

October 1989

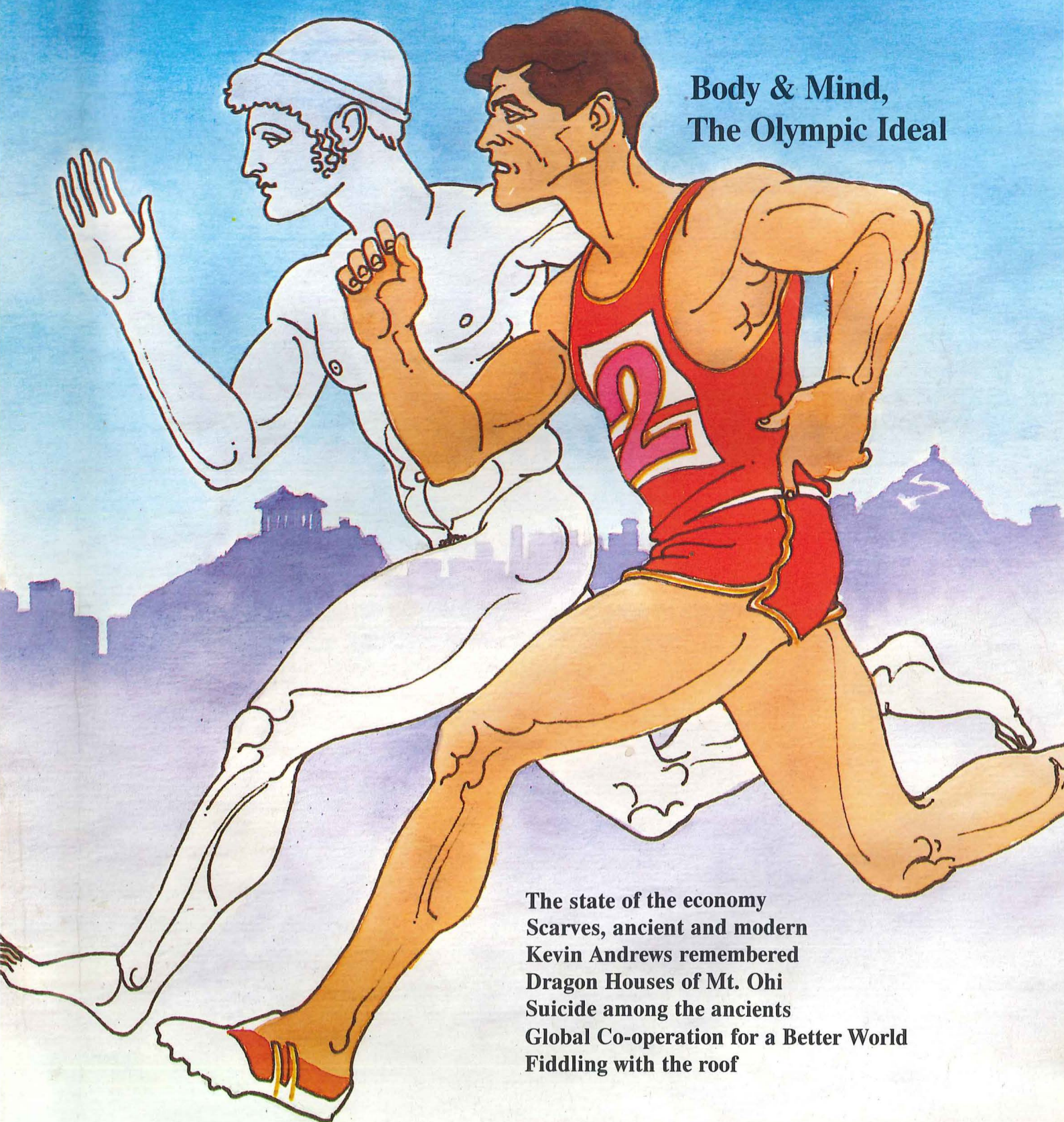
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ATHENIAN

Greece's English Language Monthly

Body & Mind,
The Olympic Ideal



The state of the economy
Scarves, ancient and modern
Kevin Andrews remembered
Dragon Houses of Mt. Ohi
Suicide among the ancients
Global Co-operation for a Better World
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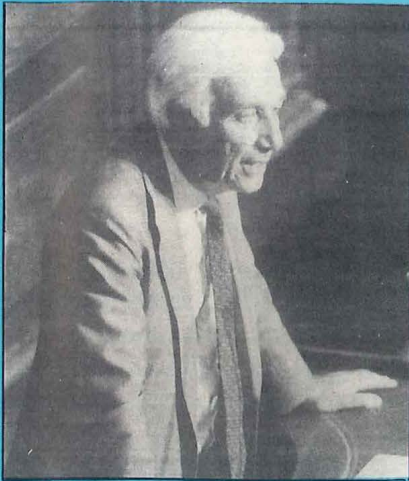
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Drossoula Elliot

Tatoiou 56, Kifissia, Greece

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The revival of the Olympic ideal in 19th century Greece, and Greek art devoted to ancient athletic contests are the themes of twin exhibitions at the National Gallery and the National Archaeological Museum. Our Editor In Chief casts a thoughtful eye on the collections

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Scarves have served Greek women well for centuries – preserving modesty, sheltering heads and framing eyes and faces in color. Katerina Agrafioti traces this art from the terra cotta figurines to the work of modern masters

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32 Suicide in the ancient pagan world

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34 World Psychiatric Association Congress

At the Peace and Friendship Stadium, 12 through 19 October, 6000 psychiatrists from all over the world will meet to discuss "Psychiatry Today: Accomplishments and Promises." It's the largest, most complex congress the city has ever hosted, and a landmark event for the Association

40 What on earth...!?

Global Co-operation for a Better World, which grew out of The Million Minutes of Peace, aims at nothing less than the creation of a world of harmony. Anthony Strano explains the movement, and introduces the local sponsors of this grass roots project for peace on earth

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While others baked in the sun or gardened, Chip Ammerman spent his summer replacing roof tiles – one after the other

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Cover: Spyros Ornerakis

letters

Philoxenia still flourishing

Dear Editors,

To the recent tourists who have complained about Greece through your columns, we would like to offer another view. We would particularly like to comment on the letter from Elliott Vern of Casselbury, Fla. (August), who somehow managed to stir up the worst side of almost everyone he met in his "several interminable days in Greece". He lashed out at everyone from "barbarian taxi drivers" and "neurotic waiters" to "abusive sheep-herders posing as ferry boat officers".

All we can say – after spending a year travelling throughout Greece – is that we found many more abusive tourists in Greece than abusive Greeks.

In one Cretan village, we met a shepherd and baker who typified the amazing philoxenia that is uniquely Greek and overwhelms most tourists who get beyond the Hilton. Upon driving into the village, we asked some women where the historic fort could be found. They hailed a man who turned out to be the area baker. He said: "Come with me."

Within minutes, we were inside his tiny, crowded house adjoining the bakery, drinking ouzo and eating nuts with his wife and two children. Later, he took us through some alleys and up a rocky path to where a shepherd lived. The shepherd, dressed in the traditional pallikari outfit of leather boots, britches, black woolen shirt and black knitted headband, joined our trek up the hill.

On the return trip, the shepherd's wife greeted us with another round of ouzo and nuts. Conversation soon led to an offer to slaughter a chicken for dinner, which we declined. At the bakery, our host presented us with a huge bag of bread and cookies. In over 60 years of travel, we have never encountered such genuine and effusive hospitality as we have in Greece. The poorest Greeks have a certain grace which we don't see in our country though the poverty line is much higher.

In Iraklion, Crete, a hotel bartender invited us to share New Year's Eve with his friends and family; in Sparta a bellboy lent us 5000 drachmas near Messolonghi, a picknicking family shared their meal with us, not knowing that we were temporarily short of funds for food that day because of a bank holiday; in a small town on Chios, a 12-year-old boy and girl became our voluntary tour guides for half a day; in Voula, a hotel owner



invited us to a family baptism a few days after we arrived; in Trikala, a retired salesman and wife whom we had met in a café served us a meal in his home and shepherded us around the area in his car; near Chania in Crete, a gas station owner gave us a bag of fruit every time we bought gasoline. On numerous occasions, a simple request for directions turned into raki and sweets in someone's kitchen. The list is endless.

To be sure, Greece has plenty of problems, many of which have been outlined in *The Athenian*. Some of them are hurting the country's vital tourist business. For example, historic sites and museums generally close at 3 pm daily, an inconvenience to many would-be patrons. Lack of informative signs and dirty public restrooms turn off many others. So do the stereotyped menus. But these things should be easy to fix.

Far more serious are the problems of pollution, noisy vehicles, pervasive trash, unplanned development and a severely politicized bureaucracy. But Greece is not overwhelmed, the way the US is, by the societal disasters of crime, narcotics, alcoholism and homelessness. These products of "progress" may be on the way, but they are not here yet.

That is why Greece remains such a pleasant oasis for many Americans. And that is why we would like to say, "Thank you, Greece, for a wonderful year."

Arthur E. Rowse
Ruth C. Fort
Chevy Chase, MD

Dear Editors:

I would like to bring to your attention a matter of serious concern. On 12 January 1988 Mr Panayiotis Katanidis was arrested and jailed for refusing to serve in the Armed Forces. Mr Katanidis is a member of the Jehovah's Witnesses who, as you know, do not believe in joining the armed services.

As a member of Amnesty International, I would ask that you investigate the situation. One of the recommendations of the European Community Committee of Ministers (Number R(878) on 9 April 1987 was that all member states should amend their national laws to recognize conscientious objection to military service. In addition, a 10 March 1987 UN Commission on Human Rights Resolution (Number 1987/46) recommends that states should provide for alternative civilian service.

Mr Katanidis is being held at the Cassandra Agricultural Prison, Parttime Xenofontas, N. Moudanis 673200, Chalkidiki.

Please look into this matter and provide any and all assistance towards its resolution. I look forward to your response at the address below.

Bob Wilson
134 Quail Haven Drive
Easley, SC 29640



our town

The sign of the dove

At last Greece has come out of the closet: it has officially admitted to having fought a civil war. But, in doing so, it claims that recently it's gone straight, and the wounds inflicted on Greek by Greek have been bound up and are healing.

The warmth of reconciliation is felt everywhere. In Athens a graceful bronze monument soars at the edge of Klafthmonos Square, called the Spirit of Reconciliation. In front of it politicians from ultra-violet right to infra-red left like to pose and have their pictures taken. That's because its going to go down well in their constituencies.

In faraway Puerto Rico former communist MP Mikis Theodorakis and former ruler Constantine Glücksburg a month ago had a friendly talk. Both were there for the 95th conference of the International Olympic Committee. The government has asked the composer to coordinate the cultural side of the Gold Olympiad should it be held here. Referring to the recent destruction of all individual political dossiers in Greece, the musician said to the monarch, with a twinkle in his eye, "They've burnt both our files." (During the junta, Col. Papadopoulos disposed of the king and banned Theodorakis' music in public places.) But perhaps it had been loudly whispered in Theodorakis' ear that if the 1996 Olympiad was really to take place in Athens, it might be wise to chat up His Ex since he is a permanent member of the IOC.

Even in Athens' First Cemetery ten days earlier reconciliation was in the air when Markos Vafiadis joined mourners at the funeral of General Thrasybulos Tsakalotos. The leading field commander of the National Army during the civil war, Tsakalotos directed Operation Torch C against communist forces on Mount Grammos. It was the anniversary of his VIII Division storming the Kamenik summit on 29 August

1949, ending five years of domestic strife, which was commemorated in parliament recently. Now 83, Markos, the humble tobacco laborer and refugee from Asia Minor, who rose to become commander-in-chief of the communist Democratic Army, laid on his mighty adversary's coffin a single red carnation.

In a special two-hour evening session on 29 August, parliament held a ceremony marking the 40th anniversary of the end of the Civil War. That day a bill, passed unanimously, eliminated the consequences of the tragic struggle, calling for a change in terminology and pension benefits to survivors. The period from the withdrawal of Occupation forces in 1944 to the final communist defeat at Grammos in 1949 shall henceforth be known as the 'Civil War Era' and not the bandit war; and bandits - (*andartes* - shall from hence be called 'members of the Democratic Army'.

The bill cancelled court decisions condemning acts related to the struggle, ruled that all punishments be struck from the record; provided compensation for citizens who had been injured or made ill as a result of armed clashes or jailings or held as hostages or exiled to lonely islands.

The real excitement of the whole reconciliation took place that morning with the burning of 17.5 million individual political files all over the country. That a nation of less than ten million people can produce so much data on so little is just one of those curious things that make this country interesting. For over half a century the File Controversy was a burning issue that never got consumed till now. In the late 1930s Metaxas set the trend for some nasty local habits of which spying on one's neighbor - and worse, recording it and passing it on to the police - became a national pastime.

Government after government went

on record saying that files were no longer being collected or added to - or said they should be destroyed, or were being destroyed or had been destroyed. A few years back PASOK made an effective poster of a burning file while actually adding to them.

There had been a healthy reversal of feelings about files lately, and PASOK, with its finger always on the populist pulse, reversed its policy saying now that these documents contained valuable material for historians as well as citizens. In burning these, ND has sought "to eliminate every trace of its anti-democratic and sinful past, to alter or erase history."

As far as history is concerned, a passage from well over 17 million files must read like this: "G.P. was seen going into such-and-such a *kafenion* at a certain hour. He spoke to so-and-so and disappeared through a back door. Two minutes and 35 seconds later he came back hitching up his trousers, paid 20 lepta for something-or-other, and left." The decision to keep only 2000 files on the well-known should be a relief to most historians.

Yet the spirit of reconciliation has given back to many Greeks a past for which they were once condemned, and in many cases can now be proud of. It was a historic sight to see young laborers in Eleusis trying to prevent trucks from dumping into incinerators documents whose very existence had worried their fathers for so many years.

Civil war is a terribly personal thing. This is what makes it bitter and why it takes such a long time for the pain to go away. Surely there are now a million Greeks, the most voluble of people, for whom there are events of the Civil War which are still unspeakable. What politics pull apart, people have to draw in breath and put together again. It is very right that this government acknowledge what the people it represents have decided: *la guerre est fini*. □

THE ATHENIAN DIARY

by Sloane Elliott and Jeanne Bourne

Koskotas testifies

A four-member delegation from the parliamentary commission investigating the Bank of Crete scandal last month heard testimony given by the bank's former owner, George Koskotas. In a Boston court, the fugitive banker claimed he had been blackmailed in two time periods by former prime minister Andreas Papandreou.

From June 1985 to October 1987 he was forced to provide financial support for PASOK under threat that the Bank of Crete, which he then owned, would be turned over to the state.

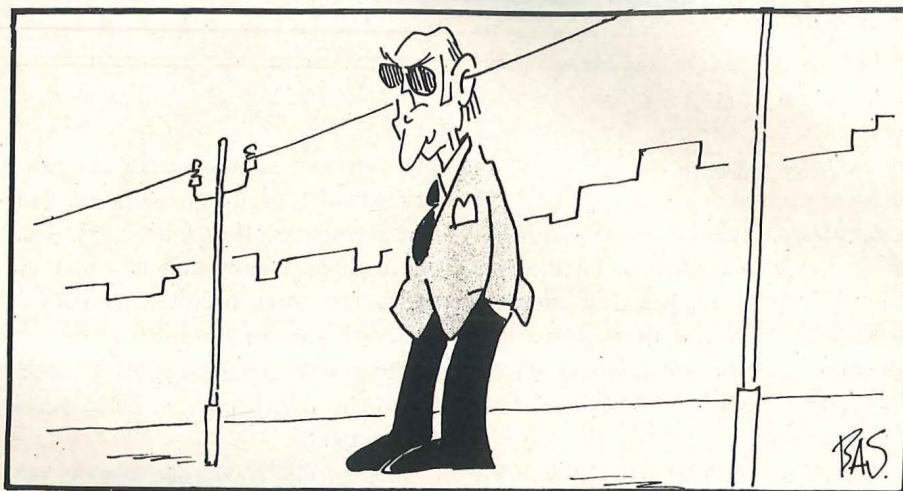
After October 1987 and up to his flight from Greece last November, Koskotas said he supplied PASOK with a total of three billion drachmas in installments made two or three times a week through businessman George Louvaris, a close friend of Mr Papandreou who acted as middleman.

Burning issue

Prime Minister Tzannis Tzannetakis is establishing an interparty committee which will propose drastic measures for forest fire prevention. Two of the severest fires of the year came in late summer. One devastated the island of Thassos, burning off a third of the once green island's forests. The other swept across northern Attica from Kapandriti to Lake Marathon, covering the city of Athens with ashes.

According to Agriculture Minister Stavros Dimas, 25 percent of forest fires are caused by arsonists, most of whom seek more open land for cattle breeding or for development. Laws prohibiting construction on burnt-over land need to be more strict.

Greeks are not the only people addicted to burning their country down. A European Commission report out of Brussels says there has been evidence of arson throughout the entire Mediterranean this summer. In fact,



Cartoon by Vassilis Mitropoulos from "Eleftheros Typos"

Greece with 13,000 hectares burned out of a total of 5.75 million hectares of forest, has been the country least devastated in 1989. Portugal, with half the amount of woodland, has lost over twice as many trees; in Spain 200,000 hectares of forest were consumed; in Italy there were indications that the Mafia was involved in the fires on Sardinia which took the lives of 18 people.

The Tzannetakis government has allotted 750 million drachmas for greater forest protection. Five more fire fighting planes are on order and 70 more fire engines.

Philosophical tribute

Last month Minister of the Aegean Emmanuel Kefaloyiannis unveiled a bronze statue 30 feet high of Pythagoras on the sage's home island of Samos. The statue stands beside the harbor of Pythagoreion, formerly Tigani, which not long ago was renamed in honor of the ancient mathematician, geometer, philosopher and mystic.

Funds for the statue were raised by the Orthodox Patriarchate of North and South America, Samian organizations in the US, Canada and Australia and locally by a committee led by theologian Emmanuel Hadziemmanuel. Pythagoras, it will be recalled, was the first Greek to advocate vegetarianism, to ban beans, and to introduce the then novel concept of the immortality of the soul.

Royal regatta

Piloting a Falcon 300 of the Fuerza Aerea Espannola, Juan Carlo de Bourbon, King of Spain, flew into Ellinikon at 6:41 pm on 23 August in order to compete in the International Yachting Championship being held this year in the Saronic Gulf. Skipping *Bribon*, his E-3000 three-quarter-ton craft, he placed third in the second Olympic Triangle Race the following day.

The event was won by Yiorgos Ertzos and his *Okyalos V* for the second year in a row. The Italian entry *Mestolone* came in second. Nineteen yachts competed from Italy, Spain, Japan and Greece.

Holding bouquets of red roses, two ladies of a certain age greeted the Spanish monarch at Faliron Pier and asked after the health of Her Majesty Queen Sophia, daughter of the late King Paul of the Hellenes. "*Einai poly kala, epharisto*," replied the King in faultless Romaic.

"X" marks the spot

On World Literacy Day, 8 September, the public was reminded of the stubborn educational problem of illiteracy. Education Minister Vassilis Kontoyiannopoulos warned that in spite of the many years of mandatory school, in Greece as in other Western countries, functional illiteracy is on the rise. Over a million students completing their mandatory studies have a li-

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teracy disability: 9.4 percent of the Greek population is completely illiterate; 23 percent functionally.

Free rides

Between January 1988 and last June's elections, 31,672 Olympic Airway tickets were given away free to PASOK supporters as well as to their relatives and friends. A 'scandalette' in comparison with other alleged financial misappropriations, the financial loss to Olympic was about one billion drachmas, according to Transportation and Communications Minister Nikos Ghelestathis. He also said that another 158 million drachmas were squandered as a result of mismanagement of rented aircraft during the recent election campaign.

Listening in

The parliamentary committee investigation phone-tapping charges against the former PASOK government called for the indictment of former prime minister Papandreou on 11 September. There are, it stated, strong indications that Papandreou personally instructed former director of the Greek Intelligence Agency Kostas Tsimas and OTE governor Theofanis Tombras to tap the phones of politicians and political party offices.

Two witnesses in the intelligence service said they personally handed over tapes to Tsimas which they had been ordered to monitor. Among those whose telephones were tapped, they said, were former president Karamanlis, ND leader Mitsotakis, Community Party offices, *Ethnos* and *Pontiki* newspapers and even three PASOK ministers.

The spirit of Antalya

Referring to the 'Spirit of Davos' as "an unsuccessful start" to a new dialogue in Turkish-Greek relations, New Democracy leader Mitsotakis set off to meet Premier Turgut Ozal in Antalya where he was participating in a conference of the European Democratic Union. Mr Mitsotakis was alluding to the results of an informal meeting held between Ozal and former prime minis-

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GREEK IDIOMS

ΓΕΙΑ!



to πνιγώ:
the verb:
to drown
to choke

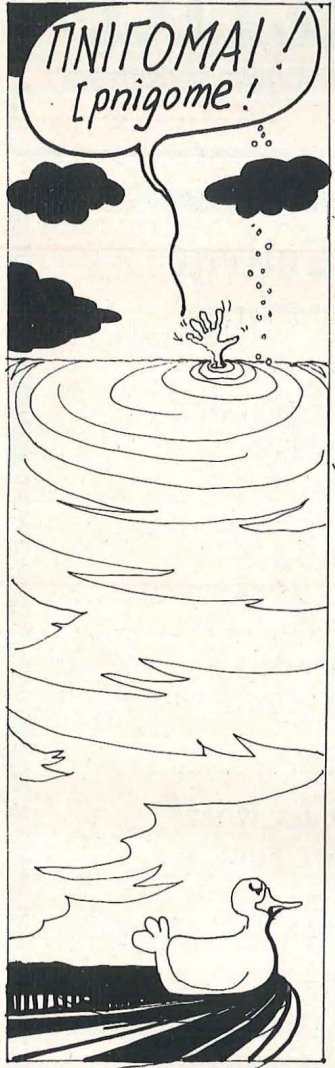
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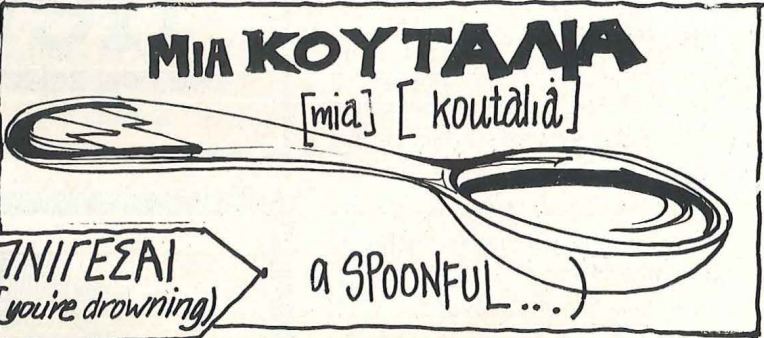
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ΠΝΙΓΟΜΑΙ!
[pnigome!]

HE WANTS TO SAY THAT HE IS DROWNING:
ΠΝΙΓΟΜΑΙ
1st pers. 2nd. ΠΝΙΓΕΣΑΙ
person2 [you're drowning]



ΜΙΑ ΚΟΥΤΑΛΙΑ

[mia] [koutalia]

a SPOONFUL ...)



ΠΝΙΓΕΤΑΙ ΣΕ ΜΙΑ ΚΟΥΤΑΛΙΑ ΝΕΡΟ!

HE IS DROWNING IN A SPOONFUL OF WATER.

meaning: HE ISN'T VERY CAPABLE...

THE ATHENIAN

ter Papandreou during an economic conference at Davos a year ago January. That meeting had relaxed tensions which had caused Aegean confrontations earlier.

After a two-hour meeting, both leaders agreed that the exchange had been sincere and the atmosphere friendly. The issues of religious minorities, Turkey's relations with the EC and the mass exit of 300,000 Moslems from Bulgaria, some of whom are being said to be resettled in Northern Cyprus, were discussed.

On the Cyprus issue, Mr Mitsotakis asked the Turkish premier to use his influence on Turkish Cypriot leader Rauf Denktash to persuade him to accept at least some of UN Secretary General Javier de Cuellar's proposals so as to avoid Cyprus' having to bring the issue before the Security Council to redetermine the Secretary General's jurisdiction. By denying the right of the UN Secretary General to intervene, Denktash, Mr Mitsotakis said, is endangering the intercommunal dialogue.

TV hiccoughs

A bill introducing private television passed through Parliament last month with PASOK delaying its approval until some details are worked out. Among the provisions is the setting up of a national radio and television council, functioning independently with its own budget, which will ensure freedom of speech, pluralism and uphold a certain code of ethics. Some will recall from old ND days that Graham Greene's brother, the late Sir Hugh of the BBC, was asked to set up a similar board here with no success whatsoever.

The Panhellenic Federation of Greek Television (ET) Personnel Associates, however, had serious disagreements with the bill, particularly in regard to the union demands. Since the government, it felt, ignored these, screen blackouts spasmodically disrupted programs for several weeks.

Press Undersecretary Nikos Linardos said the strikes were also against the interest of state TV and that the PASOK-controlled federation had

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taken inexplicable and unjustified decisions whose sole motivation was to serve party expediency.

Large local audiences were incensed because the stoppages deprived them of episodes from the wildly popular serial *The Bold and the Beautiful*. (Fans of starring actor Ron Moss stole his bed linen from the Athens Hilton when he made a publicity stop here last summer.) Foreign residents were equally irate as the strikes also unplugged satellite channels, plunging them into intellectual darkness.

Home's where the smog is

With the end of the summer holidays, odd-even numbered traffic regulations came back into force in Athens. The new government, however, has lifted restrictions on taxis, allowing them free circulation downtown on all days. The ecology committee of the Left Alliance condemned the decision and even the government's own environment agency believes that as much as 30 percent of the total pollution may be caused by taxis. The PASOK party office has accused the government of vote-hunting, and (for once) it is probably right. Social observers, however, suggest that although Athenian cabdrivers use extremely liberal language, they are basically conservative because they are cut off from the state monopoly TV during work hours but open to pluralistic free radio at very high decibel levels. □

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1992: Catch 'em young

If, by the beginning of the century, the European Community has reached a cohesive form – if men and women, young and old, feel comfortable living and working anywhere within the enlarged boundaries of 15 or so nations – if the Eurodollar (or Monnet) is as freely used for buying, selling, borrowing, and lending as national currencies – then education will be the engine driving the motor up the open road to 1992.

But, unfortunately, in *all* countries, *school learning* is still jingoistic, chauvinistic, and inward looking: Greece is no exception. This is not to say that the vision and the goals of the larger community are not expounded and that lip service is not paid to the European man, sorry person, but, don't forget, boys and girls: Rule Britannia! *Vive la France! Zito Hellas!* Fine. Nothing wrong with that on the soccer field, but in the streets? Perceptions of foreigners as fellow Europeans will, in the end issue, only be created in the classroom.

Greece is in the EC, but not of it

How does a system of education deal with this historical problem, for problem it has remained? Some countries do better than others. Of these, France is a notable example. Young children are being brought up to view themselves as Europeans (but speak French *s'il vous plait*). In others – Britain probably heads the list – there is still a little doubt, a touch of...well I suppose I must *parler* a little; after all I am a member aren't I?

What about Greece? What do young Hellenes learn about this new Europe in school? Very little. They are taught to speak Greek, to think Greek, to attain the necessary attributes to fit into Greek society. Europe encroaches on their day-to-day horizons only to sate their appetites with TV, T-shirts and Kellogg's corn flakes, but in the classroom they are fed no European ethos. In this way Greece is in the EC but not of it. In fact, Greeks still travel to Europe as if it were another continent.

Education in Greece is compulsory for nine years; six at elementary school and three at the Gymnasium. Bright kids get another three years free at the Lyceum. Brilliant graduates of the Lyceum may continue on to the state universities or polytechnics, all for free. Licensed private schools, charging fees, have to follow the same curriculum as the public schools. Normally, these have smaller classes (20 compared with 40), a higher education level (though not always) and teach a language course (French or English) as an extra.

Greek law stipulates that Greek children go to Greek schools, thereby ensuring that all follow the government curriculum. The possession of a foreign passport is the 'open sesame' to foreign schools here. Under EC regulations in the works, Greek parents will, theoretically, have the same choice as their counterparts in the rest of the community and be allowed to educate their children in the school of their choice. But don't look for an early change in the Greek law or a willingness on the part of the establishment to give up its sole right to fill empty minds.

Greek state universities and polytechnics had a worldwide reputation in the 1920s and 1930s. Since then, their educational standards in most subjects have been falling. Apart from this, they have few courses relevant to present-day commercial, business or technological needs and, to fill this vacuum, branches of foreign universities such as LaVerne have been set up (under an obscure 1932 law) to teach foreign students.

But, outside the system, colleges are only allowed to confer diplomas which are not recognized by the Greek establishment. The EC open market rules will, no doubt, prod Greece into a more liberal attitude regarding foreign academic institutions and, at the same time, encourage a system of controls over their educational standards similar to the accreditation system in the US. This would be welcome, sensible and in the best interests of a country which is now losing thousands of students (costing hard currency) to foreign universities.

