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FEATURES



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Settling into Political Stability 15

A new if guarded optimism seems to be the prevailing mood following the formation of the first conservative government in nearly nine years. Athens correspondent for the *New York Times* and *London Daily Mail*, Paul Anastasi, analyzes the new political development.

The Dwarf Elephants of Tilos 17

In 1983 scientists from the University of Athens discovered the bones of nearly 40 dwarf elephants in a cave on a small Dodecanese island. George E. Theodorou, Lecturer at the Department of Historical Geology and Paleontology, suggests that the elephants which lived on Tilos for 50,000 years may have been exterminated by the Great Santorini Eruption of about 1500 BC— or by man.

Romios and Hellene 22

The evolution of Greek Studies abroad is a valuable indicator of how Western culture is re-evaluating the whole of the Hellenic past. In the last 50 years a narrow classical field has greatly broadened in scope, period, variety and understanding. Antonia Stearns specifically investigates this academic sea-change at Harvard and New York Universities.

Music for the Gods 26

Ancient Greece attached magical significance to music; in classical times it played a central role in education. Although the music itself is lost, knowledge of the instruments has been gained through the study of vase painting. Anne Peters describes the different instruments and Kelly McCormick reports how some have been reconstructed for students in Athens today.

A Contemporary Neoclassicist 36

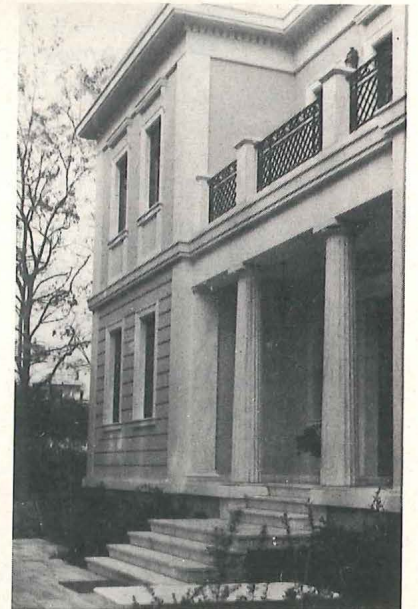
An Austrian architect long resident here has translated the heritage of her adopted country into homes that are elegant, Greek, classical and modern all at the same time. Richard Economakis sets her work into the context of post-modernism.



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In Domestic Service

Dear Editors

What Sylvia Kierkegaard wrote about Filipinos in Domestic Service (*The Athenian*, March 1990) in Greece is very true. If the Greeks look at us badly, it is because we are also to be blamed. Some of my contrymen don't know how to behave here. Many of the men who are friends of the Embassy are the first to give us a bad image. Just because they have friends in the Embassy, they behave shamefully. At a Filipino party, the men threw sand on the food on the buffet table. The Embassy people here didn't stop them.

When we ask the Embassy for help, they only keep on promising. They are only good in asking us to contribute food or money. The illegal recruiting agency mentioned in the article is owned by a Greek married to a Filipina. The Embassy knows about it but they have not stopped the agency whose owner is their good friend. Where is justice? We are paying for them with our tax money. They should be serving us, not us serving them. When we had only an honorary consulate here run by a Greek, we were better off.

D.A.

(name withheld on request)

Dear Editors

I read the story of the Filipino. I am glad someone write about our hard life here. Many of us are scared when a big man beat up his maid. This happen last year of June. Until now nothing happen and he is still around.

I pray that our Embassy will stop being rude to us when there and stop asking us to pay all kinds of payments. Thank you.

Yours truly,
R.S.M.

(name withheld on request)
Ambelokipi, Athens

Omission

The photographs accompanying "The Pontian Greeks of Kazakhstan" on pages 28 and 30 of the April issue failed to be credited to Panayiotis Sideropoulos of the Pontiakos Syllogos "I Argo" who kindly supplied them. The editors regret the omission.

Dear Editors

I read the article written by Sylvia Kierkegaard about the Filipino workers here in Greece, and I want to thank you for publishing it in your magazine.

I was really impressed by her courage to write the truth. I am a Filipino, too, so I really was touched when I read the article about the cruelty and exploitation that my fellow countrymen face here. I am lucky though, thank God, for I never experienced such treatment because I have a very good employer. You see, I believe that when you are good, they are also good to you. That's what I had experienced from my two different employers. So I don't have any complaint.

I just want to appeal to our Philippine Embassy representatives that I think it's time to have a dialogue with the Greek government for the good of all the Filipino workers and for the Greek people.

Respectfully Yours,
N.N.

(name withheld on request)
Kolonaki, Athens

Dear Editors,

Thank you for the very enlightening article about the Filipinos (March 1990) which was written by Sylvia Kierkegaard.

I am a German and I used to have a very bad attitude about them. I thought they were all for sale. In my country we have so many Filipinos married to Germans. We also have so many Filipinos working in clubs and houses of prostitution. Many of the Filipino women married to our men were purchased by mail service or through agencies. Because of this, I always had a negative attitude about them.

I am not saying I have completely changed my outlook. However, I have begun to feel more compassion for them now. It must really be very hard to live in another country and be haunted by a bad reputation which some few girls of your country have committed. Thank you for that article.

Sincerely Yours,
Inga Württemberg
Hamburg, Germany



OUR TOWN

The Unbearable Lightness of Being Greek

Now that the political posters have been pulled down and the fliers swept up and the plastic flags furled and put away for the third time in a year, maybe it is time to take stock.

Greece, it seems, has achieved a government that can be effective, albeit with a majority of a single seat in parliament. Since the recent coalitions were hamstrung, the policies of the former, long-entrenched socialist regime continued and only now can it be said that a period which began with the triumph of PASOK in 1981 has come to an end.

What the merits and demerits of this period have been will be for historians to decide, but there can be no doubt that it was overwhelmingly dominated by the personality of Andreas Papandreou. Of course it would be premature to relegate him to a chapter that has closed, since he has made a remarkable recovery from ill-health and still commands a large and passionate following.

From the start of his public career in the mid-1960s he has been tremendously controversial. For some he has been the true champion of the working class, a leader who stood up defiantly to pushy Western powers while dislodging a stodgy oligarchy at home, brought honor to the Left and made his mark on international affairs.

For others, he treated the Greek people with intolerable contempt, encouraged national weaknesses, gratuitously stirred up social animosities, was incapable of straightforwardness or veracity, whose autocratic, self-serving style gave birth to and nurtured huge financial scandals, and who, in grubbing after votes, dispersed handouts broadside which left the country insolvent and more dependent on foreigners than ever.

Mostly likely, the future looking back will find a middle road between these extremes. In a country which puts such stress on political life, amongst a people

who are so wrapped up in the excitements of public affairs, the roles played by leaders is often exaggerated, yet the personal hostility between Papandreou and Mitsotakis over the years did the country no good, and that is one of the prices paid for overly personalized politics.

Yet for those who think the opposite; namely, that political life is the creation of the social world which holds it up, the figure of a leader like Andreas Papandreou loses none of its stature for then his particular characteristics simply become the projections of the millions who have supported him.

A small country which lies in a geographically and geopolitically strategic location which it cannot by itself command carries a burden that is heavy and sometime unbearable and in its leaders it places the weight of its hopes and anxieties which themselves cannot be borne.

In 1981, it will be recalled, Papandreou barnstormed the country with slogans, Out of the EC, Out of NATO, Out with the US bases and Let's be Friends with the Arab World. Whatever in fact happened (or did not happen), PASOK won over 48 percent with a policy that might be called an *apertura* towards the East.

In so doing, Papandrou was following the policy of Xenophon and Alexander the Great, and in suggesting that the conservatives had accepted the role of third-string lackeys grovelling before Western powers he added emotional appeal.

So, quite often, Greece finds itself in the stimulating but difficult task of having to redefine itself, and even being forced to ask itself what it is and where it is. Perhaps, this time has come again, for the question has been raised again, this time in Brussels.

The new government has its share of headaches, its inherited nightmares. With the treasury out of money and

the country even running out of water, the latest news from Brussels would try the patience of Job.

It is one thing to be scolded by European Commission president Jacques Delors for defaulting on debts, and another thing to be dragged before the European Court for violating environmental directives, and yet another to be reprimanded for not spending IMP handouts fast enough due to the creaky local infrastructure, and a fourth thing to be fined for selling wheat to the Community pretending it was Greek when it was actually Yugoslavian, but now to be told in an erudite tome entitled *A European History of Europe* published under the aegis of the EC that Greece is not European now and never was even in antiquity or during the Byzantine period — might not the too-much-put-upon average Greek citizen rationally ask, "Well, then, *who* and *where* the Devil am I?"

Let us reassure him, right off, that this tampering with the past is nonsense and remind those otherwise decent chaps in Brussels to get back to their bureaucratic duties and leave history for their betters. Let it merely be said that if it were not for Greece, Brussels would still be living in the times of Asterix and they certainly wouldn't be called 'Europeans' because that's the *Greek* word for 'em.

Among the 12 members of the EC, no doubt Greece is the least Western. A mere glance at the map shows that, and history tells a lot more. It would be absurd on the brink of 1992 union that the EC should for that reason suddenly become chauvenistic, smug and provincial. Any western view which ignores Greece throws away both its spiritual and cultural birthright.

Like Janus, Greece has two faces, one set towards the West, the other towards the East. This has always been true and it is the source of all its woes — and of its glories likewise.

New Economic Storm Warnings Raised

A letter composed in early March by President of the European Commission Jacques Delors and its Finance Commissioner Henning Christopherson and addressed to the "Esteemed Prime Minister of Greece" created a commotion even before its contents were made known. Its publication was said to have been delayed for politically strategic reasons.

Since the letter stressed dramatically the alarming state of the Greek economy, Professor Zolotas, then Premier, felt it should not be made public during last month's political campaign due to the 'sensitivity' of the subject matter. Given the Prime Minister's ripeness of age at 85, it is understandable that he might believe the Greek electorate, so much less mature than he, should be sheltered from the more unpleasant aspects of reality. He did, however, pass on the letter to the three political leaders who were said to be supporting him.

Mr Mitsotakis, however, had no such scruples and, as the saying goes, 'spilled the beans' by releasing the contents of the epistle at a press conference. Unlike the reaction here which was voluble, fuzzy and acrimonious, the Delors letter itself was a model of lucidity, politeness and brevity, if extremely chilly. Kolonaki conservatives, delighting in its apparant broadside attack on years of socialist misgovernment, quoted at length from what they called "les douleurs de Delors".

"The fiscal situation," said the letter, "is serious concern to us all."

Referring to the EC loans of the past, it recalled that the purpose of their allocation was to back an economic stabilization program aimed at reducing the excessive debt of the public sector and improve the results in the sectors of inflation and the balance of payments.

In fact, quite the opposite happened, the letter noted, "with the result that the financial demands of the public sector increased massively in two years, from 16 percent in 1988 to about 20 percent in 1989."

"Moreover," the letter continued, "the current accounts balance worsened seriously with the deficit rising from \$1 billion in 1988 to \$2.5 billion in 1989."

The situation demanded, the letter went on to say, the taking of drastic steps without delay, and the drafting as well as the implimentation of a long-term economic rehabilitation program.

"Otherwise," the letter warned, "your country will be facing two serious threats. On the one hand, the size and acceleration of public sector and external debt wil threaten the solvency and reliability of Greece."

"On the other hand, the substantial difference between the economic development of Greece and that of other members of the Community threatens to undermine permanently the country's course as regards the Common Market, the Economic and Monetary Union and European integration."

"As for the European Commission, it would find itself in the difficult position of having participated and linked its own credibility in deciding to allocate loans whose conditions have not been met by the debtor".

"For this reason we believe that the prompt taking of drastic measures is necessary in order to show your country's clear intention to reduce its imbalances permanently. Such measures will require serious efforts on the part of the entire administration of state, the business community and the citizens of your country.

"It appears to us that this is the only way by which Greece may regain a harmonious development within the EC and become once again a benefit to all of its people."

Some days later the much bruited Angelopoulos Report was also made public. Back in December, Professor Zolotas had asked his intellectual colleagues to produce their own estimation of the Greek economy. Therefore, over at the Academy, after a good deal of shuffling of feet, scratchings of head and clearings of throat, the so-called "Seven

Wisemen" (which included one wise woman) came up somewhat pedantically at length with what the Delors letter had already eloquently described in brief.

The Greek economy, it said, is faced with very acute problems arising from a sharp increase in public sector deficits, the lack of a strong central administration and the large increase in consumption compared to a strikingly low productivity.

The report went on to say that a stabilization plan should be applied immediately and maintained for at least three years, aiming at the restoration of economic balance and the expansion of productivity.

The report also strongly suggested an increase in the Value Added Tax (VAT) and the maintenance of the Automatic Wage Indexation (ATA), which is given to employees to cover wage losses from inflation.

The continued urgency of the economic dilemma cannot be better revealed than that the government had to borrow 500 million dollars from abroad last month just to pay the Easter benefits to state employees and pensioners.

