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ATHENIAN

Greece's English Language Monthly

Government founders in wake of tycoon

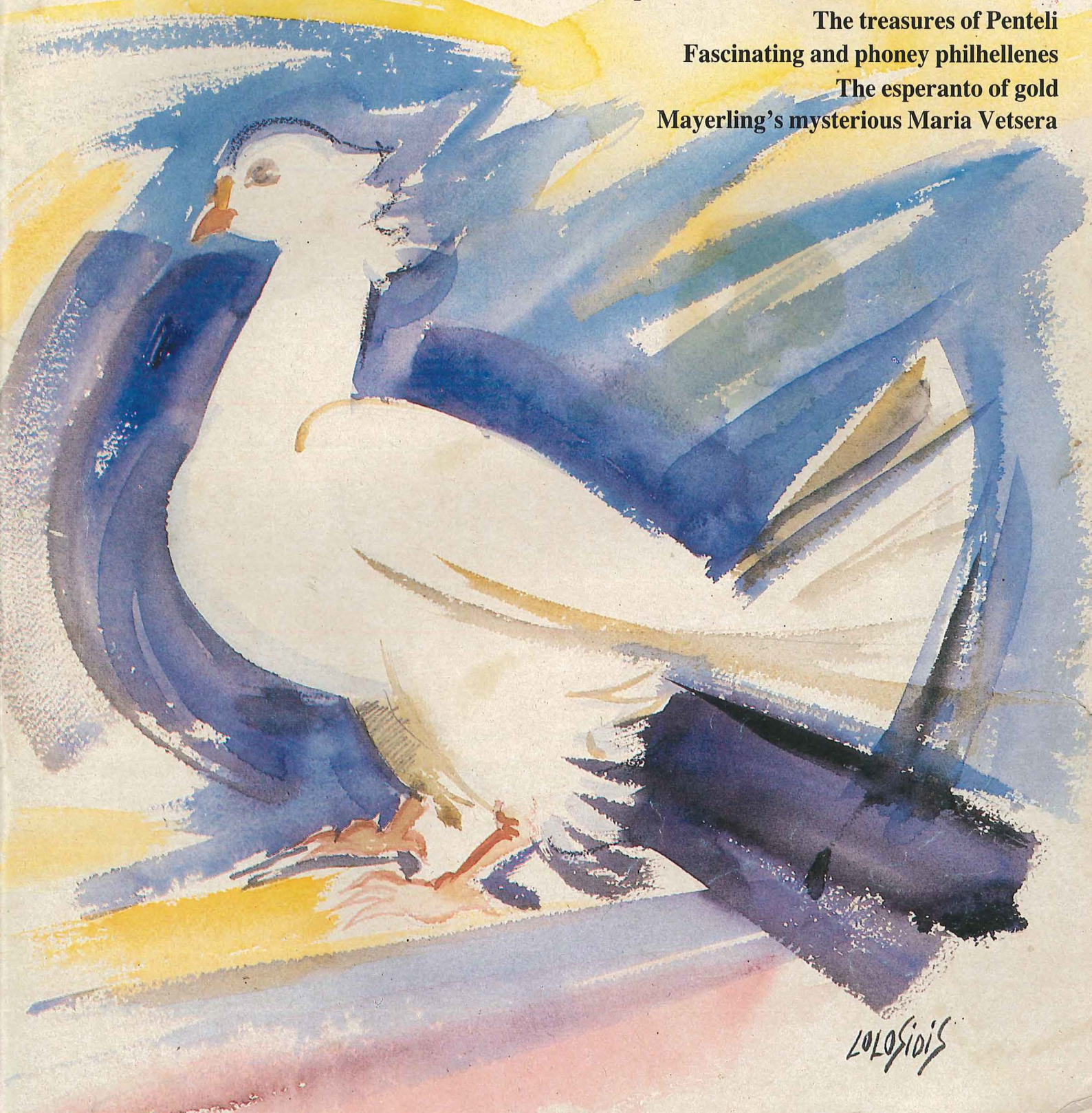
Tempest in a toe-shoe: the State Dance School

The treasures of Penteli

Fascinating and phoney philhellènes

The esperanto of gold

Mayerling's mysterious Maria Vetsera



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TASIS HELLENIC

letters

Ted Petrides remembered

Dear Editors,

I was saddened and quite touched after reading a recent copy of your magazine.

Having lived in Athens and being the editor of *The Athens News* for four years, up until 1985, I first came into contact with Ted Petrides on a professional basis and later he became a close friend.

The article by Ms Stenzel portrayed Ted Petrides as the human being I knew him to be. Her piece was written with compassion, understanding and honesty and brought back so many fond memories. He will be deeply missed by many who knew him well.

Yours sincerely,
George Calomeris,
Australia

Dear Editors,

I am writing to thank Samantha Stenzel for her beautiful and poignant tribute to Ted Petrides in the October Athenian. I did appreciate it and even smiled at passages which conjured up some of those joyous occasions at *tavernes* with Ted and a group from our dance class. How lucky I feel to have experienced all that. Her quote of Leo Rosten's words at the end was indeed a reflection of Ted. I certainly will miss him – as will many.

Thanks again,
Barbara Gentile,
Reston, Virginia

The elusive mathematician

Dear Editors,

Contrary to what we have learned to expect from J. M. Thursby, I was disappointed by "The elusive mathematician". As was correctly pointed out in the article, historical facts concerning Pythagoras are both confusing and few, which is all the more reason the reader should be given a clearer picture of Pythagoras in the framework of his times.

For example, it is not at all certain that Pythagoras was taken as a prisoner to Babylon by Cambyses. It is just as likely that he was invited there to continue his work. In those times, captured cities were usually completely destroyed and there would be no immediate future for intellectuals of any kind –

the survivors too busy rebuilding their shattered lives and buildings to be interested in, or to support, philosophers and abstract theories. (In this age of computer screens it is interesting to note that Pythagoras worked out his theories by drawing them and his triangles in the sand with pointed sticks!)

The reason Pythagoras and the "brothers" eventually had to flee was because they were meddling in local politics and were run out by irate inhabitants. Centuries later, Cicero visited the house where the mathematician died.

Yours,
Andy Hardy,
Athens

Christmas Spirits

Dear Editors,

While Mr Lowry's description of spirits-making is essentially correct (if not lyrical!), the spelling is wrong (Scotch Whisky has no "e"), his statistics are shaky, to say the least, and the process of making Scotch can be applied to them all, not just his favorite.

As for "Greeks with a discerning lifestyle who appreciate images...", Mr Lowry has obviously never seen a horrified host, speechless from shock, as his guest blithely pours cola over this "masterpiece of co-operation"! The truth is that wise hosts keep cheap whisky and/or whiskey in the bottles of expensive brands while reserving the good stuff for the discerning few.

Yours,
D. Derringer,
Mets

Dear Editors,

Note: *Scotch Whisky* always without "e" in whisky. All other similar drinks from *other* countries spelt whiskey.

Yours,
M. G. Callaghan,
Athens

Apologies from Elizabeth Herring, who consumes only small quantities of "Usquebaugh", and who would like to add here that this Scots (without "e") – Irish (with "e") controversy has left her with an editorial hangover. Your careful reading is, however, appreciated!

Apologies to Vilma Liacouris Chantiles and Pat Hamilton, whose by-lines were left off food and profile respectively in December's issue.

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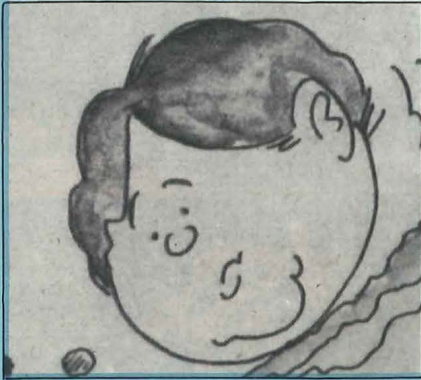
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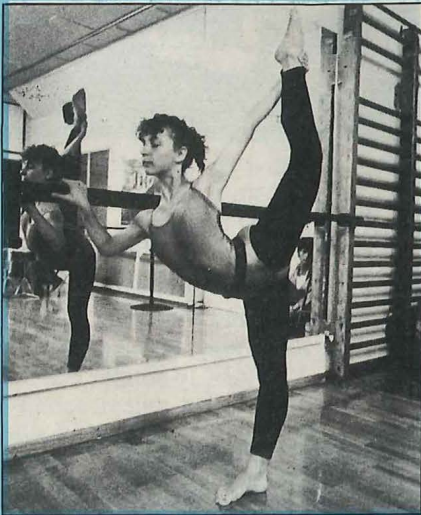
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FEATURES

16 Government founders in wake of tycoon

Fifty billion drachma embezzler George Koskotas is "safe" in the US, but the Greek government may be on the rocks back home as a result of his wheeling and dealing. Jeanne Bourne sheds some light on this latest and largest of PASOK-era scandals

18 Tempest in a toe-shoe

It's the battle of the ballerinas as Nellie Karras and Dora Tsatsou face off at the State Dance School on Omirou Street. Robert Bartholomew braves the crossfire to file this report on what's afoot

22 The treasures of Penteli

Saints Spyridon and Nicholas are fighting an uphill battle to protect their beautiful chapels on Mt Penteli from vandals, but Athenian daytrippers will still find the churches, the Daveli Cave and the marble quarries well worth a visit. Lely Kyriakopoulou takes us on a guided tour

24 Fascinating and phoney philhellenes I

Bogus barons, counterfeit counts and spurious officers all found the Greek War of Independence the perfect time for a Hellenic holiday. Michael House presents a rogues' gallery of these fabulous fakes

26 The esperanto of gold

Bijoux and bangles don't look like they used to! Katerina Agrafioti ushers us into the brave new world of Greek jewellery, where five young talents are practicing some stylish alchemy

28 Mayerling's mysterious Maria Vetsera

Political murder? Double suicide? A lovers' death pact? What really happened to Crown Prince Rudolph of Austria and his beautiful, half-Greek lover? See J. M. Thursby's centennial story for details

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Cover: Watercolor by G. Lolosidis, currently exhibiting at Pinelia, Mesogeion 419, Emp. Kentro "AITHRIO", Ay. Paraskevi

GREEK IDIOMS...

ΓΕΙΑ!



SHARON 88

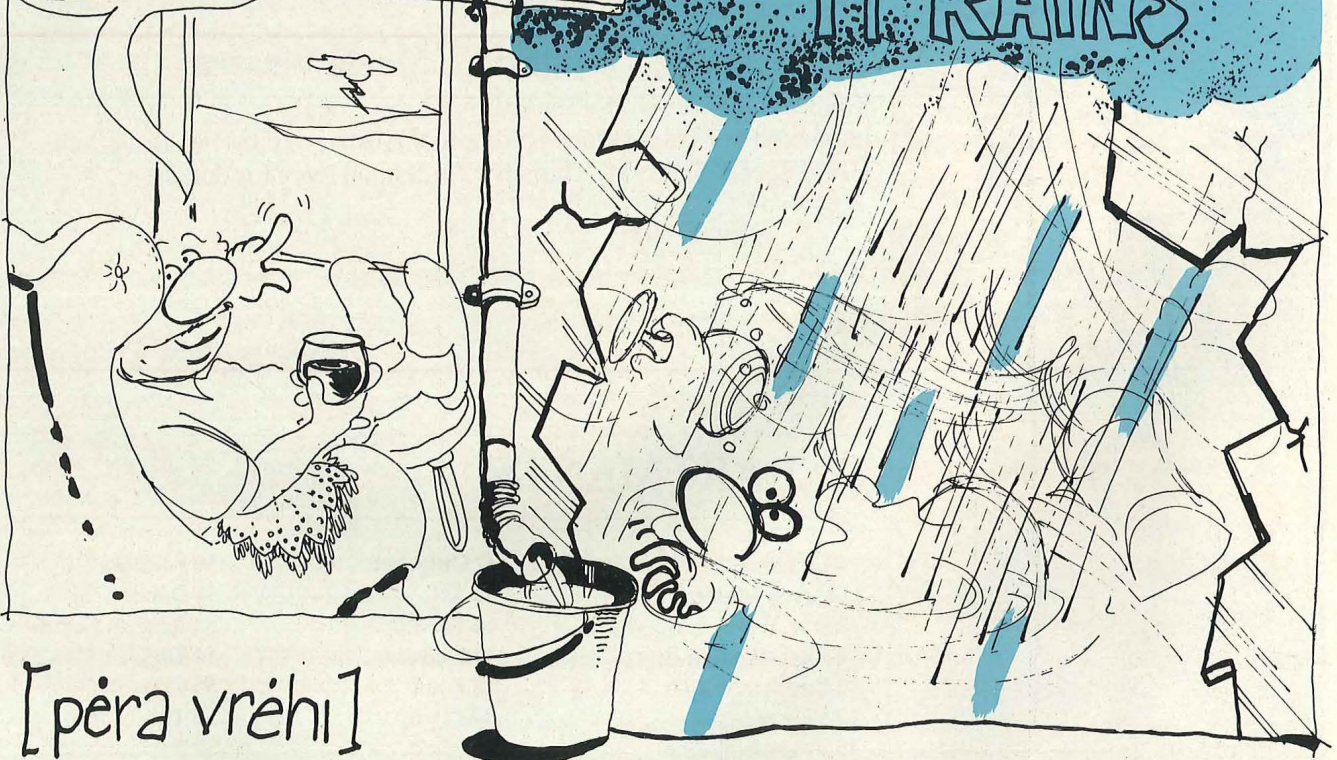
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Fantasy on stage

Almost every day for the last few months the government spokesman has been claiming that the criticisms of opposition leaders "are figments of their imagination." In return, the opposition has been making the counter-accusation that the government is "living in a realm of fantasy". At first glance, one might dismiss these constantly repeated phrases as typical expressions of political hyperbole, but as the situation in Greece today grows increasingly incredible, it seems that the critics on both sides have been right all along and that we are indeed living in a new World of Fable.

Greek reality has always been described as a local phenomenon somewhat different from the reality that exists in other parts of the world, but rarely has it been so phantasmagoric. Without exaggeration, every day an even larger scandal nudges yesterday's off the front page at the very moment when another is being readied for tomorrow. In fact, everyone's lost track of how many scandals there are, except Mr John Palaiokrassas, an MP who enjoys playing with numbers.

Of all the scandals, however, none has been more enduring, more delightful, more astonishing, and perhaps none more appropriate and full of human interest than the prime minister's liaison with Dimitra Liani. A thing much to be said in her favor is that she is no figment of the imagination from her ankle up to what a Paris newspaper prettily called her "voluminous charms".

Although the Koskotas banking scandal had elbowed itself into the world's attention two months ago, it was not until Premier Papandreou took his paramour to the EC summit in Rhodes that Greek and international realities met eye-to-eye, producing a fusion of remarkable explosiveness. Although she did not mix with the other 11 chiefs of government who, poor wretches, hadn't even brought their *legal* spouses with them, Dimitra was paraded provocatively by her dotting boyfriend before hundreds of foreign press people who had come to cover

the summit (which was in fact stupefyingly dull) and ended by covering her. There is a popular PR belief that much media coverage, however bad or ridiculous, is better than none, and this PASOK accomplished with great effect, for it proved that Miss Liani's "no coverage" was the best coverage of all. Besides, the publication of her topless in a photograph was an act of patriotism which gave Mykonos tourism its first good shot in the arm since the onset of AIDS.

As a result, Greece took center place in the world's news last month for the first time since the return of Karamanlis and the reestablishment of democracy. In this way Mr Papandreou showed his considerable political skills. In a single *coup de théâtre* he was able at last to get the international attention that Karamanlis always enjoyed and at the same time have his Mimi steal the scene from Melina Mecouri who until now, much to the prime minister's chagrin, has been his government's *only* international star.

The fact that Papandreou could only accomplish through farce what Karamanlis achieved by heroism does not belittle the prime minister's achievement, for it is known that comedy is harder to compose than epics, and measured by the decibel level of international laughter, Greece's sitcom broke all records in December.

The success of the Rhodes episode might have been hard to top but the composers of PASOK's laughter-producing scenario are not handsomely compensated for nothing. Like the union of Ouranos (Heaven) with Gaia (Earth) the liaison between the prime minister and his airline "hostess with the mostes" has now become the foundation of a new socialist religion which is said on government-controlled TV to be making converts up and down the land.

This manifesto was proclaimed recently by Alternate Minister to the Prime Minister Dimitris Maroudas, often known nowadays as Minister to the Bedchamber. His remarks on the great ethical significance of the prime

minister's love life have led him to become the most controversial arbiter of Greek morals since Pandarus whom, in fact, he resembles as he is often seen with the Ethnic Lovers tucking into mountainous taverna dinners.

Like an Old Testament prophet, Maroudas does not beat about the ethical bush, proclaiming to an awestruck audience that any criticism of the extramarital affair is "profane" or "unholy", implying, therefore, that adultery is now to be considered "sacred". Here he characterized the premier's acts by two words, almost untranslatable in their emotional embodiment of traditional Greek virtues, *leventia* and *palikaria* - "manliness" and "valor".

Not only is Maroudas a teacher of morals, it seems he has also read deeply into history, for he added, "This refusal to exhibit hypocrisy by hiding a double life has never taken place before on the world's stage!" - a shattering statement of revealed truth that has left PASOK's enemies totally confounded. "He has made a free, personal decision just as every Greek has the right to do." This militant summons to action ought to do wonders for the national birth-control device industry.

It is interesting that Maroudas used the word "stage" because that is what his government is all about. Its whole existence is an act which has no reality outside its own invention. So, on the world stage it was greeted with laughter; on the local scene the amusement was tempered by a certain exasperation as nothing is more fatal to comedy than its going on too long.

It is nice to know, though, at this late hour that the government is finally getting the world attention it has been trying so hard to steal. For would Gorbachev's recent pronouncement of unilateral disarmament ever have been made had it not been for the noble efforts of Mr Papandreou and the other Five? And if, at the next EC summit meeting - even if *he* isn't there - Mrs Thatcher steps off the plane in Madrid accompanied by some beefy weight-lifter, who can be called the fairy go-between but the Great Moral-ist? □

THE ATHENIAN DIARY

by Sloane Elliott and Jeanne Bourne

Premier's romance overshadows summit

Prime Minister Andreas Papandreou made the front pages of newspapers around the world during the EC summit on Rhodes last month. However, the stories did not focus on his position as president of the EC nor on his post as official host of the summit. Instead, they highlighted the twinkle in his eye: Dimitra Liani.

While Europe's heads of state focused on the multinational issues concerning them, such as free trade, Middle East peace and full EC integration by the end of 1992, the international press directed its attention to the presence of Greece's "First Companion". Indeed, a front-page headline in the *International Herald Tribune* read: "Sex, Politics and Bank Scandal, Papandreou Tale Has It All" and an au naturel frontal photograph of Dimitra at the beach was featured on the front page of a German paper.

The Dimitra "sideshow" threatened to steal the EC's center stage as hordes of photographers mobbed the couple at every opportunity. But a clash between Prime Ministers Margaret Thatcher of Britain and Wilfried Martens of Belgium focused the spotlight on more serious issues. In this case, the issue of terrorism was brought to light by Belgium's refusal to extradite to Britain Father Patrick Ryan, a Roman Catholic priest accused of being associated with the outlawed Irish Republican Army. Father Ryan was arrested in Brussels last summer on charges of carrying bomb-making manuals and a false passport. Brussels ignored Britain's extradition request and instead flew Ryan to Ireland after he staged a 22-day hunger strike. Irish Prime Minister Charles J. Haughey cancelled a meeting to discuss the matter with Mrs Thatcher on Rhodes, saying it "wasn't convenient".

"It severely dents our confidence in fighting terrorism," Mrs Thatcher told reporters in Rhodes after an "animated" meeting with the Belgian prime minister.

In a statement released to the press, the EC leaders said the community must move faster to dismantle remaining barriers, including "the free movement of persons". Mrs Thatcher had earlier expressed fears that a completely frontier-free Europe would aid ter-

rorism, drug trafficking and arms smuggling.

In the final communiqué of the summit, the leaders said that the "Europe of 1992 will be a partner and not a 'Fortress Europe'". It continued: "The single market will be a decisive factor that will contribute to a greater liberalization of international trade. The community and its member states will work in close cooperation with the Un-

ited States to maintain and deepen the solid trans-Atlantic relationship." The statement was interpreted as an attempt to allay American and Japanese fears that the fully integrated EC would not shut them out of Europe's lucrative market.

Regarding the Middle East, EC leaders repeated their stand which welcomed the Palestinian National Council's declaration recognizing Israel's

Going up in smoke

Despite EC requirements and international health appeals, the warning that smoking can be harmful to one's health does not seem to be having any affect on Greeks, the heaviest smokers in the West.

The Hellenic Anti-Smoking Society, made up mostly of doctors, is the only such organization in Greece. It is facing a tough, uphill battle as the anti-smoking campaign is being hampered by Greece's powerful tobacco barons. Tobacco is Greece's main agricultural product and export item.

Greeks light up an average of 2700 cigarettes per capita each year, totaling 78 million cigarettes a day. This results in the deaths of 10,000 to 12,000 people each year. Greece's consumption rate is nearly double that of other EC countries which puff an average of 1500 cigarettes per person per year. Approximately 40 percent of all Greeks smoke, compared with 28 percent in the US.

Yiangos Kostouros, spokesman for the Anti-Smoking Society, says he is optimistic due to a number of recent successes. Above all, the society has convinced parliament to restrict cigarette advertising on radio and television and to increase cigarette taxes. The profits from these taxes will be given to the Ministry of Health to further its own anti-smoking campaign, according to Mr Kostouros. Still, cigarette companies spend 4.2 billion drachmas every year on printed advertising, and Greece has almost vanished behind thousands of billboards extolling the joys of smoking. They are even set up in the Olympic Stadium. "But, if the campaign is constant and well-organized, we will be able to make considerable progress," Kostouros said.

The society cooperates with the Ministry of Health, although it is not sponsored by it. The society campaign centers on educating young people by means of presentations to schools, organizations and municipalities. The majority of the 300 members of the group are doctors who spread the word to their patients.

Gerassimos Apostolatos, president of the three-year-old society, blames the power of the tobacco industry for excessive smoking. Indeed, despite their progress, the campaign is impeded by strong, opposing lobbyists who base their weight on the importance of the tobacco industry. Indeed, the government told the EC that it cannot participate in the community's anti-smoking campaign simply because it could ruin the industry.

In addition, the Ministry of Agriculture states that the poor quality of Greece's soil has made it almost impossible to grow types of tobacco with a lower nicotine content. The EC plans to ban the sale of cigarettes with high nicotine. According to Kostouros, the government is now encouraging tobacco farmers to change their crops.

A proposed EC directive also calls for the printing of warnings on all cigarette packets, drawing attention to the hazards of smoking. But Greece, once again, says it cannot comply because the tobacco growers are already reacting to the foreseen slump in cigarette sales. However, in the last seven years, cigarette consumption in Greece has risen at a steady rate of six percent annually. □

THE ATHENIAN

right to exist, but the community did not fully recognize the independent Palestinian homeland. The majority of the leaders did agree to send their United Nations ambassadors to the special session of the General Assembly to hear Yassar Arafat speak.

The summit meeting opened at the Palace of the Grand Masters just after terrorist bombs damaged several buildings in downtown Athens. The far left "Revolutionary Popular Struggle" (ELA) claimed responsibility for the bombs, saying they were set off to protest the EC talks. In a statement to the Athens daily, *Eleftherotypia*, the left wing group said the bombs were meant to greet the "pompous declaration made by the economic oligarchy and the political might of multinational capital and its allies."

The bombs caused structural damage to the office of the ELKEPA Productivity Center in Maroussi, the European Investment Bank and the European Economic Community office in Athens. Police said the bombs were homemade devices and did not cause any injuries.

Sartzetakis mobbed

President Christos Sartzetakis was verbally assaulted in Melbourne last month by a mob protesting Greek denial of ethnic recognition for inhabitants of the Yugoslav Socialist Republic of Macedonia, founded in 1944.

Mr Sartzetakis, while on an official visit to Australia, was opening an exhibition of ancient Macedonian artefacts when he was greeted by hundreds of rioting protesters. Police said the exhibition inflamed ethnic differences between Greeks and Yugoslavs living in Melbourne. The people of the Socialist Republic of Macedonia claim the Greek government denies them recognition as a separate ethnic group.

The exhibition, entitled "Macedonian Antiquities", Greece's official contribution to Australia's bicentennial celebrations, caused an uproar when the Australian government requested that Greece remove the word "Macedonian" from its title. Minister of Culture Melina Mercouri immediately cancelled the exhibition and only lifted the ban when the Australians apologized and retracted the request.

In a speech to Greek-Australians, Sartzetakis stressed the Greekness of Macedonia and dismissed the claims of



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"those who appeared on the Balkan horizon many centuries later and have no racial relation to the Macedonians who, since antiquity, have been proud to be Greek."

Alleged terrorist deported

The Greek government deported a Palestinian wanted by Italian authorities for his alleged participation in the 1982 bombing of a Jewish synagogue in Rome, instead of extraditing him to Italy as had been earlier agreed. In doing so, the government circumvented a ruling by the Greek Supreme Court which had been confirmed by the previous minister of justice because it said the Palestinian, Abdel Osama Zomar, had political motivations, not criminal.

"The actions for which he was being accused fall within the domain of the struggle to regain the independence of his homeland and, consequently, suggest action for freedom," Justice Minister Vassilis Rotis said in the formal report explaining his decision, referring to a recent law which prevents extradition "if the Greek government believes that the said terrorist is fighting for freedom."

Mr Rotis added: "The Palestinians now have, or are about to gain, their own government and have formally renounced the use of terrorism, so things are different from what they used to be three or four years ago."

A two-year-old boy was killed in the bombing incident and 37 others were injured.

The deportation drew sharp criticism from US Secretary of State George Shultz who said he was shocked and outraged by the Greek decision.

"When a known terrorist like this is released it's shocking. I can only have a sense of great disappointment and a kind of outrage about it," he said.

New Onassis president

The Onassis Foundation selected Professor Ioannis Georgakis to replace Christina Onassis as the new president of the Foundation following her sudden death last month.

A foundation spokesman said the will of Aristotle Onassis specifies that the life-long president of the foundation must be a member of the Onassis family. Under normal circumstances, the presidency would have gone automatically to Christina's sole heir, Athi-

na. However, because she is only three years old, it has been decided she will only take over when she turns 18, the spokesman said.

The 68-year-old Georgakis was a long-time personal friend of Aristotle Onassis and had been appointed by him as life-long secretary general of the foundation, second only to Christina in the hierarchy. Georgakis, however, was not included among the five-member board of trustees which will manage Athina's upbringing and her fortune.

The Onassis Foundation was set up as a charity and public welfare organization in 1975. □

Priest's proposal

Hundreds of widowed Greek priests last month called on the Orthodox Church to allow them to remarry.

"We are the most underprivileged group in society," said parish priest Stavros Papachristos in a press conference. "For everyone else but us, getting married is considered the correct and moral thing to do. If we get married we have to stay lowly priests all our lives. Then, if our wives die, we are forbidden to remarry and are condemned to solitude for the rest of our lives. Surely this is not what God intended."

Another 8000 married priests also demanded an end to a church law which forbids them from rising in rank to bishop or archbishop because they are married.

This is the most recent outburst after several months of unrest over demands that legislation governing marriage in the priesthood be changed by the Holy Synod, the ruling body of the Greek Orthodox Church. The most serious confrontation occurred two months ago when a young priest defied all canon laws by divorcing his wife and then remarrying in a civil ceremony. He was assaulted by elderly and conservative priests who attempted to shave off his beard as an expression of their disapproval. The priest was later excommunicated for his actions.

"Marriage is permitted even in the Bible," said Papachristos, who along with three theologians is heading the drive for a reform of the laws. "The discrimination against us is based purely on outdated, narrowminded concepts which distance us rather than unite us with the faithful."

The spokesman said priests were facing "serious social problems" and that

they would resort to civil marriage and dare the church to excommunicate hundreds of them if the law is not reformed.

Abandoning "SS PASOK"

Yet another member of the PASOK crew abandoned ship when Alternate National Defense Minister Stathis Yiotas on 15 December resigned his post, his seat in parliament and his party in a scathing letter addressed to the prime minister and the speaker of parliament. In the letter he charged he could no longer remain part of "a government of adventurers, upstarts and swindlers".

The former minister's disenchantment began a year ago when he began investigating charges of scandals involving Armed Forces' purchases and discovered corruption so widescale that it is now said to dwarf the scandals surrounding fugitive banker George Koskotas.

Refusing to submit a "declaration of repentance" demanded at the recent meeting of the Central Committee of PASOK, Yiotas declared, "I reject the phenomena of a fascist mentality and the muzzling of opinion that has lately emerged."

Extradition problems

The Interior Ministers of the 12-member EC and senior US officials convened in Athens last month to discuss coordination of anti-terrorism measures after recent confrontations over extradition between five of the participating countries.

Western diplomatic officials said the assembly which signed the European Convention for the Prevention of Terrorism and known as the TREVI group, dealt primarily with problems that have arisen concerning the extradition of suspected terrorists.

Considerable friction developed between several members of the TREVI group over specific extradition cases. In one case, Ireland and Belgium refused Britain's request that they extradite Irish Roman Catholic priest, Father Patrick Ryan, wanted by Britain for alleged involvement with the outlawed Irish Republican Army. Belgium flew him back to Ireland instead of extraditing him. The Irish government appears uncooperative.

In a similar case, Greece deported a

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young Palestinian wanted by Italian authorities in connection with the 1982 bombing of a synagogue in Rome. The Greek Supreme Court had decided on extradition and the former minister of justice had approved it, but the government instead circumvented the ruling.

In Brief

■ At the end of a theatrical performance in Rhodes last month, **Aliki Vouyouklaki**, who has been the nation's teenage sweetheart for over 30 years, pointed out a woman sitting in the front row and said to the audience, "Clap your hands for my friend, **Dimitra Liani**. Stand up and greet the people!" It was not the eternally adolescent actress's show-stopping line, as there were more guffaws than applause.

■ **Margaret Papandreou** has said that she is willing to discuss the subject of divorce only after she has met with her estranged husband. The prime minister has avoided the meeting, it is said, because it would upset him.

■ Former Chairman of the Board of Directors of Athens College, **Alexandra Papadopoulou** died recently at the age of 88. She was the youngest daughter of Stefanos Deltas, founder of the College, and noted writer Penelope Delta, as well as the last surviving granddaughter of Emmanuel Benakis. Mrs Papadopoulou, an author in her own right, was also honorary chairman of the Hellenic American Educational Foundation.

■ British press magnate **Robert Maxwell** was in Rhodes at the time of the EC summit in order to promote his new newspaper, *The European*, which will be printed daily in English in all EC countries as of May. Maxwell revealed that he had been approached on the matter of buying the now defunct Koskotas press empire but had turned it down. "I have enough on my plate as it is," he said.

■ An **opinion poll** published in the responsible left-wing newspaper *Proti* gave PASOK 20.35 percent, ND 37.36 percent and the two communist parties 17.76 percent of the national vote. With 17 percent undecided, the poll suggests that PASOK may drop to third place in the next elections.

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The EC: 1992 and the social dimension

■ During a visit to Strasbourg last month where he addressed the European Parliament, President **Christos Sartzetakis** presented the parliamentary president, Lord Plumb, with a signed photograph of himself wearing a pectoral cross. It was handsomely mounted in a gilt frame. In contrast, former president Constantine Karamanlis, given a similar reception in 1983, presented an archaic amphora, also signed, but only by the artist who made it.

■ **Michalis Kamiris**, vice-president of the village of Pelopi, Mytilene, hoped that US president-elect George Bush would not hold a grudge against Greece for backing Michael Dukakis. The results of Election Day, which took place on the feast day of Pelopi's patron, Archangel Michael, left villagers disappointed. They still hope, however, that the seven-million-drachma project, offered by the government when the governor's ratings were still high, to connect Pelopi to the outside world with a paved road, will be completed. During the recent campaign, the Friends of Dukakis Committee opened 20 branches throughout Greece and registered 35,000 voters.

■ Nautical explorer **Jacques Cousteau** recently received a medal from the government. He was in Athens at a conference of the International Committee for Scientific Research in the Mediterranean sponsored by the government. Five hundred scientists from 13 Mediterranean and seven other countries attended the assembly, chaired by the committee's president, Prince Rainier of Monaco.

■ On 1 November Mayor Evert presented gold medals of the City of Athens to four Greeks and two foreigners. The purpose of the prizes is to honor both Greeks and philhellenes who themselves have brought honor to the country on an international scale. The four Greeks were Professor **Isadora Kamarinea-Rosenthal** who has devoted her career to promoting modern Greek literature at German universities; painter and teacher **Yiannis Moralis**; mezzo-soprano **Agnès Baltsa** and composer **Ioannis Xenakis**. The two philhellenes were author and war hero **Patrick Leigh Fermor** and film and stage director **Jules Dassin**. At the presentation, composer Manos Hadzidakis referred to the latter as "a deeply cultured visionary and steady lover of this fickle land of ours who took away our prettiest girl." He was referring, of course, to Dassin's wife, Melina Mercouri. □

The presidency of Greece, guiding the European Community from July through December 1988, has ended with Andreas Papandreou firmly on the side of the "Social Dimension". He is understandably pleased that, under EC regulations, Spain has taken the baton firmly from his hand and will continue the policy of social orientation so enthusiastically espoused by Greece.

In the rest of Europe the battle lines are being drawn between capitalists and socialists on the very substance of the European Community. Delors, the present head of the European Commission, and Margaret Thatcher are locking horns on the real meaning of 1992. According to Thatcher, the Community is leaning towards a centralized bureaucracy which wants to lay down regulations covering every aspect of economic life governed by tenets of socialized control. She is fighting for the widest possible freedom for private enterprise; vociferous in saying that the basic Treaty of Rome concept is under attack by those who see European unity as a vehicle for spreading socialism. During her successful tenure as prime minister, her government has worked towards freeing Britain from, as she puts it, "the paralysis of socialism", and does not intend to see it creep in through the back door of central control and the bureaucracy of Brussels.