Under the Single Market of 1992, there should be nothing to stop a university in, say, France from establishing a branch in Athens. The question is: How will the Greek government define a 'European university'? Will they take the narrowest definition and list only the state universities (such as the Sorbonne) or will they include on the acceptable list private establishments, such as American University or Webster, that are recognized by the host country? Whatever the answer, 1992 can only act as a spur to the bureaucratic mule.

How? By the development of a progressive and exciting environment completely outside academia; by the stimulus of a competitive market in which Greek and foreign companies will fight to become more productive. In this new atmosphere the private sector will demand an ever-increasing pool of educated management, bottom to top. If Greece cannot supply them with this staff, they will import it. Don't forget the free movement of workers within the EC. Right now, UK schools are actively recruiting teachers in Germany and other EC countries.

At the moment the state education machine is not filling this basic requirement. A complete educational system – at all levels – is essential if Greece is to meet the challenge of 1992 and its implied promise to its citizens. □



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Clipped wings and cement boots

During the political hiatus in which Greece now finds itself, much has been said and written about the problems of the Greek economy. Evidence of mismanagement in the business sector – not only by the previous government but stretching back as far as anyone can remember – lies all around. This month *The Athenian* looks at two of the country's premier companies, Olympic Airways and Halkis Cement, which are currently in the news.

The present predicament of both companies is that they have both fallen deep into the red when, by any normal standards, both should be among Greece's most profitable enterprises. Furthermore, the solution to the problems of both companies may now come from foreign investors as the time when an all-Greek solution to their woes has expired. Apart from that, the recent history of Olympic and Halkis is different because the former is state-controlled while the cement company is still part of the private sector; yet ultimately the blame for the massive debts of both companies must lie with the Greek government.

Olympic Airways needs a rapid injection of 120 billion drachmas (\$750 million) from the government if its survival is to be guaranteed. That is the

general manager, Loucas Grammatikos, this year will be another bad one for the airline. Grammatikos did insist, however, that problems were "internal" ones, meaning that the company has not yet fallen behind on its debt repayments to international banks – just to Greek ones.

Grammatikos enjoys the support of

already one of Olympic's greatest problems.

Greece's handling of its airline contrasts unfavorably even with the case of Cyprus Airways, a smaller company which had to start again from scratch just 15 years ago when the Turks invaded the island. Cyprus Airways today enjoys a solid, if unspectacular

Olympic has admitted it should look into the possibility of an alliance with a foreign carrier

New Democracy, while the airline's new president, Vassilis Filias, comes from the Synaspismos half of the governmental alliance. Predictably, the pair has castigated the previous administration's handling of the company, to the point where they have publicly labelled Olympic's services "the worst in Europe". While the new management may have many good credentials to head up the airline, this approach will hardly help Olympic win back lost custom – particularly higher-paying business travellers – in today's cutthroat airline competition.

profit base, and is energetically exploring ways of facing the new competition presented by European market integration in 1992. Top on the Cypriot company's agenda is studying the possibility of partnership with a major airline and, swallowing national pride, hunting internationally for an experienced managing director to pilot it through the next decade.

Olympic, for the first time, has admitted it should look into the possibility of an alliance with a foreign carrier, though privatization has been ruled out for the present.

First, however, the company has to grapple with immediate crises. These include the upcoming delivery of three new Boeing 767s, which the present managers have dubbed "unsuitable" for Olympic's service network. Some \$40 million of the \$200 million order has already been paid, though how the aircraft will be used and with what technical back-up is still unclear.

Other priorities, according to Filias and Grammatikos, include reexamining the services of Olympic Aviation, the domestic flights arm of the group, which is its traditional heavy loss-maker, improving "poor" attitudes among flying personnel, particularly hostesses (Olympic receives 40 letters of complaint a day for various reasons), and attempting to take a share of the important charter flight market which, de-

The blame for the massive debts of both companies lies with the government

stark, though slightly melodramatic message which has been delivered by the new managers appointed by the Tzannetakis caretaker government. That is the kind of sum which would cover Olympic's accumulated losses, which date back even from the period before the state purchased the carrier from Aristotle Onassis. In fact, 1987 was the first year that the company managed to slow the rate of decline, but according to the newly-appointed

The appointment of political supporters of the government of the day may not be inherently evil if the individuals are competent to take Greece's national and international flagship into the 1990s, but it stems from the same kind of political mentality which found its extreme expression in PASOK's addition of 778 extra workers to the airline's payrolls earlier this year in a bid to win their votes for the June elections. Severe overstaffing was

spite Greece's large volume of package tourism, has remained virtually untouched by the Greek carrier. The most pressing headache of all is to begin to renew other sectors of the airline's fleet which is rapidly ageing. The average vintage of its aircraft is more than 12 years, far higher than that of other national European airlines.

All these problems have worsened over the years due to government inaction and some positively harmful steps; both inaction and bad action being directly traceable, in most cases, to political considerations.

Halkis Cement Company, the third largest company in Greece's modern and well-organized cement manufacturing and exporting sector, used to be a healthy company. In 1979/1981 the firm was making annual profits of between 144 and 179 million drachmas. Since 1982, losses have accumulated and reached a staggering 38 billion drachmas last year.

Halkis is currently the subject of a friendly takeover bid from a French consortium led by Ciments Français, which has already prepared the ground by purchasing considerable quarrying and ready-mix concrete assets in Greece.

Halkis lays the blame for its problems squarely on interference from and mismanagement by the Greek government. Like the other Greek cement manufacturers, Halkis invested heavily in large modern kiln facilities in the late 1970s and the early part of this decade, with a view to increasing its presence in the export markets which were still growing at that time, particularly in the Middle East.

First of all, Halkis' investment of 5 billion drachmas in precalcification, special environmental filters and a conversion from oil to coal energy, for which it had already secured agreement for finance from the European Investment Bank, was fatally delayed when the government changed the law. The subsequent blocking of what amounted to a 2 billion drachma subsidy (which Halkis still claims it is entitled to) has alone caused the company losses of about 14 billion drachmas.

Furthermore, the government delayed the energy conversion project on

environmental grounds, despite the fact that it had approved similar conversions for other cement manufacturers. Hence it took Halkis three years instead of one to complete the project, incurring losses of 3 billion drachmas – the difference between the price of oil and coal for that period.

Finally, the government has restricted the company's liquidity (as for all the cement groups) by keeping the price of domestic cement falsely low while inflation rages on, and by stifling a number of rescue projects, causing the losses to escalate out of all proportion. Halkis says it first received offers from other European producers several years ago, only to have them turned down by the government, which at several stages seemed to prefer liquidating the company to allowing any foreign participation. Allegedly, the state also reneged on plans for a capitalization of Halkis' debt by state banks as early as 1983, when the debt-conversion being talked about was no more

than 5 billion drachmas. Yet that is precisely what was eventually done on a much larger scale to rescue Heracles, the country's biggest producer.

The company's management, though obviously embittered, remains optimistic that Halkis has a future. The company has continued to remain successful in terms of sales abroad and is also active in Greece. Now it has promised shareholders it can look forward again to regaining some lost markets, both domestic and foreign, though it is likely this will be done partly under foreign management. The managers at Halkis note that the company and other Greek producers now have little alternative but to embrace purchasers from elsewhere in Europe, but that the conditions until recently existed for an all-Greek solution. The situation is contrasted with the handling of similar problems in Spain, where timely government action helped the industry to flourish for the last three years. □

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Through an economy glass, darkly

From a bleak economic prospect,
Prime Minister Tzannetakis counsels realism, self-restraint and
optimism against a backdrop of a decade's indulgent mismanagement

by Sloane Elliott

At the opening of a debate on the economy held in Parliament early last month, Prime Minister Tzannis Tzannetakis warned that the country's fiscal state was "much worse than we expected two months ago when we began taking stock of the situation we had inherited from the previous government".

He pointed out that the rate of the Gross Domestic Product had declined from 3.9 percent in 1982 to 2.3 percent in 1988, a figure well below that of the EC average. At the same time, he added, inflationary pressure, which had dropped during the middle of the decade, was growing again. The EC inflation is now under 6 percent; here it is running at 17.5 percent.

Amid a welter of long-term problems, the prime minister of course singled out the public sector deficit as the worst. This deficit will reach at least 2.5 trillion drachmas by year's end. Most of this is contained in the 1989 state budget which was forecast at 1.4 trillion but will rise to 1.9 trillion, overreaching the figures quoted by the former government by 36 percent. This was due to delays in the collection of revenue in the order of 230 billion and excess of expenditures which will reach 270 billion. The result is that the 1989 deficit is the largest ever.

The premier went on to declare that the PASOK's irresponsible handling of the deficit was summed up in the notorious statement, "Give it all away, Tsovolos," the former prime minister's directive to his Finance Minister that state coffers be emptied in handouts, benefits, supernumerary salaries and any form of vote catching.

One of PASOK's characteristic stratagems was handing out large benefits to wheatgrowers and millers – far high-

er than regulations set by the EC – thus gaining their vote and forcing the present government to raise the price of bread which PASOK could now say expressed the conservative's contempt for the poor.

"Unfortunately, the previous government viewed the state as its own property," Mr Tzannetakis went on,



*Prime Minister Tzannetakis,
parliamentary debate on the economy*

"not as a vehicle of social progress. And it used the state at will in order to live comfortably, to make supporters wealthy and to buy or extract votes by hiding the truth each time that elections came round."

According to an investigation conducted by the Ministry to the Prime Minister, 98,801 persons were hired into the public sector just in the first six months of this year. (That's exactly 1 percent of the total population of the Hellenic Republic.)

The premier singled out former OTE director Theofanis Tombras as an example of "the mismanagement spirit" which prevailed in the public sector.

Pistol-toting Tombras continued to govern the Hellenic Telecommunication Organization earlier this year from behind bars. Between 1 January 1985 until last June's elections, OTE awarded, at the cost of 13 billion drachmas, 13 contracts without tendering.

In conclusion, Mr Tzannetakis granted that the limited mandate of his government did not allow it to implement economic solutions except in a day-to-day manner. He did believe, however, that "the restoration of the citizen's confidence in the political system and a broader consensus in dealing with economic problems with realism and self-restraint would contribute positively to creating a more stable economic climate.... Ultimately, the morals and style of power themselves have an economic dimension. Therefore the present government is trying to contribute to this dimension by its conduct because, in the end, the bill will be paid not by the politicians but by the people."

It was precisely on this point of morality, that former premier Papan-dreou referred to the previous speech as being of "very low level". Criticizing the government prior to his own as economically inactive, he praised his government for bringing the rate of inflation down from 25 percent per annum to 13 percent. He maintained that his government had dealt decisively with current accounts deficits and balances of payments.

ND leader Mitsotakis in turn accused PASOK of a total lack of candor, that his economic forecasts were fabricated, that PASOK squandered state money like czars, sultans and Latin American dictators. His peroration was the rhetorical climax of the evening when he turned to the former PM and

said, "You shall drink the sup of bitterness to the dregs."

Mr Florakis of the Left Alliance returned to the medium of prose, claiming that investments today have fallen below the 1973 level; the real wages dropped by 15 percent between 1982-88, and that each family of three had lost 48,000 drachmas during that period. That statement was not lost on the Greek people: Headlines blared: EVERY NEW-BORN HELLENE COMES INTO THE WORLD OWING 1 MILLION DRS!

The Federation of Greek Industries (SEB) meanwhile issued a statement expressing its concern over the country's economic condition. "The hesitation in dealing with the public sector deficit fuels inflation, lowers the competitiveness of our economy and brings us closer and closer to the likelihood of an obligatory adjustment to a significantly lower standard of living."

One can't get around the theoretical but still stubbornly practical fact that the present coalition government of Left and Right is unable to get its act together on such diverse economic points of view, and through postponement it aggravates a situation that is in need of urgent attention. During this uncertain period before the next elections, now planned for 5 November, vagueness of policy and the lack of clear fiscal regulations discourages investment initiatives and restricts foreign borrowing while businesses and banks abroad wonder what will happen next.

Wages and pensions in the public sector, by Greek law, cannot be cut nor can civil servants be fired no matter how superfluous they may be. They are appointments for life. Since these payments account for at least 90 percent of the budget, there is not much this government, or any future one, can do about it than look else where to raise more money.

Doing so by floating more short-term domestic bonds, say, is unlikely because of fear of another devaluation. Minister of National Economy George Souflias, however, has declared that devaluation is no solution to the country's economic problems, adding that the 1983 and 1985 devaluations proved fruitless. He also rejects the idea of an austerity program. Instead, Mr Souflias

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is thinking in terms of long-run economic and social development, with interest rates going up and more borrowing from abroad.

The forecast, however, from Brussels isn't very rosy, either. EC policy changes on financing major investment projects and the uncertain state of political affairs here has resulted in the Community's pulling out as a backer to some favorite and much bruited about programs.

For instance, the Acheloos River diversion scheme, in so far as it relates to irrigating wheat fields in Thessaly, is now thought undesirable because the EC is already producing more wheat than it needs, and, has (attention arsonists!) more than enough cattle and cattle breeding areas. There are many areas in Greece where aspiring pyromaniacs would make sounder fiscal sense if they went into well-programmed timber harvesting, as they've been doing in Spain and are now doing in southern Turkey.

The EC has also got cold feet on funding the Athens Metro, a massively costly affair that is going to bring in no revenue but paltry drachmas. This, in turn, could complicate the plan to hold the 1996 Olympic Games here, since the financing of the completion of the underground accounts for half the budget for its infrastructure.

It's too bad that the atrophied, obsolescent Cold War mentality towards the foreign military bases persists because the government might otherwise hit NATO for a few hundred million quid (Spata International Airport only needs 35 billion drachmas) for a highway-airport network around Attica which might convince the Americanos that it has potential strategic value.

On 9 September, Prime Minister Tzannetakis opened the 54th Thessaloniki International Fair with an address which fleshed out what he had said his government was out to accomplish in the Parliamentary debate several days earlier.

Throwing a sop to his Left Alliance cohabitants, he reaffirmed his government's responsibility to ensure the incomes of the working people. He was really out to give private enterprise a boost. As such, he stressed the setting up of a committee which would look for

and publicly acknowledge private (as well as public) enterprises which have combined profits, economic health and a liberal social policy towards its employees.

"It is my personal conviction that additional social benefits are better achieved through specific companies than a central bureaucratic system. All over the world there are enterprises which, on their own initiatives, have provided additional insurance, medical care, paid holidays and participation in company profits, while at the same time maintaining and increasing their economic strength."

In this way, the prime minister emphasized, via corporate management money for social benefits is channelled directly to the employee and not diverted through politicians who might be tempted to use it for vote-hunting purposes.

Reasserting what he had said in parliament about the importance of restoring the citizen's confidence in the political system and emphasizing the positive effects on the economy of TV liberation from state monopoly, the Prime Minister turned to the major question of relations with the European Community.

"In recent years," he said bluntly, "the course of Greece's convergence towards an average income level with the EC had been reversed."

Given the international prices in oil and raw materials, the international situation for the Greek economy was during most of the 1980s was auspicious; yet in the ten year period up to 1987, while the gross fixed investments were increasing in the EC by an annual average of 2.5 percent, in Greece it was declining each year at a rate of 2 percent.

"The average output per employee outside of the agricultural sector increased during the last decade at half the rate of the EC as a whole. It has resulted in a comparative decline of the economic position of the average Greek citizen, particularly the working people."

"So, instead of converging, we have on the contrary been moving away from the levels of economic and – by extension – of social and cultural prosperity of our European partners."

This discrepancy, the prime minis-

ter went on to say, resulted in fiscal deficits of such magnitude that it created an inordinate dependence on EC funds which limited the country's negotiating position.

"Often appearing unprepared, piecemeal and unclear in proposals, Greece presented an extremely low level of absorption of the structural funds provided by the Community... And a large part of these which finally collected ended up being used, unfortunately, for consumer spending instead of serving the purpose for which they were intended; that is, not spent on modernizing the infrastructure nor on the restructuring of the agricultural sector nor on the promotion of technology and environmental protection... in short, not for investment but for non-productive purposes."

Of course this kind of money, while slowing down production, overheated demand and has lately revived inflationary pressures. In trade balances, imports continue to increase over exports.

"The present government has inherited weaknesses, delays and insufficiencies which, if they continue, will surely lead the country into a permanent economic crisis."

On this bleak prospect, Prime Minister Tzannetakis stressed the need for optimism, not blind but conscious, growing out from a deep belief in native ability. He might have been old Pericles in asking:

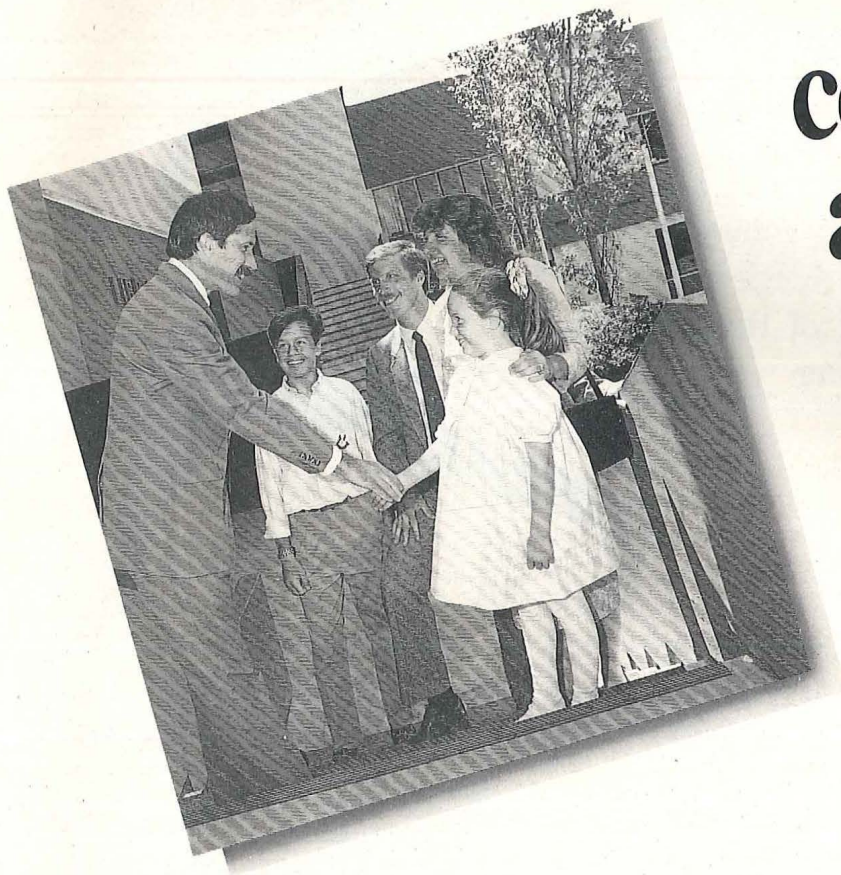
"Where does the dynamism which surprises foreign observers and economists come from? From mechanisms and organizations or from the ability of our people? Has this ability been lost? Aren't we the same people? Although the reversal of the course of our economy requires patience and realism and self-restraint, it will amaze us all when it comes with its speed and its strength."

In short, the prime minister made clear that in the most painful way, recent experience had proven that without a long-term, coordinated program, economic and social recovery cannot be established "in a responsible, mature and creative manner."

"We have before us a great opportunity. Perhaps it is our last. It is the duty of all of us not to let that opportunity slip by." □

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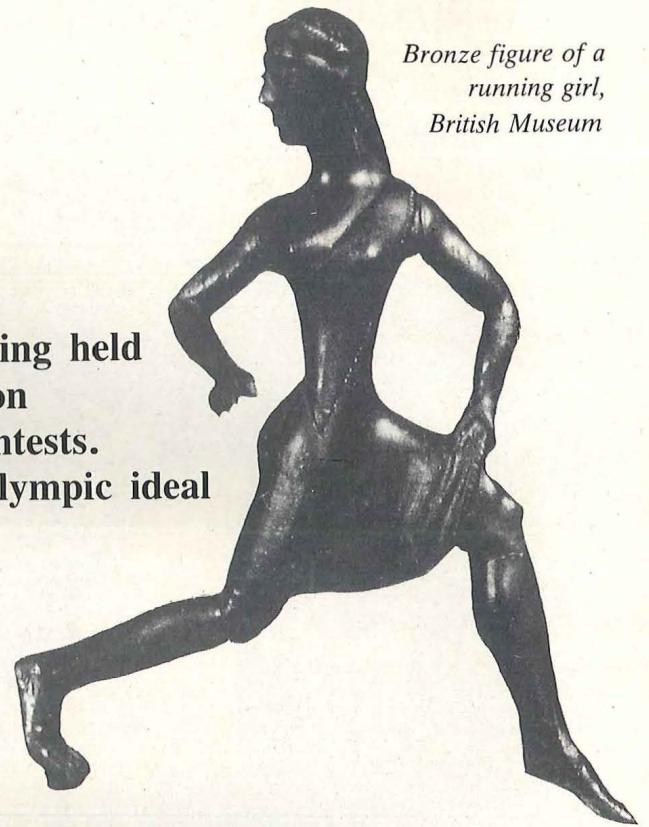


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The mind and body of the Olympic ideal

Bronze figure of a running girl, British Museum



Two important exhibitions are currently being held in Athens. One is a comprehensive collection of Greek art devoted to ancient athletic contests. The second focuses on the revival of the Olympic ideal in 19th century Greece, culminating in the Olympic Games of 1896

by Sloane Elliott

Two companion exhibitions now on show in Athens are promoting Greece's bid to hold the Olympic Games here in 1996 on the centenary of their revival in modern times. Under the general title "Mind & Body", the exhibition at the National Archaeological Museum is subheaded 'Athletic Contests in Ancient Greece' and the one at the National Gallery (Pinakothiki) 'The Revival of the Olympic Idea 19th-20th Century'.

Certainly the more impressive exhibition is the one being held in five refurbished galleries of the Museum on Patission Street. Though the great majority of some 230 works of ancient

art are from its own collections, important pieces are on loan from the British Museum, the Louvre, the Berlin Antikmuseum as well as from other museums in Greece. All the objects are roomily displayed and well lit, so that even works collected here from other parts of the museum which may be familiar to local visitors seem enhanced or transformed. There is plenty of well presented and informative printed material in Greek and English and the visual aids, such as touch-screen videos, are helpful. The labelling is clear and bilingual.

In its formal bid to hold the Olympic Games here, Greece hopes to stress their original character which emphasized the union of mind with physical prowess and to revive their role in a broader cultural context by presenting performances in music and poetry such as characterized the Pythian Games at Delphi, and holding conferences and seminars on contemporary thought. Philosophical teaching in ancient times, of course, was closely allied with athletic contests and we are reminded that the three oldest gymnasia in Athens – the Academy, the Lyceum and the Kynosarges – were the original venues of the three great philosophical schools; the Platonists, the Peripatetics and the Cynics.

This wide cultural view gives lively variety to an exhibition that might otherwise have been thematically

monotone. As such, it allows a fine marble head of Pindar from the Louvre to stand next to a late Hellenic clay chest depicting a chariot race, and an Aristotle herm to be placed beside an amphora depicting a ball game – making it easy to imagine him interrupting a discourse and raising his himation to kick back a stray ball while peripatizing around the palaestra – a thing that surely must have happened often.

The blockbuster masterpieces may dominate the show – the Marathon Boy, the Mourning Athena stele, the so-called Leonidas Head, the Kritikos Boy, the Delos Diadoumenos, the Westmacott Athlete (from the B.M.) – but it is the many smaller, lesser-known or unknown pieces that draw closer attention.

A notable aspect of the exhibition is the attention that has been given to the variety of material. Often in looking at large collections of ancient Greek art one sometimes feels lost in a marble quarry or a ceramic forest. There is no such danger here in the midst of a well-planned diversity of gold, silver, bronze, stone and semi-precious stone, as well as marble and clay.

The first gallery opens with a delightful prologue to the Olympic Games, objects devoted mostly to Minoan bull-leaping and Mycenaean chariot-racing. Two clay vessels of bulls with acrobats wound around their horns are charming examples of early

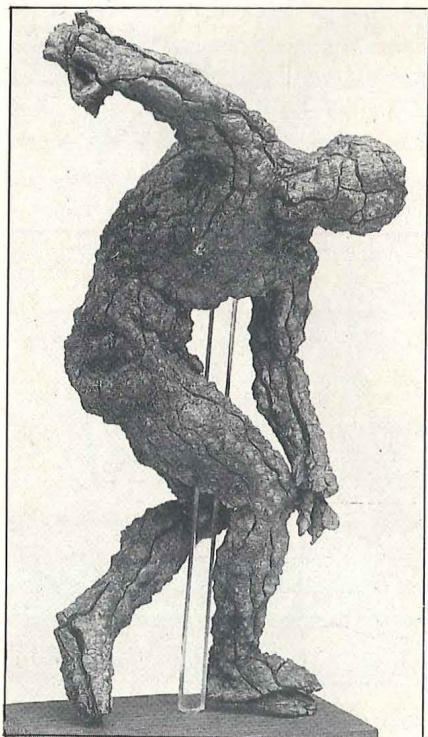


Discus thrower, silver tridrachm of Kos, Athens, Numismatic Museum

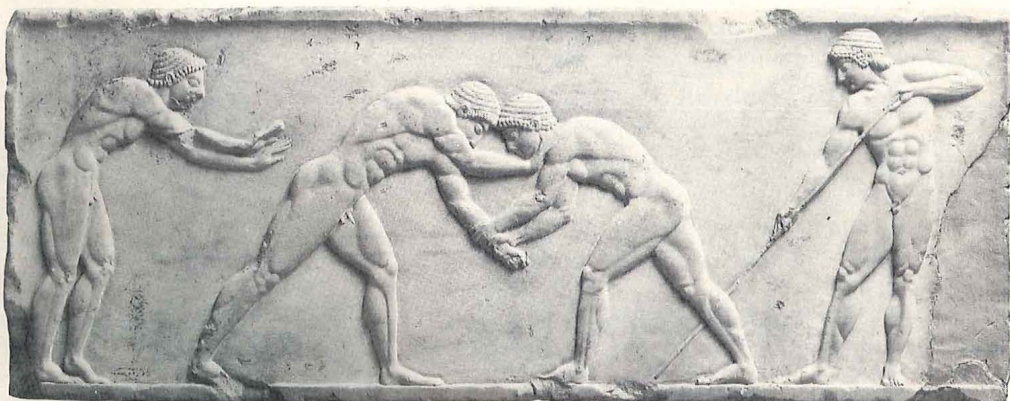
Second Millennium Cretan art. There is also the Chariot Krater from Nauplia and the Vaphio seal-stone of vividly lavender sardonyx, one of the most elegant small gems in the world. An archaic bronze statuette of a horse and rider from Dodona is worthy of the Han Dynasty.

Indeed, the whole collection of small bronzes by itself is breathtaking. The finest of these are from the Acropolis Museum and the four others that lie on the sites which ranked with Athens in prominence of their games: Nemea, Delphi, Isthmia and, of course, Olympia. The great bronze votives from the latter are well represented, though the less well-known ones from Delphi have enormous verve. A masterpiece in miniature is the figurine of an infant from Nemea thought to be Opheltes in whose memory the Nemean Games were founded. An inch-and-a-half high, the figure sits, one leg tucked under the other with his right hand raised, like the Christ-child's, in benediction. Though itself only 17 centimetres high, the great archaic bronze head of Zeus found in his sanctuary in Olympia is one of the most majestic renderings of the Father of the gods.

The liveliest room is separated into sections; each devoted to the depiction of the individual events: foot-racing,



Bronze statuette of a discus-thrower, found in Ambelokipi, Athens, unpublished



Two wrestlers from the front of a marble base found built into the Themistoclean Wall in 1922, Athens, Archaeological Museum

discus, javelin, wrestling, boxing, chariot-racing and that sort of Gorgeous George free-for-all called the *pankration* in which even getting kneed in the groin doesn't seem to have counted as a foul.

Luckily, it is known that women, banned elsewhere, themselves held races at Olympia under the patronage of Hera, and in honor of this the British Museum has sent over the superb Bronze Running Girl, a lovely moment of grace in this overwhelmingly male enclave. And as a further sop to impatient feminists, there is the famous Attic red-figure hydria of Sappho receiving an early version of the Femina Prize for Poetry.

The catalogue of the exhibition is sumptuous and exhaustive but should perhaps be purchased *after* one's visit, since, weighing in at two kilos, it is as heavy as a regulation discus.

The exhibition at the National Gallery is a bit of a grab bag, as if the curators had gone down to the cellar and rummaged around for anything that would evoke some image of 'mind' or 'body' and set it around ephemeral mementos of the 1896 Olympiad. The result is a kind of helter-skelter social portrait of Athens more or less at the turn of the century, but at other times, too. As such, it's lots of fun.

There are wonderful old photos of the Games with men in stiff colors, boiled shirt-fronts and top hats standing around in arenas of beaten earth and against landscapes devoid of trees. There are also theatrical posters, musical programs, commemorative stamps, entrance tickets, diplomas, foxed photos of actresses in tragic poses, foxed photos of actors in comic poses, medals, ribbons and postcards;



Long jump racer at moment of take-off, Fragment of Kylix, Louvre

all the curious contents of grandmother's trunk – or more precisely, in this case – great-grandmother's.