Museum Thefts

On the last Sunday in March thieves broke into the Pythagoras Museum on Samos and the Municipal Museum of Yannena. From the former several pre-classical and Hellenistic ceramics were stolen and from the latter a valuable collection of 1821 military mementoes.

Far more spectacular was the Corinth Museum break-in on Maundy Thursday. Four of five thieves viciously beat up the 64-year-old guard and smashed a large number of showcases. The vandals with a taste for antiquity made off with 200 pieces of loot which they carried away in a lorry. Among the stolen goods were a bust of Hadrian and several marble heads. Border stations, airports and Interpol were alerted, but no trace has been found of the missing artefacts.

Election Results

A conservative government was finally formed on 9 April after the third election in ten months. The New Democracy party, which came first with 46.9 percent of the vote and 150 seats in the 300-seat parliament, was able to form a government when it secured the support of the centre-right Democratic Renewal party (DI.ANA). As a result, it became the first conservative government since 1981.

The PASOK socialist party, dropping to 38.6 percent from 40.7 last November secured 123 seats in parliament, while the Communist Coalition won 10.2 percent and 19 seats, compared to 10.9 percent and 21 seats in the previous elections. The Ecologists again took one seat, the Moslems increased their strength from one to two seats, while four seats went to independent deputies supported by PASOK and the Communist Coalition in single-seat districts. The government was sworn in on April 10.

Among the more familiar figures in the new cabinet are veteran conservative statesman Athanassios Kanellopoulos and former Premier Tzannis Tzannetakis, both now deputy prime ministers. Ioannis Varvitsiotis, as National Defense Minister, has held this post before and other cabinet portfolios as well. Miltiades Evert, who was in previous Karamanlis and Rallis governments and later four years mayor of Athens, holds the pivotal post of Minister to the Office of the Prime Minister. Vigorous former mayor of Thessaloniki Sotiris Kouvelas is now Minister of the Interior; Ioannis Palaiokrassas again takes up the Finance portfolio which he held a decade ago; and Stefanos Manos, a hard working member of former conservative cabinets, is Minister of the sensitive office of Environment, Town Planning and Public Works. Young Antonis Samaras, who vigorously took up the portfolio of Foreign Affairs in the Zolotas government has been reappointed to that post.

Tzannetakis is perhaps a surprising choice for Minister of Culture, however the pursuit of the 1996 Olympiad bid is a chief aim of the ministry for which he is felt to be particularly effective. Here he will have the support of the cabinet's best known figure, composer Mikis Theodorakis, Minister Without Portfolio. One of the stated reasons that the former left wing composer has turned to the right is to try to raise the whole cultural level of the country which he believes was allowed to sink to a shockingly low level in the last decade.

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Karamanlis for President

Former President of the Republic Constantine Karamanlis finally accepted to be a candidate for the Presidency, after refusing on two other occasions on the ground that he did not want to be a part of Greece's unhealthy public life.

"For the overwhelming majority of the Greek people there can be no other choice," Prime Minister Constantine Mitsotakis said after a meeting with him to make his official proposal. "I told Mr Karamanlis that during these critical moments the nation needs both his prestige and his help," Mitsotakis said.

Karamanlis was elected president for the first time in May 1980, and left the post in March 1985 when the then ruling PASOK party withdrew its support and nominated Christos Sartzetakis for president in his stead.

This time less votes are required for the election of a president, since parliament in February failed to elect a head of state. By law, the president in the first two rounds must get at least 180 votes. If that fails, a third round takes place whereby only 151 votes are required.

Water Rationing and Prayers

Water rationing was introduced last month in Thessaloniki as a result of Greece's worst drought in 50 years. Some residents were left without water for up to 18 hours.

Meanwhile, worshippers throughout the country prayed for rain in response to a plea by Archbishop Serafeim.

Rainfall in the last year has dropped to less than half the annual average. Dimitris Christoulas, head of the Water Supply Association, said the country needs another 100,000 cubic metres of water daily to meet its requirements. "If it does not rain this month, similar water rationing will soon be applied in Athens as well," he said.

Though a heavy rain did fall on Good Friday, the Ministry of Agriculture said it has planned tapping for new water sources to deal with the problem. Meteorologists meanwhile have stressed the need to seed clouds to produce rainfall technically.

Pre-election Violence

Greece's pre-election period was marred by bomb explosions and clashes among supporters of the two major

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parties, the conservative New Democracy and the Panhellenic Socialist Movement (PASOK).

The clashes erupted only a week before the election in Iraklion, Crete, when a group of PASOK supporters tried to use roadblocks to prevent ND fans from attending a pre-election speech by conservative leader Constantine Mitsotakis.

37-year-old Manolis Yakoumis was shot dead and two others, Kostas Papayiorgiou and Manolis Tzanakis, were injured. A day later two bomb explosions destroyed the car of an ND deputy considered responsible for the shooting, and of a PASOK election office.

Another series of bomb-blasts rocked four state and trade union buildings in Athens and Thessaloniki. The bombs were placed outside the Ministry of National Economy, the General Confederation of Greek Labor, the Federation of Greek Industries and the Federation of Northern Greek Industries.

No Water, No Vote

The residents of the northern Greek village of Dassio expressed their indignation against a neighboring settlement which allegedly prevented the flow of water to their own source, by refusing to vote in the April elections.

"We talked to the officials about our problem, but they paid no attention. We are going to vote only when they promise us that the residents of the nearby village will give our water back," said Constantine Voulgaropoulos, President of Dassio.

Only two of the 660 registered voters in the village voted, but those were Athenians and were therefore insensitive to the problem.

A public prosecutor filed charges against the residents of Dassio since voting is compulsory in Greece. Penalties do not include imprisonment or fines, but, being administrative, they may involve the denial of certain civil rights such as the issuing of a passport or a permit for starting a business.

Most Greeks by-pass such penalties by producing a doctor's certificate that they were ill on Election Day or else claim extenuating circumstances. But such excuses have not been resorted to in the case of the people of Dassio who will not descend from their high moral plateau of civil disobedience. ■

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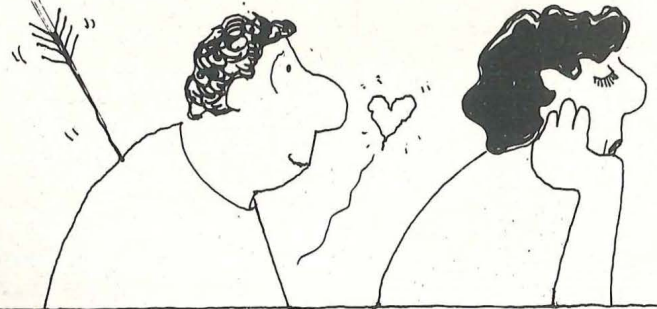
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LESSON 30

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Integrated Mediterranean Programs

When Spain and Portugal joined the Club in 1986, the European Community decided to give greater emphasis to helping the Mediterranean region climb the ladder to the economic plateau of their richer northern neighbors. The Commission saw that the Mediterranean region, compared to the northern members of the Community, generally had a higher level of unemployment, a less developed agricultural sector, inefficient or obsolescent industry, and poorly organized public and private services.

The IMPs concentrate on three areas of the economy in particular. In the agricultural sector, they undertake the modernization of the production of certain crops which are not surplus to market requirements, the development of new species of crop, forestry intensification and environmental protection, improvement of farmers' incomes, aid to young farmers, irrigation and rural infrastructure improvement, marketing, and processing. The improvement of the fishing industry is included under the agricultural heading.

In the industrial field, the IMPs are

were 3.2 billion ECUs (\$ 3.5 billion) of which 57% is funded by the EC, compared with a meagre 1.2 billion for France, 29% of which is funded, and Italy 2.6 billion (39% funded). Greece is fortunate in that she not only gets more help but also a greater proportion as outright grants.

On top of the grants, the country obtains long term loans at favorable rates from the European Investment Bank; over this period these cheap loans amount to some 15% of the total, leaving only about 28% of investment capital to be raised locally.

Geographically, programs have been spread pretty evenly over the whole of Greece, although Attica gets proportionately less, being the most developed area of the country.

One problem has been the monitoring of the projects, which under the IMPs involve a different set of controls from the normal vertical system employed by the Greek Government. IMP monitoring consists of far greater local authority control, with some direct EC supervision and very little from central government. Since the middle of 1988 the monitoring has become smoother, leading to greater efficiency.

In many areas Greek government ministries have been slow to come up with viable projects to be funded under

Greece is fortunate in that she not only gets more help than France or Italy but also a greater proportion of outright grants.

Thus were created the IMPs (Integrated Mediterranean Programs). What were these and how have they improved the economic climate of Greece? The programs are regional rather than national. They are designed to complement economic measures of each Mediterranean country. They utilize a mixture of Community, national and local funds. They supplement the overall policies of the Community in farming, for example, by switching agriculture out of surplus growths to market products. In industry and commerce, they endeavor to help competitive enterprises, particularly in problem areas.

At the time of Spanish and Portuguese entry, the regions covered by IMPs included the whole of Greece, southern Italy and part of France. Of the 320 million people living in the EEC, 50 million lived in the IMP area and benefited from its projects.

By the end of 1986, France, Italy and Greece had submitted to the Commission IMP plans for their own regions. These plans were investigated by the Commission and the European Investment Bank (EIB). Approved programs are carried out by the authorities who are assisted by a monitoring committee set up by agreement between the Community and the relevant state.

designed primarily to encourage and help the growth of new small businesses, especially high technology enterprises and local craft manufacturers.

On a more general side, the IMPs try to improve the infrastructure of the country (which in Greece is particularly bad), especially for tourism and industry. They also help the various national

Ministries have been slow to come up with viable projects to be funded IMPs that available money has been lost or delayed.

governments to train the unemployed and plan ahead for the future labor market. Industry receives about a third of the available funds, but only 20% of this goes to the private sector. This is because most of the targeted businesses are state-owned, many Greek private companies being more interested in construction or shipping, whilst foreign investors are not attracted to Greece in its present political limbo. Agriculture receives a quarter of the money, infrastructure slightly less, and tourism 11%.

In Greece's case, for the period 1986-1992, the total funds allocated

the IMPs so that available money has been lost or delayed. This is especially the case in data technology, infrastructure, such as the extension of the Athens Metro and the construction of the new Athens international airport at Spata, and industrial projects.

During this period of economic hardship it is even more important for Greece to take advantage of IMPs and all structural programs on offer from Brussels. It is doubly important that projects are well thought out and efficiently implemented by professionals.... politicians please hold back! ■

Settling into Political Stability

Gaining nearly 47 percent of the vote, the New Democracy party has a mandate to pursue economic recovery and win back international respect

By Paul Anastasi

The establishment of a conservative government in Greece, the first after eight years of socialist rule and one year of weak coalition governments, may well signal the beginning of better days in terms of a long-awaited economic recovery and an improvement in the country's international image.

But those hoping for overnight miracles are likely to be disappointed, especially considering a shift in international interest away from such formerly

squeezed through into government after failing by only a few seats to clinch the absolute majority in June and November of last year. This time he captured 47 percent of the popular vote and 150, or exactly half, of the 300 seats in parliament. The scales were tipped when Kostis Stefanopoulos, his former arch-rival within the New Democracy party, pledged his support with the single parliamentary seat held by his small Democratic Renewal party.

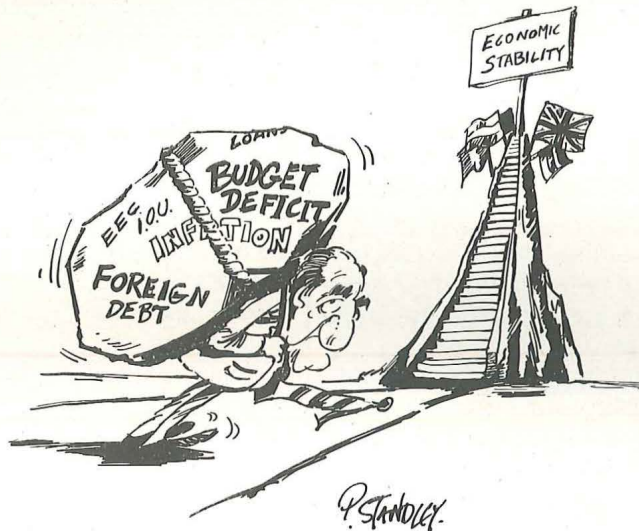
While former socialist prime minis-

and 123 seats in parliament respectively, or a total of 142, and are therefore unable to muster the 150 votes that would block Mr Karamanlis' election. This would apply even if those opposed to it were supported by the remaining two Moslem deputies, the one Ecologist or 'Green', and the four leftist independents.

The addition of the "Karamanlis factor" is apparently designed to increase both the international and local prestige and stature of the Mitsotakis administration, which otherwise would be under constant siege because of its slim majority. Though by no means a foregone conclusion, the election of Mr Karamanlis to the Presidency is ultimately hoped to draw the tacit support of a sizeable section of PASOK. In turn, once in office the 83-year-old statesman is expected to practice moderation and compromise and may restrain other parties from constantly trying to bring down the government.

