

April 1989

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ATHENIAN

Greece's English Language Monthly

The chaos continues
Francohellenic alliances
Ross Daly and Labyrinthos
The second "Ohi"
The temple of Rhamnous
Nemesis the inescapable
Heinrich Schliemann of Troy



ΟΡΝΕΡΑΚΗΣ 89

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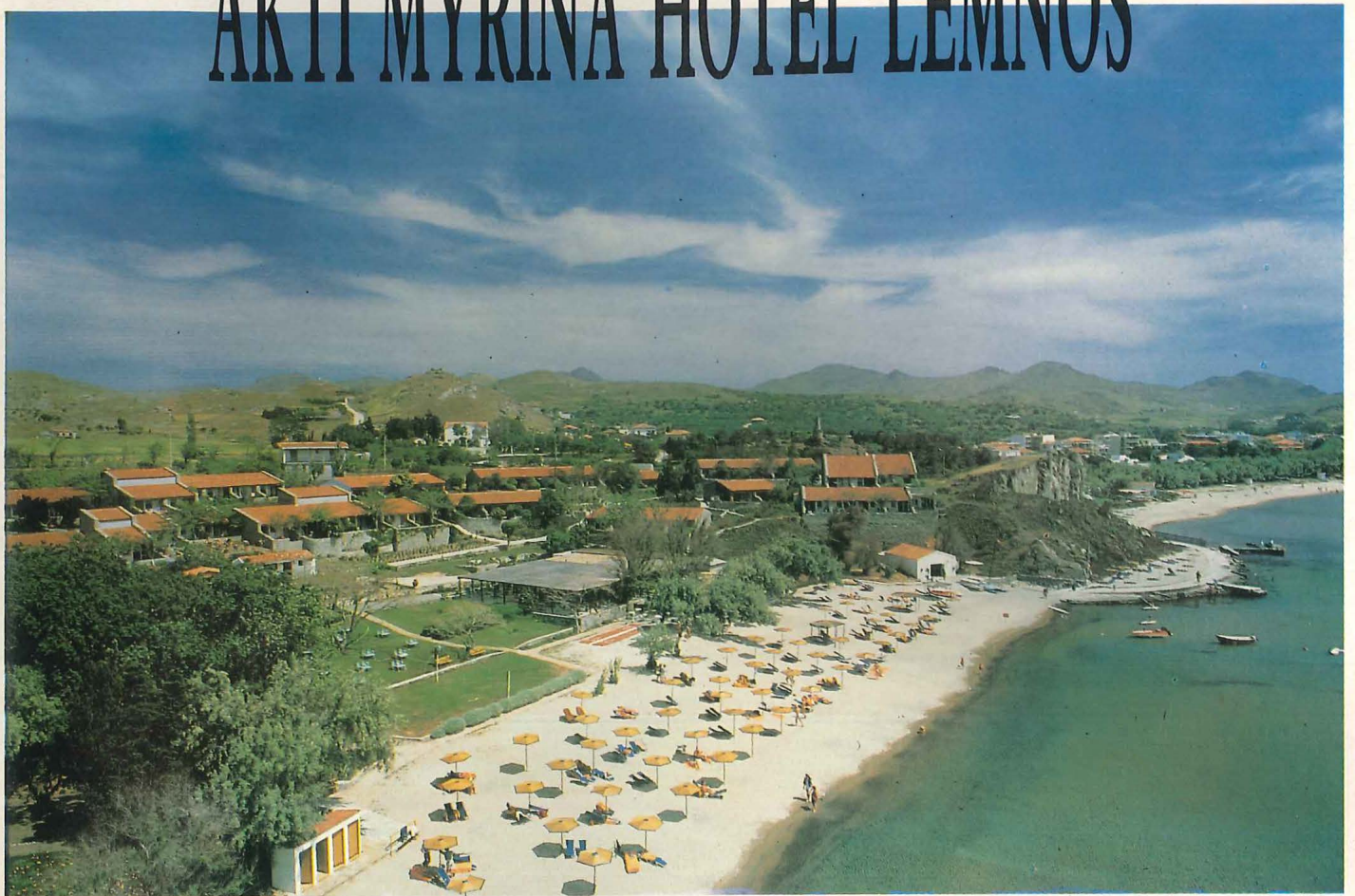
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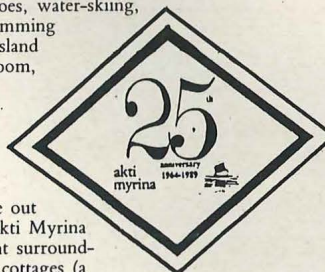
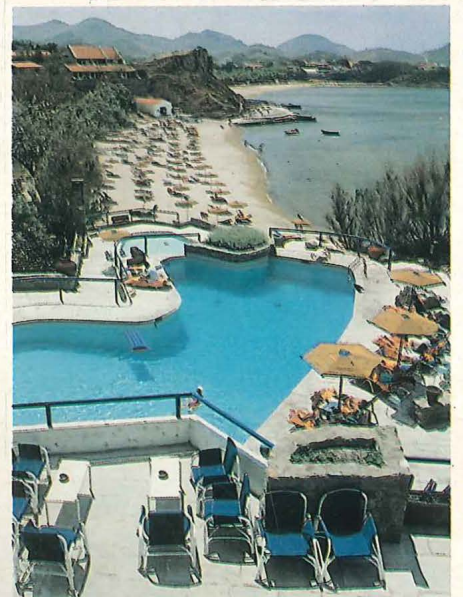
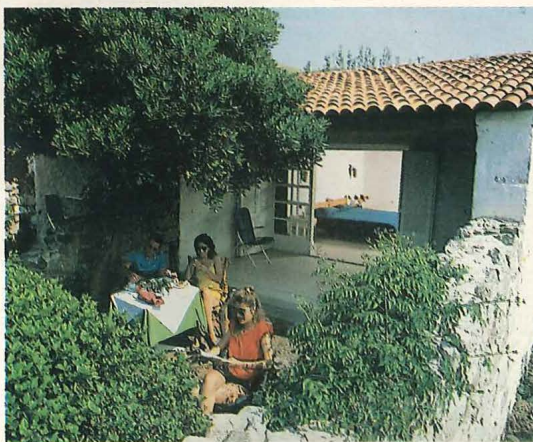
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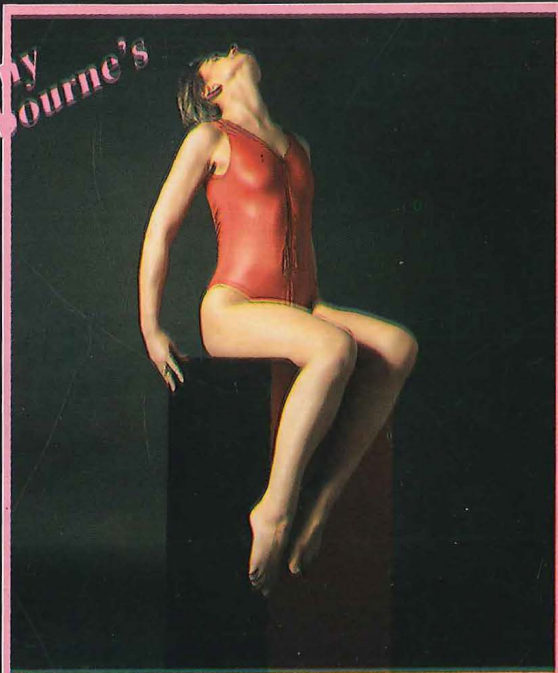
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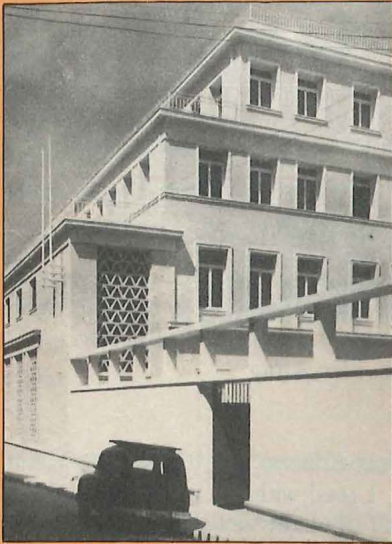
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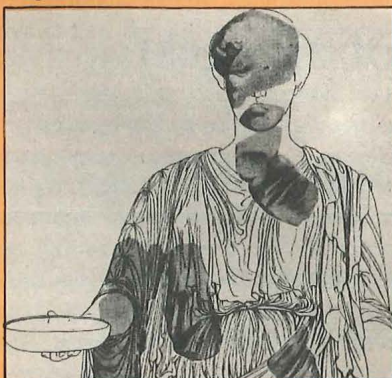
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Jeanne Bourne files another installment in the continuing saga of 'The Athenian Dynasty' with a round-up of this month's scandals, strikes and campaign rhetoric. On center stage is the 'compelling' kingmaker, and -breaker, George Koskotas

20 The second "Ohi"

One-syllable words can often change the course of history. Prime Minister Alexander Koryzsis spoke one such word - "No" - on 6 April 1941. J. M. Thursby looks into the significance of this important utterance

22 Francohellenic alliances

This is a special year for France and Francophiles who are celebrating the bicentennial of the French Revolution and, closer to home, the 50th anniversary of the French Institute in Athens. Katerina Agrafioti fills us in on FIA activities, past and present

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Irishman Ross Daly and his group, Labyrinthos, are well known to Cretans for their mastery of traditional Greek music, but these musicians' interests are not confined to one country's repertoire alone. Chris Williams interviews Daly in Athens

28 The Midas of Mycenae and Troy

Heinrich Schliemann was seven when he decided to search for Troy and 51 before the deed was done, but this polymath parson's son struck gold wherever he went. Michael House turns in a fascinating portrait of the archaeologist

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Kelly McCormick takes a day trip to rustic Rhamnous and surveys the ruins of temples to Themis and Nemesis among the spring wild flowers

34 Nemesis: in pursuit of the inescapable

A companion piece to our article on Rhamnous, this 'mythological musing' by Sloane Elliott profiles a chimerical goddess whose power still seems potent today

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Cover: Spyros Ornerakis

letters

Dear Editors,

I have been a subscriber to and reader of *The Athenian* for a number of years and have, on the whole, enjoyed the articles, editorials and features of the magazine.

However, I must take exception to an article in your January 1989 issue. The article was titled "The Picoulas Affair" and concerned a concert given at the American College in November 1988.

I would not have taken such strong exception to this blatantly and highly negative article but for the fact that I was present at the concert in question.

There are a number of issues which could be taken with your anonymous article. However, as I am not a musician, let me merely point out a few non-professional ones.

Point: I don't believe that a musician's political views or lack of them should be allowed to influence our appreciation of his music. Were that to be the case, then no non-communist would allow himself to enjoy the music of Mr Mikis Theodorakis.

Point: I do not believe that whoever

authored the article was present at the concert. Otherwise he would have heard, as I and my party did, the very generous and enthusiastic applause accorded Dr Picoulas.

Point: I also do not believe that our appreciation of the November concert should be influenced by the slurs and innuendoes concerning whether or not Dr Picoulas has or has not re-applied to the Kratiki and the outcome of that re-application. However it does appear that this critic seems too inordinately well-informed concerning the matter for me to believe that his article was prompted by artistic criticism alone.

In conclusion, let me merely say that my party and myself thoroughly enjoyed the concert and the musical selections. There was a freshness and enthusiasm in the presentation for which I believe we have Dr Emmanuel Picoulas to thank.

I think that rather than condemning such musical endeavors we should rather encourage them so that we might see more such presentations in Athens rather than to alarm serious Greek musicians by such thoroughly negative

articles as in the one to which I am referring.

Sincerely,
Errol D. McLenaghan,
Plaka

The editors would like to note that our music columnist authored the signed January column including "The Picoulas Affair".

Dear Editors,

I read with interest in the 4 March *IHT* that the novelist Marianna Wiggins, who is the wife of the proscribed author Salman Rushdie, was baptized into the Greek Orthodox Church. The title of her novel, *Separate Checks*, was derived from a Mel Brooks movie in which a waiter at the Last Supper asked, "Are you all together or is this going to be on separate checks?"

Should this matter not be brought to the attention of Serapheim, Archbishop of Athens and All Greece?

Sincerely,
Donald White,
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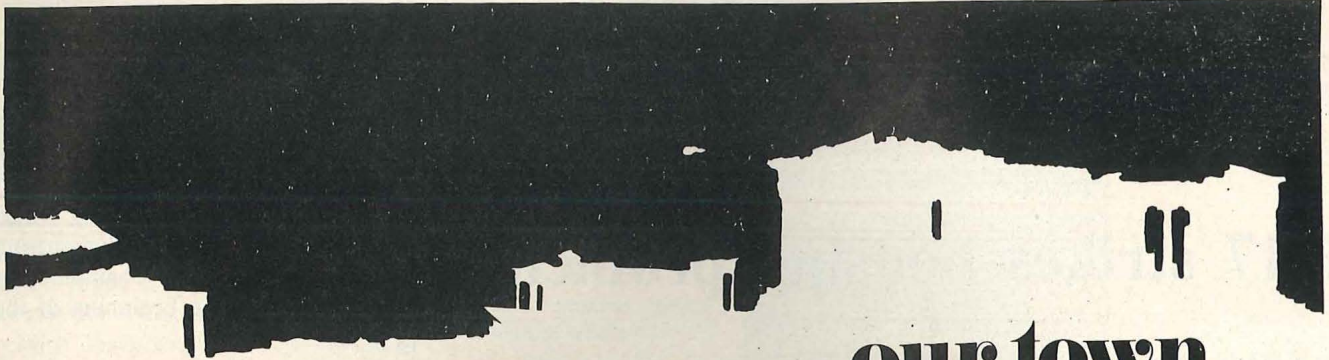
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our town

From Papadopoulos to Pamperocracy

This month *The Athenian* observes the 15th anniversary of its first issue. Given the sudden, unexpected ups and downs of Greek life this time span makes it one of the matriarchs of Athenian monthlies regardless of the language it is published in.

Yet in a decade and a half it has reported on more political change than many other perfectly proper countries have gone through in a century. This brief time period has seen a military tyranny collapse, a monarchy repudiated, a conservative regime branded by its adversaries as oligarchic (though in fact it had populist leanings) and a socialist government which has been accused of being demagogic. Today's Greece has now concocted a government of such originality that a new word (the Greek language being adaptive as well as rich in vocabulary) has been coined to describe it: Pamperocracy.

It will be noted that most of the political terminology above derives from the Greek and the reason is not hard to find. As ancient Greece developed the first truly advanced society, so it was the first to have a kaleidoscopic political life. Things haven't changed so much in 2500 years. Those who refer to Greece as the cradle of democracy sometimes fail to recall that it has frequently been its coffin, too.

If political events, especially lately, have stolen the greater attention over most of these years, they are but foam rising from the deep ground swell which has transformed a deeply rooted, brave, tense, often violent, tenacious, morally rigid, despotically patriarchal, but almost atrophied, rural society into the urban, pluralistic, liberal, lax, materialistic, hedonistic and self-motivated one that most westerners live in today. From under the nefos and within the cement city it is safe to be nostalgic for the cobbled streets, rubble walls

and tiled roofs of the past, but one doesn't see people dashing back there without refurbishing the old kitchen in the latest appliances and the outhouse in gleaming white porcelain – and the money for that can only come from the concrete jungle.

If the wholesale exodus from the poorer rural areas into the big cities was at its peak 15 years ago, the demographic movement into the dozens of now affluent towns has happened since then. And today, the new trend of townspeople beginning to fix up their birthplaces if only as vacation homes, is encouraging. Ironically, it seems to be



a social law that one has to break with tradition in order to discover its true values. Nevertheless, this new awareness of tradition is a growing and salutary phenomenon in Greece today, reviving a self-respect which this country sorely needs and helping to renew a sense of moral integrity which, at least recently, has been so spectacularly missing from public life. It need hardly be said that the sorry state of local affairs, arousing astonishment and derision abroad, has caused outrage and sorrow here.

The wrenching effect of this massive social change from one culture to another, with ways of life so different, and standards so contrary, has trans-

formed the physical aspect of the whole Mediterranean heartland beyond recognition: one generation later the strain of its psychological effects is still being strongly felt.

In the face of these extraordinary changes carried on in the unrestrained, querulous, passionate, careless and life-loving manner which is the Greek way of going about things, it is almost impossible for a modest-sized publication to fulfill its obligations to its readers by providing a truthful, responsible and vivid picture of this non-stop three-ring epic which confronts it on all sides. A staff that has numbered eight in moments of plenty and been reduced to five during periods of austerity (which is the more usual state), attempting to describe Greek reality in all its splendor is certainly challenged when it is not hopelessly baffled.

Due consideration, too, must be paid to those dozens of half-starved contributors who over the years have been so patient with their distracted editors, just out of stubbornness and certainly out of the love and care they feel for their native, or their adopted, country.

In one way the recent notoriety which Greece has received in the international press has given pleasure, as it has afforded an opportunity to see far mightier publications than this one stub their toes on the mind-boggling facts of Greek life, arousing a question asked by astonished readers all over the world: Can this be so? And now with 15 years' experience, *The Athenian* can reply to this with confidence: Yes, indeed, and much more!

So today, *The Athenian* rededicates itself to muddling along, trying to give an adequate picture of this magnificent and maddening country, and salutes all its friends – its writers, photographers and technicians, its readers and certainly its advertisers – Hellenes and philhellenes everywhere. □

THE ATHENIAN DIARY

by Sloane Elliott and Jeanne Bourne

N17 strikes housing problem

November 17th claimed responsibility for three bomb attacks last month on luxury apartments in what it said was a protest over "excessive rents" and the housing problem in Athens.

The bombs, which went off in quick succession in three different suburbs, caused considerable property damage but no casualties. All of the apartments were in high rent areas, but none of them was inhabited.

The urban terrorist group, which has claimed responsibility for 13 assassinations since it first appeared in 1975, said it wanted to punish landlords who purchased homes simply for real estate speculation but who then refused to rent them out. It also said it was protesting the "rocketing rent levels, which above all hurt the working class".

The present housing shortage in Athens is due largely to the reluctance of landlords to rent out their properties because of what they consider inadequate rent levels compared to costs, high taxation, and the strong legal protection against eviction guaranteed tenants.

The spate of bombings was seen as an attempt by the terrorist group to create public sympathy for its goals, after the strong negative reaction over its recent assassinations of members of the judiciary. In its declaration, the group went so far as to say it would advise the public how to vote in the upcoming June elections.

Onassis Awards

A former US senator and a Soviet museum are among this year's winners of the Alexander Onassis Foundation international prizes announced last month.

Foundation President Professor Ioannis Georgakis said the Athinai Prize for Man and Mankind goes to former US Senator J. William Fulbright for his "major contribution to education by establishing this century's largest international study fellowship program of academic and cultural exchanges".

Leningrad's State Hermitage Museum was awarded the Olympia Prize for Man and Culture for "its valuable contribution to culture, especially for the archaeological excavations on the coast of the Black Sea which resulted in the discovery of several ancient Greek cities".

Dame Cicely Saunders and the *Hellenic-Spanish Dictionary* share the Aristotelis Prize for Man and Society. Dame Cicely wins the award for her "essential contribution to society" as founder of the St Christopher's Hospice in London, a charitable organization for the care of the terminally ill, which has become a model for many communities established for the same purpose throughout the world.

Philologist Francisco Rodriguez Adraos will receive the other half of the Aristotelis Prize on behalf of the team which compiled the *Hellenic-Spanish Dictionary* of ancient Greek from the Mycenaean era to the beginning of Byzantium, which Professor Georgakis said "contributes to the study and understanding of ancient Greek".

Hooligan riots

Riots broke out last month on Crete after Greece's Soccer Federation announced stiff penalties against the local club for recent disturbances. A referee was beaten nearly unconscious during the incidents.

According to a local police announcement, residents in Iraklion took to the streets, lit fires and barricaded a number of major highways leading to and from the city.

The locals said that they would not back down unless the government rescinds the penalties imposed against the club, its players and members of the management held responsible for the recent disturbances.

The penalties bar first division championship contender, Crete F.C., from playing on its home ground for the next four championship games and require that it pay stiff fines. Three of its key players have been barred from

playing for a record 21 games, which means that they will be excluded from the rest of the vital championship games and from the beginning of the next season.

The fans and players were found guilty of causing the riots which broke out both on the field and in the stands at the end of a quarter-final cup game in February. The team and fans blamed the referee for a biased decision, which led to a 1-1 draw with rivals Larissa F.C., and their club's disqualification from the semi-finals.

Players and fans laid siege to the changing rooms, overpowered police and beat the referee and the 10 linesmen to near-unconsciousness.

In an effort to deal with the growing problems of soccer violence, the Greek government has set up special courts and introduced strict parliamentary legislation to punish offenders as well as a billboard advertising campaign.

Rushdie book

Greece recalled its Iranian ambassador last month in accordance with an EC decision protesting Iran's call for the death of novelist Salman Rushdie, whose book *The Satanic Verses*, offended many in the international Islamic community.

The death order was also condemned by the Greek Writers' Union, which stated: "The sentencing to death of a writer by the political and religious leader of a country and the promise of monetary reward for his murder, simply because he dared to include certain points of view which were considered blasphemous is one of the most barbaric and repressive measures taken on our planet in recent times."

The Greek publishing house *Nea Sinora*, which has publishing rights, said the book will be on sale by Easter.

In a related incident, Greek police have provided armed guards to protect an Athens publisher who received threats on his life after being mistaken for the intended publisher of the book. Dimitris Valaskantzis said in a statement to the press that he received numerous threats on his life after being mistaken as the managing director of the publishing house. Mr Valaskantzis

THE ATHENIAN

puts out a small newspaper which has the same name as the publishing house.

He demanded that the book publishers make a public clarification. "I do not want to harm anybody, but it is unfair that I should receive death threats due to the false belief that I will publish *The Satanic Verses*. If anyone is to be gunned down, it certainly should not be me."

Rashid accused again

Mohammed Rashid, a Palestinian wanted by the US in connection with the mid-air bombing of an American airliner, was acquitted of charges of "illegally possessing weapons" in his Greek prison cell.

Prison wardens discovered a saw and a hand-made file in his cell after a surprise inspection. Rashid, 35, is currently awaiting an extradition hearing by Greece's Supreme Court. He told the three-member Piraeus court that he kept the tools in his cell because he was "afraid of an attempt against (his) life".

Electoral bill tabled

The government tabled in parliament last month a draft electoral bill which was criticized by all opposition parties as being far from the simple proportional representation system.

The Communist Party of Greece (KKE), the third largest party, said the bill did not guarantee correspondence between seats and votes for every party, and was exclusively at the expense of the Left. It added that it was a relative improvement over previous electoral laws, but was still a long way from the simple proportion system.

Under the proposed bill, seats will be distributed on the basis of the percentage of votes. For example, a party winning two percent of the votes nationwide will gain three seats. The minimum percentage of national votes required for the acquisition of a seat is one percent. In addition, there will be two rounds of seat distribution. In the first, the number of votes will be divided by the number of seats plus one. Then the undistributed votes will be divided by half the number of seats remaining.

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The bill establishes 56 constituencies and 13 major electoral districts. The 300-member single-house parliament will remain the same.

Interior Minister Akis Tsochadzopoulos said that the government "intends that this bill should constitute the primary element for the de-polarization of our political life". He added that he hoped this system would become the permanent electoral system.

The conservative opposition party, New Democracy, protested "the effort to decimate the political forces with the promise of a seat to dubious political trends amassing two or three percent".

Parliament will debate the bill from two to three weeks before a vote is taken.

Soldiers' pay raise

Greece's servicemen, the lowest-paid soldiers in the West, received a 100 percent pay increase last month.

In an apparent attempt to attract their votes in the upcoming June elections, their pay was increased from 400 drachmas to 800 drachmas a month.

The maximum monthly pay for Greek soldiers is 4000 drachmas in the event that they are married and have several children. Career officers, who earn substantially more, are not included in the pay raise.

Traditionally, the meager monthly pay is described by servicemen as "cigarette money". □

In Brief

■ Incest, adultery and parricide in the royal houses of Mycenae and Thebes, it seems, are no match for the antics in today's parliament. **Anna Synodinou**, the great interpreter of Electra and Antigone, resigned her parliamentary seat last month claiming that it was impossible to fulfill her legislative duties in the company of alleged thieves and swindlers. She had been an ND deputy since 1974.

■ President of parliament Yiannis Alevras unveiled a marble statue of **Eleftherios Venizelos** which stands next to the Parliament House on the 50th anniversary of the statesman's death.

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Among those present were Prime Minister Papandreou and opposition leader Mitsotakis. President Sartzetakis, however, boycotted the ceremony, stating that since the statue was paid for with state funds, only he should have the right to unveil it.

■ While being approached by photographers and reporters in front of his home, the eccentric director of the state-controlled telephone company, **Theofanis Tombras**, pulled out a pistol, wrenched a camera from the hands of a

photographer and drove off with it. Although an order was issued for his arrest, Tombras later appeared on radio calling on his listeners to destroy the offices of two newspapers which have criticized him. He was then charged with inciting a criminal act, but he still remains at large.

■ The half-derelict **Villa Kazouli** at the entrance to Kifissia has been acquired from IKA by the Ministry of Culture. When restored, it will house the State Cinema School. The Kazoulis family

bequeathed the house to serve as an administration center for the Kifissia Emergency Hospital (KAT) but it was never so used. The two fine marble lions which disappeared from the entrance several years ago recently turned up in a warehouse in Peristeri.

■ **Dr Magdi Yakoub**, the surgeon who performed Prime Minister Papandreou's triple bypass operation last autumn, will this month be attending the Panhellenic Cardiology Conference in Thessaloniki, vacationing on Rhodes and stopping off in Athens to check up on his patient's progress.

■ Due to the uncertainties of the political situation here, the Swiss company **Nestlé** has decided not to establish its southern European headquarters in Greece, but will search for a more stable environment in Portugal, Spain or Turkey.

■ Bears in Greece are only doing well in first-run cinema houses. It is estimated there are fewer than 200 brown bears left in this country. The Ministry of Agriculture has now joined forces with the Hellenic Society for the Preservation of Nature by creating a new group called **Friends of the Greek Bear**.

■ About 200,000 parents of students in **private schools** gathered in Syntagma to protest the recent bill tabled before parliament which will virtually abolish private education in Greece.

■ Members of the Organization of **Anti-Hunting Nature Lovers** collected 8500 spent cartridges on Mount Parnes where hunting is strictly forbidden. There are 118 endangered species of birds in Greece, and 56,000 tons of lead bullets are used by Greek hunters annually.

■ The vexed **Homeric Question** as to whether the *Iliad* and the *Odyssey* are by one or different hands received a stunning blow recently. There is now a third Homer, and he is Turkish. In his book *Turkey in Europe*, now circulating in France, Prime Minister Ozal states that the Turks are direct descendants of Hector and Andromache, that the Epic Cycle was composed by one 'Omer' and even the leader of the Achaeans, once thought to be Greek, is now revealed to be Aga Memnoun. So from now on prepare to beware of Turks bearing gifts. □



The Temple of Bassai (c. 1987): before...



...and after (Jan. 1989)

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Management consultants: big business repairmen

What are management consultants and what do they do? These are questions frequently asked, especially by people who don't warm to the idea of paying good money for – basically – advice. Given the fact that management consultants themselves often don't agree or else burble incomprehensibly in reply to those curious enough to ask, perhaps it's better to say what they are not, or what they'd like not to be.

It's a fact that many businessmen think of management consultancy as the cavalry which, assuming the business has any money left, can be brought charging over the hill at the last moment to save their scalps. But management consultants don't want to be used in such a way, primarily because they frequently arrive too late. Furthermore, if a manager turns to them for advice at such a late stage simply because the business is going terribly, instead of in response to specific problems or new projects, it does not bode well for the consultant-manager relationship on which a working solution depends.

Management consultants, for a fee, have been involved in just about every area of public or corporate life – from organizing shows, to running private factories, to advising public organizations. Their skills, and hence tasks, may range from market research-type activities and providing technical expertise to helping formulate company policy or “corporate culture”. Yet they are not universally approved of.

As is the case across Europe, management consultancy in Greece is dominated by large, multinational firms. There are a number of new Greek companies, established by Greeks purely for the domestic market. However, the majority of these are devoted to aiding companies with specific tasks, such as consulting on technology or preparing time and motion studies.

At just the moment when business should have been taking off – during the 1980s – management consultants found demand dwindling due to general economic depression. After all, they

are often perceived to be a luxury and thus considered to be unaffordable by exactly the struggling firms which are in most need of their services. Furthermore, the transfer by the socialist administration, of a number of big companies to the public sector wiped out large areas of potential business.

While demand is still comparatively low, it has shot up during the last 18 months, according to consultants. The reason is the same as that which has caused an upbeat mood in management consultancy offices all around Europe: the coming of the single European market in 1992. Consultants in Greece seem to agree that the dread year is likely to bring new challenges and redoubled competition to their own business. However, it has already stimulated a new flow of clients for their services.

The transfer of big companies to the public sector wiped out large areas of potential business

Developments in Europe are tailor-made for the consultancy business. Businessmen know that something terribly important is going to happen, but few of them are willing to gamble that they can cope with it all by themselves, and management consultants – particularly those with offices in many European countries – are ideally placed to give advice on what firms should be doing about 1992, always assuming that the consultants themselves (or anyone, for that matter) sufficiently understand the effects of the single market.

The increase in business “will definitely pick up in the future,” predicted Costas Kotsilinis, a partner at Coopers & Lybrand in Athens, who

said that the main sources of new business were EDP (electronic data processing) consultancies and complete company reorganizations on behalf of businessmen who realize a new approach is needed to tackle Europe-wide competition.

“The specific date, 1992, is a great help, not only in selling our services but in providing a specific objective,” Kotsilinis added. Too often managers seek professional advice without a clear idea in mind of what they want and business is lost because of a lack of definition during preliminary discussions.

There are, however, problems which are specific to the Greek market. Paramount among these is the traditional individual- or family-based management of many Greek firms which have controlled their businesses for many years without a proper structure. Consulting in Greece is also distinguished – or undistinguished – by the immaturity of its computer service sector, stemming from the fact that most Greek businesses are at infant level in terms of computerization. A third factor governing the market is that it is dominated by modest-sized enterprises which are often shut off from advice due to financial considerations.

Because so many Greek firms leave so much to be desired when judged by the standards of management consultants, consulting in this country seems to favor the “complete solution” approach. In other advanced industrial nations, many clients demand help in a particular area of their business in accomplishing a special task, and management consultants have tailored their services accordingly. Consulting has grown up in a way which is compatible with a piecemeal approach, many firms having started from a traditional base in accountancy and acquired companies which added expertise in other fields, such as computers, marketing or strategic planning.

There is a natural trend towards offering advice on a client's whole approach and then on implementing it, department by department. Some consultants, such as Arthur Andersen,

have for a long time had such a philosophy. But other consultancies are coming round to the same view, having experienced difficulties in trying to implement or give a client help within systems designed by someone else. In Greece, however, the deficiencies of the market often naturally suggest sweeping solutions.

Consultants who are prepared to speak frankly about the problems suggest there is room for improvement on both sides of the fence. Consultancies should be reviewing their range of services to try to meet the problems of many Greek businessmen who may come to them for advice but don't like the answers, or are simply unprepared for the cost of drawing on the services of a professional business house.

Coopers & Lybrand, for example, said it was working on ways to meet the challenge of demonstrating to Greeks that the consultant's strategy would lead to tangible profit. According to Kotsilinis, it is possible to address this need and still provide a course for the long term which the consultant would believe in. He stressed the pragmatism required: "The key is to make the client happy, because if he's not happy with our solution, then he won't make it work."

On the other hand, prospective clients can improve their use of management consultants – first of all by calling them in only after trying to define their needs themselves; second, by choosing an experienced company; third, by being prepared to spend money on consultancy, and fourth, by thrashing out all the terms of the consultant's work in advance. Failure to observe any of these principles causes businessmen to lose faith in consultants prematurely, thereby cutting themselves off from an important source of aid, or else increasing expenses and reducing the quality of the help.

The "information-gathering" period during which a consultant gets to know your business before actually working on solutions to problems, can seem nearly interminable and certainly costs money. Consultants should ideally be set a strict maximum length of time for the preliminary stage and may even be willing to give some free preliminary advice, especially if a businessman insists on it as a condition of employing them.

