entity attracting all those interested in jazz. The group has performed in more than 45 countries and has participated in numerous international festivals. Tickets are available at the theatre, tel: 671-7523 or 647-4676; and at the Andreas Samouhos Bookstore, Amerikis 23, tel: 362-4151.

## music

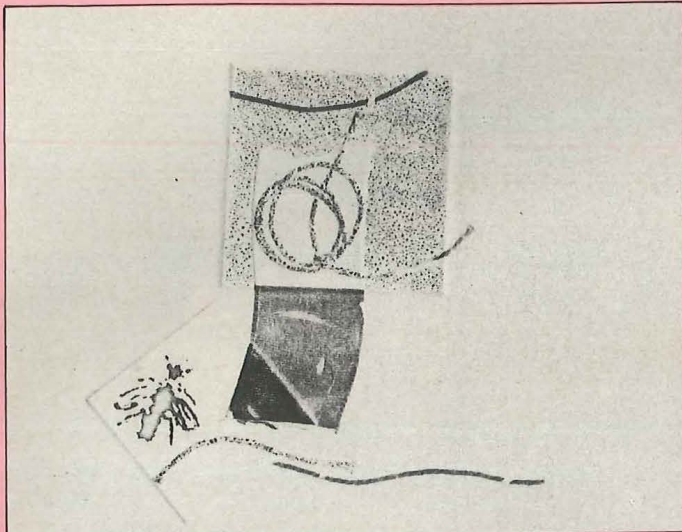
**Musical Athens 88-89** During the month of December the following concerts will take place: *Jazz Quintet* Sunday, 11 Dec, 11:30 am. *Trio de Barcelona* Tuesday, 13 Dec. *Festival of Persian Music* Wednesday, 14 Dec. *Piero Querino Two Pianos*, Thursday, 15 Dec. *Haris Alexiou* and *Paolo Conte* Friday, 16 and Saturday, 17 Dec. *Manos*



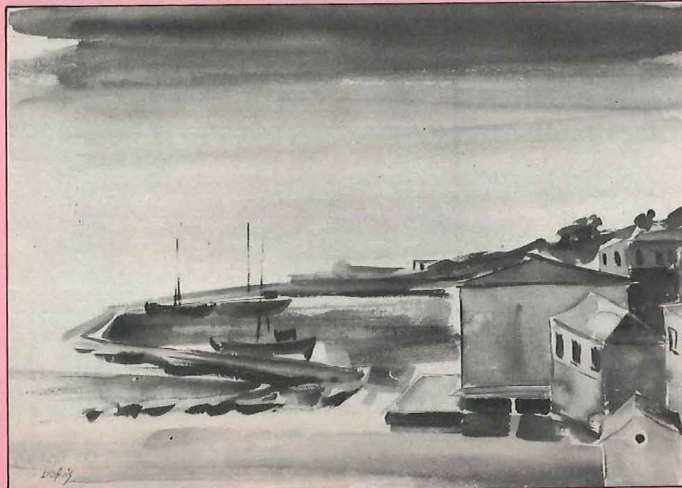
Athens College Bazaar



Vrasidas Tsouhlos at Ora



Zoe Keramea at Gallery Synchronis Technis



G. Lolosidis at Pinelia

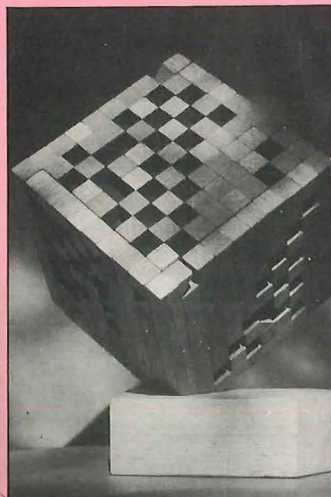
Hatjidakis and Nana Mouschouri Sunday, 18 and Monday, 19 Dec. Vienna Boys Choir Tuesday, 27 Dec. Yiannis Parios and Michel Legrand Wednesday, 28 and Thursday, 29 Dec.

Paul Galbraith one of Britain's most promising young

guitarists will present a program of works by Mudarra, Dowland, Henze, Bach and Ponce at the British Council 8 December at 8 pm. He will also appear in Ioannina, Thessaloniki and Kavala.

**courses**

A New Greek Cinema seminar will take place each Monday night from 5-7 pm, beginning 9 January for five weeks at the Hellenic American Union. B. Samantha Stenzel, Athenian cinema columnist, will introduce five English subtitled video-cassettes of recent Greek films. Discussions after viewing will include participation of directors, actors and technicians. Free admission but enrollment is limited. For information call 362-9886 ext 53 or 360-7305.