But Greece and now Spain are pushing the Community towards a more socialist attitude though neither country is particularly keen on too many regulations coming out of Brussels that will affect their own still-protected economies. Greece, especially, fights every inch of the way to retain its cherished customs duties while, at the same time, bargaining for the biggest possible contributions from EC funds. No argument intended, but, in the end issue, if Greece wants to increase its GNP and improve the standard of living of its citizens, Papandreou and any prime minister who may follow him next June, will be well advised to listen to the standard bearers of private enterprise (including Gorbachev) and try to rid Greece, however slowly, of the deadweight of her public disasters.

The EC leaders want to match social integration to the economic integration which is the bedrock of the 1992 single market. It is all very well, they say, to eliminate internal trade barriers, but what about "European Social Welfare"? There is talk of establishing a framework of EC citizens' rights which would include free movement and residence anywhere in the 12 member states and the right to vote in their elections.

This idea of "Social Space" was a priority for Greece during its presidency and will remain high on the agenda for the foreseeable future. One of Greece's major problems, which it shares with Portugal and Ireland and, to a lesser extent, Spain, is its low level of productivity and perceived need to protect its workers' jobs against the efficiency of the northern tier.

In this respect, Greece suffers from its past history of government corporations overmanned by staff interested only in their secure, albeit low, paychecks. There has been much talk by Papandreou and all his ministers of the need to improve the business climate for private enterprise but this has to be turned into action if the "social dimension" is to have any meaning in Greece. Squeezing "social schemes" money from Brussels may be a winning way of appealing to voters (who get little benefit after the filtering process through the system), but it is no way to build a future thriving member of the European Community.

The womb of mother bureaucracy is not conducive to real growth. It must bear healthy, squealing, non-apron-string brats ready to fight the gang next door. Only then will the "social dimension" protect the workers - from unfair practices and overbearing governments. □

Robert Bartholomew

London-born Bartholomew was educated at Manchester University, served in the British Army (1939-1946) and then lived in Rhodesia, Canada and the US before settling here in 1986. He covers the EC and aviation in Brussels and London, and is Athens correspondent for "Avianews".

The socialist zombie staggers along

The avalanche we were talking about in last month's column rushes on, assuming every day more deadly proportions as it carries along greater chunks of the government's edifice while at the same time damaging, irrevocably, its credibility. Already two ministers, Stefanos Tzoumakas and Haris Kastanidis, have been fired. A notable PASOK parliamentarian and ex-minister, Apostolos Lazaris, has resigned both from the party and his parliamentary seat. As if this were not enough, the Alternate Minister of Defense, Stathis Yiotas, has also resigned from the Cabinet and his parliamentary seat, sending an angry letter of resignation to the prime minister which sent shock waves through PASOK. More recently Undersecretary of National Economy, Mr Karatzas, followed. Only intervention by the prime minister at the last minute averted the resignation of his own son, George, Minister of Education. So what is happening to PASOK? Is it finally collapsing? Is it a matter of days or weeks before the government crumbles?

Naturally, many things are possible under circumstances in which decomposition appears so widespread and rapid. But a coolheaded analysis should point out that if a government which still commands an absolute majority in parliament is to be overturned, the pressure exerted by opposition parties, by most newspapers, and even from within PASOK via resignations, is not enough. What is necessary is that a number of PASOK parliamentarians should decide to topple the government. But how likely is such a development? What PASOK parliamentarian would be willing to take such action, and thus risk being branded an "apostate", thus bringing back memories of 1965, particularly when PASOK's main foe is Mr Mitsotakis who had been called the "arch-apostate" of that period?

It is, therefore, no coincidence that Lazaris and Yiotas, instead of distancing themselves from PASOK while at the same time maintaining their parliamentary seats, chose to resign from parliament. It is obvious that this action had allowed Mr Papandreou to replace these two dissidents with loyalists, consequently maintaining his parliamentary strength. If this trend continues, with dissidents inside PASOK choosing to opt out rather than overthrow the

government, it is difficult to see how Mr Papandreou will not survive until June, 1989.

Naturally, this hardly means that Mr Papandreou will reach that date in one piece. Quite to the contrary, every resignation, every intra-PASOK crisis, every new accusation emanating from respected old colleagues, will slowly but surely crumble not only the government's but also the prime minister's credibility. In this sense the Yiotas resignation, followed by veiled suggestions of corruption in the prime minister's closest entourage, has encouraged newspapers sympathetic to the government and above all generally unwilling to criticize Papandreou himself, to launch unprecedented tirades against the formerly "untouchable" prime minister. Mr Papandreou is now being portrayed not only as indecisive and weak, but as being somehow entangled in the spreading web of corruption which surrounds or infiltrates the PASOK government. Thus, even though the avalanche might not have the force to bring down the government, it is certainly systematically destroying PASOK's political prospects. In effect, though PASOK could succeed in staggering to the 1989 elections, it might very well be in a zombie state with little life of its own.

Why is all this happening? Was the Koskotas scandal so dramatic as to destroy, on its own, the government? Indeed, the Koskotas affair constitutes a major scandal of devastating proportions, but this isolated event, however damaging, would not have sufficed to create a political avalanche of such magnitude. The Koskotas scandal has acted as a catalyst, bringing to the surface a pre-existing and deeply-rooted malaise.

First, it brought to public attention once again the widespread corruption in every corner of Greek society, particularly where the public sector and the power holders are, in one way or another, involved. That is exactly why Yiotas' resignation and accusations proved so devastating, as he reminded public opinion that corruption is widespread and assuming epidemic proportions.

Second, it showed Mr Papandreou, for the first time, totally incapable of dealing with a crisis. In effect, all of his reactions appeared to be pathetically whimsical, incredibly shortsighted, bla-

tantly arbitrary and certainly remote from new and powerful demands for sweeping "cleansing" of a system of power that, in a state of putrefaction has been slowly rotting away. With the formerly omnipotent leader aggravating rather than containing the crisis, the last possible shield of PASOK seems to have been pierced.

In the third place, the Koskotas affair highlighted the type of arbitrariness and arrogance that has characterized PASOK's seven-year rule. If anything, the government's support of Koskotas and his publishing ventures was due to PASOK's efforts to create a "loyal" publishing house as the socialists were becoming increasingly intolerant of the critical pro-government press. This "siege mentality", which encouraged the most arbitrary use of TV for government purposes, naturally led also to the embrace of the "pliable" and "friendly" Mr Koskotas, provoking, justly so, the wrath of newspapers like *Eleftherotypia*, *Ethnos* and the Lambrakis group. In essence, it is these dailies which uncovered the Koskotas scandal and which are now in the forefront of the attacks against the government, now leaving it with minimal press support.

How has Mr Papandreou reacted to the avalanche? His initial, hysterical accusations that there are plots "inside and outside Greece" and that such "plots" reach out from inside PASOK, totally backfired. Many PASOK notables ridiculed this conspiratorial nonsense and Mr Lazaris resigned because of it, triggering off a series of similar actions that were to follow. Mr Papandreou then attempted turning to other fields of activity, shifting public attention to his "success" in the EC summit. Here again he failed. By taking Dimitra Liani with him to Rhodes, he allowed her not only to steal the limelight from him but also to create for him further political damage. As for the government reshuffle, it provoked only derision and ridicule.

With Mr Papandreou seemingly having lost all his capacity for guiding events, PASOK staggers along in the hope that it can reach June 1989. Whether this happens or not is of little significance, except to protract uneasiness, economic doldrums and perhaps, further corruption. The socialist zombie shows few signs of life as it pursues its hopeless course.

F. Eleftheriou

Best foot forward: Greek shoes

Shoes tell us a great deal about their wearers, whether viewed from one extreme as the most fetishistic items of clothing outside of lingerie, or from the other, as necessities chosen for their suitability for everyday use. The remnants of sandals found at Olympia, among the earliest surviving examples of footwear, show that even in those days fashion-conscious women wore shoes with wooden platforms in order to appear taller.

Shoe-manufacturing in Greece also tells us a lot about where the country stands, commercially and industrially. A traditional Greek industry, it's one of those which has been selected for attention by the Hellenic Organization for the Promotion of Exports (OPE) under the state bureau's new program. OPE has been forced to abandon its quixotic attempts to provide a measure of across-the-board support for Greek products and instead is concentrating on a certain number of target sectors where Greek products have already achieved a reasonable level of competitiveness in the international market.

Within the EC, the footwear business is one where the generally poorer, southern countries come into their own. Italy, Greece and Portugal are currently the market leaders. While almost all member countries have experienced a decline in productivity during the last 15 years, Italy and Greece have managed to sustain a healthy growth in shoe output. During the 1970-84 period, France cut its capacity by up to 20 percent and Benelux pro-

duction fell a staggering 68 percent, but Italy and Greece recorded growth rates of 40 and 14 percent, respectively.

Despite the overabundance of shoe shops in Athens – there are more than 1000 retail outlets – the industry's main structural problem is the size of its domestic market. This did not matter so much 15 years ago, but as the Greeks have striven to develop their product to international standards and have modernized their production capacity, the shoe factories have gradually outstripped home demand. Greece's population is not growing fast and a new pair of shoes has been demoted in the list of many people's priorities in the present climate of economic uncertainty. Hence, manufacturers have turned increasingly to foreign markets and today exports account for about one quarter of Greece's annual production of 30 million pairs.

At home, the Greek shoe has not yet come under severe pressure from imports. Unlike many other product lines, Greeks have been buying Greek shoes for years, on the whole trust them and have even developed loyalty to favorite brands. The home industry has shown itself to be adept at rushing out its own versions of the latest Italian designs. Even though Italian shoes sell much more cheaply in Greek shops than they do in Italy, a Greek near-clone pair will still substantially undercut them. As the basic materials of Greek shoes are good quality (there is a substantial leather tanning industry in Greece, but a great deal of quality

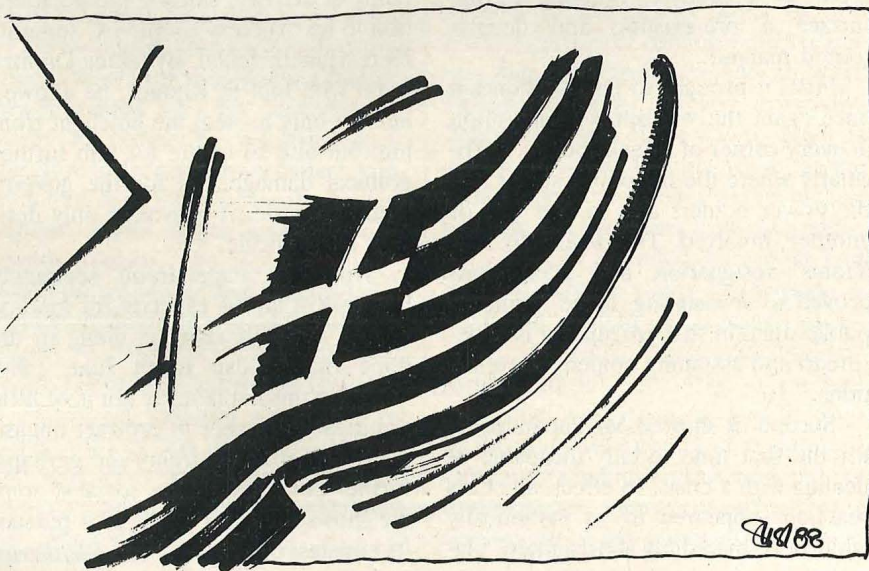
material is also imported), and the craftsmanship is of a reasonable standard, most consumers will take the cheaper, patriotic option.

An extreme example is in the hard-wearing men's shoe sector, best identified by the US-made "Timberland" range. A pair of Timberlands (which are not even the kind of sexy accessories which genuine shoe fetishists covet) retails in Athens for as much as five times the cost of attractive and serviceable Greek equivalents. Few pedestrians are willing to pay such sums for the supposed kudos and the, admittedly, superior finish.

Another growth area which has been covered by Greek manufacturers is sports shoes. In the past few years, brands such as Nike and Puma have become the predominant everyday wear of the younger generation, rather than just specialist items to be worn during jogging, tennis or basketball. In Greece the trend has been no exception but rather has been more extreme as it has coincided with a boom in sporting interest and fitness activities. With price an all-important consideration in this youth-dominated sector, Greek sports shoes – such as those manufactured by Zita Hellas, a medium-sized specialist factory in Athens – have proved a great success.

However, the export market, on which Greek manufacturers are so reliant, is another story. Despite a reasonable volume of sales abroad, Greek shoes enjoy little reputation outside their own country. Furthermore, they are competing at one end of the market with world-renowned brands such as those of Italian designers and manufacturers, and at the other end – as is the case in many industries today – with increasing output from Asian countries which have begun to make shoes at rock bottom prices with the aid of Italian designers.

Greek shoes initially became attractive to overseas stockers because they were evidently value for money. While they remain so today, labor costs and hence prices have soared in Greece in recent years. Some traditional customers, such as West Germany, the Netherlands, the UK and more recently Saudi Arabia, have continued to buy from Greece at previous levels. But in



other, usually "quality" markets, the Greeks have faced being squeezed out. Sales overall to EC countries fell 12 percent last year and the US is a particular case in point. In 1981, American sales accounted for around 35 percent of the total value of Greek footwear exports, but by 1986, the US market had slipped to fifth in the rank of the country's overseas markets, with less than ten percent of total sales worth.

Now a consortium of approved manufacturers has been formed with the intention of providing a more guaranteed service to the key US markets. For the first time, the manufacturers involved will be marketing their own (joint) fashion label and will be aided by having a commercial base and sales force in New York. State and industry officials predict that the new sales methods, which would also involve lifting the average price of Greek shoes abroad because of their projection as fashion goods, could boast sales to the US from 314,000 pairs worth \$4.5 million last year to 2.6 million pairs worth more than \$50 million during a three-year sales drive.

Whether or not such ambitious goals are realized, Greek shoe-manufacturing is responding to the problems it faces. At home, a Leather Institute was recently established by EOM-MEX, a parallel state industry bureau to OPE, for overseeing the quality of leather used in Greek shoes. A computer-aided manufacture and design facility for the communal use of manufacturers is also said to be in the cards.

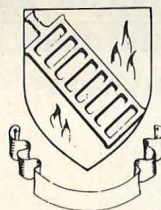
Says Natassa Vassilaki, Public Relations Manager of *Greek Leather*, a new magazine published by Diorama Publishers of Piraeus for the promotion of Greek leather: "There's a spirit of cooperation among manufacturers at the moment and their confidence is resulting in more positive methods of selling their shoes. It's already resulted in a lot of interest at international leather fairs. The trick," she adds, "is to improve the industry's marketing campaign, because the goods themselves are fine, and cheaper than those of most competitors."

"If the shoe fits, wear it!" The old saying is particularly appropriate when applied to today's Greek shoemakers, who are shortly to discover whether their medium-sized industry can wear the mantle of a competitive supplier of shoes internationally. □

Nigel Lowry

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Government founders in wake of tycoon

The Koskotas affair, involving the embezzlement of 50 billion drachmas from the Bank of Crete, is only the biggest scandal of the many rocking the government to its foundations

by Jeanne Bourne

The aftermath of the Koskotas scandal continues to shake the very foundations of Greece's governmental structure. The biggest scandal of its kind in post-war Greek history, the issue is on the minds and lips of Greeks all around the world. Near any Athens kiosk one can hear the name "Koskotas" murmured by those gathered to read the latest newspaper editions and their coverage of the affair. Top political figures have been named in the case, not only from the ruling PASOK but other parties as well. While these party officials try to distance themselves from any implication of wrongdoing, the lurid investigation continues.

The inquiry has chilled the hearts of those fearing for their jobs. Prime Minister Andreas Papandreou went so far as to say that the scandal was being used by unnamed "plotters" whose first aim is to topple the government and destabilize the country politically. Whatever the final outcome, the scandal is wreaking havoc now. So far, two

government ministers have resigned and another has been dismissed. The chief legal adviser to the premier has quit and a high-ranking banking official has been arrested. A respected senior PASOK deputy has left the party in protest, the Cabinet has been reshuffled again and PASOK's central committee's executive bureau rearranged.

At the eye of the storm stands 35-year-old George Koskotas, whose baby-faced appearance belies a shrewd con-man and whose fall has been very well padded. Even as he awaits an extradition hearing in the United States, he is relatively safe from the chaotic Greek political scene.

While many consider it a foregone conclusion that PASOK will be defeated in the elections scheduled for next June, the rumors of scandal have included other political parties as well. Even the leader of the conservative opposition, New Democracy, Constantine Mitsotakis, has been named. But the socialist government is bearing the

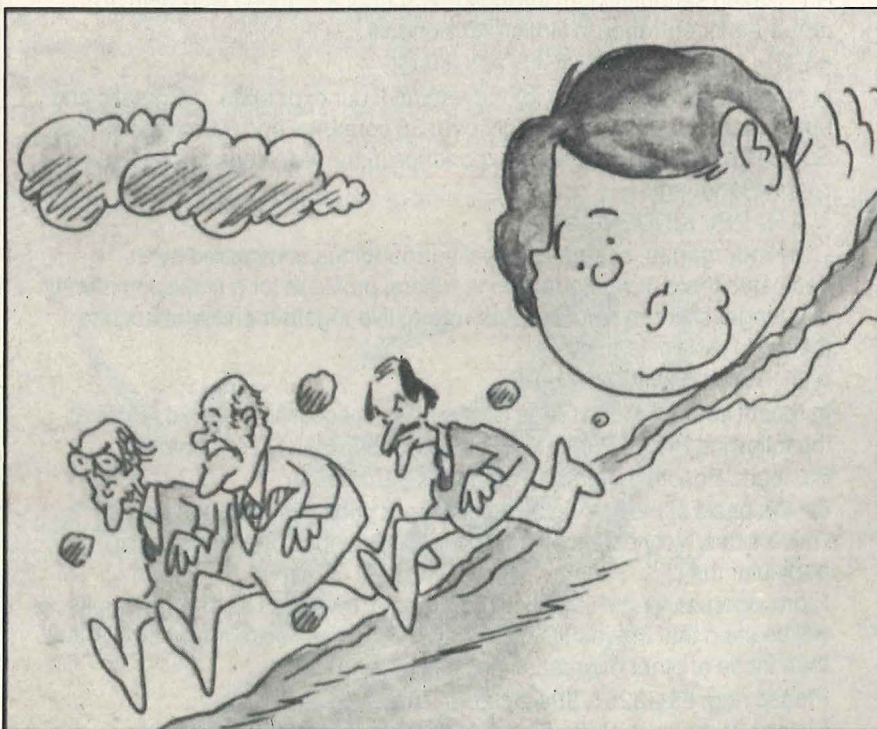
brunt of the bad press, for this is just the latest in a long series of scandals and allegations.

While the extent of Koskotas' "generosity" is still under investigation, it is acknowledged that he embezzled around \$300 million from the Bank of Crete's deposits. Some allegations of fraud, bribery and corruption have been proved by the ongoing investigation. Lengthy lists of the recipients of Koskotas' largesse have also been made public, some presented as outright bribe-takers and others as associates who received generous remuneration in return for favors. Politicians accused in connection with the pay-off scandal, without exception, have categorically denied the allegations and resorted to court action to prove their innocence.

The story of Koskotas' past and his tendency to stretch the truth may be well known by now but the question "How could it have happened?" still remains unanswered. Koskotas' background may reveal a criminal character, but as one Athenian taxi driver, no less cynical than most, described him: "He is a very generous man." "After all," he added, "Koskotas didn't hurt anyone, shared his money and provided many Greeks with jobs at his various enterprises."

The story began when young George, then 29, returned to *Mother Hellas* after several years of hard work in the United States. With his younger brother, Stavros, George had built up a construction business which consisted mainly of painting contracts for New York apartment buildings. He was also said to have dabbled in the stock market. It was later revealed that he defrauded the American government by collecting unemployment and social security benefits for employees of his who did not exist. (He must have read Gogol's *Dead Souls* at an impressionable age.) Upon his return to Greece, George became a junior employee at the Bank of Crete.

Shortly after, he bought two percent of the bank's shares. He then, all of a sudden, managed to buy majority control of the bank from shipping tycoon, John Carras. For unknown reasons, no one questioned how a low-level employee of the bank would so quickly be able to buy it. From there Koskotas had it made. He had access to all the deposits and an unlimited supply of credit with which he began to build his



The Koskotas avalanche threatening the prime minister, Agamemnon Katsoyiorgas and George Papandreou (Vassilis Mitropoulos)

publishing empire. Beginning with a glossy, up-scale magazine, he then bought the influential conservative daily *Kathimerini*. By the time his empire fell, he owned seven magazines and a newspaper, a radio station, one of country's two most popular soccer clubs and numerous real estate holdings.

Moving too fast proved to be Koskotas' downfall. The country's powerful press barons saw him as their biggest threat and proceeded to wage a press war against him. It seems the publishers at first had no idea what they were getting into and only by accident struck the gold mine of the charges against Koskotas pending in the United States. It was only after Koskotas sued the pro-government daily, *Ethnos*, for libel that damaging evidence against him surfaced.

It was revealed that Koskotas at the age of 20 had been charged and sentenced in the United States for forging university degrees, including his own. Indeed, when he came back to Greece he used the title of "doctor". He was also wanted on charges of tax evasion and illegally drawing insurance benefits from the federal government.

In an attempt to minimize the damage the press was causing him and gain favor with the government, Koskotas transformed his afternoon daily, *24 Ores*, into a blatantly pro-government newspaper, and several of his other publications into neutral platforms. But it wasn't long before his enemies' cries for an accounting of his finances reached the ears of the government.

Greece's bank law required that Koskotas present proof of the assets on which the financial soundness of his bank was based. After months of evading the issue, the young magnate finally informed Dimitris Halikias, Governor of the Bank of Greece, that his two main assets were deposited with American investment firms: \$13 million with Merrill Lynch and \$17 million with the Irving Trust. As proof he presented photocopies of financial statements from the two institutions addressed to "Dr George Koskotas". Governor Halikias then sent telefaxes to the firms asking them to confirm the authenticity of the documents. The reply set the government and all of Greece spinning: the documents were forgeries.

The question that had been on the front pages of rival newspapers and on the lips of many Greeks - "Where did Koskotas get his money?" - finally had been answered: he never really had it in the first place. Most of his fortune existed on paper only. Once he was

able to purchase the bank with this fake line of credit, he had access to billions of drachmas and proceeded to build his publishing empire with the depositors' savings.

Once this was discovered, a major investigation into the bank's financial records revealed more fraud and led to a series of charges being lodged against the tycoon. The governor of the Bank of Greece, Halikias, in testimony before a parliamentary fact-finding committee, said certain government officials impeded his investigation of the Bank of Crete. Although the hearing was closed, independent radio stations reported that Mr Halikias had accused Minister to the Prime Minister's Office, Agamemnon Koutsoyiorgas, of using delaying tactics and of obstructing his investigation. He said that at the beginning of his investigation last summer, Koutsoyiorgas assured him that Koskotas did have large accounts with American investment firms. But when Halikias verified Koskotas' financial statements with the firms, they were proven forgeries. In addition, it was reported that Halikias testified he was pressured to accept Koskotas' claims that he had money in foreign accounts.

Prior to Halikias' testimony, Prime Minister Papandreou charged that the Koskotas scandal was being used as a conspiracy against the government. He said, "I can inform you responsibly and honestly that this is not conjecture. It is based on information and unshakable proof, which I do not want to present at an open meeting." Referring to Koskotas' escape to Brazil and then to the United States, the premier stated, "The myth that Koskotas was helped by us has fallen flat."

In an interview with the Greek-American daily *Ethnikos Kirykas* Koskotas said that he had been close to Prime Minister Papandreou in the past and that the two used to meet at the premier's home in Kastri. Apparently the government could no longer afford his friendship.

In the final analysis, however, the government simply began to crack under the weight of its own mounting problems of scandals and its resultant plummeting popularity. Indeed, its problems had started long before Koskotas began his empire-building. The prime minister's health problems and his controversial private life, plus a deteriorating economic situation and stubborn foreign policy dilemmas have left PASOK, according to several published opinion polls, with a mere 27 percent of the popular vote. □

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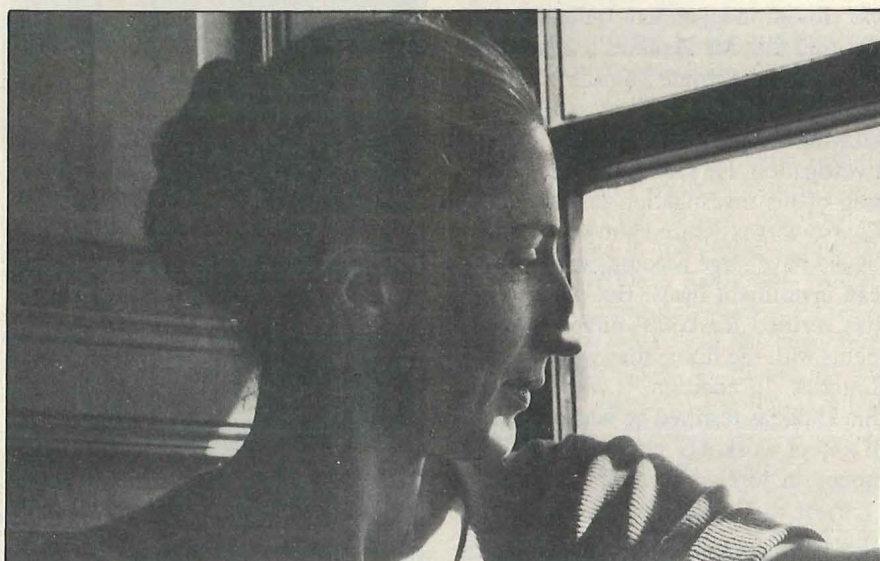
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Tempest in a toe-shoe: the State Dance School

The Director and ex-Director of the State Dance School on Omirou St are at loggerheads, the faculty has "occupied" the premises – and the students and the dance are the losers

by Robert Bartholomew



Dora Tsatsou

Climb the steep steps to the top of Omirou Street in Athens and you will arrive at the gates of the beleaguered State Dance School. Strung between the balconies of the narrow buildings on either side, the brave banners of defiance flap in the soft wind; defiance flung at Nellie Karras and her dedicated board of directors by Dora Tsatsou and her devoted followers.

With sharp eye and emphatic voices, both camps assault your ears with their altruism. Their only stated concern is for the welfare of the State Dance School, the faculty and the students (not necessarily in that order). On this, and probably only this, Nellie Karras, President of the Board of Directors and Dora Tsatsou, ex-Director of the State Dance School, agree.

How did they come to lock words so vociferously and turn the teachers' occupation of the school into such a media event? How indeed?

This is a story of love – love of dance, love of tradition, love of education and, not least, love of self. In the beginning, when Dora and Nellie met, all was smiles and coffee and chatter but then, at some point, the banter soured, leaving Karras and Tsatsou at

loggerheads.

According to Nellie Karras, what should be a dance school of world standing, where graduates are the best that Greece has to offer, is becoming, at best, a second level establishment and, at worst, a political football. It is no credit to Greece that its international professional standing as an opera school is below that of most other European countries, including Turkey.

But, as Dora Tsatsou explains, this school is not an 'opera' school. It is an educational dance school, its practical curriculum covering ballet, modern dance, eurythmics and Greek folk dancing; its academic side including dance and music, history and theory. As such, the school takes second place to no one.

Right now, Dora Tsatsou has challenged the government to show cause why the appointed Board of Directors is permitted "to destroy" as she puts it, "the integrity and very being of this renowned establishment".

The school, with its faculty of 33 teachers, gives classes to some 250 students; 200 juniors, nine to 18 years old and 50 seniors, 18 to 21. Graduates of the senior school, who wish to continue

their careers, have to go abroad as there exist neither higher university or professional courses in Greece.

"But now," with more fury than finesse, "those up there," says Tsatsou, "have decided that what the school really needs is a spot of Bulgarian culture in the form of Kalina Bogoeva, a dance teacher and school organizer who has been working under contract in Greece for about 15 years."

She continues quietly: "The school was founded privately in 1934 by Koula Pratsika to teach gymnastics, eurythmics and, later, modern dance. At that time, modern dance owed no allegiance to classical ballet; it evolved during the 1920s and 1930s in the USA and Germany. Koula loved the old traditions of Greece and absorbed folk dance into her curriculum. Though it didn't start that way, her school gradually developed a distinctive Greek character which has, to date, never been lost".

"In the late 1950s modern dance accepted classical forms; since then, distinctive blends of modern and classical dance have evolved in different countries and Greece is no exception."

"In 1972, Koula found the going too rough and the monetary rewards too meagre so the 38-year-old school was transferred to the State. Koula continued to run it, but in 1980 she fell and broke her hip. She was then 80 years old and felt that she no longer had the strength to continue. She invited me to take over as director, a post I held until 12 August, 1988."

The school is under the overall control of a board of directors consisting of five members. These oversee the general administration leaving the technical direction to their appointed director. Every two years, in October, a new board is appointed by the Minister of Culture.

So far, so good; but in 1982, the Minister of Culture for the new PASOK government appointed the daughter of the Prime Minister, Sofia Papandreou Katsaneva to the board as well as Nellie Karras who later became Board President. Karras, who was born in Florida, had no intention of remaining a "rubber stamp" member. "Since the age of four," she says, "I have been immersed in theatre and dance. I studied classical ballet, jazz, modern and tap dance but never with the thought of becoming a professional. In college, I majored in theatre, acted on the stage and studied directing. In 1976, I came to Greece and taught theatre movement at Pelos Katselis' Drama School. Later, I collaborated with Manos Katakis and the National Theatre, de-

veloping choral movement for ancient drama and became, for a time, assistant choreographer to Rallou Manou. In 1981, I opened my own theatre movement studio". Although an economics graduate, Sofia was, according to Nellie, interested in dance and came close to completing a dance training course at University of Toronto.

For four years, from 1982 to 1986, the school progressed under the tutelage of Dora Tsatsou, "fighting off quietly", as she puts it "the irritating interference of the Board". She made it clear that her program was modeled on the best of foreign schools, including all their technique and theory – embellished with Greek traditions. It was a program that suited her temperament and followed on naturally from her training under one of the great dance pioneers, Martha Graham.

"At the age of 21," Tsatsou says, "I was awarded a Fulbright scholarship to study at Martha Graham's School of Contemporary Dance. During my two years there I studied classical ballet with Igor Schwezzof and composition with Louis Horst. On my return to Athens I danced and choreographed for Rallou Manou's Hellenikon Chorodrama company. I have worked with the State Theatre for Northern Greece, and, as choreographer, for the State Opera... for the last 35 years my life has been dedicated to dance. I do not appreciate amateurs telling me how to run my school."

The air grew chilly and, in September 1986, Tsatsou went to see Melina Mercouri (Minister of Culture) to discuss the Board about to be appointed and, specifically, to tell her how difficult it was for her to work with some of the present members. Mercouri listened, and a few days later published the names of the newly appointed Board: Sofia Papandreou Katsaneva, Nellie Karras and Assandur Baharian, carry-overs from the previous term; Dr Maria Dotsika, a lawyer in the office of the prime minister, Julie Rallidi, a former dancer of the Greek Opera and, for many years, a dance teacher and director of her own school, both newly appointed and both firm supporters of the board president.

"We have a mafia!" cried Tsatsou. "The knives are out!" Communication between the board and the director, before difficult, became impossible.

But, according to Maria Dotsika, the board had tried for some time to have put into practice some of its proposals, such as:

1. Organization and description of current curriculum.

2. Standardization of the basic competence level of student applicants.

3. Organization of the hierarchy of teachers according to experience, ability and responsibility.

4. Institution of an open hiring process.

"In no way did we want to detract from the creative spirit of the school or bypass any input from the faculty," claims Dotsika. "But we could make no headway on any of these suggestions. So our final proposal was to create the position of a special Advisor to the Board to assist it and the whole school to achieve our goals."

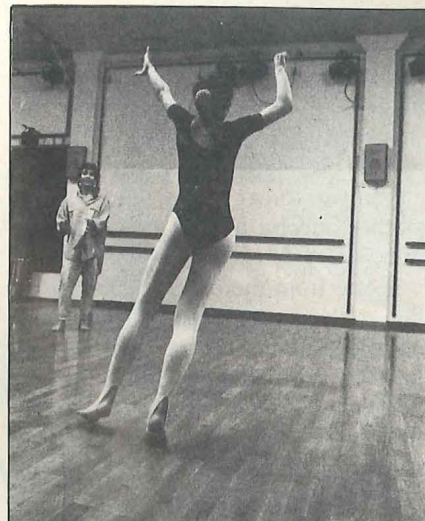
In the meantime the director smiled and pursued her own independent course. Stalemate.

But what were their positions? Tsatsou, clothed in her gown of "Greek spirit and tradition," and surrounded by her adoring teachers was determined to defend to the death her own philosophy of dance training and education: in her words – "an expressive movement of the whole body accepting the tradition of Greece. We do not need, nor do we want, foreign interpretation or Bulgarian discipline here in our precious country. Mastery of the spirit is vital."

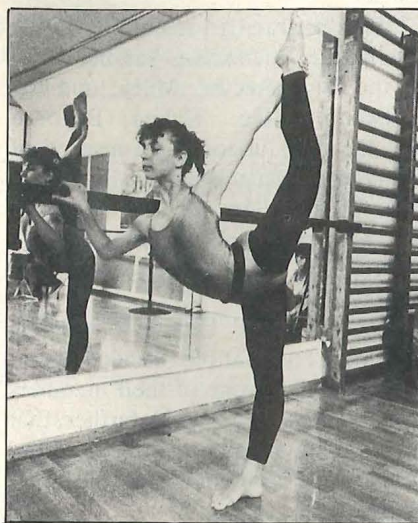
Karras, on the other hand, wearing her suit of "Greek education and art", and supported by Melina Mercouri, saw the State Dance School as a training ground; a place where students should first learn essential discipline. In her words, "I want to see international standards so that, at graduation, the students possess enough knowledge to dance on solid rock, not on shifting sand. Mastery of body is vital".

How could these opposing postures be reconciled? Neither view is the complete answer but neither party was prepared to compromise, nor did it help that each contestant was perceived by the other as intractable, arrogant and alien. Tsatsou, in Karras' eyes was using her late father's name to surround herself with public figures. Karras, in Tsatsou's eyes, was a foreign interloper buttressed by the political power of the higher-ups.