Once a consultant is hired – or even before – the consultancy project is best discussed with various members of staff who may be involved in implementing the proposals. Consultants and staff

should be introduced as early as possible. Such steps will almost certainly reduce tension and ensure better results.

Finally, the question of exactly how much, if at all, consultants will help a company to enact their proposals should be settled in advance. Unfortunately, for some of the reasons mentioned above, clients in Greece rarely live up to the picture of a model user of consultancy services.

Recruitment is another problem facing consultancy firms in Greece. There is a shortage of Greeks who have gained the necessary business or management qualifications, inevitably achieved by studying abroad, and who are prepared to work in Greece. However, the hole has been filled partly by Cypriots qualified in the UK.

For the increasing number of business people who are establishing themselves in Greece, or who come on fact-finding trips to prepare such a move as 1992 approaches, a more fundamental source of help than management consultancy is often required. They may need access to temporary office space (though most major hotels make a stab at providing some facilities), as well as the services of a typist, a translator, the full range of office equipment and perhaps some casual pointers on contacts and the Greek scene. There are a number of companies in Athens which provide exactly these services.

"We have many more inquiries these days, including some from outside the country, and translation work in particular has boomed," says Irene Watson, a partner of International Business Services, which has been aiding businessmen since 1980. She admits that IBS could be seen as a source of informal advice, especially for newcomers to Greece. However the emphasis is on "actually getting things done on the spot" at the company's business center near the Hilton. IBS also has seven offices available for hire to clients, but an indication of the demand for such services is that these have been fully-booked for the last four years.

One "tenant" company is Stedima, one of the best-known Greek management consultants. Under the same roof, IBS and Stedima cooperate to provide businessmen in need of help with whatever they require – from strategy advice, through headhunting and salary compensation surveys, to photocopying and faxing. □

Nigel Lowry

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////// Brussels by-line ////

Quantum leaps to 1992

Halfway through the Spanish presidency of the EC, progress can be marked on the wishway leading to the single market. The main question as to whether Europe will face inward or outward has not been solved and, in all probability, will not be solved...ever. Despite the oratory of an Open Europe, there are and will continue to be reservations among all EC members who want to 'protect' (a word to be whispered) their pet industry, commerce or agriculture.

This wobbly position taken by the bureaucracy in Brussels and, to more or less the same extent, by individual

The French do not want to surrender their franc

governments, is of course quite clear to world statesmen and international businessmen. The statesmen are making their own noises about keeping the door to Europe open and taking their own actions, such as the US's imposition of taxes on EC products in retaliation for Europe's decision to ban imports of hormone-treated meat. International business is realistic in looking to its own profits and is making sure, through mergers, joint ventures and other means, that it is legally established inside the EC compound before any solid door is slammed in its face.

As for the legislative goals of the 1992 program, more than 100 proposals have been passed out of a total of 279. Even though most of these are minor, some progress has been made on major items that affect business, both inside the European market and in the world beyond.

A look at some of the measures that have been taken or are under serious consideration brings out the difficulties facing an integrator, or at least coordinator, in this community of 12 countries with often conflicting views and interests.

1. Securities transfers: After July 1990, EC countries' financial securities (money, bank deposits and equities) will move freely between eight countries: Belgium, Denmark, France, Ger-

many, Italy, Luxembourg, the Netherlands and the UK. After 1995 they will move between all (including Greece). Non-EC countries? No decision yet.

2. Insurance: EC insurance companies can now sell large-scale non-life insurance across EC borders, but only to companies with more than 500 employees. Personal life policies do not come under this ruling so consumers are still 'protected' by their host countries!

3. Public supply markets: Regulations regarding national, regional and local authorities' supply contracts have been tightened; these amount to some \$120 billion a year. It will now be more difficult for these authorities to evade international tenders but national governments will continue to block competition and continue to favor their own sources.

4. Public works contracts: Civil works contracts (bridges, roads, schools etc.) in the EC amount to about \$360 billion a year. Proposals to open up these contracts to cross-border bids may be approved shortly. Telecommunication monopolies will be more difficult to break up but a good start has been made this year.

5. Technical regulations: Out of all the proposals on the table in Brussels almost 100 involve the tearing down of technical barriers. Agreed upon so far are regulations ranging from the safety of children's toys to diesel engine emissions. Rules regarding plant safety and employee health are more difficult to formulate: at the present rate they will not be in effect until way after 1992.

6. Environment: Strict regulations have been approved respecting the cross-border movement of toxic chemicals. Car emission levels are still not agreed upon.

7. Banking: Proposals are on the table to harmonize ratios (solvency and capital) for all EC banks. When agreed upon, the EC can go ahead with its single banking license; this would allow any licensed bank to offer its services anywhere in the community.

8. Antitrust legislation: A tricky one. A proposal to regulate large-scale mergers is essential if a borderless market is to operate. So far, member states have been unable to agree upon how much authority they are willing to transfer to Brussels.

9. Indirect Taxation: Each member country cherishes its own VAT levels and agreement on harmonization has been difficult to come by. There may be slow progress towards some sort of EC guidelines but, with the resistance of most states, it is difficult to foresee any resolution soon.

10. European Bank and currency: This is probably the most controversial of all proposals. The French do not want to surrender their franc to the ecu (or whatever the name of the proposed European currency) any more than the British feel like losing the imprint of the Bank of England. In the end, European money and banking will be a must if the EC is going to be a single market, but look for a long, tough slogging match.

11. Social dimension: Many proposals are on the table. Progress will be spotty, particularly on the subject of worker representation in management. Read Thatcher's lips.

By far the current favorite horse galloping up and down the corridors of Headquarters Brussels runs under the colors of 'duties, anti-dumping'. These

In the end, European money and banking will be a must

penal duties (such as on Japanese computer printers and Hong Kong video tapes) are part of a holy crusade to protect European industries from perceived unfair competition.

Professional lobbyists are now essential players in any large European (or world) company's cast of consultants. To its credit, the EC commission tries to steer an unbiased course. Recently, it rejected such lobbying against Japanese micro-wave ovens and Austrian steel tubing.

Nevertheless, the thorny question of 'dumping' will be high on the agenda of every state presidency for the foreseeable future. □

Robert Bartholomew

GREEK IDIOMS



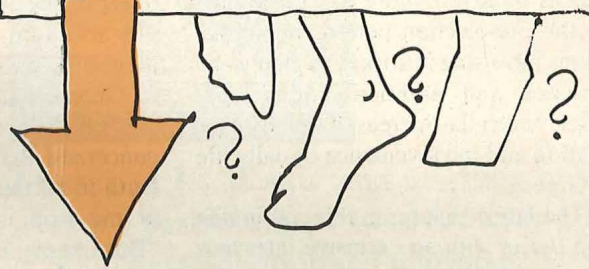
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The chaos continues

From "The Looting of Greece" to the booting (temporary) of the cabinet, it's been an interesting month in the capital. Posters announce the people have "had enough", but PASOK won its vote of confidence in parliament and the circus is still in town

by Jeanne Bourne

The old Greek adage "the fish rots from the head" is now being borne out on the Greek political and social scene. While life in Athens has never been what one could call tranquil, it is now more chaotic than ever as the private sector expresses its dissatisfaction with the government through numerous strikes while the socialist party continues down its tumultuous path towards the June elections.

Shrugging off responsibility for the scores of scandals in which the government is allegedly involved, the ruling PASOK party has repeatedly accused "foreign elements" of attempting to destabilize democracy in Greece. As a

The cabinet was reshuffled for the 17th time

result, the country has plunged into confusion. And because the government is relatively more malleable during the pre-election period, numerous unions have staged strikes to gain wage increases and additional fringe benefits, which has increased the disorganization and inconvenience of daily life in Greece.

The latest chapter in this continuing saga began with an exclusive interview with George Koskotas, Greek banker/publisher, by *Time* magazine in his cell in a Salem, Massachusetts prison. In the eight-page article, titled "The Looting of Greece", Mr Koskotas said senior PASOK government officials had encouraged him to embezzle billions of drachmas from his private bank to fund personal and political activities by Prime Minister Andreas Papandreu and other party officials.

According to the magazine, more

than 20 million dollars were paid to government officials and half a million dollars a week to Mr Papandreu himself for his personal use. Koskotas said the revenues of state organizations such as the OTE, DEH and the Post Office were deposited in accounts at the Bank of Crete. Instead of earning the usual 15 percent interest, these accounts were paid from two to three percent while the remainder was siphoned off by Mr Koskotas. In addition, he claimed, the government had arranged for the Bank of Crete to avoid regular audits, giving Mr Koskotas free reign to take suitcases stuffed with 5000-drachma notes from the bank's vaults.

Mr Koskotas told *Time* that the funding covered projects such as socialist party campaigns, the establishment of a pro-government publishing group, Mrs Papandreu's alleged \$100 million divorce settlement and a public relations campaign to improve the image of the premier's 35-year-old 'companion', Dimitra Liani.

In a special nationwide broadcast, Mr Papandreu denied all the allegations, saying that *Time* magazine was "part of the American establishment". He also said he planned to sue the magazine for libel and defamation both in Greece and the US.

"I feel the need to make clear to all concerned that there is not a trace of truth in all the mud that is being slung at me from all directions," he said. "But I know that this campaign will not stop until the elections in June, for its ultimate goal is to overthrow me, to stop the popular movement towards social justice and independence, and finally to restore a regime of dependency and subjugation."

The premier had charged earlier that American intelligence agents were fanning the scandal to topple his government and that Mr Koskotas was being used as a "hostage" by the US government. The US State Department

denied claims that CIA agents were involved. The Greek government, however, said the State Department's denials "did not convince the Greek people" and added that "we have strong reservations as to whether (the) State Department statement corresponds to the truth."

The exchange followed testimony by a man called Tom Mailis who claimed that he, Mr Koskotas and his wife, Kathy, and the two pilots who helped the fugitive banker flee to South America and then to the US, had all worked together as CIA agents.

Mr Papandreu's charges indicate

Mr Koskotas said senior PASOK officials had encouraged him to embezzle billions

that a strong tone of anti-Americanism is likely to enter the pre-election race. PASOK has already announced a number of rallies and events designed to counter what it describes as an alliance between the opposition conservative party and the US government to bring down Mr Papandreu. Party officials and newspapers have said the campaign is a reaction to Mr Papandreu's anti-Western and pro-Arab policies.

The drama continued when Constantine Mitsotakis, conservative opposition leader, placed a motion of censure before parliament, which forced a vote of confidence. Three days of stormy parliamentary debate preceded the vote, highlighted by further PASOK allegations of US and Western media involvement in fanning the existing scandals. Mr Papandreu won the vote, 155 to 123. That outcome, however, does not put an end to the government crisis, but it almost ensures that the socialists will be able to hold on to power until the scheduled June elections. Three PASOK deputies who abstained from the vote were kicked out of the socialist party.

The day after the vote, the blood-letting began. The cabinet was reshuffled for the 17th time. Also, in an apparent attempt to distance the highest level of the party from the scandal, Deputy Prime Minister Agamemnon Koutsoyiorgas resigned in the wake of



Koskotas' "Time" interview was titled "The Looting of Greece"

persisting allegations that he was at the center of the financial scandal. The most serious allegation against him was made by Mr Koskotas in the *Time* interview. He said that Mr Koutsoyiorgas had been paid \$2 million for putting legislation through parliament that in effect prohibited audits of the Bank of Crete.

Constantine Mitsotakis said the reshuffle was "a desperate, but unconvincing attempt to postpone the government's pending collapse."

Among those ministers removed was Minister of Justice Vassilis Rotis. Apart from being accused of failing to take action over the financial scandal, he had also been strongly criticized by Western governments for releasing a Palestinian terrorist wanted in connection with the Rome synagogue massacre of 1982. Minister of Public Order George Petsos and Minister of Commerce Nikos Akritides were removed as both were alleged to have contacts with Mr Koskotas.

Mr Papandreou, however, did not remove his son George as Minister of Education, despite mounting evidence that he, too, had close ties with the banker.

Mr Koskotas' latest claim was that Miss Liani received large-scale commissions for the purchase of aircraft by Olympic Airways.

While New Democracy charged that Mr Koutsoyiorgas was being used as a scapegoat, Mr Papandreou said that he was "particularly grieved by the vulgar and unjust accusations" that had been made against his deputy premier. So far a total of four cabinet members and four parliamentary deputies have been dismissed or have resigned as a result of the scandal, while several senior government appointees have been jailed. □



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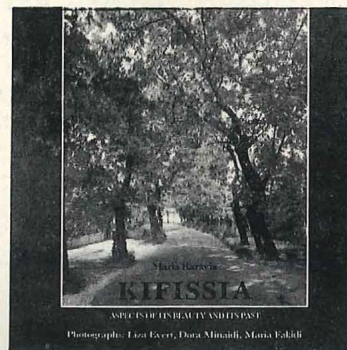
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The second “ohi”

General Metaxas’ “No!” is well remembered but Prime Minister Alexander Koryzis, who replaced the dictator, also had his day – when Prince Erbach visited him the morning of 6 April 1941, and was shown the door

by J.M. Thursby

After Albania had been militarily subdued and proclaimed an extension of fascist Italy, Mussolini, hoping to emulate Hitler’s successful blitzkrieg through western Europe, turned his covetous eyes on neutral Greece. It was not to be the easy victim he anticipated, however, and his ultimatum, dishonorably handed to the Greek prime minister as Italian troops were already pouring over the frontier, was characteristically rejected with scorn.

That memorable day when the Greeks said “*Ohi*” (no) to the ‘invincible conquerors’ is still rightly celebrated with national pride: the invaders were repulsed and forced back over the border deep into Albanian territory, giving the Axis its first bloody nose. What is not remembered so readily is that small, rather ill-equipped Greece said ‘no’ twice within six months to the most voracious dictators in Europe.

At the height of the Greek/Italian winter campaign some months later, the Greek prime minister, Colonel Metaxas, unexpectedly died. He had

governed as absolute leader for over four years and left the country devoid of democratically elected institutions.

King George II of the Hellenes stepped into the vacuum and ‘appointed’ Alexander Koryzis, a conscientious, conservative royalist, Minister of Social Services and an ex-governor of the National Bank of Greece, as the new prime minister. It was an unexpected choice, given the wartime situation, particularly as Hitler had just begun his long-awaited push down through the snow-covered Balkan peninsula. The world watched helplessly as the insidious tentacles of Nazi power inexorably spread south, reaching the Bulgarian/Greek frontier within two months.

Just before dawn on 6 April 1941, the Koryzis household was awakened by the clang of the doorbell; Prince Erbach, the German ambassador wished to see the prime minister urgently.

When Alexander Koryzis hurried into the drawing room, the prince, who



Prime Minister Alexander Koryzis

remained standing stiffly, handed him a brief note informing him that the German army would invade Greek territory within half an hour – at six a.m.

After reading the ultimatum, Koryzis quietly replied, “Mr Ambassador, Greece will not allow the German troops onto her soil: she will defend her freedom and independence and will resist with whatever strength at her disposal.”

Later that day in an interview with the owner of an Athenian newspaper the prime minister reiterated: “Greece has now burned her bridges. The decision to resist the German attack is unshakable. Despite the advice of those who are supposedly prudent there was not a moment’s hesitation. Greece’s standing today is so very high that no such hesitation is permissible however tragic the fight we will undertake against two empires must appear.”

As most Greeks were only too aware, for days German forces had been ostentatiously deploying their vast panoply of tanks and heavy guns before the Metaxas Line of fortifications which extended the length of the frontier.

At first light the savage attack commenced, supported by heavy artillery fire, while bombs rained down on the sleeping towns of Drama, Serres, Siderokastron and, with particular severity, on Piraeus, where they scored a direct hit on a ship loaded with explosives. The ensuing blast destroyed half the waterfront and blew out windows as far away as Psychiko, the northern suburb of Athens.

Greece, which had been fighting victoriously against the Italians for five months, was now compelled to defend itself on the Bulgarian frontier against an aggressor greatly superior in num-



(Center) Colonel Metaxas, who spoke the initial “No”

bers and equipment. Nevertheless, its ferocious resistance astonished the German invaders and brightened for a time that bleakest of bleak winters in occupied Europe. Surprise and admiration expressed in superlatives made banner headlines in newspapers throughout the free world, nowhere more than in Britain which stood almost alone at that time in opposing Nazi expansionism: the spirit of Thermopylae and Marathon lived again.

Under the title "The Glory that IS Greece", a New York paper wrote: "Whatever the outcome of the battle in Greece, we recognize that a small country has again become great. The sacrifice of Greece gives new courage and its heroism gives birth to new hope in all who love freedom, wherever they are found. One word only is apt 'GLO-RIOUS'."

The unbelievably heroic performance of the solely Greek troops manning the Metaxas Line, which sustained the full brunt of the initial massive German attack, remains the stuff of legend: some fortifications were defended to a man, while outside others the Germans presented arms to honor the handful of survivors.

Inevitably, the tide of aggression could not be contained and on 9 April the Germans broke through to reach Thessaloniki, where a partial cease-fire was signed and the brave fighting men in eastern Macedonia and Thrace were ordered to lay down their arms. Elsewhere the struggle continued.

Spring had come to central Greece, coloring the countryside with wild flowers and blossoms. But the physical beauty seemed only to accentuate the prevailing nightmarish conditions where three Allied divisions, one New

Zealand, one Australian and one British, fought desperately alongside their Greek comrades in an effort to stem the savage onslaught of the highly mechanized German forces.

Continually bombed and strafed by the numerically superior Axis air force, they contentiously battled for each hill, river, wood and pass, constantly falling back and regrouping. Meanwhile, in Albania, the Italians managed to retain the positions they had retreated to before the German invasion through Bulgaria and later Yugoslavia while the Greek army there was caught in the stalemate of pinning them down.

Despite the deteriorating situation, decisions of national importance had still to be made and implemented by the government in Athens, where the king and cabinet ministers were in almost constant session. Knowing full well that occupation was only a matter of time, they had to solve the thorny dilemma of whether to stay on until surrender or to evacuate a governmental nucleus to Crete or Egypt and continue the struggle from there. Contingency plans were eventually drawn up for evacuation to Crete; meanwhile they worked on.

On Good Friday, as church bells aptly tolled for the crucifixion, a dispatch informed them that the victorious Greek army which had repulsed the Italians at such sacrifice had been cut off from the rear by advancing German troops. This tragic news stunned the ministers, their spirits sinking at the thought that the victors might become prisoners of the defeated Italians.

During a private meeting the king, expressing his despondency, reputedly said, "The situation appears to have gone out of your hands, Prime Minister." Alexander Koryzis blanched, assured the king of his faithful service and, kissing his hand, requested to be excused. Without talking to anyone, he hurriedly returned home where he asked not to be disturbed and, a short time later, a shot was heard: he was found dead at his desk.

Koryzis' colleagues could barely take in this new turn of events. Later, not wishing the enemy to know of his suicide, they issued an official communiqué simply stating that he had died suddenly. As the cortege moved off after his funeral the following day, there was a sudden German aerial attack on the city. No one in the large crowd of mourners ran for cover: all walked slowly on in silent, dignified indifference out of respect for the man

who, in accordance with the wishes of the Greek people, had unhesitatingly said 'no' to the enemy.

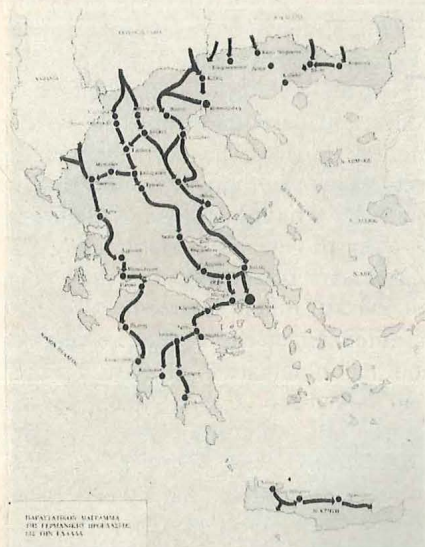
There was little of the customary joy and renewed hope that night as Orthodox Christians gathered round their churches to celebrate the resurrection, a religious ceremony which became symbolic of freedom and liberation. According to eyewitnesses the Athenians, hungry and many in mourning, were calm, orderly and proud, in full knowledge of the fate that awaited them.

For some days, King George shouldered the duties of governmental president and appointed Admiral Sakellarios vice-president who, after wryly remarking "Have we sunk so low, your majesty?", accepted the post and worked round the clock planning and organizing the orderly withdrawal of all ships of the fleet to avoid their dispersal or capture by the enemy. In this he was almost entirely successful and the Royal Hellenic Navy, as it was then called, survived with few losses to fight many a famous battle at sea.

It had been timely work as on Easter Monday, after sustaining weeks of punishing attacks, General Tsolakoglou, military head of the Epirus troops, and two senior colleagues signed an unauthorized surrender to the Germans at Ioannina. Although immediately repudiated by the Chiefs of the Hellenic Army Forces, in the confusion of wartime communications the damage had already been done and hostilities in that part of the country ceased. Tsolakoglou, within the month, became the first 'quisling' prime minister of occupied Greece.

Time had run out and on 24-25 April, the king and leading members of the cabinet left Athens for Crete. Although some Allied and Greek units still fought on courageously in central Greece, troop evacuation had begun. Athenians waited stoically for the inevitable, but not for long, as early in the morning of 27 April, the first German soldiers reached the shuttered, deserted-seeming capital; the occupation had begun.

Axis forces had still to subdue the southern Peloponnese, however, and Crete did not fall for another month. All in all, it had taken the two best-prepared armies in Europe an astonishing seven months to capture the last, still tenaciously held, Greek outpost. The protracted struggle had cost them dearly in lives, equipment, invaluable time and prestige. It was indeed Greece's finest hour. □



German advance through Greece

Francohellenic alliances

During the last few months the French Institute has been celebrating its 15th anniversary. Promoting France's very special intellectual values while embodying the fine flavor of its daily life, this monument to culture also has its sentimental side. Two of its directors fell in love and married brilliant Greek women

by Katerina Agrafioti

The French Institute of Athens might better have been named the French Institute of Greece for it has nearly 30 annexes in the capital and throughout the country which have nurtured several generations of Greek youth. During the past few months it has been celebrating its 50th anniversary and the festivities will continue during the course of the current year. Its overall syllabus constitutes the best 'French ambassador' for hundreds of Greeks.

"The French Institute has two primary objectives," says Director Jacques Trihoreau: "French language and presenting French culture through artistic and scientific events. Without letting up on our linguistic efforts, greater attention is being paid to subjects such as finance, law, science and translation. These are the means through which we are preparing ourselves for living together in a united Europe."

"I don't want to abolish the traditions of the Institute which have always

given emphasis to the astistic aspects of culture," continues Trihoreau, "but I am convinced that our concept of culture has been greatly broadened."

Citing as examples the recent holographic exhibition and discussions on the uses of lasers; a roundtable debate on economics; a conference on the subject of European television; and a collaboration with the Goethe Institute on German, French and Greek law, Mr Trihoreau concludes, "There has been a growing variety of subjects for presentation without neglecting the artistic ones."

In his first floor office, Mr Marc Barrault, who is in charge of all artistic and cultural events, had this to say: "In the teaching section, priority is given to language. Though many people have the impression that cultural events are of primary importance, the truth is they are supportive. The success of the Common Market, which is such a central concern of ours, depends to a very great degree on the knowledge of lan-

guages."

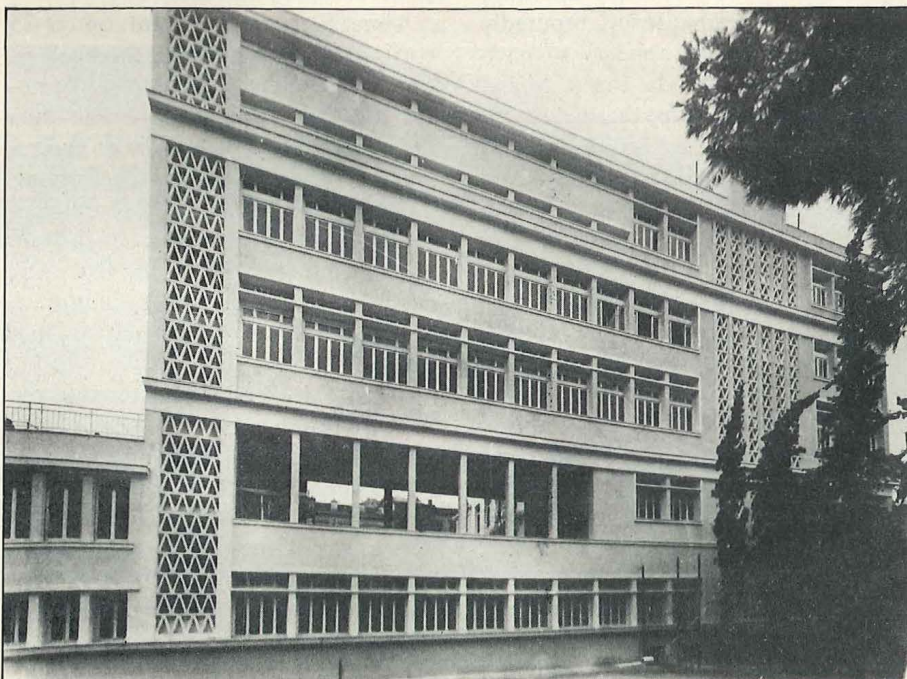
Being a painter himself, Mr Barrault can speak intimately of the relationship between language and culture. "A language outside its cultural environment becomes isolated. Although we don't place culture above language, we believe it is at least equally important. We want to present our language in all its aspects and in every field."

The most recent cultural events at the Institute give an idea of the broad scope. An exhibition of 22 Greek artists of international standing – work covering a span of 60 years – all of whom were at some time granted scholarships by the French government, featured paintings by the surrealist Nikos Engonopoulos.

"Fifty Years of French Cinema" included some of the most important milestones in the history of film; a



Mrs Luce Rudent



The present French Institute building on Sina

ballet performance; a roundtable discussion on contemporary French philosophy; a lecture by Cornelius Castoriades, the eminent Greek philosopher residing in Paris; an exhibition entitled "French Thought 1945", consisting of 800 volumes by 250 writers; a concert of baroque composers by the Menestrel Music School; a series of lectures on photography; and a magician who amused adults and children.

Special events celebrating the anniversary of the Institute are being followed by others commemorating the bicentennial of the French revolution and the nomination of Paris as this year's Culture Capital of Europe. Sports, too, are a part of the program. The Saronic Gulf Regatta and the annual Spartathlon, the annual long-distance foot race from Athens to Sparta, are supported in part by the French Embassy. Unfortunately, a soccer

match between Olympiakos and the French Olympic team of Marseilles had to be cancelled as the owner of the Greek team is the controversial former banker George Koskotas.

All the Institute's cultural events, of course, are open to the public free of charge, held in a friendly and relaxed atmosphere. The auditorium, with its comfortable blue velvet chairs and cheerful lighting, is a favorite resort of Francophile Athenians. High technology, simultaneous translation and movable microphones draw people still closer together. Mr Barrault is looking forward to the installation of two or more booths for instant translation of additional Common Market languages. All events are described in a well-organized, detailed and practical monthly bulletin.

The third member of the Institute's administrative triumvirate is the charming Mrs Luce Rudent. She is the first woman to hold such a post here, responsible for the whole language teaching department, the Institute's publications and the Translation Centre. "Greek children can start Institute courses from the age of nine. Though language studies are completed by around the age of 17, students may continue. It depends on the field of study. They can go on to the age of 99," she adds with a smile.

"We regret being unable to satisfy the increasing demand for language teaching, however. On the other hand, we respect the Greek State on this issue."

University-level education at FIA falls into three categories: commercial

studies are sponsored by the Chamber of Commerce and Industry in Paris. A second category is devoted to French Literature and Language. A recent innovation is the Centre for Literary Translation. Teaching here are four eminent translators of French to Greek: Pavlos Zannas, Filippos Drakondaidis, Petros Papadopoulos and Christos Lazos. The Centre's monthly publication is a new periodical, in French and Greek, devoted to the promotion of both languages' literature, past and present.

"We prepare our students not only in Greek and French, but in German and English as well," says Mrs Rudent. Recently, an agreement has been reached with the University of Strasbourg to accept graduate students of the CTL for more specialized work in translating and interpreting.



Rare photograph of Octave Merlier, and colleagues



The old house occupied by Octave and Melpo Merlier (1953)

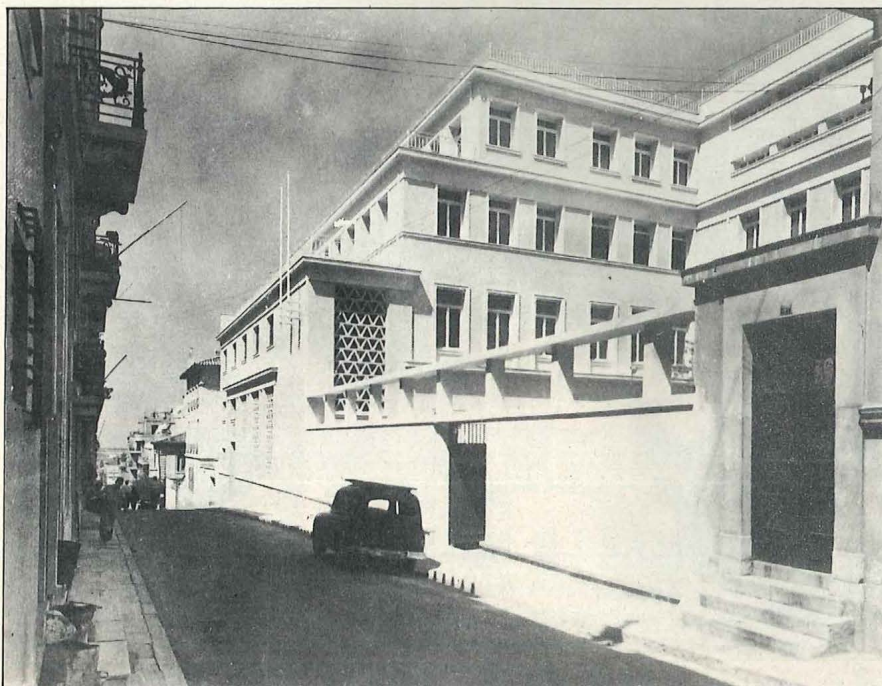
Mrs Rudent has a very explicit approach to the system and methods of teaching language. "Our method is logic," she explains, "but the sort of logic employed in teaching French depends very much on the age of the student, the cultural environment and other factors. We are therefore trying to present a variety of different methods to our clientele, sometimes with excellent results."

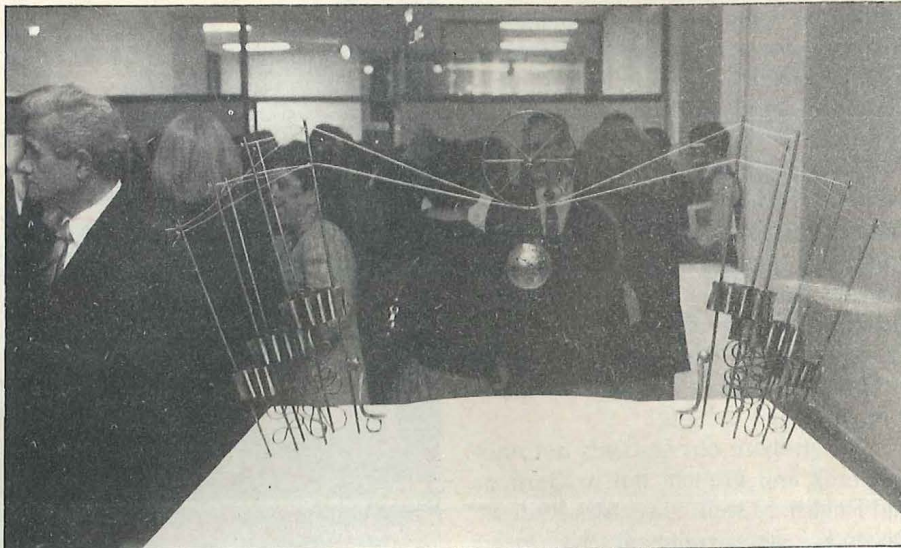
Above all, she refers to a book method written by FIA professors which has been so successful it is being applied in the teaching of Intermediate French throughout the world.