Parmakelis at Athenaeum Art Gallery



Maria Grigoriou at Afi

**bazaars**

The Hellenic Society for Disabled Children (ELEPAP) organizes its annual Christmas bazaar on 9-10 December from 10 am to 6 pm. It will take place on its premises at Kononos 16, Pangrati. Christmas decorations, handicrafts, clothes, homemade sweets and other goods and a variety of gifts including toys and books will be on sale, as well as the traditional coin for your New Year's "vassilopi-

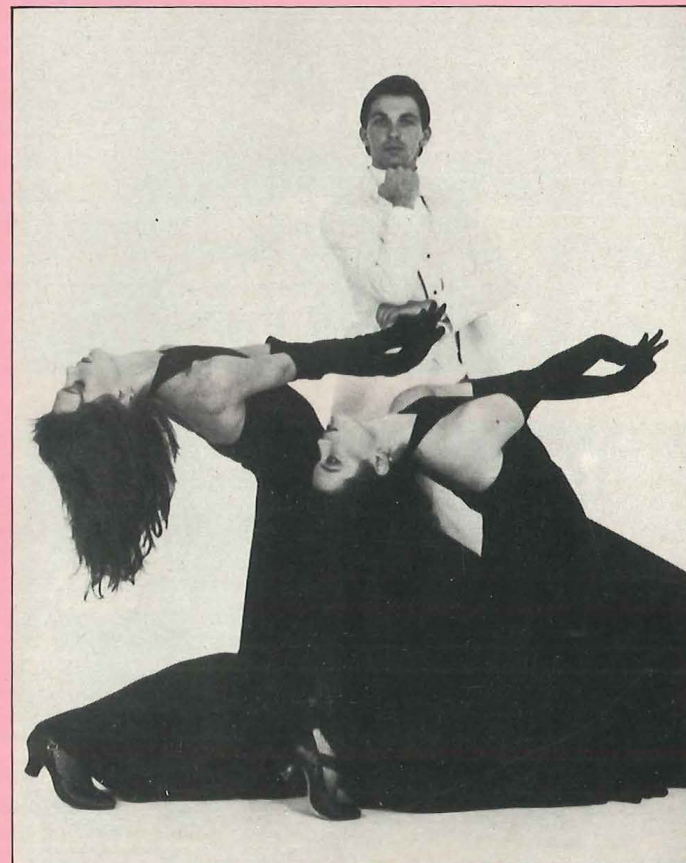
ta". There will also be a lottery as well as a coffee and soft drink bar, where homemade food will be served.

Athens Cosmopolitan Lions Club Bazaar will take place at the Hotel Athenaeum International 10 December from 10 am - 4 pm. Handicrafts, cakes, preserves, "white elephant", bottle tombola, Christmas raffle, and SANTA himself! All proceeds to be donated to Greek charities. For more information call Mr Baganis at 360-1312.

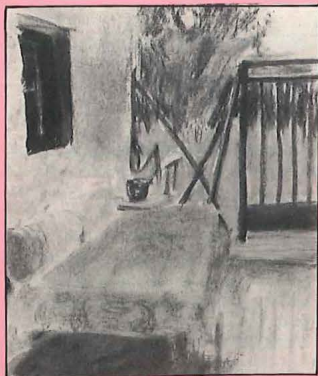
Bazaar for the Ithaki Community, rehabilitation community for youths, at the Pnevmatiko Kentro, Akademias 50, 1-3 December, from 9 am - 1 pm and 5 pm - 9 pm.

SOS Village Bazaar, benefiting orphaned or disadvantaged children, 5-11 December, Pnevmatiko Kentro, Akademias 50 from 9 am - 1 pm and 5 pm - 9 pm.

Athens College Christmas Bazaar to be held on the College campus in Psychico, 3-4 December, from 10 am - 6 pm. A wide variety of handicrafts, books, homemade



Montreal Jazz Ballet at Athens College Theatre



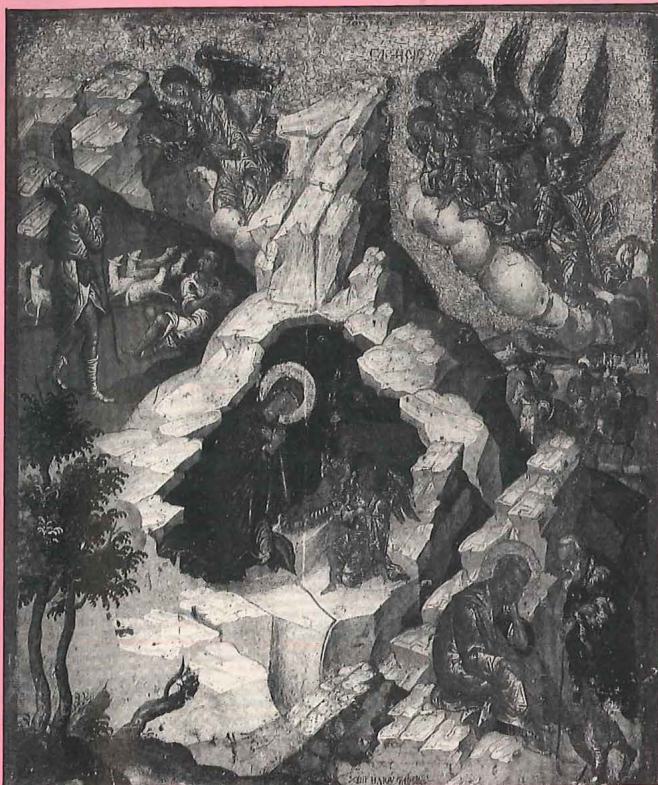
Andreas Vourloumis at Skoufa

15th century, 12 December. Both screenings will take place at the British Council at 8 pm.