It is well to remember that Mr Karamanlis has refused to stand for the Presidency on earlier occasions, claiming that there would be no point to participate in this so-called public life. Though this was his own way of claiming that he would not accept being part of Greece's political life during its more unsavory days, it became apparent that he accepted the post within hours of being assured that he would secure the necessary 151 votes in parliament that would make him President. Prior to that, he was not prepared to risk losing the vote.

One characteristic feature of the new government is that it has been staffed by staunchly pro-western conservatives already well-tried in government. They include Militades Evert as Minister to the Prime Minister, Ioannis Varvitsiotis as Defense Minister, and Antonis Samaras as Foreign Minister. One colorful exception is internationally renowned communist composer Mikis Theodorakis, who has been made a Minister Without Portfolio and will be assigned to various international public relations campaigns such as the bid for holding of the 1996 Golden



strategically located countries as Greece, and a focus on the emerging democracies of eastern Europe.

Despite the general optimism and relief, the course ahead is not likely to be an easy one – and Greece's new bosses are fully aware of it. "I feel an enormous burden as prime minister," Mr Mitsotakis said after being sworn in. "Our economy is in ruins and our international image is badly shaken. The Greek state is wasteful, unproductive and ineffective. Yet I am honored by the fact that my government will be leading Greece into the united Europe of 1992, in the midst of a rapidly changing world. With God's help, we hope to succeed."

In an obvious reflection of the new optimism, the Athens Stock Market reached all-time record levels after soaring by 22 percentage points in the first two days alone.

The 71-year-old prime minister

ter Andreas Papandreou thundered warnings that the government could not last long and would be fought tooth-and-nail "to protect the interests of the working people," Mr Mitsotakis has proceeded with entrenching the party in power. Established conservative politicians were given the key ministries, socialist party loyalists were removed from critical positions in the state administration, and the state media has begun to broadcast the virtues of the new order. But above all, Mr Mitsotakis secured agreement from veteran statesman Constantine Karamanlis to stand for post of President of the Republic.

The Communist Coalition party and PASOK have both stated they are opposed to Mr Karamanlis becoming president, on the ground that he is a traditional rightist and not the person acceptable to all sides as head of state. But the two leftist parties now hold 19

The New Prime Minister: A Turbulent Rise to the Top

His political heritage may be said to have its origins in the mid-nineteenth century, when his grandfather founded the *Komma Xipoliton*, the "Party of the Barefooted Ones", liberals who opposed the then-ruling *Karavanades* or right-wing establishment. But this time in the annals of the family's political chronicle, when 71-year-old Constantine Mitsotakis was sworn in as Greece's new conservative prime minister, he represented the victory of the center-rightist forces after a decade of socialist rule. His career exemplifies the struggle of a man who has shifted from the center to the right, overcoming decades of controversy, inner-party feuding and three election races in the past ten months.

Born October 18, 1918 on Crete, Mr Mitsotakis is the great nephew of Greece's leading 20th century statesman, Eleftherios Venizelos.

To his supporters, the Cretan politician is known as *O Psilos*, the Tall One, a reference to the fact that at six foot three inches, he towers above his average-sized countrymen. To his opponents, he epitomizes Byzantine politics, a shrewd and cunning leader who has shifted political alliances on numerous occasions in his rise to power.

Greece's new prime minister was first elected to parliament in 1946 at the age of 27. He took his first cabinet post, that of Undersecretary of Finance, in 1951. Until 1967, when the military seized power in a coup, he held a number of government posts in the liberal Center Union party of Andreas Papandreou's father, George. But in the mid-1960s, during one of the country's most bitter political periods, he split from that party to support a center-right government, a rift that laid the foundations for his long and acrimonious rivalry with Andreas. Mitsotakis was labelled by the center-left as the arch-apostate, or defector, and accused of selling out his principles for personal benefit, as well as of indirectly facilitating the imposition of the dictatorship.

Mr Mitsotakis denies the charges and argues that he always advocated moderation and political stability. He said Andreas Papandreou, then as now, has led Greece to the brink of ruin. In 1974 he formed his own New Liberal Party when the junta collapsed and four years later merged with the more conservative New Democracy party, in which he held several posts such as Foreign Minister and Minister of Economic Coordination. After a long interparty power struggle, Mr Mitsotakis was elected party leader in September 1984.

Mr Mitsotakis has been at the forefront of Greece's most troubled periods. When the Nazis invaded Greece in 1941, he fought on the front as a commissioned officer and then headed a resistance organization on Crete. Arrested twice and sentenced to death on both occasions, he escaped execution, first through a declaration of amnesty and then in an Allied-backed exchange of prisoners. He represented the Allies when the Germans surrendered on the island in 1944.

Mr Mitsotakis was jailed in 1967 when the junta seized power. After his release, he escaped abroad. The regime retaliated by arresting his entire family, including his five-month-old son. From abroad, Mr Mitsotakis appealed for the release of "the youngest political prisoner in the world". Jailed upon his return to Greece in 1973, he was freed only upon the restoration of democracy the following year.

Mr Mitsotakis is prime minister today largely because of his skill at behind-the-scenes tactical maneuvers, especially reconciliation, which make up for his lacklustre image as an orator. In June he prevented a socialist comeback by forming a unique alliance with the communists. In November he gave his support to an all-party government. Last month he obtained the vital single seat in an agreement with Kostas Stefanopoulos, who had abandoned New Democracy in 1985 after an unsuccessful power struggle with Mitsotakis for the leadership.

Paul Anastasi

Olympics in Athens.

Such external features aside, both the Greek people and foreign governments are anxious to see how the country will change in practice as a result of the administration. Though international relationships today have different connotations because of the erosion of East-West divisions, Greece is still expected to improve radically its relations with Washington and to align itself more closely with EC policies. Mr Mitsotakis has said he is anxious to resume talks on the future of the US bases here, with the aim of keeping them in Greece and not of dismantling them which had been the policy pursued by the Left. Meanwhile, much of the sting has been taken out of this long drawn-out issue because of Washington's decision to shut down two of its four major bases in Greece, as part of its overall military cutbacks in Europe.

Mr Mitsotakis has also said that he will proceed with the immediate recognition of Israel, while at the same time upgrading the diplomatic status of the PLO in Greece and maintaining Athens' traditionally close ties with the Arab world. And he has also pledged to wage war on terrorism, a force that not only has troubled Greek political life but has been largely responsible for Greece's poor international image.

One particularly thorny problem the conservatives have to face is Washington's demand for the extradition of alleged Palestinian terrorist Mohammed Rashid, wanted in connection with the 1982 mid-flight bombing of a Pan Am jet. Mr Mitsotakis has repeatedly said that he will carry out the Areos Pagos', or Supreme Court's, decision to extradite Rashid.

However, all such policies are secondary compared to the primary need of economic recovery. Greece now has the lowest per capita income in Western Europe. Its inflation rate is currently running at 17.8 percent annually, more than four times the EC average. Its foreign debt exceeds 20 billion dollars and its annual public deficit stands at a record 12.5 billion.

EC Commissioner Jacques Delors recently warned Greece that a drastic rehabilitation program was necessary, otherwise the country would find itself "outside the mainstream of European developments". And Mr Mitsotakis said: "We have been living on borrowed money and on borrowed time. The sands are running out. Major sacrifices are necessary if we are to prevent Greece from turning into a bankrupt, Latin American-style republic." ■

The Dwarf Elephants of Tilos

In 1971 Nikolaos Symeonidis, professor of Geology and Paleontology at the University of Athens, discovered in a cave on Tilos the bones of over 38 dwarf elephants which flourish down to about 3500 years ago.

The Goulandris Museum is currently showing some of these in the exhibition "Dwarf and Giant Elephants" as its contribution to the International Campaign for the Preservation of the African Elephant

By George E. Theodorou

A very large part of Greece is covered by limestone, which is susceptible to a phenomenon known as karstification, or the development of caves. The reasons for this are mainly chemical. The existing joints in rocks play a significant role as well, acting as channels for water carrying the chemicals, so that they can pass through rocks which would normally be impermeable. The result is that Greece has more than 7500 caves of varying sizes. Data for all these caves are kept in archives accumulated by the Hellenic Speleological Society during the last 40 years.

Many of these caves play a very important role as repositories of geological, biological, and climatic history; they act like the drawers of an archive or a computer hard disk. There are no cards or files, but the caves contain enough sediment in which information about past life, climates, and volcanism are permanently saved. They simply have to be retrieved and decoded by correctly organized paleontological excavation.

Studies reveal that the available data in island caves is entirely different from that of mainland caves in respect to fauna. Mainland caves in Greece contain sediments that were deposited mostly during the Pleistocene epoch. In the sediments are numerous fossil remains from mammals that once lived in Greece. On the mainland these cave fossils include continental species that usually are identical to those found all over Europe in sediments of this epoch. This is not the case with island cave deposits, however.

In these caves fossils from the unique 'endemic island', species are preserved. The expression 'endemic island' species is used for those that differ significantly from their mainland

relatives and ancestors. For the evolution of an endemic species from its parent mainland species there must be a population isolated geographically and genetically for a long time.

In studying endemics, scientists have to answer questions, many of which still have no answers, despite the amount of work which has been done on them. The most important are those dealing with migration routes and their

endemic island species on Greek islands include dwarf elephants, dwarf hippos and deer and micromammal species larger than their mainland relatives. It's very interesting to note that endemic island fauna always includes one of the three above mentioned animals also found on Indonesian islands, and in the Japanese Archipelago.

Large carnivores, although they



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The entrance to the Charkadio Cave, Tilos, at the time of the 1983 excavations

dates, ancestor species, the duration of isolation, the environmental factors which influenced the evolutionary paths, the causes of extinction, and the general composition of fauna.

For every island we must answer the question: was its fauna balanced; that is, similar to mainland fauna, or unbalanced, i.e. dissimilar, and thus endemic? In answering these questions, much precious information is gathered. For example it is now well known that

were always present on the nearby mainland, have not been found on islands as endemic species. These facts, here very simply presented, give the answer to the questions about migration routes. If mammals migrated to the island over a land bridge, then island fauna would have contained almost all species living on the mainland. But this is not what happened. Elephants, hippos and deer are known to be good swimmers. Micromammals -

mice for instance - can migrate easily on drifting tree trunks and other floating debris. So science had to answer the question: How narrow were these sea corridors, given that they could be crossed by some mammals that can swim? To answer this question we have to use some data about climates of the distant past and their role in sea level changes. It is now very well known that during the Pleistocene epoch the earth experienced very strong climatic changes. When the climate was extremely cold, enormous quantities of water were bound in ice sheets covering high mountains, and plains at high altitudes. The sea level dropped to very low levels: up to 120-140 metres lower than the present level. While this was happening, some islands became extensions of the mainland, the area of others increased, and sea corridors between islands and mainland became much narrower. At such times new small islands emerged in these sea corridors. When sea corridors were narrow, mammals capable of swimming had greater opportunities to reach a nearby island, sometimes using the islands in between as stepping stones. But even in such cases there was no isolation when the mammals could easily return to the mainland or cross the corridor in either direction. Isolation could only occur when the existing sea corridor had become very difficult to traverse.

Conversely, the result of a warm climate is the melting of polar ice sheets, which greatly raises the sea level. (Sea levels about 28 metres higher than today are very well documented in numerous localities in Greece and in other countries.) At such warm times, sea corridors became much wider, the area of each island decreased and also parts of the nearby mainland were covered by the sea. The sharp decrease in area on some islands was probably a very strong factor leading to enormous environmental pressure and possibly in some cases to the total extinction of some isolated endemic animals.

It is also very well known that in the Aegean Sea there are numerous volcanic centers (Aegina, Poros, Methana, Santorini, Nisyros, etc.). Some of them are still active or in the process of dying today. When there were great eruptions, areas of land were covered with thick layers of volcanic ash, destroying grasses, sometimes trees, and causing the pollution of drinking waters. It is obvious no elephant, hippo or deer could survive such a disaster, especially if it could not migrate again, to unaffected areas. It has still to be clarified

whether volcanism or other environmental factors force some mammals to leave their mainland home and migrate to a nearby island, or if they just simply try to migrate to new places.

Having in mind these ideas about palaeoclimatic changes (without the bad influence of man!), migration routes, volcanism, etc., the facts as they are presented to us in numerous localities on many Aegean islands are more understandable. On Crete alone more than sixty localities with endemic

there under the sea. Having plenty of time on his hands while waiting for the next ship, Symeonides visited some of the caves of the island. In one of them trial excavations brought to light after only a few minutes work the first lamellae from dwarf elephants. The rich, easily worked sediment was very promising. Excavations were started by the Museum of Geology and Paleontology of Athens University and they still continue, depending on available financing, often with the collaboration of the



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Excavating deeper into the sediment during the 1983 dig of The School of Geology and Paleontology, University of Athens

mammals have been discovered. This number increases every year.