Another responsibility of Mrs Rudent is the printing press. To show this, she took me to a lower level of the building, threw open a door, and suddenly we were standing before a highly polished, perfectly kept press such as those one sees in old engravings. It is astonishing that this working antique is still producing things of beauty after half a century. Petros Papadopoulos, who is in charge here, has in Mr Barrault's words "a man-woman relationship" with this machinery which he manipulates so skillfully.

From it have appeared publications which are monuments of scholarship. These include translations from Rabelais to Solomos, Kazantzakis and Seferis, as well as critical studies in literature, history and language. It has also produced Faidon Koukoulis' remarkable six-volume authoritative work on Byzantine civilization.

Even the Academy of Athens publishes its *Lexicon of the Greek Language of Southern Italy* here. Yet the most precious publication of the press, and the life work of Neoklis Koutouzis,





Vernissage of Greek sculptor, Takis

is *Bulletin of Greek Bibliography*, a catalogue of every publication printed in Greece – unique to Greece – and issued without interruption for 25 years. “Universities everywhere subscribe to it because it has a worldwide reputation, which adds to our reputation too,” Mrs Rudent says with pride.

Recently, it must be admitted, editorial activity has slowed down due to mechanical obsolescence. The Institute hopes to replace its ‘relic’ with high-tech machinery, and then the miraculous little press can become a treasured museum piece.

Two new sections of the FIA are helping Greeks prepare for the challenge of 1992. One offers any young person with adequate knowledge of French a series of special courses which prepare him or her for entrance examinations to any French university in the field of his choice. The second section, in scientific and technical terminology, has been established for Greeks who use French in their industrial or specialized jobs.

While the FIA faces the future creatively, it respects its roots; hence these months of celebration commemorating the Francohellenic Cultural Agreement signed 50 years ago which brought the Institute into existence. Formal teaching of French, however, began around 1907 when the French Archaeological School moved into its present premises at the corner of Sina and Didotou Streets. Today it comprises an attractive complex of buildings, and the FIA occupies a whole block.

In its early years, the Institute’s “spiritual” father was Octave Merlier, the great scholar and philhellene who was also the translator of Sikelianos and Papadiamantis. He was succeeded by Roger Millieux.

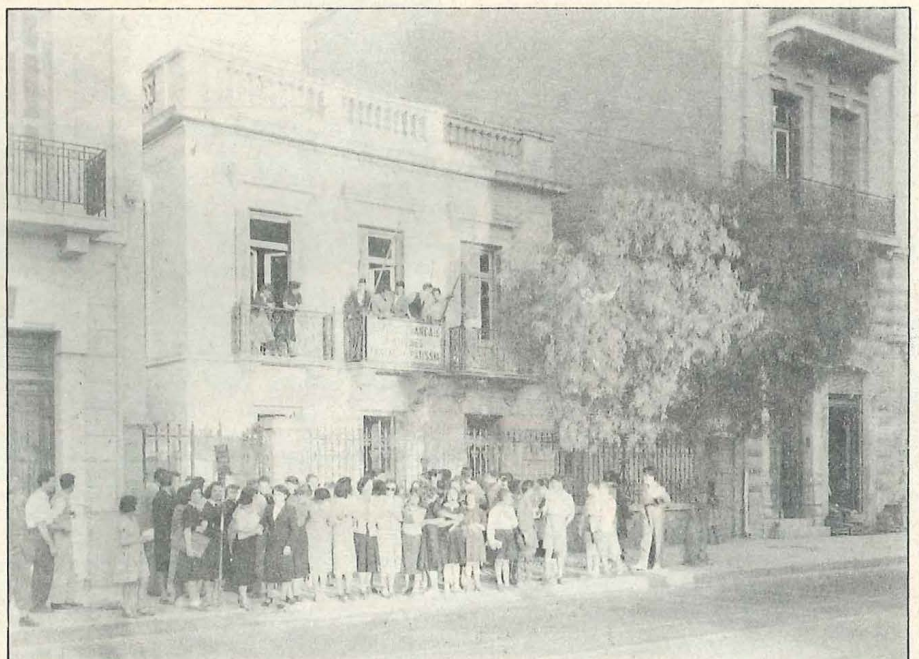
Both men took their Philhellenism so seriously that they fell in love with and married Greek women. Melpo Logotheti met Merlier in Paris where she was working with the great Hellenist Hubert Pernot. They married, then settled in Athens, where Melpo dedicated her career to collecting literature and music of “lost homelands” gleaned from the Greek population which had fled Asia Minor. She created the Archives of Folk Music in 1931 and Centre of Asia Minor Studies in 1935, an institution which remains vitally active today. Tatiana Gritsi Millieux, a leading contemporary writer, was a student at the FIA when she met her future husband.

The present premises of the Institute are modern. The old two-storey neoclassical house on Sina, together with the Merlier home on the corner, have made way for the present impressive and spacious edifice. Work began in

the early 1960s from designs by Henni Ducoux in collaboration with the Greek architect Bonis. The monumental door which they designed, but which is no longer used, is composed of glass plates, like sheets of parchment, on which are inscribed the names of great poets and writers of the past. The Sina Street facade is ennobled by the sculptural work of Paris Prekas. Today one enters by a large gate opening onto a courtyard off which radiate passageways leading into the various buildings grouped around it.

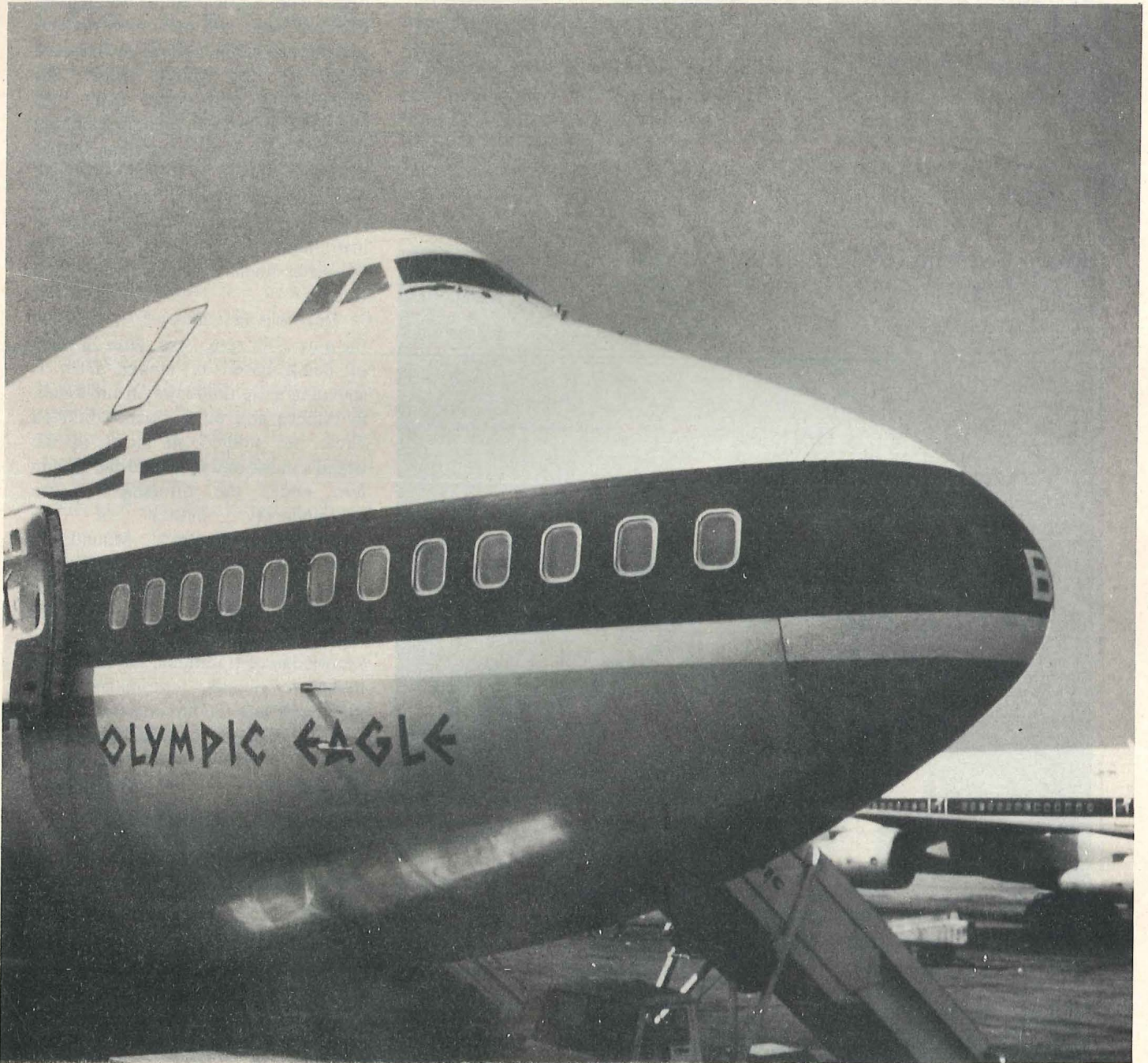
In the early 1970s, architect Sthenis Molfessis drew up plans for the present central building with its charming bistro swarming with students all day, the adjoining exhibition hall and the auditorium. Melfessis also renovated the Merlier Lending Library on the third floor. With its 50,000 volumes, classified by the Dewey system, its huge collection of records, cassettes and periodicals, its children’s corner and its predominately orange decor, it is one of the most agreeable and best organized libraries in Athens. The architect is now renovating annexes in other parts of Greece, including the beautiful building designed by Ziller in Kalamata which was seriously damaged in the 1986 earthquakes.

The French Institute here is the largest in the world. Because of this prominence, its director is at the same time cultural attaché of the Embassy, even though the FIA is autonomous and not financially dependent on it. This is what Mr Trihoreau means when he says he wears two hats. And Greeks warmly welcome him in both *chapeaux*. □



Patissia annex of the French Institute

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Ross Daly: master of the Cretan “lyra”

Born in Norfolk, England, Ross Daly has spent the last 20 years researching the traditional music of Crete and the Middle East. Based in Hania, Daly is now performing more often for Athenian audiences with his “music workshop”, Labyrinthos

by Chris Williams



Ross Daly in performance

Those who have had the good fortune to hear Ross Daly and his group, Labyrinthos (Labyrinth), live, or on records may have asked themselves: how is it that an Irishman has become one of the most dynamic interpreters of ‘traditional’ music in Greece?

Although Daly’s musical education began with classical guitar training, he decided, while still at school, that his real interest lay in the folk and classical music of the Middle East. His globetrotting also began early. His childhood years were spent in England, Canada and Japan. Since then, he has lived and studied in Iran, Turkey and Greece researching the music of these countries, learning to play an array of instruments and, along the way, acquiring fluent French, Turkish and Greek.

Daly was first drawn to Greece by the music of Crete. Now, after 13 years of being based in Hania, Daly is spending more time ‘away from home’, in Athens and on Cyprus. While on Crete, he studied all facets of the island’s music and mastered the Cretan *lyra* under the tutorship of the contemporary – master of the instrument, Kostas Moundakis. Nowadays, Daly is widely regarded as being himself a foremost *lyra* player and is much sought after for festivities on the island. He has an encyclopedic knowledge of traditional Cretan dance melodies – his performances are peppered with quotations from these songs – and has composed a number of his own which have found their place in the repertoires of other Cretan groups.

When performing he will sometimes play this Cretan music “straight” but, more frequently, he will contribute something of his own: a song will be played in an unusual tempo, for instance, or the melodic line will be played on a *politiki* (Constantinopolitan) *lyra* instead of a Cretan one. These instruments resemble one another but sound quite different. Says Daly, “The Cretan *lyra* is used for dance music, and imitates older Cretan instruments – bagpipes, for instance or flutes. The *kemençe* – the Persian term for the *politiki lyra* – is used exclusively for Ottoman classical music.”

On the album, *Ross Daly*, there is an extended composition which, while immediately recognizable as being inspired by Cretan music, contains much that is usually associated with Turkish music.

It is this breaking down of barriers between different types of material that is the main purpose of Labyrinthos. For all Daly's love of Cretan music, his interests and those of the group are not confined to any single area. Labyrinthos encompasses the music of all the Middle East, from Northern India to Greece. In this vast territory there is a musical heritage which, though it has evolved in different ways from place to place, does share common elements. It is not unknown, for example, for an Arab melody to turn up as a Cretan folk song. One aspect of the work of Labyrinthos is to research and perform the folk and classical music of this area. Another aim of these musicians is to explore the ways in which the different features of this musical family can be combined in new ways. So, a Pontic melody will merge with a Cretan one, perhaps with a percussive accompaniment in an Arabic style.

However, when traditional material is used, it is always treated with respect: neither the intricacies of many traditional melodies nor the complexities of rhythmical structure are simplified.

As well as orchestrating traditional pieces the group has produced a number of original compositions. Daly himself tends to underplay the importance of these pieces, and doesn't like to use the word composition in this respect: he feels that this material is a development of traditional material, so that the notion of "originality" isn't really appropriate in the sense in which it is usually applied to Western music.

Nevertheless, these variations are some of the group's most fascinating pieces, perhaps because they provide the greatest flexibility for the musicians who contribute to them. Two excellent examples are the haunting *Aftoschediasmos* ("Improvisation") on *Ross Daly* and "The Dream of Iocasta" on *Anadyse*: in this second piece in particular there is an enormous range of style and instrumentation (including the clarinet, the double bass and the sitar) that is unique.

It was during many years of study and gathering material in Greece that Labyrinthos gradually took shape. The makeup of the group reflects the wide scope of the music: there are musicians from Greece, Turkey, Armenia, England, and the US. The members became involved in the Labyrinthos project gradually, often as a result of chance meetings; many are musicians taught in the traditional way rather

than being college trained, and the latest member is a chemist from Hania, Spyridoula Toutoudaki, who occasionally sings with the band. All are accomplished performers in their own right. When necessary, other players with well-established careers of their own, such as the clarinetist, Vassilis Soukas, contribute to individual performances or recordings.

As the logistics of organizing such a large group are formidable, concerts in which everyone associated with Labyrinthos takes part are not everyday affairs. However, Daly frequently gets together with a few individual members to perform live. They prefer small gigs where electric amplification isn't necessary, and an excellent venue they have played recently is Ravanastron in Ambelokipi. At these performances it is very common for the group to be joined by any other musicians who happen to be around, so that the set is being continually developed and changed. In these informal surroundings they have the time and freedom to explore the progress of the gig: sometimes the accent is on the meditative pieces, at other times on livelier dance tunes.

(Dancing is very much encouraged at their performances). When the atmosphere is right the musicians play for hours. They are an attractive group to watch; it is absorbing just to look at the instruments, which are excellent examples of their types from many countries, often used in the most unexpected musical contexts. That Labyrinthos is creating a favorable climate for traditional music in Greece is shown by the remarkable response evoked by the appearance last year of the Turkish orchestra, Vosporos, and by the *saz* player Talip Özkan, as well as by Labyrinthos' own television appearances.

The albums to date are *Ross Daly* and *Anadyse*. These are widely available in Athens, but if in difficulty try Pop Eleven on Pindarou, Kolonaki, or the Xylouris record shop at Panepistimiou 31. Check newspapers and *Athi-norama* for gigs: however, as these are often spontaneous affairs, it is also worth phoning likely venues to inquire if anything is happening that evening. Ravanastron (Dimitsana 60, Ambelokipi, 644-9534) is definitely worth a call as they try to offer live traditional music every night. The group also performs regularly at Teatro Kava on Stadiou St under the auspices of the Center for Expression Om (751-4453). □

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The Midas of Mycenae and Troy

At seven, a German parson's son set himself a task: to unearth Homer's Troy. He was 51 before the deed was done, and there are still those who question whether Hissarlik's ramparts are Priam's capital, but one thing is certain: wherever Schliemann went, he struck gold

by Michael House

What do you call a man who at the age of 36 has himself circumcised the more safely to visit Mecca; who learns Russian in six weeks, four languages in a year and 17 in all; who recruits the Archbishop of Athens to find him a wife; and who spends 20 years making a fortune in order to verify the historical truth of a picture his father showed him when he was seven? Genius, lunatic, visionary, charlatan: Heinrich Schliemann has been called all these and more.

As an archaeologist, he discovered Troy and vindicated Homer, to the chagrin of armchair classicists: he demonstrated the great power and wealth of ancient Mycenae; and at Tiryns he showed that a fortress scholars dismissed as Byzantine had stood for three and a half millennia. Schliemann turned the world of archaeology on its ear – and the classicists fought back, accusing him of every sin in the demonology of scholarship, from faulty working methods to flawed logic to outright fraud. He was one of those extraordinary polymath amateurs that the second half of the nineteenth century threw up in such profusion – perhaps the greatest of them all.

Schliemann was the son of a drunk and dissolute pastor in a small North German town, who had an affair with



Schliemann at 47, the prospective bridegroom

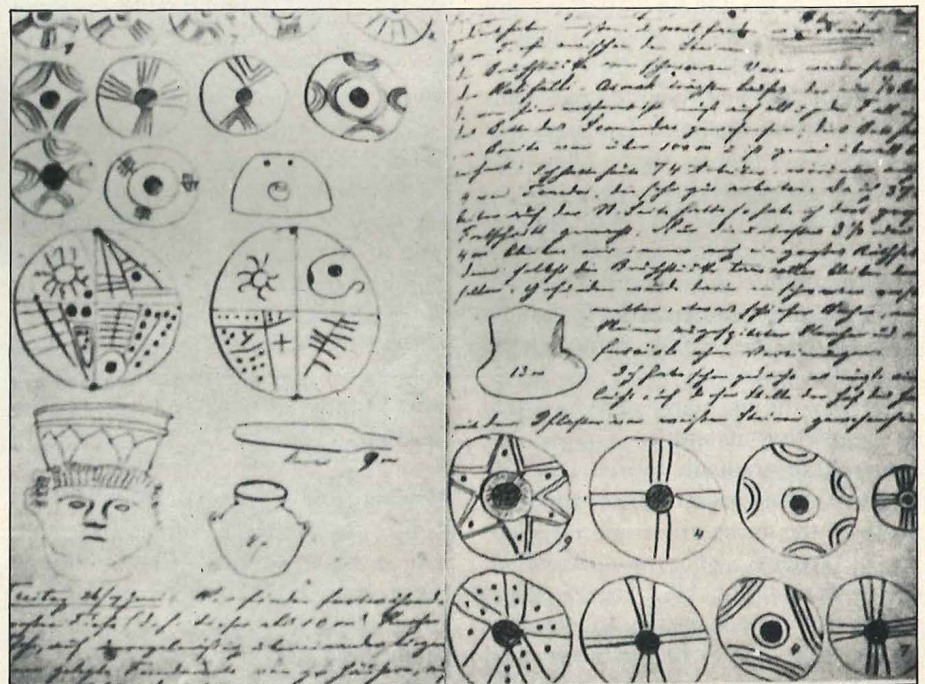
the housemaid during his son's childhood and was later suspended from his parish after having been accused – wrongly – of embezzling church funds.

Books change history. The seven-year-old Heinrich saw an artist's impression of the walls of Troy in a history book. His father said Troy had totally disappeared, but the boy

reasoned that such mighty stone ramparts must still exist, even if buried by earth. He resolved to dig and find them one day. How he and Sophia, his Greek mail-order bride, set out with a fierce and single-minded passion to fulfill the childish aspiration is one of the great adventure stories of science.

Leaving school at 14, Schliemann was sent to work as a grocer's assistant. For five years he worked from five in the morning till 11 at night with no chance to study. Only a drunken customer who drank potato-spirit as he recited Homer kept the dream of proving the historical accuracy of the *Iliad* alive. Weak, sickly and tubercular, Schliemann decided to improve his health by taking a long sea voyage, intending to seek his fortune in Venezuela. After a nine-hour ordeal off the Dutch coast in a tiny storm-tossed ship he was thrown up on a sandbank, naked, semi-conscious and with two smashed front teeth. He was always to maintain that the immersion dramatically improved his constitution, so that thenceforth he bathed daily in the sea, summer and winter.

After a spell in an Amsterdam hospital, Schliemann took a job as a bookkeeper. He learned English by attending the English church twice on Sundays and repeating the words of the vicar under his breath: His memory was phenomenal. In time, he could recite 20 pages of English prose word-for-word after reading them through three times. He committed the whole of Scott's *Ivanhoe* to memory. Many years later, on a train journey, he startled his daughter, who was reading that novel, by reeling off page after page of it. In



Pages from Schliemann's "Trojan" diary

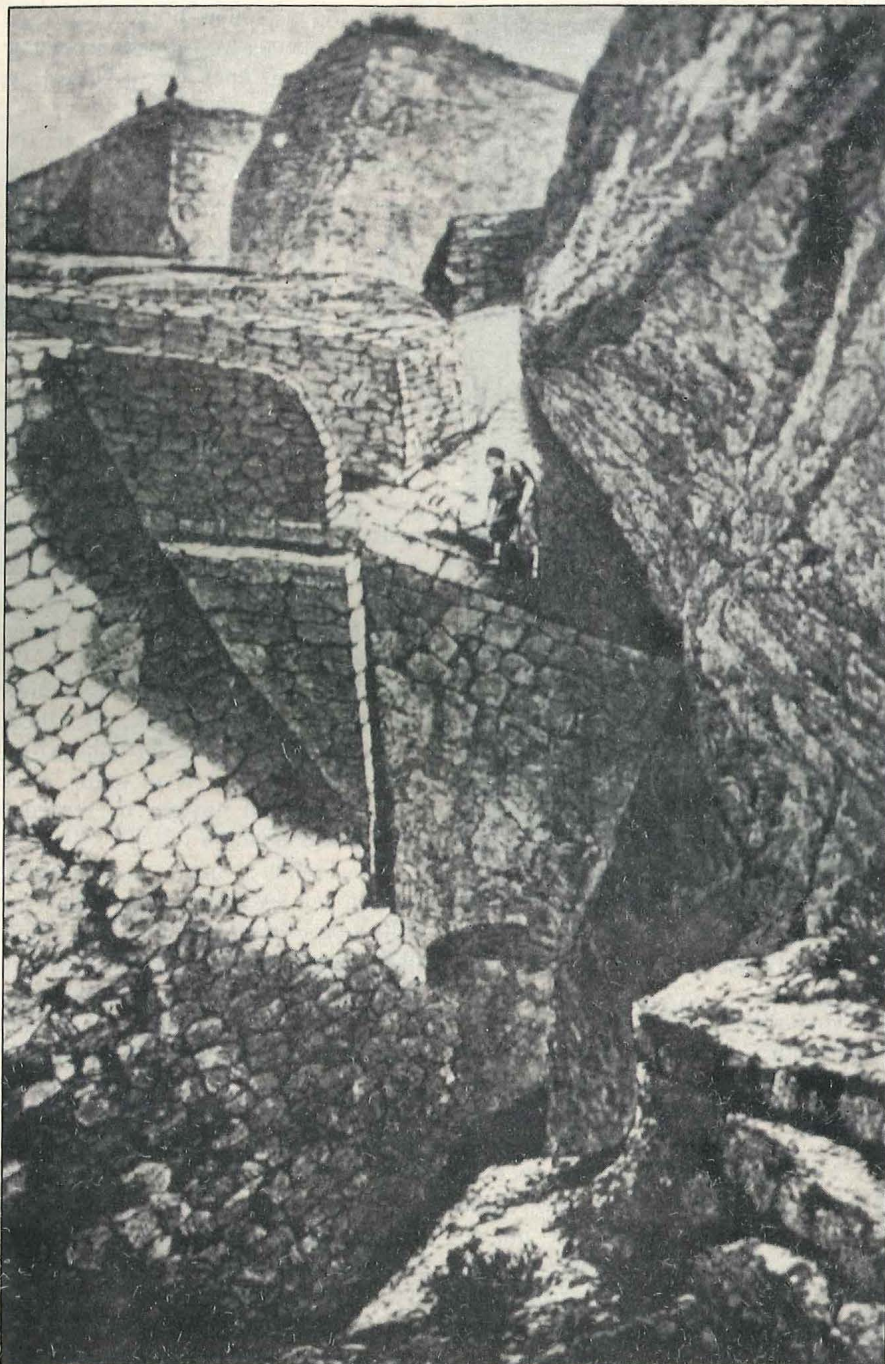
his twenty-first year, Schliemann learned four languages. Taking a job as a bookkeeper with the firm of B. H. Schroeder, he learned Russian in six weeks (in order to communicate with Schroeder's Russian customers) with no teacher but a grammar, a dictionary and a translation of Fenelon's *Télémaque*. Sent to St. Petersburg as an agent, Schliemann was given permission to trade on his own account. He quickly amassed a fortune and acquired a Russian bride, a beautiful but passive creature, wholly unsympathetic to his ardent enthusiasm. He had sought out Minna, his childhood sweetheart, as soon as he was financially independent, only to learn that she had just married. Extravagant in every emotion, Schliemann was prostrate with grief and took to his bed for several weeks.

In 1851, Schliemann was in California, searching for the grave of his younger brother who had made a fortune in the Gold Rush but hadn't lived to enjoy it. Schliemann's visit was eventful. He nearly died of yellow fever, opened a bank, (almost in passing amassing another fortune of \$350,000) and, awakening one night to find the building next to his hotel on fire, he climbed to the safety of Telegraph Hill to watch the fire consume San Francisco. Back in Russia in 1852, he traded arms during the Crimean War, later seeking to justify himself by pointing to the noble goal for which he was accumulating his wealth.

While building his fortune during the following 15 years, Schliemann still managed to travel widely in Europe and Asia, but his most remarkable journey was to Mecca. A man with the restless curiosity of the polymath, he had long wanted to witness the Moslem ceremony of purification at Islam's holiest site. The word "impossible" wasn't in his vocabulary, in any language.

Schliemann travelled to Arabia, committed the *Koran* to memory, had himself circumcised, bathed three times a day in the sea in order to heal the wound and sunbathed naked to darken his body. He then made his way to Mecca, clad in the white robe of the penitent and entered Mohammed's holy mosque. Reaching the *Kaaba*, the holy of holies, he received the supreme blessing, prayed and chanted his allegiance to Islam and was anointed with holy water from the Zamzam Well. Schliemann for many years kept this sacrilegious act secret for fear of fanatics seeking retribution.

While in the US, Schliemann had divorced his Russian wife. He wrote to



Turkish workman next to the site where Troy's treasures were unearthed

his friend and former tutor, Vimbos, now an Archbishop, asking him to choose a suitable wife, of pure Greek stock, intelligent but unsophisticated and as lovely as Helen of Troy. From the photographs of Vimbos' poor female relations, Schliemann chose Sophia Engastromenos. He was 47; she 17. Hearing her recite from the *Iliad* in school moved him to tears and confirmed his provisional view. After a far-from-calm courtship, made no easier by his being besieged by Athenians urging upon him the merits of their respective daughters, the two were married. Schliemann, seeing himself as Professor Higgins to her Eliza Dolittle, encountered instead a will as strong as his own, a wife resentful of his remorseless attempts to educate her.

But mutual respect and esteem grew into love, and they conquered the world of archaeology walking side-by-side as equal partners.

From 1866 to 1871, Schliemann studied in Paris and turned himself into an archaeologist. He visited Troy in 1868 and dug on Ithaca, his book *Ithaca, The Peloponnese and Troy* earning him a doctorate from the University of Rostock. It was to Paris that he brought his young bride in 1869 and that year and the next were spent fretting over the failure of the Turkish government to grant a *firman* permitting Schliemann to dig for Troy on the hill of Hissarlik in Asia Minor. Arriving in Greece in February of 1870, he toured some of the Cycladic islands, but, bored and irritated, resolved on 5 April to set off



Sophia Schliemann wearing jewellery found at Troy

for Hissarlik the following day, without permission or preparation. Sophia, ordered to pack at once, refused point-blank to accompany him. Next day he sailed for Constantinople alone.

After careful study of Homer's text, Schliemann was sure in his own mind that Troy was at Hissarlik, not at Bunarbashi, the site favored by most of the scholars who did not consider the *Iliad* to be folk-mythology. He dug his first trench with two helpers. The next day he signed up another 19. But realizing, after his first quixotic impulse, that he could achieve nothing without proper preparation, he was back in Greece by 22 April.

In January 1871, infuriated by bureaucratic chicanery over his *firman*, Schliemann returned to Paris, then under Prussian siege. Sneaking through enemy lines at night, he witnessed at firsthand the awful privations of the war-torn capital. The Schliemanns set out for Constantinople in September 1871 and this time got their *firman* though with the stipulation that everything found would belong to the Turkish government.

Digging then started in earnest. In the next two years, seven separate Troys were unearthed. But Schliemann's methods were sometimes erratic and unscholarly, he published

overconfident claims prematurely and he reeled beneath a violent academic barrage. He meant 1873 to be his last season at Troy.

One morning in June, on the penultimate day of the dig, Schliemann, working with Sophia, spotted something – a large copper artefact with another object gleaming near it. The workmen were told that it was the archaeologist's birthday and given the day off. While Schliemann dug out gold, silver and copper artefacts, heedless of the fortification wall looming over him and threatening to collapse at any moment, Sophia smuggled the precious cargo back to the house in a large red shawl. Afterwards, they locked themselves in for a good gloat. They had painstakingly dug out more than 10,000 objects that morning: one diadem alone consisted of 16,353 separate pieces of gold. Somehow they smuggled the finds back to Athens under the nose of the Ottoman overseer; how, we shall never know, since they never told anyone or recorded how it was done.

To Sophia's great mortification, Schliemann eventually presented the collection to the German nation. Most of it disappeared during the Battle of Berlin at the end of World War II.

Schliemann's Midas touch was again demonstrated at Mycenae where he began to dig in 1874. Alone among scholars, he interpreted Pausanias as saying that the royal graves of Mycenae were inside the Cyclopean Walls. The main dig began in 1876 and attracted many distinguished visitors: the Emperor of Brazil was feasted in the Treasury of Atreus. In November, Schliemann struck gold again and proved his point about the royal tombs. To the right of the Lion Gate inside the walls, a royal grave circle was excavated with five shaft graves. Among the treasures found was the famous gold mask that Schliemann initially believed had covered the face of Agamemnon – well-preserved in the grave, eyes and mouth intact with 32 teeth, although the nose and hair were gone.

On his honeymoon, Schliemann had promised to build a palace for Sophia in Athens. Just ten years later, the great house on Panepistimiou St was completed. A ball was held to show off the mansion to the fashionable of Athens, including several cabinet ministers, but the next day there arrived a demand from the Council of Ministers that Schliemann either cover or remove the nude statues on the roof so as not to affront public decency. Schliemann was angry, Sophia amused. Together they

plotted the discomfiture of the puritans. Servants were sent to recruit seamstresses, who worked late into the night. The following morning the statues were covered – in ballerinas' tutus fashioned of the most hideous materials in violently clashing colors.

Schliemann passed among the laughing throngs that jammed the street explaining, in confidence, that he had been acting on orders from the Council of Ministers. A Council meeting was held that same morning, and Schliemann was requested to remove the offending garments. This he did in person, gleefully waving each dress in triumph above the crowd below.

Schliemann possessed every virtue except consistency and moderation (if they be virtues.) He himself wrote: "It is the unfortunate fate of our family to be of fiery nature and to feel very deeply... Intense desire, hopeless passion, can drive us to despair and madness."

His biographer, Ludwig, notes, "the imaginative impulse in an inveterate realist; the calculating shrewdness in the visionary."

The man who sent his shirts to London from Greece by ship to be laundered would quibble with a tradesman over ten drachmas. Perhaps the rich have to do that to stay rich: they are the natural prey of the rest of us.

Schliemann possessed an unquenchable vitality and intensity, a restlessly energetic, egotistical temperament, perpetually kindling to new enthusiasms. It is impossible to imagine him bored, pottering about the house in carpet slippers. "Troubles and excitements I have in plenty," he once wrote, "but troubles and excitements I must have if I am to live."

Dramatically he lived; dramatically he died. He was in Naples. He had gone just before Christmas to look at the antiquities. A severe ear complaint flared up and he called in a doctor, who, unfortunately was an amateur archaeologist. Together they made a foolhardy trip in foul weather to Pompeii to inspect the newest digs.