**films**

**Brazil** Oscar winning film for its screenplay written by T. Stoppard, T. Gilliam, and C. McKeown. Directed by Terry Gilliam and produced by Arnon Milchan. Cast in-

aim to help all involved in English language teaching. For more information regarding membership and publications contact the TESOL Office, Akademias 79, T-WTH 9 am - 12 noon. **Self-Healing Seminar** Internationally known Greek American martial artist, Bruce Kumar Frantzis, will be in Athens January 13-15 to conduct an intensive weekend seminar on Tai Chi Chuan core principles with demonstration and lecture on January 12. Frantzis has taught in New York, London, Amsterdam, and Hong Kong. See Living section.



Christmas Card at Benaki Museum

foods, raffle with many surprises.

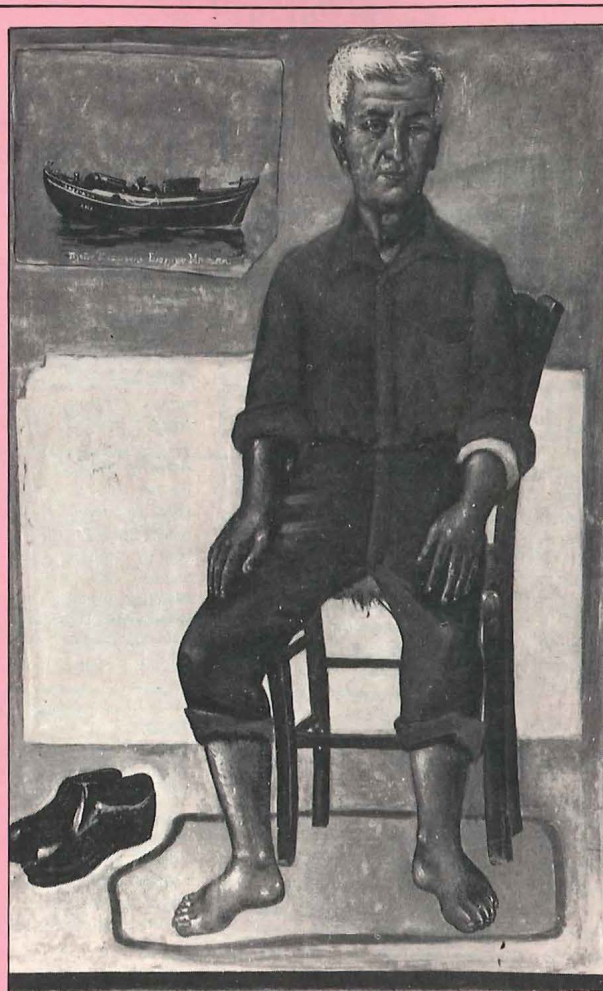
**Pierce College Bazaar 88** Aghia Paraskevi Campus, 3 December, from 11 am - 8 pm. Ceramics, handicrafts, toys, books, records, children's playground, "Cous Cous" and much, much more.

cludes: Jonathan Pryce, Robert De Niro and Katherine Helmond. Without a doubt, one of the most dazzlingly ambitious films of recent years, it is a black political, romantic, fantasy. At the British Council, 7 December at 8 pm.

**notes**

**Daughters of Penelope** (AHEPA) will sponsor a dinner dance at the Hotel Grande Bretagne 17 December at 9 pm. For more information 777-1637, 807-4591, 751-9761.

**TESOL Greece**, Teachers of English to Speakers of Other Languages, is a non-profit organization whose primary



Spyros Vassiliou at The Pinakothiki of Rhodes

**books**

**The Treasures of Modern Greek Painting of the Dimotiki Pinakothiki of Rhodes** is the title of a new publication sponsored by the Commercial Bank of Greece on the occasion of the summit meeting of EC countries which will take place on the island this month. The Pinakothiki contains the second most valuable collection of paintings in all of Greece, including the most celebrated 20th century Greek painters and some of their most famous works. In this collection, founded in 1960 by Andreas Ioannou, then the Prefect of the Dodecanese, painters such as K. Parthenis, K. Maleas, G. Bouziani, Theophilos, F. Kondoglou, S. Vassiliou, G. Tsarouhis, N. Engopoulos and others are represented. This publication showcases the collection with a text written by the art historian, Haris Kambouridis. The book is written in both Greek and English and will be distributed to foreign journalists.

**video**

**The Story of English Part 1: An English speaking world.** First of a nine part BBC TV series on the history of the English language and its spread out throughout the world, 5 December. Part 2: **The Mother Tongue**, looks at the development of English from earliest times to the

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

## NAME DAYS IN DECEMBER

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).

December 4	Barbara
December 5	Savvas
December 6	Nicos, Nicoletta
December 9	Anna
December 10	Minas
December 12	Spyridon, Spyros
December 13	Efstratios, Stratos, Efstratia
December 15	Eleftherios, Eleftheria
December 17	Daniel
December 18	Sebastian
December 24	Evyenios, Eugene, Evyenia
December 25	Christos, Christian, Christine, Chrisanthi, Chrissoula
December 26	Emmanuel, Manolis, Emmanuella
December 27	Stefanos, Stephen, Stephanie
January 1	Vassilios, Basil, Vassiliki, Vasso

## DATES TO REMEMBER

December 4	Chanukah
December 24	Christmas Eve
December 25	Christmas Day
December 26	Convalescence of the Virgin
	Boxing Day (England, Canada)
December 31	New Year's Eve
0 January 1	New Year's Day

## PUBLIC HOLIDAYS

December 24	Shops are open until 3 pm.
December 25	Christmas Day

## GALLERIES

**AFI**, Tripodon 25, tel 324-7146. Jewellery, silk scarves, tapestries, glass, mosaic, paper, ceramic, dolls and wood — all objects of fine craftsmanship will be exhibited until 8 January; very attractive prices.