The collection of fossils of island endemics started long ago. Some important collections and publications were made during the first decade of our century by Miss Dorothea Bate who, dressed as a man, made explorations on the islands of Crete and Cyprus. Isolated specimens have also been found on other Aegean islands. Outside of Greece, dwarf mammals lived on the islands of Malta and Sicily, where the remains of the smallest elephants ever to have lived on earth have been found.

In November 1971, Dr. Nikolaos Symeonidis, Professor of Paleontology and Geology at Athens University, visited the island of Tilos to study some human remains embedded in the very hard sandstone at Aghios Antonis Bay. He went there to follow up information given to him by his friend, Dr. Pantelis Kammias. The human remains in the sandstone proved to be whole skeletons that had been buried on the coastal sands in historical times. They were not fossils. Some of the skeletons are still

Museum of Natural History in Vienna.

Charkadio Cave has proved to be the richest dwarf elephant locality in the world. The excavations, eight to nine metres deep in the rich sediment, partly of volcanic origin, here brought to light more than 12,000 bones belonging to more than 38 elephants; males, females, very young, and geriatric specimens. The first studies allowed the working group to put these dwarf elephants in two taxa, one including very small elephants and one slightly bigger dwarf elephants. The results of the first excavations, carried out in a restricted area of the cave, gave the impression that the smaller elephants lay higher in the sediment bed and the bigger ones lower, indicating that the smaller ones were chronologically later: and the bigger ones earlier. The biometrical and morphological study of the material that has been collected up to 1982, carried out by the author of this article, indicated that there were really two size groups of elephants and their height varied from about 120 to 150 centimetres. (The results of the later excavations showed also that

bones of the bigger dwarf elephants were collected also at the higher and later sediments.) It is also known that in the recent elephants, sexual dimorphism occurs, females being smaller than the males. Normally every mammal population is expected to have equal numbers of males and females, a fact which was borne out by the numbers of each sex on Tilos. For the present we accept that they belong to *Palaeoloxodon antiquus falconeri* BUSK.

This name is very provisional. It needs to be changed; but we must wait for some more information about the skulls and the vertebral columns of the Tilos elephants. This name has been given in the past to other Mediterranean elephants whose evolution was parallel with that of the elephants of Tilos. Until now, because of financial problems, only 20 percent of the sediment of the first chamber of the cave has been excavated. There is still at least one side chamber untouched, and possibly more to be found as the sediment is slowly removed. Elephant bones have been collected to a depth of about four metres. Absolute datings show that they lived on Tilos from about 50,000 years ago down to 2000 - 1,500 BC. It is unknown how long they lived on the island before they entered the cave. In the sediment beneath the elephant bones there is a layer from which deer bones have been collected. Absolute dating for the deer is given at about 140,000 years ago. We must note here that roughly at this time large amounts of volcanic tuffs were deposited, which came from the nearby island of Nisyros where there is a large crater today. Clearly it became impossible for the deer to survive on Tilos while layers many metres thick of volcanic ash accumulated. This also explains the fact that the deer of Tilos are only very slightly endemic, because they became extinct before they had

time to evolve to endemic forms. When the deer lived on Tilos the island area was far greater than it is today because the sea level at that time was very low.

Since, however, the layers beneath the deer remains correspond to a period when Tilos was very small due to a high sea level, it seems unlikely that we will find other mammals dating from this period. Future work will clear up these questions for which data are missing at the moment.

At the time of the arrival of the elephants on the island, Tilos was much bigger than today, and its area was possibly increasing; we know that it reached its maximum size around 18,000 years ago. At this time Tilos and all the other Aegean islands were closer than ever to the mainland, and to the first appearance of man. It will be some time before we know when man came to each island, and what effect he had on its fauna. It seems possible that man met the Tilos elephants eye to eye since we find some strange pieces of tusk that may have been fashioned by primitive man to be used as tools.

Drillings on the Eastern Mediterranean sea floor and sedimentological studies in the sediments of the Charkadio Cave show that volcanoes all over the Mediterranean were spewing their ash at different times. Experts have established the presence off the coast of Rhodes of volcanic ash from Ischia in the Bay of Naples corresponding in time with the big eruption about 23,000 years ago. Santorini erupted at different times while elephants were still living on Tilos. Exact information is still lacking, but the influence of volcanic activity on Santorini was never crucial to the Tilos elephants with the possible exception of the great eruption of about 1,500 BC. The exact causes for the extinction of the elephants on Tilos are not yet clear. We do not know yet what triggered the process and what was the final blow. Nature, with the

help of Santorini? The shrinking of Tilos in size because of the gradual warming of the earth and the change in sea level? Or Man?

Man long ago noted the existence of fossil bones in caves all along the coasts of Crete, Cyprus, Malta, and Sicily. The skulls of the dwarf elephants with their large nasal openings for the proboscis, may have been the origin of the myth of the Cyclops. This aperture was thought to represent the great eye of Polyphemus, whom Odysseus blinded.

The key to the mystery of the elephants' extinction is possibly hidden in the Charkadio Cave sediments, or in one of the many other caves where fossils are found. We must not forget that Greece has thousands of caves, and many of them are still entirely unexplored. Unfortunately, some of the fossil records in caves have been destroyed by people with no background in geology, vertebrate paleontology or stratigraphy. In such cases, they have done nothing more than erase much of the available information. This is a tragedy for science, because any information, if not correctly decoded, is lost forever. ■

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Skull, tusk and other dwarf elephant bones found in the Charkadio Cave, Tilos

Dr. George E. Theodorou is Lecturer at the Department of Historical Geology and Paleontology, Athens University.

Tilos: Sparkling and Verdant

Four hours away from Rhodes by boat,
it is today what that island was 30 years ago
— a 'real', unspoiled Aegean delight

by Willard Manus

As recently as two years ago, one of the major guidebooks on Greece had this to say about Tilos as a day-trip attraction: "Why anyone should want to visit for just a few hours is a mystery, for while it's not a bad place to rest up on the beach, there is remarkably little to see or do."

The guidebook also went on to complain about the island's lack of water, its barrenness, and its short supply of fruit and vegetables.

How wrong can a guidebook be?

Thanks to the discovery in 1986 (after a three-year search) of freshwater springs by the Greek Geological

Tilos shows another, more dramatic and appealing side. One passes the ruins of four Genoese fortifications and picks up a paved road that winds through countryside dotted with flocks of goats, herds of cows, and an occasional bull. Kestrels wheel and dip in the hard-blue sky above, and cicadas raise a clatter in the groves of olive trees.

The road terminates in the charming village of Megalo Horio, home to 150 souls. Megalo Horio has half a dozen tavernas and kafeneions and is topped by a white-washed chapel and the ruins of a castle of The Knights of Saint John. The fortress, built in 1310



On the water front, Livadia

Society, Tilos is well on the way to becoming a sparkling and verdant little island, one of the up-and-coming tourist centers of the Aegean.

A four-hour boat trip from Rhodes, Tilos is a long, high, narrow island whose beauty is not immediately discernible from its port town of Livadia. The terrain is mostly flat scrubland here, but once you leave town and head up into the steep headlands behind it,

when the island was attached politically to Rhodes, replaced a Byzantine stronghold, and indeed there is evidence of classical remains and part of a great wall called Pelasgian, that vague term denoting probably pre-Greek settlers of the third millennium BC. The present castle appears to have been extensively rebuilt by the Venetians, but it is uncertain when.

So scanty is the knowledge of the



Tiniot girl on a feast day

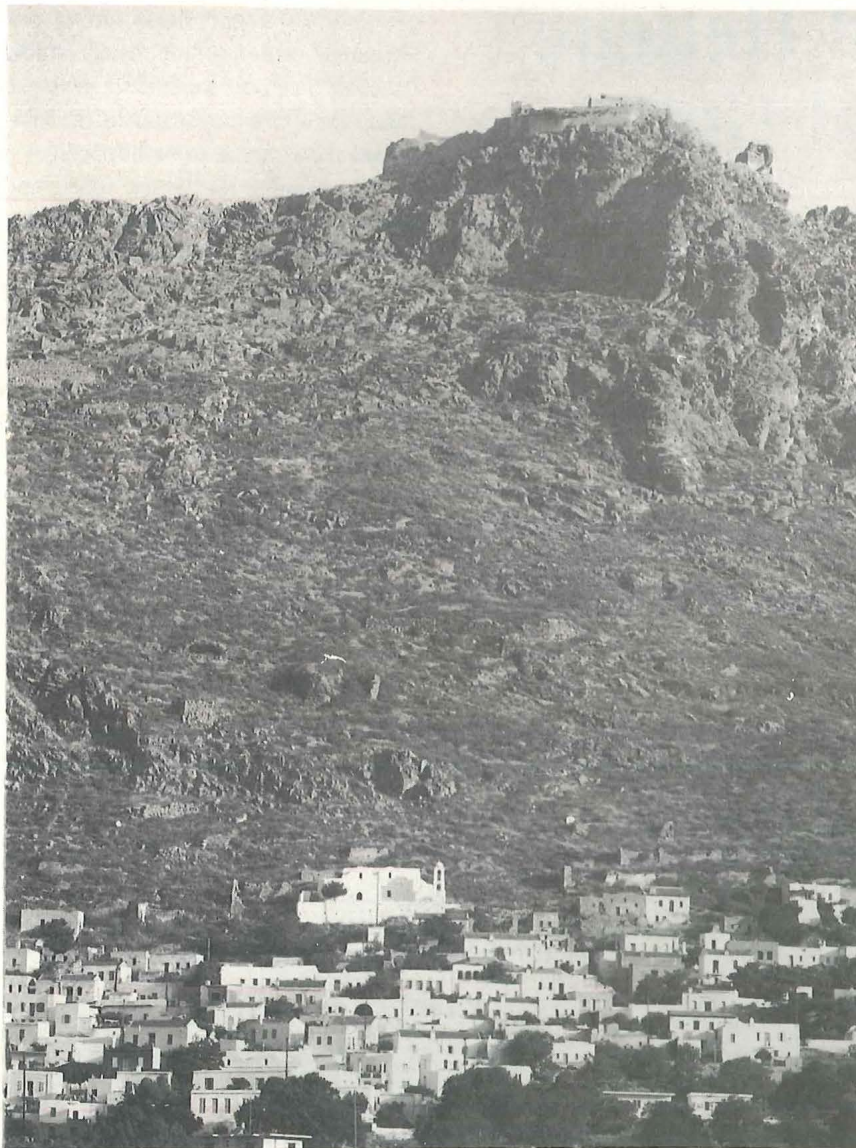
island's past, though mentioned briefly in passing by Homer, Strabo and Pliny, that scholars are not certain whether its medieval name by which it was known for centuries, Episcopi or Piscopi, derives from a bishopric or from the watchtowers that once dotted the island.

Nestled in the center of a dazzlingly bright flower garden is a small, idyllic hotel which overlooks the adjoining vegetable beds and strutting chickens and turkeys. South of the village is another paved road which winds down to the broad valley which irrigation has transformed into a green belt. The Tropicana, a country taverna (with a few rooms for rent), sits by the side of the road, about half a mile from Eristos beach.

Eristos, a horseshoe-shaped cove with a wide strand of golden sand and ringed by shade trees, must be one of the loveliest spots in all of Greece. Because this is the lee side of the island, the sea is generally calm and clear, and is cooled by underground streams. No hotels, windsurf stations or pedal-boats: just a few campers and their tents, and the odd busload of day-trippers.

Cars can not yet be rented on Tilos, but scooters are available, at the Blue Sea restaurant in Livadia (\$15 a day, with fuel). Excursions can also be made by boat to many of the bays and coves which indent the island's coastline.

There's also a bus which goes direct from Livadia to the monastery of Aghios Pandeileimon, patron saint of the island, set high on a windswept spit



Castle of the Knights above Megalo Horio

of land on the northwest corner of the island. There are spectacular views from here to the neighboring island of Nisyros and all the way across to the headlands of Turkey.

Tilos is a walker's paradise. From Megalo Horio, for example, it's an easy jaunt up to the castle and to the remains of the Pelasgian wall.

Livadia has some good hiking trails as well. One leads to a small beach on the west coast, the other to the totally uninhabited south side of the island.

Another steep six-kilometre climb leads to the ghost town of Mikro Horio, which is located near a cave where the bones of 38 dwarf elephants of the Pleistocene period have been found. Other sights to see on Tilos include the tiny museum in Megalo Horio, which offers a mixture of archaeological finds, local artefacts and 19th century kitsch.

Tilos can even offer some nightlife; 1989 saw the opening of its first disco, Yiannis Pub, with its "live Greek show in season." Otherwise, all socializing is done in the town's half-a-dozen taver-

nas or quayside bars. There are also a couple of kafeneions on the main square, site of the post office and phone company as well.

"Tilos presently has three hundred tourist beds," said Panayiotis Christofidis, the island's mayor, "but now that we have water, we are building more hotels and pensions. Also, many of the

2000 Tiliots who emigrated to Rhodes and Athens in the post-war years are beginning to return home.

"They are not only restoring their old family houses, but opening farms, shops and restaurants as well as pensions. We are even building our first gas station," Christofidis said proudly.