The next day he awoke in agony, set off to walk to the doctor's and collapsed in the street. An ambulance was called which took him to a hospital from which he was turned away, having neither money nor papers on him. Finally, the police discovered his doctor's address on a scrap of paper in his pocket. He was returned to his hotel suite, where the next day, while eight famous Italian doctors were debating whether to operate, he took things – as ever – into his own hands by dying. □



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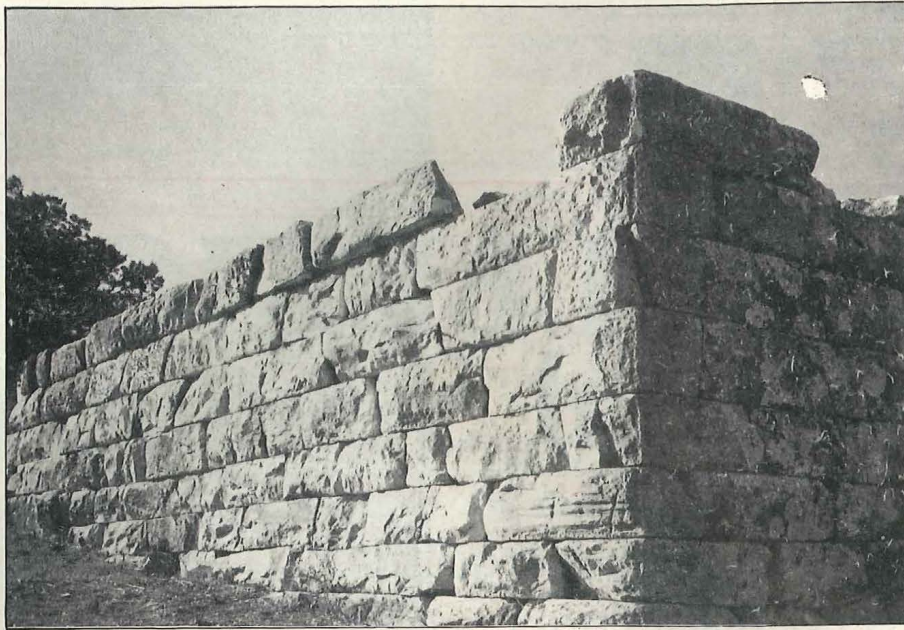
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The temples of Rhamnous

The temples of Themis the Titaness and the dread goddess, Nemesis, stood cheek by jowl on a rocky promontory overlooking the Gulf of Euboea. Today, the site, and the beach below, are accessible to city-weary Athenians

by Kelly McCormick

The temple site of ancient Rhamnous lies on the rocky terrace of a ridge overlooking the Gulf of Euboea. The coastline of the island of Euboea and its mountains, from Dirfy to Ohi 80 kilometres to the south, snow-capped in winter, are clearly visible across the narrow straits.

Rhamnous means "place of spiny buckhorn", though little of the tenacious shrub is found here today. A forest fire devastated the landscape some ten years ago from the ridgeline all the way down to the sea, blackening hundreds of hectares of woodland. Today the area has grown green again and blooms with wild flowers in April.

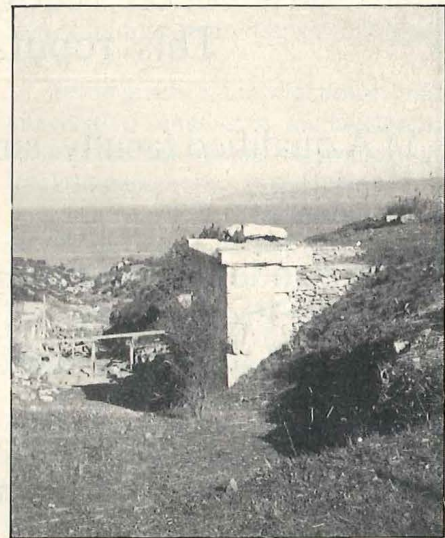
The approach to the site follows the course of the ancient road leading down into the city. The temple site itself occupies the terrace on the left. This is the Sanctuary of Nemesis, consisting of two temples facing east, side by side, with less than a metre separat-

ing them. The smaller temple to the left was built in the sixth century B.C. It was dedicated to the goddess Themis, who helped Deucalion and Pyrrha to reestablish the human race after the flood. The temple is architecturally simple, with two Doric columns supporting the front porch, and no exterior colonnade. Two marble thrones, recently returned from the National Museum, stand on the porch flanking the door. All that remains of the walls are large stones of beautifully fitted polygonal masonry.

Just to the right of Themis' is the larger temple of Nemesis, goddess of just and inexorable punishment. Nemesis was thought to be especially harsh in retribution to those guilty of hubris, that overweening pride so offensive to the gods.

The ancient Greeks had long observed that pride goeth before a fall, and Nemesis was the personification of

this oft-demonstrated principle. The fifth century B.C. provided perhaps the most dramatic fulfillment of Nemesis' powers. Work on her temple ceased upon the outbreak of hostilities between Athens and Sparta in 432 B.C., the beginning of the disastrous Peloponnesian War. Athens' excesses in pursuing her imperial aspirations had roused the suspicion and finally, the fear of the Spartans and their allies. The two great city-states and their allies rent Greece, and Athens, in the course of 30 long years, fell from the height of glory. At the war's end her empire was dismantled, her fleet destroyed and a Spartan garrison billeted on the Acropolis. This drastic change in fortune was not lost on the Greeks. After all, they'd seen Nemesis in action before on a greater scale when Greece had hum-



View of Euboea from Rhamnous temple site

bled mighty Persia. In the years following the spectacle of the Persian king's catastrophic failure to add Greece to his empire, certain influential citizens must have felt that no expense should be spared in placating so powerful a deity, whose chastisement of the proud had so recently saved Greece.

A great architect was commissioned to raise Nemesis' temple at Rhamnous. His name is lost but his other works appear to include the temple of Ares in the Athenian Agora, the temple of Hephaistos, or Theseion, above the Agora (whose cornice-blocks, incidentally, were discovered to be interchangeable with those of the Ares temple), and the dramatically situated temple of Poseidon at Cape Sounion.

The Nemesis temple, like the others attributed to this anonymous master, is Doric, the most forceful and austere of classical architectural orders. What remains today is a fine, three-stepped

stone platform. The floor, or stylobate, is of old, glossy marble delightfully marred with carved graffiti of various dates and provenance.

Of the columns, only the lowest drums are standing on the south side of the temple. The number of columns is unusual – a departure from the Doric formula of twice the number of columns on a side as on an end, plus one. Thus Doric temples usually have six columns at each end, 13 on the sides. The Parthenon has eight on the ends, 17 on the sides. The Nemesis temple, however, had six columns front and back, but only 12 on each side, demonstrating the architect's willingness to experiment with proportion within the framework of post-and-lintel temple architecture.

To the 20th century mind, used to the rapid succession of bold and sweeping trends, such conservatism may seem staid, but it is important to remember that refinement, not revolution, was the field of play for the classical architect. He felt that his art was primarily the further perfection of the relationship of the vertical to the horizontal, of post to lintel.

A chain-link fence now separates the sanctuary from the rest of the site, which is under excavation, and not accessible to the public. It is reached by continuing on the path of the ancient road which slopes downhill towards the sea. The remains of grave monuments border the road, reminiscent, being on the approach to the city, of the Outer Kerameikos and Eridanos cemeteries in Athens, though in an inferior state of preservation or restoration. The purpose, of course, was the same – to remind both citizens and visitors of the glorious past, represented by the illustrious dead.

These cemeteries too are reminiscent of the implacability of Nemesis in her punishment of those whose arrogance leads to immoderation. On visiting the Eridanos cemetery, walking along the Street of Tombs lined with the magnificent monuments of Attica's notables, or peering through the fence down the road into Rhamnous, one reflects naturally on the toll taken by the constant internecine bickering of ambitious states in classical antiquity. A heavy price was paid for a city's hubris – the lives of the innocent in plague or famine; the lives of her best men in battle.

About 350 metres down the ancient road from the temple of Nemesis is the fortified acropolis, which stands by the sea on a rocky hill about 50 metres



Temple of Themis: beautifully fitted polygonal masonry

high. Elements of marble walls of Hellenistic masonry survive in its five defensive towers. The confines are on two terraces where the remains of houses of Classical and Roman periods may also be seen. The main purpose of the citadel apparently was to control the straits. The ruins have been called Ovro Kastro, Castle of the Jews, for centuries by villagers in the district who believed that the fortress was built by wandering Jews, or gypsies.

On the right side of the road, as one descends towards the sea, may be seen vestiges of a small temple of Dionysios and a theatre that was probably the

place of assembly for the citizens of the town.

Ancient Rhamnous was divided into an upper and lower town and possessed an active harbor, the source of this ancient deme's prosperity and influence. Excavation has confirmed Rhamnous' position in historical accounts as one of the more populous and extensive of the demes of Attica.

The earliest archaeological work done at Rhamnous was conducted by the Greek Archaeological Society between 1890 and 1894. The Society returned in 1922 for a single season. The French School of Archaeology has



Less than a metre separates the temples

Nemesis: in pursuit of the inescapable

Among the most appealing aspects of Rhamnous are the resonance of its name, the charm of its location and the fact that it has a sanctuary dedicated to Nemesis.

Had it been Hera or Athena or even Aphrodite who was once worshipped on this hillside terrace, we would be less moved. For now those goddesses are gone, victims of man's spiritual fickleness, but Nemesis is still right here with us – in us. She is, to her immortal good fortune, a psychological fact and that is why even the word 'nemesis' alone may still send a tremor through our skeptical hearts.

Right in historical times she was transformed from an object of ancient worship into a subject of modern morality. The sanctuaries of the ancient world are crowded today with the wraiths of deities no longer believed in – unless package tourists, mistaking them for guides, ask them the way to the nearest restroom. But Rhamnous is special, full of the old bewitchments and our state-of-the-art anxieties.

The cult statue of Nemesis at Rhamnous was very grand and everyone who saw it made a big thing of it. A bit of her face in the British Museum (not enough for Melina to make a fuss over) attests to its great size, and lots of fragments in the National Archaeological Museum here confirm its fine workmanship. The story of its making is interesting because it tells us why we feel about Nemesis as we do. Many cult statues gained sanctity by their origins in myth, or by the supposed acts of the very gods involved, with *xoana* falling, as manna does, from heaven. But the statue of Nemesis was created in the odor of dissanctity which implies that her godhead was already being 'violated' by morality in the early age of reason.

Pausanias and others confirm that the statue in question came into being in the following way. When Datis, Darius' general, crossed the Aegean with his Persian army to chastise Athens for having taken part in the Ionian Revolt, he subdued Paros among other Cycladic islands along the way. There he found a great slab of marble which he took along with him for the purpose of setting up a trophy on which he meant to inscribe the

details of his great victory over the Athenians. But, as every schoolchild knows, things turned out quite differently, and after the Battle of Marathon the victorious Athenians were amazed to see this tremendous slab lying abandoned on the plain. It must have been an impressive sight for if we follow the calculations of Professor George Despinis it must have stood at least half as high as one of the monoliths at Stonehenge.


When and how this stone was transported, whether by land or sea, the ten-kilometre distance from the shores of Marathon to the sanctuary at Rhamnous is unknown. Nor do we know where it was sculpted. Pausanias says the creator was Phidias himself; most agree today that it was his pupil Agorakritos. Most scholars also agree that it was finished and in place by the beginning of the Peloponnesian War and that the elaborate pedestal along with its frieze was completed during the Peace of Nikias.

It would be a tidy thought if one imagined that this colossal statue was erected at Rhamnous simply because of its imposing site so close to one of the great military upsets in history. But in fact Nemesis had been connected with Rhamnous long before the Persian Empire came into being, probably before anyone had any conception of hubris.

Who was Nemesis? There are so many traditions surrounding her, often contradictory, that one can only be awed by the fertility of the human imagination before the 'age of reason'.

According to the *Cypria*, a lost epic of the Homeric cycle, Zeus became infatuated with her on Cyprus. A strenuous pursuit followed, because she kept changing her shape, until, in the form of a swan, she reached Rhamnous where Zeus finally had, as they say, his way with her. Then, others say, she went to Sparta where she gave birth to Helen who was at once kidnapped by Leto, the Lacedaemonian queen. In any case, a central section of the statue's pedestal, according to Pausanias, showed Leto presenting her foster daughter to her real mother Nemesis.

But it is persistently repeated in myth that Helen emerged from an egg dropped from the moon, so it's not



Throne on the porch of the temple of Themis

since excavated here extensively, especially in the area of the town itself.

The proximity of Rhamnous to Athens makes it an attractive destination for those seeking a day's respite from the close-order drill of Athens and her suburbs. We recommend packing a picnic lunch and driving north on the coast road to Marathon. Those who have not yet paid respects to those glorious dead who at Marathon in 490 B.C. helped "turn the Mede" may wish to visit the tombs of the Athenians and Plataeans that lie on the east and west sides of the road, respectively. They are found on the site of the battlefield at Marathon, very close to the road, making their consolidation with an excursion to Rhamnous easy indeed.

Continuing past Marathon, look to the right for the turn-off to Souli. This road passes through pastureland where horses graze, and then suddenly becomes potted with some very substantial holes. Be alert for this development as it occurs unexpectedly, and can be teeth-rattling. This problem persists only for a few hundred metres, after which the road is excellent, a lovely progress though irrigated fields. Presently, the road makes a 90 degree turn to the left. From here, Rhamnous is only four or five kilometres away. There is only one sign for Rhamnous itself on the left just two kilometres from the site. Look for a sandy parking area on the right and the gate to the sanctuary. Admission is free. □

surprising that Nemesis is said to be an aspect of the Moon goddess in Attic garb while Leto is the same in her Spartan epiphany. Of course the Attic version would be favored here. Nemesis had other Eastern connections, too, and was worshipped as Adrasteia, the Inescapable One, up and down the Anatolian coast of the Aegean, and especially at Smyrna. There, coins were minted showing *two* Nemeses, but let us not get into that when the pursuit of just one is so challenging.

To have Helen the daughter of Nemesis sounds like the primitive male attempting to describe a *femme fatale*, and in fact these abducted girls seem suspiciously like long-established goddesses now stolen by men to give their new-fangled patrilinear societies legitimacy.

Modern interpretations of Nemesis are almost as diverse and colorful as ancient ones. George Thomson, who tends to find Karl Marx lurking under every prehistoric stone, has made a long and convincing study of deities related to very early agricultural, communitarian societies. Though he does not mention Nemesis specifically, he speaks at length of the Moirai, the goddesses who parcel things like land and livestock out fairly. Many scholars have identified Nemesis with these: hence the early definition of nemesis as "distribution of what is due" or "allotment". Archaeologists stress these agricultural origins of Nemesis at Rhamnous.

How Nemesis was transformed from a myth into a moral principle is itself an intriguing glimpse of man's emergent self-consciousness. E.R. Dodds, who is attracted to Freud as Thomson is to Marx, opens another vein of thought.

In following out the evolution of man's idea of himself in the period between the Heroic Age and the early Classical, he sees a transition from a shame culture to a guilt culture, with old beliefs not so much changing as man's reaction to them.

In the earlier period there was a feeling of divine hostility – not that the gods were evil but that they resented any human happiness, as an infringement on their rights. May this indicate the gods on the defensive against the growing rationality of man?

Dodds sees *phthonos*, or divine jealousy, as a source of religious anxiety which is then moralized as *nemesis*, *righteous indignation*. But man's success also produces *koros*, or complacency, which in turn generates *hub-*



Colossal statue of Nemesis by Agorakritos

ris, or arrogance, and that is when nemesis is aroused. The arrogance once was felt to be so widespread that it was called *themis*, or established usage, in the Homeric Hymn to Delian Apollo. It is interesting that it is Themis, now personified, who is honored in the little temple so close to that of Nemesis at Rhamnous.

So, Nemesis, as the psychological awareness of human arrogance and the existential anxiety which it produces, has no trouble keeping intimate company with man through the ages. Today, she may be up in the atmosphere looking into ozone holes or down in Amazonia checking out those inge-

nious new saws that can cut down trees 50 times faster than former ones. The ancient Greeks were always admired for the suitability of the locations they chose for the temples they raised to their particular gods, and that of Nemesis at Rhamnous is no exception. It is perhaps the loveliest spot left in Attica today, and just the perfect place to ponder that Nemesis frowns on species that are too successful and endanger ecological balances, encourages caution, abhors complacency and demands decisions, for otherwise her vengeance, they say, is terrible. □

Sloane Elliott

Editor on the beach

“What I like most about the job,” says Heather Tyler, editor of the six-month-old *Glyfada Shopper*, “is the constant feedback. We’ve had criticisms as well as compliments, which is fine. If we get no feedback, well then, we haven’t been doing our job.”

The *Shopper*, an eight-page, giveaway weekly which is supported by advertising, covers the coastal suburbs, Paleo Faliron to Varkiza, and has a lively “Letters to the Editor” column. Readers have scolded the newspaper for presenting Glyfada in a bad light, featuring stories such as “Bar owners warned of possible terrorist attack” or “Cat killer on the prowl again”, but Tyler insists that she is not publishing a tourist brochure.

“Our duty is to show our advertisers in a favorable light but, as a newspaper, it is equally our duty to inform the public about what is happening in the community, good and bad.”

There are plenty of other letters too. One Voula resident writes about a recent volunteer project, 20,000 strong, in Sydney, Australia, to clean up the beaches and wonders if the same could be done for the Greek coast. There is much grouching about Sky Channel on satellite television; one reader wants more Greek news; another suggests that an English language bookstore might be a profitable business for someone to open in the area.

There are free classifieds, heavy on Pets and Miscellaneous For Sale; weekly television schedules; and local news, services and entertainment from local reporters.

“Our whole staff comes from the coastal suburbs,” says Tyler, 34. “We are not sitting in Athens in an ivory tower, just a voice over the telephone. We are out in the community and have direct contact with our advertisers, with the people we write for.”

“When I first moved to Glyfada, I felt very lonely and isolated, as I think many foreigners do. What I hope the *Shopper* is doing is opening up people’s horizons. We are in effect a service guide.”

Tyler, who was born in Palmerston, New Zealand (“...a stifling, uninteresting, pleasantly scenic university city. I couldn’t get out of there fast enough.”), worked on a daily newspaper in her home town, then for various

newspapers in the capital city of Wellington, including a suburban newspaper group which had six giveaway papers serving the whole city.

“I saw it was a profitable idea that needed only a small network of good staff writers. Although it was a novel idea in Greece, I had long felt that it would work here too.”

She first came to Greece in 1980 for a three-month holiday with her then-to-be-husband, a Greek who had emigrated to New Zealand at the age of 12. They came back a year later to see if they could make it and are still here. Her husband, George Papaioannou, has a plant leasing business but Tyler herself has had career difficulties since arriving in Greece.

“When I moved here in 1981, I came straight from a good salary to proofreading at the *Athens News* because I could not speak Greek. I’ve been doing what a lot of us have – working a bit here, a bit there, whatever was around.”

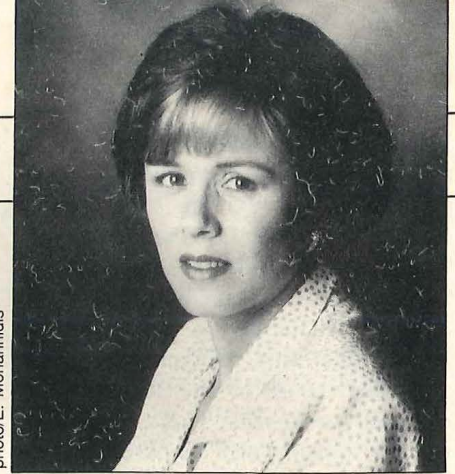
Tyler has been in and out of the *Athens News*, has written for *The Athenian*, co-edited the book *Foreign Women in Greece* and has sent stories back to publications in New Zealand and Australia. She was editor of the ill-fated *Greece Today* (“which provided me with an opportunity to see at close range how not to run a newspaper”) until settling with the Mass Media Company and the *Glyfada Shopper*.

Tyler also took time off to have a baby (her daughter Kelly is now four-and-a-half), but hated the financial dependency on her husband. “The lack of financial clout was a constant source of frustration,” she says. “Until I came to Greece, I had always supported myself, paid my own way everywhere. Coming to Greece was the beginning of complete financial and emotional dependency, and I loathed it.”

Now that her daughter is in kindergarten and she is back working full time, there are new problems: how does she juggle motherhood and work? “I suffer from constant guilt, which I think is a working mother’s syndrome. Am I giving my child quality time? Am I too tired to relate to her after work?”

She takes Kelly to school five mornings a week at nine and then tries to complete as much of her work as possible before Kelly comes home at three.

photo/E. Morianidis



Heather Tyler: “I wanted to get out of my home town, but I never thought it would be this far”

Monday, she’s in the local area, collecting stories from the reporters, photographs from their photographers and finishing her own stories at home on a computer. Tuesday and Wednesday, she comes into the office in Athens to work with the Production Manager putting the pages together. The paper is printed on Thursday – 6000 copies – and distributed Thursday night and Friday throughout the coastal suburbs.

“We have a very effective distribution team. Every Friday, we saturate the area. You name it, we’re there – supermarkets, schools, restaurants, bars, hotels.”

With hotels opening for the season and increased tourism, Tyler expects to up distribution to 10,000 and expand the size of the paper, predominantly in the entertainment section. “Glyfada is a leisure-based area and we have entertainment activities coming out of our ears.”

By Wednesday night, she has already started working on the following week’s issue and although she tries to “compartmentalize” her life (“work is work and home is home”), work tends to spill over into the evenings and weekends. Afternoons, however, are for Kelly.

“When I pick her up from school, she is quite tired and I’m tired from work, so I avoid the high stress, heavy stuff like supermarket shopping where she wants to buy everything in sight. We kick a ball around the beach instead, or go to the park.”

“And on the weekends I get calls to cover stories, but I’m too old to chase fire engines. Nothing short of a plane falling off the end of the runway would get me out on a Sunday morning.”

And how often does Tyler get back to New Zealand? “Not as often as I’d like. I suffer from a permanent case of homesickness. I wanted to get out of my home town, but I never thought it would be this far.” □

Pat Hamilton

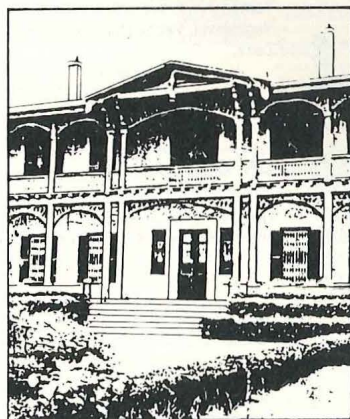
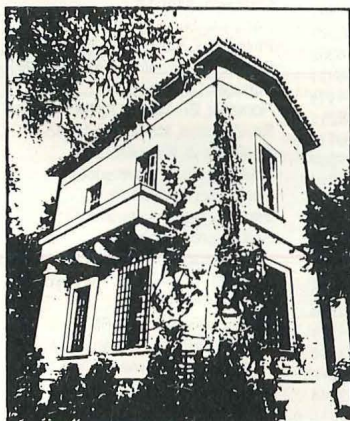
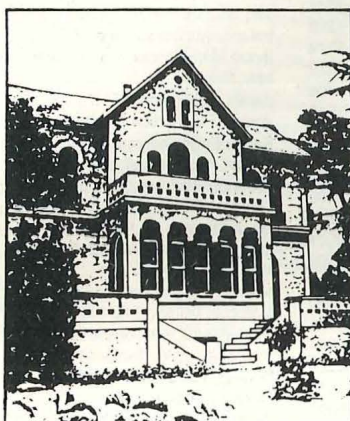


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Agios Grigorios (Armenian), Kriezti 10 325-2149
Beth Shalom Synagogue, Melidoni 8 325-2823
Christos Kirche (German Evangelical),
Sina 66 361-2713
Crossroads International Christian Center,
Kessarias 30, Ambelokipi 770-5829
First Church of Christ, Scientist,
Vissarionos 7A 721-1520
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Kifissias 77, Maroussi 682-7315
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Akti Thermistokleous 282, Piraeus 451-6564
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Sina 66, 11:15 am
Christos Kirche, Sina 66, 11:15 am
St Paul's (Anglican), Filellinon 29 721-4906
St Nikodimos (Russian Orthodox),
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Amnesty International, Mavromichali 20 360-0628
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Club Secretary: D Faulkner 722-9716
Vice Pres: A Tipper 807-7719
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Tziraion 9 (near Temple of Zeus) 922-0067
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AOK Tennis Club, Kifissia 801-3100
Athens Tennis Club, Vas Olgas 2 923-2872
Attica Tennis Club, Filothei 681-2557
Canadian Women's Club 804-3823
Belgian-Greek Business Circle, Othonos 8 322-0723
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(Ladies Auxiliary of AHEPA), Formionos 38
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Democrats Abroad 722-4645
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Dragatsanou 4 323-4107
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Xenofondos 10 323-5794
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Danish Business Assoc., 9 Zissimopoulou,
Glyfada 894-8848
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180 Kifissias, Neo Psychico 671-1210, 672-6882
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Hellenic Chamber of Shipping,
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Foreign

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Italian Chamber of Commerce,
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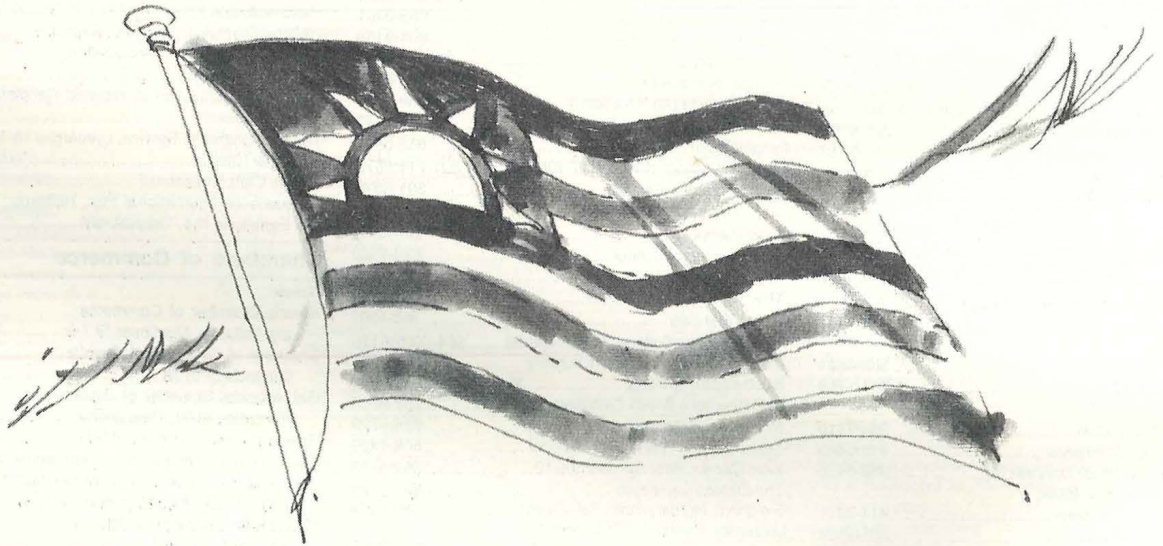
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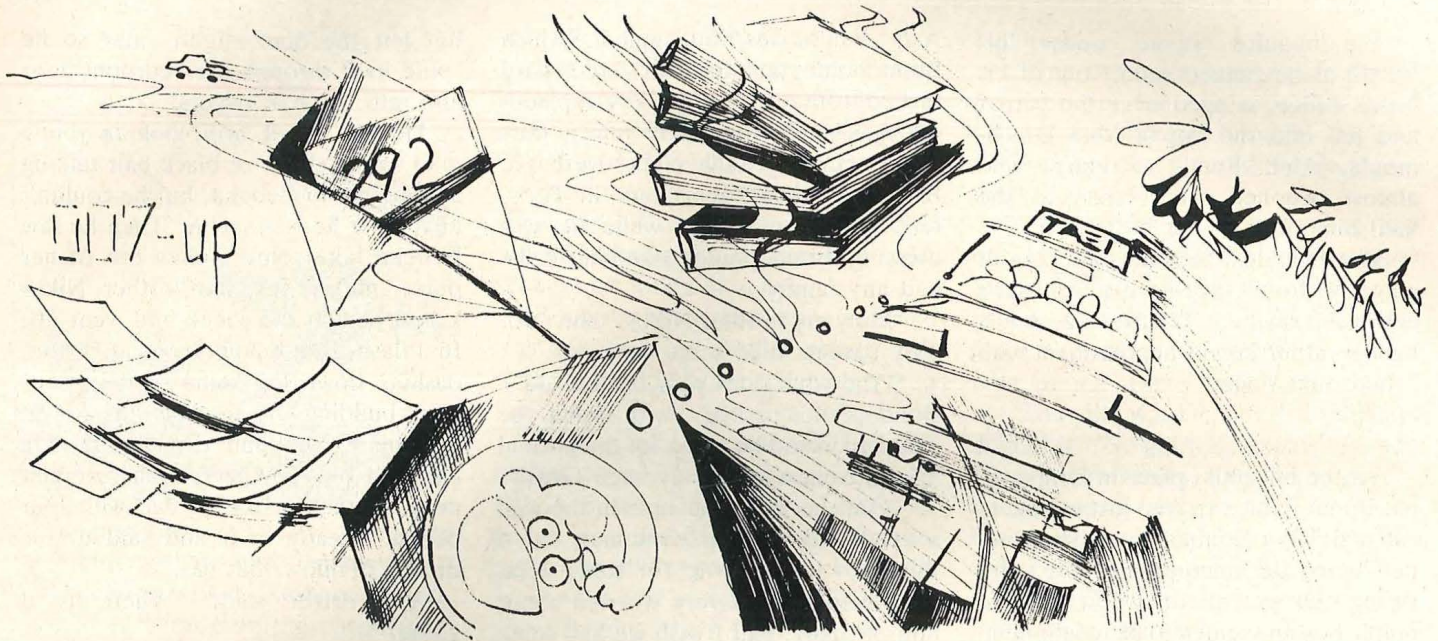
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007-Up & the lethal sequel

Commander Mimis Bondopoulos, Agent 007-Up of the Greek secret service, looked skeptically at his superior, Alpha-Beta, a man of few words who was often mistaken for a super-market.

"A plot to kill the premier? I don't believe it," Bondopoulos said. "I mean, why bother?"

Alpha-Beta shrugged and pushed a note across his desk for Bondopoulos to see. The lettering had been cut out of newspaper headlines and the message read: "Make your peace with your Maker because you are doomed! - 29th February."

"Oh, if they're going to kill him on 29 February, we've got plenty of time. It doesn't come round until 1992," Bondopoulos said, rather pleased with himself for having calculated the advent of the next leap year so quickly.

"29th February is the name of the secret organization that signed the note, dummo. We don't know when they're going to strike."

"Why do they call themselves 29th February?"

Alpha-Beta shrugged again and said: "We've never heard of them before. The note was mailed to the premier's current residence at Ekali. Both he and his lady are very upset about it and they want us to track down these people and nab them as soon as possible. All we've got so far is that it was sent from a post office on 3 September

Street and the envelope has a grease stain that was traced to a souvlaki stand on 28th October Street whose owner has disappeared from his house on 3rd November Street in Nea Liossia and who was last seen at his sister's house on 23rd March Street in Peristeri. The sister's car was once stolen for a job and then abandoned by the 17th November organization. Her name - "

"Wait, wait," Bondopoulos interrupted. "You're making me dizzy with all these dates." He sat with his head in his hands for a few moments, then banged his forehead with his fist a couple of times before saying: "It's okay now. I've got it all. Please go on, sir."

Alpha-Beta gave a little sigh and went on:

"The sister's name is Bebekia Boubi and she sings in a third-rate bouzouki joint in Drapetsona. The police have questioned her about her brother but she says he just came to borrow some money off her and she doesn't know where he's gone. This is where you come in. We want you to get friendly with her, win her confidence and find out if she's lying about not knowing the whereabouts of her brother. And you've got to act fast, because there's no time to lose."

"I know," Bondopoulos nodded. "We've got to crack this case open before the 25th of March."

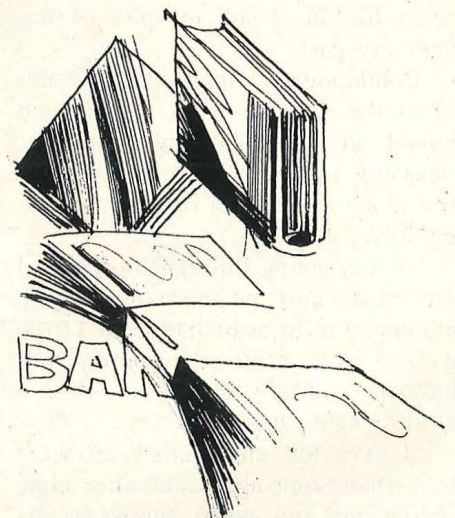
"Why the 25th of March?"