**AIHOUSA TECHNIS IAKINTHOS**, Zirini 23, Kifissia, tel 801-1730. Nikitas Flessas will show his recent work until 2 December.

**ANEMOS**, Kyriazi 36, Kifissia, tel 808-2027. Oxana is an artist who comes from the Soviet Union and will exhibit her watercolors until 4 January.

**ANTINOR**, Antinoros 17, tel 729-0697. Haralambos Ieronimidis will exhibit his work until December 10. Seferis' book *Three Secret Poems* with three engravings by Spyropoulos will be presented on 12 December in the evening.

**ARGO**, Merlin 8, Kolonaki, tel 362-2662. A selection of sculptures by Costas Papachristopoulos, who lives and works in Paris, and drawings by Antonis Polikandriotis, will be exhibited until 6 December. Small objects of art will be exhibited from 8-31 December.

**ATHENAEUM ART GALLERY**, Syngrou 89-93, tel 902-3666. Yiannis Parmakelis will exhibit his work until 31 December. *See Focus*.

**ATHENS ART GALLERY**, Glykonos 4, tel 721-3938. A group show by Italian artists will be presented in collaboration with the Naviglio Gallery of Milan, till 10 December.

**BERNIER GALLERY**, Marasli 51, tel 723-5657. An exhibition by Carl Andre, an American artist who lives and works in New York, until 9 January.

**DADA**, Niridon 6 & Pratinou, tel 722-2929. "Views of Athens" is the title of a group exhibition until 13 December. Dolls by Takis Loukatos will be displayed from 15-30 December. *See Focus*.

**EIKASTIKOS HOROS**, Dimokritou 21, tel 361-1749. An exhibition of works by Valia Nelavitsky until 7 December.

**EPOCHES**, Kifissias 263, tel 808-3645. "Microsculpture 88" is the title of a group exhibition. Among the artists participating are: Armakolas, Georgiadis, Rokos, Moustakis and Papagiannis.

**GALLERY 3**, Fokilidou 3, tel 362-8230. "Manuscripts and Aphrodites" is the title of an exhibition by Niki Kanagini until 2 December.

**GALLERY SYNCHRONIS TECHNIS**, Mitseon 5-7, tel 325-4335. Etching monoprints by printmaker Zoe Keramea until 17 December. *See Focus*.

**JILL YAKAS GALLERY**, Spartis 16, Kifissia, tel 801-2773. An exhibition of paintings, collages, and prints by Hilary Adair, Delia Delderfield, Maggie Hardy, Lilly Kristensen and Scotty Kavadatou Mitchell until 17 December. Also new cards for Christmas and other occasions by gallery artists.

**KREONIDES**, Iperidou 7, tel 322-4261. Paintings by Dimitris Fortsas and microsculptures and jewellery by Marilena Lyriti will be presented until 10 December.

**MEDOUSA**, Xenokratous 7, tel 724-4552. An exhibition of works by Yiannis Tzermias until 3 December.

**NEES MORPHES**, Valaoritou 9a, tel 361-6165. Works by Yiannis Valavanidis through 10 December. An exhibition of works by Angelos Papadimitriou will then follow, 12 December until 12 January.

**ORA**, Xenofondos 7, tel 323-0698. Asantour Bacharian will exhibit his work until 9 December. A retrospective exhibition by Vrasidas Tsouchlos, 15 December through 5 January. *See Focus*.

**PINELIA**, Mesogion 419, Aghia Paraskevi, tel 659-0209. Watercolors by Giorgos Lolosidis until the end of December. *See Focus*.

**SKOUFA**, Skoufa 4, tel 360-3541. An exhibition by Andreas Vourloumis until 10 December. *See Focus*. A group show will then follow, 10 December through 5 January.

**THOLOS** Filellinon 20, tel 323-7950. A photographic exhibition by Bruno Masotti, 1-20 December.

**ZALOKOSTA 7**, Zalokosta & Kriezotou, tel 361-2277. Grigoris Semitekolo and Dimitris Mazis will exhibit their work, 15 December through 4 January.

**ZYGOS**, Iofondos 33, tel 722-9219. Popi Zoidi and Kostas Karanos until 2 December. "Still Lives in the Space" is the title of an exhibition of works by Angelos, and icons by Lefteris Karayiannis, will be exhibited, 5-19 December.

## SCREENINGS

### Hellenic American Union

*Tennessee Williams film series, five years after his death. Introduction by our cinema critic, B. Samantha Stenzel.*

**THE GLASS MENAGERIE** (1950), directed by Irving Rapper and starring Gertrude Lawrence, Jane Wyman, Kirk Douglas and Arthur Kennedy, on 12 December at 8 pm.

**A STREET CAR NAMED DESIRE** (1951), directed by Elia Kazan. The cast includes Vivien Leigh, Marlon Brando, Kim Hunter and Karl Malden, on 13 December at 8 pm.

**THE ROSE TATTOO**, directed by Daniel Mann and starring Anna Magnani, Burt Lancaster, Marisa Pavan and Ben Cooper, 14 December at 8 pm.