If 'mind' is as variously represented as a watercolor of the Athens Academy done in the 1850s and a photo of poet Yiannis Ritsos receiving the Lenin Prize in 1979, the conception of 'body' is taken quite literally and almost any expanse of exposed flesh will pass. Luckily, women are an integral part of the modern Olympics, so at this exhibition a large number of female figures provide aesthetic refreshment lacking from that exclusively jock show at the Archaeological Museum. Even so, a Tsarouchis sailor in his skivvie shorts somewhat overstretches the Aristotelian ideal *mens sana in corpore sano*.

If this exhibition suggests a certain untidiness, there are solid historical reasons for its being so. The Olympic ideal did not spring neatly and in full attire from the head of Baron de Coubertin as Athena from that of Zeus. There were many false starts which had been occurring for decades

before that great day in 1896.

A very interesting fact which the catalogue points out is that most ideas for staging the revival of ancient games were intimately connected with the great industrial exhibitions of the second half of the 19th century. To the people of that period the perfection sought for in ancient Greek culture and epitomized in its athletic contests supported their belief in technological progress.

The 1851 London International Exhibition which pupped the Crystal Palace began a wave of competitive industrial fairs in the West which culminated in the gigantic Chicago International Fair of 1893 and the Paris Expositions Universelles of 1889 and 1900.

Though far more moderate, Athens, too, was bitten by the exhibition bug, and as early as 1856 the wealthy merchant Evangelis Zappas had proposed to the government the creation of an institution which would promote Greek industry and agricultural products. Two years later the state decreed the foundation of the Olympia

Expositions, granting land for their development which lay between the Royal Gardens and the Temple of Olympian Zeus. The proximity of the

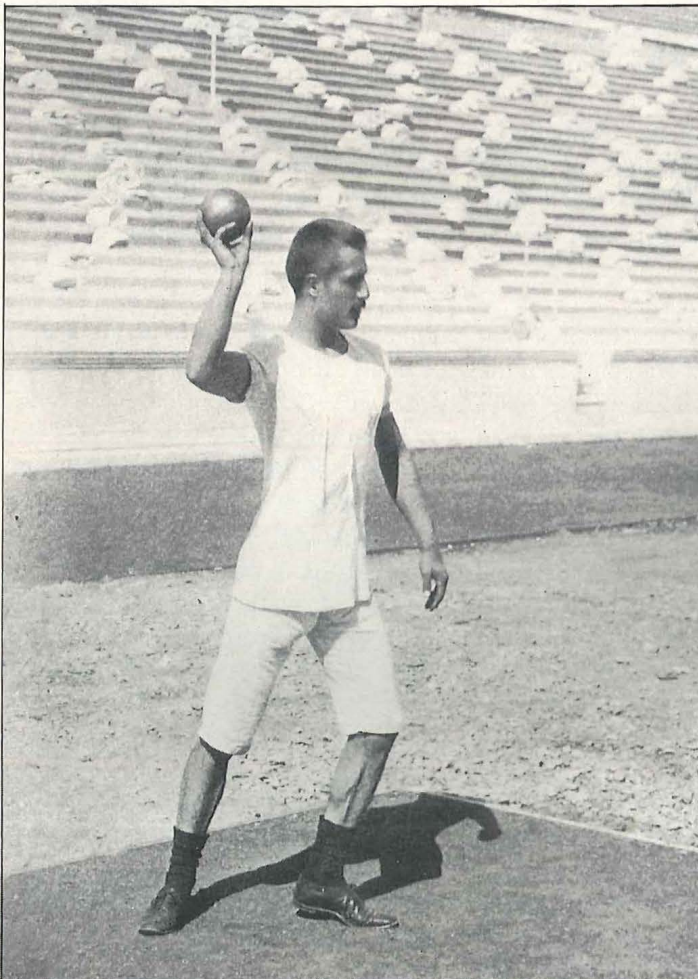


Amphora with youths wrestling, Athens, Archaeological Museum

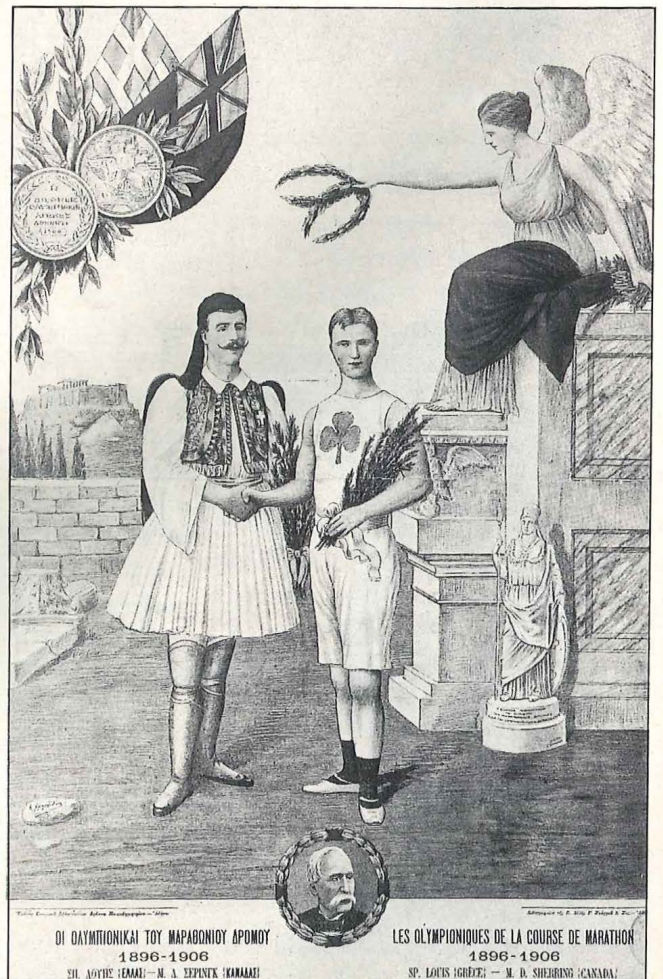
still-unexcavated Panathenaic Stadium was not lost on Zappas whose thirst to revive ancient athletic contests seems to have been from childhood an *idée fixe* as strong as his younger contemporary Heinrich Schliemann's was to dig up the Homeric world.

The Olympia Exposition Hall, built in 1858 on the Amalias Avenue side of the present Zappeion Gardens, was one of the largest edifices in Athens. Raised as a temporary exposition structure like the later Eiffel Tower and the Trocadero, it did not achieve their more permanent immortality, though it did last 30 years, being pulled down only when the present Zappeion was completed in 1888.

For all of Zappas' efforts, the athletic contests which accompanied the Olympia Exhibitions were only held three times. The venue chosen in 1859 in the Square of King Ludwig of Bavaria (now Kotzias Square in front of the Dimarcheion) was unfortunate. It allowed space for few spectators and the contests were a failure. The 1870 games were more successful because they took place on the site of the



Miltiades Goukos, runner-up in the shot-put, Olympic Games, Athens, 1896



Poster of victors of the Marathon, Spyros Louis, Greece; M.D. Sering, Canada

Panathenaic stadium, now unearthed though still unrestored, where wooden grandstands were temporarily set up.

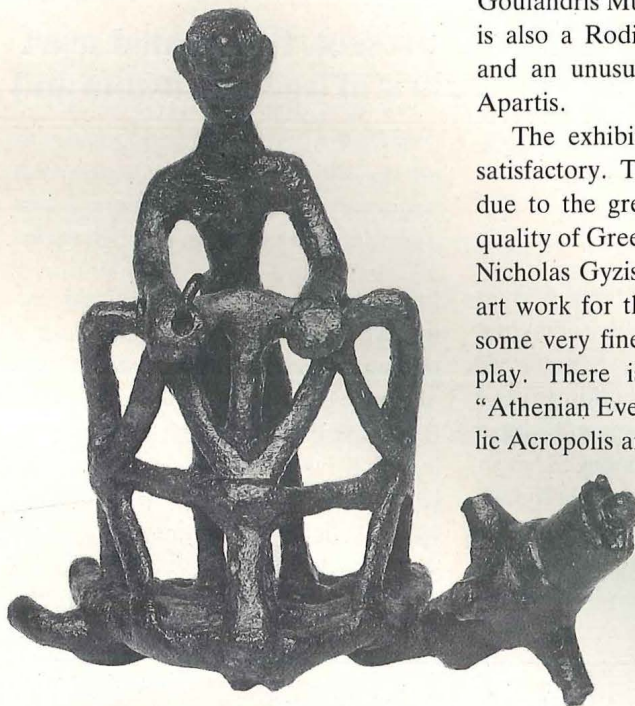
The 1875 games were a disaster. Steeped in ancient history, the grand bourgeois members of the Organizing Committee, noticing how the ancient Olympics were from the start greatly favored by royal princes, banned the participation of the lower classes and allowed only "young gentlemen of suitable upbringing". As such youths in 1875 Athens were few and far between, the bleachers were only occupied by members of their families.

Ironically, at the 1888 Olympia Exhibition when the Zappeion was finally opened and its original benefactor long since dead, no games took place at all. Like so many heroic undertakings in modern Greek history, tripped up by ensuing quarrels, achievement only came through foreign intervention, this time in the gentle and steadfast person of Baron Pierre de Coubertin.

On the eve of victory, then, as ever, there was a mad last-minute rush to get things done. In less than a year the huge marble stadium was restored thanks to the munificence of the Alexandrian millionaire, George Averof. So all was ready on 5 April (24 March in Athens since Greece was still on the Old Calendar) at 3:15 pm when the Royal Family arrived at the packed stadium. Some discreet official had even thought to decorate the two great herms found during the recent excavations with strategically hung wreaths so as not to offend the fine sensibilities of Her Majesty, Queen Olga.

A statue of Averof, displayed not as a herm but in a frock coat, stands to the right of the stadium entrance just across from Dimitriadis' fine bronze Discus-Thrower. A cast of this statue (another stands in Central Park, New York) is the focal point of the exhibition's sculpture section which is very fine indeed. The 19th century academic style based on ancient Greek models has been so out of favor for so long, and in so many museums its examples are left unattended or dirty or pushed into corners or carried away to storage rooms, it's a pleasure to see these works of Vitalis, Drossis and Vroutos buffed up, well-positioned and attractively lit.

For decades it was a central dilem-



Bronze figurine of chariot and charioteer, Olympia

ma of Greek artists, living in a world of Western art where the battered ideal of neoclassical supremacy in sculpture was being overturned by new standards, to cultivate a modern sensitivity without turning against an admired and treasured past. Perhaps it is for this reason that these statues, all by Greek artists, have an integrity and inner life which had been lost in post-Canova, post-Thorwaldsen academic studios.

It may be a bit contrived, but as shown here the Olympic Games of 1896 themselves seem to have given Greek artists a renewed sense of vitality in the execution of the human body. There

are many good examples of the work of Tobros on loan from the V. and E. Goulandris Museum on Andros. There is also a Rodin-ish group by Halepas and an unusually fine male toros by Apartis.

The exhibition of paintings is less satisfactory. This is, of course, partly due to the greater variety and higher quality of Greek painting for a century. Nicholas Gyzis himself did a lot of the art work for the Games and there are some very fine sketches of his on display. There is also Rizos' charming "Athenian Evening" set against an idyllic Acropolis and full of the *longeurs* of fin-de-siecle French painting (but not Impressionist, of course!). There is also Parthenis' wonderful art nouveau study in blue, "Women Bathing", as deliciously cool as a dip in the Aegean.

Fine as they are, the few works of Ghikas, Tsarouhis and Moralis haven't much meaning here, and a word of friendly advice to the National Gallery on this matter: shred your ghastly Collection of Western Painting, and next summer put together a really fine exhibition of 'The Generation of the 1930s'. Don't charge the tourists this absurd 30 drachma fee but at least 500 drachmas. Give them something really exciting to see and talk about.

Finally, there is a room with two large TV screens where the visitor at a touch can choose from a databank film on every Olympiad since '96, thrilling record-breaking moments, and video bios of most gold medal winners. □



The Olympic Exhibition Hall built in 1858

Wrapped up in an old tradition

From Byzantine times to the present, the printed scarf has wound together a rich fabric of legend, custom and dance

by Katerina Agrafioti

For centuries custom obliged women to cover their heads when appearing in public. Whatever modesty required, coquettisness may have reinforced, and the swathed figures of ancient Tanagra terra cotta figurines are among the most stylish renderings of the female figure.

The characteristic headgear of Byzantine times and its ornamentation naturally evolved into the costume of modern Greece where scarves became an accessory of great beauty and unlimited variation. Among these, the embroidered, woven, but almost always printed ones played, and indeed still play, a fundamental role both for practical and decorative purposes...

It was during a very hot Saturday summer morning that I visited the factory of Mr Dimitris Oikonomopoulos founded by his family a century ago. He is the last craftsman in the tradition of the printed scarf and he adheres to a heritage in a way that he calls 'adamant'. This factory lies in the Athens neighborhood of Metaxourgeion where the streets and houses and even the atmosphere have changed little since the turn of the century.

Behind the heavy sliding metal door of this factory, blackened by labor and

time, there exists another world softened by memories and the genial smile of the proprietor. Pulling aside a corner of a huge drapery of beautifully printed Byzantine design hanging from the ceiling, he led me into a spacious, dark and damp room. Large pieces of printed textile hanging all around gave the impression of a theatre set designed by an imaginative, contemporary director. In another room farther on, metre after metre of material was slung over an enormous table, and a cat dozed in a corner.

In his office where everything – the furniture, pictures and posters – looks as if it hadn't been touched in several decades, Mr Oikonomopoulos lit a cigarette and in a low and deliberate voice recalled a life full of memories and rich experiences against the background of a craft which his family has been professionally active in since the last century on the island of Syros.

The tradition of printed scarves that decorate women's – and sometimes men's – national costumes can, of course, be traced much further back, at least to the 17th century at the important workshops in Constantinople and Smyrna.

The early history of the craft is described in a pamphlet called "Painted and Printed Scarves from the Workshops of the Bosphorus" by Soula Bozi who was born in Constantinople. Herself a collector of old printed scarves and an expert on the subject, she traces the development of the craft to Asia Minor and particularly to the region of Pontos which was inhabited by Greeks and Armenians. Some of these craftsmen moved to Constantinople and formed guilds, and the craft flourished in the famous Bosphorus workshops from the 17th to the 19th centuries.

Immediately after the War of Independence, John Capodistria, president of the first Greek provisional govern-



Bozi Collection scarf with almond flower pattern

ment, encouraged craftsmen from Turkey to settle in the new nation, especially on Hydra. Production was small, however, but the demand for printed scarves so great that scarves were imported from Switzerland, earning them the name "souitseras". From Hydra the craft spread to the then flourishing island of Syros where production was mainly of the Constantinople, or *kalemkeria*, type from the Turkish work "kalemi", or "pencil", and that of Smyrna, or *basmades*, from the Turkish word for "printing".

In the first type of scarf, the artisan works like a painter, doing most of the work with a brush and painting the design directly onto the fabric. With the Smyrna type the printing is done with a wooden block on which the design is chiselled. Carved on lime wood, they are themselves often authentic little works of art. As many blocks were used as there were colors and women often specialized in a single color. A mixed type also exists, combining painting with block printing.

One of the first print scarf workshops on Syros was the House of Oikonomopoulos and Velissaropoulos. In 1907 Iraklis Oikonomopoulos came to Athens to visit relatives and during a ride in a carriage, his son Dimitris related to me, "He came to this exact spot and noted that there were stables for horses here. This meant that there had to be a dependable well in the vicinity for watering them."

Abundant water is essential to the manufacturing of scarves because the colors on the textiles after printing must be well rinsed before being spread out to dry. Seawater is best, however, giving



Old printed scarf of mixed technique (Bozi Collection)

an especially vivid look and making the colors fast.

Pointing to an opening in the floor of the largest room, Dimitris Oikonomopoulos explained, "This well draws water from the underground aqueduct of Hadrian. For 80 years we have been pumping out water for our daily needs and though the depth is only four metres it is always full again the next morning."

The printed scarf business spread to Patras, Volos and elsewhere, with workshops almost always near the sea. At first, textiles were brought from England and the best qualities are still imported.

From his archives, he draws a busi-

ness card engraved with a whiskered gentleman and bearing the legend, "J.N. Boothman, Founder. A.D. 1870. Bleachers."

Over all these years, the Oikonomopoulos business has had its ups and downs. Today, it is the only large workshop left of its kind. Dimitris took over the business when his father died in 1946 and is proud to say that he has maintained the high quality of work and preserved the secrets of coloring material. He remembers the admiration and surprise of the Germans when two pieces of textile, both in black designs, one using Bayer Chemical paint and the other traditional Oikonomopoulos paint, were

plunged into vats of water and chlorine. "Within a hour," Dimitris said, "the Bayer paint had turned brown, but ours had kept its vivid black color, and the water was clear even though the textile had nearly dissolved."

During World War II the workshop produced huge quantities of gauze for Army bandages. Then with the occupation, the workshop closed, but no employee was laid off and in spite of starvation around, everyone continued receiving wages.

Bombardment damaged the factory and it was hard work after the war getting business moving again. Prizes provided needed publicity. In 1949 the



Scarf design typical of Komotini

This flowered Dodecanese scarf is worn with a bow on the side



Black and terra cotta scarf from Kymi on Euboea makes a modern evening dress

photos: MacGillivray

Piraeus Fair awarded him a prize for "outstanding products of headgear". The following year he got a similar prize at the Thessaloniki International Fair and in 1956 a third at the International Fair at Damascus.

In the 1970s efforts were made to adapt scarves for wider purposes and export them. A campaign promoting dress fashions utilizing printed scarves was launched with the help of the Organization of Greek Handicrafts. A well-known fashion designer of Greek origin, Theoni Aldridge, wrote in an American magazine, "Greek peasant scarves magically converted into romantic and sophisticated dresses, knee-length or to the floor, are carefully pieced to form flowing, feminine garments with ruffled sleeves and rolled belt." *Elle* presented these scarves as glamorous accessories. Following the tradition of Greek country women in mourning, black scarves were now promoted as the really 'in' fashion.

Italian and Scandinavian magazines advertised "il foulard-cappuccino" and described ways to wrap these scarves about the head. Dozia, a young Athenian designer, made her first appearance in a fashion show for the European market with an evening dress made from scarves in the Euboean design transferred onto dacron and polyester. At the same time the Greek Islands boutique in New York was selling these scarves to wear 'babushka' style, or like a turban, to throw over the shoulders, tie in a halter or use as a wrap-around skirt for beachwear.

In traditional costume, the role of the scarf depends not only on a certain region, but the way women do their hair, their social status, whether the scarf is to be worn for every day or for a special occasion. Age and season are factors, too.

A scarf is a symbol as well. Often it is a gift from bride to fiancé or from his mother to her. These usually are more elaborate with more sophisticated designs, hand-embroidered with gold thread, often edged with crocheted lace or a fringe. Traditionally the marriage scarf partly concealed the bride's face, but after the ceremony it became a banner called the *flamboouro* in the hands of the groom's relatives and friends.

In the past, unmarried girls and women wore multicolored scarves; mid-

dle aged ones solid, duller shades of brown and blue. Finally, widows wore black scarves for the rest of their lives. An exception was the widowed mother of a bridegroom who always welcomed her daughter-in-law with a white scarf.

The scarf was also a popular subject in folklore. The curse, "may you not put a scarf on your head" was a bitter one meaning "may you never marry". In the Mani, where the mentality is as severe as the landscape, someone bound to a serious obligation is told: "Do it as if you had two scarves on your head."

Scarves in legend had magical properties. They could lure back an unfaithful fiancé. A Naiad who charmed a young man into her embrace and then deceived him could be won back if he stole her scarf. In this case she lost her power, married him, was obedient and faithful forever and ever unless, of course, she stole the scarf back.

There's a whole literature about colors of scarves and their designs. Flowers are the commonest motif. They usually symbolize youth or dawn or spring or virtue. Some are decorated with birds or feathers; human figures much more rarely. Every area of Greece has its characteristic design. There are the gold and red scarves of Corfu, the multicolored wreaths from Megara, Euboean Psahna's little blue flowers on a black ground, the magnificent leaves from Kymi, the outstanding black and red scarves of Volos. Oikonomopoulos has a collection of 200.

Some scarves are of silk. They are printed in a technique similar to Indian *ikat* which has evolved into our day as tie-dye. Most of the designs used to be imported, some from the nearby Balkans; others from as far away as Spain and Japan.

Block printing has become too laborious and costly for the Oikonomopoulos workshop. Production has turned to the roller and the screen.

A little shop across from the Metropolitan cathedral of Athens is owned by young Nikos Birlirakis who has been selling Oikonomopoulos scarves since his father's day. He is forthright in his admiration: "Mr Dimitris is the top *mandilas* (or scarf maker) of Greece."

Nikos designs his own styles, too, and competes with the Italian and French. He aims at the younger generation.

photo/S MacGillivray



Classic Greek face graced by a traditional scarf

"Punks and kamikaze motorcycle riders love these scarves, in smaller sizes, which they wear around the neck."

More backward-looking, Dimitris Oikonomopoulos is less optimistic. He finds it impossible to keep up the high standards of the past. He is disappointed by the little State aid he gets.

"We've spent countless hours and made exhaustive efforts to work on various designs and shades of color, but it hasn't paid. We send our scarves out to the provinces, to organizations and various folklore groups. We export, too, but it is not enough."

Clearly, a central problem is that the family-oriented social structure and the environment which created and propelled the business is dying out.

"Young men nowadays either don't want to work hard, or they want to earn a lot of money right away," Dimitris Oikonomopoulos grimly concludes. His decision is taken; the manufacturer will soon close down. In a way it is fitting that a tradition should come to end when a family venture fails, since the Greek tradition has always been such a family affair. Until social priorities again change course, it seems unlikely that any tradition can survive except in a museum sort of way. □



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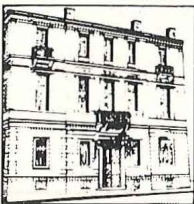
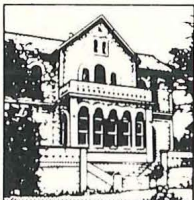
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CONQUEST EUROPE

Kevin Andrews: scholar gypsy

by Patrick Leigh Fermor

The death by drowning of Kevin Andrews on 1 September at the age of 65, off the island of Kythira, is a great loss to English letters and to the Greek world.

He was born in Peking in 1924 of English and American parents and his upbringing was half the east-coast American world of Henry James, and half England, where he was sent to Stowe. He won an honors degree in Classics and American Literature at Harvard; he was just old enough to serve as a reconnaissance scout with the US Army in the Po Valley campaign.

But, very soon afterwards, Greece became his chosen field and remained so for the rest of his life. A fellowship at the American School of Classical Studies in Athens launched him on a wild and solitary hunt for Peloponnesian Crusader ruins and the resulting book, *Castles of the Morea*, (long overdue for reprinting) has remained a classic. These travels led him into steep mountain ranges in the throes of civil war where, often in great danger, he became friends of the combatants on both sides; his knowledge of the fierce realities of Greek mountain life became the raw material for *The Flight of Ikaros* (Weidenfeld and Nicolson and, in 1984, Penguin Books). It is the most brilliant and penetrating book on the bitter and often tragic aspects of Greek rustic life to come out since the war. He was uniquely fitted for such a task by his physical stamina, his classical and historical studies, his outstanding command of Modern Greek and its dialects, by the vigor and range of his style; psychological grasp, poetical flair and feelings of pity led him straight to the heart of his chosen world.

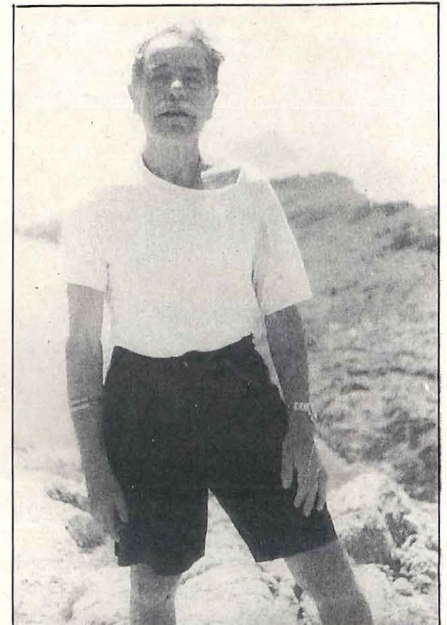
With his fine looks, clear glance, and the shaggy goatsherds' cape with a bamboo flute in the pocket – his excellent ear for music was matched by a knack for songs – he always brought a tang of curds and woodsmoke back with him to Athens. All this turned him into a scholar gypsy, and everyone loved him. In spite of his gifts, his transparent integrity sometimes

seemed to disarm him for life and he was plagued since early adulthood by epilepsy – seizures which could last a minute or more: it was one such untimely visitation that caused his death last month.

His marriage to Nancy Roosevelt, a daughter of E.E. Cummings, ended in estrangement and, through the absence of their children in America, much sorrow. I think he was happiest sleeping out on brushwood among the sierras of the Megarid where a goatherd godbrother pastured his flocks; or in talking all night in Athens with Greek literary friends or with Louis MacNeice, Robert Lowell and Professor E.R. Dodds.

His Athenian habitat prompted him to write *Athens* (J.M. Dent in The Cities of the World Series, 1967) a brilliantly original, resilient and iconoclastic dismantling of all accepted ideas about modern Greece, which set shock waves in motion. Another book on the same place, *Athens Alive* (Hermes Publications, Athens, 1979) is an assembly of historical texts from the fourth century AD to the eve of World War Two. Recondite and largely unknown, they range from Hellenistic papyri, Burgundian chronicles and Turkish *firman*s to the dispatches of Hemingway, all of them heavily annotated by Kevin to illustrate the age-old interference in Greek matters by foreign powers, especially in recent times.

These feelings – and allotting blame for the colonels' dictatorship and for other wrongs to Greece – preoccupied him. He was active in forbidden movements against the military junta and, in 1975, he wrote a long, remarkable and moving poem about its violent ending, in which he took part, full of passionate intensity. The poem, of Waste Land length, called *First Will and Testament*, condemned Western leaders with the vehemence of Byron excoriating Castlereagh and, in 1975, he renounced his American citizenship and became Greek. He was the first foreigner to do so and the change was very important to him. His increasingly radical feelings



photo/Elizabeth Herring

Kevin Andrews, Kythira, 1 September 1989

never came under a party denomination: they were a kind of Tolstoyan aspiration, perhaps akin to Orwell's pursuit of common decency. I think he was perhaps sometimes astray and very occasionally unfair, but never anything less than deeply convinced. Several things – the failed marriage, the distance from children, the troubles of Greece – had made the last two decades less happy than the others.

But, just before the end, everything had begun to change. He had fallen in love with a fellow-writer and poet, re-marriage was planned, and he was preparing for publication his first novel. He was intensely happy. The fact that these prospects glowed removes all suspicion of suicide from his death. All this makes his sudden departure sadder still, and the disappearance of so brilliantly gifted a writer a greater loss to Greece and to us.

On 1 September, after a day of rock climbing, playing *moiroloyia* on his *floyera*, and discussing his novel, he set off to swim from the southernmost cape of Kythira to Avgo island: some six miles there and back. A sudden storm blew up a seven Beaufort-scale wind; night fell, and after a long search in darkness, with helicopters flown at dawn from Crete, hope was finally abandoned.

He vanished, 42 years to the day after first setting foot in Greece, heading for an islet full of sea-caves and gulls in a legendary reach of the Aegean. □

The Dragon Houses of Mount Ohi

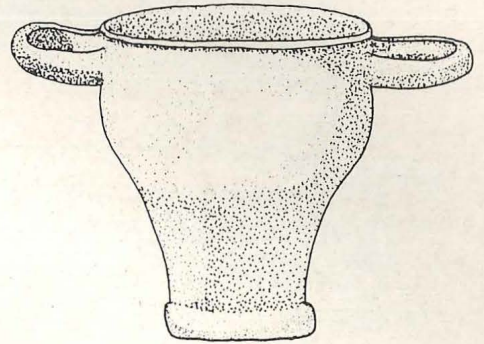
One of the most intriguing archaeological researches in progress today concerns the nature and purpose of some mysterious buildings that are found in Southern Euboea

by Efi Sapouna-Sakellaraki

In the region of Karystos in Southern Euboea, there still exists an intriguing kind of building which has aroused the curiosity of generations of visitors and become the object of scientific investigation. These are the so-called 'dragon houses' of Styra and of Ohi, one of the highest mountains in the Aegean Islands. Mount Ohi, clearly visible from the east coast of Attica, commands the often tempestuous straits of Kabo d'Oro separating Euboea from Andros. These dragon houses have been known since the 18th century when the English traveller John Hawkins took note of them in 1797. This was the period when Europeans travelling in Greece reached the most remote corners of the country and recorded information of great value today.