"Because it's the only date that hasn't cropped up so far and it's the day on which the premier will be most exposed as he sits on the review stand during the Independence Day military parade."

"Good thinking," Alpha-Beta said. "You'll need some money. Here's a voucher for 10,000 drachmas. Tsingounis in Accounts will cash it for you."

"Ten thousand!" Bondopoulos exclaimed. "That'll barely cover the tip to the hat check girl in the bouzouki joint," he protested.

"Don't wear a hat," Alpha-Beta said dryly. "You can't have more because all our money was deposited with the Bank of Crete and we can't touch it for the moment. If it's still there, that is."



Bondopoulos swore under his breath as he stalked sulkily out of his boss's office, tripped over the carpet and fell into the lap of Miss Drachmoula, Alpha-Beta's secretary, who almost swooned with ecstasy as she held him close to her bosom.

Bondopoulos extricated himself gingerly from the ageing spinster's embrace, saying: "Excuse me, but I have a rather urgent appointment with a bouzouki singer."

At the bouzouki place in Drapetsona, Bondopoulos arrived just in time to catch Bebekia Boubi's act as she stepped up to the microphone in a tight-fitting satin gown, cut so low that her ample bosom seemed to be in imminent danger of bursting into public view. She was on the plump side, but she had a young and attractive face that belied the personal disasters and heart-wrenching tragedies she was singing about.

According to her song, Bebekia had been orphaned at the age of six when her father, a paranoid drug addict had stabbed her mother in the heart while she was at work under the false impression that the man in her bed was really her lover, and then thrown himself under an articulated platform truck and been squashed to a jelly by all 16 of its wheels.

The little girl in the song had then been raised by her uncle, a sadistic homosexual who had indulged his perversions on her lily-white body until one day, in despair, she slit his throat with the straight razor he used to shave his legs. After years in prison she had contracted terminal tuberculosis and was now dying in the arms of her true love, a stalwart dockworker who had given her his heart in spite of her unsavory past.

Bondopoulos wiped away a tear when the song came to an end and joined in the deafening applause, smashing a pile of dinner plates at her feet along with all her other enthusiastic fans.

Then, wading through the piles of broken crockery, he presented her with a bouquet of roses he had picked from gardens in Psychiko while no one was looking, and introduced himself as a wealthy shipowner.

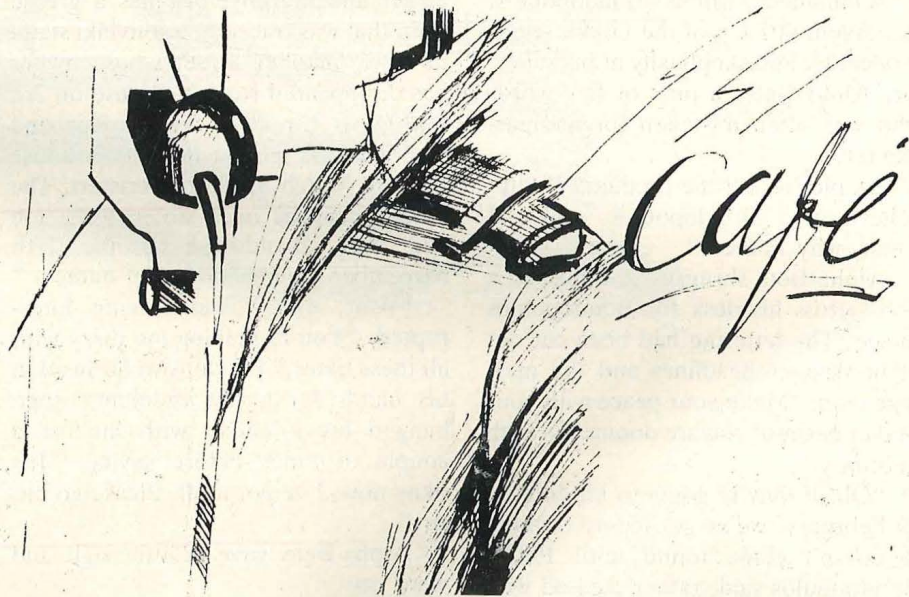
Bebekia felt immediately attracted to the handsome agent and, after a late champagne and caviar supper at the

Astir Palace in Vouliagmeni (which Bondopoulos paid for with a credit card filched from one of the wildly applauding fans at the bouzouki joint), they spent an unforgettable night together in Bebekia's duplex apartment in Peristeri. In the morning, while he was dressing, Bondopoulos asked her if she had any family.

"Only my brother Nikos," she said. "My parents died some time ago."

"And what does your brother do?" Bondopoulos asked, with what he assumed would be taken for the normal inquisitiveness of the average Greek.

"Oh, he owns a hole-in-the-wall souvlaki stand near Omonia, but I think it's just a cover for some nefarious activity. I'm very worried about him, actually, and I wish we had some older man, someone like you for instance, to advise him and keep him from going off the rails. He's already been arrested twice for petty crimes and I'd hate to see him in trouble again."



"What sort of nefarious activity d'you think he's engaged in?"

"I don't know. He keeps it very secret. Now, for instance, he's gone into hiding for some reason or other. He came to me the other day and I lent him some money. But I haven't seen him since."

Just then, the doorbell rang.

"Could that be him?" Bondopoulos asked, instantly alert.

"I don't know. Let me go and see. Why don't you hide in the bathroom? If it's him, I wouldn't want him to see you here."

Bondopoulos hid in the bathroom

but left the door slightly ajar so he could look through the bedroom door and into the hall beyond.

He saw a tall, wild-looking young man with a shock of black hair talking animatedly to Bebekia, but he couldn't hear what he was saying. Then he saw Bebekia take some money out of her purse and give it to her brother. Nikos kissed her on the cheek and went off. In a flash, Bondopoulos was after him, dashing down the stairs of the apartment building and arriving outside just in time to see him driving off in a battered old Toyota Corolla. Bondopoulos hailed a passing cab with four people already in it and said to the driver: "Follow that car."

The driver said: "Where is it going?"

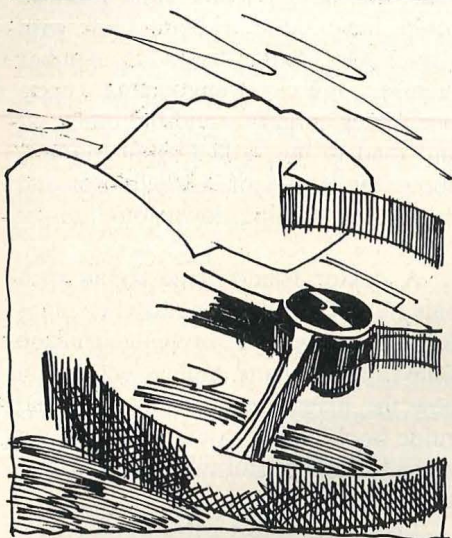
"If I knew, I wouldn't be asking you to follow it, would I? Come on, hit the gas or we'll lose him."

"These people are going to Aegaleo. If you want to go to Aegaleo

too, all well and good. If not, I'm afraid you'll have to get out."

Bondopoulos leaned over the driver, opened his door and pushed him into the road. Then he slammed the door, took the wheel and drove off after the Toyota.

The four people in the car began protesting until Bondopoulos told them all to shut up. "D'you know who's in that car ahead of us?" he asked. "It's someone who came out of the Bank of Crete with a box of Pampers," he said. That kept them quiet while they tried to work out if there was going to be anything in this for any of them, boxes



of *Pampers* these days having broader connotations than mere diaper.

The Toyota finally stopped outside a small warehouse on the outskirts of Aegaleo. Nikos Boubis got out and went inside the building, opening a small steel door with a key. Bondopoulos parked the cab 50 yards away and told the four to stay put. Then he got out and walked nonchalantly towards the warehouse. He went round to the side of the building where there were barred windows.

Cupping his hands against the sides of his face to cut out the glare, he peered through the dirty glass and saw neat stacks of newly-printed paperback books covering the entire floor of the warehouse. Boubis stuffed about a dozen of the books into a small travel bag which he zipped up and then headed back to the door. Bondopoulos ran back to the cab and started up the engine at about the same time Boubis drove away from the warehouse.

The four occupants of the cab bombarded Bondopoulos with questions: "Where is the box of *Pampers*?", "Who is that man? He doesn't look at all like a bank messenger. What's in that bag he's carrying? Is it 5000-drachma bills?"

"Shut up all of you. Let's see where he's going," Bondopoulos snapped at them as he followed the Toyota at a discreet distance.

Boubis drove his battered old car to Omonia, then up Stadiou along Vassilissis Sophias and Kifissias until he reached the outskirts of Ekali.

By this time, the four occupants of the cab were tired, thirsty, dying to go to the bathroom and firmly convinced they were about to witness a payoff that would make all the scandals they had been reading about in the papers so far

seem like mere peccadillos.

But the Toyota went on beyond Ekali until it came to Drosia where it turned right and parked outside a small villa with tightly shuttered windows.

Bondopoulos stopped 50 yards away and his four passengers bundled out and almost ran to a nearby café, seeking all kinds of relief.

Boubis rang the bell at the villa and was admitted by another young man with a shock of black hair and a wild look on his face, just like Nikos.

Bondopoulos was practically certain he had found the headquarters of the 29th February organization that was threatening the premier's life but he had to be 100 percent sure. He went over to the café and phoned a friend at police headquarters. "Do me a favor, Batsako," he said. "There's a name I'd like you to run through the computer: Nikos Boubis. I want his birth date. Call me at this number." He gave the number of the café.

Fifteen minutes later, Batsakos called back.

"About that birth date. It's 29 February 1968. That guy ain't had too many birthdays so far, I guess."

Bondopoulos smiled triumphantly. His hunch had been correct. He thanked Batsakos and called Alpha-Beta.

☆☆☆

From the café, Bondopoulos along with his cab passengers watched the villa as a special strike force surrounded the house and two burly commandos, in bulletproof vests with assault rifles at the ready, kicked down the front door and stormed into the

building.

"This is better than Super Channel," one of the cab occupants said. "But where's James Bond?"

Bondopoulos ignored the man's remark.

A few minutes later the police led out Boubis and another three wild-looking youths, pushed them into a van and drove away upon which the strike force captain came out of the house with Boubis' travel bag.

"The villa was clean," he told Bondopoulos. "No guns, no explosives, nothing incriminating. They deny everything of course. We're taking them in for questioning but if we can't charge them with anything, we'll have to let them go. You sure you were on the right track, 007-Up?"

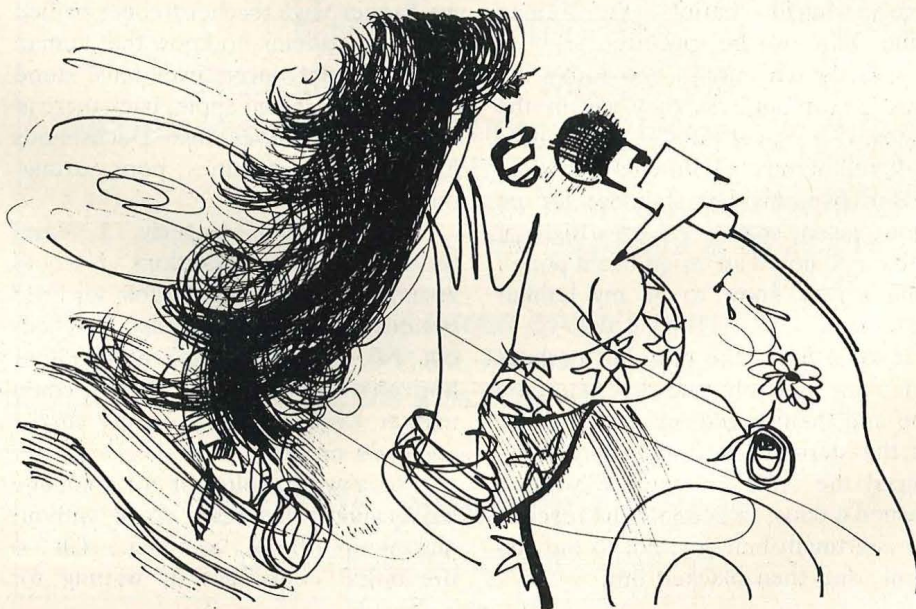
"There must have been something in there," Bondopoulos protested. "A plan, letters - something to link them with the death threat."

"Nope," the captain said. "There isn't even any furniture in the place - just a table and four chairs. And this bag of books. And you can't kill a prime minister with a book. Here, you can have them if you like. Don't have much time for reading myself."

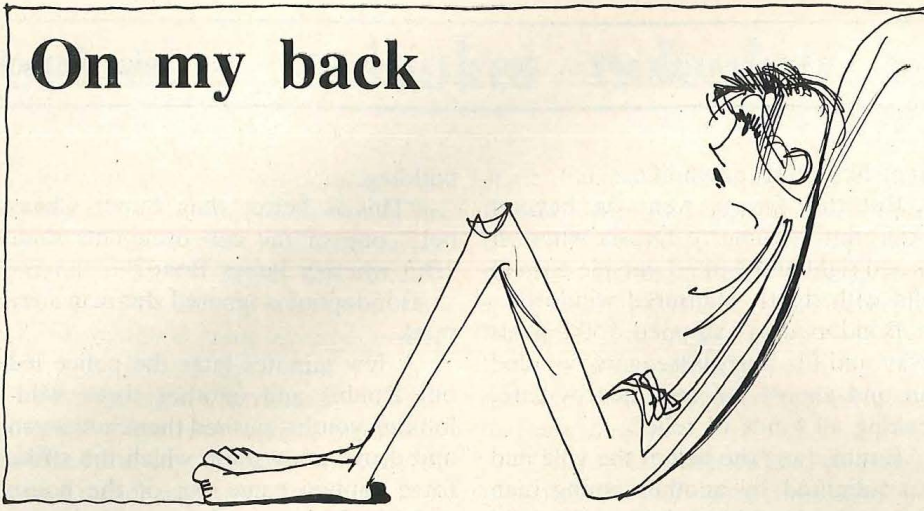
The captain threw the bag into Bondopoulos' lap and walked towards his car.

Bondopoulos unzipped the bag, pulled out one of the books and looked at the title. Then he hit his forehead with his fist and rushed after the police captain. "Hey, wait!" he cried.

One of the cab occupants picked up the paperback and looked at the title. It read: *More Satanic Verses* by Andreas Papandreou. □



On my back



For a very long time, I've wanted to write a column on sex. But it doesn't look as though it's going to happen this month.

Well, maybe I'll just get in a sentence or two on the subject.

I remember vividly the evening I learned more than any 14-year-old ever wanted to know about human reproduction. It was Ann Landers, of all people, who filled me in: it was her book — *What Every Teenager Should Know About Sex*, or somesuch — that I read while sitting underneath our kitchen counter in Chicago while waiting for a batch of Snickerdoodles to bake. The cookies burned. It was a terrifying text. But the thing that really impressed me was how complicated the whole rigamarole was. I remember thinking that God, if omniscient (I'd just aced my catechism finals at Fourth Presbyterian), could have surely come up with a far simpler and imminently more user-friendly method of perpetuating our species.

It took me years to conclude that perhaps that *wasn't* what He'd had in mind.

Which, of course, brings me to the complication always at our backs (like time's wingéd chariot), the human spine. Mine, to be specific.

Exactly one month ago today my back "went out", as they say in the States. I bent over, lifted a plastic beer crate full of mostly hard-backed books, looked over my left shoulder for no good reason, took a step up a flight of stairs, and heard an insignificant pop in what I now know to be my lumbar vertebrae.

I say I *heard* the pop, but perhaps that's not precisely true. I registered a pop and then forged my way right on up the steps to the top, where I balanced the crate on one hip while I opened a door, sallied into the foyer of my apartment building, got to the elevator, and then blacked out.

The pain brought me to my knees. (I've read that phrase innumerable times, but never thought I'd be writing it.) I 'came to' half in the elevator, half out, having put the books down neatly, and I could swear that there, staring up at me from the top of the crate, was a dustjacket which read: *Migraines Can Be Fun*.

Flippancy is one of my trustiest defense mechanisms, but it's taken a while for my flippancy quotient to get back up to its normal level.

When I reached my apartment — a feat — I found that there was no movement, however tiny, an erect *Homo sapiens* can effect without using his or her back. This was a revelation. My back had turned on me, though it probably has a different story to tell, and now it would dictate terms. If there was no movement this erect *Homo sapiens* could make without experiencing an exaltation, a Rachmaninov fortissimo of pain, then two things were out: being vertical; moving.

I lay down. For two weeks.

This will make no sense to those of you who have not "been there", but I've now read enough and commiserated enough with fellow sufferers, from my former yoga teacher to beer-bellied Athenian cabbies, to know that human beings should never, ever have stood up, even to pick an apple, back there at the dawn of *tempus fugit*. Dachshunds have similar difficulties, poor, strung-out dears.

Experimenting gingerly, I found there were two positions I could assume which were endurable for brief periods: a sort of backwards, stretched-out "N", and a loose fetal curl on either horizontal side. In my "N", I could neither write nor read. In my curl, I could do nothing.

For a workaholic, or for someone who cannot sit or lie down without picking up a book, "slipping a disk" is the moral equivalent of waiting for

Godot.

Friends came over with books on back pain, the parts of the spine (Ye gods, who designed this thing? I think I could have done a better job with Lego. Or Tinker-toys. Remember them?), muscle-strengthening exercises, back surgery — and then they sat and read to me, à la Cotton Mather, about the wages of workaholism and the sins of holding down four jobs at once.

A doctor friend came round with pain pills. The Travelling Kitchen, alias Rosalie, travelled, bringing chicken soup (uplifting) and endless lectures on how the magazine and university and guide book people could jolly well get along without me for two weeks (frightening).

I considered this latter intelligence, got up the next day, and went to a chiropractor who put an electric device on my back and stomach, hit a switch and taught me a sort of involuntary, prone version of St. Vitus' Dance. A mistake, I feel sure. My vertebrae, however, were not amused.

Next, I hobbled off to a masseuse who overestimated the amount of muscle on this not-ready-for-the-Hilton-pool body of mine. The following day, my back took me aside, had a word with me, and I returned to my stretched-out "N", alternating with my fetal curl.

Mother, a veteran of bad back attacks, phoned to ask if I could "make it down the hall" by myself. (Ah, those lovely Southern euphemisms!) I

Close to Home



photo/Juliana Bielias

Elizabeth Herring

assured her I could, though I looked like Australopithecus en route, and she concluded, "It's just a muscle spasm, then, dear. It will pass." So would the next 40 years, I thought, but I held my peace, though I disagreed with her usage of the adverb "just" vehemently.

Pat, a fellow sufferer, gave me a self-help book for folks whose backs go out which stated boldly that all back pain, categorically, is in one's head: I agreed with this, but was loathe to amputate at the neck for relief.

Rosalie came back with more soup and cassettes of Irish music. I lay back and resigned myself to being an unwilling odalisque.

Unable to move my arms much, I was immobile for hours on end. I did a lot of thinking. I came to some conclusions. Conclusion No. 1 was that I would never again try to lift anything that weighed almost as much as I did. Conclusion No. 2 was that I would never ever go back to a certain chiropractor. Conclusion No. 3 was that if I were ever again to find myself in such pain, I would listen carefully to whatever afflicted part of my complicated anatomy was calling the shots, and I would obey.

Conclusion No. 4 was a bit more complex. From experience, not intuition, I gathered that the spine might be used as a sort of paradigm. I had learned, firsthand, that the mind and body are inseparable, and that even should the body decide to work four jobs, get no sleep, eat no meals, take no exercise, it would always be subject to the body and rendered unable to *act* on such foolish whims. The buck stops at the body, as it were, which has a pretty persuasive veto.

It's a sobering thing to be an editor and an educator (and a writer and guide book author, etc.), get knocked flat on your back for two weeks and then discover that, wonder or wonders, everything hums along merrily despite your absence. It's almost as humbling as accepting the fact that, despite their rococo design and seemingly ridiculous complexity, the human spine and reproductive system work very well, most of the time.

It's simply true that hubris is as alive and well in 1989 as ever it was in ancient Greece: pick up a crate of nonsense, look over your shoulder, take a step up...and your back will let you know, in a universal language, that this was not what the manufacturer had in mind.

As for sex, the backwards, stretched-out "N" is not in the *Kama Sutra*. □

REYMONDOS

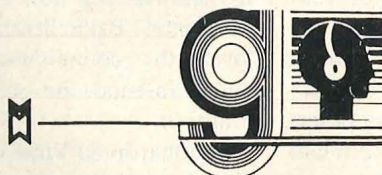
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Eggs, yolks, jokes and jewels

Ever since man has had time to reflect upon his own origins and ponder the genesis of the world, he has associated both with the humble egg.

Ancient Egyptians thought of the earth as an egg guarded at night by the moon. Gnostic and Christian mystics of the first and second centuries saw heaven and earth as a 'World Egg' in the womb of the universe, encircled by a giant serpent.

In the seventh century, The Venerable Bede compared the egg to the world: the earth being surrounded by water as the egg yolk is by albumin; the air, like the egg membrane, and "around all...the fire which closes it in as the shell does". All these theories were attractive because of the symmetry of the egg. As to which came first, the chicken or the egg, William Harvey described the egg as the sole source of life.

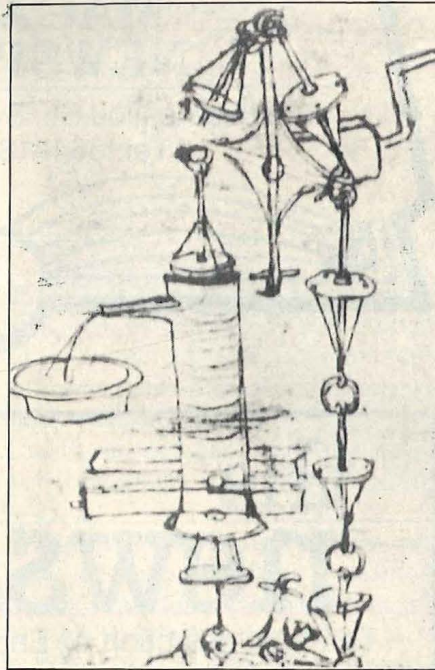
We all know the story of how Columbus convinced Their Catholic Majesties of Spain that the world was round and not a flat saucer with ships falling off the edges should they venture beyond the known seas.

But 70 years earlier, in the council chamber of Florence, Brunelleschi had also used the egg to prove a point. Years before, both he and Ghiberti had been chosen to execute new bronze doors for the northern front of the Baptistery in the hope that Florence would be spared another devastating epidemic of plague. Brunelleschi refused to collaborate and stormed off to Rome.

Now they were again in competition, this time for a project many thought could not be brought off: crowning the cathedral of Florence with a dome 138 feet in diameter.

Brunelleschi insisted that he could not only build the dome; he could do it without the use of scaffolding. Surrounded by skeptical masons' guild members demanding to know how he intended to accomplish this miracle, the painter/architect pulled an egg out of his pocket and asked if anyone could make it stand on end.

Of course, no one could. He then cracked one end on the table and left it standing there. Shouts of outrage rose from every side. "We could have done the same!", the crowd yelled.



Da Vinci's machine to liquefy 'ancient' eggs to produce poison gas

"Yes, and you would say that again if I showed you how I intend to build the dome!" Brunelleschi was eventually given the commission although the guild insisted he collaborate with Ghiberti.

Leonardo da Vinci was interested in eggs for a different reason. From earliest childhood he had been preoccupied with food. After working in the kitchen of a tavern in Florence, he and a friend opened their own tavern named "Sandro's (Botticelli) and Leonardo's Sign of the Three Frogs". It was a makeshift affair, composed mostly of canvases borrowed from the studio of Verrocchio!

In 1482, the ruler of Milan, Ludovico Sforza, not suspecting what he was bringing down on his head, hired Leonardo as a factotum. At once Leonardo busied himself in the kitchens designing many complicated machines in his attempt to save manpower. He wasn't always successful. A giant watercress-cutter proved lethal. At its inauguration it killed three gardeners and 16 members of the kitchen staff. (Later it proved a great success against invading French troops.)

Leonardo once created a 200-foot-long replica of his patron's castle made of blocks of porridge reinforced with

nuts and raisins covered with a veneer of marzipan. The festivities for which it had been designed had to be delayed, however, when the castle was stormed and overrun by thousands of rats.

Throughout *Leonardo's Kitchen Note Book* by Shelagh and Jonathan Rough, one reads constant comments about eggs, the most common item, along with porridge, in the diet of the times. One shudders at many of the recipes but "Salai's (his servant) Egg Dish" is quite modern – hardcooked eggs mashed and mixed with salt, pepper, parsley and olive oil. Many recipes were far more complicated and one even involved coloring the serving dish green.

Most people envision eggs descending chutes like rubber balls coming down water slides. But this remarkable object actually develops with a yolk as the nucleus, followed by the albumin, the membrane (which keeps moisture in; infection out) and finally the shell.

The color of the yolk is determined by the amount of xanthophyll present and this depends upon the kind of food the hen eats – grasses producing a deeper color. Commercial eggs have a pale yellow yolk: a purple color would indicate someone has been feeding the hen dyes, and an orange hue means the hen has been eating her spinach and the yolk is full of vitamin A.

In recent years, hens have been induced to double their laying capacity by being confined in cramped cages under artificial light; subjected to forced molting by withholding of feed. These unnatural conditions often cause cannibalism, prevented by the further horror of clipping their beaks.

The average egg has about 80 calories but commercial eggs have less nutritive value than farm eggs. In addition to their value as food and as ingredients for countless other food products, egg components have many non-edible commercial uses and fertile eggs are used in the production of vaccines.

The lowly egg played an important part in the construction of man's greatest monuments. The Egyptians used warming ovens to hatch ten to 15 thousand at a time to help feed the workers building the great pyramids. (It took another 5000 years before this could be done commercially.) The Chinese also used incredible numbers of eggs and chickens as food for the tens of thousands who labored on the Great Wall.

Lately the egg has been laying an egg, so to speak. In the US the tradition of large breakfasts, "the most important meal of the day" (necessary when the pioneers spent all daylight hours clearing land and ploughing), was fostered by the dairy industry and breakfast food companies which spent more on advertising their products than the total amount contained in many national treasuries.

Despite decades of being fed this fallacy, recent studies show that people are no longer taking time to eat breakfast. This and the fear of cholesterol are forcing egg producers out of business. From the former 10,000 there are now only 2000 and 1988 showed the lowest egg consumption since statistics were first kept.

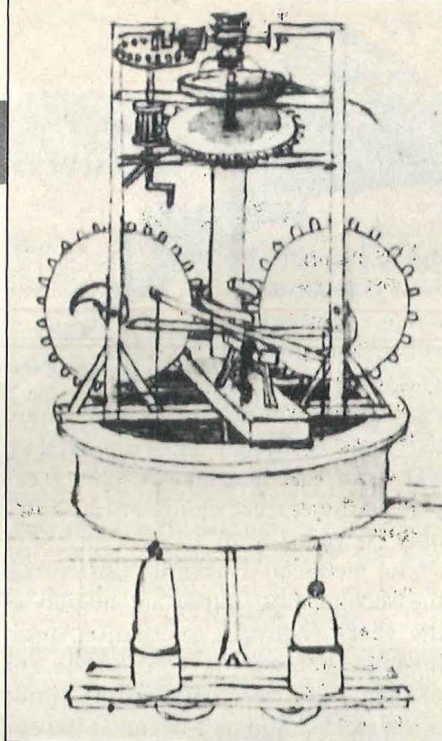
In Great Britain, the egg industry was devastated when "Curried Eggs" appeared on the menu. Junior Health Minister, Edwina Currie, triggered a food poisoning scare when she declared that most of the egg production in Britain was infected with salmonella bacteria. Consumption immediately fell to less than one million. (Britain's daily egg production is three million.)

The eggs-act science of the secret of tender eggs is slow cooking over low heat. For perfect fried eggs, slip them into a pan over low heat with a little butter that has just begun to foam - not brown. Give them white caps and solid whites by adding one teaspoon of cold water and clapping on a tight lid for a minute.

For literally perfect poached eggs, break into forms (made by cutting out the bottoms of tuna cans). Add a pinch of salt and one tablespoon of vinegar to the water. Hard-cooked eggs are best done on an electric range by putting them in cold water to which a little vinegar has been added. Bring to a boil, turn off heat, remove when boiling stops and immediately rinse in cold water for easy removal of the shells. *Yumurla Hazir Lop Mari*, a Turkish recipe for hard-cooked eggs, requires simmering for 12 hours in coffee.

During the Middle Ages a perfect boiled egg was judged to be one which was cooked the "length of time it took to say a Miserere." (Don't get impatient if you order soft boiled eggs for breakfast while flying. At 35,000 feet it takes a three-minute egg precisely nine minutes and 15 seconds.)

Scrambled eggs can be given a better color by adding saffron. Beat in a



Leonardo's massive shell-grinder to make powder for coating meatballs

little water, not milk, which causes separation. For a beautiful glaze on pastries, beat egg yolks with water and brush on top before baking. Eggs are easily separated by using a small funnel. The whites will slip away while the yolk remains glaring at you. It is imperative that not a speck of yolk contaminates whites that are to be whipped.

For mountains of meringue, add one fourth teaspoon cream of tartar to every two eggs and use either powdered sugar or castor sugar (made by grinding granulated sugar in a blender). Add an egg white to cream that refuses to whip. You can extend whipping cream by adding two egg whites and one half cup of milk to one cup of whipping cream. A spoon won't stand up in it, but it will taste fine.

Egg white is an excellent skin toner. Beat slightly, apply liberally and rest (no pillow, elevated legs) for 20 minutes. Rinse off and use a little face cream to offset the drying effect: as good as the most expensive toner. Egg white is also a good emergency glue although, rubbed on fabric, it will help remove chewing gum. Eggs should always be used at room temperature!

In the fifteenth century, when eggs were relatively cheap, one famous artist boiled 50 at a time so as to conserve wood. Some of his contemporaries ate only the whites, throwing the yolks away; more clever folks hard-boiled them and stuffed the yolks with pine nuts.

Even bad eggs had their uses: Leonardo invented a machine to liquefy them and turn them into poison gas. He also developed a Donkey

Omelette. "Keep all your bad eggs to break into a bowl, beat them with a little rancid honey and cumin seed before cooking and place before your donkey with his morning grasses".

The Mormon leader, Brigham Young, he with the 27 wives (nine of his children were born in one week), helped keep alive the myth of eggs acting as an aphrodisiac by eating a dozen at a time.

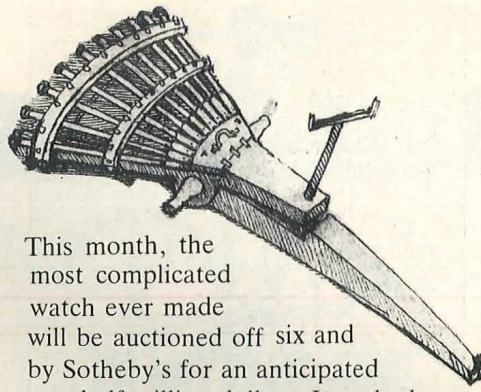
The largest known egg is that of the extinct Elephant Bird which measured almost one foot long and contained over two gallons - 30,000 times as much as the smallest egg, that of the hummingbird. (The former's shell was 75 times as thick as that of the latter.)

The ostrich, which lays from ten to 20 eggs at a time, until recently had the largest egg today, each one holding the equivalent of two dozen hen eggs. It now takes back seat to the *Struthio camelus guianus* of the Guyana highlands discovered by a camera crew filming a documentary on the region. The speckled eggs of this bird are about one third larger than those of their ostrich cousin and take six hours to hardcook (ostrich eggs take four hours).

Eggshells are the most perfect container ever invented. This is proven countless times each year as professors and their students gather on university rooftops and carillon towers to toss eggs overboard. They have remained intact having been dropped 165 feet from a helicopter onto a Tokyo golf course and have survived a plunge of 100 metres (perhaps produced by chickens eating their own eggshells and drinking carbonated water, both of which strengthen the shells). Usually one isn't that lucky but the mess of a broken egg on the floor is easily cleaned up if you pour salt over it. A cracked egg is easily and safely mended with cellotape.