**SUDDENLY LAST SUMMER** (1959), with Katherine Hepburn, Elizabeth Taylor, Montgomery Clift and Albert Dekker, directed by Joseph L. Mankiewicz, 15 December at 8 pm.

### The British Council

**WETHERBY**, (1985) written and directed by David Hare and starring Vanessa Redgrave, Ian Holm, Judi Dench and Marjorie Yates, 1 December at 8 pm.

**HAMLET** (1980), a BBC production of Shakespeare's play, directed by Rodney Bennett and starring Derek Jacobi, Claire Bloom, Eric Porter and Lalla Ward, 6 and 21 December at 8 pm.

**BRAZIL**, directed by Terry Gilliam. The cast includes Jonathan Pryce and Robert De Niro; 7 and 14 December at 8 pm. *See Focus*.

## Video

**THE STORY OF ENGLISH** Part 1 on 5 December at 8 pm, and Part 2 on 12 December at 8 pm. *See Focus*.

## Athens College Theatre

**HAIRSPRAY**, directed by John Waters, featuring Sonny Bono, Ruth Brown and Divine, on 10 December at 8 pm.

## The French Institute

**FILM FOR CHILDREN**, on 2 December at 6:30 pm.

**A FILM ABOUT THE RESISTANCE IN GREECE**, by Antonis Doriadis with the participation of Roger Millieux, on 9 December at 6:30 pm (in Greek).

**50 YEARS OF FRENCH CINEMA** since 1938, will be celebrated from 5-22 December. There will be three films every day from 6:30 pm to 11 pm. The first screening is a silent film by Marcel L'Herbier titled *L'Inhumaine*. A group will play live music on 5 December at 9 pm.

## LECTURES

**ROUND TABLE ABOUT PLATO**, at the French Institute on 9 December at 9 pm.

**KANT SEMINAR, POLITICS AND SPEECH**, a meeting of Greek and German philosophers and political scientists at the Goethe Institute, 8-10 December from 7-10 pm.

**LEGAL SYMPOSIUM**, at the Goethe Institute, 12-13 December at 7 pm.

**EDWARD LEAR: A LANDSCAPE PAINTER IN GREECE**, is the theme of a lecture by Dr Fani-Maria Tsigakou, curator of the Department of Paintings, Prints and Drawings at the Benaki Museum, at the British Council on 15 December at 8:30 pm.

**ANDREAS EMBIRIKOS: THE MAGIC OF SUPER-REALISM**, a lecture by Giorgos Giatromanolakis, Professor at the University of Athens. Poetry reading by actor Kostas Kastanas. At the Hellenic American Union on 9 December at 8 pm. (In Greek).

**THE FAILURE OF ENGINEERING MATERIALS AND EARTHQUAKE PREDICTION**, is the theme of a lecture by S. Paipetis Professor at the University of Patras, organized by the Fulbright Scholars Association. At the Hellenic American Union, 19 December at 8 pm (in Greek).

## EXHIBITIONS

**MAX ERNST - BOOKS AND ENGRAVINGS**, an exhibition at the Ethniki Pinakothiki until 4 December.

**GERMAN ENGRAVING IN THE 20th CENTURY**, an exhibition at the Ethniki Pinakothiki until December 4.

**ETCHINGS BY PIERRE SOULAGE**, at the Ethniki Pinakothiki through December 18. *See Focus*.

**K. PARTHENIS - DRAWINGS**, an exhibition at the Ethniki Pinakothiki until January 30.

**NIKI KARAGATSI-RETROSPECTIVE EXHIBITION**, oils and watercolors will be exhibited at the Ethniki Pinakothiki starting in December until January.

**BLACK OPERA** is the title of an exhibition of Millas's recent work at the Spanish Embassy, Skoufa 31, Kolonaki through December 9.

**WATERCOLORS**, by Brigitta Antonopoulou Seely will be exhibited at the Art Centre Evmaros until December 3.

**ILIAS VENEZIS**, exhibition of photos, objects, letters, books etc, organized by the Greek Literary and Historical Archives Society, on the 15th anniversary of his death. In Kennedy Hall at the Hellenic American Union until December 2.

**STEAM AND SAIL THAT PASSED AWAY**, is the title of an exhibition of paintings by Antonis Milanos, in the Panopoulos Gallery of the Hellenic American Union until December 9.

**PAINTINGS, SCULPTURE, JEWELLERY**, by contemporary Greek artists will be exhibited at the Athens College Theatre until December 15.

**THE RIVERS OF GREECE**, is the title of an exhibition by Tassos Hadjis, in the Kennedy Hall of the Hellenic American Union from December 5 through December 23.

**IOULIA HARPIDOU**, will exhibit her work in the Panopoulos Gallery of the Hellenic American Union, starting December 12 through December 23. *See Focus*.

**50 YEARS OF THE FRENCH INSTITUTE**, is the title of a retrospective exhibition of publications of the Institute, magazines, books, photographs, letters etc., on the occasion of the celebrations for the 50 years since its foundation. The opening is on December 1 at 8 pm. and it will last until December 22.