During the latter part of the next century the travels and publications of Ulrichs, Welcker, Girard, Baumeister, Weigand and Johnson, as well as the Greek scholars Gounaropoulos, Lambros and Sotiriadis, were the most important references and descriptions down to 1959 when systematic excavations were begun by Nikos K Moutsopoulos. The results of his devoted efforts were published in *The Dragon Houses of Ohi* which until now has been the basic reference source on the subject.

Equivalents of the term 'dragon houses' or *drakospitia* – 'drago' in the local Euboean dialect – are common to many parts of the Mediterranean and the Balkans, and they refer mainly to buildings of somewhat massive



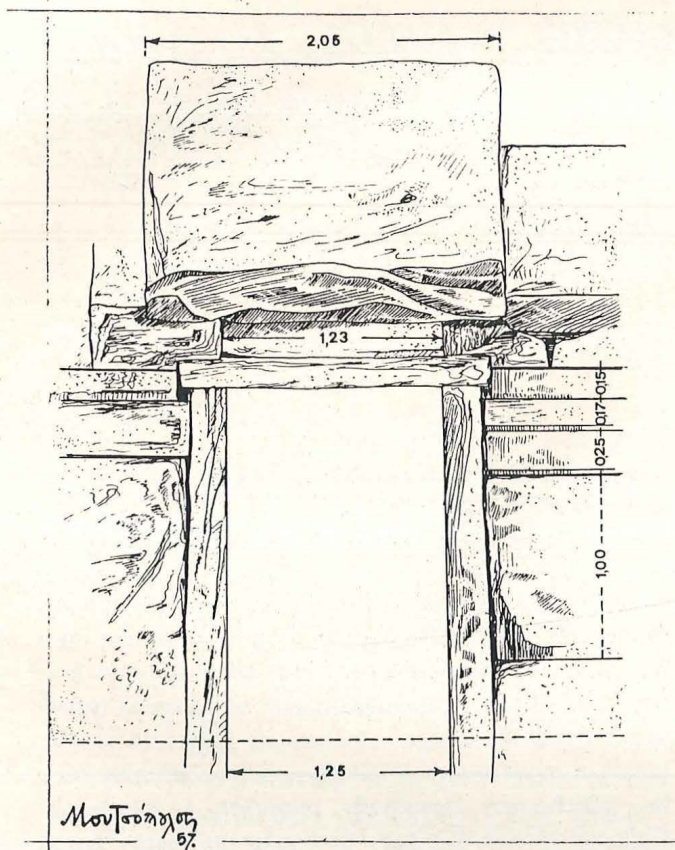
The 2-handled 'skyfos' and the 'salt-cellar' type are the most common vessels which help date the periods when Attic-Southern Euboean relations were closest

construction lying in areas difficult of access. Built mainly of megaliths, they have a mythical aura suggesting they were made by extraordinary beings. There is a fairy tale from the village of Platanisto south of Karystos called *The Cave of the Dragon*, fortunately preserved by the father of modern Greek folklore studies, Nicholas Politis, which very beautifully preserves a specifically Euboean version of a tale which refers to these strange structures and those who built them.

The sites of the dragon houses around Ohi are mountainous areas very difficult to reach. They are not strategic sites from which the surrounding areas could be controlled. Many of these structures are almost attached to the rocks close at hand, so there is no clear view in every direction. The area they occupy, rectangular or round, is often quite large. Some are five by ten metres in size. They are *xyrolithia*, dry-stone constructions made of local material without mortar, with thick walls comprising one or two rows of stones. The round structures feature a very ancient type of roofing similar to that found on Minoan and Mycenaean tombs. The lower courses of stone protrude a little and support upper rows which incline inwards until finally only a small aperture is



The dragon house of Mount Ohi



Entrance portal with opening above relieving architectural stress, from a dragon house on Mount Ohi

left on top capped by a keystone.

These buildings have a single entrance with a trapezoidal opening above the lintel to relieve architectural stress. The floors are made of flat stones which in some cases are well preserved. Some dragon houses may have had an upper floor, though this is not certain. The method of wall construction suggests links with strongholds dating from the Classical period or later, especially the fortresses of Phyle and Varnava in Attica which are of the fourth century BC. It is certain that the builders of the dragon houses of Ohi possessed great bodily strength in order to transport the large stones from areas all around and had a knowledge of statics, too.

Nevertheless, the dragon house type of structure and the method of construction have similarities with buildings of much more recent date in other areas, such as the *mitata* of Crete. These are to be found in the Lefka, or White, Mountains but mainly on Mount Ida in the area between Anoyia and the Idaean Cave, as well as on the nearby Nida plateau.

Some architectural elements, such as the 'shelves' which early travellers considered to be the pedestals of statues, or the 'hearths' found in the center or in a corner, and even the aperture in the roofs, morphologically connect the the dragon houses with the Cretan *mitata*. Due to these similarities, a theory has arisen that the dragon houses are recent structures built as cattle shelters.

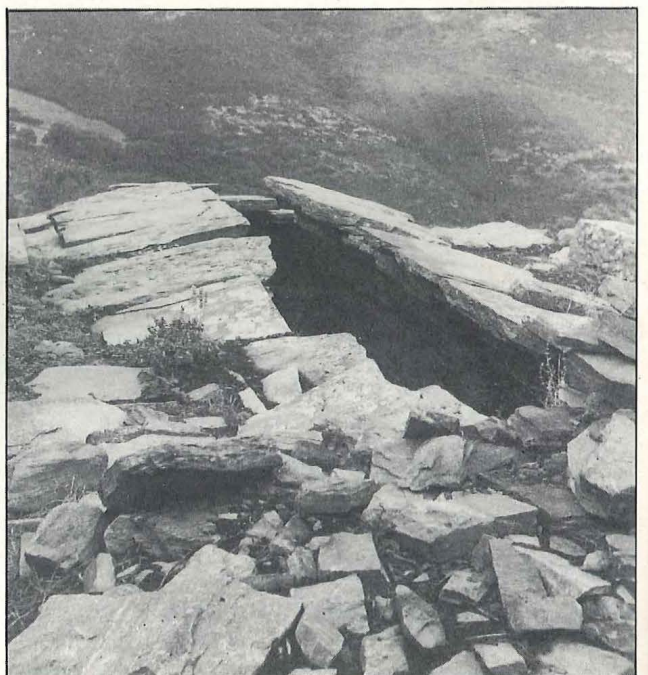
Naturally, over the years, mistaken identification by over-zealous amateurs and the depredations caused by plunderers of antiquities have destroyed much of the evidence, but the archaeological remains, however few,

must be closely studied to reach a more accurate understanding.

The position of the dragon houses at high altitudes, but closely protected by rocky bluffs, weakens the opinion that they were strongholds or control stations, whereas the theory that they are cattle byres of recent date is undermined by the ancient remains found both inside and immediately outside these structures. Indeed, the idea that they are ancient buildings is reinforced both by the antiquity of the architectural type, the method of wall construction, and the discovery of ancient remains and inscriptions.

Chronologically speaking, the most ancient evidence is an archaic inscription written in the Chalkidic alphabet on a shell which was found in a deposit just outside one of the dragon houses. Numerous vessels of the *skyfos* type, with one or two handles, brought to light by the Moutsopoulos excavation, though local and difficult to date, may be compared with the few Attic samples found with them, which may be dated towards the end of the Classical or at the beginning of the Hellenistic period.

Most significant in determining date are three types of Attic ware that have been found: jugs, two-handled *skyfos* and so-called 'salt-cellars'. Together with the ceramic objects, the discoveries of a copper earring, an iron nail, beads of glass mixture, an arrow point and fragments of copper vessels, all help in identifying what the houses were. Dating from the two distinct periods, one in the early fifth century BC and the other from the fourth century BC, the pottery coincides with periods when contacts between Athens and Southern Euboea were known to be close. Although we have evidence that Athenian landowners settled around Chalkis at the beginning of the fifth century, very little is known of Karystos, though it seems that a community of people settled at the foot of Mount Ohi later in the century since Karystos was striking its own coins by the middle of the fourth century. The relationship with Athens at this time was more in the nature of an alliance than of conquest.



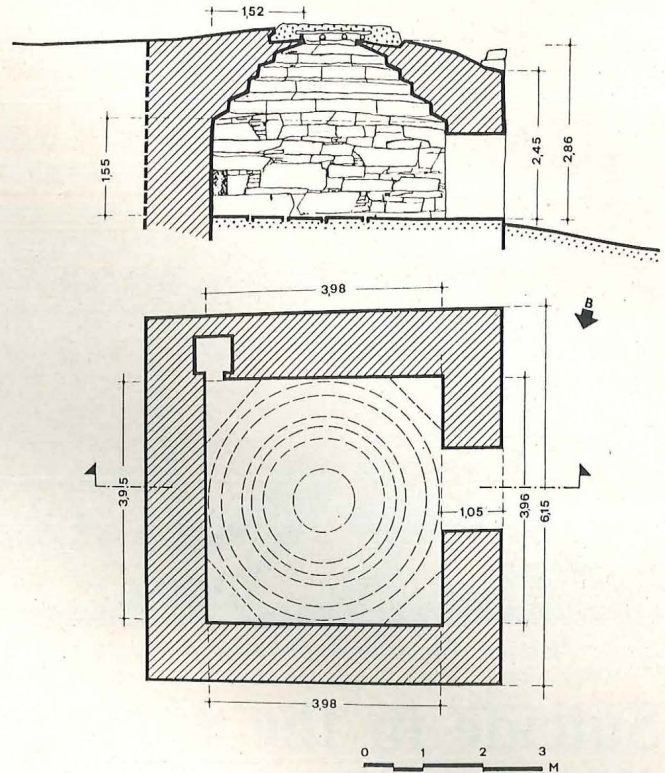
Detail of dragon house roof construction

Karystos appears to have flourished in Roman times, too, for gold coins make their first appearance then and the city's mines were in production. Of the fourth century AD Roman lamps that have come to light, one represents a cupid astride a dolphin, and coins minted during the reign of Hadrian have been found in the dragon houses of Styra, lying north of Karystos.

In one of the dragon houses of Ohi numerous single-handled cups found beneath the level of the floor suggest human use prior to the construction of the building. Consequently, the question arises whether the dragon houses date from close to or at a remote period from the deposition of the vessels that have been found. If one accepts the respect which those who constructed the buildings had for offerings that have come to light, then the answer is relatively simple. According to the inscriptions, the locations of these buildings cannot have been in use earlier than the archaic period and excavations corroborate this. The dragon houses then can be said to have been built between the sixth and fourth centuries BC. It is possible that offerings were originally deposited in some 'rock shelters' on top of which these 'holy houses' were later built. The evidence of lamps of the Roman, Graeco-Christian period attest to the very long duration of use these structures had, but one cannot accept the statement of Ulrichs, who called the dragon house "the earliest Greek temple".

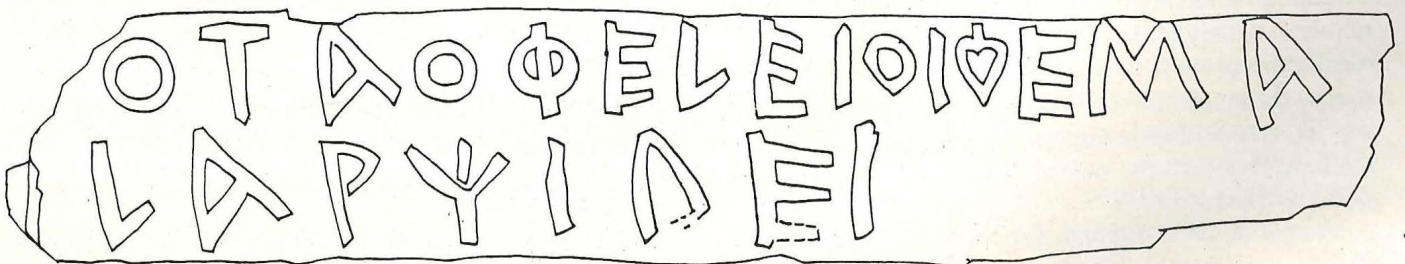
What then was the purpose of these buildings? The high quality and the character of the finds excludes them as guardhouses or shepherds' dwellings. The animal remnants which have been found suggest answers that may be partly pieced together. For example, the inscriptions may be of a devotional nature, as are the ones in Styra farther north, which are thought to be offerings to the god Hermes or Zeus the Savior. The beads and earrings indicate a female presence in that rugged region, not the presence of a military station. The excellent quality of the pottery, both that of Attic provenance and the Roman lamps, too, casts doubt on the theory of Perrot-Chipiez and Ross, which suggests the involvement of semi-barbaric tribes as well as the guardhouse view of other scholars. The purpose of these buildings must have been of a more official character, although not of a funerary kind, as Thiersch has claimed, since there is no evidence of burials. Nor does it seem at all likely that the dragon houses were built by transhumants such as the Sarakatsani as others have suggested.

On the contrary, all the above evidence points towards the interpretation that the dragon houses were



Groundplan and elevation of a round dragon house. This very ancient method of roofing called 'ekforiko' is found on Minoan and Mycenaean tombs

religious edifices honoring some ancient goddess, or some local worship similar to that which is known to have been practiced on Mount Hymettos. The rites probably took place both outside, and, in secret, within, as Pausanias has described in reference to practices elsewhere. Besides the finds discovered inside the buildings, early travellers confirm the existence of an altar outside one of these houses and near the entrance – details already familiar from other ancient sanctuaries, as in the case of the Idaean Cave on Crete where the youthful god was originally worshipped and later replaced by the Cretan Zeus. The discovery of offerings relating to men (an arrowhead) as well as to women (necklaces) could indicate the worship of both a male and a female deity. The etymology of the term 'Ohi', mentioned by the scholar Stefanos Vyzantinos as deriving from the ancient 'oheia', meaning 'sexual congress', may indeed refer to the union of Zeus with Hera. Certainly the worship of Zeus would be appropriate to the presence of a high mountain, and why not in conjunction with his great consort? □



A chronologically relevant inscription found just outside of the door of a dragon house in Styra



Prince Ajax, the Trojan hero, preparing to fall on his sword

Suicide in the ancient pagan world

Pythagoras believed it 'interference with the divine rhythm' and, up until the 1960s, even an 'attempt' was considered a crime in Europe.

From classical times, suicide has been a thorny moral and philosophical dilemma

by J.M. Thursby

Christianity with its inherent message of love and forgiveness has throughout its long history been strangely intolerant and unforgiving in its attitude towards suicide, making the paganism of the ancient world appear, in this sphere, positively benevolent. Although several denominations of the church have lately begun to show more compassion in dealing with this human dilemma, in many European countries an *attempt* was until two decades ago still considered a criminal offence, whereas classical Greek and Roman law did not discriminate against it; suicide was largely regarded as a personal affair between man and his conscience. It brought no civic punishment and incurred no family disgrace. Even the stern Hebrew Ten Commandments make no mention of it.

From a moral standpoint, the early Greek philosopher/mathematician Pythagoras and his school laid the pre-

mise that life was a gift from the gods: it was therefore impious to repudiate it and interfere with the divine rhythm. It was a precept adopted in the main by the later classical philosophers who, despite the lack of state or religious censure, generally looked upon suicide as regrettable or unmanly; a prevailing view summed up in Euripides' maxim "Wise men are not angry with the gods in misfortune". However, the philosopher Plato in *The Laws* believed it morally acceptable. In grave and debilitating illness, an ethical stance was mirrored in practice, common at that time among Aesclepiian doctors, who stopped administering medicine to patients deemed incurable; in contrast to Hippocrates and, consequently, the Hippocratic Oath, which, perhaps, was based on Pythagorean concepts. Plato's greatest pupil Aristotle (in whose era – the fourth century BC – the strange custom occasionally appeared of

burying "the hand that did the deed" separately from the body) completely rejected his teacher's theory and the prevailing medical practice along with all suicide for whatever reason: "To die to escape from poverty, love or any that is painful is not the mark of a brave man but rather a coward."

By and large the reasons for taking one's own life were the same before Christianity became an official creed as after it but there were some differences. Guilt as a cause became much more frequent after the death of Christ, with Judas, who hanged himself out of remorse, and Pontius Pilate, who reputedly took his own life while in exile near Vienne in Gaul, providing two early examples. Fits of insanity, depression and *welt-schmerz*, presumably just as prevalent then as now, were seldom mentioned as grounds for suicide in antiquity. Rather, such deaths were thought logical if lamentable, given the severe problems under which the victims labored at the time. On occasion the act was perpetrated when sanity had been regained after temporary derangement, as in the case of the Homeric Trojan war hero, Prince Ajax. Second only to the great Achilles in strength and courage it was he who retrieved the latter's body from the enemy. With some justification he expected to inherit Achilles' "god wrought" armour; when it was given instead to Odysseus, he rushed out of the tent, mad with rage and disappointment and began hacking at sheep thinking they were the enemy. It was only when he had regained his wits and felt that by being denied this supreme prize for valor his life was dishonoured, he fell on his sword. His comrades accepted his personal decision to die by his own hand and honored his life of heroism and noble deeds in full funeral rites after which his ashes were placed in a golden urn and displayed for all to see on a headland at the Hellespont.

Human nature being what it is, love and passion in all their infinite variety have, throughout the millennia always provided a steady trail of suicides. Greek mythology is full of tales which understood and acknowledged the whole gamut of emotional frailty; the virgin bride Cleite hanged herself rather than face life without the luckless Cyzicus who had been killed in

error by the Argonauts. Male fidelity and devotion also showed itself in Haemon, Prince of Thebes, who took his own life at the feet of his beloved Antigone who had hanged herself to avoid the slower death of being buried alive in a vault; the sentence meted out by his father the king. Love, seldom so pure, was usually liberally spiced with other mixed passions. "Hell hath no fury..." they say, and revenge certainly tinged the death of Phaedra who also hanged herself rather than suffer the tyranny of unrequited desire for her stepson Hippolytus but at the same time "let it be known" that he was the offender. His outraged and jealous father, Theseus, called, rather oddly, on the sea god to avenge him and poor innocent Hippolytus was thrown from his horse into the raging waves although he was fittingly brought back to life by the mythical medical skills of Aesclepius.

As in mythology no less in classical history with its double suicide par excellence in Anthony and Cleopatra. The Roman general, debauched and broken by his raging infatuation with the manipulative Egyptian queen and egged on by her ambition in his disastrous bid for imperial power had no dignified courses left open to him after his crushing naval defeat off the Greek coast at Actium and threw himself on his sword. Deprived of his necessary protection, proud Cleopatra, last of the Macedonian Ptolomaic line, cheated Rome out of the spectacle of her being dragged through its streets in chains by settling herself in her luxurious tomb in Alexandria and letting her asp do its work.

It was not love but over-reaching ambition which had earlier caused Anthony's rival generals Brutus and Cassius to fall on their swords, when on the broad plain at Philippi in Macedonia they too had failed in their bid for Caesar's cloak. Beaten militarily and wrong-footed politically they had chosen a "soldier's death" rather than face humiliating trials and summary execution as traitors. And many were the foreign leaders who, after futile attempts to throw off the stranglehold of the Pax Romana, had been hounded to suicide – from Mithridates, King of Pontus to Budicca, Queen of the Iceni in Britain.

In the sickening purges which often discredited the Roman Empire, especially during the paranoid instability of Caligula and Nero, suicide became a useful imperial ploy for getting rid of unwanted opposition. Prominent citizens "suspected of sedition" were offered the dubious privilege of taking their own lives, thereby avoiding the farce of a trumped-up trial, public death and confiscation of all property. Ever practical, most Romans chose the offer which at least enabled their families to keep their estates and fortunes. The renowned stoic, Seneca, his brothers and their friend the poet Lucan all perished in this way, along with thousands of others. In the end Emperor Nero himself was forced to seek refuge in suicide rather than be torn to pieces by his many outraged enemies.



The Stoic philosopher, Seneca, was asked to commit suicide by the emperor

One major philosophy at odds with the Greek classical mainstream of thought as regards suicide was Stoicism. Since its foundation by Zeno in fourth century BC Athens, it had generally advocated that dying by one's own hand was in keeping with moral freedom – "The wise man withdraws from life's banquet in just the right way under the right conditions" – and both Zeno and his successor died by suicide. They also believed that in certain circumstances a "man's self respect might invite, as an act of supreme nobility, his suicide". The famous Roman statesman Marcus Porcius Cato embodied this principle when he carried out his much

publicized self-inflicted death in protest against Julius Caesar's heavy-handed appropriation of the Roman republic. Taking one's own life in this way has always posed a thorny philosophical problem, especially in Christian times. Is the victim in this case a weak character who cannot face "the slings and arrows of outrageous fortune" or a hero who lays down his precious life for his beliefs or his country? Society throughout the intervening centuries has often chosen, perhaps rightly, to heap suicides with posthumous honors and accord them a laudatory place in history.

This moral dilemma was inherited by the early church fathers during the twilight of the Roman Empire when suicide had reached almost epidemic proportions and caused them to debate long and hard as they hammered out the basis of Christian dogma. Suicide was a particularly tough nut to crack: after all they had a clear example in the scriptures – Samson – what was to be done about him? He was in the end exonerated and accepted as a hero dying for his fellow countrymen by bringing the temple roof crashing down "upon the lords and all the people therein" although the Old Testament clearly states that he did it to be "avenged of the Philistines" for their blinding him. Revenge in the circumstances was an understandable emotion but hardly a heroic one. As for the normal run of wretched suicides, the first ecumenical councils finally decreed like Pythagoras that it was an impious act to take one's own life but, unlike the Greek and Roman philosophers, they adopted a vengeful and unchristian attitude towards it. Those pitiable creatures were to be further punished with posthumous excommunication, denied sanctified burial and condemned to eternal damnation – a harsh and unforgiving outlook which has survived one and a half millennia and more, well into our time. It is not so long ago historically that the body of a suicide victim was dumped at the local crossroads with a stake through its heart for all to mark and tremble at. Even in our would-be enlightened days, attitudes towards suicide are only now beginning to be reappraised more sympathetically by churchmen and society alike. □

World Psychiatric Association: World Congress in Athens

The VIII World Congress of Psychiatry will be held in Athens 12-19 October at the Congress Center of the Peace and Friendship Stadium.

Psychiatrists in great numbers from practically every corner of the world will gather in Athens to discuss the theme "Psychiatry today: accomplishments and promises". For the duration of the congress, Athens will indeed become the psychiatric capital of the world.

It is not inappropriate to say at this point that the VIII World Congress of Psychiatry is the largest meeting ever held in the country, in terms of complexity at least, as 30 parallel scientific sessions are scheduled to take place every day for seven days.

The scientific program to which great emphasis has been given by the organizers of the meeting, aims to provide participants with a global view of contemporary world psychiatry, its complexities, endeavors, accomplishments and perspectives. Through a thematically well balanced and carefully structured program comprising plenary presentations, symposia, special sessions, free communications, posters, video and film presentations, workshops and last but not least, new research sessions, a wide variety of subjects will be covered. The diverse and seemingly antithetical views on the theory and practice of psychiatry will be brought forth and discussed not only to enrich knowledge and insights in the field but also to generate converging approaches, to promote synthesis and integration, to define the scope of psychiatry more clearly, and to enhance the identity and professional role of the psychiatrist.

In addition, distinguished lecturers of the non psychiatric world will bring to the meeting this "other dimension" so that psychiatry is not discussed in isolation from the world it performs in and by which it is influenced. To this effect world renowned scientists, Nobel Prize winners and other figures will present and discuss contemporary issues confronting mankind of special concern to psychiatry by way of special lectures.

Furthermore, the organizers of this large and important scientific event have succeeded, through persistent efforts, in obtaining sponsorship of a number of awards aiming at a promotion of scientific research and providing participants with an additional source of stimulating experience.

A program of cultural and social events will afford ample opportunity to the participants to get to know each other and to become acquainted with the cultural scene of the country, thus obtaining some insights into the Greek way of life, both traditional and modern. Imagination rather than formality, local color rather than international style will be the prevailing characteristics and the special flavor in the social aspects of this meeting in Athens; a city in which tradition and history are interwoven in present day life. An extensive program of optional visits and excursions to museums and archaeological sites of interest has been prepared for the participants.

World congresses are held every six years and are by definition the leading events in the international psychiatric world. The Athens Congress will undoubtedly be a landmark at this turning point in the history of the World Psychiatric Association, an international, non-governmental medical agency with the largest membership under whose auspices world congresses are held.

WPA came into being in 1961, as an extension and outgrowth of two world congresses of psychiatry that preceded its formal founding. It owes its formation into an association to a handful of inspired physicians who realized the need to group psychiatric societies around the world under one ecumenical organization. The founding of the WPA signified a move toward a universal professional identity, an inspiring effort to respect diversity and use it effectively to attain unity in purpose. By sheltering under the same roof all psychiatrists of different national and cultural origins, of different schools of thought, of various areas of main interest, and of diverse loyalties and ideological proclivities, the WPA

aspired to establish a worldwide front of professionals united in the pursuit of increased knowledge in the field and of increased potential for the treatment of mental patients.

The coming of thousands of psychiatrists to Athens shows that they can easily rise above their diversities in school of thought and ethno-sociocultural differences and in the midst of a turbulent era of major changes in the world scene, converge on their commitment to combat mental illness, jointly promote mental health and improve the quality of life for all individuals without discrimination.

WPA is governed by a General Assembly which elects its Committee and Executive Committee, the bodies that are responsible for carrying out policies between Assemblies. Preceding the VIII World Congress of Psychiatry in Athens 11-12 October, WPA's Extraordinary General Assembly will take place while the Organization's Ordinary Assembly will be convened on 17 October.

WPA's 25 scientific sections not only assist the Association's Governing Bodies in their task but also focus on and promote its special scientific interests. □

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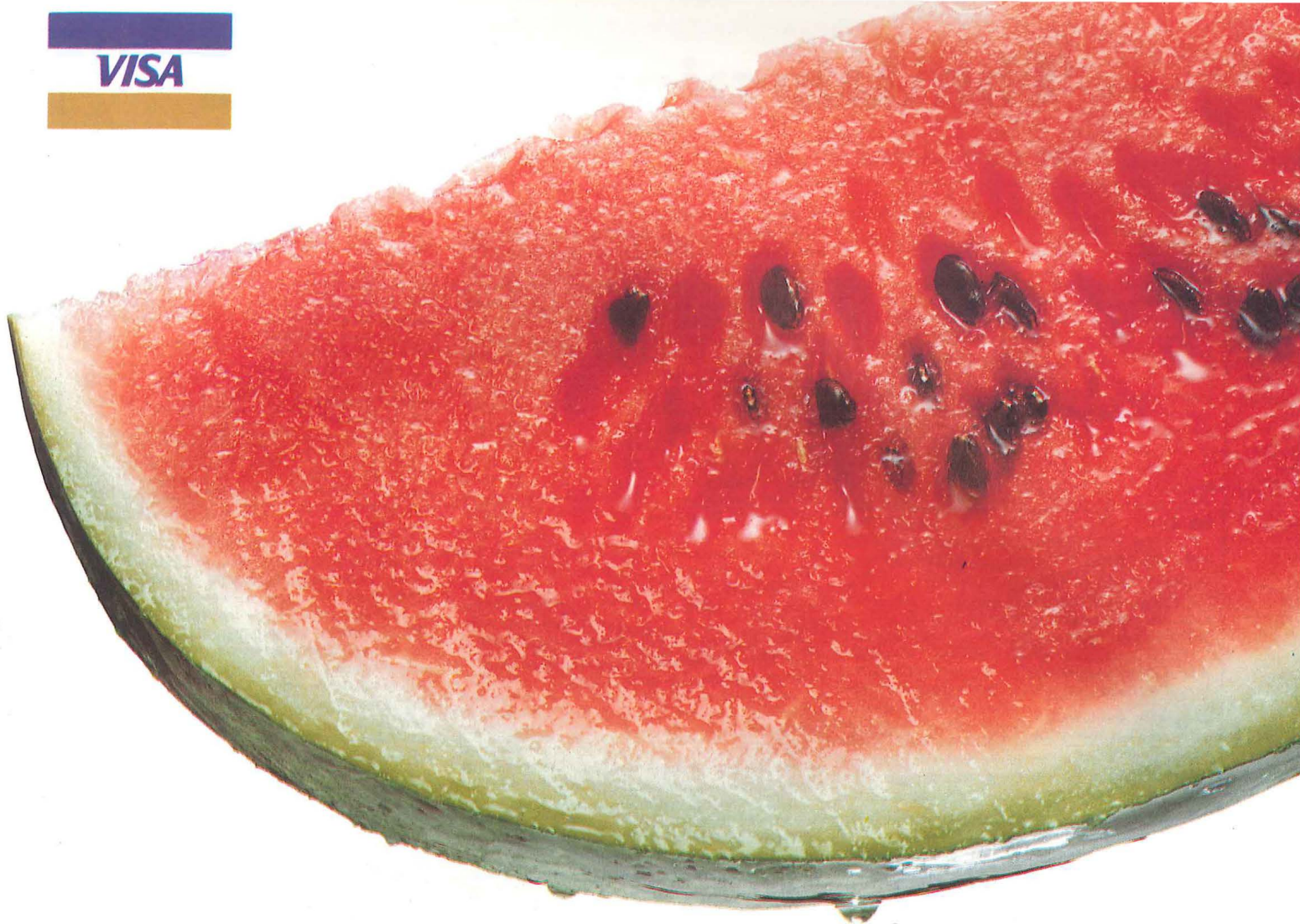
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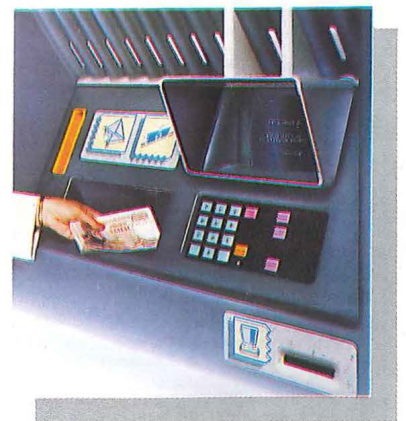


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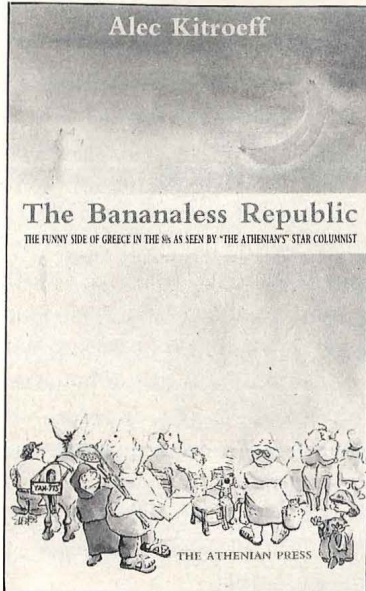


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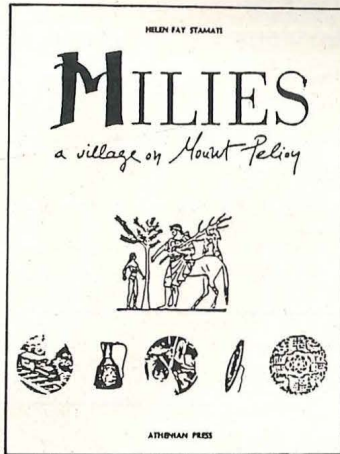
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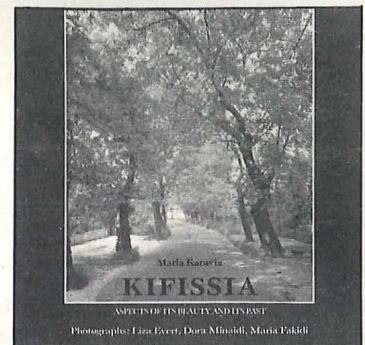
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What on earth...!?