In *Hamlet*, Shakespeare characterizes an eggshell as a worthless trifle; in fact they are quite useful. Leonardo invented a machine to pulverize eggshells so they could be used to coat meatballs. For centuries the Murano glass industry used a version of this machine in making their world-famous glass. Dried and pulverized (blender?) eggshells are an excellent plant food.

Even the cartons are useful. Fill each section with soil in the spring and start seedlings; cut off and transplant intact. Even better, put eggshells in the carton, fill them with soil, plant seeds



and transplant the shells after first crushing slightly to give the roots an easier start.

Eggshells also make delightfully different Easter presents when given as vases. Open the eggs at one end and wash the shells. When you have enough, dye or paint and decorate the cracked edges with gold. At Easter, fill with water and small flowers and present in pairs. One could make legs for these vases by gluing on beans and painting them gold, but it is easier to buy the transparent plastic eggcups sold on street corners at Easter.

There is one other thing that can be done with an eggshell – write on it. Nothing new? But can you make the writing appear on the egg inside? Amaze your friends and confound your enemies: make a solution of one half cup vinegar and one tablespoon alum. Using a cotton swab, paint on your message – romantic, ribald or religious – let dry and hardcook the egg. Serve the eggs and let the fun begin as the shells are peeled off. By the way, the color of the shell, white or brown, has nothing to do with the nutritive value of the contents.

Easter, which corresponds to Jewish Passover, has, like many Christian celebrations, pagan origins. The very name comes from an ancient dawn goddess whose festival was held at the vernal equinox (now 21 March). At a time when all societies were agricultural, the importance of determining accurate planting dates was a matter of life or starvation.

The precise timing of Easter, which depends upon the phases of the moon, has been further complicated because the Eastern Orthodox Church uses the Julian, rather than the Gregorian, calendar. Each year in Greece, many tourists arrive during *their* Easter holidays only to discover it hasn't happened here yet!

In A.D. 325, the Byzantine emperor, Justinian, called the first Council of Nicaea to discuss many important religious questions, among them the problem of determining the exact date of Easter. The Council put the matter into the hands of the royal astronomers at Alexandria, but the general populace refused to accept their calculations. The Empire was then faced with the spectacle of the State and its citizens bitterly battling over when the Pascal Lamb was to be served!

This month, the most complicated watch ever made will be auctioned off six and by Sotheby's for an anticipated one half million dollars. It took almost ten years to design and put together. Yet even this mechanical marvel can project the correct timing of Easter for only 30 years!

In medieval England, Easter was the second most important holiday of the year, its joyous celebration surely magnified because it signaled the end of Lent and a very strict fasting period of six weeks. Summer began at the end of Easter week. Hocktide, the second Monday and Tuesday after Easter, was a two-day festival marked by the quaint custom of wives beating their husbands on Monday and husbands beating their wives on Tuesday.

During Lent, meat was replaced by salted cod from Iceland. Even more cheap and plentiful, and thoroughly despised, was the omnipresent red herring which appeared in every dish at every meal. The cooks of Oxford's Queen's College celebrated the arrival of Easter by presenting the high table with a red herring fashioned like a man and placed on a corn salad – a red herring riding away on horseback!

The prohibition against using eggs during Lent caused great difficulties for the medieval cook. Normally, egg yolks were used to bind pastry and thicken sauces. Substitutes had to be used. When a craving for eggs became almost too much to bear, the Mock Egg was hatched – a contrivance of much genius.

Blanched almonds simmered in water, pureed and sweetened, were divided into two parts. Half were left white, the rest colored yellow with saffron, ginger and cinnamon. The shells of blown eggs were then stuffed with the "white" and the "yolk", then roasted in ashes.

The 'purgatory' of Lent suffered by the 80-member household of the Bishop Swinefield was rewarded one Easter Sunday morning by the 'heaven' of munching its way through: one and a half carcasses of salt beef, one bacon, one and three fourths boars and five pigs, four and a half calves, 22 kids, three fat deer, 12 capons and 88 pigeons, 1400 eggs, bread and cheese all drowned by unlimited beer and 66 gallons of wine!

In thirteenth-century England, hardboiled eggs were brought to the church to be blessed for Easter. The vicar was entitled to one tenth of them. This custom was also observed in Italy and later Leonardo would have occasion to observe that those not blessed tasted just as good as those that were.

Tenants gave hardboiled eggs as gifts to their manor lords. Edward I of England had hundreds of eggs dyed and distributed to the royal household. Court favorites were given eggs decorated in gold leaf. The Saracens often gave colored hardboiled eggs as presents to their ransomed prisoners.

But coloring eggs is a custom thousands of years old. In China, where red is the color of happiness, children were given red eggs as birthday presents. Eggs either real, or clay imitations, were used as funerary offerings by the ancient Greeks. They were painted with colored decorations on a white background, white decorations on a dark ground, or, like the vases, with scenes in black and red figure. Eggshells have been discovered in many Attic graves and stone eggs as offerings were found on Rhodes and Thera. A grave in Worms, Germany c. A.D. 320 contained goose eggs painted with stripes and dots.

Many consider Fabergé the originator of jewel eggs but the art of creating "treasure" eggs began in the sixteenth century. There was the so-called Nurenburg egg, made in 1700. When opened, a gold yolk is found which contains an enamel chick with a jeweled egg which opens to reveal a stunning ring.

In 1870, Carl Fabergé took over the business his French father had started in St. Petersburg 30 years earlier. Originally, the firm sold expensive jewelry but Fabergé fils started specializing in exotic ornaments which soon caught the fancy of the Russian court, especially the royal family.

The Imperial Easter Eggs were his most ingenious creations and they still remain unparalleled as examples of their genre. Fabergé was ruined by the revolution and retired to Lausanne, Switzerland where his grandson carries on the family tradition of creating objets d'art.

Few can afford Fabergé eggs, but most of us can enjoy that marriage made in heaven: bacon and eggs! (Except nudists, of course. For them, frying bacon is a bit risky.) □

The American Ballet Theatre, from your armchair

The National Video Corporation has released several ballet videos of high standard, one of which is worth investing in for your collection: The American Ballet Theatre at the Met. The program includes a mixed bill of ballet which is carefully chosen and features some of the most important dancers of the American ballet world: Mikhail Baryshnikov, Robert La Fosse, Martine van Hamel, Fernando Bujones, Patrick Bissell and Cynthia Gregory among others. It shows the ABT to be a super-slick, professional ballet company.

Baryshnikov once stated that he wished to change the ABT, under his directorship, from a company of super-stars to a company presenting a wide variety of choreographers of a high standard. This video shows that he has been successful. The overall standard of dancing is extraordinarily high; the stars are still there, of course, but the program features rich and varied choreographies. The first ballet is the beautiful, serene *Les Sylphides*.

Les Sylphides was choreographed by Michael Fokine. It was quite revolutionary at the time, as Fokine believed in a gentler, more lyrical style as opposed to too much virtuosity and rather awkward choreographies. The music is by Chopin; indeed the choreography was originally called Chopiniana. It was Diaghilev's favorite ballet and he gave it its present name.

The American Ballet Theatre was fortunate to have Fokine restage it for them in 1940. The designs are by Benois, the staging is inspired, the corps de ballet perfectly synchronized, and the dancing technically exquisite. Stellar Mikhail Baryshnikov dances the only male role in the ballet but blends into the subtle romantic ambience of the piece.

I personally find it a ballet which is soothing to watch, a calm, serene and lovely antidote for our hard, brittle, modern world. It is a romantic meditation in dance and music. The video is worth buying just for this gem alone.

Next on the program is Balanchine's pas de deux from *Sylvia*, a choreography which is both kinetically innovative and musical, danced by Martine van Hamel, one of Balanchine's stars who, in my opinion, is an exquisite, smooth,

expressive and beautiful technician. She is faultless in some very difficult movement combinations.

Van Hamel is partnered by Patrick Bissell, a tragic figure whose name has been in the news of late. He was featured in Gelsey Kirkland's controversial autobiography, *Dancing on my Grave*. The book caused a stir as it revealed a lot about drug abuse in the ballet world and Kirkland's own tragic addiction to cocaine. Patrick Bissell was an addict and must have been using drugs at the time this video was filmed. He died recently after, apparently, coming off drugs. He was obviously an extremely gifted dancer (as was Gelsey Kirkland) who could have been as good as any of today's most famous male dancers. This tape shows with what ease he soared through his leaps and turns.

Triad, with choreography by Kenneth MacMillan and music by Prokofiev, is more modern in style. MacMillan was the Royal Ballet's main choreographer until he was enticed away to New York by Baryshnikov. He is a painter of moods and a sculptor of shapes: an atmospheric choreographer.

The ballet's backdrop and costumes contribute greatly to the mood of the piece; Jennifer Tipton was responsible for the lighting. *Triad* is about two brothers. The elder falls in love with a girl and the younger tries to come between them while simultaneously

trying to reestablish closeness with his brother. The last image is poignant: the younger sibling grieving at his failure. Amanda McKerrow is the cool, elegant girl who comes between them, with her high smooth extensions.

MacMillan's choreography looks more and more impressive as time passes. This choreography reminds me of Greek tragedy. There is a feeling at times of human emotions being insignificant compared to a higher power.

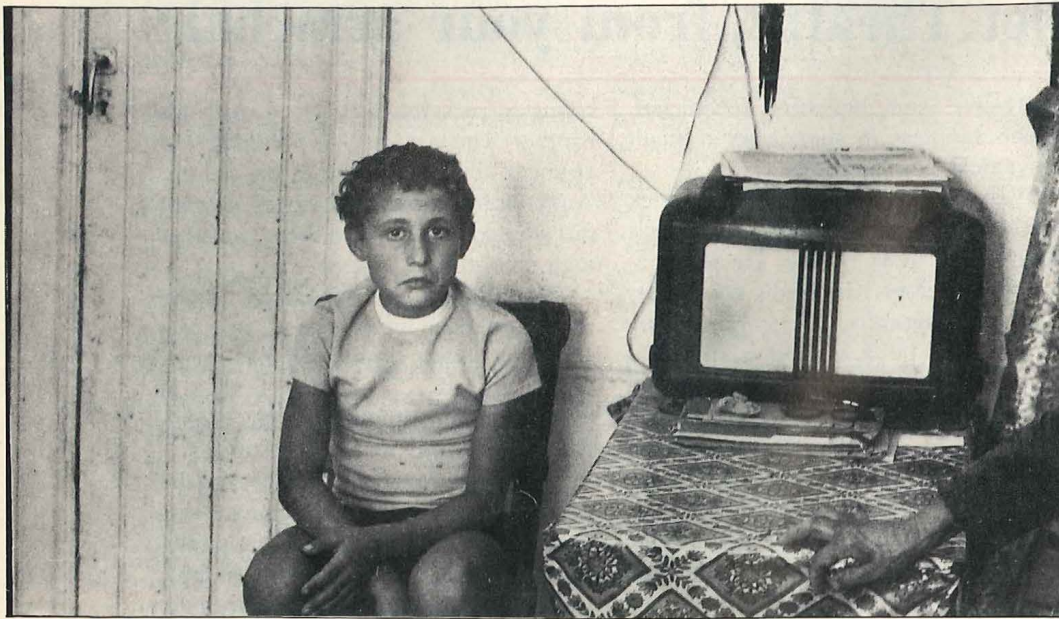
The video finishes with Natalia Makarova's version of *Paquita* starring Cynthia Gregory and Fernando Bujones. Makarova's version is suitably energetic and of the lofty Russian style. The corps is much neater than that of the contemporary Kirov.

Gregory has never been one of my favorite dancers. She always seems a little 'hard' to me, but she is very popular in America and there is no doubt she is a strong technician. Bujones was at the Athens Festival last year. Here we see some of his high leaps which, of course, are his forte. Neither is this dancer one of my favorites, but he is admirably suited for this role. □

This video and Gelsey Kirkland's book can be ordered from the Ballet Bookshop in London, which has been successfully mailing to Greece for some time. Their address is: 9 Cecil Court, London WC2 4E2.



Mikhail
Baryshnikov



"Crete": "This was a little boy I met in a mountain village back in 1977 – a place tourists never go"

Back to basics

Markos Hionos started out in black and white, and now returns to it for this special portfolio. A photography associate of *The Athenian*, Hionos is best known for his color work, though when he began his career some 20 years ago, he shot primarily in black and white.

"What I'm interested in capturing in my black and white photography is human pathos. I'm also concerned with showing subjects in their natural environment: none of these shots was 'manipulated', except the picture I 'directed'. My 'directed' photos form another project. For example, in my 'Photosequence' – a 'film' in 35 frames – I was telling an entire story."

"This 'story' was exhibited in Thes-



"Kid For Sale", western Macedonia: "I find it hard to talk about the atmosphere in these very Greek villages. I guess that's why I'm a photographer – not a writer"



One of 35 photos in Hionos' "Photosequence", 1982 (Modellartist, Sakis Mavrellis)

saloniki, in combination with a mixed-media-happening, in 1983. I see my role as photographer as split into three parts. There's my commercial work, of course, in advertising, periodicals and books. Then, there's my documentary shooting in black and white and color slides. Finally, there is the work that approaches the medium of film. I think, in the final analysis, I'm a frustrated director."

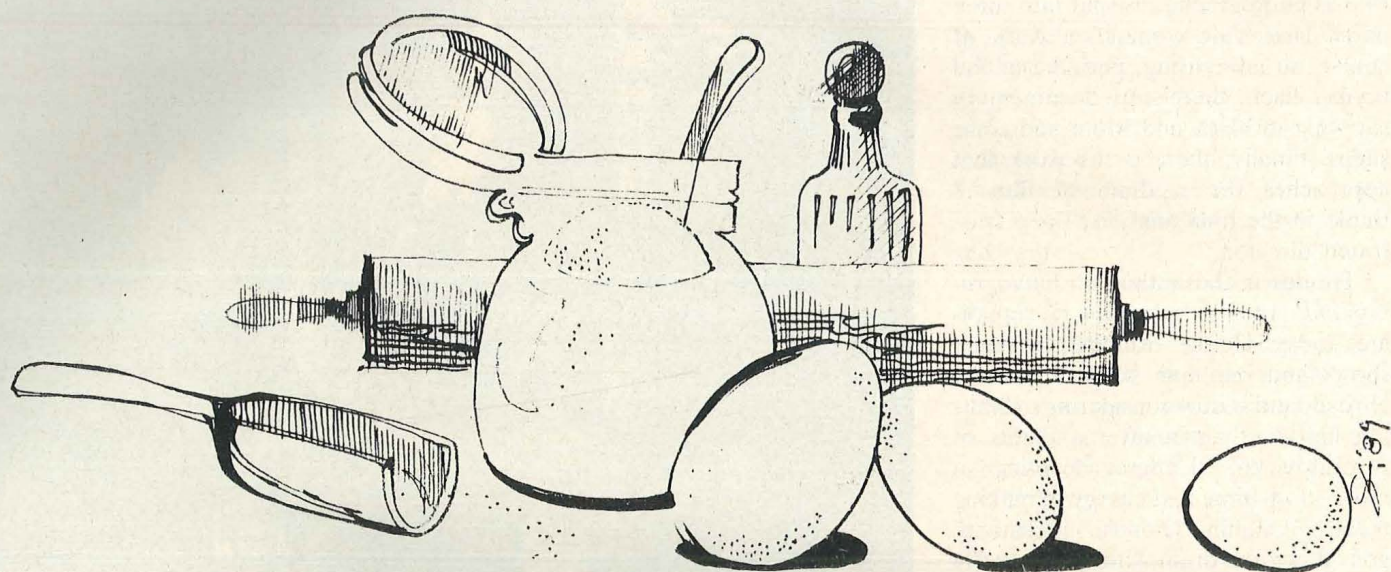
Hionos is the author of *Photography and Aesthetics*, a work he repudiates today. He has exhibited in group shows and one-man shows here and abroad, and is now considering exhibiting his work again after a hiatus of several years. "I regret devoting so much of my time and energy to making money," admits Hionos. "Creativity goes down the drain with every purely commercial shoot." □



"Ikaria": "This is an 'undiscovered' island. This kafeneion owner is serving a retired sea captain who's returned home after seeing the whole world"



Preparations for the 15th of August festivities, The Dormition of The Virgin, Siatista, western Macedonia



Cretan Easter Pastries

Crete is a dessert lovers' paradise. In every town and village, the sweet fragrances lure you into the confectionery or pastry shop where trays are piled to the rafters with individualistic specialties – honeyed and stuffed, rolled and twisted – waiting to disappear into eager mouths. Around the corner, more sweet shops and snack bars sell *kalitsounia* stuffed with fresh *mizithra*, (such as the recipe below), *bougatsa* and *tartakia* topped with fruits and the aromatic *patouda* bursting with nuts and dates and honey.

Matching the professional confectioners' skills are those of the Cretan women who continually 'compose' their own distinctive delicacies at home. *Xerotigana Sitiatika* and *Stafidota*, featured here, are excellent examples for us to emulate. Enjoy their pastries, but don't try to fathom the Cretans' system of naming them. The *bougatsa* is stuffed with *mizithra* in Hania and creamy custard in Ierapetra. *Kalitsounia* are *neropites* in Iraklion. And don't even dream of asking for a *tourta* if you want a sweet cake as in Athens. In Hania, a *tourta* is filled with meat. (But they won't believe you in Ayios Nikolaos where the *patouda* is

stuffed with currants and called *stafidota*.)

Kalitsounia

Plump with fresh *mizithra* filling and showered with cinnamon, ground sesame, powdered sugar – that's *kalitsounia*. How could *kalitsounia* not be the most popular snack/dessert on the island of Crete?

Everyone is proud of their own recipe – sweet or savory, baked or fried. This is a sweet version made by Nikos Sfakianakis for his busy snack bar in Ierapetra, a southeastern resort. His shop is conveniently located where youngsters can stop in and buy them. Nikos is energetic and very pleasant, a graduate of the Chef's School of Tourism Professions in Athens.

You may use very fresh *filo* pastry to stuff *kalitsounia* just like *tyropites*. Or use this easy homemade *filo* recipe from Kostoula Gnafaki of Hania, if you have more time. If you prefer savory *kalitsounia*, eliminate the sugar and cinnamon from the cheese filling (or use spinach or another green). Some Cretans fry *kalitsounia* in hot vegetable oil instead of baking them.

Homemade *filo*

2 cups *skliro* (hard) flour
 1 T vegetable oil
 pinch salt
 Sweet filling (recipe follows)
 ground cinnamon or toasted and
 ground sesame seeds
 powdered or confectioners' sugar for
 sprinkling

In a bowl, mix the flour, oil and salt with only enough cold water to make a medium soft dough. Knead well. Cover and rest the dough for 30 minutes. Divide in half. Roll out on a floured board with a *plasti* (broom handle-type rolling pin) until as thin as possible. Cut with a bowl or cup.

To stuff and bake: place one scant tablespoonful filling on one side of the pastry circle. Wet the rim with cold water and fold over to make a half-moon. Press sides with tines of fork. Set *kalitsounia* on a baking sheet as you stuff them. If topping with sesame seeds, brush with beaten egg and sprinkle with toasted seeds. Bake in moderate oven (176°C/350°F) for 15 minutes or until golden brown. Optionally, sprinkle pastries with cinnamon and roll in powdered sugar. Serve warm or cold.

Sweet filling

1/2 kilo (1.1 lb) fresh mizithra, or substitute fresh ricotta, cottage or farmer's cheese

2 1/2 T sugar

2-3 eggs, lightly beaten

1-3 t flour, if necessary

In a bowl, lightly mix the mizithra and sugar. Save a few tablespoons of the beaten egg for glaze, if using sesame topping. Stir remaining eggs into the filling with a dash of cinnamon. Add some flour if the filling is too thin.

Stafidota Sitiatika

Ground golden *stafides* (or currants) and sesame, spiced with nutmeg, cloves, cinnamon and lemon rind wrapped with homemade filo are a perennial favorite of Maria Mazonaki of Xerokamara, Sitia, a northeastern Cretan village. "These are good to have at home," said the friendly woman, generously sharing her recipe for *The Athenian's* readers. Divide the recipe in half unless you plan to serve an army.

Homemade filo

1 glass orange juice, more if necessary

3 glasses olive oil

3 glasses sugar

1 t baking soda

1 t baking powder

skliro (bread) flour, "as much as it takes"

Filling (recipe follows)

In a bowl, mix the filo ingredients until medium soft. If the dough breaks, add more orange juice or water. Roll filo as thinly as possible. You can roll each half-moon individually, or more quickly in a production line: roll filo into long rectangles twice as wide as the cup you plan to use to cut half-moons.

Place a heaping teaspoon of filling at measured intervals on one side, fold lengthwise the other half of the filo to cover the filling, then cut filo into half-moons, using the cup as a guide. Press edges with fingers or fork to seal. Set stafidota on a baking sheet but don't brush oil or egg or anything else on top. Bake in a moderate oven (176°C or 350°F) until golden brown. Serve hot or cold.

Filling

1/2 kilo (1.1 lb) *stafides* (golden currants)

1/2 C sesame seeds

grated nutmeg

ground cloves

ground cinnamon

grated lemon rind

ground almonds (optional)

Mix the *stafides* and sesame and add the seasonings and almonds, if using them, to make a delicious filling. Leftover filling can be stored indefinitely in the refrigerator.

Xerotigana Sitiatika

Such an island specialty emerges only to celebrate weddings and Christmas. And don't be fooled by the unglamorous name. When prepared by an expert, dipped in hot honey-syrup and dusted with flavorings, these crispy pastries rank with the confectionery wonders of the world. (My Peloponnesian grandmother called her specialty *diples*, and elsewhere in Greece, the pastry is called *rozedes* from the rosette shape.) Athenian readers can thank Anna Kendrianaki for the recipe when they visit Tourloti, Sitia.

1 kilo (2.2 lbs) all-purpose flour

4 raki glasses olive oil

juice of one lemon

vegetable oil for frying

1 C sesame seeds, toasted and ground
ground cinnamon

To make the dough: in a bowl, mix the flour, oil, lemon juice and enough warm water to make a hard dough. Anna recommends two ways of making the pastry. 1) Roll out in a noodle maker or by hand into strips four cm (1 1/2 inches) wide and about half a yard or metre long. Curl one end around itself to make concentric rings. Seal with a dab or cold water (specialists can do this curling with two forks as they fry the pastries, but it is not easy to do the first or even the second time). 2) Cut the dough into strips 1 1/2 cm (5/8 inches wide) and 30-36 cm (12-14 inches) long. Catch two strips at the ends and twist or flip together; then seal ends into a circle.

To fry: in a wide saucepan, heat oil to about 325°F (not as hot as for potatoes). Fry a few pastries at a time until just golden. Drain thoroughly on paper towels until cool. (This much can be done in advance and the product stored or frozen.) The day you plan to serve, dip pastries in hot syrup and sprinkle with sesame seeds and cinnamon. Cool before serving. □

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The return of Jenny Drivala

Jenny Drivala has matured immensely since her debut in *Lucia* at the Lyriki Skini in 1981. This is due in part to her being a perfectionist and also to her having gained experience in some of the world's leading opera houses.

Her *Violetta* this season was just about perfect. Essentially, the role demands three types of voice: lyric and coloratura in the first act (the cabaletta to "Sempre libera" is fiendishly difficult, almost hysterical), and lyric-dramatic in the last two. The crowning outburst of "Amami, Alfredo" pouring over the whole orchestra and the exhortation "Gran Dio! morir si giovane" are great examples of this type. Drivala mastered every difficulty with taste, assurance and infinite musicality.

Her voice is of medium volume but 'carries through' even in the most dramatic moments. The "Amami, Alfredo" could have been more powerful – but small loss: her entire first act was brilliant and the final cabaletta supremely rendered.

In the second act her interpretation turned inward and gained in depth. The presence of John Modinos as the elder Germont permitted marvellous concerted singing rarely heard at the Lyriki. Modinos, who is married to Drivala and was director of the Greek State Opera from 1972 to 1982, retains much of his clear, virile, steady and powerful voice while his acting has gained in subtlety. Both artists have a rare command of Italian.

From the beginning of her career Jenny Drivala has had a tendency to overact, a legacy from her *Lucia* debut when Polatof (né Apostolatos), the fashion designer who was the opera's director, used to train her for hours in the art of gesture, having himself a somewhat amateurish understanding of operatic productions. But in the third act of this production of *La Traviata* her command of the stage was restrained and powerful. One felt she *was* *Violetta*.

Of others in the cast the tenor Paliatsaras must be mentioned for his commitment to the minor role of Gaston, his fluent Italian and his pleasing vocal timbre. He needs to train himself harder on the musical side, particularly in timing and in the higher notes.

Notwithstanding that Gavrielidis, as Alfredo, has a clear and pleasant voice, he needs a lengthy lecture on opera as a stage art. The conductor Voudouris made an important contribution to the musical success of the evening. The production as a whole, however, left much to be desired for Cacoyiannis' original direction has become sloppy with time and is now reduced to a shambles.

Grand finale

It's a pity that the "Musical Athens" events, sponsored by the municipality, petered out before the end of the winter season due to economic difficulties. But the last performance was a grand finale with Gundula Janowitz singing exclusively lieder of Schubert. Her tone quality, vocalization, breath control and her dramatic, yet subdued, poetic understanding were all exquisite. She also combines a commanding stage presence with a fine economy of gesture. Choosing songs from "Im Freien" to "Gretchen am Spinnrade", she filled them with an impressive variety of nuance, pathos, humor, romance and drama.

Her accompanist, Charles Spencer, is an expert in this genre, where piano integrates with voice in harmonious, mutually complementary fashion. This benefits Schubert's music more than any other composer's, excepting perhaps Hugo Wolf, for he conceives his songs as poetry, music and the actual mirroring of description in the piano part as an inseparable artistic whole.

Onassis concert

Young musicians and composers who have benefited from the Onassis Foundation Grants joined together at the Pallas Theatre for an interesting event characterized by brilliance and modesty. There were well-known artists like violists Kavakos and Georgiades and pianist Papastefanou; and lesser-known, certainly fine musicians who must be listed too: Papayiannis (oboe), Handrakis (violin), Anastas-

siadis (viola), Karayianni (soprano), Kamvysi (flute), Savvani (oboe) and Martzoukos (bassoon). They appeared both as soloists and members of the orchestra.

Then there were the composers such as Christodoulou – who also was the conductor, and a rather indifferent one at that, brilliant musician that he is otherwise. His "Voices II for Strings" (1988) is a short, exquisite work, harmonically very interesting and not at all flashy. Thanassis Rikakis' "Dance in the Early Midday Hours", scored for flute, alto, French horn, marimba and cello is a daring avant-garde piece without much interest. A technically masterful, exciting work written with *brio* was "Sinfonietta for chamber orchestra" by Pericles Koukos.

Hänsel und Gretel

Humperdinck is almost unknown in Greece and the Lyriki must be congratulated for the national premiere of this famous opera. He was an admirer of Wagner (given that he was born in 1854, how could he be otherwise?), but he was able to divert Wagnerian devices to his own more humane and moderate needs, gradually ridding himself of his idol's mannerisms.

Hänsel und Gretel is the happy outcome of this balance, and given the delightful story, it has become a great favorite with children, and among adults, too. It was given in Greek here in a not very musical translation by Sonia Karamanian. The stage sets by Nikos Petropoulos were lavish, inviting, spacious and wonderfully romantic. There was overhanging foliage and a waterfall in the middle of the stage, though the forest itself was, inexplicably, rather tropical.

Much charm and agreeable naïveté was generated by the Xyni sisters, Vasiliki as Hänsel and Maroussa as Gretel. Both have pleasant if not powerful or remarkable voices. They appeared to be musically hindered by the translation. Spyros Sakkas was acceptable as Peter but he has problems with his legato and breath control in general. He sounds more like an actor who has taken voice lessons than an opera singer who can act. As his wife Gertrud, Yoland di Tasso, without being unpleasant, grossly overacted. And whatever has happened to Ileana

Konstantinou? She is a very nice person and a good musician, but as Droussoula, the Dew Fairy, she just stood there and screamed her head off. What accounts for this sad state of affairs, I can't hazard to guess.

Aleka Drakopoulou as Mrs Sandman, and Pavlos Raptis as the Bad Witch were aptly amusing. The conductor Viron Fidetzis took good care of the singers and extracted much expression from the orchestra, but at times he did not seem to be in complete control of things. The direction of Dinos Yiannopoulos was compassionate and natural, and great attention was paid to every little detail.

A fine cellist

Although James Starker chose that old warhorse, Dvorak's Cello Concerto, to play with the Athens State Orchestra, it was a memorable evening for he played superbly. One rarely encounters such subtle phrasing, such natural abhorrence of vulgarity, such exquisite bowing combined with brilliance and clarity in the fast, so called 'technical' passages.

Young conductor Loukas Karytinou was the worthy accompanist of the famous cellist and he displayed his imagination and musicianship. He opened the program with Andreas Haralambous' "Four Cypriot Sketches" a pleasant, well-orchestrated, occasionally exuberant piece. On the final piece, Beethoven's Eighth Symphony, he lavished all his care. One sensed his understanding of the master's architecture but, unfortunately, not his tempo. The orchestra was bright and firmly coherent throughout.

Postscript

The pianist Alexandra Papastefanou has surprised everyone lately with her intrepidity, having appeared with success – and in succession – at a half a dozen concerts. She deserved a standing ovation for her courageous rendering of J.S. Bach's "Well Tempered Clavier" played in its entirety at the German Institute.

Irene Nomikou, holder of a Maria Callas Grant, was greatly admired at a recital recently for her light and brilliant coloratura. □

Byron College.

Byron College is an independent British School established in Athens in 1986 catering for the wider international community. The aim of the school is to provide a comprehensive academic, cultural and social education to all age groups. The school is organised into Infant, Junior and Senior School sections, divided into small teaching groups.

Particular attention is focused on the needs of all young children entering the Infant and Junior sections, and to developing and nurturing their individual talents. A fully qualified and experienced staff prepares pupils up to University entrance standard.

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Viva HAMS!

Most of the English-speaking community in Athens will be familiar with the name HAMS, but it may come as news to some that this is not an irreverent nickname: it actually stands for the Hellenic Amateur Musical Society, though I can't help feeling that when the society's founding fathers (and mothers) settled on the name they had their tongues firmly in their cheeks.

In point of fact, there are few hams in HAMS – just the usual mixture of talented and less talented people that one finds in any amateur group. But what I have always liked about it – and here I have to declare myself a former HAM of many years' standing – is its refreshing freedom from the pretension, artistic snobbery, backbiting and favoritism so often satirized in books and plays about amateur theatricals, and especially amateur operatics.

That is perhaps the secret of its success – for HAMS has been more lastingly successful than its founders could have expected.

Long-time residents have come to think of HAMS as a Gilbert and Sullivan society, but it has varied the diet before and is doing so again. Last summer, in a rare exercise of real democracy, the members were invited to choose between five possible shows. Rather surprisingly perhaps, they opted for *Viva Mexico!*, a Latin-American musical by Phil Park and Bernard Dunn, in preference to some better-known works including at least one G & S.

In any event, it turns out to have been an inspired choice. It is lively. It is eminently singable: the songs are set to popular Latin-American melodies, many of which – such as *La Cucaracha* – will be familiar to everybody. It may



not be great art (How many musicals are?) but it is good entertainment, which is what matters. The audience will leave the theatre humming the tunes.

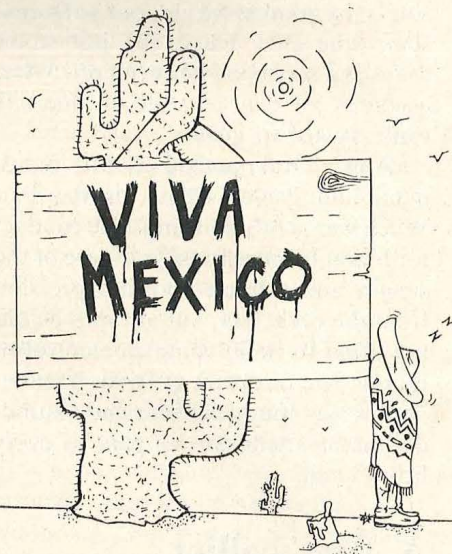
The plot is lighthearted and undemanding, a tale of a bandit who holds up a coach carrying an American senator (and his daughter), to rob him of a million-dollar bank draft to finance one of Mexico's revolutions. Did I hear you say 'Zorro'? Well, yes. Yes, indeed.