"Tilos is presently working with English and German travel agencies to send more visitors in the future," the mayor continued. "Until recently, most tourists came here on short stays, but because we have more to offer in the way of amenities and tours, people are beginning to stay here for two and three weeks."

Before the geologists found water, one of the mayor's duties was to lock up Livadia's wells at night, "to make an economy" as he put it. In those days, fresh water was delivered by boat from Rhodes, an expensive operation.

Food also had to be delivered from outside. But now with Tilos' greenbelt producing a cornucopia of citrus fruit, melons, tomatoes, potatoes and olives, the island is eating better than it ever has.

No wine is made on Tilos, but there is a locally produced savory goats cheese. The supermarkets are loaded with the same packaged goods that can be found anywhere else in Greece.

Winters are mild on the island, according to Mayor Christofidis. "We never have snow and last year we hardly had any rain, either," he said. "The best thing about winter is that fish is more plentiful, and cheaper. We eat like kings," he boasted.

Winter tourists are a special breed, of course. Most of those who visit Tilos do so in summer, to take advantage of the island's fabulous, empty beaches and its breath-taking mountain walks.

Tilos is what Rhodes and Mykonos were 30 years ago; a real, unspoiled Aegean island. ■



Tourist signs in Livadia

Romios and Hellene in Cap and Gown

The growth of Greek Studies
at Harvard and New York Universities reflects
not only the dual nature of the Greek heritage
but also the broadening of interests
young people have today for all aspects of its culture

by Antonia Stearns

The Modern Greek Studies Association of America (MGSA) recently celebrated its 20th anniversary with appropriate tributes to those pioneers who have made post-classical Greek studies a legitimate and respected discipline in dozens of colleges and universities across the United States. The increase in programs, scholarly publications, endowed chairs, professorships, and student enrollment has not been achieved without linking modern Greek studies to older, established university departments such as classics and history. But this bridge-building has provided the framework for a relatively exotic and unknown subject to expand forward, into the newer fields of ethnic, anthropological, women's, and folkloric studies as well as back to its own classical past.

As evidence of its coming of age, today's crop of modern Greek scholars is already engaged in the old academic ritual of lively, arcane, and occasionally acrimonious debate over the cultural and historical biases their fellow colleagues are bringing to the Greek literary curriculum. The debate reflects, in part, the dual Helleno-Romaic nature of the Greek heritage itself and a shift in academic emphasis.

Until about 1950 the classics departments of American universities held sway over any courses pertaining to Greek civilization. Their Greece was the domain of the Hellenes, founders of western philosophy, art, and literature. Generations of classical humanists taught and conducted research along traditional, empiricist lines, studying the public texts and events of antiquity as they applied in the modern, preferably Anglo-Saxon, context.

In the 1960s 'modern' Greek studies—that is, everything that happened after the fall of Constantinople, began to establish itself. Even after



Professor Speros Vryonis, left, with Dr. John Brademas

World War II, when area-studies burgeoned to provide the United States with the expertise required of a great power, Greek area-studies fell between the cracks of larger units: Middle Eastern, Balkan, Slavic, and Islamic studies. But as a late-comer, Modern Greek studies was left free to explore the Romaic side of Greek culture—the non-classical ethnic heritage preserved through centuries of historical upheaval—and to make this aspect of its cultural identity a valid subject for exposition and research.

What has been the response? Which students have been attracted to Greek area studies and why? A survey of professors, students, and courses at Harvard and New York universities, the former with a chair of modern Greek

literature and the latter with a newly created center of Hellenic studies, reveals a series of contrasts in the origin their programs and in the directions they appear to be headed.

By example, the Greek studies programs at Harvard and New York Universities differ considerably in setting and scale. Harvard's George Seferis Chair of Modern Greek Studies, named in honor of the late poet, was created in 1977 by a \$1 million gift from the Greek government. The endowment covered the salaries of one professor, one lecturer, and a modest budget for community programs.

The first occupant of the Seferis Chair was George Savides, an eminent philologist and professor of modern literature at the University of Thessaloniki. Professor Savides drew enthusiastic

numbers of students to his literature classes and organized the first series of public lectures. From the beginning, however, he made clear that he would divide his time between Harvard and Thessaloniki. In 1986, by mutual agreement, Harvard and Savides parted company and British-born, Cambridge-educated Margaret Alexiou was offered full-time occupancy of the Seferis Chair. By her own account she "just slipped into town" and went to work.

Dr. Alexiou's early curiosity about "what happened after antiquity" led her to a doctoral degree in Byzantine studies followed by long residence in Greece. Cretan embroideries, worrybeads, and copperware brighten her office, located in the yonder reaches of Harvard's Widener Library. Defining

her interest in modern Greek literature as “anything in the language”, Professor Alexiou developed the first modern Greek studies program during 21 years teaching at the University of Birmingham.

Alexiou’s interest in folklore, myth, and social studies that cut against the grain of western conventions is emphasized in the courses she has developed at Harvard. They include: Cretan Renaissance Poetry and Drama; Language and Gender in Modern Greek Poetry; Death and the Afterlife - the Perspective in Greece; Folklore and Mythology; and Comedy, Parody, and Irony in Greek Literature; the 20th Century: Voices of Dissension.

Death and the Afterlife was her introduction to lecturing in a ‘core curriculum’ course whose students, of varied interests and abilities, were shopping around to fulfill a requirement in the Humanities. She found it a necessary but exhausting ordeal. “In the UK,” she explained, “Students have already chosen their concentration, and stay with you. In the US, you start at the bottom of the pyramid and see what emerges... but it does make my teaching responsibilities more varied and more challenging.”

Her impression of American students is that they have livelier minds but are less well prepared. “The American high school system woefully neglects teaching of foreign languages,” she commented. Inadequate preparation puts pressure on the faculty to produce popular ‘gut’ courses for the core entry requirements. At present, she noted,



The Onassis Center of Hellenic Studies, New York University

Harvard offers 40 summer courses in creative writing but only one in history.

Alexiou had to push for a Greek Studies graduate program against the resistance of some members of the Classics faculty who considered the degree a bouillabaisse, if not a travesty.

“They believed Cretan Renaissance literature was all derived from the Italian,” she remarked with irony, “and could not accept a form of Greek in which *apo* does not take the genitive.”

This attitude appears to be changing. One of Alexiou’s partners in arms is the wildly popular classicist Gregory Nagy, whose core curriculum lecture course, *The Concept of the Hero in Hellenic Civilization*, draws up to 800 students in Harvard’s cavernous Memorial Hall. The class is made more manageable by being broken down into additional

weekly sections. Professor Nagy’s back-up team includes dozens of sections leaders, a sections director, and a sound and light engineer for his stage appearances.

Modern Greek is taught by lecturer Charles Stewart, a Brandeis graduate and Oxford Ph D in the Classics who would like to see more bridge-building courses between the rudiments of the language and Alexiou’s specialized seminars. But neither can handle any more classes, and together they constitute the Seferis Chair.

Drs Alexiou and Stewart are also responsible for organizing all programs for the public. One is the annual Seferis lecture; another lecture series, supported by private subscription, is in memory of Nicholas Christopher, a much-loved Harvard Square florist who bequeathed \$5000 to the Chair — a sum which was matched by the incumbent, Professor Savides. Metropolitan Boston, with its considerable population of Greeks and philhellenes, actively supports and attends the lectures. Speakers have included George Savides, poet and translator Olga Broumas, novelist Irini Spanidou, political scientist Richard Clogg, and prominent scholars from other universities. John Brademas and Speros Vryonis have both appeared as principal speakers.

“We are a small club where everybody helps everybody else,” said Vanghelis Calotychos about the network of support for the Seferis Chair’s activities. A Ph D candidate in Comparative Literature and teaching assistant to Alexiou, Calotychos’ own migration from Greece



Left to right, Vanghelis Calotychos, Professor Margaret Alexiou, Anna Stavrokopoulou

to Birmingham and Harvard represents what may be the strongest selling point for modern Greek studies in America: its attraction for Greeks who wish to study their culture in relation to general literary currents rather than as an isolated national treasure. He praised Alexiou as a conscientious teacher who reads undergraduates' papers (one of which was awarded the prestigious Hoopes Prize) and who is not vain about bringing in lecturers from other departments.

Anna Stavropoulou won a scholarship last year to be Harvard's first doctoral candidate in Modern Greek Studies. Asked to compare her curriculum here with previous graduate work in France and her native Greece, she replied that Harvard's superb research facilities and teaching talent provided more scope for interdisciplinary study. To complete her thesis on the Greek Shadow Theater (Karaghiozi) she is enrolled in classics, literature, and modern drama courses, studying Turkish, and doing original research on the only Karaghiozi performances ever recorded on film some seventy years ago.

In 1987, the Alexander S. Onassis Foundation in Athens donated \$15 million to New York University for the establishment of the Center for Hellenic Studies, from antiquity to the present. The gift included the purchase of a 19th century townhouse to serve as a home for the center, the endowment of six professorships, several scholarships and fellowships for graduate students, a library, and a cultural out-reach program.

The announcement of the donation was heralded by a gala convocation presided over by University President John Brademas, himself of Greek origin, and attended by such notables as Archbishop Iakovos, Mrs Margaret Papandreou, Governor Michael Dukakis, and Senator Paul Sarbanes. Secretary of State George Schultz was the principal speaker. In the autumn of 1988 Speros Vryonis Jr., UCLA historian and authority on the relations of Greek culture to the Islamic and South Slavic worlds, was named the first Director of the Onassis Center for Hellenic Studies.

The official inauguration of the Center's new quarters took place with more festivities in November of last year.

Vryonis gives credit to the light but sure hand that Brademas, former Democratic Whip and long term Indiana congressman, has exercised over the creation of the Hellenic Center and the

southern courtliness with Cephalonian speed of thought, recapitulated the singular conditions which kept the earlier and later studies of Greek civilization from forming a continuous curriculum.



Harvard Yard

image of quality it aims to project. The President and the Center's staff in turn give high praise to Professor Vryonis' professional and personal dedication to the program's academic agenda.

"He is involved in every aspect," said Athena Coronis, the director of the Center's cultural out-reach program, a former instructor in Comparative Literature. In existence only a year, the out-reach program has already sponsored seven lectures and symposia, in subjects ranging from its inaugural lecture series, "The Greek Genius from Homer the Present" to a conference on Greek foreign policy since Davos. This academic year's events include four autumn lectures, a winter conference at UCLA on "Byzantine Civilization and the Slavic World", and a spring lecture series, "Greece between East and West, 10th - 8th Centuries B.C."

The number and scope of these programs, as well as the sleek publicity which accompanies them, are made possible not only by the generous Onassis Foundation endowment but also by the fact that they are cosponsored with other NYU departments and New York city institutions: the Institute of Fine Arts, the Hagop-Kevorkian Center for Near Eastern Studies, the Greek Archdiocese of North and South America, foreign consulates, libraries, and museums.

In a luncheon interview Professor Vryonis, whose conversation combines

His own background as a classicist and Byzantine scholar (MA and PhD from Harvard University) followed by an illustrious career at UCLA as a historian concerned with the wider aspects of Hellenic culture, serves as an example of the way a continuum could be forged.

"We are drawing on NYU's wonderful infrastructure," Vryonis explained. "In isolation, Hellenic studies would simply atrophy."

This statement reflects Vryonis' long intellectual and academic affinity with the concept of teaching Hellenic civilization as it relates to other cultures, and his intention to graft the Center's curriculum onto the University's strong programs in related fields.

"The goal," he continued, "is to provide a program of instruction and research that will treat the whole of Greek history and culture from the Homeric age to the present."

Degree candidates will build their credit requirements vertically, through the departments of the classics, history, and Byzantine Art, and horizontally through political science and area studies. The Onassis Center will 'fill the holes' by concentrating on Byzantine history and politics, the Turkokratia, modern Greece, and modern Greek language and literature. Dr. Vryonis foresees at least two professorships devoted to modern Greek history and politics, areas he feels have been generally neglected "except by the Left."

He himself plans to develop a core curriculum course for the history department.

The position for modern Greek language and literature is filled by Dr Diana Haas, formerly of Harvard and the University of Crete. While the degree program is still for graduate students only, subject to the approval of the classics department, Dr Haas hopes to encourage undergraduate participation in her elementary Greek and modern literature classes, which together have drawn some 20 students, many of Greek background.

Professor Haas predicts that, for the present, students of Greek origin will constitute the majority of Hellenic Studies degree candidates. New York City has the largest Greek community outside Greece, and New York University is known as a school of opportunity for thousands of first and second generation Americans. Meanwhile, like Charles Stewart at Harvard, she works at the bottom of the pyramid with her mixed bag of students in Greek I. "Fifteen students, fifteen levels of instruction," she commented. She believed her literature courses will take hold, how-

ever, because they are incorporated into the larger whole of the Hellenic Studies curriculum.