In June 1988, this clash of viewpoints and personalities progressed to the Battle of the Bulgars. Karras, as president, called a meeting of the board. Tsatsou, who had understood that the only item to be discussed was the appointment of the director for the next four years, did not attend. A quorum of three turned up; a resolution was proposed, seconded and passed unanimously; a new position was created: Adviser to the Board.



Eurythmics, a 15-year-old State Dance School student



Stretching at the barre, 1987

Who would be the first adviser? Kalina Bogoeva. "Treason..." shouted Tsatsou.

"Nonsense..." answered Karras.

In fact, the idea of adviser had been proposed earlier to Tsatsou who had rejected it out of hand as an attempt to undermine her authority. But the board resolution on her desk gave her the opportunity to cry treason once more. "We are handing over our children to a mediocre outsider," she harumphed.

Red meat to the tigers of the press who removed the skirmish from the school at Omirou 55. Battle was now joined at the newsstands of Athens where most of the papers took up the cause of Dora Tsatsou.

Karras considered this the time to make her outflanking move. "Dora" she said, "I suggested that we keep our differences to ourselves but you have made them public. Now it is impossible for the board to do anything but look elsewhere for a new director".

"Not so," replied Dora. "You can appoint me and, if I find I cannot work

with your advisor, I will resign.”

This was something that Karras said the board couldn't live with as it would bring any potential conflict into the classroom and the students would inevitably become involved. “We had no alternative other than to appoint another director for the next four-year term,” said Karras. “We had to find someone from the outside – which we did – Eleftheria Milisi, a cultivated, educated administrator, well-trained, qualified and definitely Greek. But we didn't take this step before approaching the teachers themselves to ask that one of them accept the post of temporary director, giving Dora time to reconsider and at least meet us halfway on the question of upgrading the school as we saw it.”

What upgrading? According to the faculty, they themselves had been told by the new director, Milisi, and the adviser-in-waiting, Kalina Bogoeva that the new ‘upgrading’ consisted of changing the language from English to French, cancelling second and third year History of Art courses and totally cutting out Psychology and Greek Literature.

The Teachers' Union, a fledgling body only one year old, decided unanimously that not one of their members would accept the post and, further, that they would accept no director other than Dora Tsatsou or someone of their choice.

Some days later, Karras approached Tsatsou and told her that the position of adviser had been offered to and accepted by Kalina Bogoeva but, as the promulgating law had not been passed, the school had given Bogoeva a contract as guest teacher. On hearing this Tsatsou replied, “This school has a Greek tradition and I am completely against the imposition of a foreign classical tradition by a Bulgarian.”

At the end of August, shortly before the end of Tsatsou's term of office, the board met once more to make their final recommendation for director. The faculty, *en masse*, gathered outside the office door. The board named no names. The ‘masse’ stampeded to the Ministry of Culture. Mercouri listened while they stated their ‘no director appointed by the board’ resolution, then replied that she was empowered only to sign the board's recommendation: impasse.

A little later, Eleftheria Milisi was named new director. The teachers called a general meeting of their union and, after much talk, decided to occupy the school premises. They called a press conference which was also

attended by friends in high-professional society. Tsatsou mesmerized her audience with the tragic eloquence of a dedicated guardian of threatened Greek culture. “I was given a ring,” she declaims, “a precious ring... To whom shall I pass it on?” The friends applauded and the press boldprinted the so-called Bulgar attack on the integrity of the Greek school.

The students' examinations were held on schedule two days later but neither the new director, Eleftheria Milisi, nor members of the board were allowed through the guarded iron gates. On 3 October the new school term commenced and some students attended their classes taught by teachers who were by now also filling in as janitors and office workers. Food parcels were accepted from wellwishers from the outside; rejected were overtures from the board.

And what was the board doing? “One thing we are not doing,” said Karras, “is taking legal action to evict; despite the illegal action of the faculty, we would prefer to negotiate a settlement.” She admits that this is difficult now that the teachers have taken the extreme position of nonrecognition of either the board or the new director. “We have tried to raise the professional level of the school,” she continued, “and that is still our aim; the minister is with us. We want the teachers to have a more professional status and a better pay scale based on merit. Above all, we would like to see logic replace emotionalism and discuss issues, not persons.”

Tsatsou states that, as she is no longer director, she cannot speak with official authority. But, as she tensely puts it, she will fight any way she can to retain a Greek school embodying a Greek philosophy. “As regards the pay issue,” she added, “How would you like to be an underpaid teacher receiving 1300 drachmas an hour and see an interloper like Bogoeva given a contract for 200,000 a month?”

So the matter stands (or stood at this writing). Only the students suffer, not knowing if their education is adequate or their examination results accepted. Some, in order to exercise their bodies, have had to resort to private schools. They are caught between the fervently held best intentions of steeped-in-Greek-spirit Dora Tsatsou and school-is-only – a-firm-foundation Nellie Karras. Surely by now a little dose of give and take, a little common sense would better serve the future dancers of Greece.

One last word from Dora Tsatsou

who, after all, has been at the cutting edge of dance education for many years – some last thoughts, which probably all the players on and off stage would respect: “The dance form of Greece, emanating out of its own culture will of necessity differ from that in any other country. We must strive for perfection to create a form and expression that for Greeks will have its own integrity.”

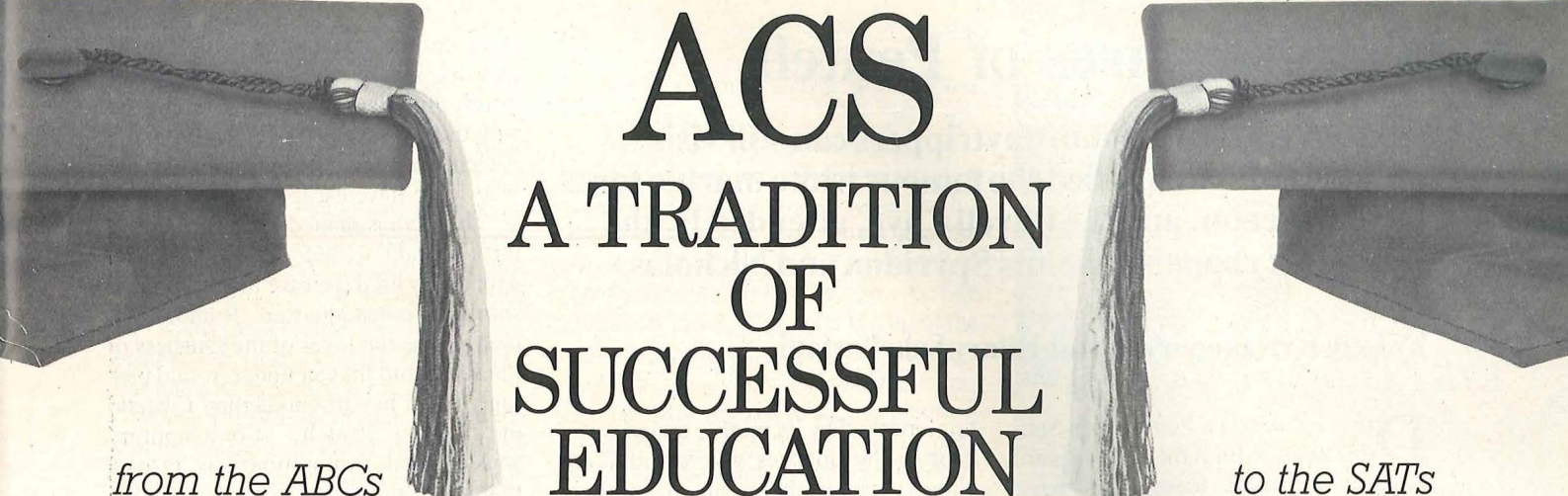
Update: According to Maria Dotsika (Alternate Director), Melina Mercouri's newly appointed board of directors sat on 30 November 1988 headed by Sofia Papandreou Katsaneva. This board consists of two old members, Papandreou's daughter and Julia Rallidi, two teachers from the school, Zouzou Nikoloudi and Yiannis Metsis and one Minister of Culture independent (sic). The teacher members held to their support of Dora Tsatsou and refused to discuss anything that would change the past composition of the school.

In the meantime, an “official” State School has been set up on the premises of Mrs Gregoriadou's private dance establishment near the university for second and third year senior students. Galina Bogoeva has commenced teaching her own dance methods.

The school's sit-in teachers have been invited by the minister of culture to visit her and discuss current schedules and their future contracts which end next June. As of 1 December they have not replied to the invitation.

Mary Dotsika gave the following update on the ongoing dance-war: in the early hours of Wednesday, 14 December, members of the board entered the empty school and called the police with instructions to stop anyone. The sit-in teachers hadn't sat and later in the morning found themselves, together with their students, barred from the school. Galina Bogoeva, with two or three of her teachers (Bulgarian according to Dora Tsatsou), will start lessons on Monday 19 December for second and third year students. The Christmas break will give the board time to recruit teachers for the 1989 year. As for the 32 sit-in teachers, Dotsika said that, “Due to their illegal actions, they are terminated but *may* be considered for teaching positions under a new contract.”

Dora Tsatsou, on the contrary, said that the board had no authority to cancel the teachers' contracts and that they would continue to fight for the right of students to be taught by professional Greek teachers. The war goes on. □



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The treasures of Penteli

On Mt Penteli Athenian daytrippers can still visit quarries which supplied the famous white marble for the Parthenon, and the Daveli Cave, attended by the Byzantine chapels of Saints Spyridon and Nicholas

by Lely Kyriakopoulou and Hilary Sakellariadi

Drive up to Palaia Penteli on a Sunday and one finds the upper square filled with people feasting on roast lamb, the smell of roasting meat rising like an offering to the ancient gods. In the center of the green square is the chapel of Ayia Triada, and below it the uppermost boundary of the 16th century Penteli Monastery. Nearby is the site of the ancient village of Penteli, from which the mountain takes its name. In antiquity, the mountain was known as Brillissos, a pre-Hellenic name like Hymettos, Lykabettos and Ardetos. But the famous white marble used to build the Parthenon, the Erectheum, the Propylaia, the temple of the Olympian Zeus, the Theseion and many other Athenian monuments came from quarries high up on the mountain, near the ancient village of Penteli. This marble received the name of the village – “pentelikos lithos”. In Roman times people started to call the whole mountain Pentelikon after the marble and this is how Pausanias refers to it.

Looking up from the square, over the forest of pine trees, one can see at a distance the southern face of the moun-

tain, marked by its marble quarries. Of course, the quarries visible today are almost entirely the result of intensive modern exploitation, but the ancient quarries were also in this area. They extended from a short distance to the north of the Penteli Monastery up the southwestern slope to an altitude over 1020 metres. The highest peak of Penteli is 1108 metres.

The ancient marble quarries resembled chambers or galleries running to some depth into the mountain, angled in such a way that the blocks of marble could be transported to a cobbled ramp or slide, down which they would be dragged to the vicinity of the village of ancient Penteli.

The workmen certainly would have needed special help to slide these blocks down without risking their lives, and Pausanias refers to the goddess Athena, whose statue was located somewhere in the area of the quarries or in ancient Penteli itself.

The dirt road on the western corner of Palaia Penteli square leads through the pine forest towards the lowest section of the first quarries. Directly above,

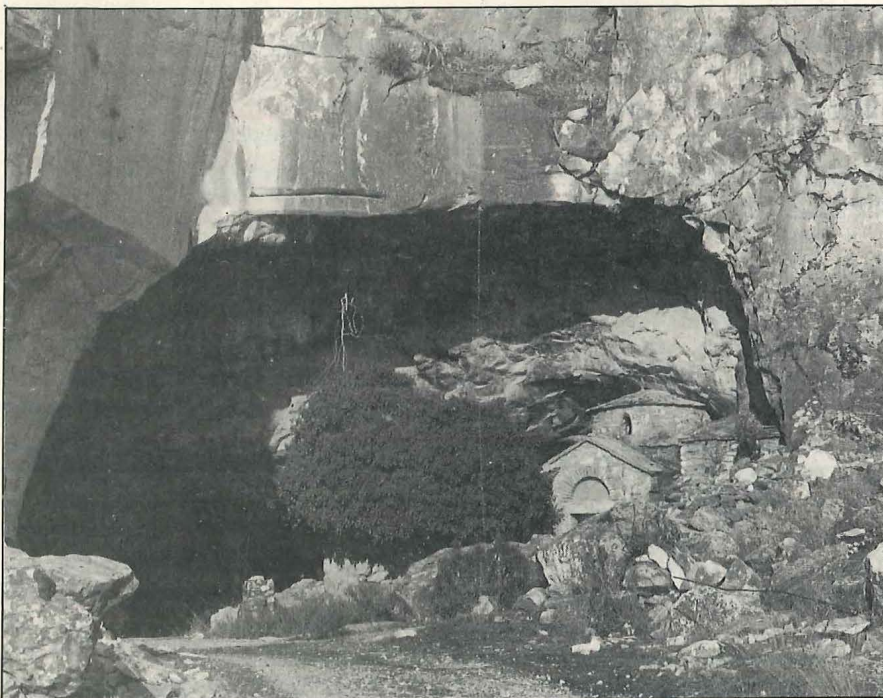
at an altitude of some 700 metres, is the Daveli Cave. By some miracle this cave, its tiny attendant Byzantine church, and with them, possibly the last traces of the ancient quarries and the marvelous cobbled ramp have escaped destruction.

The cave is named after a 19th century bandit chief, Davelis, who apparently used the cave and its interior spring as his headquarters. Rumor has it that he was the lover of the Duchess of Plaisance and that an underground passage led to her Rhododaphne Castello in Palaia Penteli. Contemporary speleological exploration has proven that such a tunnel does not exist. Sadly, the interior of the cave has been ruined by bulldozers.

To the left of the entrance of the cave is an ancient marble excavation, showing the shape of the marble block that was removed. To the right is a little Byzantine church known in the past as the joint churches of Saints Spyridon and Nicholas. There are two altars against the mountain rock, and two different buildings united under one roof. The altar to the right must have belonged to an early hermitage in existence before the churches were built. On the limestone cave wall next to the hermitage altar one can still see wonderful carvings of angels and eagles, dating from the 8th century or even earlier. The structures around the altar were built later, perhaps at the beginning of the 11th century. This is called the church of St. Spyridon, probably mistakenly. The altar to the left belongs to the church of St Nicholas, and the entrance today is through the cross inscribed in a square and surmounted by a dome which makes up the main building of the church. The altar is through an archway, and rests against the mountain.

The frescoes on the dome and the walls, both of the of St. Nicholas church and the hermitage have suffered considerable damage in recent years from vandalism and natural causes. The most important ones were removed for restoration and preservation by the First Department of Byzantine Archaeology. Though one is glad to know that they are safe, it's a pity that the casual visitor can have no conception of the masterpieces of provincial Byzantine art once concealed in the little churches.

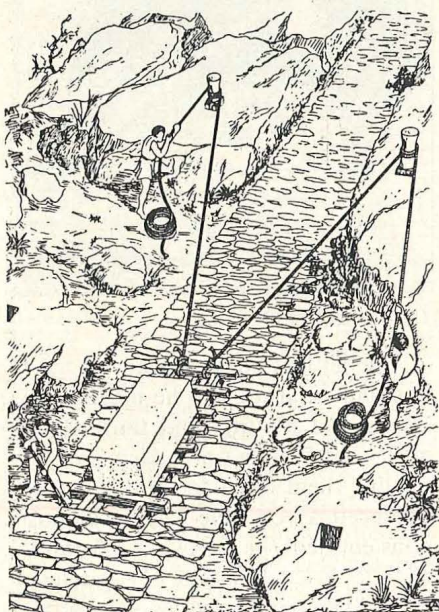
An inscription found on the dome has been deciphered as A.D. 1233/1234 or 1274. D. Mouriki speculates that the churches might have been the center of a small monastery complex, and one bit of possible evidence is the tombs that were found in the church of St. Nicholas, and the space under the floor apparently used as an ossuary.



Church of St. Nicholas and Hermitage of St. Spyridon

The arch supporting part of the dome is cracked and propped on wooden beams. The door depicted in even recent photographs is gone, and people have carved and painted their names on every surface. Someone has even scrawled a signature across the outside of the dome. Moreover, someone poured in great battlements of concrete, and started to drive tunnels into the solid rock of the mountain. This project has since been abandoned but the hideous evidence remains.

However, the Dionysian ivy and the yellow autumn crocuses described by Dimitris Kambouroglou in 1927 still flourish outside the cave, and if one walks straight ahead, one will discover the ancient cobbled ramp which led



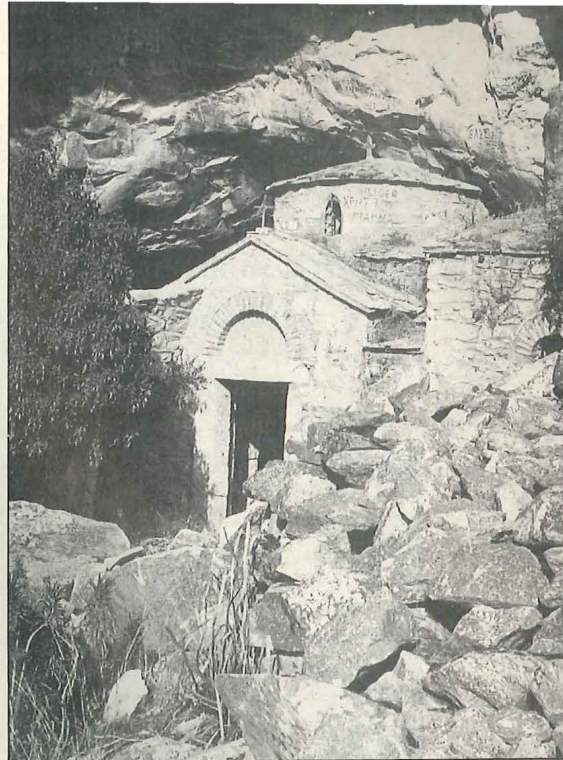
Ancient method of lowering blocks of Penteli marble

directly down the mountain from the cave.

Anyone coming across the cobbled ramp, while searching for a path upwards through the abandoned quarries, will be amazed and moved to see that anything of the past has survived in this waste of tumbled rock, much less the handiwork of men who worked and lived perhaps 2500 years ago. As one climbs up the mountain on the lip of the newer excavations, pushing through thickets of holly oak and pine trees, one is constantly amazed to see cobbled sections still intact between the cut perimeters of the ramp. The quarries were used throughout antiquity and into Byzantine times. They were very likely abandoned during the 500 years of Turkish domination, though possibly some lime or marble stones were produced from blocks already cut.

Use of the quarries started again in 1836, during the reign of King Otto. Athens, at the time of its liberation from the Turks on 31 March, 1833, was little more than a pile of rubble, marble ruins, skeletons and beheaded skulls, with perhaps 300 houses left standing. The roads were blocked with debris and the few pedestrians made their own paths, jumping over barriers and leaving signs so they could find their way home.

The first Penteli marble was presumably used for the royal palace, today's Parliament. Its foundations were laid in 1836 and it was finished in 1840. The marble for the palace was quarried in the vicinity of the Daveli Cave, from the northwestern part of the ancient quarry in which the cave is located. Marble



The twin chapels on Penteli, defaced with graffiti

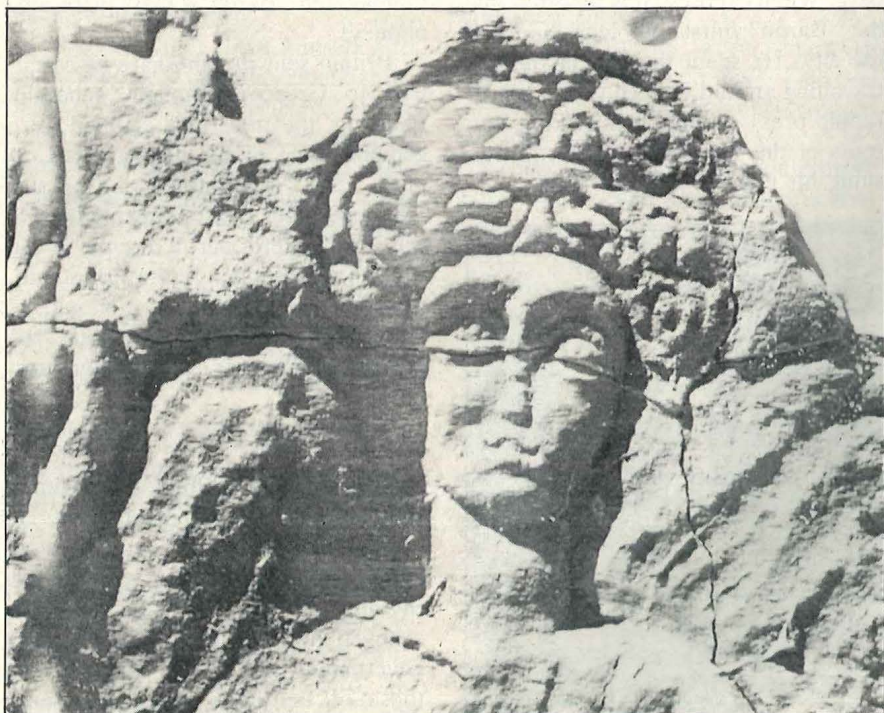
from Penteli was also used for the Duchess of Plaisance's Ilissia palace (1840), today the Byzantine Museum, and her Rhododaphne Castello in Palaia Penteli (1842).

There were no proper roads at the time and the Duchess of Plaisance commissioned roads from Halandri to the Penteli Monastery and to the quarries. Did they use this same ancient ramp we walk up today to slide their marble blocks down? Were there still stone cutters living on the slopes of the mountain who possessed the ancient skills?

Today the cave and the poignant little churches are defaced by graffiti and half-finished cement constructions. The angels and eagles carved in the rock wall by the ascetics soar forgotten in the church and perhaps it is just as well if no one visits it - if those who do are vandals or people who can only express their awe of something by defacing it.

Beyond all probability, the cave, the quarry, the ramp and the churches have survived to our day. From the quarry's rock garden outside the cave one can see all of Athens and gain a new perspective, but if steps are not soon taken to restore and preserve the heritage of Penteli, the next generation will find nothing of beauty on this historic mountain. □

Photographs of some of the frescoes preserved by the first Department of Byzantine Archaeology may be found in "Byzantine and Post-Byzantine Art" a catalogue of the exhibition in the Old University on the occasion of Athens, Cultural Capital of Europe, 1985, and published by the Ministry of Culture and the Byzantine and Christian Museum.



Angel, church of St. Spyridon

Fascinating and phoney philhellenes I

Never before nor since have so many oddballs congregated in such a small country all at one time as during the Greek War of Independence. Herewith, a catalogue of philhellenes, phoney, false and fantastic

by Michael House

When the Greek War of Independence began in 1821, a swarm of bogus barons, counterfeit counts and ersatz army officers descended on Hellas. Failures in their own countries or just plain adventurers, these philhellenes wanted to make their mark in the war, and some used invented titles to give them a head start. Greece also got more than its fair share of eccentric mercenaries, social engineers looking for a human laboratory in which to practice and myopic missionaries who had failed to notice that Greece was already a Christian country.

In 1821 and 1822, several hundred men gathered at the French port of Marseilles, thence to be shipped to Greece: eight shiploads in ten months. Among them were the following unlikely characters: a theology student from Tübingen; a Swiss watchmaker; an out-of-work French actor; a German hairdresser; a dancing master; a French fencing instructor (who called himself Captain Mignac); and a Spanish woman dressed as a man. But perhaps the most remarkable of the Marseilles contingent was "Prince Alepso".

A young man - mute, seemingly deaf - visited the offices of the Stuttgart Greek Society in 1822 and explained that he was Prince Alepso, a Greek prince from Argos who wished to return home. His behavior was excitable to the point of hysteria and he was often drunk, but no one's suspicions were aroused. The Deaf and Dumb

Institute of Stuttgart tested him and found him to be genuine. Officers going to Greece were asked to accompany him: he rode, they walked. He was treated with immense respect en route to Marseilles. One woman gave him a pearl-encrusted purse, full of money; another, a gold ring. On board ship, he was almost uncontrollable. He attacked a sailor, showed suicidal tendencies and threw his gifts overboard. It was only much later, after his arrival at Argos, that he was heard speaking German when in his cups. He was, in fact, a watchmaker's apprentice who had run away from his family after an argument. To maintain the imposture for so long suggests talents that might have been put to a better use.

Another titled phoney was "Baron Friedel von Friedelsberg". He claimed to be a Danish aristocrat, and charmed Prince Ypsilantis, one of the political leaders of Greece, forming a close friendship. The "Baron" was always boasting about his beautiful castle and his illustrious friends. Unfortunately for him, a genuine Danish Count arrived at Corinth while he was there and denounced him as a fraud, there being no such place in Denmark as Friedelsburg. When exposed, it is reported that the "Baron" burst into tears and fled the city. He spent the rest of the war travelling around Greece with a lithographic press on his back making portraits of the war leaders and still pursuing his claims to gentle birth.



Lord Cochrane

Friedel had been an actor, a musician and an artist, and he made excellent use of his first and third attainments, captivating war leaders and persuading them to sit for him. Later he produced a very fine set of compositions entitled *The Greeks, 24 Portraits, 1825-26*. Friedel was one of a quartet of individuals boasting titles who served with Lord Byron at Missolonghi. "Baron" Gilman, "Marquis" Bellier de Launay and "Baron" Quass were also phoneys.

Britain sent its fair share of eccentrics to Greece, although, generally speaking, the titles they claimed were genuine. One of the oddest was Colonel the Honourable Leicester Stanhope, later Earl of Harrington. He was a social reformer, a disciple of the English philosopher Jeremy Bentham, who believed that the state should be scientifically organized to create "the greatest happiness of the greatest number".

Stanhope saw Greece as virgin territory, the perfect laboratory in which to experiment with Bentham's ideas unencumbered by existing institutions. He wanted to turn into a modern state almost overnight a land whose basic rhythms of life had remained unchanged for thousands of years. The government was to be modelled on those of the USA and Switzerland. Stanhope planned a reservist army,



The philhellenes of 1822

hospitals, newspapers, a postal service and a silkworm-breeding industry. He had never been to Greece and knew nothing of the Greeks, but what he lacked in realism he made up for in energy. Visiting Byron at Missolonghi, he founded two newspapers, a school and a dispensary during his six week stay.

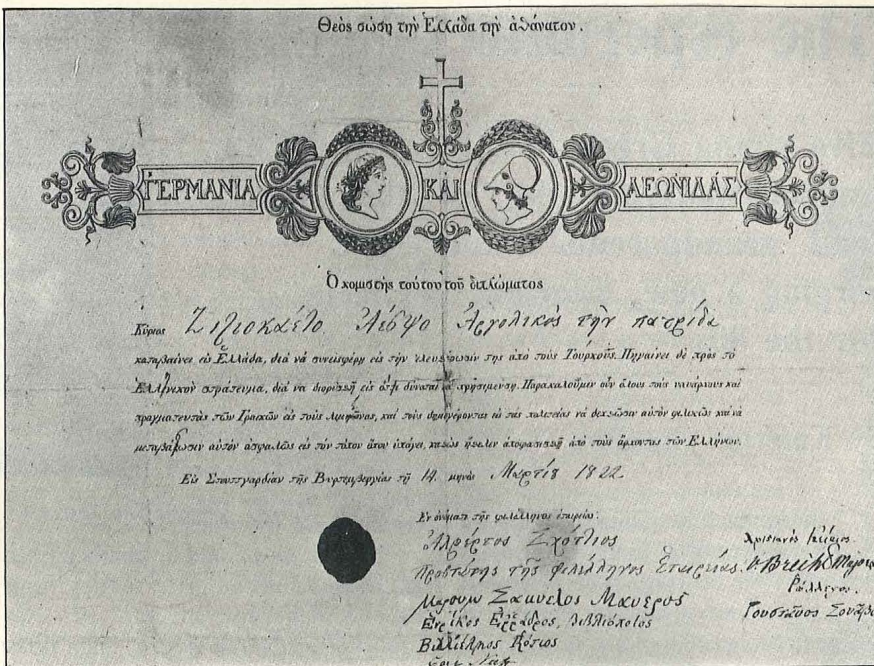
Moving to Athens, he fell under the spell of Odysseas Androutsos the Greek warlord who controlled most of eastern Greece. Diplomatic, charming and handsome, Odysseas wanted money and knew how to handle the English "Lordos". Fake elections were held to convince Stanhope that Odysseas who, of course, retained all power in his own hands, was a democrat. Fortunately for Greece, perhaps, Stanhope was recalled shortly after to military duties in England.

One of the most colorful figures in this (or any other) war was the English sailor, Admiral Cochrane, Earl of Dundonald. A brilliant and dashing naval commander and a celebrated mercenary, he was invited in 1827 by the provisional Greek government to command their new fleet at a huge fee. While a captain in his twenties, Cochrane had made the equivalent today of several million dollars in three months by capturing enemy shipping.

He became a radical member of parliament, earning hatred in high places by exposing corruption in the navy. After a stock market swindle he was convicted of fraud (almost certainly framed) and thrown in jail. On release, he went to South America and successively commanded the fleets of Chile, Peru and Brazil.

Cochrane didn't cover himself with glory during the War of Independence. His attempt to raise the siege of the Acropolis was a fiasco. Subsequently, he sailed around the Aegean with a few ships, apparently frightening friend and foe alike. He was a huge man with bright red hair, irascible and intimidating. During a battle, he would bellow orders in English at his Greek sailors, and if any man didn't do his job properly, Cochrane would knock him down and do it for him.

Top marks for persistence must go to another mercenary, albeit on a more modest scale: Adolph von Sass. A Swede who had fought in the Napoleonic Wars, he arrived in Greece in 1822 as a volunteer in the German Legion. On his way to Crete, he was captured by the Turks, beaten, tortured and sold into slavery in Cairo. An English traveller bought him and gave him his fare to Sweden. Arriving home,



Letter of recommendation issued to "Prince Alepso" by the Stuttgart Greek Society

Sass immediately set out for London, where he obtained the passage money to return to Greece. This indefatigable philhellene, so determined to support the cause of Greece, came to a tragic end. He was killed by one of Byron's Greek mercenaries in a camp brawl at Missolonghi.

Persistence and self-confidence were the hallmarks of the Reverend Sheridan Wilson. After a spell of trying to convert the Maltese from Catholicism, he was sent by the London Missionary Society to "convert" the Greeks. Wilson arrived on Spetses on Christmas Eve, 1824, with boxes of Bibles. He travelled all over southern Greece telling his hosts what was wrong with their church.

The monasteries were "hives of sanctimonious (sic) drones". He tried to persuade the Greeks not to sing on Sundays nor to make the sign of the cross, and told them they should drink wine during Lent. One imagines that only the exquisite courtesy of the Greeks stopped him getting his throat cut: presumably he was regarded as a harmless buffoon.

Wilson also tried to teach British etiquette to the Greeks, explaining that they should greet ladies *before* gentlemen. Not lacking in self-esteem, he said on one occasion that the British, in sending him to Spetses, were repaying a debt owed to the Greeks for the writings of Homer and Plato! Perhaps it was because of his Bibles that the Greeks tolerated him. He distributed thousands to eager recipients: paper was valuable and rare in Greece, and much sought after for making cartridges. □



Lithograph of Odysseas Androutsos, by Friedel



French workers contributing to the Greek cause

The esperanto of gold

Five young Greek jewellers are pulling unlikely materials out of their hats (and grandparents' trunks), and forging a new, wearable art form for the 80s

by Katerina Agrafioti

Goldsmiths have a history that goes back over 4000 years. Their creations over the centuries have produced an international means of intercourse between races and nations. Jewellery is the most communicative "esperanto" of the applied arts.

The Greek term for jewellery is *kosmimata*, a word that goes directly back to its ancient root *kosmos*, meaning harmony and order in the universe. Together with its classical background, today's applied art goes beyond the notion of a "poem"; that is, the making of a thing, to modern creations which are full of the excitement of our technological age. This is especially true of the work of young artists whose fresh minds are receptive to what is new and audacious.

Out of 15 craftsmen interviewed, the five presented here are all Greek and all work in Athens. They were chosen primarily for their youth and their determination to pursue aesthetic research, to value and respect the material they use and to avoid imitation.

Pierretta Lorentzatos

This refined young woman, who was born in Paris but whose name betrays her origins in the Ionian Islands, is the "classic" among the five jewellers presented here. After graduating from the Hornsey College of Art in London and the Ecole de Bijouterie et Maroquinerie in Paris, she settled in Athens. At first, while creating on her own, she worked for some of the best jewellery ateliers in town.

Lorentzatos favors gold as a material. She loves its color and the challenge of molding it. The inspiration of her designs is derived from nature, above all flowers, but she acknowledges the influence of art from a variety of sources. Of all the magnificent collections of jewellery, she believes those of the Archaeological Museum in

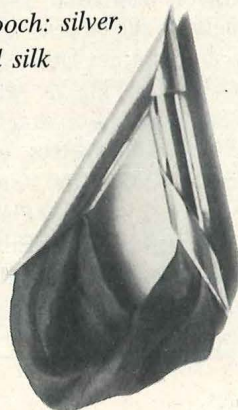
Iraklion are the finest.

Though they could be characterized as classical and conservative, her forms have a light and modern air. Her brooches formed as fragile, open flowers, have gold petals which seem shaken by a breeze; her rings have a personal touch; her necklaces have fine, meticulously worked details. Besides gold, Lorentzatos enjoys using precious and semi-precious stones: baroque pearls, sapphires, emeralds, aquamarines, coral, garnets and rhodonite. Her imaginative blending of old silver coins with gold gives charming results.

Her creative combinations are equalled by the craftsmanship which goes into their settings. She adores this delicate work, and her fingertips bring to life neglected pieces of old jewellery. Her ability to match scattered stones and broken parts has a fascination which echoes the artist's inner voice and responds to the client's wishes. Very recently she has broadened her field to include candlesticks and other items made of wrought iron.

Since 1978 Lorentzatos has contributed to exhibitions in Athens and elsewhere in Greece. Now she is settled in her own tiny atelier/art gallery in Kifissia. It is called Ione after one of the Sirens, bewitching nymphs of the sea who followed in the train of Poseidon.

Kornetza brooch: silver, Plexiglas and silk



Zannos' "jewellery for a wall", or neck

Lili Frangaki

The imaginative pieces that emerge from the hands of this young woman are full of charm and humor. The unconventional elements which she incorporates into everything she does are watch-parts. So successful has she been that her creations have started a new trend in the world of jewellery.