“Think globally and act locally”

by Anthony Strano

Global Co-operation for a Better World is a non-political, non-fundraising international two-and-a-half year project giving people a unique opportunity to work together. It is organized and directed in most countries by a National Advisory Committee. The Honorary Chairperson of the International Committee is Mrs Marcela Perez de Cueller. The project is designated as a Peace Messenger Initiative dedicated to the United Nations.

Is GCBW of local interest? Does it justify expression in a periodical, such as this one, dealing in specialized matters?

Certainly. How otherwise can there be co-operation on any issue if it does not start in the most local areas: in one's self, in one's home? It is the same with neighborhoods. Let's say that a broad avenue draws unwanted traffic through a certain district, just as it crosses other districts. Only when those neighborhoods co-operate will the flow of traffic be changed. So it is with nations. A nation cannot co-operate with other nations if it is divided in itself and its people have no goals in common.

The interdependence of single human beings, groups of people or of nations is something that is being better understood as the perils for life on earth increase and as more and more people become aware of them.

Global Co-operation was formally launched in the House of Lords, London, on 21 April 1988, but it grew out of The Million Minutes of Peace, the largest non-revenue raising project of the 1986 U.N. International Year of Peace.

That undertaking began in Australia among a group of young people who wanted to initiate a project which would capture everyone's imagination and give people everywhere the chance to be involved.

It struck them that if people could walk, run, swim and sing for charities and clock up hours and distance they spent doing this, then it would be possible to do the same for peace – a kind of peace telethon with a difference: a telethon which included everyone, without regard to age or culture or color or occupation. They concluded that the one thing that everyone has in common is time, time to give their thoughts, energy and creativity for peace.

Of course many people asked, “Do thoughts really count?” Certainly human creativity and inventiveness begin as thoughts in the minds of men and women. London psychiatrist and Assistant Editor of the *British Holistic Medical Journal*, Dr Sarah Eagger, sums it up very well: “Everything external that we now tend to place higher than ourselves, from a beautiful art form to a most complex computer all began with a thought.”

“In the area of relationships, the way we think about

someone else determines the way we treat them – our attitude. We have the potential for enjoyable harmonious relationships or complete disasters, both in a personal and global sense. It is our thoughts and, therefore, beliefs that have the most profound effect on behavior, and on further examination it becomes clear that the quality of thought determines the quality of action.” Dr Eagger, as a participant in the project, wrote this position paper on the theme “Your Thoughts Count”. Here is a further extract: “Perhaps the most significant time we realize how precious thoughts are, is when they go wrong. When people are psychotic, one of the most disturbing aspects of this condition is described as ‘thought disorder’. They do not make sense – their thoughts are completely out of control – the result is devastating – madness.”

“On a smaller scale this lack of thought control could be described as worry – an unpleasant experience; and certainly negative thinking is that.

“Having negative thoughts about one's guilt, failure and uselessness leads to a life of complete misery. In relationships negative thinking is an attitude which leads to great conflicts; the combined effect of negative thoughts and feeling is a force to be reckoned with. This has particular importance in the world today where such forces on an international level place our planet in a state of crisis. Perhaps it is worth paying a little more attention to our thoughts when we realize what a powerful motivating force they are; at the personal level of well-being as well as our interactions with others, both locally and globally.”

The month-long project had its international finale on 22 October 1986 at the Cathedral of Saint John the Divine in New York, and a few days later a presentation was made at the United Nations: from over 70 countries, 1,221,093,655 minutes of peace had been collected (that is over a billion minutes collected!).

The priorities of just what is wanted and needed for the future were clarified at the Mount Abu Summit, which took place in India 9-11 February 1989. Delegates from the United States, Soviet Union, People's Republic of China and 35 other countries assembled to review the progress of Global Co-operation for a Better World and plan for the future.

During the course of the three-day event held at the mountain headquarters of the Brahma Kumaris, the Mount Abu Declaration was formulated. The Declaration draws on a 300-page international report on the project, detailing creative ideas and actions donated to the “Global Co-operation Bank”. The Bank is unique in the world as it does not accept money. Its deposits are ideas and actions. Everything connected with Global Co-operation is donated: office space, travel services

staff time and publication facilities.

The Mount Abu Declaration represents a genuine opening of the Global Co-operation Bank, a synthesizing of ideas and a springboard for further action. Dr James O.C. Jonah, Assistant Secretary General of the U.N. stated: "We live in a world where co-operation has become vital to the maintenance of world security. We must learn to accept the vision of others."

Presentations of the Declaration have been made at the U.N. Headquarters (4 May 1989), House of Commons, London (7 June 1989), as well as other venues in participating countries.

What is happening now?

Global Co-operation is asking people of different backgrounds and members of the community to join other "people of vision" to come together to give and share their creative ideas or research, their practical innovations, specialized knowledge and plan of action towards the creation of "the Global Vision".

The Global Co-operation Bank closes in November 1989 but it will take a year to process its deposits in order to compile and present its "Global Vision". Ideas of what future educational, political, economic and scientific systems, among others, would be like, in terms of values, aims and processes, will be outlined in a major publication. Those same ideas will also be articulated during an international teleconference presentation in November 1990. As an instrument for constructive change, the

Global Vision will be presented to the United Nations as the culmination of all activities carried out during the two and a half-year GCBW project.

The Greek chapter of GCBW is at present launching one of the organization's most ambitious projects. An international symposium is being held in Athens, 3-7 January 1990, on the theme "Science, Technology and the Environment: A Case for Global Co-operation".

The local network, together with those operating in 80 participating countries, has compiled a roster of scientists who are leaders in their fields, men and women from all continents, some of them Nobel laureates. The Athens symposium is being sponsored by Greek companies and local individual benefactors. Its purpose is to bring together specialists and influential decision-makers to generate new, stimulating and original ideas for the future. The local organizers hope that its style and the content will be true to its ancient Greek prototype: a coming together of wise minds in an informal and stimulating atmosphere, asking basic questions, in which tremendously serious and pressing issues are expressed, thought over and discussed. □

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Fiddling with the roof

**Some people organized their papers
this past summer, and other folks gardened.
Chip Ammerman, however, moved holes
around on his roof, and survived to tell the tale**

by Chip Ammerman

Well, it's over. That marvellous modern-day institution called 'Summer Vacation'. Those ebullient days and weeks of July and August which, when anticipated in the rainy days of February and March, prevent wrist-slashing or an inordinate amount of ouzo consumption. Certainly, our family underwent these perambulations of the mind last winter in anticipation of our summer holidays. Thoughts of repairing to our summer retreat were welcome alternatives to the humdrum routine of supermarket shopping or *nefos* complaints.

Like most people, we take our vacation in August. We're an average family with four members (That's an oxymoron: no family with two teen-aged boys can be termed 'average'.) and, we once again imagined a pleasant hiatus in our summer house which we view as our Shangri-La. The realization of such dreams, of course, as Dr Freud once told us, depends upon the individual and each individual in our family brought his own needs to his dreams, as the good doctor further described. For example, one of our sons imagined days full of swimming, boating, and windsurfing. The only hitches in his dream were *The Three Musketeers* (the book, not the candy bar) and *Les Misérables*. These were assigned summer reading for his English course, ostensibly, as he said, in celebration of France's 200th anniversary of the discovery of the safety pin or the anniversary of the Renaissance which was commemorated this summer in the Louvre. Whatever, these two volumes contained some 2000 pages of ant-sized print, dotted with foreign words, and were viewed as the educator's foil for

the days intended for watersports. Somehow, the sewers of Paris paled in comparison to the shores of the Aegean.

Our other son – freshly graduated from high school – was going to organize his books and papers. I tried to tell



him that such attempts were doomed by definition. Books and papers defy categorization – I know. He left for university this fall and his 'organization' makes a pot of spaghetti look like a computer print-out. Perhaps we'll call in a bulldozer to complete the task.

My wife planned to garden. New implements were purchased for a staggering amount of drachmas. Hoes, rakes, picks (we have obstinate dirt), gardening gloves (devilishly decorated with flowers), seeds for planting, hoses to water the seeds, bags of fertilizer, bottles of insect and bug spray for the soon-to-be harvested cornucopia were

placed in the car, already groaning with boxes of books and papers and racks of windsurfers.

I, of course, knew better. I was going to have a 'real vacation' which, to my mind, meant lying in a hammock with a book, surreptitiously eyeing the local bathing beauties and dreaming of rescuing drowning damsels to their everlasting appreciation (exactly how this would be accomplished wasn't examined; I can't swim a stroke and my wife takes a dim view of drowning damsels requiring rescue by a non-swimming husband). I had brought several books with me, had adjusted the hammock to its proper tension and height, and had begun my summer vacation. At that moment, things came unglued and all the winter's dreams were suddenly seen as nightmares.

The 'gardener' reported a loose roof tile which was in danger of falling on the zinnias. Would I please replace it?

Roof tiles are loathsome things to work with but beautiful when seen on other people's houses. They are arranged in rows (presumably symmetrical) and require the manual dexterity of a brain surgeon and the vocabulary of a mule driver to install. They are more practical than a flat cement roof and are supposed to provide much-needed ventilation within the ceiling, thus making the house cooler.

Luckily – or so I assumed – I had a store of extra tiles in the cellar and, mounting the ladder, I soon had the broken tile replaced (not without exhortations to various religious figures here in Greece) and had reassumed my place in the hammock when the 'organizer' of books and papers remarked that there was a shaft of previously unnoted sunlight in the middle of his bedroom. The tile I had just replaced had distorted the supposed symmetry of that row and had pushed one tile out of line, creating the aperture which, as the organizer wryly noted, would be filled with rain during the winter. After wrangling about the metaphysical impossibility of a hole's being filled, I again climbed the ladder to realign the recalcitrant tile which soon led to a skylight being opened in the bathroom because the supposed ruler-straight work of the roof-layers had been disturbed by my replacing the second tile. The temporary skylight in the bath-

room was repaired but was soon replaced by a large gap over the kitchen stove which, upon being closed, mysteriously reappeared above my favorite rocking chair.

And so it went. Holes which added light and artistic elegance (I argued) to bathrooms, kitchens and storage rooms kept appearing and, when closed, would move to other rooms in the house. Willing eyewitnesses including gardener, windsurfer and swimmers (*née* organizers) hastened to point out our tile disparities whenever and wherever they appeared. It was impossible to simply align one tile and have the rest of the row match or coincide. I soon began to feel like Sisyphus continuously rolling the stone up the hill only to have it constantly descend again. I moved tiles only to uncover new holes which necessitated the subsequent replacement of yet other errant tiles which in turn led to the appearance of other sunny places in bedrooms, closets and bathrooms.

This fiendish game continued day after day. No matter what tactic I tried, apertures appeared elsewhere and were

quickly noted by passing tourists, fishermen, bicycle riders, casual strollers, donkeys, goats, sheep, and chickens as well as gardeners. Equally noticeable were, of course, the futile efforts of the maestro on the roof whose imprecations gave new meanings to many previously known and accepted Greek and English words. Churlishness was soon surpassed by a limitless rage. The sun beat down mercilessly and even when I attempted to work at night with a flashlight, the hole reappeared the next morning, as if a night's rest had given it renewed vigor.

Finally, after moving all the tiles and renailing the support beams for the roof, I cornered the elusive hole...and subdued it. We now have a splendid roof, shining brightly in the Mediterranean sun, a monument EOT should capture for its 1990 poster. My neighbors are envious of the new structure and the busloads of tourists that pass by in the vain attempt to catch sight of the miraculously moving hole in the roof are disappointed. We've had to rearrange the interior of our house to accomplish this feat, but it was worth it,

I think. I 'cornered' the hole at the far end of the verandah and, accepting its right to life, left it there and built a storage shed beneath it for garden tools which, after all, are meant to be outdoors in all kinds of weather. Also stuffed into this new feature of our house are surfboards which, the manufacturer tells me, need 'air' during the year so they won't deteriorate.

The house looks nice now and ready for its winter solitude. The gardens are kempt, the papers and books stored or shipped, and it was a great summer for swimming, snorkeling, fishing and boating, I'm told.

I myself have a wonderful tan and am seeking arm-wrestling partners as a result of having lifted some 5000 or so roof tiles. My knowledge of non-standard, colloquial, vernacular Greek is certainly better, although some of my neighbors look askance at me and old women bless me when our paths cross. But, all in all, it will be a summer I'll remember next February when the rain starts falling and the dreams of vacation begin. I've already contacted my travel agent about Tahiti for next summer. □

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The coming of the six thousand

The other day, at my club, I saw a very depressed-looking gentleman sitting in a deep armchair with his gaze fixed intently on empty space. It was none other than Professor Panayiotis Kefalosystolakis, the eminent Greek psychiatrist. "You look depressed, my friend," I said to him. "Anything seriously wrong?"

He sighed and said nothing for a few moments as I sat in another armchair beside him and unfolded *The Times*.

Then he turned to me and said: "Six thousand, no less."

"Six thousand what?" I asked, uncomprehending.

"Six thousand psychiatrists are going to descend upon us between 12 and 19 October from the four corners of the globe to take part in the Eighth World Congress of Psychiatry which will be held in the Peace and Friendship Stadium."

I pondered over this piece of information but failed to see why it should depress him.

"Are you involved in it in any way? Are you having organizational problems? Why are you looking so glum about it?" I asked.

He sighed again. "I'm only reading a paper on 'The conflict between the *amos* and the *avrio* in Greek society', that's all, and there don't seem to be any organizational problems, now that the delegates from the West African

countries and Haiti have agreed not to demonstrate voodoo magic by turning all the South African delegates into zombies."

"No," he went on, "what depresses me is that all those six thousand delegates are after our jobs here – well, perhaps not all of them, but certainly those from the EC countries who can set up practice in Greece any time they like."

"They're all coming *pour tâter le terrain*, as they say in French. To test the ground. And Lord knows, it's an extremely fruitful terrain."

"You may, or may not have noticed that I have a vast and exceedingly lucrative practice. But, besides that, you will recall that no less an authority than the former prime minister and president of the Republic, none other than Mr Karamanlis himself, broke a long silence just before the last election to remark that Greece is an 'infinite lunatic asylum'. Many agreed that he never spoke a truer word. You may also have noticed that the recently divorced spouse of the man who governed the country from 1981, in an interview on the Oprah Winfrey show, quite frankly admitted that Papandreou 'has taken leave of his senses'. So what more proof do you want?"

"Oh come now," I said, "there may be a higher proportion of lunatics in

both high and low places in this country, but that doesn't mean everybody is mad, or that there would be enough cases to provide as good a living for all the EC psychiatrists if they moved here."

Kefalosystolakis eyed me coldly. Then he picked up the newspaper on the coffee table by his side and said: "Before you came I was reading this interesting item in today's *Eleftherotypia*. I quote: 'The secretary-general of the ministry of transport and the president of the state bus company reported yesterday that there are today 800 buses in service in Athens which have either done 600,000 kilometres or been driven for the past six years without maintenance of any kind. Some of them have floorboards that are so rotten, passengers have often stepped right through them, to find their legs dangling in empty space, some suffering injuries and suing the bus company.' Now, I ask you, what people in their right mind would tolerate a situation like this? You will say to me that if 39 percent of the electorate was crazy enough in the last election to vote for a party that has ruined the country's economy and perpetrated scandals and fraud that are unprecedented in Greek history, then the little matter of riding buses with the risk of being dropped off at any moment through the middle of the bus is nothing by comparison."

"That still doesn't make Greece 'an infinite lunatic asylum'" I remarked.

"You want more examples of Greek irrationality? All right, who else in the world would accept to pay the price of a three-room apartment for a small car that he can only take into the city center on alternate days, while paying an exorbitant road tax, being fleeced for servicing and repairs by prima donna mechanics and risking his life on roads that are badly built, lamentably signposted and rarely policed, and then being hoisted to a higher tax bracket for owning a car!"

"Who else in the world would accept to spend hours in queues at post offices, banks, and government services when he is, as a taxpayer, bearing the cost of thousands of civil servants who sit around in other parts of the building doing nothing."

"Who else in the world would accept a situation whereby he is refused accommodation in resort hotels in his own country because they are fully booked by foreigners paying a fraction of what he would have been charged. And if he tries to go somewhere in the off-season, the hotels are either closed or freezing cold with no heating or hot water."

"Who else would put up with a public education system that is so totally inadequate that he has to send his children to private schools and spend a fortune on private lessons to boot, and then send them abroad for a higher education if they are to obtain a degree of any value -"

"All right, all right," I interrupted. "You've made your point. I'll admit we must be crazy to put up with all these things. But why should we think the foreign psychiatrists will do a better job than our local ones?"

"Because, my friend, another irrational aspect of the Greek character is to consider anything coming from abroad to be better than the local product."

"Well," I said, "present company excepted, I would say that generally speaking, they are correct in the assumption." □



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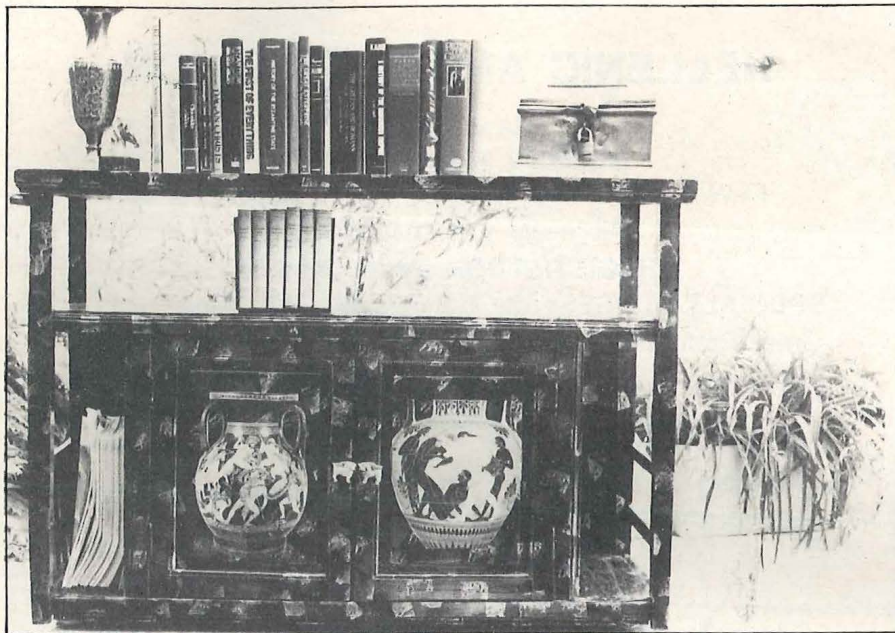


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With odds and ends in mind...



In the beginning, at the genesis of this column, it was called *Grabbag* (1974) and it *was* a real grabbag of unrelated tips and hints which, to this writer at least, seem just as good now as they did then!

Since October is an odd month of mixed beginnings and endings, it might be fun to have another column of generally useful thoughts in no special sequence...

First, do you have any particular problems or ideas you would like to share; anything you would like to ask about? For example, we have a number of fine ideas for fireplaces, but how many of you out there are lucky enough to have one?

Do you have a hobby, are you a collector, and would you like to share your interests with others, or do you already have a club?

Card playing enthusiasts enjoy a fascinating hobby and have a great number of clubs. On making one inquiry, we were archly informed that *this* club was for English playing cards *only* and that, no, thank you, sets of round Qantas playing cards were not of interest. (Did you know Tiffany started out selling stationery and playing cards?)

Perhaps you have special knowledge you would like to share – like

how to preserve and display old fabrics or a safe way to clean paintings. Do you have your own 'tricks' for doing skilled jobs? Endless books and 'fillers' keep telling us how to do things, but often there is a better way. For example...

Everyone knows that soaking a hammer in water causes the wood to swell and secures the handle, but what happens when it eventually dries out? A better way, in addition to soaking the hammer, is to cut a small piece of metal to fit over the hole where the handle slips through the hammer head. Have it extend slightly beyond the wood. Drill a hole in the middle and then screw it on with a long screw. When the hammer loosens and tries to slip off the handle it will be held by the screwed-on metal plate.

That little sinkhole: We are advised to clean kitchen drains with solutions of salt and soda, or ice water to congeal the grease, but there is a more effective way to clear a drain in 30 seconds, and without the hazard of commercial compounds.

Buy a hard rubber plunger (130 drachmas) with a screw-on handle – you don't want it coming off while you are down a hole! Take off the drain plate and carefully cut the plunger around the rim just enough

to be able to push it down the drain pipe. One or two plunges with this plunger acting as a piston to drive out the water and accumulated waste, and the drain will clear like magic.

The soda and salt bit is not a bad idea to help keep the drain clear, but the homemade plunger-piston can save greasy grief, cold cash and endless hours of fingernail-gnawing waiting for a 'professional' plumber, although some of us wonder if such a species exists.

The streets of New York and London have long been famous for the usable cast-offs that can be collected there (the trashmen of Tokyo are complaining that their countrymen are throwing away TV sets as soon as they get dusty) and now even Athens has an amazing number of items that can be recycled – furniture *fur* instance!

Instant Heirlooms: Recently a lucky fellow found a scrapped sideboard the exact dimensions of the space he had. Too large to carry piggyback, it cost 1400 drachmas to have carted home but, in Monastiraki, it would have cost 15-25,000 plus the 1,400! Now it looks (from two metres away) like something bought at a Sotheby auction. The secret was a little work – more like fun – a lot of imagination, and the pleasure of having made something beautiful out of a brown box with legs.

The piece had been constructed as cheaply as possible, probably why it had been discarded rather than painted, but the lines were good and the general condition not bad. There were small cracks and chips on the top, marring the surface but, since it was hardly an heirloom, there was no point in spending days with wood filler, sandpaper and polish – especially because it was to be painted anyway.

The solution was to carefully cover the top with contact paper. Every imperfection became instantly invisible and a perfect surface awaited the paintbrush. The entire sideboard was then painted black, twice one hour's work. So that this soon-to-be masterwork

putting it all together

would match its surroundings of black, brown and gold, a small amount of brown paint mixed with red to achieve a rust color was added to an equal amount of clear varnish.

Another solution using varnish with gold (bronze) powder was mixed. These paints were then applied all over the piece with small sponges, sometimes overlapping the two, and the piece was then allowed to dry for two days.

All this was in preparation for the decoupage that was to follow – in this instance a cut-up calendar of ancient Greek pottery whose colors were a perfect foil for the painted background. For this type of decoration, any theme may be used and this is a perfect way to express a special interest.

Cut-outs from magazines or of thin paper with printing on the reverse side should be coated on both sides with a solution of half varnish and thinner.

The various illustrations of vases and shards were cut out following their shapes and fitted to cover the sideboard and inside the doors. They should be overlapped as part of the design. Once a clear idea of the overall design is planned, brush on wallpaper paste (Glutotin is excellent, and available wherever paints are sold), and place in position by sticking them on in the center only. Then, using a towel, carefully press on from the center outwards. Have a damp cloth ready to wipe off any paste oozing from the edges.

When the appliquéés are dry, varnish them. The entire surface should then be varnished two or three times, allowing for thorough drying between coats. A fine piece of furniture should be varnished eight or nine times. It is easy to make matching bookends at the same time by using metal sheets cut to size which can be bought in Monastiraki.

The art of mixing oils and varnish was first used by the Van Eyck brothers of Flanders in the 14th-15th centuries. They achieved a remarkable clarity of color which led to the first real work in portraiture. You, too, can experiment and turn out your own masterpieces. □

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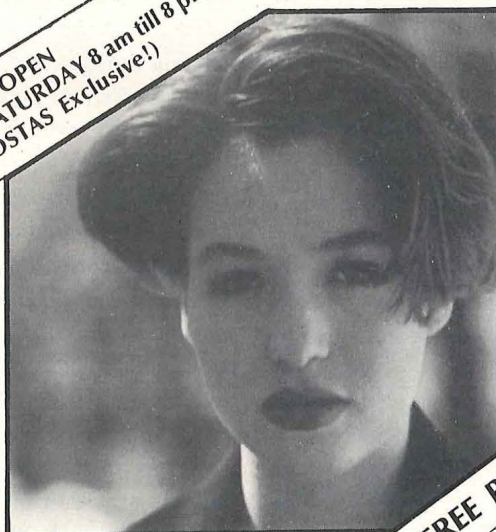
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Cherubs on horseback

Christos Antonaropoulos' new work on show at Titanium Gallery is less fierce and aggressive than his earlier oils, more expressive of inner contentment. Still depicting horses and the female figure, the violent clash of man and nature is now greatly tempered.

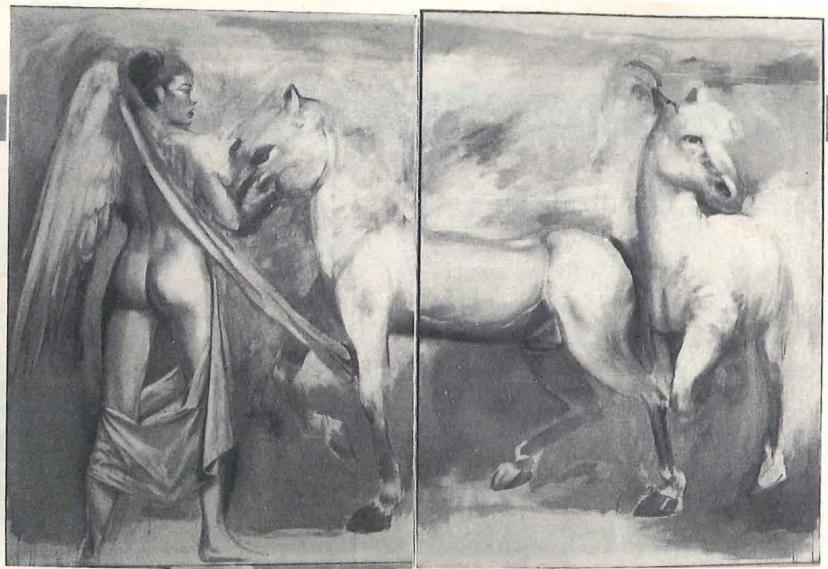
The paintings have a dreamlike quality, and narrate fantasies or fairy tales. The female, the temptress of earlier works, has the saintly features of an angel or of a shepherdess here, while the docile horses are ridden by robust cherubs. A grey color scale is dominant and the thin layers of paint recall the pallor of Renaissance frescoes.

In several paintings, Antonaropoulos explores the possibilities of the scale of white, the many different tonalities achieved by the play of light. The space he creates is the stark white of a hospital or the bright, humid glare of an enamelled bath. In the former, a woman lies on a white, cloth-covered table wrapped in surgical dressings; in the latter, a naked child crouches in front of a toilet on a tile floor. The whites are as vivid and commanding as brilliant color.