Despite the differences in endowments, professorships, infrastructure, and attention from the top, some similar patterns have emerged in the two universities' Greek studies programs. First, both the Seferis Chair and the Onassis Center are attracting highly qualified native Greek students whose earlier preparedness in languages, history, and literature allows them to step easily into graduate work at an American university. Secondly, the American graduate students, while proportionately fewer, bring a similar sophistication to the courses and enrich them with their different perspectives.

But a gap exists between these and the majority of undergraduate students, even Harvard students who have had little or no exposure to foreign languages—let alone ancient or modern Greek—and only superficial instruction in the historical and cultural foundations of their own civilization. The required core curriculum courses now found in almost every department of

undergraduate studies are there to compensate for the deficiencies in the American high school curriculum. Even then, a Hellenic Civilization survey course is not required for all. That hundreds turn out for Professor Nagy's core course at Harvard, or will do so for Professor Vryonis' at NYU, is a tribute to both the lecturers and their subject matter, but not a guarantee that many will go on from there.

The statistics gathered on the present group of graduate students at Harvard and NYU indicate that these students were drawn to Greek studies according to their own Helleno-Romaic inclinations and experiences. Those with a good grounding in history and the classics tended to select the larger concepts of Hellenism as projected by Professor Vryonis, while those whose interests lie in the ethnic, popular, traditional, and essentially Romaic aspects of Greek culture work their way from literary and sociological concentrations to Professor Alexiou's modern Greek literature courses. With such quality and diversity at these two schools alone, the pattern of Greek studies in America will never be engraved in marble. ■

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Sketches by Susa Avela

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Music for the Gods



Apollo, seated with a tortoiseshell lyra pours a libation in the presence of a raven.
(Kylix with white background, circa 490 BC, Delphi Museum)

Perhaps the most tantalizing aspect of ancient Greek culture is the loss of its music—a vital feature of their religion, drama, comedy, private entertainment and even athletics. The complexity and variety of the instruments depicted on vases hint at the sophistication and pervasiveness of music in ancient Greece.

by Anne Peters

Our knowledge of what the music of the ancient Greeks actually sounded like remains largely conjectural, despite many inspired attempts to recreate it. We are left with no equivalent of modern sheet music; indeed, musicians almost certainly played completely by ear, just as the words of songs were learnt by heart.

What we do know, however, is that music played a very important role in ancient Greek life, a role that was not restricted to the field of entertainment as it tends to be nowadays. From being primarily an accompaniment to the recitation of epic poetry or to dance in

Homeric times, music became a major art form in its own right by the fifth and fourth centuries BC, and as one of the arts of the Muses (*mousike*) it formed an essential part of a well-rounded education. Plato recommended that education should be split into two basic disciplines: 'gymnastic' for the body and *mousike* for the soul.

Like all ancient peoples, the early Greeks also attached a magical significance to music. Musicians and singers were thought to be inspired by the gods. In the *Odyssey*, the minstrel Phemius pleads with Odysseus for his life on the grounds that he is "... a singer, one who

sings for gods and men" and that "... a god has breathed all kinds of melodies into my mind." Music could change emotions and thoughts and hypnotize unsuspecting mortals into behaving strangely and irrationally. In so doing, the Sirens lured sailors to their doom with their enchanting voices.

The Furies and the Sphynx also practiced magical singing. Special magical tunes could cure grief or even illness. Plutarch tells of Thalitas, a Cretan musician who succeeded in ridding Sparta of plague by his religious songs. Musical instruments themselves were divine gifts; the invention of each attributed to varying deities by the sometimes conflicting myths.

One of the most surprising things about ancient Greek musical instruments is the sheer number of different names that existed. There are references to at least 23 different string instruments alone, details about which are often sparse. It seems probable, however, that, with typical ancient Greek attention to detail, separate names were given to denote the slightest variation between instruments, perhaps in the number of strings, the materials used or the place of origin.

There were three groups of musical instruments: strings, wind and percussion. The first group, the string instruments, belonged mainly to the domain of 'serious' art music, and comprised five basic types: the phormynx, the lyra, the barbitos, the kithara and the harp.

In Homer's time, the predominant instrument was what he usually refers to as the phormynx (although the same instrument is variously called a lyra and a kithara). This was a simple wooden instrument, usually with four gut strings (it is sometimes depicted in vase paintings with two, three, five or six, but this may have been due to the ignorance of the artist), with an upright sickle-shaped sound-box.

The same basic shape of instrument survives in the 'cradle' kithara of classical times. In common with the lyra, kithara and barbitos, two arms rose from either side of the sound box, and were linked by a cross-bar, to which the strings were attached with strips of raw leather. The strings of the phormynx were of equal length, different pitch being achieved by different thickness and tension (like the modern guitar), and were tuned to fourths, fifths or

octaves. The instrument (phormynx, lyra, kithara or barbitos) could be played in a standing or seated position, and was held at a right angle to the left side of the body, often supported by a cloth band tied around the wrist. The strings were struck with a large metal plectrum, held in the right hand, while the fingers of the left hand were sometimes used to pluck melodies or damp the strings.

In Homeric and Archaic times, the function of instrumental music was almost entirely restricted to the accompaniment of the human voice. Professional minstrels, accompanying their own recitations of epic poetry, were the staple form of after-dinner court entertainment. Music also accompanied dancing, but instrumental music was yet to develop.

The best known of ancient Greek string instruments is probably the lyra (not to be confused with the modern Cretan lyra, with which it shares few features other than the name!). It is almost certainly of Greek origin, as there is no evidence of its existence in any other ancient civilizations, the earliest lyra-type instruments appearing in Minoan paintings of 1500 BC.

The lyra differed from the phormynx in that the sound-box and arms formed two distinct parts. The sound-box was usually made from a tortoiseshell, or from boxwood carved to resemble a tortoiseshell (hence the lyra was also sometimes known as 'helis' or 'heloni'). Ox hide was stretched over the shell to close up the holes from where the tortoise's head and legs had protruded. The arms were usually made of wood, but sometimes of goat or antelope horn. The strings (normally seven in number, sometimes more) were made from flax at first and sheep or ox gut later, and were tied and/or glued to the cross bar. This must have made tuning rather difficult.

The lyra was easier to learn than the more complex kithara and was predominantly an instrument for amateurs used in private entertainment rather than public performance. It was Apollo's favorite instrument and his symbol, but was generally considered to be the invention of Hermes. The Homeric hymn to Hermes tells of how, on the very day of his birth, when the young god found a tortoise, "... he up-ended it, and with a grey iron chisel he scraped out the life of the mountain



Wearing a phorbeia, or band, to support his cheeks, an archer in Scythian dress blows a long variety of salpinx (Attic black figure pinax, British Museum)

tortoise... He cut stalks of reed to measure and fixed them, fastening them by ends through the tortoiseshell. Then he stretched ox hide over it by his skill, and added arms, with a cross bar fixed across the two of them; and he stretched seven harmonious strings of sheep gut."

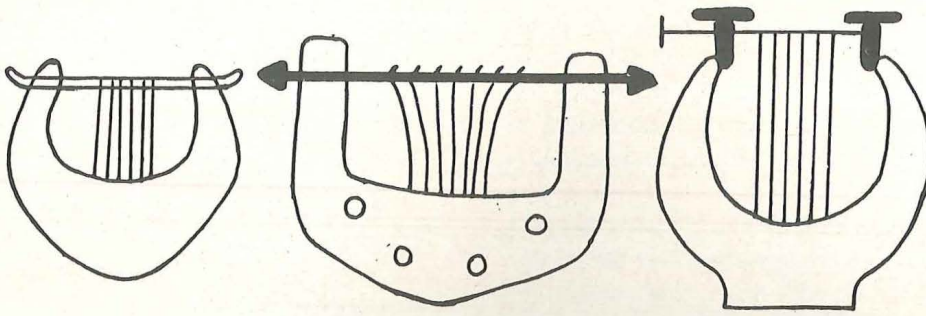
On the same day, however, the infant god made the mistake of stealing Apollo's cattle, thus, understandably, throwing Apollo into a fit of rage. But when Hermes began to play the lyra, Apollo's anger was soon assuaged and he accepted the lyra as a peace offering.

Similar in shape to the lyra, but more elongated and with a much deeper pitch, was the barbitos. This was the long-armed instrument which appears frequently in vase paintings played by the horse-tailed pointed-eared satyrs. Indeed, it was generally associated with Bacchic revelries, although it was also used by poets. Like the lyra, it had seven strings. Its invention was attributed to Terpander, the great seventh-century musician.

After the first decades of the seventh century, the primitive four-stringed phormynx began to be replaced as the main instrument of public performance by the bigger, fuller sounding kithara. Like the phormynx, it consisted of a large wooden sound-box from which the arms seemed to flow as if the instrument were just one piece. The arms, however, were often intricately decorated, the base of the instrument was flat rather than curved, and it normally had seven strings. Concert kitharas might be up to one metre in height. Along with the lyra,



A Muse plays one of the commoner types of harp, plucking with the fingers of both hands. Behind her, another fits a new reed to one of her avloi. On the right, Musaeus holds an eight-stringed tortoiseshell lyra. On the wall hangs a simple form of cradle kithara. (Red-figure Attic amphora, about 440 BC, British Museum)

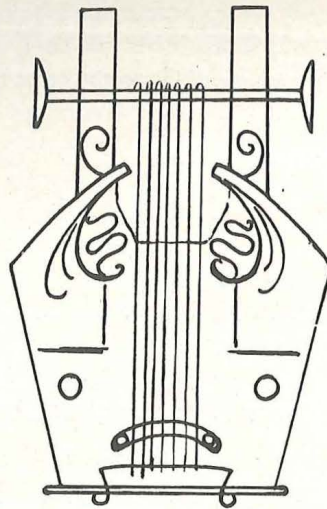


Different types of phormynx: from an eighth century geometric vase painting; from a seventh-century krater, Milos; a seventh-century phormynx

the kithara was one of Apollo's instruments. He was considered its inventor and was supposed to have taught Orpheus the 'art', which is what music had become by the fifth century. Great pieces were composed especially for the solo performance of the kithara.

The 'cradle' (aioriki) kithara was the most common of numerous variations on the standard concert kithara. It had a rounded bottom, and the sound box often appears with characteristic 'eye' shapes in it, probably sound holes. Unlike the concert kithara, it was played by women as well as men (it is often depicted in the hands of the Muses) and its use seems to have been more amateur than professional. It too had seven strings, sometimes eight. Towards the end of the fifth century more strings began to be added to instruments of the kithara type – something that was frowned upon by purists.

The harp is one of the oldest instruments. The two most ancient renderings of musical instruments in ancient Greek art are in fact a pair of Cycladic marble figures, one holding a harp, another playing a flute. They date



Fifth-century kithara, Boeotian vase painting

from the end of the third millennium and both can be seen today in the National Archaeological Museum in Athens. Yet in classical times the many different types of harp tended to be considered as foreign. It appears frequently in fifth century vase paintings, nearly always played by a woman (often one of the Muses) in a seated position, resting the harp against her shoulder. It was

plucked with the fingers of both hands rather than with a plectrum.

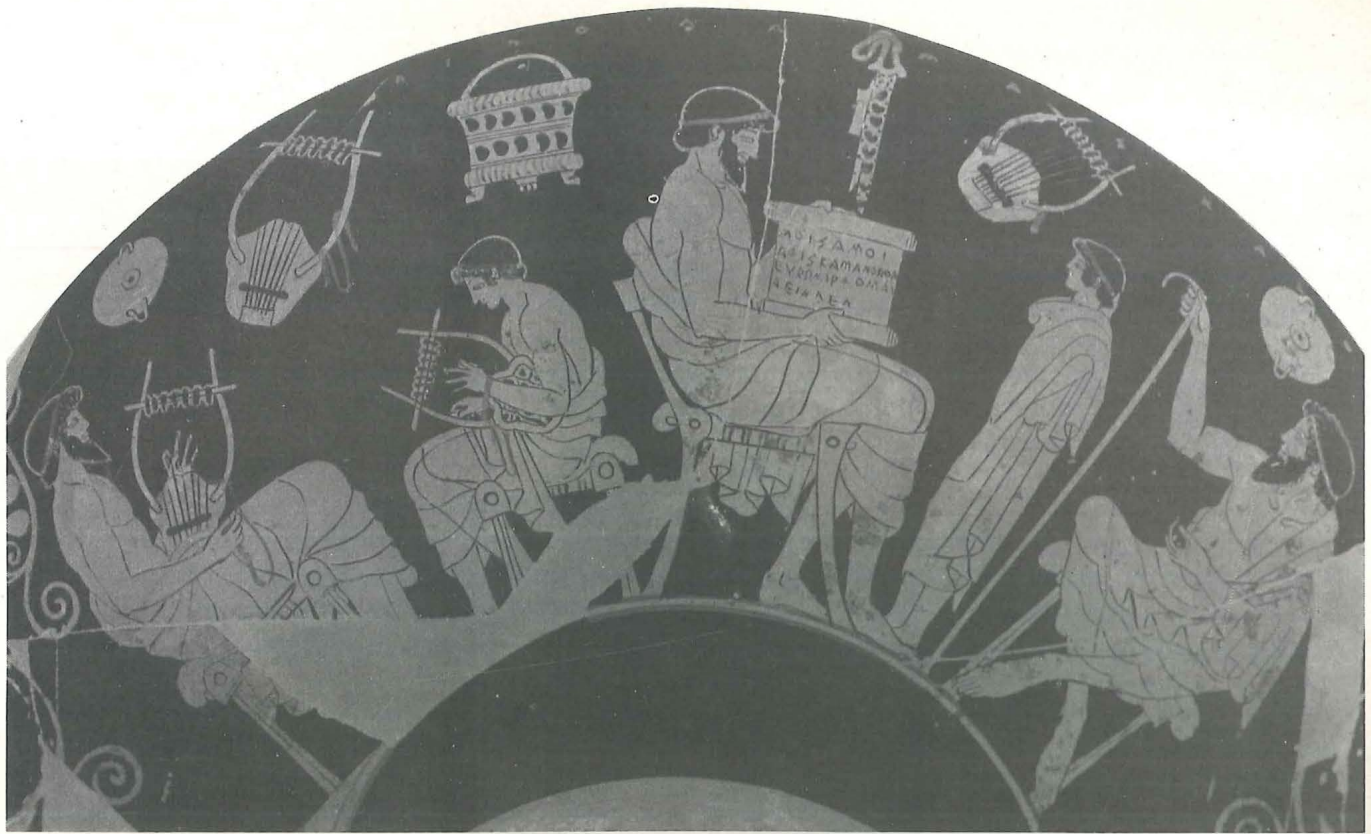
The only wind instrument used in 'serious' music throughout the Middle East and Mediterranean in ancient times was a wooden double-reeded instrument, similar in principle to the modern oboe: the 'pipe' of the Bible, the Roman 'tibia' or the ancient Greek 'avlos'. The Greeks traditionally traced the origin of the standard avlos to Phrygia in Asia Minor, but there were also several other types of the instrument distinguished by their place of origin – places which had trade ties with Greece such as Libya and Etruria.