Although she graduated from the Vakalo School of Applied Arts, at first she never thought of working in jewellery. It didn't appeal to her. She started out by designing fabrics as an interior decorator. Ceramics was another field that attracted her. Meanwhile, working in a gift shop, she had opportunities to adapt pieces of jewellery to the wishes of her clients. In this way she gradually discovered an inclination towards this kind of craftsmanship.

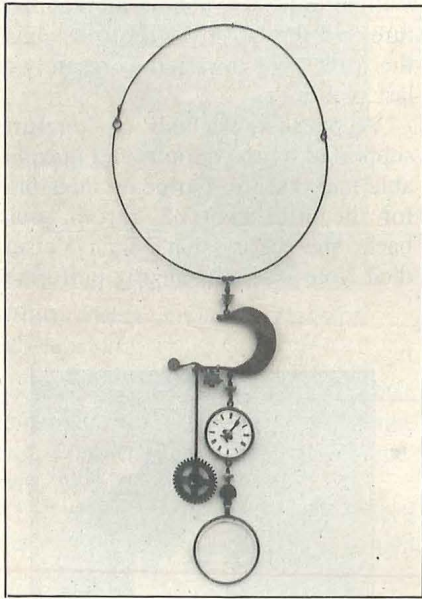
The inclination expressed itself in materials with which she had been familiar since childhood. Her father had been an amateur watchmaker. Watch-faces, springs, hands, cogwheels and other parts of small timepieces were an intrinsic part of her early environment. The very first brooch she made for herself was fashioned of the elements of a disassembled watch. It immediately provoked delight among her friends, and this encouraged her to design more pieces. In this way she soon discovered herself in a magical world full of possibilities. Frangaki speaks with enthusiasm about her work, her plans for expansion and the difficulties she has finding parts of old watches, since she always creates from antique pieces. With humor, a remarkable variety of methods of assembly, and an original way of adding pearls, precious and semi-precious stones, feathers, coral and even paper, her brooches, necklaces, rings and earrings composed in segments always feature watch-parts. They are all magnificent, small, architecturally sophisticated

sculptures.

Publicity hasn't interested Frangaki at all until recently, and this is due to her success. Now she is being imitated and copied (badly), so she wants her own work to be better known so the public will avoid being misled.

Stamatis Zannos

A graduate of the Doxiadis and Vakalo Schools of Interior Design and Graphic Arts, Stamatis Zannos is young, affable and enthusiastic. He began his career with "theatrical jewellery" as he calls it. Using leather and metal, he created big forms. "At first I



Frangaki: necklace composed of watch parts

wanted to impress by volume," he admits. Then he entered a phase of "photographic jewellery". He took what he considered to be the most beautiful and representative pieces of jewellery displayed in museums, he photographed them and reproduced them on surfaces of aluminum which he sandwiched between two layers of Plexiglas. He also calls his pieces "jewellery for a wall" because they are most decorative when hung.

His is an uneasy, exploring spirit. He puts together the most unlikely things from laser lights to pieces of fabric and little bells in bronze or silver. Zannos never lingers long in a single style. He is open to contemporary trends and an inner impulse propels him forward into new fields. *Elle* and the American *Vogue* have published some of his creations. Last month he also participated in the Bologna Biennale for young jewellers.

For professional and economic reasons, Zannos also decorates exhibition settings for which he has a flair. He

is now preparing two of these, one for a show of Greek popular art and one for his own pieces which have been inspired by traditional costume.

Dimitra Kornetza

This lovely young woman creates jewellery that mirrors the simplicity and distinction of its creator. She studied jewellery design in London and has participated in several exhibitions in Greece. In 1986 she won a prize for jewellery at the Thessaloniki Trade Fair and was one of three artists representing Greece at the international exhibition by young artists held in Bologna.

Her favorite materials are silver and bronze, but she also uses wood, silk, paper, wood, Plexiglas and steel. In the past she has used enamel too, but finding it requires such a tremendous amount of work, she has given it up. Her forms are modern; her lines straight and audacious. Her creations have a simplicity and refinement that are Doric.

Her memories of her London years are precious. "If I had stayed another ten years there, I would still be at the learning stage. London offers such a fantastic variety of opportunities to specialize. One craftsman works in precious stones, another in design, a third only in diamonds. Here in Greece, unfortunately, the old goldsmiths keep the secrets of their work to themselves and take them to their graves."

Kornetza belongs to a group of artisans who are trying to promote their work by exchanging knowledge and sharing experiences and techniques. She thinks it would be practical if young craftsmen had some common establishment equipped with all the necessary tools, since high rentals prevent artists from having adequate workshops of their own.

Although the forms of her work are modern and clean-cut, at the same time they have a contemporary romanticism and are full of feeling for metal. Her pieces are imbued with the spirit of the Age of Space. Geometry is the predominant concept and the unadorned lines seem to be starting points for the new forms of the future.

Marios Voutsinas

Self-taught, multi-talented, with a family tradition in the fine arts, Marios Voutsinas has been conducting a totally absorbed love affair with every kind of material that passes through his hands

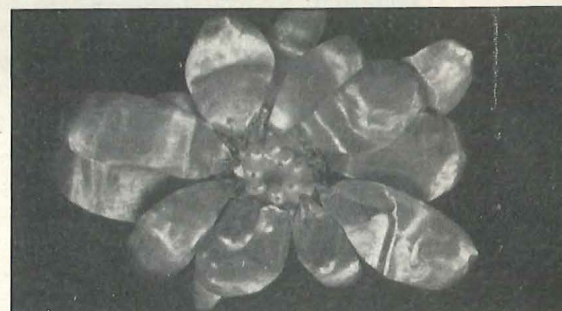
The Art Nouveau influence in Voutsinas

in its transformation into works of art. Though born in Paris, Voutsinas feels he can only really live in Greece. He has settled in an old house near the National Archaeological Museum. Starting out in 1975, he fashioned jewellery by the "lost-wax" method. A lover of the decorative tendencies of the turn of the century, and Art Nouveau in particular, he dedicated his first exhibition to Alphonse Mucha, an outstanding artist of the time. After a five-year "jewellery period", he turned to interior decoration and design. Now for the past three years, he has returned to his earlier love with renewed passion. His recent work, shown in Athens last spring, included jewellery and small sculptures. The treasures he used to find as a boy in his grandmother's chests, such as pieces of lace, elaborate buttons, velvets, silks and other luxurious materials, are now the raw materials that kindle Voutsinas' creative imagination.

His brooches cast in bronze containing bits of crocheted lace are decorated with velvet ribbons. His rings, in motifs of wavy lines, are very imaginative. Although some of his pieces are bulky, they are always refined. As he says, his pieces may be framed when they are not worn.

There seems to be no material outside his range. Eclectic lamps decorated with masks, old wood frames ornamented with scraps of every conceivable stuff are all rendered with great skill and affection. Although he finds it a cold material, he even blends Plexiglas with bronze, wood or paper, to create furnishings of the most unexpected kind.

After ten years of devoted application, Voutsinas feels he has reached the threshold of what he really wants to do in life. □



Lorenzatos brooch, gold with baroque pearls

Mayerling's mysterious Maria Vetsera

by J. M. Thursby



She was 17, half-Greek, and a blue-eyed beauty. He was Crown Prince Rudolph of Austria. The couple died 100 years ago this month, and the jury is still out. Double suicide? Murder? A third victim? The evidence is buried at Heiligenkreuz

Now fell gently throughout that fateful night in the winter of 1889, transforming the rolling slopes of the Vienna woods into a scene of pristine tranquility and muffling the imperial hunting lodge at Mayerling in silvery silence; a silence so impenetrable that it has endured for a hundred years. The peace of this romantic, almost idyllic countryside was abruptly shattered on 30 January, however, by what appears to have been a violent double suicide. Archduke Rudolph, heir to the Austro-Hungarian Empire first shot his 17-year-old, half-Greek mistress and then took his own life, in an act which irreparably shook the foundations of the Hapsburg Dynasty and sent shock waves out across Europe.

Rudolph's manservant, Johann Loschek, found the prince's bedroom unexpectedly locked and barred the following morning. Together with Count Hoyos, a young aristocratic guest, he smashed open the door with an axe and both were appalled to find the couple dead. By the time Hoyos had rushed back to Vienna and fearfully broken the news to the deeply Catholic imperial family, the early morning papers were already carrying the story. It took the Emperor Franz Josef, stunned by the possibility of his only son's being both a suicide and murderer, some time to pull himself together. When able to grasp the situation, his first reaction was to slap a rigid censorship ban on any publication of the event and

ordered the police to seize those articles already in circulation. He then convened a committee of doctors and dispatched them to Mayerling. Several conflicting imperial bulletins were issued, the final one stating that Rudolph, in a temporary unbalanced state, had committed suicide. Maria, from then on, was to become a non-person.

From the outset, the incident was deliberately shrouded in mystery and all relevant documents have disappeared from the state and imperial archives; even a long-winded telegram reputedly sent to the Pope is not to be found in the Vatican files. It was put about that the official dossier had been placed in the hands of the prime minister, Count von Taaffe, a childhood friend of the emperor's, but when this document was opened in 1916 it contained only blank sheets of paper. The prince's apartments at Mayerling were razed to the ground and a "chapel of repentance" built on the spot. The rest of the lodge was turned into a Carmelite convent where nuns prayed for the salvation of the souls of the victims under a vow of silence.

There is nothing more calculated to fan the imagination than the scent of mysterious intrigue, and rumor was rife from the very start in gossip-prone Vienna. Far from assuring the removal of all evidence pertaining to the case from the prying eyes of posterity, the obvious official cover-up ensured a

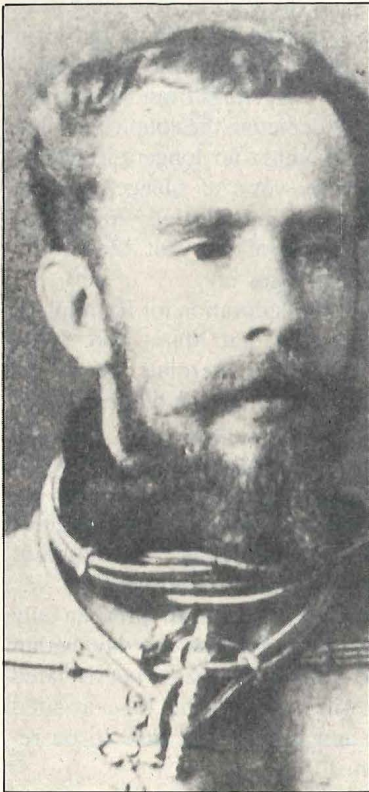
continual out-pouring of literature on the subject. Novels, from the lurid to the fantastic, "histories", spurious memoirs, hypotheses and counter-hypotheses, films and even a successful ballet have all served to turn Mayerling into a cult center.

Was it a political murder as the last empress, Zita, lately announced from her nursing home in Switzerland; a lovers' death tryst in the classic Romeo and Juliet mold; a hideously final protest against a "monarchy nothing more than a great ruin" or a botched up abortion and dishonorable suicide? Few, if any, will ever know for certain what transpired that wintry night. Without official evidence, all is conjecture and the latest efforts to establish the truth were thwarted as recently as last month.

A considerable body of literature, supported by the curious and inexplicable fact that the Carmelite nuns pray for the atonement of "three" souls, backs the theory that Maria Vetsera died from a secret, ineptly performed



Baroness Elena Vetsera, mother of Maria



Crown Prince Archduke Rudolph of Hapsburg

abortion which for Rudolph, already an unhappily married man, a morphine addict and most reluctant heir apparent, was the final straw.

Dr Bandi of Vienna University's Pathology Department has long sought permission to examine Vetsera's remains. Finally, last November, he was given the go ahead only to have it enigmatically revoked after the ensuing publicity. Vetsera still lies largely forgotten in her lonely grave on the grounds of Heiligenkreuz, a monastery on whose land the lodge of Mayerling stood, while the historical limelight continues to focus on Rudolph and his beautiful ill-fated mother, the Empress Elisabeth.

Although the grave has been rifflled twice and the skeletal bones disturbed, Dr Bandi believes that, tested by modern forensic techniques, evidence of bullet damage, including the angle and distance of the trajectory, might still be proved and would throw light once and for all on whether Maria died from a revolver wound inflicted by the man she passionately adored or from some other cause.

Maria Vetsera was born in Vienna of mixed parentage. Her father, Baron Vetsera, was Hungarian while her mother, Elena Baltazzi, was Greek, the daughter of a wealthy banker from Smyrna. With dark hair and blue eyes, Maria at 17 was exquisitely beautiful and, like most teenaged girls

in Vienna, idolized the handsome, 30-year-old prince. They met formally and briefly on several occasions, at the races, balls and other social functions. Through her friendship with Countess Larisch, the prince's cousin, she successfully contrived to meet Rudolph more intimately. It is doubtful whether the crown prince was ever deeply in love with her. Besides his wife, Archduchess Stephanie, he had a long standing mistress, Mitzi Kaspar, and generally had a penchant for virgins, but Maria amused him and their relationship developed.

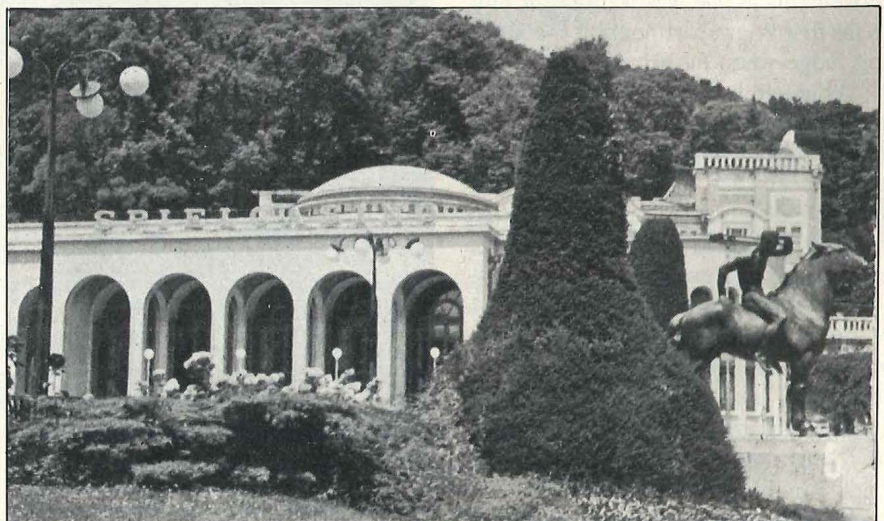
In a society riddled with sycophants and informers, his wife, the court and the city in general were almost immediately aware of their involvement. Nevertheless, the accepted etiquette for an "affaire d'amour" had to be observed. There were secret post boxes, codes, gifts and romantic assignations in the Prater, Vienna's enormous pleasure park and gardens, which was, and still is, the city's customary trysting place.

Before long, Brattfisch, the prince's coachman, waited for Vetsera most nights around midnight at the end of Salesianergasse, the chic diplomatic quarter where she lived, to carry her to the immense wrought iron gates of the Hofburg (the imperial palace) where the trusty Lotsch was waiting to smuggle her through the labyrinthine corridors to Rudolph's old bachelor quarters. The pair had become lovers. From all accounts, her mother, a relentless social climber who was not accepted in court circles despite her great wealth, turned a blind eye on the affair.

The situation came to a head on 27 January 1889 when Maria and her mother attended a philanthropic gala evening at the German embassy ostensibly in honor of the German Kaiser's birthday. Archduchess Stephanie acted as hostess and she and her husband received the guests as they arrived. Maria never took her eyes off Rudolph, and when she arrived in front of the archduchess, she stood staring at her arrogantly and refused to curtsy until



Count von Taaffe, Prime Minister of Austria



Chapel built over Rudolph's apartments



Maria Vetsera at 17

forced to it by her mother. This open slight produced an instant scandal and the following morning the prince was called into his father's presence.

No one knows exactly what course the conversation took but when Rudolph left at 11 in the morning he appears to have been in a desperate frame of mind. His cousin, Countess Larisch, of dubious integrity, said that he handed her a box of personal papers saying, "If anything should happen to me, someone will call and ask for this box; you will give it to him." A password was agreed on. Needless to say, the box has disappeared.

It is thought that Rudolph was very much involved in Hungarian national politics and certainly the Hungarians preferred him over his father. From the time he left the Hofburg until he turned up at Mayerling, the prince's whereabouts cannot be fully accounted for. Several telephone calls were apparently made and various meetings arranged and certainly Maria knew of Rudolph's movements as she was waiting for him in his first floor apartments at the hunting lodge when he arrived there.

Although it is thought that the lovers requested to be buried together at Heiligenkreuz, this was, under the circumstances, out of the question and Rudolph's body was taken immediately to the Hofburg. It was still snowing as dusk fell on New Year's Eve when Maria's uncle, Alexander Baltazzi, and Vienna's chief of police escorted the rigidly erect figure of Vetsera out of Mayerling and placed her between them on a sledge. She had been dressed as though she were still alive but her back was strapped to a wooden rod under her clothing to keep her upright.

When they reached the Heiligenk-

reuz Monastery nearby, they took her, arm in arm, slipping and sliding down the rough track, and placed her body in a makeshift coffin since the ground was iron hard with frost.

Her parents had to leave the city for a time, and it was not until March that her family was allowed to place flowers on her grave; a request to erect a small chapel over her resting place was denied. Her relatives, along with the abbot of the monastery, who is responsible for the upkeep of the burial ground, have constantly refused anyone the right of exhumation and investigation.

In 1940, the Carmelite nuns were unceremoniously ousted from their convent by the Nazi regime and the building itself suffered war-damage five years later. After the war, some nuns returned and 13 still remain, supported financially by tourism, for a visit to Mayerling is a "must" for foreigners trying to capture the timeless, romantic past of the Vienna woods. The lucky

ones spend the night in the guest wing of the convent itself (hot and cold water, central heating and TV lounge); illustrated "Greetings from Mayerling" postcards depicting the couple, sell like hotcakes. Nuns, no longer, it seems, inhibited by vows of silence, provide guided tours and faithfully follow the official version of the event. Meanwhile the debate rages on.

Blind with adoration for Rudolph, it is conceivable that Maria, like some medieval tragic heroine chose to accompany him into the other world in a lovers' death pact. Just why he accepted this unbelievable sacrifice is another question. Today, it is the remains of Maria Vetsera, granddaughter of Theodore Baltazzi, the Smyrniot banker, which appear to hold the key to the puzzle, whose final form can only be guessed at. Perhaps one day, within the next hundred years, her isolated grave will yield up the long awaited secret and history will have to be rewritten. □



Emperor Franz Josef and Empress Elisabeth, after the death of Rudolph

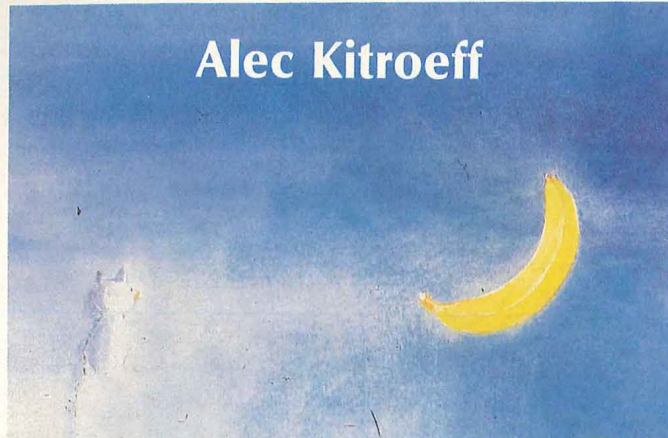
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National Economy, Syntagma Sq	323-0931
Northern Greece, Thessaloniki	(031) 26-4321

The Athenian organizer

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8 am-9 pm, Mon-Fri; 8 am-8 pm Sat, Sun:
 National Bank, Kar Servias & Stadiou..... 322-2738
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Chambers of Commerce

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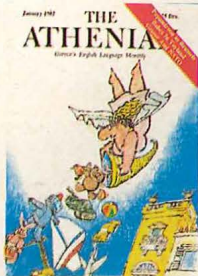
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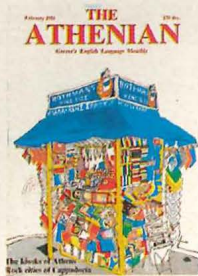
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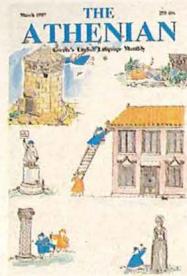
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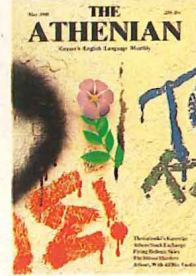
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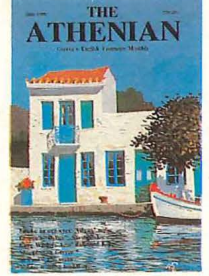
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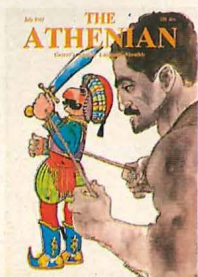
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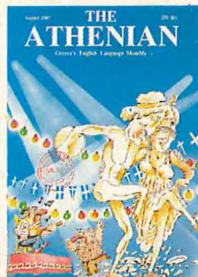
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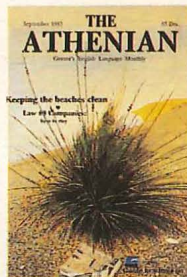
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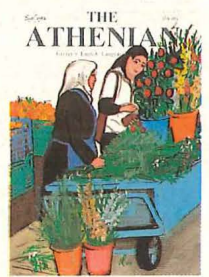
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We Athenians...

“Athenians!” the foreigner exclaims, his voice an unstable chord of exasperation and admiration. “Whatever makes you people tick?”

It isn't the first time I've been asked to expound upon the subject – I am, after all, one of the ticking group to which my foreign friend refers. (Nor is it the first time I've felt, Herr Freud notwithstanding, that the *unexamined* life must be the *only* one worth living.)

For how is it possible to describe the Athenians? What *does* make us tick? What *are* we like? (And have you got several years for even the abbreviated beginning of an answer?)

Perhaps one can generalize about the Parisians, and John Russell does so in his book, *Paris*.

He can get away with “Parisians take nothing for granted,” or “Parisians watch people the way birders watch birds, and they are never deceived,” for example. He can go on and on with such succinct observations and, having lived amongst Parisians – albeit briefly; I couldn't wait to get back to Athenians – I tend to agree with him: Russell's pronouncements on the Parisians hold water, or wine...

But generalize about the Athenians?

Whenever I begin to describe us, I find myself compiling a catalogue of minute, specific, contradictory bits of observation about individuals and their individually quirky behaviors – each bit at odds with every other bit, like *tesserae* at war in a sort of biochemical mosaic.

And the picture I come up with would only incite further exasperation (and admiration?) from the foreigner unwittingly dropped into our schizophrenic midst. What makes us tick? Everything. Who are we? Everyone. If one makes some generalizations about us, does one err? Every time.

For, you will find...

Athenians are blue-eyed Macedonian bakers with ginger moustaches and big ruddy knuckles driving vans purchased in Frankfurt (full of croissants); Italian-speaking, Rhodian goldsmiths with exophthalmic eyes the color of dark pansies, and two sons at Oxford; Sicilian-Constantinople refugees, swallowing our lamdas and practicing medicine on Mykonos; and members of every other foreign Greek-community-come-home, from New Zealand and Zimbabwe, to Moose Jaw in Saskatchewan – bringing with us Greek dialects and cultural idiosyncrasies born of the

mix of Greek and African, Greek and Arab, Greek and American cultures – hatched in all those one-of-a-kind and never-again nurseries of the diaspora, but now come home to roost in the cradle of democracy.

We may reside in a three-story penthouse on the slopes of Lykabetos with a live-in Filipina maid who speaks no Greek and only her own brand of English, but who, nevertheless, has been taught to make moussaka, for 20.

Yet we may also scrub floors for our neighbors' money in the morning, collect their children from school at midday, and go home to drink ourselves silly in the afternoon, left alone by grown children with only a cross-eyed cat for company.

Or, we may be an unmarried couple living with the child of his former marriage in Ghizi, commuting “home” to some western island for the olive harvest, and never feeling really at ease in the big city.

We are dues-paying members of Weight Watchers, who repair to the *plateia* in the cool of the evening for a Black Venus torte, or Peach Melba, with our equally portly companions. But we are up early the next morning for tennis lessons in Halandri or several hours of buffeting by those strangely

ineffectual machines at the slimming studio.

Too, we are svelte and tall and post New Wave, outfitted in knock-offs of Paris' latest – billowy, multi-pocketed trousers to the knee, black flats (a marriage of Uniroyal Tire and the Roman Legion), a midi-blouse with padded shoulders but everything else quite visible to all through khaki-colored net.

We are short-tempered and shrill and everyone gets quite a piece of our mind if we get out of bed on the wrong side. The *laiki* man weighing cherries in his rigged scale, for example, the taxi driver who goes a block out of our way, and the waiter who overcharges us ten drachmas are all told, in no uncertain terms, what to do with “their Virgins”.

We are also the world's most generous and selfless and modest friends, picking up a *taverna* bill for six and using our rent and electric bill money to pay, cooking chicken soup or *briam* for a sick friend every morning before going off to work, and delivering it to his door, taking in relatives, tourists and others in need, and never demanding any consideration in return. In some ways, we Athenians still operate by the village laws of hospitality, and see Athens as just the largest of our country's villages.

We are in awe, still, of anything made abroad – the world *mevla* (Made in England) still in use – but we also make fun of ourselves and exhort one and all to “buy Greek”. (When we do, we are often pleasantly surprised by the quality.)

We queue-charge without batting an eye, and then lambast those who cut in on us. Yet, too, after a sweltering two-hour wait at the polls, we are still quite willing to let yet another pregnant woman or mother trailing her (borrowed?) brood go in to vote before we do.

Athenians will unhesitatingly steal taxis out from under one another's noses, cut one another off ruthlessly in traffic, and give pedestrians no quarter whatsoever. (“God gave them two eyes, didn't He?”)

For “one little second, only” we abandon our vehicles in mid-street while we collect our drycleaning or drop a daughter at her ballet, or French, or piano, or drawing lesson, and we invent unbelievable but creative excuses to hurl at the traffic piled up and honking behind us when we return.

As new drivers, we hang a giant “N”

Close to Home



photo/Juliana Bialas

Elizabeth Herring

in our car's rear window: A skull and crossbones would be more indicative of our driving skills.

We Athenians are more politically involved than anyone else in the world – yes, there is one generalization that holds *ouzo* – and we debate the merits and demerits of our myriad parties and their spokesmen from dawn till dusk. Athenians may be easily distinguished as belonging to one party or another by what newspaper they choose to hammer home their arguments on the café table.

When evening comes, however, PASOK, ND and KKE troop off together for an evening of wine and song at a local *kentro*, where newspapers and tempers are checked at the door.

In the summer, we still ship our wives off to the islands while we stay in town and work like demons all day so we can spend the evenings with our new-found foreign companions. Or, more, modern, we may bundle our husbands off to make room for that delightful younger man. (We are resourceful, if a bit Victorian, in our mores.)

We may also be scrupulously moral in a neo-European sense, eschew marriage, live together, share expenses, and do the dishes every other day. We take

the baby to the park in the stroller while our wives go to the cinema, and we even find we enjoy it.

We are excellent, if curious, neighbors, and rarely confront one another if there is a less direct face-saving method of achieving peace. We don't even bother about yelling or banging our shutters when the youth downstairs plays disco music at 3 a.m. Poor dear, he's going into the army next month.

We are rotten, meddling mothers-in-law and, remembering our rotten, meddling mothers-in-law, we are tender, tactful mothers-in-law.

We are scrupulously clean house-keepers, and we leave our trash bags on street corners for the cats to get into: Then we heave stones at the cats.

We marry for money. We marry for love. We marry the girl from Neon Iraklion that Aunt Kassiani sent out to Africa for us to marry.

We speak four languages fluently, but cannot, for the life of us, give adequate directions to the train station.

We will guard the tourist's purse, left by accident on the park bench, with our lives. We will also do you out of 20,000 in a business deal if we can get away with it. We will bail a friend of a friend of

Nikos' out of jail if we hear of his need. We will never ever steal a friend's girlfriend.

We call a projectionist who mangles the film reel a "butcher," the youth who dances divinely a *palikari*, or "brave young man". In moments of rage, we can call our wives anything under the sun. In moments of love, they are "our dolls," "our spirits," "our eyes," "our lives".

We are vain and humble, sensual and distant, demanding and patient to a fault; we are hard of hearing when we watch TV, attentive to friends' unspoken needs and stingy with all but our immediate families, always late for everything but doctor's appointments (yes, there's generalization No. 2;) we are proud and slavish, aggressive and fearful, assertive and insecure, loving and indifferent...

...and I doubt John Russell will ever come to Athens to write a book about us, because he'd never be able to fit us into one of those nice neat little molds that will do for the Parisians, but not for the Athenians, not ever. □

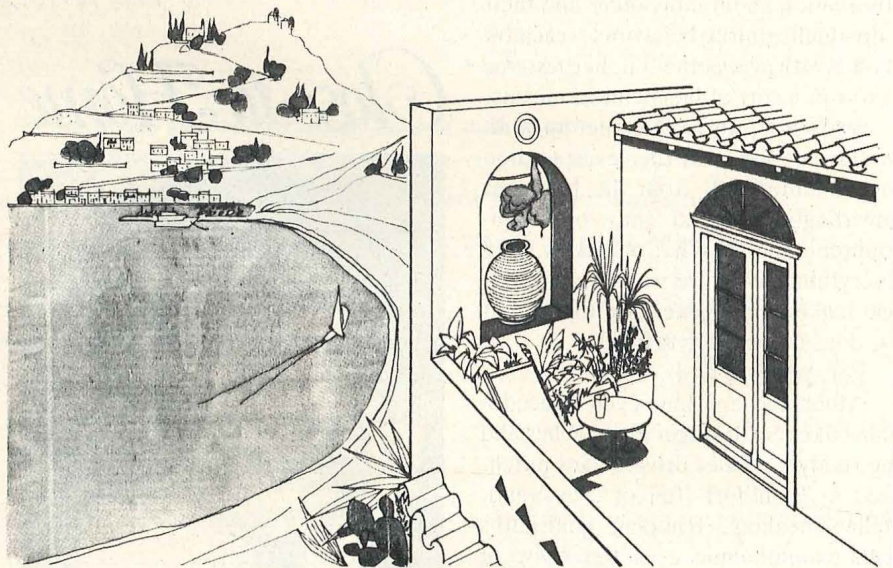
This article first appeared, in 1984, as a guest editorial.

Project 1992: Get Your Greek Holiday Home Now!

Unique development projects are currently underway in some of Greece's most scenic coastal areas, designed to provide exclusive "holiday homes and communities" for foreigners. In addition to being an excellent investment in view of 1992 (after which prices will rise steeply), the resort villas or apartments will have the distinct quality of being built on spacious plots by the sea, complementing the natural landscapes and respecting traditional Greek architectural styles.

This is the *New Greek Holiday Home* project, offering not only individual plots of land or houses in specially chosen, idyllic locations, but also the development of entirely new "model resorts", some even with their own yacht marinas. Some locations, being close to popular mountain and ski resort areas, are suitable for year-round holiday homes.

The development company will



handle all necessary formalities for the interested purchaser, ranging from a trip to the coastal site to the management of all contract and construction

obligations. Currently available are a limited number of half-acre and one-acre plots (two or four stremmas) at an average of 30-40,000 dollars per plot.

For further information, contact: "Greek Real Estate Bank" 4 Manolias Street, Ilisia, Athens 16121, Greece
Tel. 7233-061, Telex 224112 (NEWS GR)



The Freaks and the Jerks

The time has come to update readers once more on the ongoing saga of the Freaks and the Jerks and see how things stand with the inhabitants of the two beautiful countries separated by a sparkling sea and centuries of not getting along with each other.

On our last update, we reported the instant rapport established between Andy Papandy, the dream-boy leader of the Freaks, and the Wizard of Ozzle, the economic genius of the Jerks, when they met on a skiing holiday in Switzerland. Unfortunately, as in a great many cases of love at first sight, this relationship soured after a while and Andy went back to the air hostess who had given him that second helping of *coq au vin* on a flight from Paris to the Freak capital.

He became even more enamored of her when he discovered that she knew all the best discos in the area and that he could have much more fun with her than with his rather austere wife who thought Alice Cooper was a town in Australia and Madonna a painting by Raphael and who was battling gamely to free Freak women from the bondage of thousands of years of male chauvinist piggery.

But the pace became too fast for the ageing pop star (who would never see 80 again) and he went into the hospital for a checkup and to find out why he turned blue after dancing until four am. The doctor who took his pulse said: "Either my watch has stopped or this man is dead!" (He was a Groucho Marx fan.) But the other doctors decided there was still hope and that he might recover after a proper 500,000 mile service and new valves.

It was decided, also, that the mechanics in the topnotch state health service Andy had set up were not familiar enough with such ancient engines so they sent him to England where an Egyptian who had gained vast experience in restoring 3000 year-old mummies was just the man to take him in hand.

The air hostess went with him, of course, and had to forsake the *coq au vin* on the flight to London this time, but she fed him chicken soup, which did him a world of good, and then held his hand – but had to let go in a hurry when he started to turn blue again.

There was much consternation in the Freak capital among the members of Papandy's government because he hadn't left anyone clearly in charge during his absence and without his firm hand on the tiller, the ship of state could not continue on its steady course towards economic disaster. So there was much shuttling back and forth between London and the Freak capital by ministers who transmitted his orders to the two vice-premiers, Limpygeorge and Yiannis of Defense.

The overhaul was successfully carried out, but back home the whole fabric of the socialist regime Andy had so carefully sewn together began coming apart at the seams. The reason was a scandal involving a banker named Biscottas who, as an altar boy in a Freak church in Astoria, NY had found an old brass censer. On rubbing it to clean it, like Aladdin, he had produced a genie in the form of a huge priest who granted all his wishes. So Biscottas came to the land of the Freaks loaded with lucre and bought everything in

sight: banks, newspapers, sports clubs, politicians – you name it, he bought it. The scandal began when some politicians discovered they'd been given less by Biscottas than some of the others so they filed charges against him and accused him of embezzling the deposits in his bank made by widows, pensioners and large public utility companies. Biscottas decided he'd had enough and went back to the States to face a lesser charge of stealing a brass censer from a Freak church.