**CROSSINGS 6**, an exhibition by Astrid Kokka at the Goethe Institute from December 5 through December 22.

**PNEVMATIKO KENTRO**, Akadimias 50. **Old dolls** will be exhibited in the Foyer the second fortnight of December. **postal Card**, the 2nd Panhellenic exhibition of postcards starting December 3 until December 12. **Mosaics** by Kolefa's students organized in his memory. From December 15 through December 30. **Batik exhibition** by Janet Hansen Kiritisi from December 2 through December 15. **Photographic exhibition** of Armenians from December 1 until December 8. **The history of Perugia**, a photographic exhibition organized in collaboration with the Italian Institute, from December 7 through December 27. **KENTRO TECHNON**, Parko Eleftherias. **ELDORADO - Colombia's golden heritage** exhibition from the museum of gold of Bogota, until January 5. **AITHOUSA BOUZIANI**, Xenofondos 7. **Nikos Karayianis**, painting exhibition from December 5 through December 20. **Ceramics** by Manta from December 21 until the end of the month. **VOULA DOYIA**, painting exhibition at Aghios Thomas, Goudi, from December 1 through December 15. **PAINTING FOR A TABLE**, a group exhibition at the Dimotiki Pinakothiki from December 19 until the end of January. The Dimotiki Pinakothiki is open Mon-Fri mornings and afternoons and Sunday morning. **ANDY WARHOL'S** multiples will be on display at the Evmaros Art Center, Fokidos 26, until 10 December.

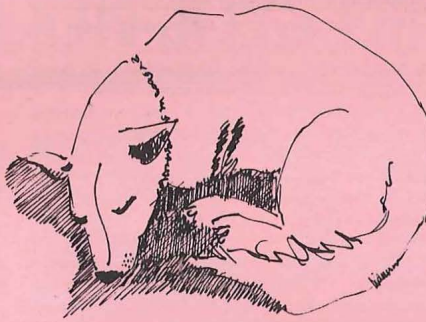
## MUSIC, DANCE, THEATRE

**PAUL GALBRAITH**, will give a guitar concert at the British Council on December 8 at 8 pm. See *Focus*. **THE ATHENS SINGERS** will present a selection of Christmas Carols, at the British Council on December 20 at 8 pm. **DUO VIOLA-PIANO CONCERT** by St. Semsis viola, P. Apostolidis piano and Tatsis Apostolidis violin as a guest artist, will present a programme in works by Beethoven, Schubert and Mozart at the British Council on December 22 at 8 pm. **TRIO FINLANDIA**, Marita Vitasalo piano, Kaijja Saarikettu violin, and Rita Pesola cello, will give a concert at the Goethe Institute on December 4 at 8:30 pm. **RAGTIME MUSIC**, on the 120th anniversary of Scott Joplin's birth, John Vouliouris will perform a lecture concert. At the Hellenic American Union on 7 December at 8 pm. **20TH CENTURY PANORAMA MUSIC**, concert for two pianos and string orchestra, in works by Florem, Bartok, Shostakovich, and Georgio Mina. Soloists Yolanda Severi and Rita Vourtsi, conductor Yiannis Avergeris. At the Hellenic American Union, December 20 at 8 pm. **DE NOS JOURS** is the name of a group that will give a concert with classical music at the French Institute, December 1 at 9 pm. **JAQUES BERTIN**, will give a song recital at the French Institute on December 12 at 9 pm. **L'ESPRIT QUI MEURT**, cafe theatre by Romain Boutaille, at the French Institute, December 15 at 9 pm. **THEATRE PERFORMANCE**, a play by Pinget and Ionesco, at the French Institute, December 16 at 9 pm. **JAZZ BALLET OF MONTREAL**, will perform at the Athens College Theatre, December 1, 2, 3, and 4 at 9 pm. See *Focus*. **LITTLE RED RIDING HOOD**, will be performed at the TASIS Hellenic International School in Kifissia. December 3 and 4 at 6 pm.

## 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). Christmas Bible Study 21 December at 7:30 pm. International Christmas Service 25 December at 10:30 am. Philippino Christmas Service 25 December at 3 pm. **HELLENIC INTERNATIONAL CHRISTIAN CHURCH**, Tsaldari 18, Kifissia, inside the Roussos Hotel, Sunday service is at 11 am and there is also a Sunday School. For more information call 807-8946 or 692-7373. **ST ANDREW'S PROTESTANT CHURCH** will hold two candlelight services on 24 December at 8 pm and 10 pm, both in downtown Athens at 66 Sina St. There will be two Communion services on Christmas Day, at 9 am in Kifissia at 18 Pan. Tsaldari St. and at 11:15 am at 66 Sina St. **ST PAUL'S ANGLICAN CHURCH**, Filellinon 29. 24 December, 5:30 pm festival of lessons and carols. Midnight Eucharist at 11:30 pm. On Christmas Day Sung Eucharist at 9 am, Matins at 10:30 am and Holy Eucharist Said at 11:45 am. **ST PETER'S ANGLICAN CHURCH**, Kifissia at St Cather-

ine's British Embassy School. Christmas Eve midnight Eucharist at 11:30 pm. Christmas Day Holy Eucharist at 9 am. Family Communion at 10 am. **ST DENIS' CATHOLIC CHURCH**, Panepistimiou 31. 16-24 December Novena at 6 pm. Christmas Eve Vigil at 11 pm and Solemn Midnight Mass at 12 pm. Christmas Day Mass at 7, 8, 9, 10 am and High Mass in Latin with Bishop at 11 am. Mass at 6 pm.