Mentioned as a Trojan instrument once or twice in Homer and comparatively rare in Geometric art, the avlos became established in Greece in the seventh century. It was usually made of wood, but also of reed, bone, horn, ivory, metal, pottery or a mixture of more than one material, and comprised two (or sometimes three) short bulbous sections at the top, into which the reed was inserted, and a longer main pipe. The finger holes were usually in the side rather than on the top. The earliest types had four holes, one for each finger, but later in the fifth and fourth centuries a series of metal rings which could be rotated by finger movement to open and close the holes (as on modern woodwind instruments) made the use of up to seven holes possible. According to Aristotle, it was possible to obtain 24 notes with such a system.

These wind instruments were almost always played in pairs, the two mouth-pieces resting side by side in the aulete's mouth, but it is not certain what function the two pipes performed. It seems unlikely that the same tune was played on both, but the idea that one of them was used to produce a 'drone' is never actually referred to in its descriptions. Air was probably taken in through the nose. They must have required a lot of muscular effort to blow: vase paintings show auletes with very puffed out cheeks. To support their muscles, some players wore a strap called a 'phorbia' tied around their heads. The best reeds (made from the same kind of reed used today by woodwind players) were said to come from Lake Copais, since drained, near Thebes, and reed-making was a specialized craft. Reeds were kept in a small box which hung from the avlos case.



Relief plaque depicting the musical competition between Apollo (lyra) and the satyr Marsyas (flute). Marble from Mantinea, circa 320 BC (National Archaeological Museum, Athens)



Fifth-century BC Athenian music school (Red-figure Kylix, Staaliche Museum, West Berlin)

The avloi were in evidence in every sphere of Greek culture: in solo performance, leading the chorus, in competitions, athletic events, dinner party entertainment (an auletris, or flute-girl, who danced as she played, was a common feature at symposia), and in connection with Dionysian dancing and worship. Its peculiarly plaintive sound was said to have a powerful effect on the emotions, and was considered especially suitable to accompany drama. However, conservatives like Plato considered only 'really Greek' string instruments to be in their class and disapproved of the avlos.

Different stories attribute the invention of the avlos variously to Hermes, Athena, Apollo and others, but the most colorful tale tells how Athena picked up a piece of bone on Olympus and blew into it to imitate the wailing and whining of the snakes which grew like hair on the heads of the Gorgons, Stheno and Euryale, as they lamented the death of their mortal sister Medusa. But Hera and Aphrodite made fun of Athena's puffed out cheeks, and when she saw from her reflection in a stream that her face did indeed become distorted when she blew into it, she flung the pipe away, casting a curse on whoever might pick it up.

Not taking the curse seriously, the satyr Marsyas retrieved the avlos and taught himself how to play so skillfully

that he challenged Apollo, on his lyra, to a music contest. Apollo grew so livid at this insolence that he skinned the unfortunate satyr alive.

Apart from the avlos, the ancient Greeks had two other wind instruments: the 'salpinx', a kind of bronze bugle with a bone mouth-piece, used to give military commands and signals at athletics meetings, and the 'syrinx', or so-called 'Pan-pipes'. The use of the latter was strictly pastoral and played no part in serious 'art' music. Shepherds played it both to call their flocks and for pleasure.

The original Greek instrument was composed of seven (or sometimes five or nine) reed pipes of equal length, fixed together with wax (or sometimes with

metal bars or flax) to form a rectangular shape. (It was a later version, common in Roman times, that was shaped like a bird's wing and had as many as 15 pipes.) Different pitches were attained by filling up in varying proportions the lower part of each pipe with wax, and sound was produced by blowing across the top of the pipes. For all its simplicity it must have had a hauntingly sweet sound. Euripides refers to the "sound of the melodic syrinx" and Electra is addressed by the chorus as "breath of the gentle syrinx". A Homeric poem to Pan says "... not even the bird singing the sweetest song in the leaves in spring could produce such a tone."

The most picturesque myth sur-



Reconstructions of lyra, avlos, salpynx, krotola, Pan-pipes and tympanon

Restringing Ancient Instruments

rounding the instrument tells how Syrinx, once a nymph in Arcadia, ran away to escape the amorous advances of the goat-god Pan. When she reached the River Ladon, exhausted by her running, she begged the river to save her. Her plea was answered, for when Pan stretched out his hand to seize her, she turned into a reed. Pan soon got over his initial disappointment when he heard the magical sound of the wind blowing through the reeds. He picked a few and joined them together with wax to make the syrinx, which became his symbol – he very rarely appears without it in vase paintings.

A later invention, based on the same principle as the syrinx and the forerunner of the modern organ, was the Alexandrian 'hydraulis' or water-organ in which a flow of air was produced by hydraulic pressure. The air entered a series of pipes from a separate box while a system of slides was operated from a keyboard, releasing the air into whichever pipe was required. By this time, bellows-type organs operated by foot pump were also widespread in the Mediterranean and Middle East.

The main role of instruments belonging to the third category – percussion – was to accompany dancing of all types – public, private, and the orgiastic dancing of the cults of Cybele and Dionysus. Those most commonly depicted in ancient art are 'krotala', or rattling instruments, in the form of large castanets made of metal, wood, shell or pottery, held in the hands of dancers. Small metal hand-held 'kymbala' (cymbals) and a hand-drum called a 'tympanon', made from animal skin stretched over a rim, were also used. Like the avlos, however, percussion instruments were not considered to be in the same class as the classical kithara, and some authors link them to a coarse and unseemly type of music.

Music, then, accompanied the ancient Greeks in every sphere of life – at work and at play. But just as today we would not expect to hear an electric guitar in church, or a bouzouki in a disco, the role of each instrument was strictly defined. Many of the ancient Greek instruments bear a close resemblance to those of other ancient cultures in as disparate places as South America, Japan and Egypt. None of them, however, were to survive in an unaltered form into post-Byzantine Greece. ■

Though our knowledge of ancient Greek music is sketchy at best, a wealth of evidence in the form of vase painting shows clearly the form, size and construction of the instruments the ancients played.

Cornelia Hadjiaslanis, an archaeologist at the Center for the Acropolis Studies, and Youli Anastasiadis, a student of architecture, using the evidence on ancient vases in conjunction with modern research on the subject, have succeeded in reconstructing a number of ancient instruments, such as the lyra, avlos, phormynx, salpinx and syrinx.

The project was conceived as part of the hands-on, 'direct experience' approach to education being encouraged by the Center's liberal use of models featured in their exhibitions. The materials used in the reconstructions of the instruments are the same as those of their ancient counterparts – wood, horn, tortoiseshell, reed and brass. The only concessions made to 20th century technology were the use of modern epoxies and machine – rolled tubing for the salpinx, or trumpet.

Students at Champion School were the first to experiment with the instruments, which were scaled down in size for the smaller hands of children.

"The idea is to give children a chance to touch and handle objects," explains Hadjiaslanis. "We took the instruments with us to the National Archaeological

Museum and distributed them to the students who were told to find their counterparts on red-figure vases.

Hadjiaslanis has assembled 'Museum Kits' for the use of teachers in courses on classical civilization. They consist of moulds for the casting in latex and plaster of architectural elements and relief sculpture, such as the Panathenaic frieze of the Parthenon, reconstructions of chisels and rasps used in sculpture and stone-cutting and instruction booklets that outline the main points of the course. Hadjiaslanis has plans for a similar kit for ancient musical instruments, but admits that some problems may arise.

"After all, we can't go about slaughtering tortoises for our lyres and *borbitoi*", she observes. "I was fortunate enough to find our first shells, *sans* tortoise, at the bazaar for the Champion School Women's League. The size was perfect!"

The stated purpose of the programs offered by the Center, operated under the auspices of the Ministry of Culture, is to "provide facts and raise issues" and not to substitute or infringe upon the work of the teacher in the school.

"These materials," says Hadjiaslanis, provided by our programs is to be implemented by teachers at their own discretion, according to the design of their lesson and particular requirements of their students." ■

Kelly McCormick



Campion School students with replicas of ancient instruments in a vase gallery of the National Archaeological Museum, Athens

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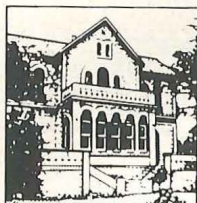
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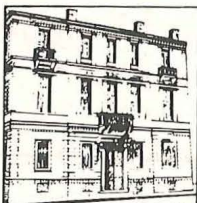
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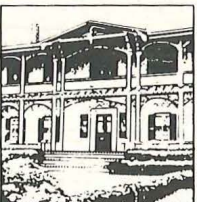
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A Taste of Greece in Gaul

Taverna owner and chef Manolis Tsambos
drives them crazy in Aix-en-Provence

by Katerina Agrafioti

Aix-en-Provence is a charming old place about 30 kilometres north of Marseille. Its university, founded in the 13th century, swarms with students. They constitute about one third of the population; hence the town's popular nickname, Sex-en-Provence. The town is also well known for its culinary specialties. Under these circumstances, it is not surprising that a Greek taverna has been established for some years here and offers the tastes of Greece.

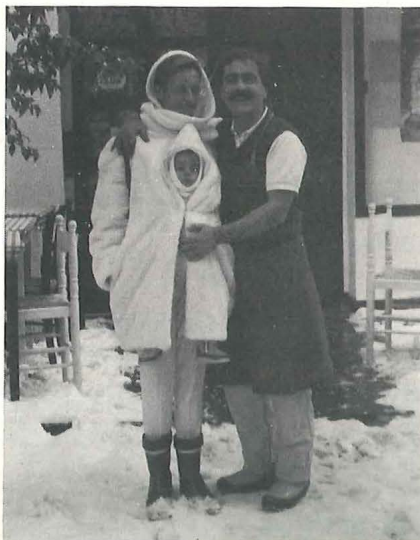
In 123 BC, the conquering Roman consul Sextius Calvinus built an entrenched camp in this valley of southern Gaul. He gave it the name of Aquae Sextiae; Aquae after its abundant springs; and Sextiae after himself. Little by little over the centuries, Aquae degenerated to Aix. The conqueror's name has been given to one of the main avenues, Cours Sextius. This is where the most important hot mineral springs, the Thermes Sextius, are. The latest conqueror (AD 1983), however, has set up his trophy in the Platanos Taverna.

The medieval quarter has kept its character and spreads from both sides of the famous and attractive tree-lined Cours Mirabeau. On the west side of broad old promenade are the meeting places and cafés of students and Yuppies. On the east side are all the banks, as well as some magnificent 17th and 18th century mansions with sculptured, honey-colored facades. The branches of ancient and stately plane trees form a grandiose arcade above the street down which heraldic carriages once flew in the palmy days of the ancient regime. In the 13th century Cathedral of Saint-Sauveur the archbishop extends his blessing to the whole population which, besides the students, is mainly composed of lawyers, doctors, real estate agents and beauticians. Worth mentioning, too, are the many chic and swanky boutiques, smart enough to contend with those of Paris.