Meanwhile, the newly-overhauled Andy Papandy discovered he could now paint the town red without turning blue so he started going to the discos again with the love of his life, his antics followed with great interest by all Freak men who would never see 80 again.

On the other side of the sparkling blue sea, the rejected Wizard of Ozzle, feeling blue, put four Freaks in jail for demonstrating on behalf of some Jerks who were on trial for being red. At about the same time, the Freak president, on a visit to Australia, had rotten eggs and tomatoes thrown at his car by Yugoslav film fans who had seen his performance in the movie "Z" and didn't think much of it.

And so the year ended for the Freaks who stood on the threshold of 1989 wondering what other absurdities lay in store for them in the New Year, consoled only by the fact that imported bananas were finally here to stay. □

Alec Kitroeff's collection of humorous columns, "The Bananaless Republic", is now available through The Athenian and at local bookshops.

Minimalist moods

Stathis Petropoulos limits his minimal artistic vocabulary to lone images redolent of powerful emotions and sensations. Trees, landscapes and statues, the subjects of this show at Argo Gallery, are enveloped by a poetic atmosphere that expresses the inner core of the natural landscape.

The trees and the statues emerge through silky mist. The trees stand alone in a vast expanse of eerie stillness: the classical statues are separated from the present by veils of sheer color.

The trees are defined by delicate contours, their bare branches finely etched against bright horizons. A translucent vapor rises up from the ground, disappearing behind the trees, whereas the statuary, inspired by the antiquities at Olympia, drifts beyond this translucence, locked within foggy boundaries.

The most interesting of the oils regardless of subject are the beautiful fields of warm color that haunt and enrich the landscapes. Rising in the foreground – a mere suggestion of land or sea – these expanses unfold in infinite shades of color.

The subtle handling of the color alters the mood and appearance of all the landscapes. Although they depict almost the same views, some oils express a serene and quiet stillness; others, turbulence.

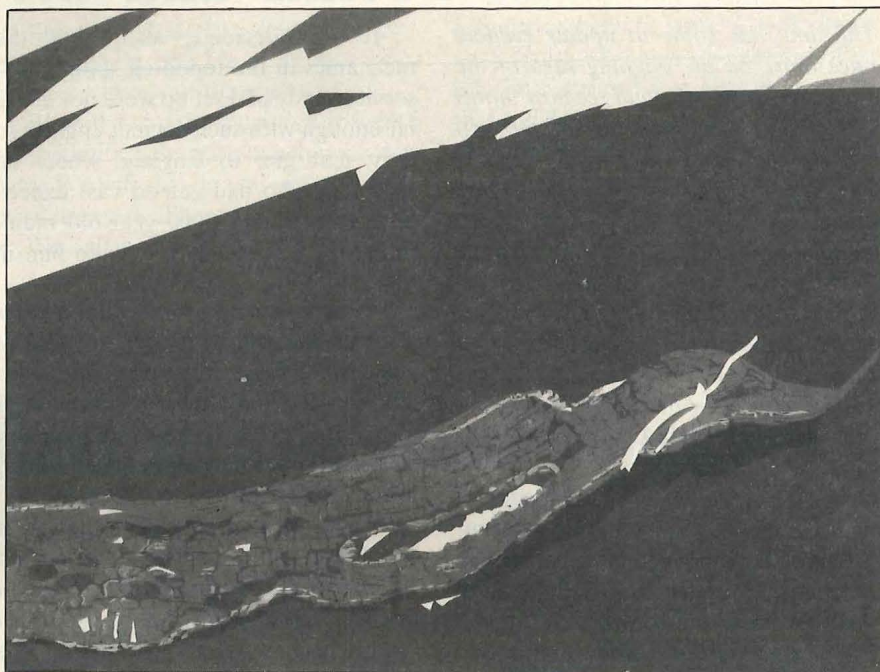


Stathis Petropoulos oil

Petropoulos studied art with Professor Panayiotis Tetsis and has participated in numerous group and one-man show both here and abroad. His paintings are owned by private collections and museums, the National Gallery of Art, the Vorres Museum and the Smolian Museum in Bulgaria.

*Argo Gallery
Merlin 8, Kolonaki
12-31 January*

Greek Fire



"Fire" by Tonia Nicolaidou

Tonia Nicolaidou's exhibitions are always exciting presentations of an imaginative creativity that depicts beautiful lyrical landscapes in an innovative style. Her latest show presented a single image that was dramatic as well as forceful in its conception. A fire that ravaged Ithaca two summers ago provided the theme, presented in a series of seven linocut prints combined with an environmental installation.

Nicolaidou's shows are usually highlighted by one striking color. Black with vivid orange-red accents set the tone of this exhibition which depicted the progressive incineration of a log. The theme evoked not only the destruction of nature but also of human life.

The smoldering log, portrayed in charcoal-grey and relief, was printed on black paper and contrasted with the erratic patterns of blazing red flames. As the panels progressed the phosphorescent blaze was reduced to strips streaking across the black until it finally smoldered to ash. The log, reduced to embers, became blacker and blacker, finally distinguished only by its relief form. The last panel, however, presented a subtle ray of hope as the darkness was lightened by the delicate rosy-grey hues of an early dawn.

Nicolaidou's statement was rein-

forced by a floor installation depicting the black ground – rocks, twigs, leaves – in relief form. The surface, broken up by mirrors, reflected a leafy landscape painted overhead, another allusion to faith and hope.

This exhibition was shown first at the esteemed Ligne Art Exposition in Ghent, Belgium, and then here, last month at the A.D. Gallery, Lykavitou 39-41. All the linocuts were printed in editions of five and 20.

*Exhibit ended in December.
Nicolaidou's work is
handled by the
A.D.Gallery,
Lykavitou 39-41*

Dark palette

Tassos Koutsouris is currently presenting his first one-man show at Dada Gallery, impressive landscapes and still life paintings which reflect his training in Byzantine art.

Koutsouris composes his pictures with an eye to the structural placement of mass, color and space. With an icon painter's instincts, he begins by first "writing" (outlining) the composition, then blocks in the forms with color – dark shades first – ending with the paler tonalities. He breaks the pictorial image he renders into mass and simple stylized forms registering the physical quality of textured surface areas.

Koutsouris isolates details, reshaping and reorganizing them into new, elusive forms, creating an interplay between illusion and reality. The austere mountain cliffs of one landscape become fleshy step-like forms in another. Dropping down to the sea, their rhythms echo the waves below or the formal chorus of a Greek tragedy.

The stark, uninhabited landscapes display strong architectural structure, their contours delineated by bold and expressive brushwork. Mountains, villages and the sea are all depicted by fields of beautiful understated shades



Tassos Koutsouris still life, oil

of blue, green and grey: Koutsouris believes that brilliant sunlight diffuses the true quality of color. An extraordinary stillness is reflected by this dark palette which evokes the essence of high drama.

The still lifes emit their own special magic as they define special objects, mark a human presence, or describe a special area. They radiate with a brighter light than the landscapes, using white expansively.

Painting is only one aspect of Koutsouris' talents, he is also a restorer of Byzantine art. His most recent project was restoring the murals of a 17th century church in the village of Anoghi, the former capital of Ithaca. The artist required three summer seasons to restore the wall paintings to their original beauty.

Koutsouris studied painting at the School of Fine Art in Rome and art restoration at the Instituto Centrale di Restauro, also in Rome.

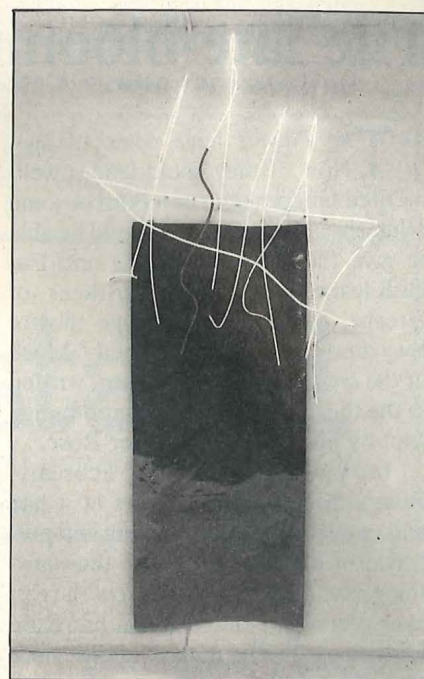
*Dada Gallery
Niiridon 6 and Pratinou,
Pangrati
12-25 January*

Neo neon

Stephen Antonakos has been experimenting with neon for over 25 years, utilizing its special effects in painting as well as in sculpture. This month, the Ileana Tounta Center of Contemporary Art is presenting work recently shown at Brandeis University on the occasion of the Rose Museum's acquisition of an Antonakos' installation.

In this exhibition Antonakos combines neon with painted unstretched canvas or wood panels. The neon forms are striking – full or open circles, erratic lines like those of an electrocardiogram, or flowing contours. They take on the color of the background or spread their own dazzling rays creating a sense of forms moving or floating in infinity. Antonakos also enhances color by placing neon elements behind wood panels to cast colored reflections against a wall.

Despite its simplicity, neon is a powerful medium, as advertising has proven. Stripped of its verbal message, it metamorphoses into a more pliant instrument of expression, especially



"Mani Sky" by Stephen Antonakos

adaptable to sculptural installations. Its flow of current evokes movement; its glass tubes reflect intense color and light. Visible from great distances, radiant neon is as sensational in daytime as at night.

Antonakos has an impressive roster of permanent installations throughout the US to his credit. The artist's large-scale neons can be seen at such diverse locations as New York's 42nd Street, Atlanta's International Airport, the Fine Arts Center of the University of Massachusetts, as well as at the Atheneum University of Dijon in France.

Also on display at the Tounta Center are collage papers, work executed during trips last year to Sao Paulo, Tel Aviv and Athens. Antonakos enjoyed the challenge of creating only with material readily available in his hotel rooms – bars of soap, a city map, a box of Sun Maid raisins, postage stamps, foreign money, newsprint, baggage-checks, etc.

Stephen Antonakos was born in Greece but has been a New Yorker since the age of four. He has exhibited extensively in the US and Europe and this is his third one-man show in Athens.

*Ileana Tounta Center
of Contemporary Art
Armatolon and Klefton 48
until 12 January*

The late-blooming Rose

“*The Players* have come of age. Now, if they could land a well-merited Guggenheim or a Ford or some other sizeable grant, they would be able to give the English-speaking and English-learning audiences of Athens, of Greece, the English-language theatre they deserve and, indeed, need.” Much of the credit for this encomium, written in the theatre column a few months ago (not by me) must go to Peter Rose.

In *Twelfth Night* last February, Rose’s directing (taken over at a late and crucial stage), set, lighting and portrayal of Malvolio did more than anything else to turn *The Players’* largest ever production into a smash hit. Rose has been with *The Players* almost since they started 11 years ago, has directed eight or nine (he’s not quite sure) shows for them and played a similar number of roles, and his superb poster designs have been pulling in the customers for years. This 1988-89 season he has already directed the highly successful *Habeas Corpus*, with *The Canterbury Tales*, for which he’s writing the book as well as directing, and *The Cherry Orchard* still to come.

Peter Rose has been in love with the theatre since the age of about 12, one divorce and occasional separations notwithstanding. An incorrigible truant at school, his presence could only be counted on when a school or house play was in rehearsal. Early experience included a role in *Babes in the Wood* at the Bristol Hippodrome and a prizewinning Shakespeare production at the Cheltenham Drama Festival. An adjudicator at the Festival advised him to apply to the London Academy of Music and Drama straight after ‘O’ levels, which he did: LAMDA took him at the age of 16½, waiving the usual age for entry (18) and giving him a rarely-awarded scholarship. Janet Suzman was in the year ahead of him.

After LAMDA, Rose spent two years learning his trade in repertory theatre, a fresh play every month with two weeks’ rehearsal. He then went to the Royal Shakespeare Company for a season at Stratford. Everyone starts at the bottom at the RSC – Rose remembers Ian Holm, the star of his year, as a spear-carrier years before – and he played walk-ons with a few minor speaking roles.

A carrot dangled in front of Rose by his agent, in the seductive shape of a West End rôle in the play, *Hostile Witness*, enticed him away from Stratford. It was “the biggest disaster of all time for me,” he recalls. The play ran for two years and Peter, unable to get out of his contract, simply lost his zest for acting. “I was put off by the sausage-factory element of it... one was just playing on technique, and it was boring.”

Rose went into the wings. A season at Chichester designing costumes and sets led to two years on the production side in the West End. But he felt he was getting nowhere and left the theatre to work in film distribution. He then spent some years managing a smart bistro in Fulham, where theatre people came after shows, so although not directly involved in the theatre, he was keeping a toe in the water.

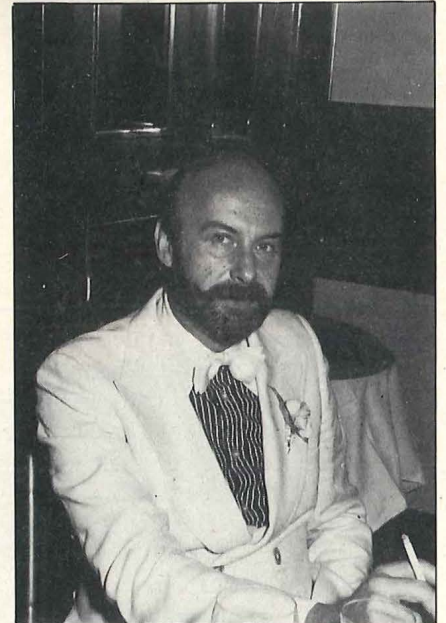
A friend lured Rose back into the business. The Royal Opera House, Covent Garden, needed someone to work in the prop shop. After a year, he heard that the English National Opera needed staff for the production wardrobe, “so I lied and told them I could use a sewing machine.” Rose is an opera singer *manqué*: “If I could sell my soul to the Devil... I’d be very tempted if I could become a great opera singer. I think that it is the culmination of all the performing arts.”

Why did he come to Greece? Like so many ex-pats, he came on holiday, liked it and stayed. He was bored. “Having seen London through the Swinging Sixties and into the Downing Seventies, it had become grey, it had lost its sparkle. Greece was brilliant and shining. There seemed a vitality about the place which London no longer had.” After bits and pieces, Rose was offered the job of drama teacher at TASIC, where he has been for eight years.

The wish to act had lain dormant for ten years, since the period of West End drudgery. Then Rose joined *The Players* very early on in their existence: “I saw the advertisement in *The Athens News* and I started itching again.” Rose directed and played Puck in their third production, *A Midsummer Night’s Dream*. Since then, he has directed plays as varied as *She Stoops To Conquer*, *Antigone* and *Oh, What A Lovely War!* Thoroughly grounded in every

aspect of the theatre, his talents as actor, director, costume designer and maker, set designer and poster drawer make him a godsend to any amateur theatre group as well as the perfect drama teacher.

I talked to Rose about the present season of *The Players’* productions, all three of which he is directing. *Habeas Corpus* is already behind him. He saw it



Peter Rose

in London in its original production with Alec Guinness in the lead rôle, and enjoyed the production, which he said was just what he had envisaged when he first read the script. The play was cast from a single audition, a rare event, and all the castings (some of which looked daring and even rash at the time) worked.

Canterbury Tales Rose chose because he wanted to extend *The Players’* range into musical theatre, which they’ve only done once before, and because he liked the idea of an ensemble piece without stars, but with a lot of people involved, working closely together. He’s wanted to do *The Cherry Orchard* ever since being involved in a happy and successful production with Lindsay Anderson at Chichester. Rose believes he can make the play work as a comedy – an uphill task, some may think. These are treats to come in 1989.

Peter Rose’s pet project, his only unfulfilled theatrical ambition, is to set up an international youth theatre based in Greece, involving both young Greeks and foreigners in staging plays in English and Greek and touring with them. He is frustrated by the amount of un-

by Michael House

tapped and unguided talent in the schools. He sees young people spending a weekend a month attending drama classes in preparation for a summer season of plays – perhaps a winter season, too. If the project took off, guest directors would be invited to direct specific productions.

Of course, all this would require cash and careful organization. Peter would take on the artistic side, but says he is no administrator and is looking for someone with proven organizational skills to raise sponsorship cash and run the business side. It could be the perfect part-time or even full-time job for the right person.

Apart from setting up the youth theatre, Rose also wants to write for the stage. He has two plays, a three-handed drama and an Ortonesque black comedy, simmering in his head waiting to be written. He puts together three musicals a year for TASIC and has the great good fortune of being able to stage anything he writes so that he can see its strengths and weaknesses and revise accordingly. He is working on *A Pauper For a Prince*, which he wrote with Sarah Colyer and staged at TASIC, with a view to publication.

What kind of person is Peter Rose? I got to know him a little through *Habeas Corpus*. He is a coiled spring of a man, very controlled, almost cold, his chain-smoking the only outward and physical sign of an inward fire. He moves like a dancer and his voice, an attractive baritone, is a fine instrument. As a director, nothing ruffles his composure except actors late for rehearsal and being troubled with administrative trifles at moments of high creative endeavour. He would remain perfectly calm when I got a piece of business wrong for the fourteenth consecutive time, patiently showing me yet again how to do it. He doesn't get angry with his cast except for effect: "There are moments when it is good for the cast for the director to lose (his) temper; that's just really playing another rôle."

What is important to Rose outside the theatre? His recreations away from the performing arts are the creative arts: sculpture, clay modelling, writing, drawing, painting "and the sun". Stupidity, rudeness and lack of consideration make him angry. His two beautiful dogs, sunsets, *ouzo* and unsuspected qualities in other people bring him joy. Kind, civilized and immensely talented, he enriches this city with his presence. □

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Television without Frontiers

A current priority of television industry executives is the achievement of a high standard of quality in European television programs, allowing their free circulation while maintaining the individual ethnic identities of EC member countries. A number of media experts participated in the conference, "European Response to Satellite TV Programs", held 18 and 19 November at the Athens Hilton. The conference, sponsored by the European Parliament's socialist group addressed itself to the challenge faced by satellite television stations within the EC.

Werner Rümphorst, director of legal affairs for the European Broadcasting Union (EBU), discussed "Television Without Frontiers And Copyright". The EBU is a professional association of national broadcasting organizations promoting cooperation between its members in 32 countries, from Iceland to Israel and from Morocco to Finland, and with worldwide broadcasting organizations.

As far as the EBU is concerned, television without frontiers has existed since 1954, the year Eurovision was first introduced. Eurovision, a complex system of television program exchanges, has since that time given all its members access to major European sports and news events.

Rümphorst cautioned against regarding satellite broadcasts in the same way as book publishing, in which individual territories can be avoided if rights are not cleared. He explained, "The application of a multitude of different national copyright laws to a single act of broadcasting would not only prevent television without frontiers in this field; it might well mean the end of satellite broadcasting altogether before it has even started."

Wide-scale satellite broadcasts in Greece began at the end of October. A number of Greek industry representatives discussed issues relating to Greece and the EC as a whole. Vangelis Voglis, special adviser on satellite and cable television for Greek Radio and Television (ERT), and Spyros Konidaris discussed "Europe's Response to the American and Japanese Technological Challenge".

Andreas Christodoulidis of the Special Secretariat for Mass Media, spoke

on the topic "European Satellite Channel: Reality or Utopia?" He touched on economic and ethical considerations, such as dubbing, which must be addressed before a European satellite station can be created. The secretariat is developing guidelines and training for industry personnel.

Christodoulidis envisions the proposed European satellite channel, broadcast from a centrally located city, as a complement to national television stations rather than competition for them. He described the proposed budget for this project as "quite small" and stressed, "The European Community will not continue to make progress if the money runs out." In an interview before his talk, Christodoulidis said that the public's reaction to the recent implementation of satellite TV broadcasts in Athens and other areas was "positive as is to be expected with a new addition to mass media." Original language, unsubtitled broadcasts of seven satellite stations - RAI-2, Sky, Super Channel, CNN, TV-5, Sat-1 and Horizon - are received through UHF antennas. Christodoulidis mentioned that viewer ratings for satellite stations are between ten to 20 percent, according to recent Gallup figures, with

Ratings for satellite stations are between ten to 20 percent

CNN attracting the largest audience. The two Greek public stations, ET-1 and ET-2, rate 64 percent.

Christodoulidis said CNN should be expected to rate especially high right now since it covered the recent US presidential elections. The lack of subtitles is a barrier for the satellite stations since Christodoulidis estimates that only 20 to 25 percent of Greeks know a foreign language. However, he said, "Many of the programs are cultural, such as the musical programs on Horizon (the Russian station) which are in a common European language."

Massimo Fichera, Deputy Director of Planning for RAI, Jörg Becker, Professor at the University of Marburg,

and Georg-Michael Luyken, Deputy Director of the European Institute of Media, discussed "Towards a Common European Information Policy". Luyken referred to the 1988 monograph "Europe 2000: What Kind of Television?", a report by the European Television Task Force published by the European Institute for the Media. The institute was founded in 1983 by the Amsterdam-based European Cultural Foundation in cooperation with the University of Manchester. It is a European center for policy-oriented research and development in the fields of radio, television and the press.

Luyken proposes the formation of a European film and TV forum

In Luyken's talk he said, "We must go into the economics of TV before we can talk about culture." He described television programming as "high-risk investment" and said research has indicated that it takes from seven to ten years for a European satellite station to break even, a goal achieved only when it has reached approximately 20 million households.

The issue of language transfer in pan-European broadcasts must be addressed as "viewers are used to hearing programs in English but not in Greek or Danish". Translations, Luyken explained, are costly; lip-synchronized dubbing costs £10,000-12,000 and subtitling £700-1000 for an hour-long program.

Noting the "growing integration between the film and television industry," Luyken is proposing the formation of a European film and television forum, a non-governmental body with a membership representative of all the main interests concerned with the development of television in Europe. Public and private broadcasters, union representatives, advertisers and producers would be included. The forum would undertake formulation of recommendations for policy and regulatory matters, the promotion of standards and quality of programs and operational and coordinating arrangements which would include the assembly of data and statistics. □

Kali Chronia (and pass the hors d'oeuvres!)

...(New Year's gift), a name and a custom of friendly giving handed down by ancient tradition, is the *epinomis*.

Athenaeus, *The Deipnosophists*

Ring in 1989 with variety – in the spirit of the gift-giving ancients, the recent Olympics where many nations competed, and the burgeoning number of exotic and foods restaurants in Athens.

Diversity begins at two tables on New Year's Eve which provide perfect harmony between the eyes and stomach. One table promotes the convivial custom of playing cards with family and friends. The other magnifies your culinary talents while stimulating everyone's gift for nibbling and sipping. Even the losers can rejoice.

All countries can offer ideas for delicious tidbits, and some of the tastiest originate around the Mediterranean and the Black Sea. In Russia, these foods comprise the *zakuska*, in Italy the *antipasti*, in the Middle East the *mezze* (*mazza*) and in Greece the *orektika*. The spectacular array of specialties is overwhelming.

Here are four delectable but quick dishes from these diverse lands to please your guests. Best of all, when made at least a day ahead, the flavors marry and are enriched. In addition to these recipes, little dishes of caviar, cold cuts, cheeses, smoked fish, pickles, olives, and radishes add flavor and texture to your table. The ubiquitous flat pita bread, heated and sliced, makes a tasty dipper or pocket for guests to dip or stuff. Set out glasses and a pitcher of water, a demijohn with "barrel wine", vodka, ouzo, beer, or whatever you like to drink. Fill a huge bowl with fruits (or a fresh fruit salad garnished with mint and orange leaves) and small bowls with dried figs and walnuts. Your home will radiate the message, *Eis hygeian! Yas-sas!* and Happy New Year!

Russian Salad

Plan on a heaping cupful for each guest, and season the salad with a creamy dressing you create. Be generous with the onions.

- 3 c cooked chicken, cubed
- 2-3 large onions, chopped
- 4 potatoes boiled in salted water, cubed
- 2-3 cucumbers or celery stalks, chopped
- 3 apples, cored and cubed with skin
- Creamy dressing made with a yogurt

- or mayonnaise base and seasoned with salt, pepper and herbs
- Fresh parsley for garnish

In a bowl, toss the chicken, onions, potatoes, cucumbers or celery, and apples with the dressing. Taste and adjust seasonings. Refrigerate until ready to serve. Garnish with parsley. Serves six to eight.

Middle Eastern *Baba Ghannouj*

Its light color and delicate seasoning, combined with the smoky flavor of charcoal-baked eggplants makes *Baba Ghannouj* memorable.

- 3 large or 6 small eggplants
- 5-6 T tahini
- 2-3 cloves garlic, crushed
- Juice of 1-3 lemons
- Salt and freshly ground pepper
- Pinch ground cumin (optional)
- 2-3 T yogurt (optional)
- Olive oil and chopped fresh parsley for garnish

Bake the eggplants, preferably over charcoal or in the embers. Peel and chop the eggplant. Mash in a bowl with a fork. Mix the tahini with a few tablespoons cold water. Stir into the eggplant with garlic, lemon juice, salt and pepper. Taste and sprinkle in some cumin sparingly. For a lighter color, stir in some yogurt. Adjust seasonings or refrigerate for a few hours and taste again. When ready to serve, arrange *Baba Ghannouj* in a wide bowl. With a knife or spoon handle, make a circular groove near the outer edge of the eggplant and dribble olive oil into the groove. Heap the parsley in the middle. Serve cold. Serves six to eight.

Greek *Keftedes*

Every country has its own seasonings, and in Greece mint makes the meatballs distinctive.

- 750 g-1 1/1 lbs ground beef, lamb, or pork and veal
- 3 slices bread, crusts removed, soaked in water and squeezed
- 1 egg, lightly beaten
- 3-4 garlic cloves, crushed

- 1 medium onion, grated
- Very large handful fresh mint leaves, minced
- 3-4 T dry wine or 2 T ouzo
- Salt and freshly ground pepper
- Vegetable oil for frying

In a bowl, mix all ingredients except the oil. Knead thoroughly. Break off small pieces of the seasoned meat and roll into small balls. Heat enough oil in a frying pan to half cover the meatballs. When very hot, slip the meatballs into the pan and fry over medium heat, turning until brown and crusty on all sides. Lift into a strainer to drain. When cool, cover and refrigerate. Serve warm or cold. Serves six to eight.

Italian *Caponata*

The marinated vegetables are so delicious, you may want to double the recipe.

- Marinade: 1/2 c flavorful vinegar, 2 minced garlic cloves, 1 tsp each dried oregano and basil (or twice as much fresh basil), 1 small bay leaf, salt and freshly ground pepper

- 2 medium eggplants (750 g - 1 1/2 lbs.)
- 1/3 C olive oil
- 1 onion, chopped
- 1 stalk each fennel and celery, chopped
- 1 red or green bell pepper, chopped
- 1 T rinsed capers
- fresh parsley for garnish

In a large bowl, whisk the marinade ingredients and season to taste. Set aside while cooking the eggplants. Cut off stems and cube the eggplants with skin on. Boil eggplant in lightly salted water until fork-tender, about five minutes. Drain and dry with towels. Heat the oil in a frying pan and quickly fry eggplant, stirring constantly until lightly browned. Drop onion, fennel, celery, and pepper into the pan and stir-fry for two minutes. Turn the vegetables into the marinade and mix to coat them. Taste and adjust seasonings. Refrigerate. Just before serving, add the capers and arrange in a bowl. Sprinkle with parsley. Serves six to eight. □

Addiction: the 'path of comfort' that leads to pain

Do you remember the first time you fell in love and experienced that rush of energy at the beginning of the new relationship – when your whole world was preoccupied with the other person? And now, do you still find a “high” in a man or woman “fix”?

Do you also remember the first time a glass of wine seemed to buoy your spirits at a dull party? Do you have trouble getting started in the morning before that first or second cup of coffee? Or, do you need that *baklava* to get through the afternoon, or, when you feel a little anxious, a “sugar fix”?

Have you ever tried to give up smoking without success? Do you remember the last time you were feeling down and you treated yourself to something new? Have you ever found that work, or the excuse of work, allowed you to procrastinate about making painful decisions in relationships with family or others? Do you buy more lottery tickets than you can really afford?

All of these things make you feel better temporarily and remove you, for a time, from the pain of living. But, at some point, you may start to experience the consequences of these behaviors. You may not have enough money to pay your bills or too many of those slight flu-like symptoms, commonly known as a hangover. Do you find that your best pair of jeans will not zip over the extra kilos you have gained, or that you are working and smoking more, but enjoying it less?

Now you may have some understanding of the cycle of addiction, which is cunning, baffling and powerful; a very seductive pattern that has serious consequences for millions of people in the world, and for many readers of this magazine.

When we read in the paper about the problems of heroin or cocaine users, hear about a loved one experiencing an alcohol problem, or a three-pack-a-day acquaintance who has died of a heart attack or lung cancer; when a friend's work interferes with his or her marriage to the point that it ends in

divorce, or a colleague spends a little more time than is healthy at the racetrack, we sometimes have a tendency to ask how people ever get themselves involved in situations as extreme as these. Yet each of us, in his own way, is really quite vulnerable to the so-called cycle of addiction. We find something at some point in our lives that makes us feel good, some path of comfort, a route of escape from pain or discomfort. And, being human, we will look for even more occasions to feel better through seeking the same path of comfort. A person experiences tension and goes to the doctor to get medication which makes him feel better, temporarily. A person feels lonely and jumps into bed with someone.

Experiencing the comfort derived from these behaviors is known in the addiction field as feeling “high”. Unfortunately, some of us cross an invisible line and find ourselves “harmfully dependent” on an object, substance or person. Eventually, we suffer more pain than pleasure if we continue to pursue our chosen path of comfort. Simplistic? Yes, but true. A person may truly become addicted to the experience of feeling good and it is this concept we must be prepared to deal with in the treatment of the addict.

What is addiction? Where does it come from? Who becomes an addict? How can some people drink or take tranquilizers only now and then, while others will become addicted? Is addiction essentially a physical illness which creates psychological problems? Or, is there an addictive predisposition that leads us to our first “fix” of alcohol, drugs, food, gambling, sex, etc?

After working in the field of addiction for over ten years, I wish I could say I have all the answers to these questions, but I do not; nor does anyone else. Yet, most people seem to agree that addiction reflects a chromosomal, genetic imbalance leading to a physical predisposition which, when combined with certain psychological, social and cultural factors, causes an “addiction to the experience”.

Thus, we may explain the seeming importance of genetic factors in addiction and also why people, after getting one addiction under control, will often switch to another. While researchers are looking for proof of genetic links and/or psychological predisposition, the actual process of addiction and recovery from this progressive and potentially fatal syndrome is quite well-documented.

The Addiction Experience

All of us operate within a certain range of feelings, the emotions ranging from a high sense of euphoria to a low sense of pain. The feelings of euphoria often involve a perceived sense of high self-esteem, comfort and well-being, while pain may include perceived feelings of low self-worth, fear, anger, hurt, sadness, loneliness, depression and guilt. In between the two extremes are the feelings of normal comfort and mild discomfort. We could picture our feeling levels as follows:

Euphoria
Comfort
Discomfort
Pain

Most of us stay in the middle section of this graph most of the time. We work at being content, but accept that there are certain times of sorrow and joy when we will experience pain or euphoria. A few of us, however, who find ourselves in the discomfort area, discover certain behaviors, substances or people to make us feel better. For us, the discovery is the first stage of addiction. For the addict, “escape” involves the following three stages: (1) the discovery, (2) repeating the experience, and (3) experiencing the harmful consequences.

The Discovery Phase

During the discovery phase of addiction, people find certain behaviors, substances and/or people that help them change the way they feel. People discover the power of the pill, the cookie, alcohol, etc. Usually, the change in feelings is positive and pleasurable and, more important, the change does not cause additional pain, or harmful consequences. In the beginning, people have no reason not to experiment and they find that the substance, behavior (and/or person) works every time. It makes them feel better, and they use it to feel comfortable and sometimes even better than comfortable – “high”.

Harmful Consequences Phase

As preoccupation with seeking the experience of "feeling good" increases, people begin to suffer harmful consequences in their lives: family, social, financial, legal, health and job problems. Despite the consequences, they continue to seek the experience of "feeling good" because, at this point, the most important thing to them, the thing that they fear losing the most, is that substance, behavior and/or person that seems to bring them a sense of well-being. Indeed, life without this "object" seems meaningless. Thus, like those of us who have been unable to break out of relationships which are destructive, the addict will struggle and will pay whatever price is necessary to somehow magically maintain control over that sense of "feeling good".

Just as chills, fever and nausea may be symptoms of the flu, so the following defenses or denial and rationalization may be symptoms of addiction:

Alibis: "I didn't eat too much last

night. It was the rich *souvlaki* that made me sick!"

Blame: "If you had a wife like mine, you would go out with the boys at night, too!"

Threat: "Don't tell me when I ought to be home for dinner. I'll come home when I get good and ready!"

Charm: "Aw, come on, honey: let's forget about it. I promise that next time it will be different!"

Avoidance: "I don't want to hear another word about it!"

As the defenses mount, there is a sense that something is "not right". Often there are increasing conflicts between the addict's behavior and his or her previously held values. The conflicts may surface in verbal or physical abuse. Whatever the changes, others will note that the addict is different than before. At this point, there is a marked loss of control, and the addict can no longer predict how he is going to act, how many drinks she is going to drink, how many *baklavas* he is going to consume, how much money she is

going to gamble etc. Once the abuse of the substance and/or behavior begins, an addict can no longer control the outcome of his actions. The result of this loss of control is that the health, spirituality, emotional stability and social relationships of the addict all deteriorate. The addict ends up returning to the pain he had sought to escape. The result? More pain than before.