## WINTER COURSES

**ATHENS CENTRE**, 48 Archimidous Street, tel 701-5242, offers Greek lessons. Accelerated courses start January 9 until February 3; regular courses start January 9 until March 16. **MODERN SPOKEN GREEK**, Hellenic American Union, Winter 1988: classes start January 9 until March 20. Registration begins December 12-21. For more information call 360-7305 or 362-9886, ext 53. **THE HELLENIC AMERICAN UNION**, will offer the following course starting in January: **New Greek Cinema**, taught by B. Samantha Stenzel, from January 9 and for five Mondays. For more information call 360-7305 or 362-9886, ext 53. See *Focus*. **YOGA LESSONS** at the Ilianthes Yoga Association, Marathonodromon 29, Pal Psychiko. For more information call 671-1627 or 681-1462.

## CLUBS AND ORGANIZATIONS

**DAUGHTERS OF PENELOPE** (Ladies' Auxiliary of AHE-PA), Formionos 38, Pangrati, tel 751-9761. Dinner dance at the Grande Bretagne, 17 December at 9 pm. For more information you can also call 777-1637 or 807-4591. **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 Carole at 804-3823. **LA LECHE LEAGUE** is holding a meeting: The Art of Breast-Feeding and Overcoming Problems, 6 December at 10 am for Athens south, and 12 December for Athens north. A meeting in Greek will be held on 14 December at 6 pm with the topic: Nutrition and Weaning. For more information call 802-8672, 639-5628 or 639-1812. **ENGLISH SPEAKING SOCIAL SOCIETY**, meets every Wednesday from 8-10 pm at the Athineon Pastry Shop, 320 Kifissias Ave, Neo Psychiko. Ask for Dr Agis Sarakinos, tel 672-5484. **WOMEN'S AGLOW FELLOWSHIP** is an international women's organization in Athens. For information call 804-4209. **CROSS CULTURAL ASSOCIATION**: The subject this month is "A Holiday Gathering": Sharing Customs and Memories from our Cultures. This will be a unique occasion to learn how many countries celebrate their various winter festivals. Non-members are welcome on 21 December at 8:15 pm at Skaramanga 4b, off Patissson. For more information, call Angela Kiosoglou at 804-1212 in the afternoon only. **THE ATHENS COSMOPOLITAN LIONS CLUB**, tel 360-1311, will host a dinner meeting at the Hotel Athinaeum Intercontinental, 10 December at 9 pm and a Christmas dinner dance 16 December. For more information call Mr Baganis at the above number.

## MUSEUMS AND SITES

**ACROPOLIS**, open 7:30 am-6:00 pm, weekdays and 8 am-5 pm Sun. The entrance fee of 400 drs includes the museum. **ACROPOLIS MUSEUM**, same hours as the Acropolis except Tuesday when it is open from 12-7 pm. Tel 323-6665. Sculpture, vases, terra cottas and bronzes from Acropolis excavations. **ANCIENT AGORA**, 9 am-3 pm weekdays and 9 am-2 pm on Sun. 150 drs entrance fee, half price for students. **AGORA MUSEUM**, Tel 321-0185. Same hours as Agora, except closed Tues. Price includes entry to both. A replica of the 2nd century BC Stoa of Attalos, the museum has been reconstructed on original foundations in the ancient Agora. Also houses finds from Agora excavations. **ARCHAEOLOGICAL MUSEUM OF PIRAEUS**, Harilao Trikoupis 31, Piraeus. Tel 452-1598. Holds fine collection of Greek and Roman sculpture. **BENAKI MUSEUM**, Koumbari 1, (corner of Vas Sofias). Tel 361-1617. Neoclassical mansion housing Antony Benaki's private collection of ancient and modern Greek art, artifacts, textiles and costumes as well as examples of Islamic, Coptic and Chinese art. Open 8:30 am-2:00 pm. Closed Tues. 150 drs entrance. **BYZANTINE MUSEUM**, Vas Sofias 22. Tel 721-1027. Villa built for the Duchess of Plaisance in 1848. Houses Athens' major collection of Byzantine and post-Byzantine art. Open weekdays 9:00 am-3:00 pm. Closed Mon and holidays. Sun opens from 9 am-2 pm. Entrance 200 drs; 50 drs for students. **CENTER FOR FOLK ART AND TRADITIONS**, Angeliki Hadzimihali 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. PEIRIDS 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. **GOUNAROU 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. Tel. 821-7717; 821-7724. **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**, (Ethniko 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.

## TAVERNAS AND RESTAURANTS

### CENTRAL

**CORFU** Kriezotou 6 (near King's Palace Hotel), tel 361-3011. Menu includes popular standbys of Greek cuisine as well as a few variations from Corfu. Daily noon-1 am.

**DELPHI** Nikis 13, tel 323-4869. Excellent lunchtime spot, very good food, reasonable prices 11 am-11 pm.

**DIONYSOS** across from the Acropolis, tel 923-3182; 923-1936. Complete restaurant and pastry shop. The house specialties are charcoal-broiled shrimp, fillet of sole, baby lamb and veal mignonnettes in oregano sauce.

Note: Dionysos-Zonars at the beginning of Panepistimiou St, near Syntagma Sq, also has complete restaurant service. Tel 323-0336. A third Dionysos is on Lycabettus Hill.