A 'History of Art' also runs through these paintings as Antonaropoulos combines elements from various periods. He believes there should always be something for everyone to understand and enjoy. The faint black and white tiles recall Flemish interiors, the child resembles a Baroque cherub, the dripping paint alludes to the gestural expression of action painting.

This play of different styles – Renaissance, Baroque, Abstract, even Byzantine – is also quite evident in a beautiful six-panel mural, 6 X 3 metres wide, titled "I would like to live a little longer after my death". It depicts the artist, dreaming of his own death, surrounded by beloved images: the sorrow becomes a feast of ecstasy and frenzied motion.

Most interesting are the artist's pen and ink drawings that result from spilled coffee. Following the spread of the stain, Antonaropoulos creates whimsical drawings of animal/human creatures.



Two panels by Christos Antonaropoulos, oil

He frequently amuses himself during moments of leisure with this exercise of fantasy and composition.

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Tel 721-1865

Echoes of Vermeer

The everyday reality of small town life is conveyed in the acrylic and tempera paintings of Anghelos Razis. Presenting his theme through the innovative representation of interior and exterior space, Razis weaves a veil of silence and loneliness – an atmosphere common to many village communities. It envelopes figures, a stark stillness freezing thought and emotion, and isolates objects in a playful dialogue with light.

Razis' doors open onto rooms; his windows draw in the sea or landscape, creating a harmony of contrasting views and independent compositions, all within the same painting. Focusing on the local café or on a simple country room, he emphasizes the sense of boredom and of solitude.

In one café scene, Razis portrays a lone figure sitting in stony silence staring out at the seascape, his red vest made radiant by the brilliant light creeping in the windows. On another canvas, he creates the same mood of utter immobility, but, dramatically, with a brilliant ray of light piercing the café's velvety shadows, traces the vague outline of two silhouettes in conversation. And while the foreground is locked in a cloak of darkness, the background radiates through the windows the serenity of a beautiful sea view.



Café, egg tempera, Razis

The private interiors are striking for their moving simplicity and arrangement of space – uncluttered areas rich in their variety of shape and pattern. One room depicts a beautiful pale violet ceramic on a patterned tablecloth flashing orange accents; a half-opened door reveals an adjoining room with a lovely 'still-life' of beer bottles and mugs lining a wall shelf. The austerity of the compositions adds to Razis' overall statement of isolation.

Many paintings in addition to the double room grouping present the play of interior and exterior views through open windows. This theme is constant but repetition is avoided by an interplay of alternating patterns, tonalities, and the luminous light that enriches the objects it pursues.

The interiors recall those of Vermeer in their formality and, in one painting, Razis pays homage to the artist in a Vermeer-style composition in which a richly patterned brocade cur-



Lydia Sarris' stone and enamel tesserae

tain shadows a miniature duplicate of one of his paintings.

Razis, born in Thessaloniki, studied at the School of Fine Arts in Athens and has lived for many years in Troyes, France. He has had numerous one-man shows both here and abroad.

*Athens Art Gallery
Glykonos 4, Kolonaki*

Because of the uncertainty about exhibition dates at press-time, please call the gallery in early October. Tel.: 721-3938.

Faceted faces

"Of hammered gold and gold enamelling..." W.B. Yeats' descriptive lines are aptly reflected in the remarkable mosaics of Lydia Sarris, now showing at Argo Gallery. The inlaid compositions of polished stone and gilded texture scintillate: resplendent landscapes filled by a host of decorative motifs, and tragic figures influenced by Byzantine iconography.

Sarris employs the shades of a cosmic rainbow of enamelled glass from Murano, many coated with gold leaf, and marble from Greece in delicate shades of muted pink, grey, ochre, and, of course, sparkling white. The natural stones temper the radiance of the vivid glossy enamel.

The tiny 'tesserae' are set upside down on paper or on sheer cloth, and are frequently moistened to check the color harmonies. They result in expressive scenes combining the earthly and the spiritual.

The richness of the artist's style is best expressed in her large-scale mosaic work, panels full of lively detail: luscious landscapes, reclining nudes,

birds, animals, small lakes, a village, burning smokestacks, figures in the fetal position denoting perhaps innocence or a fear of the world.

There is often a white river winding its way upward in agitated motion through mazes of color; or, more often, a dramatic visage crowned in gold watching from above this shimmering spectacle like God or a Byzantine angel.

Especially attractive are the mosaics of figures. Modelled in earth colors, the facial features are highlighted by the natural stones and are most expressive of human emotion. A sweep of gold both binds and separates them into groups. Interesting also are several mosaics in the form of fragments recalling architectural elements.

Sarris, who also studied painting with Yiannis Moralis, has been exhibiting continuously since 1967, participating both in group and in her own one-woman shows. The current exhibition is dedicated to the memory of her instructor, Elly Voila-Laskari, the first woman professor at the School of Fine Arts, and the first to introduce the art of the mosaic to contemporary Greece.

*Argo Gallery
Merlin 8, Kolonaki
21 Sept - 10 Oct
Tel.: 362-2662*

On the edge

A gifted young artist is making her first solo appearance this fall at Nées Morphés Gallery. Elly Kelemendri, a recent graduate of the School of Fine Arts, describes in her paintings strange landscapes of organic shapes existing on the very edge of the universe.

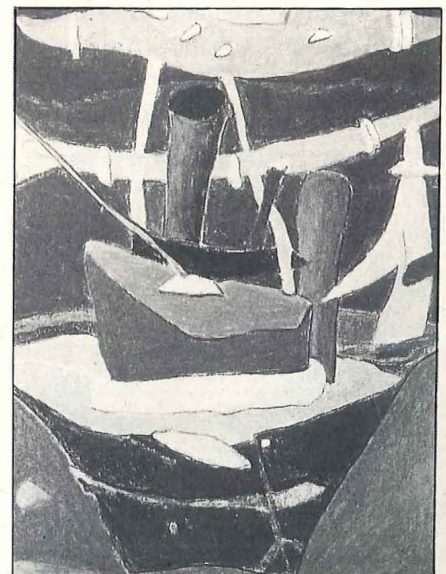
Kelemendri evokes realistic imag-

ery in an abstract manner by her idiosyncratic staging of a child's fairy tale or a science-fiction fantasy. The 'stage' is densely populated by a rich variety of shapes that could be space ships, or houses, or even cone heads on stilts ready to be dislodged, ready to float away like meteors. Perched on the tip of the planet, they create the illusion of great height, as though standing on tip-toe to look over the edge.

The meaning of these configurations, if any, is cryptic, yet they are very expressive and seem to have souls of their own. The swaying motion of a group of slim, elongated forms stretching upwards lends them an anthropomorphic flavor. The sense of mystery is enhanced by the artist's dark palette - black, grey, blue and white tonalities producing an eerie atmosphere of night and moonlight.

Falling from various directions, the light varies for sky and landscape. It augments the impression of infinite space, of eternal night, and strengthens the feeling of serenity.

Small studies depict the same themes in mixed media and stronger color. Most striking are the white shapes floating on the earth's surface, casting mysterious shadows: are they dancing, playing or wailing? These are amorphous shapes, true, but they exude a spiritual essence. □



Landscape, Plastic Paint, Kelemendri

*Nées Morphés Gallery
Valaoritou 9, Syntagma
10 - 20 October
Tel.: 361-6165*

John Cassavetes: master of poetic confusion

"I get a lump in my throat every time I see her. She tries everything and she doesn't care how ridiculous and pathetic it is. The point is that she tried. She fought for it, tied herself in knots. She wouldn't give up. And isn't it better to fight to realize your fantasies, to fight and to lose, than to gripe and pine away in silence?"

John Cassavetes talking about Florence in *Faces*

John Cassavetes' observations about Florence also describe his own life. A man who received only marginal mainstream critical and commercial attention over the course of his career as a director, which yielded 11 films over 25 years, he never gave up. After a brief flirtation with the big studio system, via a multi-picture contract with Paramount in the early 1960s, Cassavetes developed his reputation as the consummate outsider and served as a role model for two generations of independent filmmakers.

Cassavetes had a unique vision of the world, one that translated onto celluloid in a way that unsettled audiences, often sharply dividing them between admirers and detractors. He minimized plot, concentrating instead on the interaction between his characters, typically confused souls in flux, psychologically complex, desperately grasping for self-definition. Yet finding it brought only momentary peace before other crises overtook them and



John Cassavetes, director

they resumed their existential struggle.

Cassavetes represented the tough nonconformist, a romantic image Hollywood cherishes on the screen but doesn't necessarily reward in real life. Although considered a revolutionary,

outside the pale, he survived without much support by the old-fashioned means of creating an extended 'family' of co-workers; forming a repertory group with actors Ben Gazzara, Peter Falk, Seymour Cassel and, of course, his wife, actress Gena Rowlands.

Despite his lone wolf leanings, he found strength throughout his life as a result of his intense communication with others. At a Directors' Guild Memorial for Cassavetes in March, friends and colleagues commented on his personal style and ethics. A common thread which ran through their warm and sometimes eloquent commentary was that Cassavetes was simultaneously brutally demanding and selflessly generous. To Cassavetes, the worst thing imaginable in life was to cut one's ties with others; to be afloat without a support system.

Born in New York City in 1929, he was the son of a Greek-born businessman. He became interested in acting while studying English at Colgate, studied acting at the American Academy of Dramatic Arts and began working in a stock company. He became known as a compelling character actor, making frequent television appearances and playing supporting roles in films through the 1950s.

He used his savings from starring roles in the television series *Staccato* to finance his first feature film, *Shadows* (1958-1959), a drama about the love affair between a young black woman and a white man. Filmed over a two year period, it became an art house sensation in Europe and the US and won the Critics' Award at the Venice Film Festival.

Based on this success, Cassavetes was hired by Paramount in 1961 for a multi-picture contract which fizzled out after the failure of *Too Late Blues*, his first feature for the studio. Stanley Kramer hired him to direct *A Child is Waiting*, a drama about retarded children starring Judy Garland, Burt Lancaster and Gena Rowlands. Cassavetes did not approve of the final editing done by someone else, which lent a sentimental flavor to the film. Disillusioned by his experience with big studios, he vowed to remain working on independent films.



"A Woman Under the Influence": Rowlands, Cassavetes, and Falk

In the early and mid-1960s, he returned to acting in television series and films, winning an Academy Award nomination for his supporting role in *The Dirty Dozen* and critical acclaim playing Mia Farrow's husband in Roman Polanski's chilling thriller *Rosemary's Baby*.

During this period, he spent several years shooting and editing his magnum opus, *Faces* (1968), a black-and-white 16 mm movie, later blown up to 35 mm, starring Lynn Carlin, Gena Rowlands and Seymour Cassel. The harrowing examination of the break-up of a marriage captured five awards at the Venice Film Festival and was also a commercial success. Cassavetes was nominated for an Academy Award for the screenplay.

In 1970, Cassavetes directed himself in *Husbands*, co-starring Peter Falk and Ben Gazzara. He was criticized in some quarters for being self-indulgent: the film's free form and improvisational quality, which became his trademark, made his later films difficult to distribute. Actually, all of Cassavetes' movies, except for *Shadows*, were carefully scripted and thought out. As Ben Gazzara commented, "Of course we had a script; it's all mystique that John improvised everything. Not at all. Actually, we rehearsed. Rehearsal in John's films was to create the impression that it was happening for the first time."

In many ways Cassavetes was dedicated to the moment, the Stanislavskian concept of capturing the exact essence in the interaction between two characters. This was made possible through a *cinema verite* style characterized by a hand-held camera, jumpy in close quarters, or a fixed camera, which captured asymmetrical frames, figures gliding in and out or sometimes crowded together.

He didn't adhere to the preferential close-ups favored by the 'star system' but utilized a more democratic approach: the moment to moment reality contributed to the emotional truth gleaned from unexpected actions and plot developments.

In 1971, Cassavetes briefly returned to a big studio, shooting the off-beat comic romance *Minnie and Moskowitz*

for Universal. It gained a cult following but was a box office failure.

The zenith of Cassavetes' career came in 1974 with the release of *Woman Under the Influence*, starring Gena Rowlands and Peter Falk as a couple grappling with the woman's mental problems. The film scored at the box office and Cassavetes was nominated for another Oscar for best director, making him one of the few filmmakers to receive nominations for acting, writing, and directing.

Cassavetes continued to act, and

ill during the last years of his life, he was reported to have been working on several projects in 1988.

His most memorable films, including *Faces* and *A Woman Under The Influence*, star his remarkable wife Gena Rowlands. Cassavetes saw Rowlands in a play in 1954, went backstage, asked her out, and after a whirlwind courtship they were married four months later. The stunning, statuesque actress might have been relegated to sex goddess roles had Cassavetes not perceived her complex, delicately ex-



Ben Gazzara, Gena Rowlands and Cassavetes: "Opening Night"

directed and wrote two more films, *Confessions of a Chinese Bookie* (1976) and *Opening Night* (1977), both prized by film buffs but signifying the end of his career as an independent filmmaker. The gangster drama *Confessions of a Chinese Bookie* got only scattered bookings and *Opening Night*, the adaptation of a play about an insecure theatre star, played by Rowlands, was shelved by Cassavetes after its initial screenings.

Cassavetes made the warmhearted thriller *Gloria*, about a gangster moll (Rowlands) and an orphaned boy on the lam, in 1980 for Columbia. After acting in several films, including Paul Mazursky's *Tempest*, shot in Greece, Cassavetes directed *Love Streams* in 1983 for Cannon. Cassavetes' final filmmaking credit was the 1986 Columbia release of the film *Big Trouble*, whose director was replaced in mid-production. The lifeless drama bombed completely. Although Cassavetes was

pressive talent. The characters she plays in Cassavetes' movies are powerful, although often crazed and erotic, in a fashion that stems as much from their multi-faceted personalities as it does from their voluptuous appearance.

Cassavetes' legacy is best summed up by Myron Meisel in *American Film*: "He reminded us that dreams are dreams, lest they delude, then freed us to believe them. If movies are to mean anything, it begins with that message: know yourself and don't be afraid."

Cassavetes summarized his approach to filmmaking in his own typically concise way: "I like to act in films; I like to shoot 'em; I like to direct 'em; I like to be around them. I like the feel of it and it's something I respect. It doesn't make any difference whether it's a crappy film or a good film. Anyone who can make a film I already love. But I feel sorry if they don't put any thoughts in it because then they missed the boat." □

Christos Markopoulos: Executive Chef at the Grande Bretagne

White-coated and toqued Christos Markopoulos stands in the ballroom of the Grande Bretagne, his massive shoulders creating a wall between the visitor and the gilt mirrors behind him. Everything about him appears solid, stable: hefty physique, steady gaze from dark eyes, serious demeanor. In a black robe he might be taken for a judge; in a red plaid hunting jacket, a hunter pursuing his favorite game.

It is noon on a Friday. The elegant room, the setting of gala receptions and catered dinners, is deserted. No tables are set, a sign of the waning lunchtime tour groups that once filled the Grande Bretagne when the American tourist boom was at its peak. The stillness contrasts sharply with the lively chatter of diners in the maroon leather banquettes ordering lunch in the GB Corner, the popular celebrity and tourist eating spot and watering hole adjoining the hotel's lobby.

"Kalimera!" Christos Markopoulos' greeting breaks through the silence like a resonant hunting call. He turns and leads the way through a swinging door into the kitchens.

"These are our *cava*, the *hasapiko* (meat center), pastry aces, cold dish experts, the central kitchen, the *skaradides* (grilling specialists), and *boufet-zides* (buffet masters)," he says in a quiet but sonorous voice. Moving steadily through the brightly lit and airy centers, explaining their functions, he offers the visitor a chair near the huge butcher's block in the *hasapiko*. He then perches himself on another chair.

Chefs bound in and out for supplies from the refrigerators lining the opposite wall but activity is hardly frenetic. The executive chef explains the quiet. "We have another kitchen in the hotel basement that serves the GB Corner."

Markopoulos speaks entirely in Greek, describing the cooking operations, his career and aspects of the cuisine that have changed in the 27 years he has been a chef. He joined the

hotel team 16 years ago and was appointed executive chef in 1982.

"We have a staff of 70 of which 30 are chefs," he says. "We have always had women on the staff," he adds, "including one of our pastry chefs. The other women assist in the kitchen."

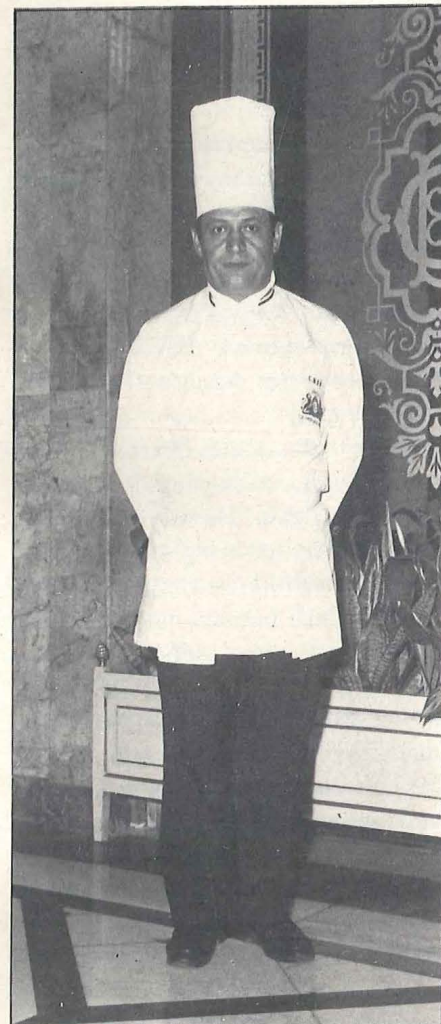
To describe how the cuisine has become simpler during the last ten years, he chose a wonderfully graphic Greek verb that loses in translation – *aplopoieitai*. By cuisine he obviously means French, the strongest influence at the hotel, as well as Greek and other styles of cooking. "People want a much lighter cuisine – fish rather than meats, for example."

At the GB Corner, headings are all printed in French – Les Potages, Les Oeufs et Pâtes, Les Poissons, Les Spécialités Grecques – as are the dish names on one side of the à la carte menu, with Greek on the other side. But under the French dish titles, such as Synagride Grillée Belvedere and Crevettes Grillées "Platamonas", the descriptions are printed in English. Hellenic specialties include moussaka, Aegean Shrimp Tsoukalaki, lamb with pilaf, souvlaki, and Soupa Avgolemono (listed as Potage à la Grecque). While not included on the summer menu, game is a highlight of the decor: the mellowed woods and plaid rug of a hunting lodge. Two speckled quail, Hellenic favorites since ancient times, are featured on the menu logo.

"We follow *zytisis* (demand)," the chef says. "Pitas (spanakopita, tyropita) are too expensive and do not do well. Also, business has suffered due to the declining number of American tourists who liked to return from sightseeing tours for lunch at the hotel."

Chef Markopoulos' career was launched by chance. One of nine children in a large family, he was born in 1946 in a village near Souli, Epirus. He cannot remember any childhood desire to cook.

"I needed a job," he said, "and I



found a cook's job. I went to chefs' school later while I was working." As in a marriage of convenience where love deepens with time, his feeling for food and cookery developed on the job. Married and the father of a school-aged son and daughter, he loves to hunt "all kinds of game".

The hunter-chef easily selects a favorite game dish. He offers his recipe for succulent, aromatic Lagos Stifado, marinated for two days in red wine and myriad seasonings.

He becomes talkative as the interview ends, advising cooks at home: "Make and eat more salads – simple ones like cucumber, tomato, leafy greens, zucchini, and mixed salads like

the Niçoise and Horiatiki. People need to know themselves. Avoid heavy fried foods. Broil fish and meats instead." Yassou!

Lagos Stifado à la Chef Markopoulos

(Spicy Jugged Hare with Onions)

Lagos (hare) – roasted or jugged – is a very ancient dish in Greece. The earliest recipe was written by master-chef Archestratos, called "that Daedalus of cookery", in the fifth century B.C. The word "stifado" (probably from the Italian *stufato*, meaning a stew, is actually a braised jugged dish with the most enticing blend of aromatics in Greek cuisine, one of the rare dishes suffused with the power of many spices. Stifado with onions is also popular with veal or rabbit, but hare is the choice of cooks. To supplement the menu with this dish, the chef suggests a fresh green salad climaxed by fresh apples, grapes or a sweet dessert.

3 kilos (6.6 lbs) lagos (hare), cleaned and segmented

Marinade: dry red wine, corn or olive oil, finely cut onion, finely cut carrots, finely cut celery (without leaves), whole allspice, bay leaves.

2 kilos (4.4 lbs) small white or yellow onions (see chef's tips below)

Corn or other vegetable oil

Bouquet garni: fresh rosemary sprigs, 2 bay leaves, "a little" whole allspice and

whole clove, 1 small cinnamon stick

3 T vinegar

1 C dry white wine

1 kilo (2.1) fresh tomatoes, seeded, peeled, chopped and half-cooked separately

Salt and freshly ground pepper

Wash and dry the hare. In a large non-metallic bowl or crock, pour ample red wine for the marinade. Add about 1/4 cup oil, the onion, carrots, celery, allspice and bay leaves. Dip the hare into the mixture. Cover the bowl or crock and refrigerate for two days.

When ready to cook, drain the hare over a bowl and save the marinade. Reserve the marinated vegetables separately. Heat a thin layer of oil in a skillet and sauté the hare on all sides. Place hare in a large casserole. In the same skillet, sauté the drained vegetables and then purée them in a mill or blender and add to the casserole.

Meanwhile, peel the onions and leave whole, as advised in the Chef's Tips. Sauté the onions until golden on all sides. Add them to the casserole. Pour the vinegar and white wine over the hare and onions, stir in the tomatoes and reserve marinade. Season lightly with salt and pepper. Place the bouquet garni, tied in cheesecloth, in the middle of the casserole. Cover the casserole and bake in a moderate oven (350°F/175°C) for 1 1/2 to 2 hours until hare and onions are tender. Remove the bouquet garni. Allow the stifado to rest for 1 hour to absorb flavors before serving. Serve warm. □

Chef's Tips

Onions for stifado: To leave whole and avoid their falling apart, be very careful preparing onions. Cut off only the very ends of the stem ends without slicing beyond the outer skin. Peel off and discard only the outer skin. Leave the tip ends intact. Don't cut into the onion layers and they will stay whole when cooking.

Bouquet garni: Unlike many chefs who drop the spices directly into the sauce, Chef Markopoulos ties them in a small piece of cheesecloth – a French touch. His selection: fresh rosemary, bay leaves, a cinnamon stick, and whole allspice.



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Steal what you want

The photography of Eugene Vanderpool

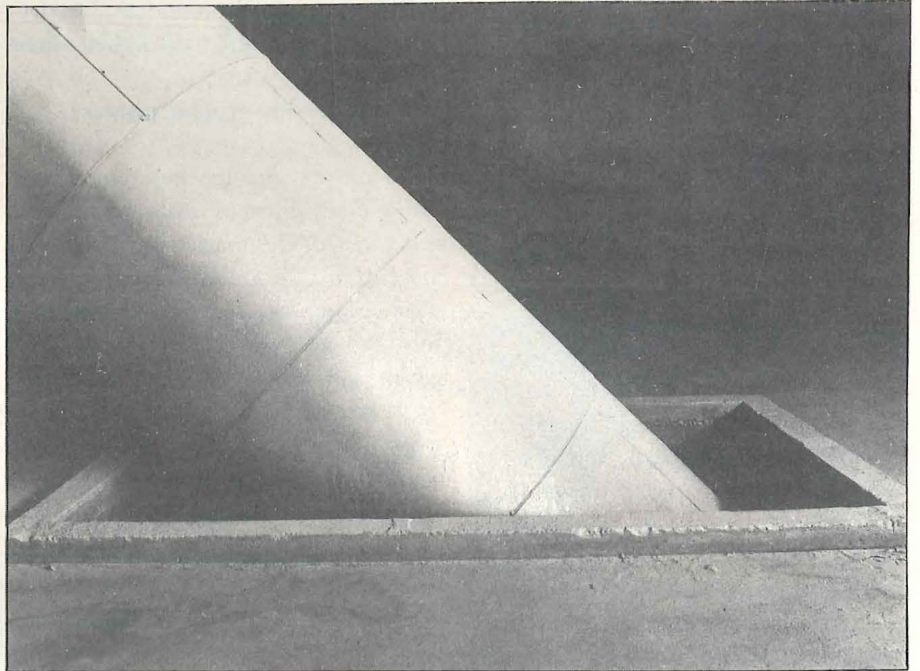
Contrary to popular belief, Eugene Vanderpool was not born with a camera in his hands. His first was presented to him at age 12. A Ferrania 127 rolled-film camera, it was given to him by his archaeologist-father, the late Eugene Vanderpool Sr., on a trip to Italy. At 14, he switched to an Agfa Isolette 120 rolled-film – another ‘snapshot camera’ – and it was at about this time that he became interested in the stars, doing astrophotography with a glass plate camera of unremembered make. As a result of this interest, he became involved in processing and developing his own films.

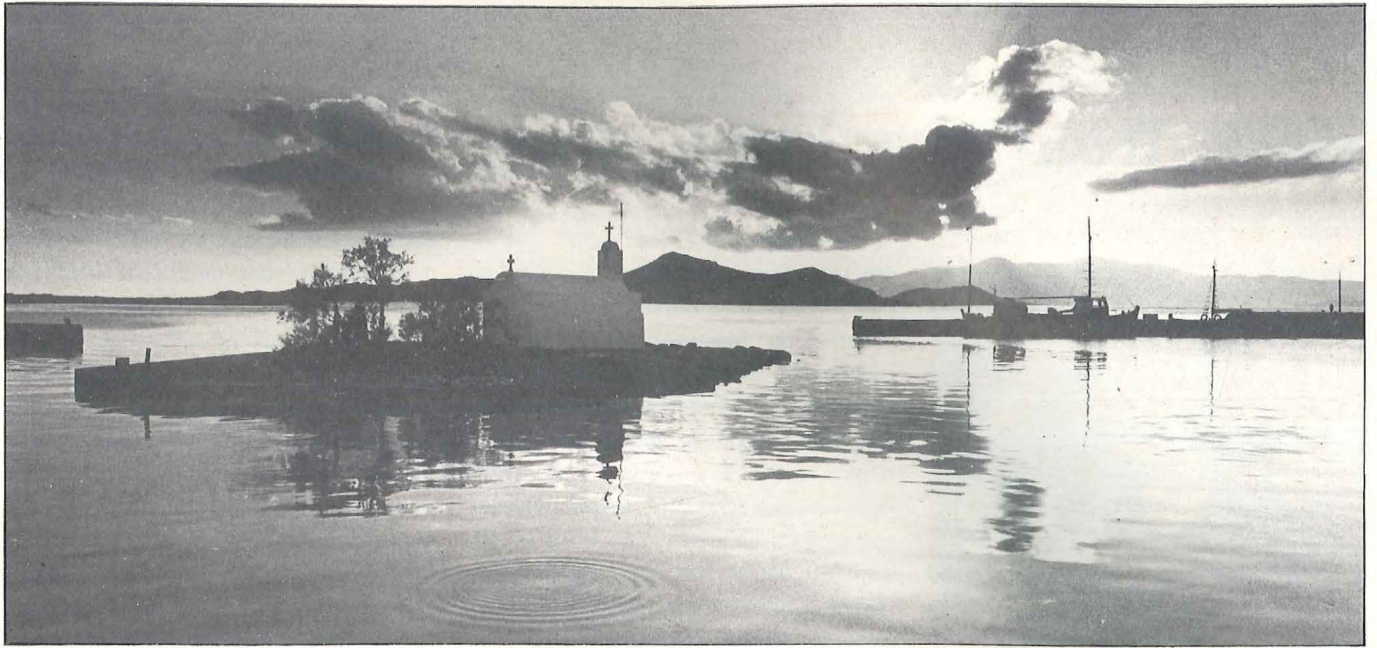
Born in Greece, he was sent to school in Switzerland, and abandoned photography, if not the stars, for a time, taking the art up again while in the US army in Italy. He acquired a Kodak Retinette at the PX in Brindisi and, in quick succession, a Canonflex RM: he has stayed with the Canon system ever since, though he also uses a Hasselblad.

Vanderpool’s favorite lenses are 35 and 100 mm. “I also like rosé wine from Pikermi, and Kodak film,” he adds, tongue firmly in cheek, as usual. (He is now living in Boston, where he can get the latter, but not the former.) The photographer’s close friend, Dan Gorney, says, “Gene seldom speaks to anyone, and then it’s about photography” – or the stars.

The portfolio here was taken, at random, in the 1970s when Vanderpool began doing black and white printing in a cubicle he called the ‘Obscure Chamber’ in his apartment on Spetsippou Street. “It’s now a souvlaki joint called the ‘Donerie,’” he says happily.