However, it is dangerous to conclude that an addict has no control at all over addiction. We have found that early intervention by loved ones, and others, accompanied by the addict himself admitting that the problem exists and accepting responsibility for new behavior and thought, can lead to recovery. Addicts will start to behave differently for the same reasons that they started the cycle of addiction - to relieve the pain. Be it drugs, alcohol, food, gambling, sex or relationships, when the pain becomes great enough, people will overcome their fear of change. □

Sheri Silverstein

Health & Fitness

Deeper relaxation: sensing the chakras

In my classes, I like people to become aware of the chakras in their own good time. (Chakras are wheel-shaped vortices which fly around and radiate energy to different parts of the body). I like them to form their own experience of the chakras rather than teach a lot of theory which may establish preconceived ideas. Besides this, the positions of the chakras are not precise and vary slightly from person to person (as do each individual's perceptions of the colors of each chakra). Also, individuals may experience each chakra differently at different times in their lives. Perceptions may vary according to an individual's needs. It is pleasant to relax and become aware of each chakra and its position. It also helps sometimes to place your hands on the chakra that you are trying to perceive, if it is one that you can easily reach.

First, focus on the *Muladhara* chakra which corresponds with the sacral plexus. Place the palms of your hands under the base of your spine. Go through the steps slowly, giving yourself plenty of time. Sense your skin; the deeper layer; the bone: notice how you feel. Follow what you feel. You may sense an 'opening': allow that opening

to happen.

The *Sadhisthana* chakra is found in the genital area. Make sure the genital area is completely relaxed. It is surprising how much tension we carry there, and it a great store house of energy. Go through all the steps to fully experience this chakra.

Place your hands on the *Manipura* chakra, which is at the naval, and corresponds with the solar plexus. Take your time, and go through all the steps to become more sensitive to this powerful storehouse of energy. There are often blocks here. Feel as though you are breathing in through the chakra and gently breathing out through it. People with digestive problems will find this beneficial.

When you are ready, move the hands to the chest area to cover the heart chakra, *Anahata*. For me this is one of the most important chakras of all. It is through this chakra that we learn to love more deeply both ourselves and others. Visualize the chakra as a glow of light, as energy. If you feel pressure there, try to release it. Whatever you feel, express it fully. Try to feel this circle of energy opening and expanding. There is a universal energy all around you. Visualize

that energy as pure love and feel your own heart full of love. Love yourself fully and completely.

Now place one hand over the throat. This is the *Visuddha* chakra. See if you can feel a circle of energy and allow that circle to expand and open. This is the chakra of self-expression. Your expression of truth is located there. This is the chakra of the voice, and although I think it is important for everyone, it is particularly important for teachers.

Next comes the *Anji* chakra, which is in that space between the eyes in the middle of the forehead. Place the index finger and the middle finger here if you wish. This is the chakra of intuitional knowledge. Focus deep inside this place and notice how you feel. You may find some subtle shifts taking place.



photos/M. Hones

Pose for deeper relaxation

The last chakra is the *Sahasrara* and it is situated on the crown of the head. Place your hands over the top of your head if you wish. As you are breathing out, feel as if you are breathing out through the crown of the head. If any subtle movements start to happen, allow them to happen. You may experience a 'movement' inside the skull or a tingling. Just take notice of it and allow it to happen. As you continue your Hatha yoga practice, you will become more and more aware of the different chakras. As you stretch the crown of the head gently to the ceiling in the standing postures, you will sense the crown chakra. You will feel the throat chakra more active in the fish pose, etc. Your experience of the postures will change and deepen.

Working from a place of love

Only practice these more subtle 'exercises' when you are ready. If the chakras and the 'subtle body' do not interest you, continue working on a purely physical plane: this is fine and still extremely beneficial.

You do not have to practice everything at once. Focusing on just one chakra or one sensitivity exercise may be enough for one whole relaxation session. Take all the time that you need. Also, no chakra is more important than another. They are all important in their own ways. You will find you need to concentrate on different ones at different stages of your development.

It has been suggested to me that writing about the chakras as I did in the May 1988 article is dangerous. I feel that the information is readily available in many books and therefore not secret, but I do also feel it is preferable to work with an experienced teacher who can guide you. In searching for a teacher, or working by yourself, there are a couple of points which I feel are important. Always go at your own pace. Try not to force anything, be it in the realms of physical, spiritual or psychological development. All three areas are very closely linked anyway, so if you choose to work 'just physically', you are still deriving fine benefits. Last, I feel love is a fine source of protection. Try to do your practice in a space that is filled with love and light, with deep love for yourself and, if you are in a class, with love for those around you. □

Jenny Colebourne

Better to the ear than the eye

It was a good idea to start the new opera season with *Don Giovanni*. It is one of the half-dozen great Mozart operas and, with *The Marriage of Figaro*, the most enduringly popular. It is also a work remarkably well fitted for a small theatre and the Olympia certainly is not large. I remember my disappointment upon seeing this opera at the Metropolitan. It was so painfully out of scale.

While the opera has its "star" numbers, such as Leporello's Catalogue, Zerlina's and the Don's "Là ci darem la mano" and others, it is also very much a teamwork opera well suited to singers who are not top-rank so long as they work hard alone and with their colleagues. Kostas Paschalis, the new general director of the opera, has demonstrated that he can provide good singers without recourse to international stars. This is a major breakthrough and paves the way for similar castings in the near future.

This performance was musically very rewarding. George Pappas is a sensitive bass and his Leporello was comic without being vulgar. His *fioriture* are good in all registers and the volume evenly spread. As Donna Anna, Barbara Tsambali was powerful, expressive and regal. Though she was at times a little insecure at the top, her middle register was exceptionally warm and her voice "spreads" naturally. Sotos Papoukas' Don Ottavio was one of his best interpretations, never excessive, remarkably musical and very Mozartian. One of the evening's most reliable performances was the Donna Elvira of Julia Troussa. Sharp, determined and secure, she went through the most incredible *coloratura* with that fine feeling of "I-will-overcome," and overcame she did, triumphantly. Maria Kormantzou was appropriately soubrett-ish as Zerlina and Dionysios Troussas' Masetto passably Mozartian. Vassilis Fakitsas is undergoing something of a renaissance nowadays, and his Commendatore was powerful and imposing. He has a good *legato* and his voice is even and flowing, but he needs to work on his Italian.

The evening's guest star, Puerto

Rican baritone Noel Ramirez, also has a good *legato* but he hasn't the power to put over a convincing Don Giovanni. The real hero of the evening was the conductor, Loukas Karytinis. Swift, stylistically all-of-a-piece and never overwhelming the singers, he was the one most responsible for holding the performance together. I can speak enthusiastically about the chorus, too. They were well directed by Fani Palamidi and they sang in Italian; we were spared the horrors of bilingualism.

Unfortunately, this high praise must be reserved for the musical side of the production. Paschalis, the director, had some amiable ideas in the actual carrying through of the action, but his conception of Don Giovanni as a playboy was all wrong. Nor was he helped by Nikos Petropoulos' huge and permanent Baroque set whose heavy presence smothered much of what should have been lovely and full of variety.

The Picoulas Affair

I might not have ventured out to Ayia Paraskevi but for M. N. Mavroidis' article in *24 Ores* (24/11/88) which had puzzled me a lot. Yes, the name Emmanuel Picoulas rang a bell.

I was in my early twenties when the Picoulas affair took on, musically, proportions almost as great as the Koskotas scandal has politically. It was during the junta when Andreas Paridis was general director of the Athens State Orchestra. In September 1971, Picoulas was appointed its music director, a post which, due to his inadequacy and a musicians' strike, he was unable to hold for long. That Paridis was asked to conduct again after the fall of the dictatorship was due simply to his superior musicianship and taste, but even the colonels were unable to keep Picoulas in the post they had given him.

These are the facts. Now, there

Pianistic brilliance

Paul Badura-Skoda was in town recently as a guest of "Musical Athens", a noble enterprise undertaken by the municipality to pep up the not very perky winter musical scene. He was accompanied by the Athens State Orchestra under Viron Kolassis.

After a rather indifferent rendering of Beethoven's *Egmont* Overture, Badura-Skoda came on with the same composer's Piano Concerto no. 4. As it calls for a constant dialogue between piano and orchestra it was an unfortunate choice, seeing that Kolassis was at the podium. Poor Badura-Skoda was visibly at pains in his search for coordination which should have been the other way around. Even so, I have seldom heard the piano part so flowing, natural and integrally conceived. It was the playing of a brilliant pianist who is also a highly sensitive musicologist. The brief second movement was superb and the final Rondo original, too, in utterly lacking that vulgar exuberance which most pianists like to employ.

The evening concluded with a solid, well-studied and expressive rendition of the Pastoral Symphony. Here the conductor's inherently good qualities

stood out. Kolassis has a good sense of balance, just the right tonal level in the different sections, and he knows how to build solidly to climaxes.

Now the Borodin Trio

With the defection to the West of three out of four members of Borodin Quartet, famous for its splendid recordings of chamber music, we now have, suddenly, the Borodin Trio. It, too, appeared in the "Musical Athens" series and was very well attended, as chamber groups go.

Unfortunately, the Trio has lost part of the splendor of the former Quartet, and it is difficult to say why. The remarkable opening *pezzo elegiaco* of Tchaikovsky's famous Trio in A Minor was randomly put together and seemed incoherent, at least by the high standards set previously by this ensemble. The tone of the three players was curiously unintegrated as well. Certainly, things became better later on, and the final "Variazione e coda" was everything one hoped for.

Happily, the great Schubert Trio which followed was full of flow, clarity, homogeneity and expressiveness.

For Connoisseurs

The 43-year-old Cyprus-born – though clearly Armenian – violinist, Haroutune Bedelian, who played with the Athens State Orchestra at the Pallas Theatre, is a man of whom, I believe, we shall soon hear more for he is a gifted and expressive musician. Even my irritation with the orchestra's incessant choice of Beethoven was cooled by his fine rendition of that composer's Violin Concerto in D Major.

Bedelian is not a flashy violinist. He plays with reserve, concentration and absolute devotion. I suspect that he will become a favorite more with connoisseurs than the general public, excelling as he does in fine shades, subtle dynamics and superb bowing which made for an exquisitely preserved *legato*. The orchestra, led by Andreas Paridis, was an agreeable companion.

Brahms' Second Symphony was given a powerful reading. Paridis once again found his old vitality and remarkable musical alertness. The work's great architecture was captured as a whole and in its details. Paridis inspired the orchestra to give one of its most satisfying performances. □

are some questions to be asked. What became of Picoulas after the early 70s, and how has he re-emerged – and from where – as "Doctor" Picoulas? Why have we not heard of him in the meantime? And who is this "Doctor" Picoulas teaching at Deree? As an outsider, I thought Deree was a place that attracts those who are interested *inter alia*, in learning about marketing and computers. But if Deree has expanded and created a music department, why did it turn to Picoulas, of all people? None of us here has ever heard of him as being associated with the academic world. Unless Deree supplied him with his much-desired toy (i.e. an orchestra), I do not think Picoulas will remain there for long, since I suspect that he is using the college as a stepping-stone to his reappointment at the Kratiki. Has he not recently asked for his case to be reconsidered by the Athens State Orchestra? And why has his application not even been answered, as common courtesy demands, after the

submission of his credentials?

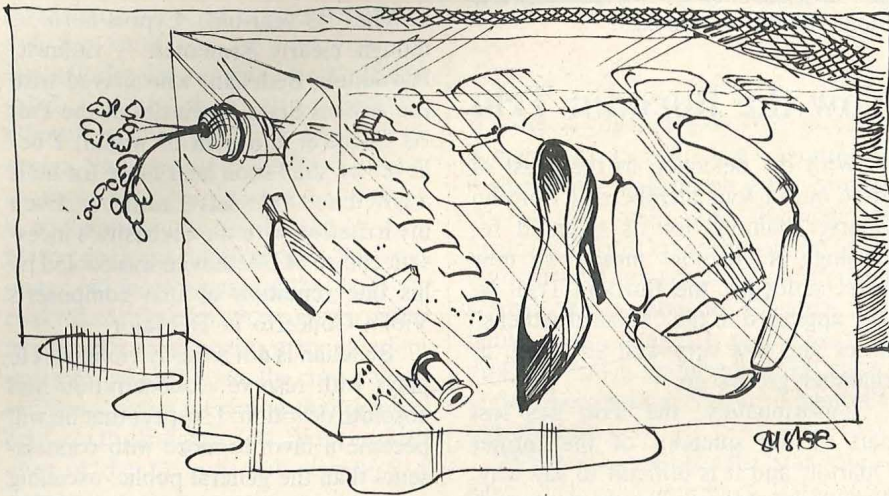
All things considered, I hope that there is more malice than truth in what is whispered in the musical circles of Athens about Picoulas' allegedly dubious credentials. The Kratiki may have rejected him, but would Deree have elevated Picoulas to the rank of "Professor of Music" without having carefully checked his qualifications? This is a question in need of answer.

As for the concert Picoulas conducted at the Deree-Pierce Auditorium on 29 November, the overture to *The Barber of Seville* lacked brio, and the violins were not always playing together. In the "Haffner" a deficiency in the strings was even more apparent: the upper strings were doing their own thing while the lower ones were hardly audible. The Andante was played with little expression, especially in the middle section and the Finale was mostly anaemic. I have never been to a concert where the second half was longer than the first! Samuel Barber's *Essay for Orchestra* was dow-

nright bad – the brass section in particular. It had no shape, and no sense of direction. It did not end: it simply stopped. The Brahms serenade in D started relatively well – some fine sounds were produced by the wind instruments – but it kept deteriorating. The Skalkottas Dances were the least punishable pieces of the concert – partly because of their brevity. The concert might have ended on a hopeful note had not the maestro, despite decidedly lukewarm applause, rushed to the podium to repeat the Epirotikos.

Unlike its aural aspect, the orchestra looked familiar. On closer inspection I realized that it was a reduced, emaciated version of the Athens State Orchestra with some reinforcements from the Opera. Now, that amalgamation had been baptized "the Deree Symphonette". These (individually) worthy musicians did not even bother to look at the maestro, who, nevertheless, conducted everything *alla breve* regardless of time signature. □

Freezer Frolics (or Alice in ice-land)



If you think the freezer compartment of your refrigerator is for tomorrow's dinner, yesterday's tired leftovers, half-eaten candy bars, Happy Hour ice cubes; a hidey-hole for your Bingo winnings and a cheap safety deposit box for your dirty diamonds – do we have news for you!

As new refrigerators have sensible freezer storage in doors, and drawers at the bottom with much more space, one now has room for almost everything except bodies awaiting delivery to a cryonics system. Here are some ideas to help use your freezer to make life easier.

You already know that bread, rolls, waffles and most cakes can be frozen with no loss of flavor. You can also make all kinds of mixes for breads, rolls, etc without the liquid ingredients and have them on hand for the times you need them the most.

Sauces, gravies and soup stocks can be made when you have time and stored. Freeze leftover **cheese** ends; use for cheese dishes or grate before freezing and use for toppings.

Wrap **meat patties**, **bacon rashers** and **sausages** between layers of foil or plastic wrap before sealing in a plastic bag.

Garments gobbled with globs of **chewing gum** will clean easily if frozen before scraping.

Fresh **mushrooms** are readily available here (and much cheaper than canned). Sauté in butter (and onions?), divide into three or four portions and freeze – an instant ingredient ready for sauces, gravies, stews and casseroles.

Have some beautiful **silk** things you rarely use because it is so difficult to

iron them? After washing and while slightly damp, roll in towel, put in a plastic bag and freeze. Your iron will glide over them as easily as skaters over a frozen pond.

When fresh, **parsley** and **celery leaves** are abundant and cheap: buy a kilo, wash, hang up to drain and blend in a blender, with stems, together or separately. Place in small bags, pressing flat before sealing. This makes it easy to break off small pieces as needed. They freeze perfectly.

Almost every **herb** freezes well. Wash, hang to dry; then seal in bags. **Parsley** accentuates the flavor of other herbs. To retain color, use without first thawing.

If you're really desperate, **evaporated milk** can be whipped for cream if tarted up with lots of flavoring, but, like the curbside cruiser, if never fools anybody.

Candles stored in the freezer several hours before using will last longer and burn brighter. **Candle holders** can be de-waxed more easily if first frozen. **Bananas** are delicious frozen, especially when dipped in chocolate afterwards. **Egg whites** not only can be frozen for long periods; they can be refrozen. Did you know that **honey** can be frozen?

If you decorate your Christmas tree with **foil icicles**, freeze them first. They will remain static-free.

Freeze **popcorn**. It pops bigger and better, stays fresher and has fewer "old maids". (Spaggos apologizes for this term; claims it's used by the Popcorn Institute.)

Frozen vegetables will have a fresher flavor if immediately rinsed with hot water when removed from the freezer

before cooking.

Contact paper put first in the freezer cuts more easily and is easier to apply. It also stops shrinkage gaps which often happen later, especially in cold weather.

Sometimes the dastardly ding in **white sweaters** can be banished by washing the garments, freezing them in a bag for an hour and drying. It's worth a try.

Garlic, like other vegetables, has its seasons. When cheapest, buy a string, peel the cloves and freeze. (Spice boxes are excellent containers.) It freezes perfectly and takes little space and this way is as easy to use as garlic salt, which ain't no substitute, nohow.

Frozen **dates** are easier to pit, easier to chop, and stay fresh.

This hint should be on every **panthyose** package, but it isn't because it is against the interest of the manufacturer! When frozen before (not after or during) wearing, they last longer! First, dampen thoroughly.

When in season, buy several kilos of **oranges** and **lemons**. Squeeze and freeze the juice in ice cube trays; store in plastic bags.

If you often use **orange** or **lemon rinds**, choose some of the best, turn inside out, scrape off the white membrane, cut into strips or chop, and freeze.

An excellent and safe way to **thaw** frozen items, whether large roasts or several small packages, is to place them in an ice chest or cooler. Do this before leaving in the morning and your food will be thawed by afternoon without danger of contamination, even on the hottest of days.

Need **ice cubes** in a hurry? When emptying a tray, leave a few in. New ones freeze faster.

Of course your **ice cube** supply will be assured if you freeze cubes in advance and store in plastic bags.

It is also easy to make **ice** for **party use**. Freeze water in tube pans and float flowers in the middle; for punches, fresh cubes in muffin pans, small cake pans, petit four forms, etc, dropping in flower petals or fruit before freezing. (Caution: some flowers are poisonous!)

Nuts stay fresh frozen and are much easier to chop. They will also taste better because none of their oil is lost during chopping or blending. All nuts

kept for long periods should be frozen to keep them from turning rancid.

Freezer compartments sprayed with **glycerine** are much easier to clean and defrost. It leaves no residue.

For **grated rinds**, pare off the best parts with a potato peeler, freeze and whirl frozen in a blender. (You may have to use a little liquid from the recipe in the blender.)

If you have a relative eagerly awaiting the chance to have you certified, don't tell him you have tried this, but crazy as it seems, it works! Be sure to use an absolutely watertight bag or you will have more trouble than The Old Woman Who Lived In a Shoe.

If you have a pair of **shoes** that pinch and shoe stretchers have not helped, freeze them, but first: take a strong plastic bag, fill partially with water and carefully put the bag in the offending shoes, being sure to fill all the space in the toes. Add as much water as necessary to completely fill about two-thirds of the shoe and secure. Fill another bag loosely with ice cubes and place in remaining shoe space to keep the water filled bag in place. Put the whole kaboodle in another bag and, when nobody's home, let it freeze until the water is solid ice.

The freezing water will force expansion of the leather, stretching it, hopefully enough to get even *your* big foot in! Then, remove the ice cube bag and let the shoe stand until the ice is slushy enough to get out. Don't put the shoe in the sun or near heat when thawing.

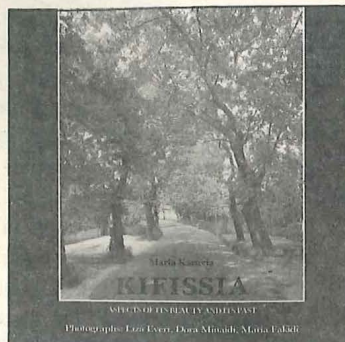
Freeze **leftover coffee** as ice cubes. Store and use for icing iced coffee.

One of the funniest lines in movie comedy came from Mae West (lounging in one of her famous divan scenes) when she saw her maid bringing in a bowl of fruit and said: "Peel me a grape, Beulah." Beryl says, "Choose the best of the bunch, seal in plastic and freeze: delicious!"

Now here are things that **SHOULD NOT BE FROZEN**: hard boiled egg whites, celery stalks, raw tomatoes (except paste), fresh caviar, raw or boiled potatoes, cooked pasta, mayonnaise, custards, cream pies, liquid cream and meringue topping.

Finally, when preparing food specifically for freezing, leave out the seasoning. Many spices and commercial preparations lose their flavor when frozen. Add them after defrosting or during heating. □

The Society For The Protection of Kifissia proudly announces the publication of a landmark book.



KIFISSIA: Aspects of Its Beauty and Its Past recounts the fascinating past of Athens' most beloved "village", its indelible character, its grand mansions and its amusing anecdotes. The book is lavishly illustrated with archival photographs of Kifissia past, and beautiful full-color prints of Kifissia present by photographers
Liza Evert, Dora Minaidi, and Maria Fakidi.

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➤ The **Benaki Museum** has on show and for sale the jewellery designs of the talented and dynamic **Kaiti Tazedaki**. Kaiti, who runs Petradi on Voukourestiou St, was inspired to create her modern versions by the classic interior of the Benaki itself. Her jewellery has now officially moved from the solely commercial realm into the world of art. Worth a view.

➤ France will commemorate the bicentennial of the start of the French Revolution this year. Grand plans are afoot worldwide to help France celebrate this auspicious event. The **French Institute** has a seminar and exhibition planned for early in the year. We'll keep you posted on upcoming events.

➤ Talking big on money is the **National Bank of Greece** which has been around since 1841. Their new brochure boasts a clientele in Greece of six million people (that's around 2/3 the population!) Assets are said to amount to drs 3500 billion with deposits reaching drs 2500 billion. Ready for 1992, they are modernizing and upgrading their facilities and services, especially for cardholders, who will now have access to hard currency on a larger scale. The more cards Greece makes accessible to customers, the richer the country's coffers will be in the long run.

➤ Scandinavian Cowboys? **SAS** and **Texas Air** have signed a global airline pact in New York which will give SAS maximum access to the US market. SAS operates 600 daily departures to some 90 destinations worldwide. The alliance between the two major carriers is aimed at maximizing efficiency and, among other things, will allow SAS to share Continental's new Terminal C at Newark.

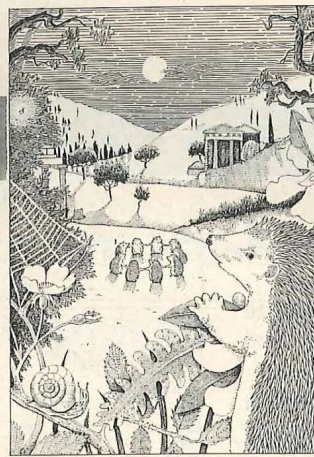
➤ **HML Cruise Lines** celebrate 60 years in 1989. Happy birthday!

➤ Did you know that the only man-made object visible from space is the 2400 km long Great Wall of China? Also very visible from space is the **Mediterranean pollution**. After the alarming reports on the ozone layer and "the Greenhouse Effect", my New Year's resolution will be to banish as many aerosol cans from my home as possible. Let's hear about *your* resolutions.

➤ **PASTAMANIA** has been running rampant at the **Intercontinental's Pergola** restaurant for nearly two months now, Monday through Friday, and has proven very popular. Your favorite pasta sauce is prepared before your very eyes: carbonara, bolognese, or any concoction of your choice.

➤ Fashion importer **Lakis Gavalas** imports some of the top fashion names and exclusive designs from Italy and has recently added the renowned designer **Trussardi** to his list. Gavalas held a reception for 2500 people at the Varanghis Center in honor of Trussardi who was present to celebrate the new liaison. Gavalas imports Trussardi jeans, plus action wear, junior children's wear and sportswear. If one must be casual, what better way?

➤ In my Christmas stocking I received some lovely **Lambidis** silverwear. Their silver features wonderful clean lines designed by Greek silvers-



Chitwood illustration: "The Other Side of The Road"

miths. This Greek-owned company exports to 27 outlets worldwide and keeps the art of the Greek silversmiths alive.

➤ Prickly debut for our own **Deputy Editor, Elizabeth Herring**, with the December publication of her children's book about hedgehogs, "The Other Side of The Road". Brilliantly illustrated by New York artist, Melissa Chitwood, the story is especially for cross-cultural children. Available in Greek and English editions from **Lycabettus Press**. (call 363-5567 for information.)

➤ Forward to 1992? Urbane **Robert Maxwell** was at the EC Summit in Rhodes to announce his new publication, *The European*, which we'll all get a chance to read when it comes out next May. The girthful press baron has attracted the likes of Peter Ustinov and Henry Kissinger as contributors, rumors has it.

➤ "Trading Places" is the title of a TV special about Greece and the EC. This is the second of a six-part series

by **Granada TV** which depicts the "untouristic side" of the 12 member countries. Paul Heiney spoke to villagers and businessmen, Greeks and foreigners alike and our own Alec Kitroeff, for an overall picture.

➤ Bridging the gap? Amazingly, Greece exports **orange juice concentrate** to both the US and the USSR.

➤ A topical satirical revue by "Greece's Neil Simon", **Nick Kambanis**, opened for the holidays at the Acropol Theatre. The title, a spoof on an old Greek adage is *Mam, Kaka, Liani*. We'll leave the translation to our readers.

➤ **Ilias Lalaounis** introduced a new collection, **Arabesque**, at his London store. Based on Islamic art, it has proven as popular as all this famous goldsmith's other creations. Concurrent with the EC Summit on Rhodes, Lalaounis' gallery there put together a special show of Earliest European Art comprising 30 objets d'art.

➤ **Malev Airlines** of Hungary sends its cadet pilots to Olympic Airways' flying schools.

➤ **The Alpine Center** trains its student for demanding careers in the hospitality industry, à la Suisse. At their training school, the Palmyra Beach Hotel in Glyfada, run jointly by students and faculty, they held a pre-Christmas Interational Buffet for some 300 guests. **Eric and Sybil Hofman's** students are learning fast judging from their culinary talents.

➤ The **29th Hellenic Fashion Fair EUROMODE** was held at the Ledra Marriott in December. Greek ready-to-wear manufacturers displayed their lines to a host of foreign buyers. Greek exporters bring in foreign exchange to the tune of drs 194.3 billion annually. Bravo!

➤ A local wag claims to have solved Athens' parking problem for himself: he's bought a **parked car**. □



From l: Nicola Trussardi, H.E. and Mrs Marco Pisa and Mrs Gratsia del Bello

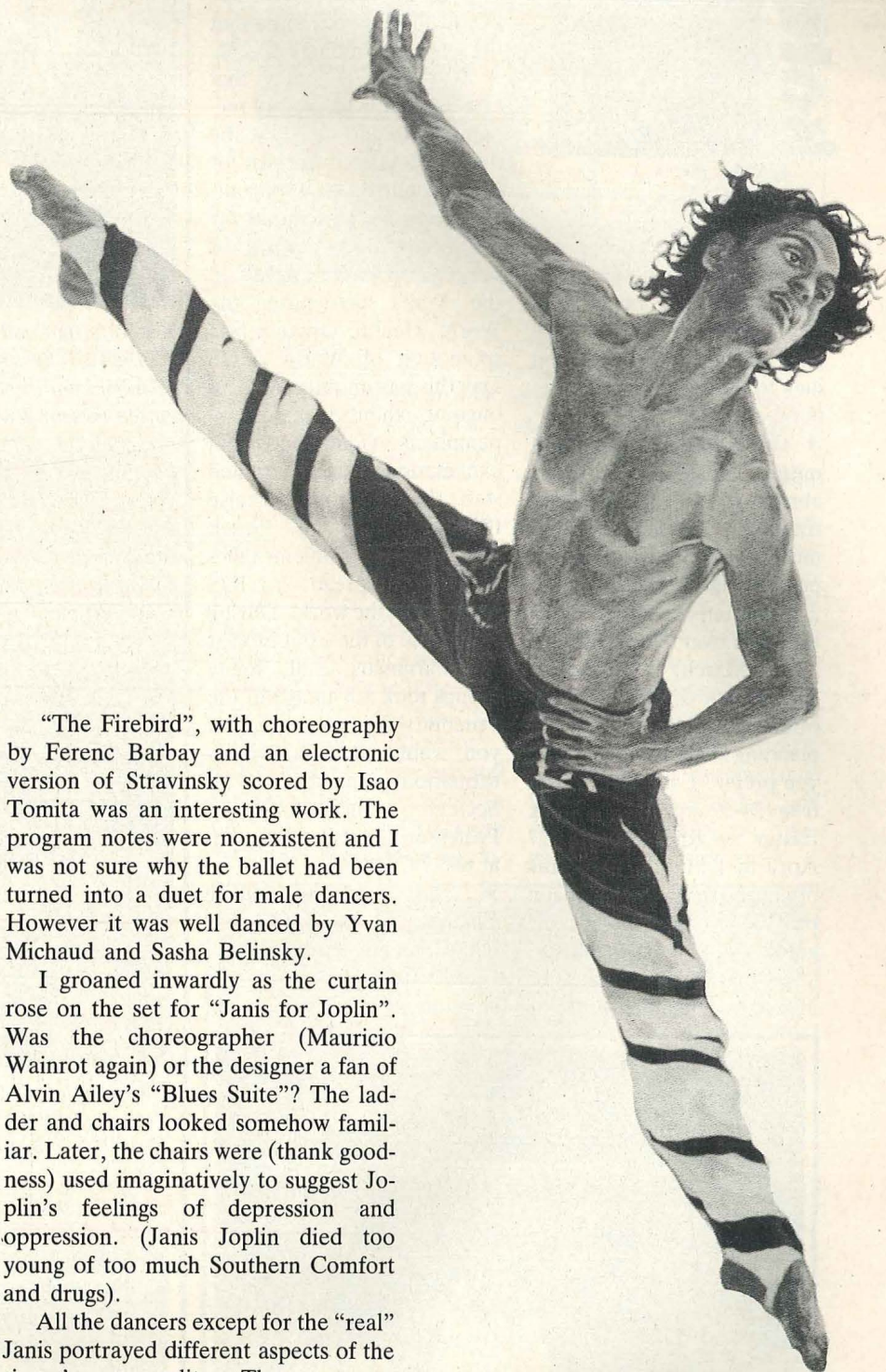
Tedious Tango

Les Ballets Jazz de Montreal were unlucky in one respect: They arrived the very week I was moving house. I turned up at the Athens College Theatre covered with dust, exhausted and anxious. The prospect of the movers arriving at the crack of dawn and a dozen boxes still there to pack when I returned home loomed ahead of me. It took all my powers of concentration not to doze off, as did my neighbor, during Astor Piazzola's monotonous music for "Libertango". (How, you may ask, can tango music be boring? Mr Piazzola achieved no mean feat.)

The choreography by Mauricio Wainrot matched the music in repetitiveness, lack of imagination and theatricality. The costumes, by Carlos Gallardo were, however, attractive. The dancers were technically excellent but, unfortunately, the type of good dancers I call "studio dancers". They perform steps well so that other dancers admire them in class but after 15 minutes of admiring their abilities, the man on the street loses interest. They lack personality and character or fail to project their personalities or the "character" of the steps.

Jazz dance is the expression of contemporary street feeling and as such should be full of life and energy. This company has all but succeeded in turning jazz dance into a museum item. I remember when, 15 years ago, the Alvin Ailey company came to London, dance students would attend performances every night and go home inspired and energized. (Can you imagine kids dancing and laughing their way to the tube station? We did.) We knew the names of our favorite dancers and each of us had his or her own idol. At that time, there was the enormously tall Judy Jamison, the tiny Miguel Godreux (who could spin so fast that without fail someone would scream in the audience) and the sensitive and expressive Dudley Williams. Such people were unforgettable.

The Montreal dancers were, indeed, technically excellent but did not inspire one to pay another 2000 drachmas to see them again, much less dance all the way down Kiffisias Avenue.



"The Firebird", with choreography by Ferenc Barbay and an electronic version of Stravinsky scored by Isao Tomita was an interesting work. The program notes were nonexistent and I was not sure why the ballet had been turned into a duet for male dancers. However it was well danced by Yvan Michaud and Sasha Belinsky.

I groaned inwardly as the curtain rose on the set for "Janis for Joplin". Was the choreographer (Mauricio Wainrot again) or the designer a fan of Alvin Ailey's "Blues Suite"? The ladder and chairs looked somehow familiar. Later, the chairs were (thank goodness) used imaginatively to suggest Joplin's feelings of depression and oppression. (Janis Joplin died too young of too much Southern Comfort and drugs).

All the dancers except for the "real" Janis portrayed different aspects of the singer's personality. The costumes were suggestive of her outrageous clothes. Before her time Joplin had combined lacy garments suggesting underwear with mini-skirts and boots like the punks of today. Janis was once again star of the show. Her raucous voice filled the theatre with raw emotion. It was hard to keep watching as she pulled you into her world. The "subject" had what the dancers lacked.

"Big Band", with choreography by Brian Macdonald, closed the program and was a typical finale full of light-hearted humor - well danced. All the

choreographies represented were created in 1986. All also used music from the (albeit recent) past. I would have liked to have seen more recent works accompanied by more contemporary music. The company is small and competent. I was glad to see a good number of young people in the audience. I feel very strongly that when such companies visit they should give master classes, hold workshops and have open rehearsals. There is so much that Greek youth could learn from such visits which are, after all, so infrequent. □

Katey's corner



★ **Happy New Year**, one and all, and here's wishing unusual quantities of wisdom (with a large dollop of good will) to our leaders, and good luck to the rest of us who depend on them!

★ **The AWOG Travel Committee** organizes fun trips abroad for English speaking travellers. Immediate plans include an exotic trip to Singapore, Bangkok and Bali 14 to 25 February, and a long weekend over Clean Monday (10-13 March) to Budapest. The Greek Easter holidays offer two alternatives for planning ahead. Which would you prefer? East/West Berlin from 24-29 April, or a Greek Easter in Rhodes from 27 April to 1 May? Many tours organized from Athens do not provide English-speaking guides, so it is a big plus to know that you are going to be able to understand everything

your guide has to tell you about these wonderful destinations. Plan to join in and bring your friends along. You can get all the information about the trips by phoning 652-271. ★ It is indeed timely that Greece is now giving full recognition to the fact that the matter of AIDS is not just for other countries to work out. The **Hellenic Association for the Study and Control of AIDS** participated actively in the events surrounding the World Health Organization promotion of World AIDS Day this past month. With an ongoing exhibition of posters, pamphlets, video tapes and explanations from trained staff, their hope was to raise the awareness of Greek citizens to the problems inherent in the spread of AIDS throughout the world. During the course of the exhibition at the Parnassos Hall, many groups took advantage of the availability of the material. If you would like further information, phone the General Secretary of the Association, Professor G. Papaevangelou at 646-7473.