**DRUGSTORE** Stoa Korai, tel 322-6464; 322-1890. A multi-purpose restaurant. Open 8 am-2 am, except Sundays.

**EVERYDAY** Stadiou 4 and Voukourestiou corner, tel 323-9422. Spacious and central, serving moussaka, grills and salads. Also convenient for coffee, croissants, pastries and ice cream. Open 7 am-2 am. (Restaurant-cafeteria, pastry shop).

**FLOKA** Leoforos Kifissias 118, tel 691-4001. A complete restaurant, pastry shop and catering service. Delicious club sandwiches and ice cream pies ("Black Venus", etc.).

**IDEAL** Panepistimiou Ave 46, tel 361-4604; 361-3596.

"The Restaurant of Athens" founded in 1922. Pleasant atmosphere in a succession of well-decorated rooms, discreet stereo music, attentive service, extensive menu. Open for lunch at noon. Ideal for late diners. Don't let the unobtrusive entrance put you off.

**KENTRIKON** Kolokotroni 3, in arcade next to the Athenée Palace Hotel, tel 323-2482. Full taverna fare including beef sofrito, beef in earthenware soup.

**KOSTOYIANNIS** Zaimi 37 (Pedion Areos), Exarchia, tel 821-2496. Large selection of appetizers. Main dishes are among others, Rabbit Stifado (stew with onions), souvlaki with bacon and quail. Closed Sunday.

**LENGO** Nikis 29, tel 323-1127. Charming bistro restaurant with good Greek cuisine; a little expensive. Open daily 12 pm-1 am.

**NO NAME** Bouzougou & Moustoxidi 20, tel 642-0306. Piano Bar and restaurant. International cuisine with full cocktail bar. Open daily except Sunday. Lunch 12 noon to 5 pm. Dinner 8 pm-5 am.

**THE THREE BROTHERS** Elpidos 7, Victoria Sq, 822-9322; 883-1928. Open after 8 pm. Closed Sundays. Specialties include swordfish souvlaki, shrimp with bacon, shrimp salad, eggplant with cheese in tomato sauce. Extensive menu.

**SINTRIVANI** Filellinon 5, near Syntagma Sq, tel 323-8862. Greek cuisine, extensive variety of dishes including souvlaki and moussaka (specialties). This restaurant also serves fresh fish.

### HILTON/US EMBASSY AREA

**BALTHAZAR** Tsoha 27 and Vournazou, tel 644-1215. Renovated mansion not far from the US Embassy. Restaurant and attractive bar. Menu includes scalloppine with cream, spaghetti and a different curry daily. Fresh salads.

**CACTUS** 30 Papadiamantopoulou, (behind the Hilton

Hotel). Wide selection of *mezes*, traditional appetizers and good Greek cuisine. Also available is a variety of charcoal grills. Very reasonable prices. Open for lunch 12:30-3:30 pm and dinner 8:00 pm-2:00 am.

**FATSIOS** Efroniou 5, Pangrati (south of the Hilton), tel 721-7421. Good selection of well-prepared Greek and Oriental specialties. Daily from 12-5 pm.

**LE BISTRO** Holiday Inn Hotel, Mihalakopoulou 50, Ilissia, tel 724-8322. French and Greek cuisine. Piano.

**MIKE'S SALOON** Vas Alexandrou 5-7 (between the Hilton and Caravel Hotel), tel 729-1689. Bar, snacks and meals. Daily 12 pm-2 am and Sundays from 6 pm-2 am.

**OTHELLO'S** 45 Mihalakopoulou, Ilissia, tel 729-1481. Specialty: Beef Stroganoff. Open daily from 12 pm-2 am. Closed Sunday.

**PAPAKIA** Iridanou 5 (behind the Hilton), tel 721-2421. The specialty, as the name suggests, is duck (steamed in cream sauce). Other entrées are lasagna, chicken Kiev, vegetable "pies" and daily specials. Daily from 8 pm-2 am.

**ROUMELI** Panormou 107, Ambelokipi (across the park from the Apollon Towers), tel 692-2852. At lunchtime a wide selection of Greek dishes; evening specialties are charcoal broils. Daily from 12 pm until late. Bakaliarós, bifteki special, snails, baked fish (gavros).

**THE PLOUGHMAN** Iridanou 26, Ilissia (near the Holiday Inn), tel 721-0244. Dartboard, English cuisine, and reasonable prices. Open daily from 12 pm-2 am; kitchen closed on Sundays.

**TABULA** Pondou 40, (parallel to Mihalakopoulou, behind the Riva Hotel), tel 779-3072. A varied menu of Greek and international specialties plus a well stocked bar. Fresh fish nightly. Open from 9 pm-1 am. Closed Sundays.

### PLAKA

**ANGELOS' CORNER** 17 Syngrou Ave, near Temple of Zeus. 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: bakaliario and skordalia. Extremely reasonable; friendly service.

**FIVE BROTHERS** Aeolou St off the square behind the Library of Hadrian. Open daily from 8 am-1 am.

**HERMION** cafe and restaurant in a little alley off Kapnikareas (near the Adrianou St cafeteria square). Delightful spot for Sunday lunch with exquisite Greek cuisine (a light touch with the olive oil), friendly service. Open daily from 8 pm-midnight.

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

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

**PSARRA** Erotokritou and Erechtheos Sts, tel 325-0285.

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