The photographer, who studied Italian literature, came to work at the Ancient Agora as staff photographer in 1970, and it was here that he learned to print with Nikos Restakis, whose only instruction was, “I’m not going to teach you anything, but you can steal what you want.” It was the method by which Restakis himself had learned. The Promethean way seems effective if we are to judge by these stills from the *camera obscura*. □

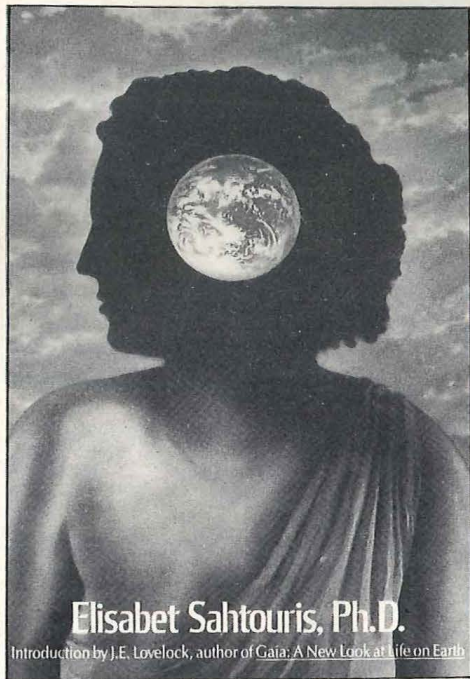




Left: Round peg in a square hole. Above: Naxos. Below: The Stoa of Attalos. Right: Bicycles.



Back from the brink, Gaia



Elisabet Sahtouris, Ph.D.

Introduction by J.E. Lovelock, author of *Gaia: A New Look at Life on Earth*

Gaia, The Human Journey from Chaos to Cosmos, by Elizabeth Sahtouris. Simon and Schuster, Inc. New York, 1989, 252 pp.

Gaia, in ancient Greek mythology, was the name of the Earth goddess and also an early name for our planet. It is now the name of a scientific concept, the Gaia hypothesis, recently elevated to the status of theory, first formulated by James Lovelock and Lyn Margulis. The Gaia theory holds that our planet and its creatures constitute a single, self-regulating system that is in fact a great living being or organism. Elisabet Sahtouris, writing pellucidly, puts forward a philosophical world view which is based on this live earth theory.

The reader is invited to follow the creation myth of Gaia's dance as she swirls through the mists of the black nothingness called Chaos by the ancient Greeks to form Cosmos; as protogalaxies, whirling white spirals – Gaia's veils – transform themselves into galaxies, and solar systems

emerge. Sahtouris takes us through our cosmic beginnings with the Big Bang to the formation of the nascent Earth. The account is lyrical and phantasmagoric, perhaps because Sahtouris originally intended *Gaia* as a children's book.

Even as a scientific treatise, it loses none of its childlike innocence in describing macro and microcosmic processes. Sahtouris is powerfully persuasive in arguing for the concept of a live Earth in contrast to an Earth with life upon it. But she has grander objectives in mind than merely establishing the Gaia thesis. Not only a scientist, but an ecophilosopher, she raises probing questions about humanity's role in a living system. She concludes with a prescription for an ecological ethic which is based on a new way of looking at our world.

In this task she is confronted with the challenge of overturning the "official doctrine", as it were, of neo-Darwinism. This is done on two levels, the scientific and the philosophical. On the scientific level, she marshals evidence from biology, physics, chemistry and geology. She is engaged in a fiery ongoing debate which it is too early to adjudicate and which will rage for some time to come in scientific circles. On the philosophical level, however, she makes some devastating arguments against the mechanical world view of her opponents. These warrant scrutiny.

Sahtouris rightly notes that the concepts of "organism" and "mechanism" contradict one another logically. The concept of life, as a self-producing and self-renewing living system, is not logically consistent with the concept of mechanism. Living systems are self-producing and self-maintaining, constantly changing or renewing themselves in order to stay the same. Our bodies renew most of their cells every seven years for example. No mechanism has ever done this because

a mechanism is not self-ruled but other-ruled – produced and repaired (or programmed for repair) from the outside. A mechanism cannot change itself according to its own rules and yet scientists have persisted in explaining life in mechanical terms.

No machine, however, would ever have existed without a designer and builder, not even the automatic machines that seem most independent of us. As Sahtouris states: "Science fiction writers may imagine worlds run by self-designed and self-reproducing machines, but machines will never exist without human creatures and users somewhere in the background." Sahtouris argues that the idea that computer-run robots could come alive on their own is part of the misunderstanding even scientists have of mechanism. "Those who believe," she tells us, "that life evolved by accident in a mechanical universe, on a non-living planet, can also believe in accidents that will make robots come alive." But the fundamental distinctions between living organisms and machines show us why this will never be so.

Living organisms or systems remain functional only through continual change, whereas mechanisms remain functional only if they do *not* change. Living organisms are self-produced and self-ruled, whereas mechanisms are other-produced and other-ruled. The "others" are humans, or human-programmed robots which make other robots. It is a logical impossibility for a robot to make itself by its own rules.

Modern science derived the mechanical world view from Descartes who understood the mechanism of nature as God's creation – an engineered extension of God's power. By the time of Darwin, however, scientists had decided to explain nature as a self-evolving mechanism *without any creator* – a contradiction in terms. Thus, scientists have been comparing "natural mechanisms" – which are taken to exist without purpose or design – with man-made mechanisms that do exist on purpose and by design, and which cannot exist without creators to design them for their purposes.

By dropping God from their explanations of nature, scientists failed to see that they were dropping the very essence of life from their world view. They are only now coming to realize that nature must be far more than mere mechanism, that it has a creative aspect no machinery can have. It is the self-creative aspect of nature that none of our mechanical models of the universe can account for.

Sahtouris points out that there is nothing wrong with using our mechanisms as models of nature so long as we remember that they are only models and that they can only model certain measurable aspects of things found in nature. The contradiction arises only when the scientists confuse the model with the reality they are studying. For example, the human brain has variously been modelled as a plumbing system, a telephone exchange, a computer, and, most recently, as a holographic camera and projector.

The mistake mechanists make is that they believe the brain is a complicated computer, but just a bit more sophisticated than present man-made ones, rather than recognizing that computers are simply useful models of certain limited things brains do. The point is, Sahtouris argues, not that we must abandon our mechanical models, indeed the contrary, but we must keep our minds open and recognize that nature is far more than mechanism. Let us not mistake our present models of nature for nature itself, else we impede scientific progress. Scientists are now beginning to understand the universe as "alive and ever-changing, as a creative dance of life".

Another aspect of Gaia theory that is in conflict with Darwinism is the notion of nature as competitive, as red in tooth and claw. Gaia theory reveals many underlying manifestations of cooperation in nature which seem even more fundamental than the competitive aspect. Sahtouris focuses on the harmful ideology of "Social Darwinism" that grew out of the "survival of the fittest" doctrine. She argues that in refuting Darwinism, Gaia theory

accordingly refutes Social Darwinism as well. She concludes her theses with a humane and noble vision of ecological ethics.

To this reviewer there is a philosophical difficulty which arises at this juncture. If one assumes, for the sake of argument, that Gaia theory is correct, do Sahtouris' ethical prescriptions follow logically or pragmatically? If she views them as deduced logically from Gaia theory, she commits the "is-ought" fallacy in ethics which holds that one cannot derive normative statements from statements of fact, that prescriptive statements do not follow from descriptive statements, that one cannot derive an "ought" from an "is". We cannot argue from nature to morals!

This is the very mistake the Social Darwinists committed. Social Darwinism was rejected on ethical grounds quite independently of its putative grounding in what was taken to be the state of nature. Whether nature is malign or benign, it has no bearing on the moral life of man. It will be an interesting and significant revelation that Darwinism is incorrect about competition in nature, if this proves to be the case, but it has no bearing on whether people or societies ought to be engaged in ruthless competition.

Likewise, when Sahtouris follows Alvin Toffler in bemoaning the manner in which the industrial societies exploit Third World societies for their raw materials, she points out that such exploitation is contrary to the ways of Gaia, that nature is not unethical. But, surely, whether it is, or it is not, it can certainly be argued on pragmatic grounds that such practices are immoral. These sorts of moral prescriptions can be viewed as rational proposals put before rational persons.

Nonetheless, Sahtouris' moral prescriptions are such that they exalt the human condition and make it possible for us to rescue ourselves from the brink of the abyss and create a better world. Nothing less is at stake than our very survival. If we attend to Sahtouris' prescriptions, we may find that path to a better cosmos for us all.

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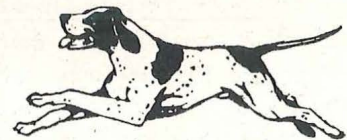
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The Skalkottas Summer: mostly fair with scattered showers

Formed in Holland in 1981 by pianist Geoffrey Douglas Madge, the Xenakis Ensemble concentrates its efforts on contemporary music, particularly the works of Yiannis Xenakis and his disciples. In two long concerts dedicated to the most famous modern Greek composer, Nikos Skalkottas, who died just 40 years ago, the group was conducted by Diego Masson with Madge as soloist.

Octuor (Octet), composed in 1977 by Bernard Mâche (b 1935), is structured contrapuntally and aims at the reproduction of the origins of sound 'construction'. Musical 'space' is reduced to its thinnest components, develops in both the variety of sound and its volume, and is, simultaneously, counterexposed in counterpoint. The effect and structure of such works is interesting for the initiated and so is the effect, but for the general public and even for serious lovers of much music, it is not.

The Xenakis work *Jalons* (Tones, 1986) was rightly placed beside Masson's, for their purpose is the same. His friends and followers consider Xenakis a sort of Messiah of music; his enemies say he is simply a charlatan. Here he experiments with 'archegonous' – elementary noises like the creation of sound out of nothing. Given the nature of such a work, the listener must decide for himself where this is an encounter with the birth of sound (a messianic conception, indeed!) or a trial on the survival of boredom (should it, perchance, be very different).

The main course on this ultra-nouvelle cuisine menu was certainly Nikos Skalkottas' Piano Concert No. 3, his longest work and, according to Walter Goehr, his "most advanced and original". Scored for piano and ten wind instruments, the concerto is based on a grouping of eight independent 12-tone series in accordance with Skalkottas' very personal system. Though it

differs considerably from that of his teacher Schönberg it is, to say the least, equally vigorous as musicologist Papaioannou points out in his notes on the program.

Indeed, the work is amazingly brilliant. The firmness of its structure; the long and perfectly controlled exposition, development and restatement of themes; the unbelievable contrapuntal



Nikos Skalkottas

skill are all there with the piano, in turn, as the pioneer of musical ideas, the commentator and reminder, but always the necessary link and integral part of the musical material.

Of course it's futile to indulge in such thoughts, but I couldn't help wondering as I listened to this concerto what a place such a 'natural' musician, one with such infallible technique, could have occupied in the 20th century's standard repertoire had he not fallen under the fatal spell of the School of Vienna and its essential academicism. One must be thankful, however, for Madge's prodigious and solid performance.

The second evening's performance appeared to be designed to exterminate whatever tiny segments of audience which remained in Athens during the hot season and had any interest in contemporary music. The program contained no less than nine works, starting with John Cage's *Music for...* This deliberately ambiguous title amusingly allows for several liberties of interpretation. On this occasion the placing of musicians at various distances from one another in the Odeion's Imperial Roman space was to good effect.

Giacinto Scelsi *Kya* (1959) which followed emanated a sense of the mystic which it seems the composer, who died last year, was. Then came *Pancaboma* a piano concerto by Wim Laman with Madge as soloist. Its almost senseless explorations of sound are a thousand times heard in contemporary concerts and as often regretted.

Of four works of Skalkottas presented, the first was *Octet*, an early work (1931) written just after completing his studies with Schönberg but having more affinity with the style of Stravinsky. Scored for four woodwind instruments and a string quartet it is, Papaioannou notes, "a witty, graceful piece, profoundly expressive in its simplicity, its translucent chromaticism, its well-proportioned structure."

There followed the brief Quartet No. 1 for piano and woodwind instruments in two parts, a Concertino for trumpet and piano and the Quartet No. 2, again for piano and woodwinds, all written in 1943. Exuberantly played by the ensemble and with Madge as soloist in each case, they were the evening's refreshing touch: short, concrete, well-structured works with amazingly fine counterpoint, and a musical language freed from the hindering constraints of 12-tone music.

The program concluded with yet two more Xenakis works, *Waarg* (1987) and *Thallein* (1984), both written in his more usual and, really, more advanced style of well-defined and orderly chaos. In its clearly written form, the latter was, I thought, amongst the most in-

teresting Xenakis works that I have ever heard.

From London, with love

To music lovers overseas, London's fine Philharmonia Orchestra is best known for its countless recordings of symphonic and operatic music. On two recent occasions here the orchestra was conducted by the Greek conductor, Nikos Athinaios, a composer of merit who is now based in West Germany. All the same, one would have liked to hear such a leading ensemble led by an equally major conductor since such happy combinations are few for Athenians. The same is true of the soloists. Yiannis Vakarelis and violinist Yiannis Yiorgiadis are certainly excellent musicians but one has other opportunities to hear them. Something rare was missing here.

The first program was interesting and expansive though not particularly daring. And it was certainly a welcome change after the rigors of the Xenakis Ensemble! Vaughan William's overture, *The Wasps*, was brilliantly played; so was Moussorgsky's *Night on the Bald Mountain*, but Rachmaninov's famous Piano Concerto No. 2 was not what I hoped for. Vakarelis' temperament and technique seemed unequal to the task, fine pianist that he usually is. Somehow the work was desensitized without acquiring other benefits. Athinaios, too, conducted in a somewhat indifferent way, often missing the opportunity of building up the composer's score into the romantic power and expressiveness it deserves. He atoned for this with his firm, conclusive, well-structured and expressive rendition of Sibelius' Symphony No. 2.

The second evening's program opened with Dimitri Mitropoulos' *Cretan Feast*, an early work which predated his great career as a conductor. A connoisseur of Cretan folk music, he wrote this charming piano piece in 1919 and it acquired its present form when Skalkottas orchestrated it in 1928, thus presenting us with one of his own earliest, yet fully mature, orchestral achievements.

Beethoven's *Egmont Overture* got the full benefit of the Philharmonia's mellow and expressive strings to achieve a great sense of coherence, but the same composer's Violin Concerto ran into problems. With his fine shading and refined sentiment Yiorgiadis, a refined, inward-looking, expressive musician, gives great pleasure but, on this occasion, lacked rigor and determination, two essential characteristics of Beethoven. Athinaios here lacked inspiration altogether, conducting the orchestra in a good but too businesslike fashion.

More attention was given to Elgar's Symphony No. 1, the first great British symphonic work (1907). All gave their best here in power, sentiment and cohesiveness. The famous Adagio was a deeply moving experience.

Czechs in, Czechs out

The Kosice Orchestra, founded in 1962, is one of the best provincial musical groups in Czechoslovakia. As such, and only, should it be judged. Yet Skalkottas' *May Day Spell* was on the whole very well played. Several flaws in the brass and elsewhere were easily overlooked as were problems in synchronization here and there. George Hadzinikos is a conscientious conductor, (an expert teacher, too) and doing his best, he displayed this work as being one of Skalkottas' most charming compositions with a profound 'Greekness' in its atmosphere. Three of the five Images which make up the work are in the 12-tone system, the other two in the Greek folk music idiom. The two narrators, in a singer in part, were both expressive. A big bravo to everybody.

Then things fell apart. The all-Skalkottas program continued with *Ten Sketches for Strings* rather haphazardly performed. *Greek Dances* was a true disaster. Rhythm, tone quality, expression, climaxing went every which way. It's a mystery why; exhaustion maybe; maybe a lack of understanding of Greek rhythms; who knows? But it was certainly an unhappy conclusion to the Skalkottas summer. □

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** Welcome to Athens and/or welcome back! We are fortunate to greet many new arrivals – foreign service families of many nationalities, transferred executives, and persons just lured by the fine weather and relaxed living conditions. We are glad to have you and hope you will find Greece a most happy destination. Just keep your sense of humor when driving, remain calm throughout the settling-in process and all will be well. Enjoy!

** Recent **ambassadorial departures** include the Canadian Ambassador H.E. Andre Couvrette and his wife after a term of four years. The ambassador could often be seen at Glyfada golf course where his prowess was considerable. Mrs Couvrette was very active with the Canadian Woman's Club and the Residence was the home of the group's annual Christmas parties. They were always gracious hosts for Cana-

dian cultural groups – of which there fortunately have been many in the past few years. Distinguished Ambassador H.E. Hans Coliander of Sweden represented his country here for many years. Although he has retired from his post, he will be back often to visit his many friends.

** **The Japan Foundation**, a semi-governmental cultural group, has continued its book donation program which has made major contributions to seven Greek organizations so far. Their most recent gift was to the Panteios School of Political Science.

** **Southeastern College** wandered afield a bit during the summer to several Greek towns including Nauplia, Kavala, Alexandroupolis, Larisa and Pirgos, presenting a series of light opera performances – some with the collaboration of the Boston Orchestra ALEA III – and several original works.

** **The Netherlands Embassy Agricultural Section** has produced a most impressive publication in Greek on the agricultural products of Holland and its cooperation with Greece. If such a publication would be of interest in your business, why not give the



The stars of the show were four-legged, but they did allow some people – small and large – to attend 'their' event during the summer. A fun family Canine Capers Competition was held for the combined purposes of having a good time and providing some additional funds for the projected Hellenic Animal Welfare Society's shelter in Koropi. Both were admirably accounted for. Everybody had a super time and the coffers, while not filled, were added to. Coming up in November – about which more information will subsequently be provided – is the annual sale, with the Second Annual Ball set for 9 December.

Agricultural Counsellor a call at 723-9701 to request a copy?

** Having **Ravi Shakar** in Athens recently for a couple of concerts helps explain the special privilege that an Athens posting offers. Whereas this was a commercial venture, it is often possible through embassy cultural exchange programs to hear top-flight artists. Occasionally you find yourself one of only 50 or 60 listeners in a small concert hall with a world-renowned pianist or violinist who treats the evening as though he were with guests at home. Watch *The Athenian's Focus* section or the *Athens News* listings for these special occasions.

** Welcome to the new General Manager of the **Ledra Marriott Hotel**, Mr Renato Sandmeirer who comes to us from the Hamburg Marriott Hotel. Al Bonney, the former General Manager, is now in Washington, DC at the Marriott Crystal Gate-

way. Our best wishes go with both Al and Joan for a happy assignment in Washington.

** There is located a vital and progressive school in Thessaloniki, **Anatolia College**, was founded a century ago in Asia Minor by American missionaries and raised in adversity (for it endured and survived the debacle of the early 1920s). The staff and students proved indomitable and eventually reorganized themselves in Thessaloniki to flower into the exciting educational institution that it is today.

Already embarked on a new school year, we would like to honor belatedly students who achieved special honors during the last one. At the Commencement marked by music from the Anatolia Chorale and a string orchestra, Dr William W. McGrew, Director, welcomed parents and friends and congratulated the over 200 graduates, in particular those receiving highest honors. The Salutatorian was



A 'gymkhana' held during the summer marked the seventh season the children from the Spastic Society of Athens in Pangrati have been attending horseriding lessons at the Varibobi Riding Club.

Fotini Veroniki and the Valectorian was Efsevia Vakiani. Athlete of the year was Spyros Avgerinos-Giakoustidis.

** For those of you new to Athens, if you are a part of an embassy or a foreign firm with many expatriates, you probably have a fine support system to help you get settled. But if you are a young bride entering a Greek family situation, or a foreign national sent off by your company

merce. For a multi-national businessmen' and womens' organization, contact the Propeller Club and plan to attend their regular luncheons with outstanding English-language speakers. **American ladies** (and those married to American citizens) are invited to join the American Women's Organization of Greece (AWOG). This 43-year old organization has an extensive social, cultural and philan-

Are you a new bride arriving to take up residence in the country of your husband? Call the **Foreign Wives' Organization** where you will be in contact with other women who have faced this same happy challenge. it's a big help to have someone to talk to when being surrounded by the Greek language 24 hours a day and finding yourself enveloped in a large community of relatives becomes a bit much to handle. Phone 934-5542 or 802-8184.

** In the *Organizer* you will find **places of worship** listed with their phone numbers and the hours of some of their services so you may immediately find your church home away from home. There is a Catholic Women's Guild meeting regularly (telephone 672-6489) and the St. Andrew's Women's Guild is an ecumenical group for Protestant women that welcomes new members to its meetings. (Telephone 652-2144.)

** You will also want to learn at least some Greek to make getting around and shopping a bit easier. **Greek lessons** are available everywhere - try the Athens Centre, the Hellenic-American Union, the British Council and the YMCA. It is not an easy language, but you will be glad you made the attempt.

** Another wonderful way to get acquainted is on stage! Maybe you are a long-term Thespian or would like to be. In any event, contact **The Players** which is an English-language amateur theatre company with a long history of providing first-class performances for the enjoyment of the community. They always need new volunteers to replace departees. You don't have to be an actor or actress as openings are generally available for ticket sellers, publicity, costume sewers,

would-be electricians, carpenters and set painters. Telephone 683-0957 for further information. No talent is wasted... Or perhaps you are a musical Thespian. In which case, the **H.A.M.S.** (Hellenic Amateur Musical Society) is for you. Already in production, *Oklahoma!* is scheduled for October performances. You can probably still volunteer in one capacity or another, thus preparing you for future efforts. Telephone 801-5295 or 898-0053 to get involved.

** **Aideen Lewis**, who was active with the Riding For The Disabled (RDA) program in Britain prior to moving to Greece, has been the prime mover for seven years with the program which arranges horseriding lessons for spastic children at the Varibobi Riding Club. This Athenian organization has recently been accepted as an Associate Overseas Members of the RDA. Princess Anne is the RDA President. A 'Gymkhana' held this summer (see photo), demonstrating the skills the children have learned, was attended by a large number of the parents, friends and many outside sponsors. This important work goes forward, thanks to Aideen, the Varibobi Riding Club which supplies the ponies, the employees of the Pangrati School and a wonderful group of volunteers. You, too, can become a volunteer - even if you feel that you can only give one morning a month to help. You do not need to be a horseback rider; the function of the volunteers is to assist the professionals. The anticipation with which the children look forward to this activity is reward enough for those who help. Telephone Aideen Lewis at 452-1058 or the Spastic Society - Fofi Trigazi at 752-3721 - to find out how you can be of service. □



This summer a 'first' get-together of former Greek-ites took place in a wonderful outdoor setting at Estes Park, Colorado. The organizers Dale and Jane Brown and Ray and Gayle Meissner and family pose for a picture.

to fend for yourself, perhaps a few hints will help. First detach your *Athenian Organizer* centerfold for you will certainly find it useful by your telephone. By now you have probably installed your children in school and have been surprised to find such a diversity of educational facilities at all levels and in so many languages. But perhaps you have not as yet located **scouting**. To contact the Girl Scouts, telephone 651-7415. For the Boy Scouts you can telephone 643-3503. There are, of course, always openings for adults volunteers to assist in the varied programs. ** **For the gentlemen** a super way to get acquainted is through the luncheons of the various Chambers of Com-

thropic program. New arrivals of other nationalities are also invited to contact AWOG's Club Room for information and general assistance. The Club Room is open from 10:30 am to 12:30 pm, Monday through Friday on the Campus of the American College of Greece in the Deree Building (plenty of parking nearby). The telephone is 639-3250, ext. 345... A Newcomers' Club offers instant friends who will answer your most pressing question. How can I find a good plumber? Is there a squash court anywhere? Can we join a golf club? These questions and many more have answers through the members of this group. Telephone Marijana at 672-6489 to get started...

✦ Hilton International opened 14 new hotels in 1988/89 with eight other hotels planned for 89/90. There are now a total of 150 Hiltons in 47 countries, including three in Greece. The **Athens Hilton** still maintains its appeal after 26 years, possibly due to its lively management and constant refurbishment.

✦ Austrian Airlines have been flying to Moscow for 30 years. They now even sell tickets in Moscow – part of an agreement just signed with **Aeroflot** to this effect – thereby becoming the only foreign airline to do so. Athens welcomes their new General Director, **Alfred W. Braden**, a man well-versed in Mediterranean climes having spent the past five years in Spain.

✦ **Quantas** opened their new offices on Vasilissis Sofias and Sekeri Sts recently with an 'open house' which seemed to go on for days. (Could be the free Fosters lager attracted but, in reality, the appreciative wellwishers were in force to sample Aussie hospitality.) We all wish them well.

✦ **Gulf Air** reports delivery of four new Boeing 767-300ER's, the first part of a development plan in which the company will invest in another 18 new aircraft at an estimated cost of \$1 billion US, the largest investment the airline has ever undertaken. New uniforms have been ordered for the new year designed by the fabled Balenciaga.

✦ Fun fact: **Pan Am** now has a list of some 93,000 names on its reservations waiting list for the airline's first passenger flight to the moon. Before you rush to book you should know the list was closed in 1971. The flight is as yet unscheduled...



Kronenbourg Beers

✦ Being launched this month: the new **British Airways department store** in London's Regent Street. The existing ticket office will be closed and the new store will house a travel center, immunization clinic, bureau de change and restaurant as well as various shops selling fashion goods, perfume and jewellery. This will be the flagship of BA's retail arm of British Airways Enterprises.

✦ Hungary has 140 **twin towns** throughout Europe and the Eastern bloc. The Hungarians love twinning towns in wine-producing districts as they produce delicious wines themselves. Maybe we should match Patras or Pikermi with a town in that delightful country? A Greco/Hungarian winefest would be wonderful.

✦ The Swedes have come up with a 250-page special **Holiday Guide for the Handicapped**, available free of charge, which is intended to encourage those with varying degrees of physical impairment to enjoy what Sweden has to offer tourists. Greece should take a lesson.

✦ This month, Athens greets some **6,000 visiting psychiatrists**. Before you go rushing for your worry beads (or the couch), they're here not to examine us, but to participate in the **World Psychiatric Congress** which convenes here 12-19 October. Victor Peralta of Hellenic Tours, who supervised the organizing and

operation of this, the largest convention ever held in Greece, dazzles with the logistics of transportation, feeding and coordination – an almost insurmountable task. (Peralta will be a guest lecturer at the new Travel and Tourism School being introduced this month by the Alpine Center. Maybe he should be on the 1996 Olympic committee too.)

✦ Under the auspices of **HELMEPA** (Hellenic Marine Environment Protection Association) about 1000 Boy Scouts and Girl Guides collected 1389 cubic metres of rubbish which was scattered all over the beaches from Oropos to Kinetta. The ma-

jor culprit? Plastic (35.7 percent), with metals, paper, wood, glass, rags and miscellaneous objects following. Sad to think the worst offender is the one least likely to fade.

✦ **Kronenbourg Beer** (Est. 1664) has long been a favorite in Europe, and its success in Greece for the past two years was celebrated by its management, who held a reception in the northern 'capital' of Thessaloniki. At the Electra Palace Hotel, Director of Exports, Mr Guy de Saint Victor, and Production Director, Daniel Counio, welcomed guests to help celebrate the event. The beer went down well.

✦ More drinkies: Strawberry flavor is the latest from **EOLIKI**, who produce a variety of liqueurs in Greece. The real strawberry flavor is said to be a great addition to iced drinks and cocktails. Even pouring it over the real thing wouldn't be in bad taste. □



EOLIKI'S new "strawberry"

THE ATHENIAN guide

Where to go... what to do

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

focus

art

Delos, the birthplace of Apollo and Artemis, has inspired poets and painters through the centuries, and now a Delos group show at Mykonos' Opsi Gallery, 7 through 20 October. The exhibition will feature paintings, sculpture and mosaics by Genevieve Couteau, Monica Derpapas, David Johnston, Brian Piccini, Margarita Bakopoulou, Marina Petrie, Angela Pipikios, Vangelis Anastasiou, and others. Telephone (0289) 22083 for details.

Sophia Vari is exhibiting sculpture at Athens Art Gallery 2 through 31 October. Mythical women, Homeric heroes and gods people this impressive show, displaying Vari's considerable talent as a draughtsman as well as a sculptress.

Anthi German's work consists mainly of simple studies of the female form, temperas and acrylics in transparent washes. German, who studied in Hamburg, has exhibited in one-woman and group shows in Hamburg, Athens, Thessaloniki, and other Greek cities. German will show her work at Dada Gallery, 11 till 23 October. **Still lifes** in pastels by **Minas Kambitakis** will be exhibited at Astrolavo Gallery, 2 till 20 October. Fruit, clothing, furniture and mirrors feature in Kambitakis' work; warm tones and white predominate.

Argo Gallery will be showing **Yiannis Yeorgiopoulos'** paintings, 12 till 31 October. Orga-

nized in the late artist's memory by his wife, her brother and the famous painter Yiannis Moralis, Yeorgiopoulos' student, the exhibition will comprise over 30 important works. Yeorgiopoulos studied at Athens' School of Fine Arts, then later taught art and executed ecclesiastical frescoes.