★ **The American-Hellenic Chamber of Commerce** has been mighty busy lately. From its very successful participation in the Thessaloniki



The International Section of the Lyceum Club of Greek Women arranges outstanding programs on a regular basis for members and diplomatic women here in Athens. One such coffee morning was addressed by Dimitris Pierides whose presentation, with slides produced from the three museums administered by the Pierides Foundation in Athens and on Cyprus, proved to be fascinating. Mr Pierides was greeted by the President of the Lyceum, Mrs Tota Valenakis. Additionally, there was an opportunity for the ladies attending to see at close hand some of the beautiful folk costumes from the vast collection of the organization.



There continues to be real evidence of the high level of the scouting available in Athens as the program produces such a disproportionate number of Eagle Scouts. The newest Eagle Award was received by Ivan Jason Sakellariou recently at a ceremony held at the American Community Schools. Other scouts, friends, neighbors and family – including Ivan's grandfather, who came from the US just for the occasion – were on hand to congratulate Ivan for this major achievement. US Ambassador Robert V. Keeley presented the award. Our photo includes (from left) Larry Sinnock, Senior Scoutmaster, Eagle Scout Ivan, Jack Barry and Dan Hanley, Assistant Scoutmasters.



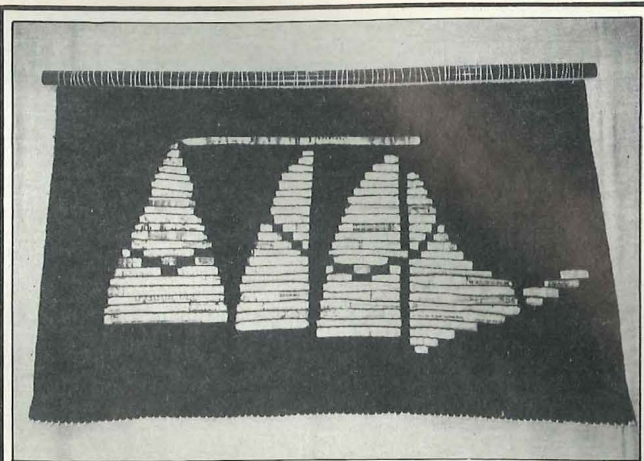
The First Annual Ball of the Hellenic Animal Welfare Society was attended by very enthusiastic animal supporters who were really "putting on the dog"... quaffing champagne for starters, buying lottery tickets at a great rate, bidding on a huge and beautiful white deluxe doggy, dancing up a storm, enjoying a colorful cabaret, and dining in the inimitable "Athenaeum" style. All present are already promising "Next year - same time, same place!" For sure the vice chairman of the advisory committee of the Society had a good time with his lovely wife on his right arm and Linda Evans on the left!...

Trade Fair in the autumn, especially well-attended was the Annual Dinner held at the Hotel Athenaeum Inter-Continental at which the guest of honor and speaker was Mr **Constantine K. Mitsotakis**, Leader of the Opposition and President of the New Democracy Party. There are two upcoming events: the

AMTECH '89 Exhibition of High Technology Products to be held at the Hotel Inter-Continental 26-29 January, 1989 and – in cooperation with the US Chamber of Commerce in Washington – an Investment Conference in mid-January. For information about either of these events, just phone the Chamber at 363-6407 or 363-0707.

★ The **College Year in Athens** organized a very special event recently honoring **Raphael Demos (1892-1968)**, Alford Professor of Philosophy, Harvard University and Corresponding Member of The Academy of Athens. They sponsored a Memorial Lecture given by Professor R. Diskin Clay of Johns Hopkins University on the subject: "The Marble Past: Greece and the Poetry of Cavafy and Seferis" at the Gennadius Library of the American School of Classical Studies. A large gathering of the former friends and associates of Pro-

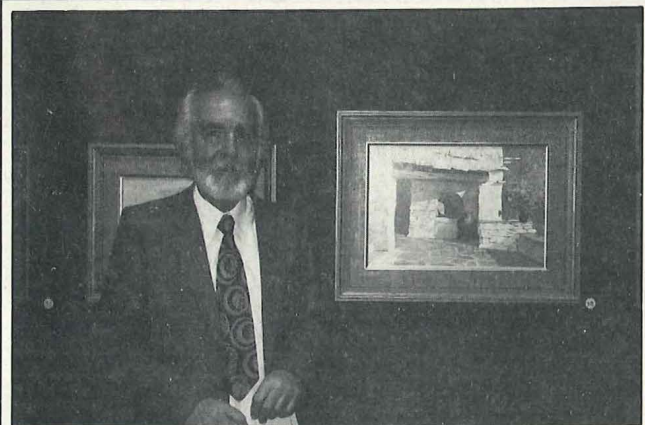
fessor Demos was present for this scholarly occasion at which there was a great deal of nostalgia for days gone by. ★ Talk about an idea whose time has come! Each Thursday afternoon in the **Café Vienna** of the Hotel Inter-Continental from 7:00-9:00 a.m. it is possible to transport yourself and your friends to the Europe of 1900-1930. The magical time-and-space machine making this possible is the "**Athener Salonorchester**" which lulls you with excerpts from the light classical repertoire of Strauss, Nico Distal, Rupert Stolz, Emmer-



Delightful woven wall hangings were exhibited recently at the Spanish Cultural Institute. The talented Maria Jesus Cabria is imaginative in her materials, utilizing cotton, wool, oil, steel, paper and newspaper to provide predetermined highlights in the finished product. Striking example is shown here.



The Athens College Parents Fund Drive Fashion Tea was certainly not just another occasion. The committee, under Chairman Aeoli Pakis, had organized fabulous fashions by Daniel Hechter of Paris – spearheaded by terrific togs for the kids – spectacular creations by Michalis Jewellers, and tempting furs by Sistovaris. It all made the rainy-day trip to the Inter-Continental well worthwhile for the over 1200 attending. If the three ladies in our photo were this happy before the showing, just how much were they smiling after! (From left) Elly Cohen and Moira Black are American Embassy wives and Mary Cannelopoulos head up ELEPAP. Perhaps they were sure they were going to be lucky lottery winners!



A big plus for a trip to a production at Athens College Theatre is that there is very often an exhibition of paintings and/or sculpsures in the spacious foyer. One of the artists who recently exhibited was Manolis Emmanouilidis who is shown at the opening night reception with one of his village scenes.

ich Kalman, Ralph Benatzki, Kurt Goldmann and others. For a very small additional charge added onto your choices of eatables and potables, the ambiance will carry you away. Where else is it possible to bypass the cacophony of our fair city? ★ Reminders: There are still several lectures remaining in the series at the **American School of Classical Studies**, in-

cluding one on 14 February given by the former Director of the School, Henry Immerwahr. Give them a call at 723-6313 for more information and schedules... Phone the **American College of Greece** for the spring schedule of **The Deree Symphonette**. The recent premiere performance was both well-attended and very much appreciated – you won't want to miss one.



One of the many farewell happenings given for popular Turkish Ambassador Nazmi Akiman and his wife was held at the Ian Vorres Museum of Modern Art in Paiania. Many friends gathered from the diplomatic, official and business worlds in the gracious halls and contiguous salons of the museum to wish them well prior to their departure for Madrid... In our photo, Ian Vorres (left) with the Ambassador and his wife greet guests. Farewells are still in process for the long-term Ambassador Marco Pisa from Italy and his lovely wife. But none of the gala affairs could possibly surpass the elegance of their own reception because of the beautifully restored ambiance of the Italian Embassy residence... Other diplomatic departures are pending, and there is a new arrival. Welcome to Ambassador Jan Lajka of Czechoslovakia. The Ambassador is accompanied by his wife Milada and their son. The family comes directly to Greece from Prague.

THE ATHENIAN guide

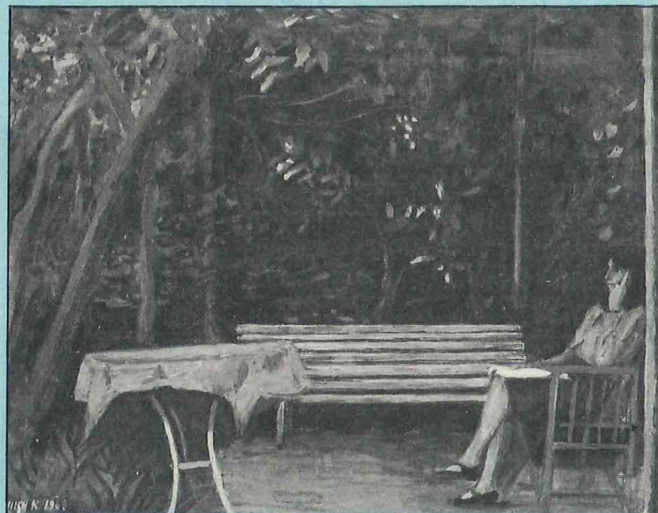
Where to go... what to do

focus • music • dance • drama • museums • sites • tourist tips • sports • restaurants and night life

focus



Precious jewels at The Benaki Museum



Niki Karagatsi at Ethniki Pinakothiki

exhibitions

Precious jewels from the Museum of Popular Art and Tradition, Rome, will be exhibited at the Benaki Museum, organized in collaboration with the Italian Institute. Almost 500 samples of traditional jewellery from the 18th and 19th centuries have been gathered from all over Italy. The exhibition will last until January 18.

Sketches by Parthenis will be exhibited at the Ethniki Pinakothiki from the beginning of January until mid February. Two hundred and twenty sketches, from the

collection that Sophia Partheni donated to the Ethniki Pinakothiki, will be presented for the first time. The sketches reveal new aspects of the artist's work and personality.

An exhibition of works by Olivier Debré will take place at the Ethniki Pinakothiki until January 23. The paintings date from 1943 till the present and illustrate the development of the artist and his evolution in the abstract art. Debré was born in Paris in 1920. His early works are impressionistic but later he borrowed from expressionism. In 1942-43, he created

his first abstracts. The exhibition is being organized by the Ethniki Pinakothiki in collaboration with the French Embassy.

A retrospective exhibition by Niki Karagatsi with oils temperas and watercolors is on show at the Ethniki Pinakothiki until January 23. Karagatsi (1914-1986) was born and reared on Andros. She studied at the School of Fine Arts in Athens under Parthenis, soon establishing, with other artists, her own school.

art

The artist and the model, is

the title of a photographic exhibition by Kostas Evangelatos at Dada gallery until January 10. Evangelatos is a well known painter and performer. He studied at The New School in New York and worked with photographer and restorer Hose Orraka. The color pictures, presented for the first time, were taken in the artist's studio.

Petros Soropanis studied engineering in Essen, West Germany and continued his studies at the Academy of Fine Arts of Dusseldorf. His work covers five different themes: vacationers, walkers, hunters, pastoral scenes and



Yiannis Patsavos at Eikastikos Horos

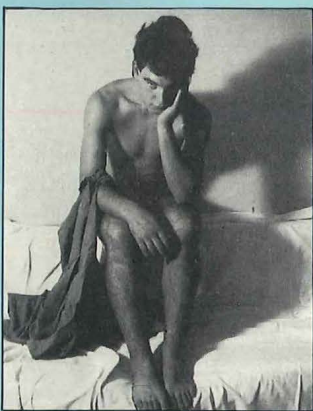


Eleni Karayianni at Ora



Nigel McGilchrist, Director of the Anglo-Italian Institute

angels. Soropanis will exhibit 50 duco-colors and watercolors. This is his second exhibition this year at the Zygos gallery from January 26 through February 9. Gallery "3" dedicates an exhibition every year to artists who "have left" and who have influenced Greek art. The general title of this year's exhibition is **Parallel Schools of Greek Painters** (Paris - Munich). The artists participating belong to the schools of Munich and Paris which



Kostas Evangelatos at Dada

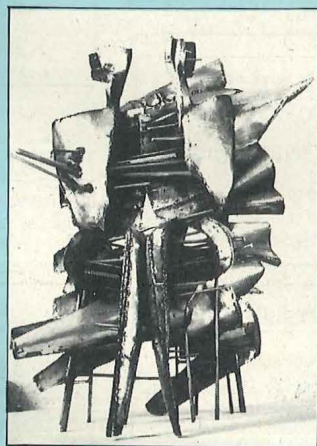
were the main hubs for Greek artists' studies in Europe. Works by Volonakis, Vikatos, Iakovidis, Maleas, Pantazis, Prosalentis, Roilos and others will be exhibited until January 5. An exhibition by **Tina Karageorgi** will follow at the same gallery from January 9-29. Born in Athens in 1959, Karageorgi studied at the School of Fine Arts and continued her studies in London. She has presented her work in group and individual shows in London and participated in the Panhellenic Exhibition of 1988. Imaginary landscapes

will be presented in this exhibition at Nees Morphes. A sculpture exhibition by **Yiorgos Houliaras** will take place at the Titanium gallery until January 10. Sculptures made of metal over the last five years will be on show, also photographic material from works made for public and private sites in collaboration with architects Suzanna and Dimitris Antonakis. Houliaras was born in Yanna in 1947. He studied sculp-



The Pinakothiki calendar

ture at the School of Fine Arts in Athens with Professor Yannis Pappas. He continued his studies, on scholarship from Greece, at West Surrey College in England. Then he studied at the Ecole des Beaux Arts and ceramics at the Ecole Superieure des Arts et Metiers in Paris. **Yannis Patsavos** was born in Athens where he studied political science. He has painted since he was a student at the school. Painting his landscapes with oils, watercolors and pen, he does not follow any particular



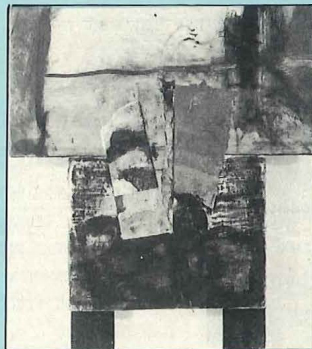
Yiorgos Houliaras at Titanium

school. He has participated in many group shows and this is his eighth individual exhibition. At Eikastikos Horos until January 19.

courses

The Athens Centre offers the following university-affiliated program. *The Pennsylvania State University* will sponsor a semester of Greek studies beginning in February 1989. The program includes courses in ancient Greek history and archaeology, communication in classical contexts and modern Greek history and language. Field trips to the Peloponnese, Crete, Delphi, Santorini, Olympia and other sites of archaeological and historical interest are an essential part of the program. For more information call the Athens Centre at 701-2268.

From Rome to Athens for luckiest art students. May 1989 will see the second visit



Tina Karageorgi at Nees Morphes

of the Anglo-Italian Institute to Greece. Its student group will leave Rome, where they study art, architecture and restoration, bound for Greece to explore the land from which Rome took its cultural heritage and inspiration. The Institute is hoping to expand its academic presence in Greece over the next few years, and is keen to encourage Greeks to participate in its courses. Created five years ago by a group of British and Italian academics, the Anglo-Italian Institute serves English-speaking students. The Institute will be spending two weeks in Greece next spring and is encouraging Greek school-leavers and stu-

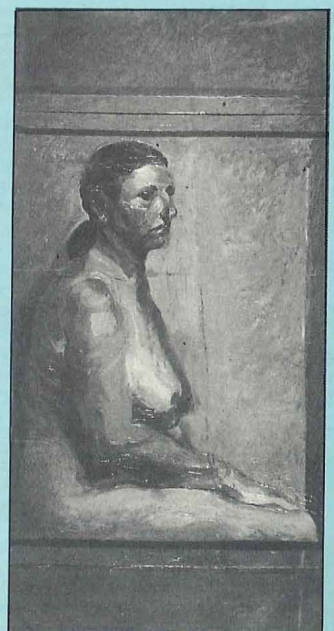


Eldorado at Kentro Technon

dents to apply for 1989. Information about the Institute and its courses can be may obtained from Jay Rendall, P.O. Box 14, 19002 Paiania, Attiki, tel 664-3089.

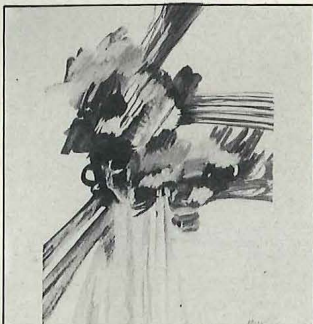
lectures

Louropou is the new piano system that economizes study hours spectacularly while at the same time increasing the inherent capabilities of the hands. Lecture with musical illustrations by teacher and music critic, Liana Rousianou-Piperaki. At the Hellenic American Union, 19 January at 8 pm. (In Greek).



Kostas Markopoulos at Ora

Appendices, transformations, collages. Kalliope Kontozogou will talk about her work as an architect in London, buildings that come into being as a "marriage" of old and new. A small exhibition will also be on show. At the British Council, 31 January.



Margarita Vassila at Gallery "F"

music

Musical Athens 88-89 During the month of January the following concerts will take place: *New Association Jazz* Sunday, 15 Jan, 11:30 am. *Janos Starker* Monday, 16 Jan. *Recital Gudula Janowitz* Tuesday, 17 Jan. *Lorca* Wednesday, 18 Jan.

A concert by the distinguished British oboeist, Robin Canter, accompanied by pianist Simon Nicholls will be performed at the British Council, January 9 at 8 pm. They will present a program including works by Bach, Schubert, Yvon and Bowen. They will also perform, under the auspices of the British Council, on Chios and in Thessaloniki.

films

The Last Five Days is the title of a film by Percy Andlon. The film describes the five last days of Sophia Soll, a student, before her execution on February 22, 1943. Her crime was that she turned against the Third Reich with her brother and some friends of the resistance group called "The White Rose". At the Goethe Institute, January 11 at 7:30 pm.

Celeste is the second film by Percy Andlon. The dying Marcel Proust is writing in his isolated room the last pages



A. Koraviti Kalandidi at Epoches

of his book *Remembrance of Things Past*. A young woman from a village takes care of him, listens to him, lives for him. Celeste Albare's narrations formed the basis of this film: she was Proust's housekeeper for nine years. The film will be screened at the Goethe Institute, January 18 at 7:30 pm.

video

The Story of English Part 3: A Muse of Fire. The third part of a nine-part BBC TV series describes the flowering of English in the Elizabethan period and its role in the establishment of English in

America, 12 January. Part 4: *The Guid Scots Tongue*, describes the nature of Scots, its history and its dispersion to Ulster, the United States and the world. Both screenings will take place at the British Council at 8 pm.

notes

A calendar for 1989 has been published by the Ethniki Pinakothiki, with 52 color prints of works by West European painters from the Pinakothiki collection. Available at the Pinakothiki and select bookstores. □



Petros Soropanis at Zygos

classifieds

Cost 1200 drs all inclusive for a minimum 15 words; 15 drs each additional word. All ads must be prepaid by cash, cheque or money order. Deadline is the 15th of each month for the following issue.

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NAME DAYS IN JANUARY

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).

January 1	Vassilis, Vassos, William, Bill Basil, Vassiliki, Vasso
January 6	Fotis, Fotini
January 7	Ioannis, Yannis, John Ioanna, Joanna
January 17	Antonios, Anthony, Tony, Antonia
January 18	Athanasios, Thanassis, Thanos Nasos, Athanasia, Soula
January 20	Efthymios, Thymios, Efthymia, Effie
January 25	Grigorios, Gregory

DATES TO REMEMBER

January 1	New Year's Day
January 16	Martin Luther King's Birthday
January 26	Australia Day

PUBLIC HOLIDAYS

January 6	Epiphany
January 30	Day of the three Hierarchs

GALLERIES

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

ANEMOS, Kyriazi 36, Kifissia, tel 808-2027. Oxana, an artist from the USSR, will exhibit her watercolors until 4 January. Sculpture exhibition by Vassilis Papasaikos from January 17 through February 11.

ANTINOR, Antinoros 17, tel 729-0697. Group show until January 7.

ARGO, Merlin 8, Kolonaki, tel 362-2662. Stathis Petropoulos will exhibit his work from 12 through 31 January.

ATHENAEUM ART GALLERY, Syngrou 89-93, tel 902-3666. Works by Gaitis, Gounaropoulos and Sikeliotis will be exhibited from 1 through 30 January.

ATHENS ART GALLERY, Glykonos 4, tel 721-3938. A group show till January 10. Oils and sketches by Minas will be exhibited from January 16 until February 4.

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. A group show will then follow with works by Yorgos Lappas, Angeliki Tsekoura, Andromahi Kefalou and Krisan Stathakou January 19 until February 16.

DADA, Niriidon 6 & Pratinou, tel 722-2929. A photographic exhibition by Kostas Evangelatos from 3 through 10 January. See *Focus*. Works by Tassos Koutsouris from 11 till 23 January. Kostas Voloudakis will exhibit his work from January 25 until February 6.

EIKASTIKOS HOROS, Dimokritou 21, tel 361-1749. "8x24" is the title of an exhibition of watercolors by Yiannis Patsavos till January 19.

EPIPEDA, Xanthippou 11, tel 721-4644. "Those who have left" is the title of a group exhibition by Vassiliou, Gaitis, Engonopoulos, Nikolaou, Semertzidis, Sikeliotis and Tassos, till January 5. "Nude" is the theme of a group show from 12 through 30 January.

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 till January 8. "Nude" is the theme of a group exhibition by five artists, Yorgos Georgiadis, Rania Kapellari, Eva Boulgoura, Thomas Papadoperakis, and Dimitris Papaioannou, January 12-31.

GALLERY 3, Fokilidou 3, tel 362-8230. Works by Volonakis, Vikatos, Iakovidis, Maleas, Pantazis, Prosalentis, Roilos and others until January 5. See *Focus*.

GALLERY "F", Fokilidou 12, tel 360-1365. Group show of jewellery and microsculptures with coral as the main element until January 5. Niki Papaspyrou will exhibit her work January 9-22. An exhibition of works by Margarita Vassila will then follow from January 23 until February 4.

ILEANA TOUNTA, Armatolon & Klefton 48, tel 643-9466. Works by Stephen Antonakos till January 14.

KREONIDES, Iperidou 7, tel 322-4261. Group show until January 5.

MEDOUSA, Xenokratous 7, tel 724-4552. Yiannis Lasithiotakis will exhibit his work from January 12 through February 4.

NEES MORPHES, Valaoritou 9a, tel 361-6165. An exhibition of works by Angelos Papadimitriou until January 8. Tina Karagiorgi, January 9-25. See *Focus*. Lefteris Olympios from January 26 until February 11.

ORA, Xenofondos 7, tel 323-0698. A retrospective exhibition by Vrasidas Tsouchlos till January 5. An exhibition of works by Eleni Karayianni and Kostas Markopoulos will then follow from January 9-27. Anna-Maria Tsakali's paintings and Nikos Stefanos' sculptures will be exhibited from January 30 through February 17.

PINELIA, Mesogion 419, Ayia Paraskevi, tel 659-0209. Watercolors by Giorgos Lolosidis until January 5.

SKOUFA, Skoufa 4, tel 360-3541. A group show till January 5.

TITANIUM, Vas Konstantinou 44, tel 721-1865. A sculpture exhibition by Yorgos Houliaras until January 10. See *Focus*.

ZALOKOSTA 7, Zalokosta & Kriezotou, tel 361-2277. Grigoris Semitekolo and Dimitris Mazis will exhibit their work till January 4. Lefteris Kanakakis will exhibit his work from January 9-21.

ZYGOS, Iofondos 33, tel 722-9219. Works by Petros Soropanis will be exhibited from January 26 through February 9. See *Focus*.

SCREENINGS

Hellenic American Union

Vassilis Vafeas film series, with English subtitles.

DAY OFF (1982), directed by Vassilis Vafeas, starring Petros Zarkadis, Anna Makraki and Dimitris Piatas, 12 January at 8 pm.

LOVE OF ULYSSES (1984), by Vassilis Vafeas. The cast includes Kostas Voutsas, Katerina Rodiou and Hara Angeloussi, 23 January at 8 pm.

The British Council

WOMEN IN LOVE, based on D. H. Lawrence's novel on love, lust, friendship and marriage, directed by Ken Russell. The cast includes Alan Bates, Oliver Reed and Glenda Jackson, January 11 and 23 at 8 pm.

HENRY IV, Part II, a BBC production of Shakespeare's play, directed by David Giles and starring Ian Finch, David Gwillim, Anthony Quayle and Brenda Bruce, January 18 and 30 at 7:30 pm.

Video

THE STORY OF ENGLISH Part 3 on January 12 at 8 pm, and Part 4 on January 26 at 8 pm. See *Focus*.

BBC NEWSBRIEF a one-hour digest of December's news and current affairs from BBC television.

Goethe Institute

Persi Andlon film series. In German with Greek subtitles.

THE FIVE LAST DAYS (1979), January 11 at 7:30 pm. See *Focus*.

CELESTE (1981), January 18 at 7:30 pm. See *Focus*.

SUGAR BABY (1984), January 25 at 7:30 pm.

LECTURES

THE CONTRIBUTION OF CLASSICAL GREEK ART TO CONTEMPORARY REALISM, is the theme of a lecture by George Allyn, sponsored by the Greek and Other Studies Department of the HAU. At the Hellenic American Union, January 11 at 8:15 pm. (In English)

INFORMATION AND DISCUSSION, about educational opportunities at American Colleges and Universities, offered by the Fulbright Foundation. At the Hellenic American Union, January 18 at 7 pm.

LOUROPO, a lecture with musical "illustrations" by Liana Roussianou Piperaki, at the Hellenic American Union, January 19 at 8 pm. (In Greek) See *Focus*.

THE TEACHER OF ARTHUR MILLER, by Mary Koutsoudaki, professor at the University of Athens, organized by the Fulbright Scholars' Association. At the Hellenic American Union, January 31 at 8 pm.

TRADITIONS OF OLD CEPHALONIA, a lecture dedicated to the traditions of Cephalonia with slides and songs. At the Athens College Theatre, January 29 at 7 pm.

EDUCATIONAL PROGRAMS FOR MICROCOMPUTERS, by Dr Tassos Anthoulas, of the School of Education University of the Aegean. At the British Council, January 16 at 8 pm.

APPENDICES, TRANSFORMATIONS, COLLAGES, by Kalliope Kontozoglou, at the British Council, January 31 at 8 pm. See *Focus*.

DISCUSSION ABOUT LITERATURE, Ancient Greek Literature: its Survival in Modern Literature and Tradition. At the Goethe Institute, January 20 and 21. In Greek and German. For more information, call 360-8111.

SARAH BERNHARDT: "THE TERRIBLE LION" is the theme of a lecture about the French actress by Stathis Spiliotopoulos sponsored by the French-Hellenic League at the Parnassos Hall, January 17 at 7 pm.

EXHIBITIONS

K. PARTHENIS - DRAWINGS, an exhibition at the Ethniki Pinakothiki from the beginning of January and during the month of February. See *Focus*.

NIKI KARAGATSI - RETROSPECTIVE EXHIBITION, oils and watercolors will be exhibited at the Ethniki Pinakothiki until January 23. See *Focus*.

OLIVIER DEBRE, an exhibition of works by the French artist, organized in collaboration with the French Institute at the Ethniki Pinakothiki, until January 23. See *Focus*.

VIEWS OF ATHENS AND OF HER MONUMENTS, photographs from the album by Henri Beck, 19th century, at the Ethniki Pinakothiki, until January 23.

SKETCHES AND MODELS by architect Aris Konstantinidis, at the Ethniki Pinakothiki, end of January until end of February.

PRECIOUS JEWELS, a collection from the Museum of Popular Art and Tradition, Rome at the Benaki Museum, until January 18. See *Focus*.

PNEVMATIKO KENTRO, Akadimias 50. Students of the School of Fine Arts, will exhibit their work from January 10-28. The Greek Photographic Society, is organizing a photographic exhibition from January 10-25.

KENTRO TECHNON, Parko Eleftherias. Portraits by young artists from January 17 through February 5. **ELDO-RADO - Colombia's golden heritage** exhibition from the Museum of Gold, Bogota, until January 5.

AITHOUSA BOUZIANI, Xenofondos 7. Robert Alder will exhibit his work in an exhibition organized in collaboration with the Australian Embassy from January 3-14. **Photographic exhibition** by Yiannis Sakellaridis from January 16-28.

KARALI-GOLENSKO a painting exhibition at Ayios Thomas, Goudi, from January 4-16.

PAINTING FOR A TABLE, a group exhibition at the Dimotiki Pinakothiki until the end of January. The Dimotiki Pinakothiki is open Mon-Fri mornings and afternoons and Sunday mornings.

22 GREEK ARTISTS, old scholars of the French government, are exhibiting at the French Institute on the occasion of its 50th anniversary, till January 20.

PANAGIOTIS KALAVRIAS, is exhibiting at the Hellenic American Union, from January 9-20.

HAGIOGRAPHY, by Aleka Bakiri at the Hellenic American Union from January 23 through February 3.

GEORGE ALLYN is exhibiting his work at the Hellenic American Union from January 10-20.

DANCING COLORS, a photographic exhibition by Angelos Theodoropoulos, at the Hellenic American Union from January 23 until February 3.

POSTER EXHIBITION 50 political sketches by the German humorist Walter Kaim will be presented at the Goethe Institute from January 23 through February 2.

PHOTOGRAPHIC EXHIBITION by 50 German photographers at the Goethe Institute from January 10-21.

MUSIC, DANCE, THEATRE

FRENCH-HELLENIC LEAGUE, Pl Kolonakiou 2, tel 360-6231, is organizing the following concerts at the Parnassos Hall, Pl Karitsi: **Yannis and Anthoula Papadopoulou** will give a concert for two pianos, January 10 at 7 pm; **Song recital**, by soprano Marthe Arapi-Zervanou, accompanied

this month

by Calliopi Germanou, January 24 at 7 pm; **Concert** by the Greek Quartet "G. Lycoudis", January 31 at 7 pm.

PIANO AND FLUTE RECITAL by Yolanda Severi and Maria Karkopodi, at the Hellenic American Union, January 17 at 8 pm.

CONCERT, by the Greek Radio Symphony Orchestra, at the Athens College Theatre, January 19.

RENE KAMMER'S ATHENS CITY BALLET will perform classical and modern choreographies, at the Athens College Theatre, January 27 at 8:30 pm.

PIANO RECITAL by Alexandra Papastefanou of works by Bach, at the Goethe Institute, January 31 at 8:30 pm.

CONCERT by Robin Canter, oboe, and Simon Nicholls, piano, at the British Council, January 9 at 8 pm. *See Focus.*

CONCERT by Pantelis Stamatelatos, violin, and Yannis Michaelidis, piano, of works by Mozart, Delius, Hindemith and Elgar, at the British Council, January 19 at 8 pm.

WINTER COURSES

ATHENS CENTRE, 48 Archimidous Street, tel 701-5242, offers Greek lessons. Accelerated courses, January 9 until February 3 and February 6 until March 3; regular courses, January 9 until March 16 and February 6 until April 3.

MODERN SPOKEN GREEK, Hellenic American Union, Winter 1988: classes; January 9 until March 20, and February 16 until June 13. 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 for five Mondays. For more information, call 360-7305 or 362-9886, ext 53.

YOGA LESSONS at the Ilianthos Yoga Association, Marathonodromon 29, Pal Psychiko. For more information, call 671-1627 or 681-1462.

THE PENNSYLVANIA STATE UNIVERSITY will sponsor a semester of Greek studies beginning in February. For more information, call the Athens Centre at 701-2268. *See Focus.*

THE ANGLO-ITALIAN INSTITUTE runs courses for English-speaking students. Information: Jay Randall, P.O. Box 14, Paiania, Attiki, tel 664-3089. *See Focus.*

CLUBS AND ORGANIZATIONS

AHEPA (American Hellenic Educational Progressive Association), 4 Chiou, Halandri, 152 31 Athens. Tel 672-5485. Social mtg, Weds, Athineon Restaurant, 320 Kifissias Ave, Neo Psychiko. All welcome, 8-10 pm.

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: Nutrition and weaning, 24 January at 10 am for Athens south, and 9 January for Athens north. 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.

WOMENS' AGLOW FELLOWSHIP is an international women's organization in Athens. For information call 804-4209.

CROSS CULTURAL ASSOCIATION: The subject this month is "Growing Up in Different Cultures": An evening of sharing experiences on marital, family and international relationships. Non-members are welcome on 18 January at 8:15 pm at Skaramanga 4b, off Patission, almost opposite the Archaeological Museum. Doors will be open at 7:45 pm. For more information, call Angela Kiosoglou at 804-1212 in the afternoon only or 347-6370.

THE ATHENS COSMOPOLITAN LIONS CLUB, tel 360-1311, will host a dinner meeting at the Hotel Athenaeum Intercontinental, 9 and 23 January at 9 pm. For more information call Mr Baganis at the above number.

RELIGIOUS SERVICES

CROSSROADS INTERNATIONAL CHRISTIAN CENTER, Kessarias 30 (Ippokratieion), 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).

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 DENIS' CATHOLIC CHURCH, Panepistimiou 31. January 1 and 6, mass celebrated every hour on the hour from 7 to 11 am and 6 pm.

ST ANDREW'S PROTESTANT CHURCH, 66 Sina St, pastor David Pederson, tel 652-1401. Services: (former Hotel Roussos) 18 Tsaldari Pan., Kifissia, 9 am; Sina 66, 11:15 am. Tel 652-1401.

MUSEUMS AND SITES

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

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

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

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

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

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

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

CENTER FOR FOLK ART AND TRADITIONS, Angeliki 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. PEIRIDES MUSEUM OF MODERN ART, 29 King George Ave, Glyfada. Tel 865-3890. Open Mon and Wed from 6-10 pm. Private collection of Cypriot and Greek Modern art.

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

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

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

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

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

KERAMIKOS MUSEUM AND SITE, Ermou 148. Tel 346-3552. The site includes the ruins of the Dipylon and the Sacred Gate and cemetery which stood outside the city walls of ancient Athens. Most interesting is the Street of Tombs, a funerary avenue containing the graves and monuments of famous Athenians. The museum houses



many finds from the cemetery. Open 9 am-3 pm every day except Tues

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

NATIONAL ARCHAEOLOGICAL MUSEUM, 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, (Ethnikoi Pinakothiki), Vas Konstantinos, opposite the Hilton Hotel. Tel 721-1010. A collection including permanent European masters. Tues-Sat 9 am-3 pm and Sun 10 am-2 pm. Closed Mon.