Needless to say, the operation does not go as smoothly as planned. The police are on the scene earlier than expected: the victims of the hold-up are directed to the 'guest ranch' which is the bandits' headquarters, the bank draft is nowhere to be found in the senator's belongings, the senator's daughter falls in love with 'Zorro'...but I don't think I am giving anything away if I say that all ends happily.

The dashing young hero, Ramón/Zorro, is played by Nick Georgiadis, a newcomer to HAMS and a most useful acquisition, with youth on his side and a fine tenor voice.

There are two principal soprano parts, which might have been expected to cause a problem, but the director, Mark McDonald, was lucky enough to have no difficulty in casting them. His wife, Mary Lou McDonald, who starred in last year's production of *Ruddigore*, plays the senator's daughter, while the part of Raquelita, Ramón's sweetheart, is taken by Karen Troeh, another very welcome new arrival.

Marcia Daley is her usual ebullient self as Mama Inez, the matriarch of the bandit gang. The senator is confidently played by Francis Baker. Andreas Voutopoulos enters wholeheartedly into the part of Mendoza, the crackpot revolutionary who improbably wins through in the end. Andrew Simpson is suitably villainous as Lopez, the chief of police (there had to be a villainous police chief). Jill Economou brings her usual assurance to the role of the Aztec priestess (Yes, there is even one of those...). The charming Casilda is played by Annie Kazarian; the mixed-up Lola by Marcia Spartinos; Bernardo, the bumbling police sergeant, by David Labes; and Mark McDonald and Albert Arouh provide a touch of slapstick as the comedy duo, Pablo and Pepe.



Once again, Carol Johns does an excellent job as musical director. She is a musician who knows what she wants and has a way of bringing the best out of her singers. HAMS is lucky to have her.

A perennial headache for musical directors is the question of accompaniment. Greece does not have a tradition of amateur orchestras, so the choice lies between paying a lot of money for an ad hoc group of professional instrumentalists, keeping one's fingers crossed with an amateur or largely amateur group, or doing without an orchestra. For the last few years, very wisely in my opinion, HAMS has stuck to the piano and has been well served by some excellent pianists. This year, after some nail-biting following the departure of all three of their accompanists of the last two years, they have had another stroke of luck in the shape of Stuart Cannon, a recent arrival in Athens who already has the score well under his fingers.

One last point I should mention is that all HAMS productions are in aid of charity, and substantial sums have been raised in this way in the past. This year the beneficiary is the Argo Special School for Handicapped Children at Lagonissi. So, quite apart from anything else, this is a very pleasurable way of contributing to a good cause. □

"Viva Mexico!" is on at the Athens College Theatre, *Psychiko*, on Friday 14 April at 8:30 p.m. and on Saturday 15 April at 3:00 and 8:30 p.m. For further information and reservations, call 646-6554, 898-0058 or 801-2558.

➤ **Nitsa Furs** of Athens has the distinction of having branches in no less than four Duty Free Shops at airports in: Athens, Shannon, Dublin and Dubai. Nitsa tells us that many prospective buyers are tempted by the duty free price tag or buy a fur at the last minute before winging off to a colder clime. The favorite fur is still mink but in the Athens shop more customers are going for Astrakan. (If only we'd kept Grandma's!)

➤ **HELMEPA** (the Hellenic Marine Environmental Protection Association) points out that we'd better get a move on if we want to gain some more EC "Blue Flags". These awards for clean beaches and marinas are given by the EC to member countries for protection and maintenance of the environment (with an emphasis on cleanliness). Last year, Greece received a total of 17 flags but both Spain and France collected 103 flags each. If we are to attract 'quality tourists' then our beaches must get better.

➤ **Olympic Airways** will have on loan this year three new small French planes (ATR-42s seating 50 passengers) from May to October. This is part of an agreement with the French manufacturer which will supply the aircraft free of charge. Olympic has purchased three of the airplanes for its domestic routes - delivery 1992.

➤ Meanwhile **Air France** is "embracing the world" again with its new Papeete-Tokyo route. Air France is taking more notice of the Pacific zone and is relaunching its Paris/California/Tahiti/Japan/Paris route. What a lovely way to see the world.

➤ Giving "the bear facts" about his film, *The Bear*, film maker **Jean-Jacques Annaud** was at the Intercon recently to promote his new film here. The story concerns bears and two hunters - seen through



Jean-Jacques Annaud, and bear

the eyes of a bear. Thirteen bears and 270 birds "starred" in the picture. Annaud is known for filming *The Name of Rose*.

➤ **SOL Holidays** plan to bring more Brits to Greece. At a reception at the Grande Bretagne recently, attended by prominent members of the tourism and travel industry in Greece, Chairman of SOL Holidays, Jack Smith (who also happens to be President of the British Travel Association ABTA), stated: "SOL is going to be big." The major share of the travel market in Britain goes to Thompson and Intesun, but SOL intends to change this by becoming a third major force.

➤ From models to movies? Peripatetic ready-to-wear designer and exporter **Spiros Mourelatos** (his ladies' night-wear is delectable) not only plans to open his Cephalonia Hotel Apartments, "Blue Paradise", end April but is going into the film business. He already has his first script and backers and plans to produce, direct and screenwrite English language films made in Greece for export.

➤ The **Ioniki Bank** celebrates its 150th anniversary this year. Since it was established in October 1839 by the governors of the Ionian Islands, it has grown considerably. Last year Ioniki improved its shares by many percentage points. Near completion is the Cultural Foundation which will house the bank's engraving collection under one roof.

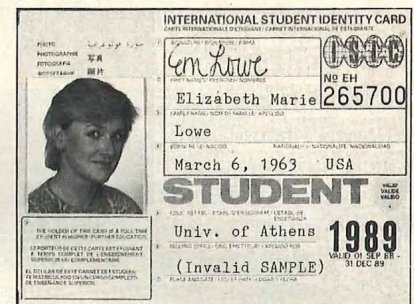
➤ **USIT Student Travel**, run

by **Christos Geropoulos**, assists students from all over the world. The office on Filellinon St teems with backpackers and bright faces. USIT cooperates closely with national student organizations worldwide and is part of a jointly-owned cooperative of staff and students' unions from the UK and Ireland with 35 offices in Europe. Geropoulos himself is nothing like his name: his youthfulness enables him to help students on a peer basis.

➤ **Pierra Frey EUROTILE** in Kolonaki has a superb collection of wall coverings, materials, boxes, luggage and packaging with a special section of Patrick Frey accessories. Very chic.

➤ Just over a year ago, one of Greece's international personalities, **Alekos Lidorikis**, died. He was a playwright/journalist for 55 years and worked for 20th Century Fox and T.V. in the US for 15 years just after the Second World War when he interviewed many stars and international personalities.

➤ **Sybil and Eric Hofmann** were hosts at the **Alpine Center** school recently where students and staff assisted prize-winning German chef, **Willy Merkel**, in preparing a Black Forest feast. Invited by the Hofmanns under the initiative of Mr Dieter Lehmann, F & B Manager at the institute, Chef Merkel showed guests what his native Heidelberg cooking was all about. The students at the school are



A demo-card from USIT

disciplined and bright and like the idea of training for the demanding hotel and tourism industry.

➤ **Epirotiki Lines** came up with a unique cruise - the first Contemporary Art Cruise - on board their *Odysseus* from 10-20 May. From Venice to Olympia, Cairo, Santorini, Delphi and back to Venice, famous names on board will include artists and sculptors such as Dennis Oppenheim, Tsoklis, Cesar and curators of Museums - MOMA, Villa Medici, and the Pompidou. Exhibitions en route will feature the work of 50 artists, from Warhol to Jasper Johns. □



(from l) Sybil Hofmann, Mrs and Mr Beahler, Mrs Franel, H.E. Mr. Franel, Chef Merkel and Mrs Merkel, and Eric Hofmann: The Apline Center

Golden (and silver) bears in Berlin

The Berlin Film Festival is the first significant event of the film year, and one of the largest. At the 39th festival, held from ten through 22 February, hundreds of films were unspooled, 66 stands were set up representing distribution companies and national film commissions and 7000 accredited guests attended. Despite this impressive volume, the German event has a reputation for being a congenial meeting place for festival, press and trade representatives.

Berlin is known to concentrate on art house and specialty films and has never rivaled Cannes or Venice Festivals for sheer glamour. This year, Festival Director Moritz de Hadeln was particularly proud that four American films were in competition. According to de Hadeln, "It has taken quite some talking over the years to get the major companies to compete."

The four American films entered were Jonathan Kaplan's *Accused*, Alan Parker's *Mississippi Burning*, Oliver Stone's *Talk Radio* and Barry Levinson's *Rain Man*. Woody Allen's *Another Woman* was on the official program but was entered out of competition.

These blockbuster American films, all nominated for Academy Awards, overshadowed the other entries in terms of attention, and this was accentuated by the arrival of Jodie Foster, the star of *Accused*, and Dustin Hoffman, star of *Rain Man*. Yet none of the Hollywood films competing nor Woody Allen's *Another Woman* are entertainment vehicles. All of them are thought-provoking dramas that deal with disturbing aspects of modern life.

In *Rain Man*, a hustling car dealer (Tom Cruise) first learns of the existence of his autistic savant brother, Raymond (Dustin Hoffman), when their father dies and leaves his estate of three million dollars to Raymond. Hoffman turns in a remarkable performance as the brilliant but socially dysfunctional heir. The film, about the development of the relationship between the brothers on a cross-country trip, won the Golden Bear for Best Film.

The theme of two characters contrasted in an "odd couple" relationship was used in other movies as well. Jodie



Glenn Close and John Malkovich in "Dangerous Liaisons"

Foster, absent from the screen for several years while studying at Yale, won kudos for the role of Sarah Tobias, a waitress who is raped by three men in a bar while other customers watch and cheer in *The Accused*. Purportedly based on an actual incident in Massachusetts in 1983, the film recounts Tobias's attempt to persuade her skeptical lawyer (Kelly McGillis) that she should stand trial rather than plea bargain. She then has an uphill struggle to convince a jury that she did not "deserve" the attack because she was dressed provocatively and behaved in a flirtatious manner.

In *Mississippi Burning*, Gene Hackman is cast as Anderson, a shrewd but pragmatic sheriff sent by the FBI to investigate the disappearance of three Civil Rights workers in 1964. His foil, (Willem Defoe), favors correct bureaucratic methods in approaching the case.

In Oliver Stone's *Talk Radio*, Barry Champlain (Eric Bogosian) is a typical "shock radio" host on the show "Night-talk". Champlain is charismatic but cruel. The wild emotions he unleashes lead him towards a trap just as his show is about to go nationwide.

Gena Rowlands in *Another Woman* is a successful professor who seems self-assured and content. This illusion splinters, bit by bit, as she overhears the conversations of a depressed woman (Mia Farrow) with her psychiatrist. As a result, Rowlands begins to examine her life and relationships and becomes unsure of herself and her choices. As in *September*,

Woody Allen's previous film, a Bergmanesque influence is noticeable, especially in the lighting of Sven Nykvist. Yet *Another Woman* is tempered with humorous touches and far less laden with pessimism than *September*.

Despite these intriguing American entries de Hadeln stated, "We have to make sure we are not just showing products from major companies but also films that might have difficulty in finding a market." He emphasized the fact that the festival is a marketplace, not just a venue for screening films for the public and local and international press. At the same time, it provides a hunting ground for other festivals.

Because of Berlin's proximity to the East Bloc nations, substantial socialist participation is understandable. De Hadeln noted the interesting films emerging in Eastern Europe under the influence of *glasnost* and *perestroika*.

It is quite fashionable these days for festivals to screen films that were locked in vaults by censors in the Soviet Union and Eastern Bloc countries during the years before Gorbachev came to power. This year in Berlin, several previously banned documentaries from the Soviet Union were shown. Murat Aliejev's documentary, *Aura*, shot in Turkmenistan in Soviet Central Asia, centers on drug smuggling among high-ranking officials. Dmitrij Barschtshevsky's *Risk II*, a collaboration between the Soviet Union and the US documenting the history of the atomic bomb, contains footage never before screened in public such as the launching of the first Chinese bomb. Three

Bulgarian films, made during 1966 and 1969 and shelved until last year, were given international premieres.

Czechoslovakian Dusan Hanak's 1972 documentary on mountain farmers, *Pictures of an Old World*, and his 1980 tragicomedy, *I Love, You Love*, had both been banned but were screened in Berlin. *I Love, You Love* is about two railway workers – one a ladies' man; the other a total loser – who drown their sorrows in schnapps won a Silver Bear.

Stephen Frears made an abrupt departure from his earlier films *Prick Up Your Ears*, and *Sammy And Rosie Got Laid*, with a delightfully decadent period piece, *Dangerous Liaisons*. Adapted from Laclos' novel by Christopher Hampton, ex-lovers Marquis de Merteuil (Glenn Close) and Vicomte de Valmont (John Malkovich) are pitted against one another as they launch a full-fledged attack on virtue.

The Greek Film Centre had a stand in the market and President Manos Zacharias topped a delegation of five. Pantelis Voulgaris' action-drama, *Striker With The No. 9* was entered in official competition and Theo Angelopoulos' award-winning *Landscape In The Mist* was shown in the Forum and won the Evangelical Churches' award.

The Greek National Day was 18 February and a number of market screenings were held then. According to Andrew Truley, sales manager for



Jodie Foster in "The Accused"

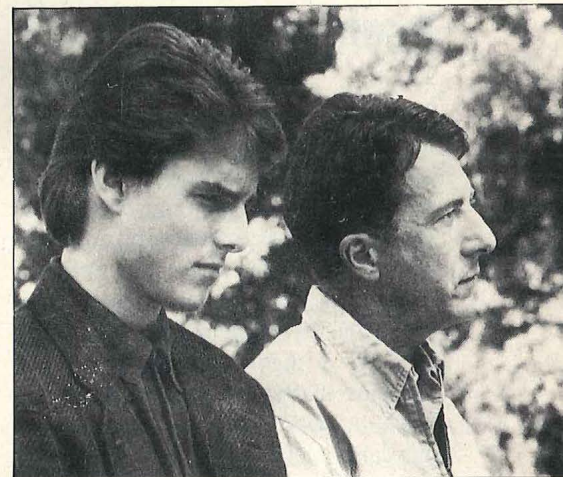
Exportfilm Bischoff, which represents the Greek films, both George Katakouzinos' period piece, *Absences*, which concerns three repressed sisters in the years before World War I, and George Panoussopoulos' erotic comedy, *Love Me Not*, attracted favorable notice.

Heinz Badewitz, organizer of the "New German Films" program, reiterated that the slogan "Variety is our strength", adapted as a manifesto for German film makers in Hamburg in 1979, is still valid today. "I think that's the exciting thing about German cinema," he said. "None of the stories or films look the same." Badewitz acknowledged German cinema had been in a rut while Rainer Fassbinder was still

alive, as though he alone were responsible for the export film business. "Now, this generation had brought fresh impetus to production."

Among the films that attracted favorable notice in the "New German Films" were Dani Levy's *RobbyKalle-Paul* and Ecki Ziedrich's *Singles*, both trendy comedies parodying relationships between the sexes. Doris Dürrie's like-minded comedy, *Manner*, did well internationally.

Two Turkish expatriots, Enis Günay and Rasim Konyar, made *Vatanyolu – The Journey Home*, a good-natured comedy providing keen



Barry Levinson's "Rain Man"

social commentary on a Turkish "guest-worker" who is given a cash incentive to return to his homeland.

The icing on the cake for many film buffs at the festival were the extraordinary sidebar retrospectives.

"Europe 1919 – Fifty Films From Ten Countries" focuses on a wide range of films, some strictly entertainment with little social impact, others reflections on the past or warnings of a dark future. The year 1939 marked a turning point in European history. Thirty-four films, including 12 early silents, initiated and overseen by German producer, Erich Pomer, in Germany, England and the US were the subject of another series.

Heralding the 200th anniversary celebration of France, a series of 12 films about the French Revolution was screened. Of particular interest were two silent films, Jean Renoir's *La Marseillaise* (1937) and Abel Gance's montage, *Bonaparte et la Revolution* (1925-27), accompanied by a jazz pianist. Another treat was the newly subtitled 35mm copy of Rene Clair's 1932 classic, *14th July*. □

Major Berlin Film Festival Awards

Golden Bear

Rain Man (US) Barry Levinson

Special Jury Prize (Silver Bear)

The Summer Of Aviya (Israel) by Eli Cohen

Director: Dusan Hanak for *I Love, You Love* (Czechoslovakia)

Actor: Gene Hackman for *Mississippi Burning* (US)

Actress: Isabelle Adjani (*Camille Claudel*) (France)

Silver Bear For Outstanding Single Achievement

Eric Bogosian (Scriptwriter and Actor) *Talk Radio* (US)

Golden Bear (Best Short)

Pas à Deux (Netherlands)

Silver Bear (Short)

Fate (Czechoslovakia)

Honorary Golden Bear For Contribution To Cinema

Dustin Hoffman

Alfred Bauer Prize

The Servant (USSR) by Vadim Abdraschitov

Fipresci (International Critics)

The Gang Of Four (France/Switzerland) by Jacques Rivette

Interfilm (Evangelical Jury) Prizes

Resurrected (UK) by Paul Greengrass, *Landscape In The Mist* (Greece) by Theo Angelopoulos

*Bootz's private narrative
in bronze*



Bootz on Paros

Federic Bootz, a French artist who has spent the past three years on Paros, is presenting a series of beautiful gouaches and oil paintings both at the French Institute and at Epipeda Gallery this month. These are sea and landscapes, mainly of Paros and Cairo, based on travel memories.

Cairo at night and Paros in winter-time are bathed in subtle shades of black and white. Within the context of this dark palette, Bootz creates an intriguing atmospheric mood that captures the spirit as well as the form of his subject. Paros emerges out of a veil of dark tonalities, the islands' mountains drenched in deep shadow and swirls of grey mist, its stony texture highlighted by sparkling light. The essence of Cyclic winter is vividly expressed.

The simplicity of the compositions and the fluid brushwork, full of life and energy, evoke echoes of the Orient. An emphasis on distance, and height is created by Bootz's attention to both the foreground and a remote village in the far distance; or by a towering mountain with foaming waves breaking at its foot.

Illusive impressions are suggested with sweeping yet fragile strokes. Their fluid motion conveys a raging storm in one gouache, a calm in another. Cairo after dark is beautifully evoked by mosques, other buildings and gardens dimly seen through a velvety darkness scored by mellow touches of light.

The paintings are echoed in the artist's sculptures, miniature landscapes in stone and marble. Juxtaposed with the oils, the roughness of the stone contrasts with the rich grey texture of the paint. Small bronze figures, all ex-

pressing a private narrative, are also on exhibit. Most interesting is the composition of two figures sitting 'in dialogue' opposite one another: one is a woman; the other, simply empty, draped clothing. Not highly polished, the figures' dark patina recalls the paintings' deep tonalities.

Bootz has travelled extensively and has lived in Spain, Tunisia and, for over 20 years, in Holland. He is primarily a self-taught artist who has had many one-man shows in Paris and Amsterdam. This is his first exhibition in Athens.

*French Institute
Sina 29
4-26 April*

*Epipeda Gallery
Xanthippou 11, Kolonaki
5-26 April*

Painter on stage

A new exhibition space created in the foyer of a renovated central cinema houses Millas' latest paintings. This flamboyant artist still paints with the same inexhaustible energy and spontaneity noted in his previous exhibitions.

The paintings featuring night cityscapes inspired by horror movies and science fiction impact on us as scenes from a film playing only in the artist's mind. Sensations flow freely and explosively and color is dramatically interlaced with black, creating a sense of paranoia and a feeling of desolation. Vivid color accents, or a sinister eye, break through the sable texture like struggling denizens of the underworld.

Millas invokes a city cloaked in darkness and creates motion and excitement with a forceful red 'laser' streaking across the canvas. He then produces a science fiction tableau with a ghostly skull dropping from the sky and sinking into the dark of the city – an eloquent image of another world descending from space.

Millas, who was born in Cairo and studied art in Johannesburg, has had many one-man shows. He is also known as a film maker, a poet and performer of imaginative and eccentric 'presentations'. (He will soon perform – at the Hellenic American Union – his own poetry, video clips, music and



Millas: dramatic portraiture

by Mary Machas

much more: the program is yet to be announced.) If you miss his art exhibition, be sure you don't miss his performance! As he says, "I do it my way."

The IDEAL
Panepistimiou 46
1-30 April

The Hellenic American Union
Massalias 22
18,19 May: 8 p.m.

Man on the moon

The strange world of witchcraft was the theme of Christos Theophiles' recent show at Trito Mati Gallery. "Fear of the Full Moon", the exhibition's

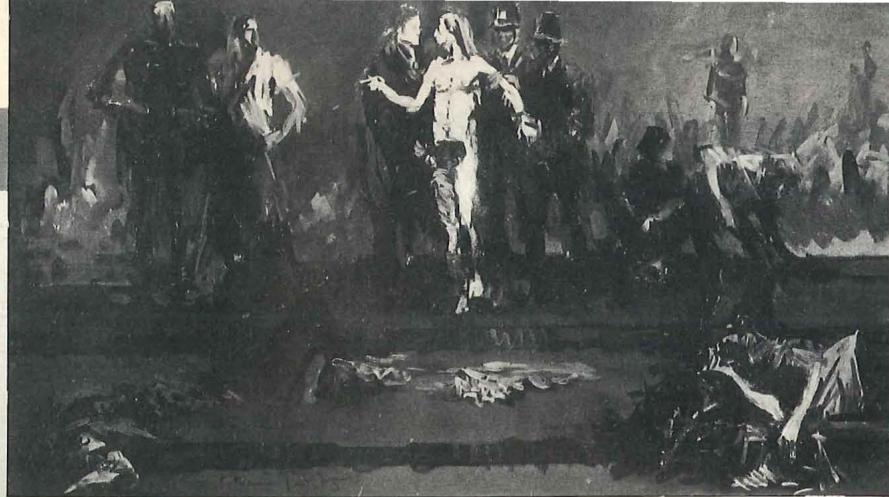


Theophiles: totems and moon

general title, described the work well: canvases and sketches expressing dreams and superstitions generated by the influence of the full moon.

Storing up a host of impressions during intensive research of the subject which led him, among other places, to quaint shops specializing in mystic charms – embalmed rats, snakes, bats, etc. – Theophiles responds on canvas as a narrative illustrator of these occult beliefs. With an expressionist's brushwork, he evokes the mythology of the full moon's attraction, its passionate, tragic, even romantic elements.

The paintings, night landscapes bathed in blue hues and black shadows, are filled with animal and human configurations. Wolves or dogs howl at the moon while man, bewitched by its



George Vakirtzis: mixed media from "Comments and Performances"

overpowering radiance, is either a victim or an assailant, running or attacking. A tragic figure, he is shown contemplating an approaching bat; chased from planet to planet by miniature linear figures; or desperately rowing away to escape the spell of the full moon.

Theophiles enriches the paintings with an eloquent vocabulary of symbols. The howling animals represent man's hostile instincts; a rat locked within a block of ice reflects fear; and masks, totem and stick figures refer to primitive beliefs and myths. The painter fuses these elements into spellbinding iconography.

Pen and ink studies with collage elements continue the theme of the full moon, highlighting striking totem figures wearing masks native to Cameroon. These primitive and grotesque forms, glossy paper collages, exude an evil fierceness exaggerated by the pitch dark sky and eerie moon glow: night creatures in a haunted dream world.

Trito Mati
Xenokratous 33, Kolonaki

Retrospective on Vakirtzis

George Vakirtzis, who died last year, is being honored this month in a retrospective exhibition at the National Gallery of Art. Every period of his prolific life's work is represented, revealing vividly the rich variety of his style and themes.

Vakirtzis was born on Mytilini in 1923, studied at the School of Fine Arts in Athens and at the Ecole des Beaux Arts in Paris. His artistic career, however, began much earlier when, at the age of 14, he apprenticed himself to an artist who painted giant movie posters for the cinema houses of Athens.

Throughout his life, Vakirtzis dealt with a variety of subjects, developing a unique style. His figurative expression-

ism evoked his continuing interest in people and his view of woman as a symbol of life and hope.

During the 1960s, he developed two distinctive series of paintings to depict particular historical events. "Excavations" were inspired by the heroes and the tragic events of 1940, and "Sneers and Supplications" were an attack on the junta. In the latter series, Vakirtzis' aggressive expressionism is symbolic as well as satirical as he paints highly colorful women with grotesque bodies and facial features wearing elaborate flowered hats, or rows of bodies hanging from a butcher's rack like raw meat – dramatic images shot through with irony.

Vakirtzis' two abstract periods are represented: "Studies of Space", in the early 1970s, depicting colorful solid shapes floating with a lightness of motion; and the "Paraktia" series (meaning 'coastal' or 'arriving at the edge of things') of the early 1980s, expressing a metaphysical state through gestural and relief brushwork, rich warm color, and a theatrical staging of abstract images.

From 1975 to 1980, Vakirtzis produced the "Comments and Performances" series based on documented events such as the "streaking" craze in England. In another painting he combined a variety of historical and religious events (the Epiphany, details of the German Occupation and the French Revolution) with contemporary features (modern dancers). The figurative imagery eloquently comments on human endeavors and passions.

"The Monologues" comprised Vakirtzis' last series, dating from just before his death in 1988 – a beautiful yet melancholy series full of people with tragic faces staring boldly at the viewer, eye to eye, expressing the artist's belief that "We are all together, yet still we are strangers".

National Gallery of Art
Vas. Constantinou 50
16 April - 14 May

katey's corner



◇ To celebrate Western Easter, many foreigners gathered as is traditional atop **Philopappou Hill** at 6:30 a.m. This ecumenical sunrise service has to be one of the most spiritually exhilarating in the world and if you did not attend this year, promise yourself to be among those present in 1990. Gather together with like-minded people from all over the world and await an unforgettable service. When all the murmurs die down and the special Easter music fills the air, the words of the scriptures sound forth and every memory of Easters past com-

es rolling back – sometimes with tears. “Christ is risen! He is risen indeed!”

◇ The Corner extends a warm welcome to the new **Ambassador of Morocco, H.E. Abdelaziz Laabi**, his wife Nadira and two of their children. The ambassador, a painter who has had many successful exhibitions, is already finding Greece a special place to be. Ambassador and Mrs Laabi have arrived just in time to celebrate the Moroccan National Day... The new **Ambassador of Finland, H.E. Erkki Tiilikainen** and his wife, Elizabeth, have also recently arrived in Athens. They have three children living abroad who will be visiting them often. They have served in Washington, D.C., Bucharest, Vienna and Moscow, and come to Greece following a recent posting at home in the Ministry of Foreign Affairs.



“The Search for the Greek World” is a non-profit cultural society now in its third year of providing seminars on Greek civilization in English language. Many distinguished lecturers and specialized on-site visits contribute substantially to the knowledge of the participants. The volunteer group is able to carry forward its interesting work with the help of the Society of Athenians and a small subsidy from the Ministry of Culture. The current chairwoman is Mrs Ariella Asser and the program coordinator is her mother, Mrs Dolly Asser. The diversified program attracts participants from embassies accredited to Greece, foreigners living permanently in Athens, Greeks and tourists able to take advantage of only a lecture or two. In our photo, Mrs Asser is enrolling Phoebus Mavridis, an Athenian who came because of the excellence of the lecturers. Good luck to the group as they look to expand their English-language cultural presentations.



A gala, well-attended occasion heralded the launching of an Alumni Association for the American Community Schools. Many graduates gathered to reminisce, elect officers and discuss plans for the future. The newly-elected board will be meeting in May to organize a June dinner/dance for alumni living in Greece and those who will be arriving from abroad. In our photo (left to right) are Dr John Dorbis, ACS Superintendent, Raymond Srougi, Nick Kalantzakos, John Moratides and Nick Tragakis; (second row) Penny Maliagros, Rick Kokorelis and Vice President Jim Milonitis; (front row) Sophia Nicholas, Assistant to the Superintendent and newly-elected Association President, Youssef Bahri. If you are an alumnus of ACS or know of friends living abroad who are alumni, be sure to get in touch with this new association by phoning 639-3200 or 656-7152 ext. 243 or 245.

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guage cultural presentations.

◇ The good news is that the **HAMS (Hellenic Amateur Musical Society)** is back once again to brighten our lives. They will be presenting the happy, rhythmic *Viva Mexico* on Saturday and Sunday 14 and 15 April at the Athens College Theatre, at 8:00 p.m. In addition, there will be a matinee on Saturday at 3:00 p.m. No one who has been around Athens for any length of time would think of missing one of their productions. Get up a group and call 701-5262 to arrange your bookings.

◇ An annual event whose popularity exceeds the size of its venue is the **Winter Ball** in support of **St. Paul's and St. Peter's** Anglican Churches. Held at the British Embassy Residence under the patronage of the Ambassador, H.E. Sir Jeremy and Lady Thomas, the evening is always glamorous and fun-filled. Mary Burfitt, Chairwoman of

the ball for the past three years, would like to thank all of those who either assisted with the arrangements or attended the festivities. The entertainment organized by Basil and Alison Eastwood added considerably to the success of the endeavor. Reverend John Maddock-Lyon and his wife thanked everyone present for helping to make this event the major fund-raising occasion that it is.

◇ And finally, at Eastertime, remember there is a way that

grateful that they have many two-legged friends who care about them. As a matter of fact, ever since the **Hellenic Animal Welfare Society** acquired a site for establishing an animal shelter and clinic, various individuals and groups have dreamed up new ways of contributing to the building fund. One such special fund-raiser held recently was a delightful showing of M. Saovis' children's and teenaged fashions sponsored by "Friskies" (if you don't know what that is, ask any pup!). It was a full evening,



What amazing textiles were presented by Swedish designers at their recent show here in Athens! Those on display ranged from the fantastic to the businesslike. Combined with the textiles on show were examples of the work of five Swedish potters, all of whom have allowed their imaginations to run wild. The Swedish Ambassador, H.E. Hans Colliander (left), was on hand to open the show and greet textile designer Inez Svensson and artists Kennet Williamson and Tom Hedquist who accompanied the show to Athens.

you can help provide lunches for needy children. Just save your daily newspapers and deliver them – preferably on a Friday morning – to **Ayios Dimitrios Church** on Dimokratias St and (you guessed it) Ayios Dimitrios in Psychico. (Drive to the little house in the back and leave them on the front porch.) The priests sell the papers to support their **free-lunch program for children** and this effort also recycles the newspaper.

◇ Our four-legged friends here in Greece should be

combining as it did a fashion show, reception, dinner and dancing. Organizers Kathy Travailot and Susan Falcone drew up an empathetic brochure and provided exciting prizes.