Red is the title of a massive exhibition to be mounted at Epoches Gallery, 10 till 26 October. **Mytaras, Samios, Sorongas, Sperantzas, Stathopoulos and Fassianos**

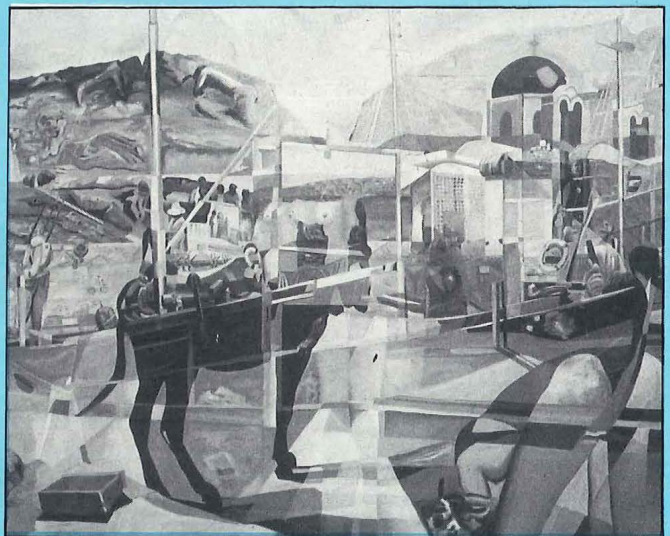


Richard James North at Opsi

are all contributing variations on the crimson theme: six painters; six ways of "seeing red".

exhibitions

A **lunar exhibition**, will take place at the Hellenic American Union, 16 October till 3 November. Twenty years ago, man walked on the



Wolfgang Mann at Plaka

moon for the first time. Honoring the event the HAU will exhibit a piece of rock from the moon; photos, books etc. There will also be a video showing.

Barbara Drucker was born in Los Angeles and since 1981 has been teaching at the University of California drawing, painting and montage. The title of her exhibition at the Hellenic American Union is **Stavro-Lexis** and it includes ten paintings made in Athens last July. The exhibition will open 17 October and last till the 27.

Millas will show eight works under the overall title **Warriors** at the Hellenic American Union, 16 till 29 October. These large-format oils and acrylics were executed specifically for HAU's gallery space.

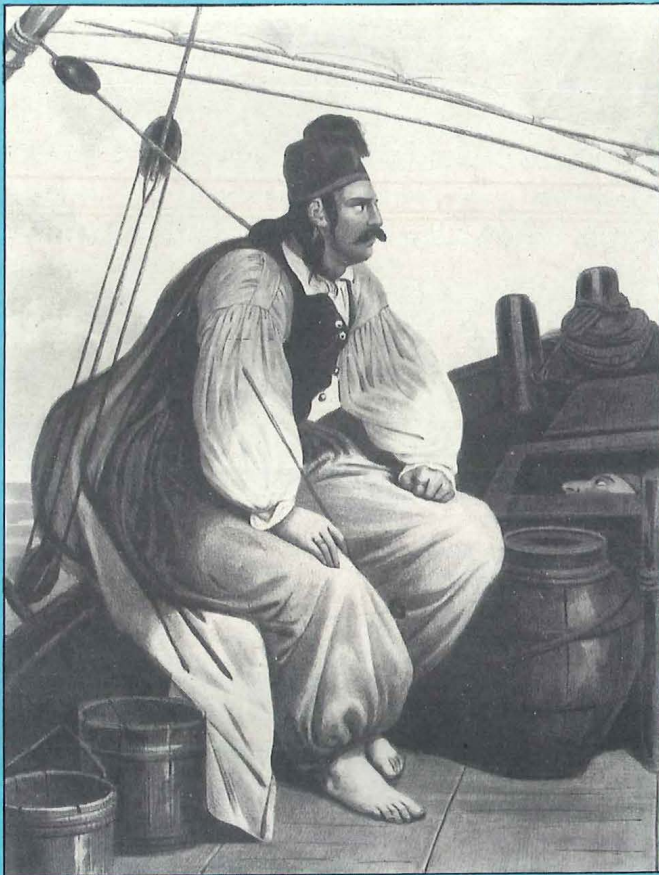
lectures

The Society for Hellenic Cartography, in conjunction with

IMCoS, is sponsoring Athens 1989: The seventh Annual International Symposium, 6 to 8 October, at the Eugenides Foundation Amphitheatre. The symposium's title is *The Cartography of the Shores and Islands of Greece*, and map exhibitions will include the Ptolemy Maps of Greece and Cypriot Cartography from Ptolemy to Kitchener. In Athens, those interested in attending should contact Mr Themis Strongilos, International Secretary IMCoS; 6, Patriarchou Ioachim St; Athens 106 74; tel 721-0472; 722-4796; 723-1562.

music

The BBC Scottish Symphony Orchestra is coming to Greece under the auspices of the British Council and will be giving two concerts in collaboration with Athens College Theatre. The tour is sponsored by British Airways Cargo. The concerts will take

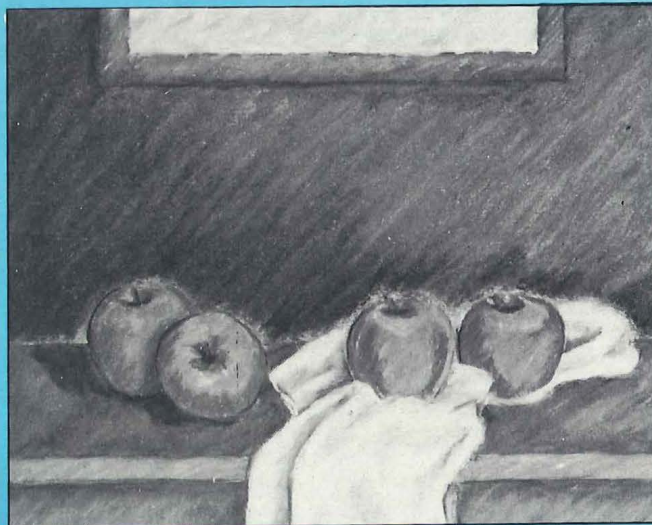


Sotheby's auction in London

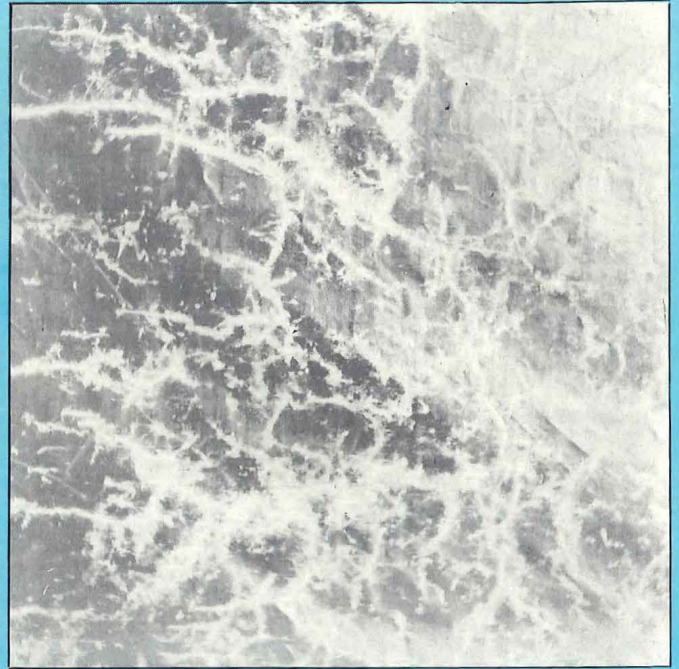
place at the Athens College Theatre. The 23 October program includes works by Thomas Wilson, Mozart and Stravinsky. Works by Musgrave, Mendelssohn and Rachmaninov will be presented on 24 October. Performances begin at 8:30 pm.

notes

On 7 October **The Folklore Museum for Children** will open in Nauplia. Housed in the municipality's old railroad station, a building made



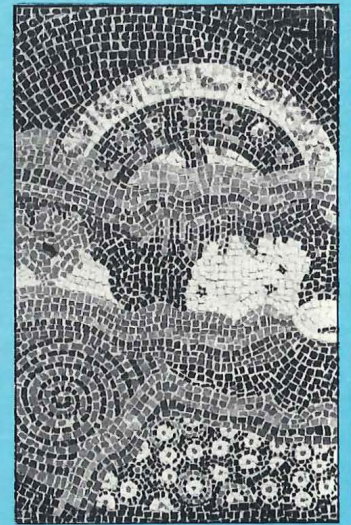
Minas Kambitakis at Astrolavos



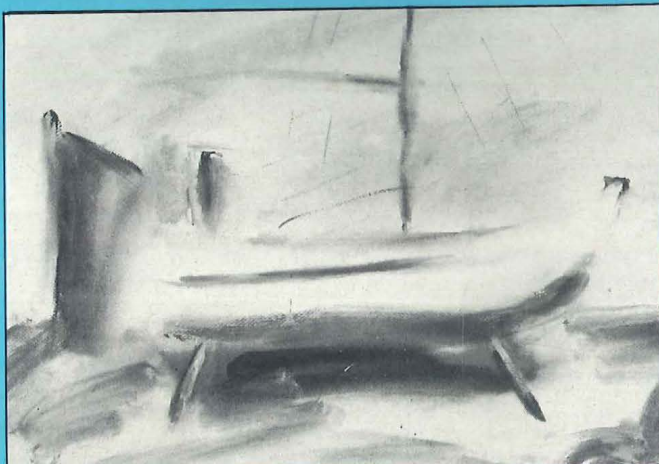
Antonis Panagopoulos at Athenaeum Art Gallery

available by the mayor, the museum has been funded and conceived by the Peloponnesian Folklore Foundation.

topography, architecture, archaeology, antiquities, language, costume and culture of the countries which made



Monica Derpapas at Opsis



Spyros Sourtzinis at Dada

The collection emphasizes traditional artefacts of interest to children.

Sothebys will be selling the Library of Henry Myron Blackmer II, on 11, 12 and 13 October. The collection, over 1500 books on Greece, Cyprus and the Levant, dates from 1474 till the present, and comprises the most comprehensive private collection on the subject ever offered for sale. Proceeds are expected to exceed 1.5 million pounds. The late Blackmer's library covers the history,

up the old Ottoman Empire. Treasures include James Stuart's and Nicholas Revett's *the Antiquities of Athens* (first two vols, 1762-1787) and Pierre-Francois Hugues d' Hancarville's *Antiquités etrusques, grecques et romaines tirées du cabinet de M. Hamilton* (1766-1767). For further information, contact Sotheby's at 01-408-5165 in London.

The Riding For The Disabled Group organizes horseback riding lessons for handicapped children once a week at

the Varibobi Riding Club. The full program commences on Thursday, 5 October, and will continue, each Thursday, from 10:15 am till noon, weather permitting. For information, call Ms Aideen Lewis at 452-1058, or Ms Waverly Kaffaga at 325-1809.

and several productions for Athens College since then. He is well qualified to direct *Oklahoma*, having been a dancer in the chorus of the original Broadway production at a somewhat earlier stage in his career. The part of Laurie, the romantic lead, is played by Linda Gursky, a newcomer to HAMS, who works at the US Embassy. Nick Georgiadis, who made a successful HAMS debut in "Viva Mexico" last April, plays opposite her as Curly. Marca Daley displays her combination of comic and musical talents yet again as Ado Annie, the "girl who cain't say 'No'," and is wooed by Will Parker in the person of Larry Tharp, who has done so much to liven up the musical scene at the American Community Schools. His



Alexis Xanthakis at Epoches

rival Judd Fry, the "heavy", is played by Andreas Voutopoulos, and Ado Annie's Aunt Eller by Roberta Glebler. For information and reservations call 684-6554, 898-0053 or 808-1921.

films

Hamlet - a tribute to Lord Olivier is a film to commemorate the death of Lord Olivier



Sophia Vari at Athens Art Gallery



Anthi German at Dada

theatre

HAMS (the Hellenic Amateur Musical Society) will present Rodgers and Hammerstein's ever-popular musical *Oklahoma* at Athens College Theatre on 13, 14 and 15 October (see this month). It is directed by Ray Cook, who is spending a very active "retirement" in Greece, having directed "Hot 'n' Cole" for HAMS in 1985



Katerina Pavlakis dance group at HAU

video

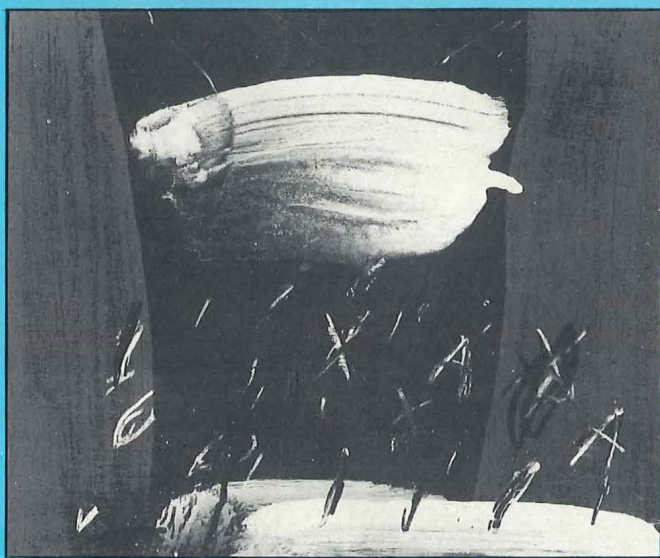
The First Eden: The Mediterranean World and Man A BBC production by Sir David Attenborough of a four part series tracing the development of the Mediterranean from its beginnings six million years ago to the present day. Part I: *The Making of the Garden*, looks at the Mediterranean before man arrived, 16 October. Part II: *The Gods Enslaved*, begins where the previous episode ended and concentrates on the Egyptian, Cretan and Roman civilizations, 30 October. At the British Council at 8 pm.

earlier this summer. Dr. Robert T. Taylor will pay a short tribute to Lord Olivier before the film. At the British Council, 6 October at 8 pm.

1984 A prize winning adaptation of George Orwell's 1940s novel with its chilling vision of a future world dominated by Big Brother and the Thought Police. Starring John Hurt, Richard Burton, Suzanna Hamilton, Cyril Cusack Hugh Walters and James Walker, and directed by Michael Radford. At the British Council, 11 and 23 October at 8 pm.

dance

A ballet night commemorating the work of Rallou Manou, one year after her death, by The Katerina Pavlaki Dance Group, will present pieces with music by Pollecutt, Morricone, Hartley. The choreography is by Katerina Pavlaki; at the Hellenic American Union, 16 October at 8 pm.



Barbara Drucker at The Hellenic American Union

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

NAME DAYS IN OCTOBER

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 polia* (Many happy returns).

October 3	Dionysis, Dionysia
October 18	Loukas, Luke, Loukia
October 20	Gerasimos, Gerald
October 23	Iakovos, Jacob
October 26	Dimitrios, Mimi, Dimitra, Mimi

DATES TO REMEMBER

October 9	Columbus Day, Yom Kippur Thanksgiving Day (Canada)
October 28	"Oh!" Day
October 31	Halloween

PUBLIC HOLIDAYS

October 28	"Oh!" Day
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GALLERIES

AITHOUSA TECHNIS EKFRASI, I. Metaxa & Phoebes 11, tel 894-0391. "To Kokkino" (Red) is the title of a group exhibition running 10-26 October. *See Focus*.

AITHOUSA TECHNIS PLAKA, Nikodimou 29, tel 323-4498. Wolfgang Mann will exhibit his work from 1-15 October.

ARGO, Merlin 8, tel 362-2662. Lydia Sarri will exhibit her work till 10 October. Works by Yiannis Yeorgiopoulos will be exhibited 12-31 October. *See Focus*.

ASTROLAVOS, Androutsou 140, Piraeus, tel 411-1127. Minas Kambitakis will exhibit his work 2-20 October. *See Focus*.

ATHENAEUM ART GALLERY, Syngrou 89-93, tel 902-3666. Antonis Panagopoulos will exhibit his work 10-31 October.

ATHENS ART GALLERY, Glykonos 4, tel 721-3938. Sculptures by Sophia Vari 2-31 October. *See Focus*.

DADA, Niridon 6 & Pratinou, tel 722-2929. Works by Anna Beni till 9 October. Anthi German will exhibit her work from 11-23 October. An exhibition of works by Spyros Sourtzinos will run 25 October through 13 November. *See Focus*.

EPOCHES, Kifissias 263, tel 808-3645. Seven talented young artists will exhibit their work till 7 October. Rania Kapeliari, Sabine Schneider and Beese Horst will then exhibit their work from 12-31 October.

IONI, D. Kyriakou 15, Kifissia, tel 801-8581. Yiannis Kourakis will be showing his pastels, inspired by Andros, interiors and daily life, till 20 October.

OPSIS GALLERY, Mykonos, tel (0289) 22083. Richard North and Monica Derpapas will exhibit their work till 6 October. "The Delos Group Show" is the title of an exhibition of paintings, sculptures and mosaics showing from 7-20 October. *See Focus*.

SCREENINGS

Hellenic American Union

RAIN MAN (1988), directed by Barry Levinson and featuring Dustin Hoffman and Tom Cruise, 10 October at 8 pm.



KRAMER VERSUS KRAMER (1979), directed by Richard C. Fischhoff with Dustin Hoffman, Meryl Streep and Jane Alexander, 11 October at 8 pm.

TOOTSI (1982), featuring Dustin Hoffman, Jessica Lange, Teri Garr and Dabney Coleman, directed by Sydney Pollack, 12 October at 8 pm.

British Council

HAMLET a tribute to Lord Olivier, 6 October at 8 pm. *See Focus*.

1984 directed by Michael Radford, featuring John Hurt, Richard Burton, Suzanna Hamilton, Cyril Cusak and James Walker, 11 and 23 October at 8 pm. *See Focus*.

Video

STUDYING IN BRITAIN - Part 1: Degrees of Excellence a talk and video presentation about how higher education, at both the undergraduate and graduate levels, is organized in Britain. The video showing will be of the award-winning film: "Degrees of Excellence". 9 October at 8 pm.

THE FIRST EDEN: THE MEDITERRANEAN WORLD AND MAN 16 on 30 October at 8 pm. *See Focus*.

THE BRITISH ART SHOW - Part I: Old Allegiances and New Directions, and Part II: Alter Image II, at the British Council 18 October at 8 pm.

BBC NEWSBRIEF a one-hour digest of September's news and current affairs from BBC television, 24 October at 8 pm.

Athens College

ABYSS European preview of J. Cameron's film, starring Ed Harris and M.E. Mastrantonio, 5 October at 9 pm.

INDIANA JONES AND THE LAST CRUSADE Steven Spielberg's new film starring Harrison Ford and Sean Connery, 17 October at 9 pm.

EXHIBITIONS

MIND AND BODY is the title of an exhibition at the Ethniki Pinakothiki running till 15 January.

REMARKABLE WORK IN BLOWN GLASS by Nikos Troulinos will be on permanent exhibition at Loukianou 18, Kolonaki. Lampshades, vases, and other decorative objects comprise the show.

THE GLANCE - THE COLOR - THE STONE: 40 YEARS OF LITHOGRAPHY is the title of an exhibition at the Ethniki Pinakothiki organized in collaboration with the French Embassy, till 8 October.

NIKOS SKALKOTAS an exhibition upon the 40th anniversary of his death with photos, objects, original handwritten scores etc. At the Hellenic American Union, 2-13 October.

BARBARA DRUCKER is exhibiting her work at the Hellenic American Union, 17-27 October. *See Focus*.

LUNAR EXHIBITON with photos, books etc. and video showing at the Hellenic American Union, 16 October through 3 November. *See Focus*.

WARRIORS BY MILLAS will be exhibited at the Pnevmatiko Kentro, Akadimias 50, 16-29 October. *See Focus*.

MUSIC, DANCE, THEATRE

LIVE MUSIC by the group of Angelos Gavriil and Dimitris Zafirelis, based upon poems by Edgar Allan Poe, 15

years after his death. Poetry reading by Maria Xenoudaki, at the Hellenic American Union, 6 October at 12 midnight.

PIANO RECITAL by Yiannis and Anthoula Papadopoulou of works by Rachmaninoff, Brahms, Franck etc. At the Hellenic American Union, 25 October at 8 pm.

THE KATERINA PAVLAKI DANCE GROUP will perform at the Hellenic American Union, 16 October at 8 pm. *See Focus*.

GREEK DANCES by the Dora Stratou dance group at the Hellenic American Union, 27 October at 8 pm.

GUITAR RECITAL by David Russel, well known to the Greek public due to previous appearances in Athens, will present a program of works by J. Dowland, F. de Fossa, C. Domeniconi and J. Albeniz, at the British Council, 17 October at 8 pm.

THE BBC SCOTTISH SYMPHONY ORCHESTRA will perform at the Athens College Theatre, 23 and 24 October at 8:30 pm. *See Focus*.

BAROQUE AND RENAISSANCE MUSIC will be presented by two young Greek artists - Alexandra Mathioudaki, soprano, and Marianna Petropoulou, harpsichord. The program will consist of works by Morley, Byrd, Johnson, Arn and Purcell; at the British Council 25 October at 8 pm.

A MUSICAL EVENING has been organized by the Organ Educational Centre at the Athens College Theatre, 6 October at 8:30 pm.

OKLAHOMA a Rodgers and Hammerstein musical will be presented by the HAMS at Athens College Theatre, 13 and 14 October at 8:30 pm and 17 October at 6 pm. *See Focus*.

FALL COURSES

THE ATHENS CENTRE, 48 Archimidou St, tel 701-5242, offers Greek lessons. Accelerated I, II, and III offered 2 - 27 October.

THE HELLENIC AMERICAN UNION, Massalias 22, tel 362-9886 ext 53 or 360-7305. Modern spoken Greek courses offered M-W-F from 6 October till 15 December and T-Th from 10 October till 6 February; intensive classes offered 2 - 29 November. Preparatory course for the Greek Universities proficiency examination is offered for beginners and advanced from 1 November till 5 February. HAU will also offer the following seminars starting in October: **Applications of color theory** by Daphne Isidoridis from 24 October till 15 December. **Stanislavski Theatre and Conrad Eure Theatre Studio** acting, improvisation, scenes, movement, starting 2 October through 29 January. **Studio art classes** by Lou Efstathiou starting 10 October till 16 November. **Traditional Greek folk and popular dances** by Yvonne Hunt from 18 October until 24 January. **Wordstar 4 Programming** 17 October through 7 December and **D-Base III Plus Programming** 17 October through 7 December. For more information call at the above numbers.

LECTURES AND SEMINARS

UP TO DATE KNOWLEDGE ON ORTHOPAEDIC SURGERY AND TRAUMATOLOGY is the theme of a Panhellenic conference at Athens College Theatre, 24-29 October.

STUDYING IN BRITAIN: DEGREES OF EXCELLENCE is the theme of a Round Table Discussion about practical information on entrance requirements, application procedures and costs, at the British Council, 10 October at 8 pm.

HEALTH, IMMUNITY AND INDIVIDUAL PSYCHOLOGY is the title of a lecture by Dr. Peter Lambley, clinical

THE VILLAGE II, Moraitou 82 and Vrana (Neo Psychico). ☎ 671-7775. Pleasant village atmosphere, good service. Specialties: lamb cooked over grapevines, frigandeli, charcoal-broiled quail.

TI PRASINO, Plateia Drosopoulou, Filothei. ☎ 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 7:30 pm-midnight.

TO SPITI, Frankopoulou 56, Neo Psychico. ☎ 672-1757. Private home converted into cosy taverna. Menu offers grills, meatballs, pork in wine sauce with cheese, fava, salads, retsina.

WEST SUBURBS

PISINA, 78 Iroon Polytechniou, Dasos Haidariou. ☎ 581-2780. Piano songs, garden, swimming pool.

PALEO FALIRON/ALIMOS

CAMINO, Pizzeria-trattoria, Posidonos 54, Paleo Faliron. ☎ 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. ☎ 983-0738. Specialties include stuffed pizza Calzone, spaghetti carbonara, rigatoni with four cheeses, saltimbacca à la Romano, filletto diabolo, Italian and Capriccioso salads, chocolate mousse, creme caramel and cake of the day.

GASKON TOMA, Poseidonos 20, Paleon Faliron. ☎ 982-1114. Open every evening. Appetizers, short orders, plaki (fish and vegetables cooked in wine). Ouzo and wine free.

KAPRI, Posidonos, Paleo Faliron. ☎ 981-6379. Open for lunch and dinner, 12-4:30 pm and 7:30 pm-1 am.

MOURIA, Ahileos 101, Paleo Faliron. ☎ 981-3347. Specialty: squab in season. Retsina from the barrel.

PAPAGALO, Leoforos Posidonos 73, Eden. ☎ 983-3728. Menu which will accommodate all moods and tastes. Snack and salad bars, charcoal grills, ice cream and crêpes. Inside there is also a disco called BOX open after 8 pm.

PANORAIA, Seirinou/Terpisioris Sts, Paleon Faliron. ☎ 981-3792. On Sundays open only for lunch. Short orders for fish and meat; shrimp.

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

SIXTIES, Leoforos Poseidonos 42, Vas Georgiou. Elegant restaurant with nouvelle cuisine, bar and live music.

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

NAIADES, Naiadon 58, P. Faliron. ☎ 983-4557. Veal cutlet stuffed with prosciutto and mozzarella. Garden. Closed Sunday.

PIRAEUS

DOGA, Delyiyorgi 45, Evangelistria. ☎ 411-2149. Specialties: snails, kebabs, kokkoretsi, puréed yellow peas with onions (fava).

KALYVA, Vas Pavlou 60. 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. ☎ 452-5074. Seafood and Greek cuisine.

VASILENA, Etolikou 72. ☎ 461-2457. A long-established taverna situated in a renovated grocery store. The owner provides a parade of up to 24 different courses (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, Koletty 28, Freates. ☎ 451-3432. Bakaliaros, bifteki done over charcoal; start with retsina. Known as The Garage locally for its big front doors opening into a large courtyard. Open daily from 8 pm-2 am.

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

GLYFADA/VOULIAGMENI SEASIDE

ANDONIS, Armenidos 22, Glyfada. ☎ 894-7423. Open for lunch and dinner. Shrimp ragout, charcoal grilled octopus.



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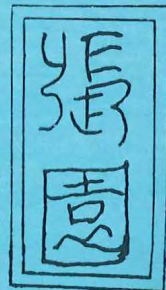
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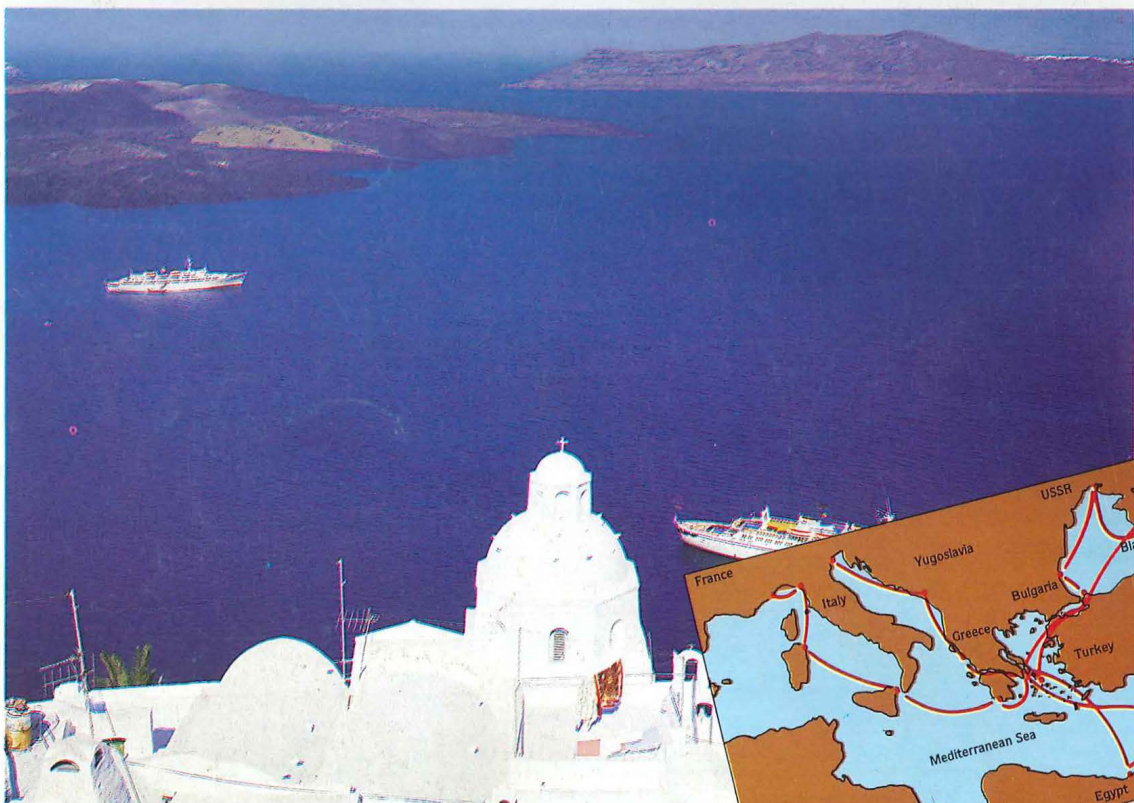
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