LIBRARIES

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

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

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

BRITISH COUNCIL LIBRARY, Kolonaki Sq, Tel 363-3211. Lending and Reference libraries open Mon-Fri, 9:30-1:30; closed all of August.

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

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

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

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

THE HELLENIC AMERICAN UNION GREEK LIBRARY, Massalias 22, 7th floor. Tel 362-9886 (ext 51). Open Mon-Fri 9 am-1 pm and 6-9 pm. A general public library, it also functions as a reading room. Along with its 6,000 volumes of Greek books, it holds an impressive collection of English books on ancient Greek literature and drama, modern literature, Greek history and Greek art (ancient to contemporary), travel atlases and maps. Membership costs 100 drs per year for Greek citizens or foreigners who hold a residence permit. Other users can check out books as well by paying a deposit of 500 drs. One can check out 2 to 5 books for a period of 2 to 3 weeks.

TAVERNAS AND RESTAURANTS

CENTRAL

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

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

DIONYSOS across from the Acropolis, tel 923-3182; 923-1936. Complete restaurant and pastry shop. The house specialties are charcoal-broiled shrimp, fillet of sole, baby lamb and veal rignonnettes 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 moussaká (specialties). This restaurant also serves fresh fish.

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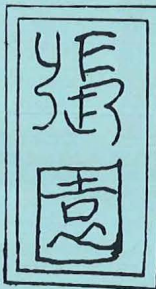
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(No lunch served on Sunday)

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restaurants and night life

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HILTON/US EMBASSY AREA

BALTHAZAR Tsoha 27 and Vournazou, tel 644-1215. Renovated mansion not far from the US Embassy. Restaurant and attractive bar. Menu includes scalloppine with cream, spaghetti and a different curry daily. Fresh salads. **CACTUS** 30 Papadiamantopoulou, (behind the Hilton Hotel). Wide selection of *mezes*, traditional appetizers and good Greek cuisine. Also available is a variety of charcoal grills. Very reasonable prices. Open for lunch 12:30-3:30 pm and dinner 8:00 pm-2:00 am.

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

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

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

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

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

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

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

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

PLAKA

ANGELOS' CORNER 17 Syngrou Ave, near Temple of Zeus. Cozy nook with piano. Excellent Greek and French cuisine. Seats 50 max. Reservations necessary. Tel 922-9773/7417. Serves dinner from 6 pm to midnight.

BAKALIARAKIA (TA) Kydathinaion 41, tel 322-5048. Basement taverna specializing in salt cod in batter usually served with garlic sauce. Souvlaki and delicious salads.

DAMIGOS where Kydathinaion meets Adrianou, basement taverna offering quality meat, fresh vegetables, specialty: bakaliaro and skordalia. Extremely reasonable; friendly service.

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

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

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

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

PSARRA Erotokritou and Erechtheos Sts, tel 325-0285. An old favorite, great for Sunday lunch, swordfish souvlaki, taverna fare; special spot for locals and residents. Open from 12-5 pm and 7 pm-2 am daily.

THE CELLAR Kydathinaion and the corner of Moni Asteriou. Quality taverna fare, good service and extremely reasonable prices bring Athenians from all over the city to this basement taverna; not unusual to see a Kolonaki couple in lavish evening wear take their place at one of the crowded paper-covered tables; some choice island wines besides retsina. Open from 8 pm-2 am daily.

SOCRATES' PRISON Mitseon 20, Makryianni, tel 922-3434. Charcoal grilled chicken and swordfish, rolled pork with carrots and celery in lemon sauce, roast lamb with mushrooms, meatball casserole. Pikermi wine laced with wine from Santorini (barrel).

THESPIS taverna on Thespidos Street. Special menu: lamb liver, roast lamb, tiropitta oriental (bite-sized, crispy pie with melted cheese and herbs), roof garden and outside garden opposite; quality service, reasonable prices. Open from noon-2 am.

XYNOS Ag Geronda 4, tel 22-1065. Old Plaka taverna with extensive fare, including stuffed vine leaves, fricassée. Wine from the barrel. Guitar music. Closed Sunday.

Kublai Khan, unique Mongolian barbecue and Firepot; Chinese specialties. Mon-Sat, 8 pm - 1 am. Atrium 1.

Kava Bar, special cocktails and drinks; piano music. Daily, 6 pm - 2 am.

ASTIR PALACE, tel. 364-3112 - 364-3331

Apocalypse, Astir's gourmet restaurant. Everything from Russian caviar or Greek eggplant salad to chateaubriand or shepherd's lamb...and crêpes suzette and baklava. Live piano music. Lunch, 12:30 - 3:30, dinner, 8:30 pm - 1:00 am.

Coffee Lounge and **Asteria Restaurant**, ideal for quick snacks or complete, leisurely lunches: crêpes Poseidon, cheese pie, lamb curry, sweets galore. 7:00 am - 1:00 am.

Athos Bar, with live piano. Open 9:30 pm - 1:00 am.

ASTIR PALACE Vouliagmeni, tel 896-0211.

Grill Room, downstairs cafe-restaurant, piano music; sometimes a small orchestra for dancing. Open daily from 1-3:30 pm, and from 8 pm-2 am.

Ledra Grill, international specialties such as Chicken Kiev, pineapple curry and more; also US beef, and seafood. Tuesday through Sunday, 7:30 pm-00:30 am. Nightly, live entertainment to the sounds of Franco Mattola and his guitar. Reservations recommended.

Kona Kai, Polynesian food complete with waterfall, recessed pools. Open Monday through Saturday from 7 pm-12:30 am. Expensive but well worth it. Tepanyaki, Japanese exhibition cooking, food prepared at special tables of 8; cook is part of the party, special arrangements and reservations necessary.

Zephyros Coffee Shop, open daily from 6:30 am-1:30 am; breakfast from 6:30 am, served à la carte or buffet, specialty: eggs à la minute; all day menu 11 am-11 pm; salad bar geared to business lunches, wide selection of international, local dishes; late night menu, 11 pm-1:30 am; Sunday brunch 11 am-3:30 pm, buffet serving hot and cold dishes; wine on the house.

MERIDIEN HOTEL, tel 325-5301/9.

Brasserie des Arts, French cuisine, superb chef, tasteful portions, unique service. Open for lunch, 1-3:30 pm, and dinner, 8 pm-1:30 am. Last order taken at 12:45 am.

Athenian Bistro, snacks and buffet with Greek specialties, daily from 7 pm-2 am. Great for business conferences.

CHANDRIS HOTEL, tel 941-4825.

The Rooftop, snack bar by the pool, from 10 a.m. till 6 p.m.; restaurant/buffet dining, 9:30 p.m. till 1 a.m.

KOLONAKI

ACT 1, Akademies 18, tel 360-2492. International and Greek cuisine.

BAYAZZO, Ploutarhou and Dinokratous, Kolonaki, tel 729-1420. The name means "Theatrical Clown" in German. Lunchtime salad "fountain", champagne brunches. Dinner specialties include Bouzouki Frivolitef (calamari stuffed with pine nuts and rice), vine leaves stuffed with sea bass mousse, aubergine (eggplant) with ouzo-flavored mincemeat and yoghurt.

BRUTUS, Voulgaratonou 67, Lofos Strefi, tel 363-6700. Attractive, quiet restaurant and full bar. Among the main dishes you will find "meatball Brutus" stuffed with cheese, bacon and mushrooms served with a baked potato and special sour cream-like sauce, tiny skewered meatballs, a "plat du jour" which changes daily. Desserts include homemade chocolate cake and lemon pie on alternate days, baked apples and yoghurt with sour cherry sauce.

DIONISSOS, Mt Lykavittos (accessible by the funicular at the top of Ploutarhou St, Kolonaki), tel 722-6374. Atop one of Athens' landmarks with a view of the entire city. Daily 9 am-11:45 pm.

DEKAOKTO, Souidias 51, Kolonaki, tel 723-7878. Small restaurant with pleasant atmosphere, a small number of well-prepared dishes. Good bar (with snacks). Daily 12 pm-2 am. Sunday 6:30 pm-2 am.

FAIYUM, 44 Kleomenous, Kolonaki, tel 724-9861. Open every evening. Specialty: crêpes and desserts. A few Chinese and Arabic main dishes.

GEROFINIKAS, Pindarou 10, tel 362-2719; 363-6710. Fine Greek and oriental cuisine, fresh fish, out-of-season fruits and eggplant purée. Cosmopolitan atmosphere. One of the city's grand old restaurants.

JE REVIENS, Xenokratous 49, Kolonaki, tel 721-0535; 721-1174. Specialty French and Greek cuisine. Open for lunch and dinner. Piano: Yiorgos Miliaras; Singer: Sofia Noiti.

LA RIOGA, 50 Kleomenous St, Kolonaki, tel 724-8609. Piano music accompanies your meal. Among the entrées are steak with Café de Paris sauce, baked potatoes, paella, schnitzel, liver, and steaks with various sauces. For dessert try the crêpes Suzette Flambées, chocolate crêpe, and finish your meal with Irish coffee.

NOUFARA, Kolonaki Sq 21, tel 362-7426. Restaurant, snack bar, spaghettaria.

MAXIM, Kanari and Milioni 4, Kolonaki Sq, tel 361-5803; 363-7073. Piano music nightly. Roof garden. Open for

PANGRATI AND ENVIRONS

ILISSOS, Aminta 6, tel 723-5746. Lunch and dinner every day except Sundays. Banqueting facilities, receptions and meetings. Business lunches at reasonable prices.

KARAVITIS Arktinou 35, Pangrati, tel 721-5155. Traditional old taverna serving wine drinker's mezes and meat with



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American-style steakhouse
Kifissias 267, Kifissia
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7 days per week
Specialists in bon fillet,
pepper steak, T-bone ribsteak
and barbequed spareribs.
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Reservations tel: 801-4493, 982-4136

potatoes and vegetables served in earthenware crocks. Wine from the barrel.

MAYEMENOS AVLOS (Magic Flute), Kalkou & Aminda 4, tel 722-3195. A gathering place for the theatre and after-theatre crowd serving snacks, full meals, sweets and ice cream. Specialties include lemon pie and an unusual sauerkraut. Open all day for coffee and cake; also pies and pastries to take out.

MYRTIA Markou Mousouri 35, Mets, tel 701-2276. Greek cuisine, large variety of hors d'oeuvres. The specialties include lamb in lemon sauce. Closed Sunday.

ROUMBA Damareos 130, tel 701-4910. Specialties include fillet à la creme with mushrooms and "Roumbosalata". Closed Tuesday.

THEMISTOKLES Vas Georgeiou 31, Pangrati, tel 721-9553. Extensive taverna fare, charcoal grills but the specialty is meat in lemon sauce. Delicious fried meatballs.

HOTELS

ATHENS HILTON tel 722-0201.

Galaxy Supper Club, fresh gourmet food plus nouvelle cuisine items at reasonable prices. Music. Open daily from noon to 3:30 pm for buffet lunch.

Galaxy Bar, presenting singer-pianist Billy Dare performing daily from 9:15 pm to 1:45 am except Mondays.

Ta Nissia, taverna downstairs. Music. International cuisine.

HOTEL ATHENAEUM INTER-CONTINENTAL tel 902-3666

Pergola, International and Greek specialties; buffet and à la carte; pastry and salad buffets; Sunday brunch. Daily, 6 am - 2 am, breakfast, lunch, dinner; Atrium Lobby.

Première Restaurant & Bar, rooftop, with a panoramic view of Athens. Kebab specialties. Live entertainment. Mon-Sat, 9 pm - 1 am. Bar, 8 pm - 2 pm.

La Rotisserie, superb French cuisine. Fine wine cellar. Piano music. Tues-Sat, 9 pm. - 1 am. Atrium Lobby.

Café Vienna, indoor café and bar, Viennese pastries, ice cream and coffee; crêpes in the evening, Piano music. Daily 11 am - 1 am, Atrium Lobby.

restaurants and night life

dinner every night except Sunday.

ROUGA, Kapsali 7, Kolonaki Sq, tel 722-7934. Set off in a small cul-de-sac (*rouga* means lane). Open nightly from 8 pm-2 am.

KIFISSIA/NORTHERN SUBURBS

APOSTOLIS, 11 Gortinias, Kifissia, tel 801-1989. Spinach and cheese pies, sweetbread pies, fillet of beef, oven-baked outlets. Open on Sundays for lunch.

BELLE HELENE, Politeias Sq, Kifissia, tel 807-7994. In a lovely green park with two small lakes. Greek madeira sauce, artichokes, bacon, ham, chicken livers, cheese, mushrooms, chicken crêpes with ham, mushrooms, cheese in tomato sauce. Open daily 10:00 am-2:00 am.

BLUE PINE, Tsaldari 27, Kifissia, tel. 807-7745. *Gourmet Magazine* made its cheese and eggplant bourekakia world-famous 30 years ago. One of the few restaurants left with a classical Greek international menu, featuring sweetbreads, brains, bitok à la russe, etc. Excellent charcoal grills and the single fish dish always Fresh. Closed Sunday.

CAPRICCIOSA, Kassaveti and Levidou 2, Kifissia, tel 801-8960. Pizzeria. Open daily from 10 am-1:30 am.

EKALI GRILL, (part of the Ekali Club), Lofou 15, Ekali, tel 813-2685. A posh yet hospitable restaurant with a selection of some 20 wines mainly from small vineyards, the Ekali grill really provides a treat. Tantalizing salad bar, tournedos, Chateaubriand, fillet of sole. Cream pies, cakes, fruit salad or Crêpes Suzette. Soft piano music.

EMBATI, at the 18th kilometre of the National Road, Lamias, tel 801-1757. Turn off at Varibobi. International cuisine, special dishes and grills. Music begins at 10:30 pm. Closed Sunday.

EPISTREFE, Nea Kifissias (west of the National Road follow the signs at the turn-off for Kifissia), tel 246-8166. A charming taverna atop a hill. Rustic and cosy. Dinner from 10 pm. Closed Sunday. Music, piano and songs.

HATZAKOU, 1 Plateia Plakas, Kifissia, tel 801-3461. Open nightly and for lunch on Sunday. Specialty: Schnitzel Hoffman.

GRAND CHALET, Kokkinara 38, Politeia, Kifissia, te 808-4837. International cuisine with Greek specialities. Piano and songs.

KATSARINA, 43 Plateia Tsaldari, Kifissia, tel 801-5953. Specialties: fried cod with garlic sauce, snails, savory pies and stuffed vine leaves.

LOTOFAGOS, (Lotus Eater), 4 Ag Lavras, Kifissia, behind the station, tel 801-3201. Closed Tuesdays and Wednesdays. A buffet of unique international recipes created by the charming hostess. The buffet includes a choice of soups or one of two or three hors d'oeuvres, one of two special main dishes with vegetables, salad and wine. This restaurant is praised all over Europe. Limited seating. Reservations a must.

MOUSTAKAS, Harilaou Trikoupi and Kritis, Kifissia, tel 801-4584. Also open for lunch on Saturday and Sunday.

NICHOLAS, 270 Kifissias Ave., Filothei, tel 681-5497. On Sundays and holidays also open for lunch. Crêpes with cheese stuffing, snails, dolmadakia (ground meat and rice-stuffed vine leaves) bekri mezese (meat cooked in wine).

NIKOS, Skopelou 5, Kifissia, tel 801-5537. On a road running parallel to Odos Marathonos, turn right just before the Mobil station at Nea Erythra.

PEFKAKIA, 4 Argonafton, Drossia, tel 813-1273; 813-2552. Youvetsakia stifado (rabbit stew) and large array of mezedezes (hors d'oeuvres).

PELAGOS, 83 G. Lyra, Nea Kifissia, tel 801-4653. Closed Sundays. Specialties: skewered goat, also kokkoretsi, apple pie. Retsina from the barrel.

PICCOLO MONDO, 217 Kifissias Ave, Kifissia, tel 802-0437. Phone for reservations. Piano-restaurant with French cuisine. Main dishes include médaillons de boeuf and escalope with tropical fruits. Closed Sunday.

PITSOUNIA, 26 Halkidos, terminus of the Kato Kifissia bus, tel 801-4283. Open for lunch and dinner. Bakallaros skordalia (fish with garlic sauce), snails.

SARANTIDI, Plateia Elaion, Nea Kifissia, tel 801-3335. Large variety of food, good wine. Music. Also open for lunch on Sunday.

HALANDRI/MAROUSI PSYCHICO/ENVIRONS

ALATOPIPERO, Konstantileos/Tsavella, Maroussi, tel 802-0636. *Youvassi* (pork with garlic cooked in ladoharti) and chicken *sti gastra*. Daily, except Monday, from 8:15 pm-2 am and Saturday from 8:15 pm-3 am.

CHRISTOS, Serron and Ethnikis Antistaseous Sts, Halandri, tel 671-6879; 647-2569. Grills, unusually delicious zucchini chips, "bifteki special" smothered in chopped fresh tomato, tasty hors d'oeuvres.

DIOSKOURI, D. Vassiliou, Neo Psychico, tel 671-3997. Wide range of seafood and grilled dishes. Specialties:



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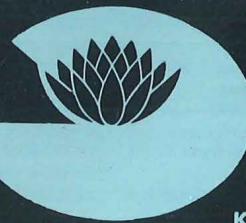


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Kifissia's Chinese Restaurant
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Dinner in the garden
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Restaurant
Snack Bar
Sphagettaria

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pleasant Kolonaki Square

Kolonaki Sq. 21 Tel. 361-4508

restaurants and night life

charcoal-grilled fish, cooked specialties (casseroles and stews).

HATZAKOS, Irodou Attikou 41, Maroussi (just below the KAT hospital), tel 802-0968. A variety of seasonal dishes. Specialty: lamb in filo pastry.

KYRANITA, 4 Ithakis, Halandri, tel 682-5314. Greek cuisine. Music. Daily from 6 pm-2 am. Closed Sundays.

O MORIAS, Vas Konstantinou 108 and Peloponissou, Ag Paraskevi, tel 659-9409. Family taverna with very reasonable prices. Specialties include lamb in tomato sauce with pasta, grills (unusually good meatballs), salads. Wine from the barrel.

ROUMBOS, Ag Antoniou, Vrillissia, tel 659-3515. Closed Fridays. Pork with olives, beef au gratin, gardoumba (casserole with liver, heart, etc.)

STEKI TOU ANDREA, Messinias/Kithaironos, Frangoklissia, tel 682-5041. Fried bakaliaros, bifteki special, snails, baked fish (gavros). Open nightly from 8 pm-2 am, and for lunch on Sundays, 12-5 pm.

THE VILLAGE II, Moraitou 82 and Vrana (Neo Psychico), tel 671-7775. Pleasant "village" atmosphere, good service. Specialties: lamb cooked over grapevines, *frigandeli*, charcoal-broiled quail.

TI PRASINO, Plateia Drosopoulou, Filothei, tel 681-5158. The taverna with (perhaps) the fastest service in Athens! The menu includes grills (sausages, chops, souvlaki and hamburger steak) and delicious deep fried meatballs. Salads. The meat is all top quality. Lunch from 12-4:30 pm, and dinner from 7:30 pm-midnight.

TO SPITI, Frankoploulos 56, Nea Psychico, tel 672-1757. Private home converted into cozy taverna. Menu offers grills, meatballs, pork in wine sauce with cheese, fava, salads, retsina.

PALEO FALIRON/ALIMOS

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

FONDANINA, Vas Georgiou 31, tel 983-0738. Specialties include stuffed "Pizza Calzone", spaghetti carbonara, rigatoni with four cheeses, saltimbacca à la Romano, filetto diabolo, Italian and Capricioso salads, chocolate mousse, creme caramel and "cake of the day".

GASKON TOMA, 20 Posidonos, Paleo Faliron, tel 982-1114. Open every evening. Appetizers, short orders, plaki (fish and vegetables cooked in wine). Ouzo and wine free.

KAPRI, Posidonos, Paleo Faliron, tel 981-6379. Open for lunch and dinner, 12-4:30 pm and 7:30 pm-1 am.

MOURIA, 101 Ahileos, Paleo Faliron, tel 981-3347. Specialty: squab in season. Retsina from the barrel.

PAPAGALO, Leoforos Posidonos 73, Eden, tel 983-3728. Menu which will accommodate all moods and tastes. Snack and salad bars, charcoal grills, ice cream and crêpes.

PANDELIS, 96 Naiadon, Pal Faliron, tel 982-5512. Constantinopolitan cuisine, with various specialties. Daily from 12 pm-2 am and Sunday from 12 pm-5 pm.

PANORAIA, Seirinou/Terpisioris Sts, Pal Faliron, tel 981-3792. On Sundays open only for lunch. Short orders for fish and meat; shrimp.

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

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

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

PIRAEUS

DOGA, 45 Deliyiorgi, Evangelistria, tel 411-2149. Specialties: snails, kebabs, (*kokkoretsi*), pureed yellow peas with onions (*fava*).

GARTH'S, Akti Tr Moutsopoulou 36, Pasalimaini, Piraeus, tel 452-6420. Open Tuesday-Sunday, 8 pm-1 am; Friday lunchtime 12-5 pm. Closed Monday.

KALYVA, Vas Pavlou 60, tel 412-2149. Colorful cartoon murals, dining balcony overlooking the sea and Microlimano; established reputation for excellent quality of their meats. Daily from 8 pm-2 am.

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

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

VLAHOS, 28 Kolytteri, Freates, tel 451-3432. *Bakaliaros*, *bifteki* done over charcoal; start with retsina. Known as The Garage locally for its big front doors opening onto a large

courtyard. Open daily from 8 pm-2 am.

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

GLYFADA/VOULIAGMENI SEASIDE

ANDONIS, 22 Armenidos, Glyfada, tel 894-7423. Open for lunch and dinner. Shrimp ragout, charcoal grilled octopus.

BARBA PETROS, 26 N Zerva, Glyfada (Ag Konstantinos), tel 891-4937. On Sundays also open for lunch. Special cheese pies, kid, chicken, short orders.

CHURRASCO, 16 Pandoras St, Glyfada. Slick dining, outdoor terrace and bar; specialty: steak tartare, fixed at table. Elaborate; fairly expensive; elite Athenian crowd.

DOVINOS, 2 Plateia Flemingi, Glyfada, tel 894-4249. Various fish dishes, baked and grilled.

EL GRECO, Cnr Kyprou & Feves Sts, Glyfada, tel 899-4249. Various fish dishes, baked and grilled.

EVOI EVAN, behind the Zeus boat factory, Ano Glyfada, tel 893-2689. International cuisine. Music.

FRUTALIA, Kelsou 5 (from Athens, turn left at Vouliagmenis 63), tel 921-8775. Nostalgic songs in a rustic setting. Nightly from 8 pm.

IMBROS, Selinis/Iliou, Kavouri, tel 895-1139. Open for lunch and dinner. Fish, meat. Constantinopolitan cuisine.

KANATAKIA, 1 Metaxa/Pandoras Sts, Glyfada, tel 895-1843. Short orders, specialty: *hilopittes*. Wine from the barrel.

KASTRO BARBA THOMA, Vlahika, Vari, tel 895-9454, open from 11 pm. Baby lamb, suckling pig, souvlaki, *kokkoretsi*, spleen, choice of appetizers.

LE FAUBOURG, 43 Metaxa and Pandoras, Glyfada, tel 894-1556. A full menu of meat dishes including calf liver cooked with onions and bacon - a house specialty. Open daily except Sunday, for dinner only.

MAKE UP, Grill restaurant, Posidonos 4, Vouliagmeni, tel 896-1508. Open daily for dinner.

NICKY BLUE'S, European and American cuisine, live piano/song by Jon Hogan, 70 Vouliagmenis Ave, Glyfada. Tel.: 962-6153.

PANORAMA, 4 Iliou Kavouri (opposite Hotel Apollo), tel 895-1298. Constantinopolitan *mezedes*, lobster, fish of all kinds.

33'S, Prinkipos Petros 33, Glyfada. Open 7 pm-12:30 am. Closed Wednesday. Sunday lunch from 1:00 pm. For reservations call 896-2710

TO SMARAGDI, on the coastal road, Kato Voula, tel 895-8207. Shellfish, fresh fish, various hors d'oeuvres.

SEAFOOD

MICROLIMANO, (or Turkolimano, as it is still called) in Piraeus now hosts 22 seafood restaurants, all offering a good meal with excellent service at a table by the sea. Every taxi driver knows where it is, but if you want to use local transportation, take the metro to Faliron station. Another less well-known and less expensive seafood row in Piraeus is at **Frates** around the coast from the Zea Marina yacht harbor. Several restaurants offering fresh fish and a cliffside view of the sea.

ANDONOPOULOS, Frederikis 1, Glyfada, tel 894-5636. An old, and comfortable restaurant with an extensive seafood menu. Daily noon-midnight.

BOUILLABAISSSE, Zisimopoulou 28, Amfithea (behind the Planetarium, Syngrou Ave), tel 941-9082. Bouillabaisse, fresh fish and a variety of shellfish. Nightly 7:30 pm-midnight.

LAMBROS, on the shore road, Posidonos 20, Voula, tel 896-0144. Variety of appetizers and usually a good assortment of fish. Moderately expensive. Daily 10 am-1 am. Closed Monday.

PSAROPoulos, Kalamon 2, Glyfada, tel 894-5677. One of the oldest seafood restaurants on the marina, open year round, tasteful service, tasty dishes, tasteful prices.

STEAKHOUSES

FLAME STEAK HOUSE, Hadzigianni Mexi 9 (near the Hilton), tel 723-8540. Specializes in good charcoal broiled steaks and chops. Bar open for cocktails. Nightly from 7 pm-1 am.

PONDEROSA, Kifissias 267, Kifissia, tel 801-4493. Restaurant-Charcoal Grill Steak House. The specialty is American-style steaks. Behind Olympic Airways, near Plateia Kifissias. Open Monday-Friday from 6 pm-2 am. Saturday & Sunday, from 3 pm-2 am.

PRINCE OF WALES, steakhouse and pub, 14 Sinopes St, tel 777-8008. Open every day from 12 pm-2 am. Closed Sundays. Businessmen's lunch menu (main dish, beer or wine, and dessert).

STAGECOACH, Voukourestiou 14, tel 363-5145. Specializes in steaks and salads with an extensive bar. Reserva-

tions advisable. Daily 12 pm-4 pm and 7 pm-1 am. Closed Sunday.

STEAK ROOM, Egintou 6 (between Hilton and US Embassy), tel 721-7445. Full menu featuring charcoal broils. Includes a bar. Reservations advisable.

AUSTRIAN

VIENEZIKI GONIA, Ventouri & Ouranias 13, Holargos, tel 652-0275. Viennese and Greek specialties, soft music, fireplace.

CHINESE

CHANG'S HOUSE, Doiranis 15 & Athidon, Kallithea. From 190-192 Syngrou Ave, turn right; tel 959-5191; 959-5179. Reasonable prices. Open daily for lunch & dinner. Special chefs from Taipei & Hong Kong. 160 varieties of Chinese dishes

CHINA, 72 Efroniou St, Ilissia; tel 723-3200; 724-5746 (Between Caravel Hotel & University Campus). Open daily for lunch & dinner. Superb Chinese cuisine by chefs from Taiwan & Hong Kong in a luxurious atmosphere. Reasonable prices. Specialties include Peking Duck, spareribs, shark's fin soup, etc.

GOLDEN DRAGON, 122 Syngrou Ave & G Olympiou 27-29, tel 923-2316. Reasonable prices. Open daily 12:30-3:30 pm and 7:30 pm-midnight.

KOWLOON, Kyprou 78, Glyfada. Open daily 12-3 pm for lunch and 7 pm-1 am. Specialties include fried rice, baked duck and king shrimps.

LONG FUNG TIEN, Alkionidou 114, coastal road near EOT Beach B, tel 895-8083. You can choose chop suey, spring rolls, Chinese noodles, among other dishes. Peking duck must be ordered 24 hours in advance. Every Sunday Chinese buffet lunch at a fixed price.

PAGODA, Bousgou & Leof Alexandras 3, tel 643-1990; 644-6259. Chinese cooking, decor and service. Dining room for dinner parties. Specialties include soups, prawns, chicken and beef dishes, sweet and sour meat and fish, lobster Cantonese, Peking duck, steamed snake. Desserts include lichees, fresh mango in season and sweets.

THE PEKING CHINESE RESTAURANT, 6 Fedras and Karapanou, tel 893-2628. We recommend anything sweet and sour. The chef adds chili sauce, making the sweet and sour slightly fiery. Open daily from 1 pm.

THE RED DRAGON, Zirini 12 & Kyriazi, Kifissia (near the Ziron Sports Center), tel 801-7034. Cantonese cuisine. Specialties: Malaysian noodles with shrimp, crab with chili, beef with fresh ginger root.

KOREAN

GO RYEO JEONG, Alimou 33, Argynopolis, tel 991-5913. Authentic Korean, Chinese and Japanese cuisine. Parking. Open daily 10:30 am-4 pm; 6:30 pm-1 am.

SEOUL, 8 Evritanias, Ambelokipi (near President Hotel), tel 692-4669. Specialties: beef *boukouti* (prepared at the table), *yatsé bokum* (hors d'oeuvre), *haimon go* (seafood and vegetables prepared at the table), *tsapche* (Korean spaghetti with black mushrooms).

SPANISH

CASA MADRID, Akti Koundourioti 4, Kastella, Piraeus, tel 412-3032. Plush interior for winter season. Free parking next to restaurant. Specialties include: paella, stuffed squid, braised lamb, beef steak with pueros sauce, roasted pork and chicken a la Madrid.

COMILON, Polyta 39, Ano Patissia, tel 201-0592. Unusual appetizers, very tasty paella, and sangria. Specialties: Sepias con Olivas (cuttlefish with green olives), pork mandarin (baked pork fillet with pineapple and orange). Spanish and Latin American music. Nightly from 8 pm. Closed Monday.

SEVILLA, Theognidos 11-13 (beginning Ag Sostis Church), tel 32-3941. Spanish and French specialties, music and songs. Paella, Andalusian steak, little meat loaves, Sevilla, sangria.

MEXICAN

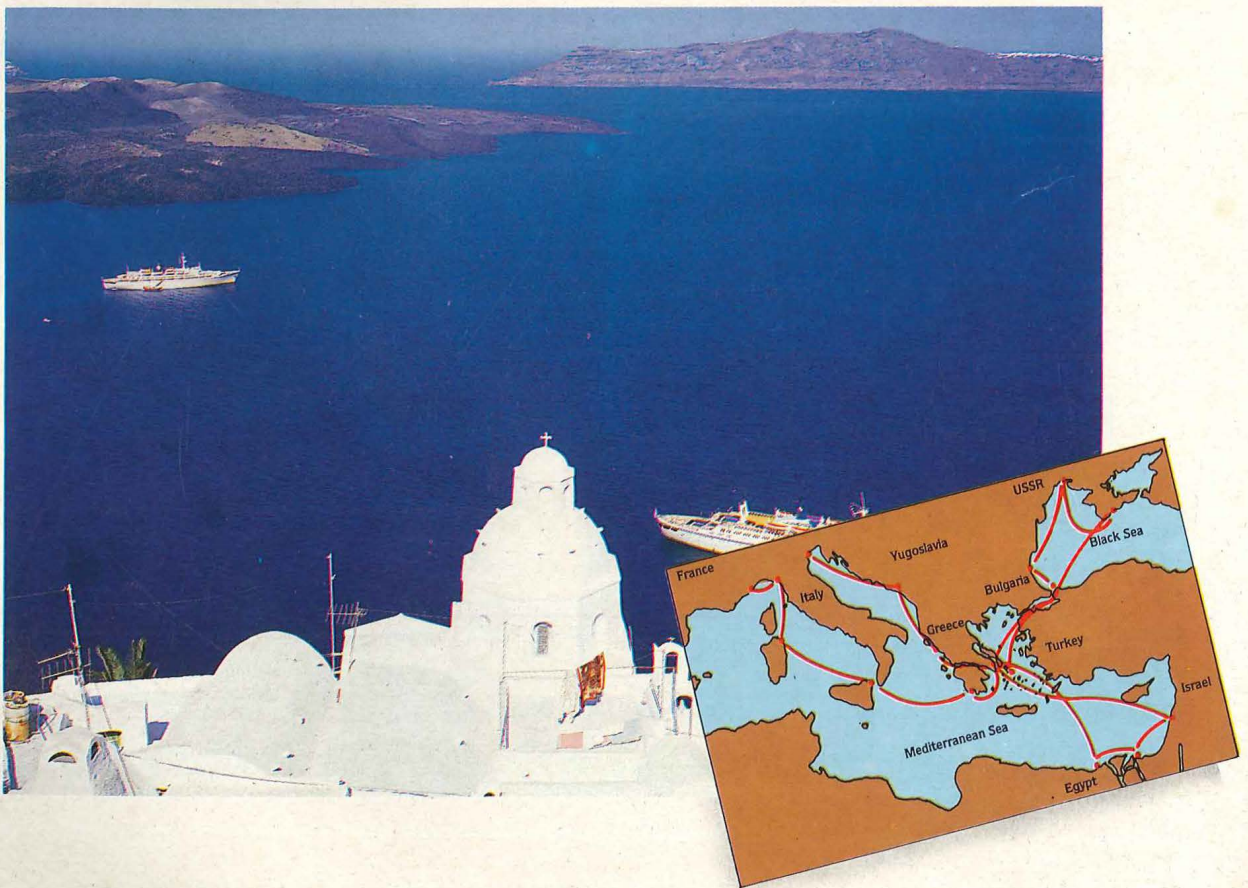
AZTEC, Leof Kifissias 267 (near the trohonomo), tel 801-5335. The first Mexican restaurant in Greece. Menu includes a glossary of all dishes. Open Monday-Thursday; 6:30-11:30 pm; Friday & Saturday, 6:30-12:00 pm.

VIVA MEXICO, Grigoriou Lambraki 49, Glyfada, tel 894-5302. A new Mexican restaurant for Athens. Specialties are Parigiada & Tacos Viva Mexico. Chef: Frederico Ramirez. Guitar music.

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