◇ The new logo of the Hellenic Animal Welfare Society represents more graphically their concern for all creatures great and small. Now that the world has awakened to the necessity of maintaining each member of the ecological cycle, whatever we can do has to be a plus. Looking to the



With such a long tradition of kite flying in Greece, it is not surprising that a large and enthusiastic audience turned out for the opening of the exhibition of Japanese kites and spinning tops that was held at the Cultural Centre of the Athens municipality. The Japanese Ambassador, H.E. Kazuo Kaneko, spoke briefly of the long history of kite flying in his country. Over 400 kites displayed indicated the array of possible shapes that will fly. The imaginative artistry of spinning tops on display at the same time made you want to see them in action. Ambassador Kaneko and his wife (right in our photo) visited the various exhibitions and greeted many friends following a welcoming speech.



future (and there will be more on this later) a **Fun Family Fair** will be organized on the actual site of the **Koropi Animal Shelter** on Sunday, 24 September. On that date, kids, dogs, cats, turtles and the rest of the ark will be present for the cause. Coordinated by the team of Watson/Trisk/Brewis, individuals and groups are volunteering to make the day productive –

in addition to being fun. The Lions Club, The Players – and who knows who-all has signed on by now – will be on hand for an unserious dog show, donkey rides, children's sports, all for the building fund. Jot down the date and complete the training of Bowser so that he can shine. Phone 721-0774 for further information or to volunteer to help. □

THE ATHENIAN guide

Where to go... what to do

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

focus

art

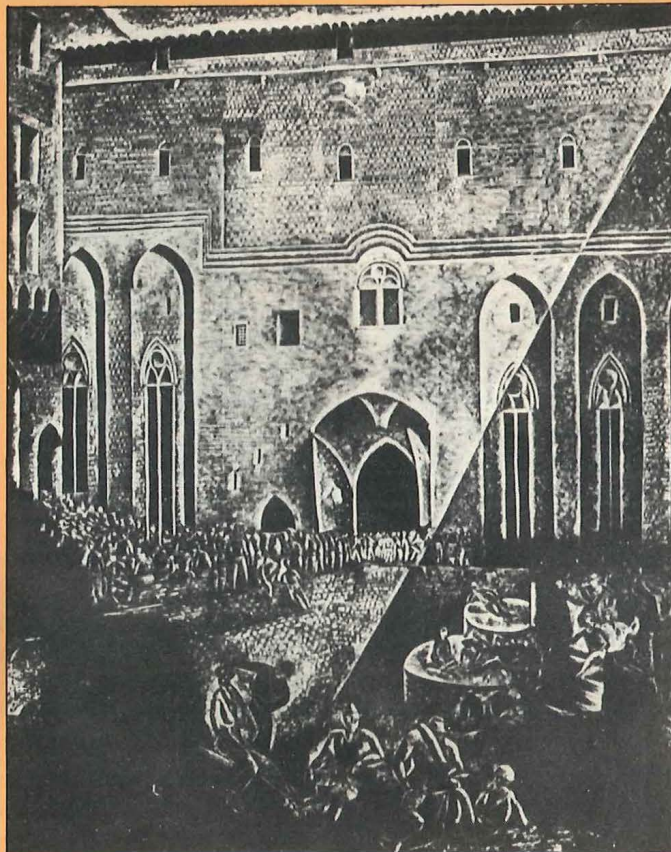
The deserts of the Middle East have been a great source of inspiration for painter **Dimitris Yeros**, now exhibiting at Anemos Gallery until 22 April. Forty oils, watercolors and sketches, large- and small-format, are on show. The desert figures in most of Yeros' work; appropriate, as in November he will be mounting an exhibition at the Towaiq Palace in Riyadh. Ora Gallery is presenting a retrospective exhibition of **Haris Voyiatzis'** watercolors, 5-27 April. Simultaneously, the Ethniki Pinakothiki is organizing an exhibition of the late artist's oils. Voyiatzis (1924-1981) lived in Paris from 1954 till his death, and was recognized internationally for his beautiful, tragic rendering of his homeland. **Apostolos Kyritsis** has been a well-known figure in Greece since 1960: over the last 30

years he has had more than 30 individual shows. At the Evmaros Art Center, till 15 April, Kyritsis will be exhibiting his latest work, 40 oils depicting everyday urban life.

At the Ileana Tounta Centre from 6-26 April, **Nefeli Kontarini** will be presenting works composed of iron and neon. Kontarini started out in London as a ceramicist in the early 1980s and has exhibited works in clay in both group and solo shows.

Following her graduation from Athens' School of Fine Arts, **Pepi Svoronou Kokkini-di** began working in textile design and soon became well known in Europe and the US. While working in fabric design, however, she also painted, and her current exhibition, at Medusa till 21 April, comprises her oils of the past decade.

Nadia Nanopoulou, a sculptor and painter, will exhibit her



Dimitris Galanis at Iakinthos

pastels, drawings and sculptures at Pinelia. She was born in Nafplion and after her graduation from the School of Fine Arts in Athens she re-

ceived a scholarship to continue her studies at the Ecole des Beaux Arts de Genève. She also studied architecture at the U.P.S. des Beaux Arts in Paris and painting in the US. She has participated in group shows of the Sculptors' Association. In 1988 she exhibited her paintings in Nafplion. The exhibition will run 6 April though 6 May.



Queen Tam at Franco Hellenic League



Nadia Nanopoulou at Pinelia

music

The noted Lebanese pianist, **Billy Eidi**, will be giving a recital of works by Bartok, Chopin, Liszt and Ravel, Tuesday 11 April in the Athens College Auditorium at 9 p.m. Sponsored by the

Greek-Lebanese Cultural Association, the proceeds of this performance will benefit mentally handicapped children. A professor at the Ecole Normale de Musique de Paris, the Conservatoire d'Etampes and the Summer School in Flaine, Eidi has been described by critic Jean Roy as a "poetic pianist".

bazaars

The Friends of the Trees are organizing a bazaar to raise funds for reforesting Kesariani after the fire of July 1988. The society, which has already planted over 2.5 million trees on Mt Hymettos, also maintains the Kesariani Monastery grounds. Come help in this good cause and purchase plants, used and new household items, gifts, toys, jewellery, clothes, can-

sent by the HAMS at the Athens College Theatre, 14 April at 8:30 pm and 15 April at 3 pm and 8:30 pm. For info (and reservations) call 646-6554, 898-0058 or 801-2558.

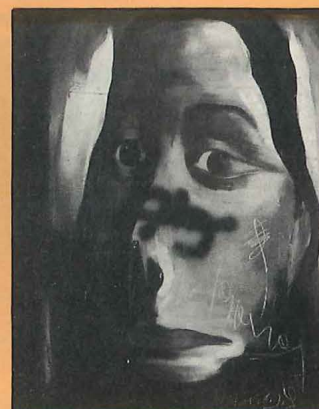
exhibitions

The Gallery of Art of the Franco-Hellenic League of Athens will be sponsoring an exhibition by **Queen Tãm**, 3-12 April. Painting on silk, Tãm's themes and technique reflect her Asian heritage, but also the influence of Greek light and imagery. Forty paintings, silk scarves and dresses will be shown at 2 Kolonaki Square (fourth floor).

Michaele Kordiak, an American sculptor/painter, will exhibit a recent series of canine (and human figure) sculptures at the new Gallery at 9

century earrings, a gold and enamel ornament bearing a portrait of Athena which dates from the fourth century, and other finds. Most of the works were found in the tomb of Bolstiyia Bliznitsa, a priestess of the goddess Demeter, and are here being exhibited for the first time outside the USSR.

In 1973, the Museum of Greek Folk Art moved from the mosque in Monastiraki to 17 Kydathineon Street in Plaka. Since then, the museum's holdings have expanded dramatically, and the exhibits are now presented in beautifully renovated environmental 'frames'. This year, the 70th anniversary of the museum, will be a good time to revisit as new acquisitions of silverware, masquerade costumes, Karaghiozis shadow puppets and regional Greek costumes are now on display. For more information, ☎ 322-9031 or 321-3018. The **Candili Craft and Conference Centre**, already a thriving Euboea facility offering residential pottery courses, now announces the opening of their conference centre. Professor Dr. Raji Javalgehar of Ayurveda College, Solapur, India will give daily lectures on yoga, ayurveda and natural medicines plus individual consultations. This course will run for from three to five days beginning 1 May, and individual and group applications are welcomed. Contact Mrs Bain,



Manolis Polimeris at Zygos

340 04, Procopi, Euboea (☎ 0224-41298).

seminars

Traditional Reiki Master **Ellen Sokolow-Molinari** will be in Athens to conduct first and second degree Reiki classes. An introductory talk will be held 6 April at Jenny Colbourne's Body Control Center, 18 Dimoharous St, Kolonaki. Attendance is free for the talk, but numbers are limited so please call to book space: 723-1397

lectures

Dr Stanley Sfekas, Associate Dean of Southeastern College and Professor of Philosophy, will deliver a public lecture on the Indian thinker, *Krishnamurti*, at the school's Metropolitan Center, 8 Leoforos Amalias, on 4 April at 8:30 p.m. Krishnamurti, a controversial Indian philosopher, proscribed all writing



Dimitris Yeros at Anemos



Pepi Svoronou Kokkinidou at Medusa

dles, Easter ornaments, ceramics, etc. The bazaar is being held on 14 and 15 April at the Hellenic American Union.

The Family Care Centre will organize a bazaar at the Pnevmatiko Kentro, Akademias 50, 12 and 13 April.

The Spastic Society is holding another bazaar at the same place as the previous one, 20-23 April.

theatre

Viva Mexico, a Latin American musical by Phil Park and Bernard Dunn will be pre-

Xenofondos (third floor), 17 April through 13 May. A constructivist, Kordiak uses primarily 'found' scrap metal for his work, as well as wire mesh and wood. This is his first one-man show.

A significant exhibition of Greek antiquities from the Bosphorus, Rembrandts and classic Russian works, all from the USSR, will be presented at the Ethniki Pinakothiki starting 10 April. The works from the Greek Classical period were excavated in the south of the Soviet Union. Among the objects on show are a pair of sixth



Haris Voyiatzis at Ora



Museum of Greek Folk Art

about his work, and Dr Sfe-
kas' commentary represents
landmark scholarly work on
Krishnamurti's teaching.
Professor Renee Hirschon
Philipaki of the Department
of Social Anthropology of the
University of the Aegean,
will introduce her latest book
Heirs of the Greek Catastrophe - the Social Life of
Asia Minor refugees in
Piraeus. The lecture will be
illustrated by slides. At the
British Council 10 April at 8
pm.

films

Equus is a film directed by
Sidney Lumet. The screen-
play by Peter Schafer is from
his award-winning stage play.
The story is about a psychiat-
rist who confronts the distur-
bing case of a youth who
blinds six horses in the stables
where he works. The cast in-
cludes Richard Burton, Peter
Firth, Colin Blakely, Joan
Plowright and Harry
Andrews. At the British
Council, 12 and 24 April at
7:30 pm.



Billy Eidi at Athens College Theatre

Frank Lloyd Wright (30 years
after his death) *The Frank
Lloyd Wright I Knew* is the
title of an interview given on
TV by Lloyd Wright's stu-
dent and colleague, architect
Edgar Tafel. Introduction by
Pavlos Kouyioumtzis. At the
Hellenic American Union, 10
April at 8 pm.

notes

**The American School of Clas-
sical Studies** invites you to
come on an *archaeological
study trip* this summer, 31
May to 16 June. Sites and
museums in northern Greece
are on the itinerary, and the
tour ("On Site with The
American School of Classical
Studies at Athens") will be
led by Professor Stella Miller
of the University of Cincinna-
ti. For further information re-
garding fees/transportation,
contact Mr Coulson at 723-
6314 here in Athens, or
ASCSA, 41 E. 72nd St,
NYC, NY 10021 (☎ 212/861-
0301). (The fee for US parti-
cipants is \$3390.; local parti-
cipants will pay a substantial-

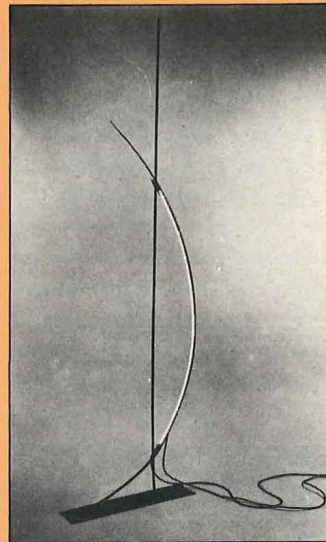
ly lower fee as airfare and
Athens lodging etc. are sub-
tracted.)

TESOL Greece (Teachers of
English to Speakers of Other
Languages) announces its
Tenth Annual Convention, to
be held this year at the
Goethe Institute, Omirou
Street 14-16, on 14,15 and 16
April, Friday though Sunday.
TESOL Greece office, 79
Academias Street, 106 78

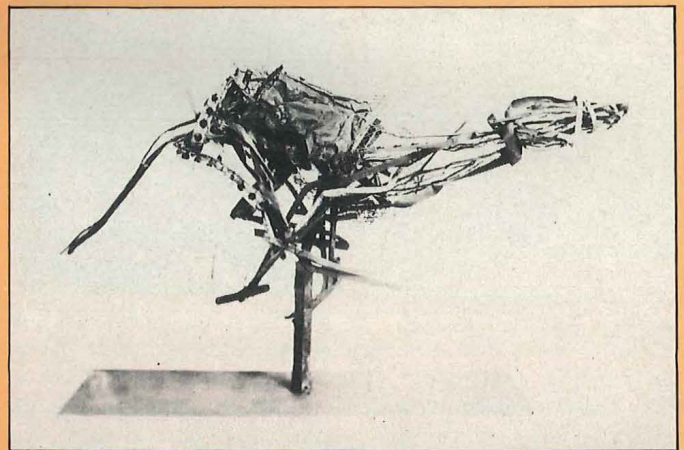
of the Exchequer, former
Home Secretary and Presi-
dent of the European Com-
mission, Co-founder and first
president of Britain's Social
Democratic Party, and pre-
sent Chancellor of Oxford
University as guest speaker.
An auspicious event! For in-
formation, call Mr John Var-
das at the British Embassy
(☎ 723-6211, ext. 254) or Mr
Vassilis Zotos (☎ 652-8385
or 652-3226 evenings).

Graduates of the **Universitá
di Bologna**, currently celeb-
rating its 900th anniversary,
are invited to inform the col-
lege of their whereabouts.
Please send them this in-
formation: your address, the
faculty under which you stu-
died and your year of gradua-
tion. (The data will be used
for purely academic purposes
and kept strictly confiden-
tial.) Write: Universitá di
Bologna, Dipartimento di
Scienze Statistiche, Via Belle
Arti 41, 40126 Bologna,
Italy.

Candili, located on Euboea,
will be holding fortnightly re-



Nefeli Kontarini at Ileana Tounta



Michaele Kordiak at Gallery

Athens (tel. 361-9903; Tues.,
Wed., Thurs. 9-12 noon).
The **British Graduates Soci-
ety**, which awards scholarships
to 40 deserving Greek stu-
dents annually, has a tradi-
tion of inviting eminent
speakers from both Greece
and Great Britain to impor-
tant Society functions. On 21
April at the Royal Olympic
Hotel, this Anglohellenic
group will hold a dinner
dance with Lord Jenkins of
Hillhead, former Chancellor

sidential pottery courses till
October. On an idyllic island
estate, individuals and groups
will study raku, stoneware,
earthenware, throwing and
ceramic sculpture techniques
under an experienced tutor.
Wood, gas and electric kilns
are used. Accommodation for
groups of all kinds is avail-
able. For details, contact Mrs
Bain, Candili Craft and Con-
ference Centre, Procopi,
Euboea 340 04; ☎ 0227- 412
98; 412 04.

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30						

NAME DAYS IN APRIL

In traditional Greek circles one's name day (the feast day of the saint whose name one bears) is more significant than one's birthday: an open house policy is adopted and refreshments are served to well-wishers who stop by with gifts and the traditional greeting of *Chronia polla* (Many happy returns).

April 22	Lazarus
April 23	Yiorgos, George, Yiorgia, Georgia
April 24	Elizabeth, Elisabet
April 25	Markos, Mark
April 30	Anastasios, Tassos, Anastasia

DATES TO REMEMBER

April 1	April Fool's Day
April 20	Passover
April 23	Palm Sunday
April 28	Good Friday
April 30	Easter Sunday

PUBLIC HOLIDAYS

April 28	Good Friday
April 30	Easter Sunday

GALLERIES

ANEMOS, Kyriazi 36, Kifissia, tel 808-2027. Dimitris Yeros will exhibit his work till 22 April. *See Focus*.

ARGO, Merlin 8, Kolonaki, tel 362-2662. Works by Petros will be exhibited from 6-26 April.

BERNIER GALLERY, Marasi 51, tel 723-5657. An exhibition of works by Christian Boltanski until 6 May.

DADA, Niridon 6 & Pratinou, tel 722-2929. A sculpture exhibition by Yiotopoulos through 8 April. An exhibition of works by Iphigenia Lagana will then follow from 10-26 April.

EPOCHES, Kifissias 263, tel 808-3645. Dimitris will exhibit his work from April 6-26.

EVMAROS, Fokidos 26, tel 777-6485. Apostolos Kiritsis through 15 April. *See Focus*.

GALLERY "F", Fokilidou 12, tel 360-1365. A photographic exhibition by Dounakis till 2 April.

ILEANA TOUNTA, Armatolon & Klefton 48, tel 643-9466. Works by Nefeli Kontarini will be exhibited till 26 April. *See Focus*.

MEDUSA, Xenokratous 7, tel 724-4552. Popi Svoronou Kokini will exhibit her work till 21 April. *See Focus*.

NEES MORPHES, Valaoritou 9a, tel 361-6165. An exhibition of works by Thrafi P. Danilopoulos until 5 April, followed by still lifes by Yiorgos Mavroidis from 6 April through 6 May.

ORA, Xenofondos 7, tel 323-0698. An exhibition of works by Madaros and Yiorgos Bournazakis will then follow until 3 April. Haris Voyiatzis will exhibit his work from 5-27 April. *See Focus*.

PINELIA Mesogeion 419, Ayia Paraskevi, tel 659-0209. Nadia Nanopoulou will exhibit paintings, drawings and sculptures from 6 April through 6 May. *See Focus*.

TITANIUM, Vas. Konstantinou 44, tel 721-1865. Mark Sarpanter will exhibit his work till 15 April, followed by an

exhibition of works by Vlassis Kaniaris from 17 April through 13 May.

ZYGOS, Iofondos 33, tel 722-9219. "10 Years of Polymeris at Zygos" is the title of an exhibition of works by Dimitris Polymeris till 7 April.

SCREENINGS

Hellenic American Union

KOYAANISQATSI, (The Life Out of Balance). The famous documentary of the world we live in, produced by Francis Coppola and directed by G. Reggio, 3 April at 8 pm.

POWAQQATSII, (Life in Transformation). A famous documentary produced by G. Coppola and G. Lucas, directed by G. Reggio, 4 April at 8 pm.

FRANK LLOYD WRIGHT, (30 years after his death), 10 April 8 pm. *See Focus*.

The British Council

GREYSTOKE: THE LEGEND OF TARZAN LORD OF THE APES (1984), produced and directed by Hugh Hudson and starring Christopher Lambert, Sir Ralph Richardson, Ian Holm and Andie MacDowell, 5 and 19 April at 7:30 pm.

EQUUS, by Sidney Lumet, starring Richard Burton, Peter Pirth, Colin Blakely, Joan Plowright and Harry Andrews, 12 and 24 April at 7:30 pm. *See Focus*.

Video

BBC NEWSBRIEF a one-hour digest of March's news and current affairs from BBC television, 20 April at 8 pm.

EXHIBITIONS

CROSSINGS 7, an exhibition of works by Vassilis Loukopoulos at the Goethe Institute till 20 April.

RALIS KOPSIDIS' works will be exhibited at the Ethniki Pinakothiki until the beginning of April.

A RETROSPECTIVE EXHIBITION of works by Christos Daglis will take place at the Ethniki Pinakothiki until the beginning of April.

EXHIBITION FROM THE USSR, at the Ethniki Pinakothiki, starting 10 April. *See Focus*.

AN EXHIBITION OF TOYS from six African countries will take place at the Kosti Palama Building till 20 April.

JUNK METAL SCULPTURES, by Michael Kordiak at the Gallery, Organismos Tabouras, Xenofondos 9, 6th floor, from 17 April through 13 May.

QUEEN TAM, will exhibit her paintings on silk at the Art Gallery of the Franco Hellenic League, 2 Kolonaki Square, 4th floor, 3-12 April.

PNEVMATIKO KENTRO, Akadimias 50. **Childrens' book exhibition**, till 10 April. **50 Illustrations from a childrens' book** which were awarded a prize at Bratislava, from 2-16 April. **Greek Photographic Society**, photographic exhibition, 18-30 April. **Kypros Georgiou**, will exhibit his photographs till 9 April. **Panting exhibition** by Kazaki, 11-25 April. **International childrens' painting exhibition**, from the age of 6 months up to 6 years, 2-11 April.

KENTRO TECHNON, Parko Eleftherias. **Athens - Art**, a group show, 4 April through 14 May.

ALTHOUSA BOUZIANI, Xenofondos 7. **Armando Arpayia** will exhibit his work 4-16 April.

PETROS GRAMMATIDIS will exhibit his landscapes in oil at the Hellenic American Union, 3-21 April.

JANET SUMMERS will exhibit her work at the Hellenic American Union, 3-14 April.

TOM PHILLIP'S GRAPHICS, will be exhibited at the Municipal Pinakothiki of Patras, 19 April through 3 May.

KAITI NIKOLAOU a naive artist will exhibit her work at the Athens College Theatre, 5-23 April.

MUSIC, DANCE, THEATRE

FINALS OF THE 1st PANHELLENIC COMPETITION - AUTOGRAN, organized by F. Nakas Ltd, at the Athens College Theatre, 6, 7 and 8 April.

BILLY EIDI will give a concert at the Athens College Theatre, 11 April at 9 pm. *See Focus*.

CAMERATA HELLENICA will perform with A. Simeonidis, director, and Thomas Werner, soloist, at the Athens College Theatre, 23 April at 11 am.

VIVA MEXICO, a Latin American musical presented by the HAMS, at the Athens College Theatre, 14 April at 8:30 pm and 15 April at 3 pm and 8:30 pm. *See Focus*.

MOUSIKI POETIKI two well known Greek artists, Dimitris Fotopoulos on flute, and Olga Kalogridou on guitar, will present a program of works by Loeliet de Gand, J. Dowland, M. Giuliani, J. Papaioannou and Castelnuovo Tedesco, at the British Council, 4 April at 8 pm.

MATTHEW COUMIS, a young Greek pianist who studied at the Royal College of Music in London, will give a recital of works by Beethoven, Chopin, Schumann, Hatzidakis and Mathey, at the British Council, 14 April at 8 pm.

RECITAL with Greek and foreign soloists of works by Kluger, Ropartz, Danzi, Krenek, Vivaldi and others at the Hellenic American Union, 11 April at 8 pm.

NEW ARTISTS, Sonia Caramanian's group will give a recital of works by Schubert, Schumann, Beethoven and Brahms, at the Hellenic American Union, 20 April at 8 pm.

WINTER COURSES

ATHENS CENTRE, 48 Archimidous Street, tel 701-5242, offers Greek lessons. Immersion courses, 3-21 April; accelerated courses, 8 May till 2 June; intensive courses, 5 April till 7 June.

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

THE ANGLO-ITALIAN INSTITUTE is offering courses for English-speaking students this spring. Information: Jay Randall, P.O. Box 14, Paiania, Attiki, tel 664-3089.

CLUBS AND ORGANIZATIONS

AMERICAN WOMEN'S ORGANIZATION OF GREECE (AWOG) welcomes new arrivals. For membership and general information for women of all nationalities, phone 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: Art of breastfeeding and overcoming problems, 4 April at 10 am, for Athens north; nutrition and weaning, 17 April at 6 pm, in Greek. For more information call 802-8672, 639-5628 or 639-1812.

THE ENGLISH SPEAKING SOCIAL SOCIETY, meets every Wednesday from 8-10 pm at the Athineon Pastry Shop, 320 Kifissias Ave, Neo Psychico. Ask for Dr Agis Sarakinos, tel 672-5484.

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

CROSS CULTURAL ASSOCIATION: Books is the theme of April's meeting on Wednesday 19 April at 8:15 pm in the Swiss Foyer, Skaramanga 4b, off Patission, almost opposite the Archaeological Museum. Non-members are always welcome. Doors will be open at 7:45 pm. Members are reminded that the election of Board members will take place later in the evening. For more information, call Angela Kiosoglou at 804-1212 in the afternoon only or 347-6370.

RELIGIOUS SERVICES

CROSSROADS INTERNATIONAL CHRISTIAN CENTER, Kessarias 30 (Ippokraton), tel 770-5829. Rev Alan Demos, Pastor. Weekly services: Sunday 10:30 am. 9 am. 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 ANDREW'S PROTESTANT CHURCH, Papanikoli 3, Papagou. Pastor David Pederson, tel 652-1401. Service: (former Hotel Roussos) Pan Tsaldari 18, Kifissia, 9 am; Sina 66, 11:15 am; tel 652-1401.

SAINT PAUL'S CHURCH, Philellinon 25. The Rev John F. Maddock-Lyon, tel 323-4790; 721-4906; 8 am, Holy Communion, first Sunday of the month; 9 am, Sung Eucharist, every Sunday; 10:30 am. Morning Prayer, every Sunday;

this month

church open daily, except Mondays and holidays, 9 am till 1 pm.

SAINT PETER'S CHURCH, St Catherine's British Embassy School, Kifissia. The Rev W. H. Chivers: 10 am, Holy Eucharist, Sundays except the first Sunday of the month, where Morning Prayers are followed by Holy Communion. **VOULA SERVICES**, Daphni 1, Voula: 6 pm, Holy Eucharist, first and third Sundays of the month.

LECTURES

THE SPANISH THEATRE OF THE 15TH CENTURY, is the theme of a lecture by Spyros Skiadaressis, organized by the Fulbright Scholars' Association, at the Hellenic American Union, 13 April at 8 pm. (In Greek.)

DIAMONDS AND RUST, the sculptor and former British Council Fellow, Yiannis Koutsouradis, will talk about the new techniques and materials he has developed. The lecture will be illustrated with slides. At the British Council 3 April at 8 pm.

HEIRS OF THE GREEK CATASTROPHE, is the title of a book that will be introduced by its author, Renee Hirschon Philipaki, at the British Council, 10 April at 8 pm. See *Focus*.

MAGNA CARTA LIBERATUM, a lecture by Dr Savvas Spentzas, Professor of Political and Economic Sciences at the Hellenic Military Academy. He will talk in Greek on the Magna Carta and its impact on taxes. At the British Council 11 April at 8 pm.

VICTORIAN LIVES - Victorian Literature, is the title of a lecture by David Carrol, Professor of English Literature at the University of Lancaster, at the British Council 13 April at 8 pm.

STUDYING IN BRITAIN, PARTS I AND II, a roundtable discussion illustrated with video films on the opportunities and problems facing foreign students studying in Britain, at the British Council 17 and 18 April at 8 pm.

MONEY POLITICS AND MARKET FORCES, is the topic of an International Economic Conference organized by the Athens College Alumni Association, at the Athens College Theatre 20, 21 and 22 April.

KRISHNAMURTI, was an Indian philosopher and Dr Stanley Sfekas will talk about his teaching at the Metropolitan Centre of Southeastern College, Amalias 8, 4 April at 8:30 pm.

PLETHO GEMISTOS, 15th CENTURY PHILOSOPHER, is the topic of a lecture by C. M. Woodhouse at the Athens College Theatre, 5 April at 8 pm.

PLETHO'S VIEWS ON ECONOMICS AND FISCAL POLICY is the theme of a lecture by S. Spentzas at the Athens College Theatre, 5 April at 8 pm.

SELECTION OF AUTHENTIC MATERIALS, is the theme of a talk by Lloyd Naylor, teacher/trainer at the British Council organized by the ELT Workshop, at the British Council 25 April at 11 am.

CONSTANTINOPLE AND ITS EMPERORS: The Byzantine Ritual, is the theme of a lecture by Professor G. Dragon under the auspices of the Director of the French Archaeological School of Athens, Mr Olivier Picard, 12 April.

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

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

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

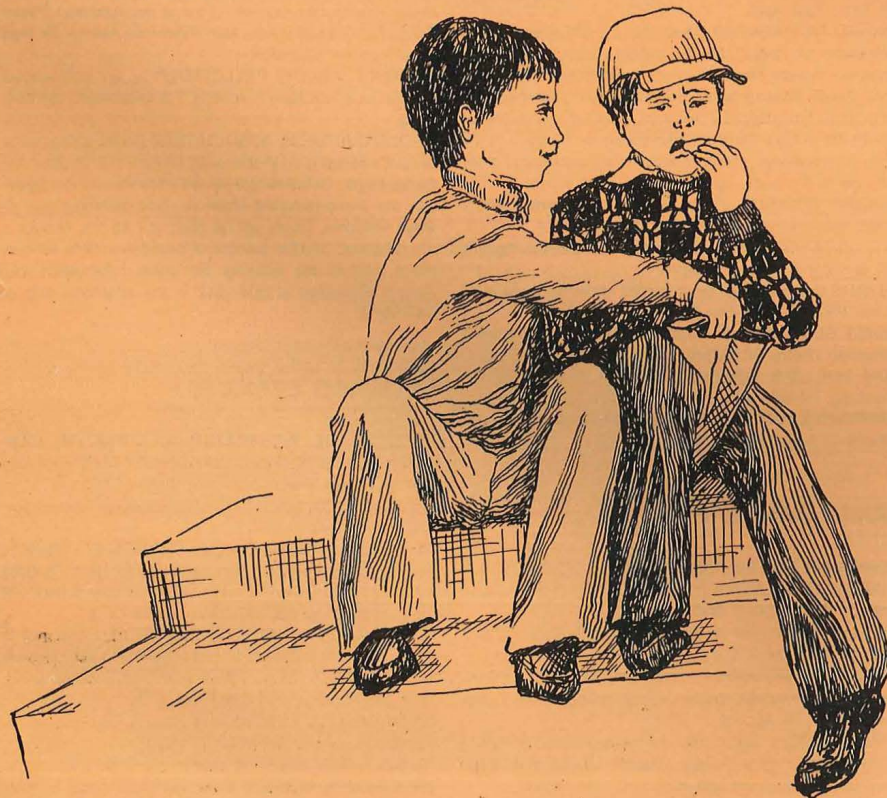
BENAKI, Koumbari 1. Tel 362-6462. For reference use only. Books, periodicals, manuscripts, gravures and water colors pertaining to all periods of Greek history and art with emphasis on folk tradition. Mon 8:30-2:00 pm; Sat closed.

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, Souidias 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 mignonnettes in oregano sauce.

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

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

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

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

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

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

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

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

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

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

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

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

HILTON/US EMBASSY AREA

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

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

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

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

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

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

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

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

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

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

PLAKA

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

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

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

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

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

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 CELLARKYdathinaion and the corner of Moni Asteriou. Quality taverna fare, good service and extremely reasonable prices bring Athenians from all over the city to this basement taverna; not unusual to see a Kolonaki couple in lavish evening wear take their place at one of the 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.

PANGRATI AND ENVIRONS

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

KARAVITIS Arktinou 35, Pangrati, tel 721-5155. Traditional old taverna serving wine drinker's mezes and meat with potatoes and vegetables served in earthenware crocks. Wine from the barrel.

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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).



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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 diavolo, Italian and Capriccioso salads, chocolate mousse, creme caramel and "cake of the day".

GASKON TOMA, 20 Posidonos, Paleo Faliron, tel 982-1114. Open every evening. Appetizers, short orders, plaki (fish and vegetables cooked in wine). Ouzo and wine free.

KAPRI, Posidonos, Paleo Faliron, tel 981-6379. Open for lunch and dinner, 12-4:30 pm and 7:30 pm-1 am.

MOURIA, 101 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.

PANORAIIA, Seirnon/Terpisihoris Sts, Pal Faliron, tel 981-3792. On Sundays open only for lunch. Short orders for fish and meat; shrimp.

SEIRINES, 76 Seirnon, 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, (*kokkořetsi*), pureed yellow peas with onions (*fava*).

GARTH'S, Akti Tr Moutsopoulou 36, Pasalimani, Pireaus, tel 452-6420. Open Tuesday-Sunday, 8 pm-1 am; Friday lunchtime 12-5 pm. Closed Monday.

KALYVA, Vas Pavlou 60, tel 412-2149. Colorful cartoon murals, dining balcony overlooking the sea and Microlimano; established reputation for excellent quality of their meats. Daily from 8 pm-2 am.

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

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

VLAHOS, 28 Koletty, Freates, tel 451-3432. *Bakaliaros*, *bifteki* done over charcoal; start with retsina. Known as The



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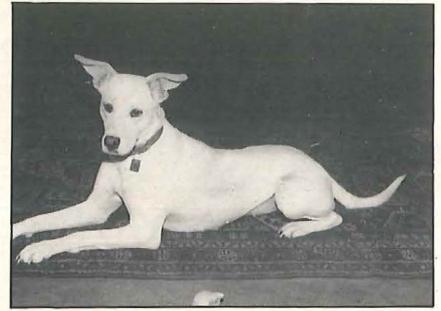
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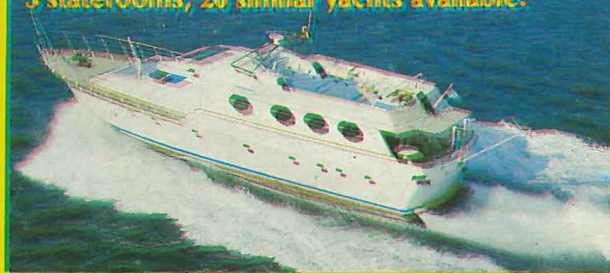
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