In the midst of this delightful ambiance, half-lost somewhere in the

tangle of narrow lanes which is the heart of the old city, The Platanos Taverna flings open its arms and embraces its friends with hospitality and warmth. It is situated just a block away from the sad, old grey town prison, inside an arcade, at no. 13 off a little twisting street bearing the name Rifle-Rafle, an old slang expression meaning topsyturvy.

Born in Gythion way down in the southern Peloponnese, Manolis Tsombos, a young man of dark complexion, fine mustache and steady smile, is the owner. While preserving his Greek mentality, Manolis has perfectly adjusted to his new world.



Manolis Tsombos with his French wife and their baby, Alexandros

“‘Platanos’ has made a big name”, Manolis says with pride. “When I settled here in 1983 we were three partners. Now I am the only one and even though I know, as we say in Greek, ‘too much work eats the boss’, nevertheless I still work 14 hours a day.”

The taverna's colors are, of course, patriotic blue and white, inside and out, with posters of Greece decorating the walls. Platanos has the friendly atmosphere which puts the few Greeks of the town at their ease and lures in lots of foreigners.

“In the beginning I did not stop working except for three to four hours every day,” Manolis continues. “Ever since we opened our doors the clientele formed queues outside. They came and liked the place. Today when Platanos is tired, it shuts its door. We need to slow down a bit and relax. Still, we're open every day *sauf dimanche et lundi midi*.”

Alexandros (what other name could he possibly have?), the owner's seven-year-old son, is eating his moussaka at a corner table, served by Manolis' French wife. “We met in Greece during my military service,” he explains.

Manolis' cuisine is not just Greek in taste, but also in imagination. “Imagination,” says Manolis with assurance, “together with sure taste and intelligence are the substance of good food. I want to give the perfume of Greece to each mouthful I prepare and serve.”

His assistant and ‘right hand’, as he calls him, is Kostas, but Manolis is the one who is always in the kitchen. He claims that many of his clientele are connoisseurs of “le palais” and many of them great philhellenes.

Manolis has many happy memories of his seven-year career in Aix. One was the menu he prepared for the Greek delegation at the Cannes Cinema Festival a few years ago. “I drove them crazy with the food I prepared. I cooked roasted meat, soutzoukakia with kimino, moussaka and cheese pie for 150 people. They weren't just licking their fingers but the *tapsia* as well.” On another occasion, a lady organized a big gallery reception following the vernissage of a Greek painter. Manolis decided on the menu and its presentation.

Manolis feels totally attached to France; his destiny is there. He loves his work, too, even though he complains that the price of food goes up every day. Just a few steps from his taverna he has set up a take-out stand where clients can buy ready food in parcels. All Greek delicacies can be found at his shop, including wines.

The Platanos emblem is an evzone holding a souvla and standing in front of the Acropolis.

Manolis with his taverna offers cozy hospitality to all. He also acts as informal and unofficial consul of Greece, taking care and minding about the problems of all young Greeks who come in. Though there are still Roman ruins in Aix, it's a Greek who keeps conquering this beautiful, serene, old town of France. ■

A Contemporary Neoclassicist



Villa in Palaio Psychiko

Moving here from her native Vienna 15 years ago, architect Ingrid Müllner Diamantopoulos has mastered her adopted country's historical styles and created an eloquent modern classicism

by Richard M. Economakis

Not long ago a friend called me to say that he had come across a wonderful neoclassical villa in the suburb of Palaio Psychiko, complete with rusticated walls, cast iron balcony details and an impressive Ionic portico. Intrigued by the prospect of adding something new to my map of historic Athens, I jotted down the address and set out at once to make a closer assessment of the building's architectural virtues.

After a brief, pleasant walk through the neighborhood's tree-lined streets, I found myself standing in front of what might indeed be described as a wonderful classical house, but which, as I determined after a few moments of close inspection, was clearly not the product of another period as my friend had supposed. Before me was a modern house built in true classical taste, correct in its use of the orders, stylistic

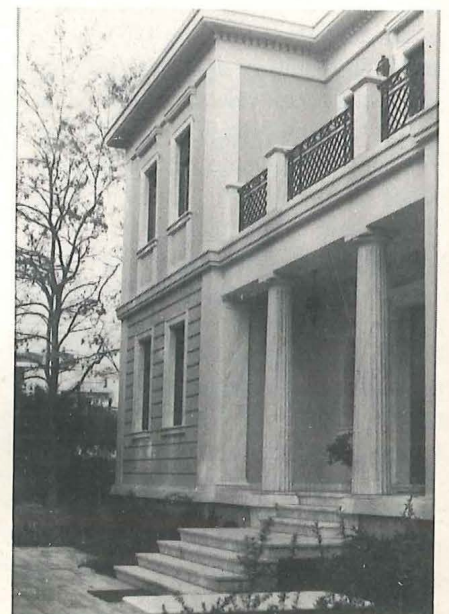
elements and proportions, and quite obviously not a copy or just another attempt at 'pastiche historicism' (of which, unfortunately, there are many examples in Athens). How is it, I wondered, that such a building, a throwback to the aesthetics of a time presumably confined to the pages of history books, could have been so faithfully conceived and executed? I was determined to discover the author of this elegant exercise in pre-modernist tradition.

As I soon found out, the building's architect is a person of considerable repute in the city's professional establishment and her name has become increasingly familiar in Athenian social circles. Her work includes a number of houses in the classical style, all exquisitely detailed and finished, and almost always built from the ground up on formerly unoccupied sites around Athens.

Since moving to Greece from her native Vienna 15 years ago this architect, Ingrid Müllner Diamantopoulos, has spent much of her time acquainting herself with her adoptive country's historical and regional styles, and applying her talents to the creation of buildings about which even the most eloquent critic of modern classicism might find himself at a loss for words.

As a foreign professional, Ms Diamantopoulos has been remarkably successful at adjusting to her new environment. Together with an almost scholarly interest in the aesthetic expressions of post-revolutionary Greece, her professional and academic background in Austria has played an important part in her understanding of the later expressions of classicism. During her days as a student at the University of Applied Art in Vienna she learned to appreciate the city's Neoclassical and Secessionist traditions, and later was directly involved in the restoration of important historic buildings along the Ringstrasse.

Ms Diamantopoulos will often point out that, like old Vienna, the historic district of Athens is characterized by a continuity between its 19th century classical styles (introduced into Greece by German and Danish architects) and the eclectic classicism of the early 20th century. "Turn-of-the-century Athenian architects," she notes, "were strongly influenced by the works of their South German counterparts. The build-



House in Filothei



House in Ekali

ings of Aristotle Zachos and Basil Kasandras, for instance, are laden with references to Viennese eclecticism, as are many houses in Kifissia and the northern suburbs of Athens." Laden, too, with such references are her own buildings, which attempt to bridge the gap between modernism and the more civil architecture of the past.

Considering the present architectural trends in Greece, one would think that Ms Diamantopoulos might occasionally harbor second thoughts about designing in the classical style. To this she replies that among lay people there is a perceptible need for the aesthetics of classicism. "Clients almost always come to me with collections of antique furniture and works of art – often inherited – and one of their greatest concerns is to provide them with suitable settings. While modernist buildings can offer interesting backdrops, only a classical space can recreate the atmosphere for which the pieces were originally intended."

Furthermore, Ms Diamantopoulos believes that as it represents an evolution of more than two thousand years and is in itself an expression of the logic of construction, classicism has a kind of timelessness which, with a certain tailoring, can be applied to the needs of modern living. "It is its association with forms of the past alone that makes many of today's architects react negatively."

Though she feels that the Greek architectural scene has yet to be affected significantly (the most notable exception being the superb work of Charles Shoup in the Peloponnese), Ms



House in Ekali, view from street

Diamantopoulos likes to emphasize that international trends are definitely swinging in the direction of classical tradition. She points encouragingly to such recent developments as the Richmond Terrace project by Quinlan Terry near London, which consists of a cluster of elegant shops and offices designed in the classical style, or the buildings of Alan Greenberg and Robert Stern in the United States, and stresses the need for Athens and other Greek cities to contain the blighting of their urban fabric.

"This can be accomplished most effectively by returning to the principles which shaped the old towns in the first place," she says, "and by avoiding the false motive of modernism, namely design for the sake of originality." In her

view, classicism allows the architect to express himself freely while remaining within the boundaries of sane, well-tested aesthetic theory.

Though there are many architects and lay people who would take issue and argue against the validity of Ms Diamantopoulos' approach, no one can doubt her success and popularity with her clients. Her buildings, besides being expertly designed and executed, are imbued with a concern for beauty and proportion that has long been absent from the architectural profession. Perhaps most importantly, none of the neighbors have ever complained – indeed, they have openly praised these graceful new additions to a city long at the mercy of careless developers and speculators. ■



Residence in Filothei

A Bit of Rural Laughter

During the 1950s and 60s, film comedies were a favorite genre in Greece, attracting large crowds. Since then overall film output has dropped from a heyday of more than one hundred productions a year to only about 10 or so of higher quality. Even among these, comedies are not a common form of expression; indeed, few dramas have humorous touches at all. The feeling seems to be that if a film is to be "serious", scenes likely to evoke laughter will detract from "intellectual strength".

Popular comedies lean towards obvious farce. For example, a husband, inevitably brawny, dressed in drag, encountering a bevy of nubile nymphettes, is caught by his equally inevitable battle-axe of a wife. Side by side with farce, is a streak of satire whose stage tradition dates back to Aristophanes.

Political satire in revues is still very popular, and so up-to-date that the script is revised at night to accommodate the morning news. Alleged financial scandals and the domestic lives of public figures, apparently libellous and certainly obscene, are an essential ingredient of these vulgar but never really offensive, and often rather naively funny revues.

Gerald Mast in his landmark study *The Comic Mind; Comedy And The Movies* writes, "The hero of modern comedy is the natural rebel, who intentionally, or unconsciously, exposes the shame of society." He continues, "In the same tradition, the most thoughtful film comedies are iconoclastic... The greatest comedies throw a custard pie (sometimes literally) in the face of social forms and assumptions."

This form of self-parody, its barbs hidden beneath its deceptively gentle surface, is notably absent in contemporary Greek cinema. This is really a pity because, as Mast explains, "Perhaps the enjoyable silliness of a comedy muted the underlying attack; perhaps comic iconoclasm provided the audience with a useful emotional release, an opportunity to indulge its own antisocial urges without damaging the social fabric."

In recent years – that is, since the fall of the junts in 1974 – many Greek filmmakers have opted to deal with the topic of the long-lasting effects of the physical and emotional abuse suffered

by many people during this repressive period. With the coming of PASOK to power in 1981, the formerly taboo subject of the Civil War provided a fertile, if slanted, source of material.

The abandoning of the Greek countryside in the stampede to urban centers, and the moral and economic crises faced by those who remained, are issues dealt with in many dramas such as Theo Angelopoulos' *Reconstruction*, (1970), Tassos Psaras' *The Factory*, (1981) and George Korras' and Christos Voupouras' *The Deserter* (1988). *Theodoros Marangos' Get Educated, My Son* (1981), is one of the few fairly recent films to tackle similar subject matter, but with many humorous touches.

In *Get Educated, My Son*, a middle-aged widower (Vassilis Diamantopoulos) in a small provincial town remarries and joins with another teacher (Anna Matzourani) in attempting to instill a traditional education in the pupils at the one-room school house, including his own unmotivated younger son.

The seemingly inexplicable lure of the big city, the reactionary character of rural education, epitomized by the schoolmaster's insistence on the use of *katharevousa* or pedantic, formalized Greek, and the lack of communication between generations are themes skillfully woven into an entertaining scenario. Marangos followed with the feature

What My Eyes Have Seen, a far more somber effort and has two more films slated to begin this autumn. Dimos Avdeliotis promising *The Tree We Hurt*, (1986), provides a more poetic portrait of rural life centered on the friendship between two young boys on the island of Chios in 1960. A stern schoolmaster attempts to instill some knowledge and discipline in his unmotivated charges in scenes reminiscent of Truffaut's classic *The Four Hundred Blows*. The generously observed view of successive summer escapades, wanderings and flirtations of a boy (Yiannis Avdeliotis) and his group of friends, embellishes a universal theme with local ethnic details.

Through some official oversight, the film was not included in the official program at the Thessaloniki Festival, but it was a tremendous success in the information section screenings. The Greek Film Centre compensated by paying for the blow-up of the film from 16 to 35 mm. It was promoted in Cannes as part of the Critics' Week section and has been well-received at many festivals. Avdeliotis is now editing his second feature, entirely different in nature.

The low production level and poor quality of most of the entries in the 1989 Thessaloniki Festival resulted in the withholding of the three top prizes for best picture, best director and best scenario. Vassilis Kessissoglou's *Wedding On The Fringe*, is a charming romantic comedy laced with gentle parody. It is about a couple who had broken their engagement during World



Dimos Avdeliotis' nostalgic "The Tree We Hurt"

War I and then reunited decades later. It was a great favorite with the audience and foreign guests.

Greek critics (a curiously humorless lot) latched onto it unmercifully, one disdainfully comparing it to the popular comedies of the 1960s and labeling it "kitsch". Yet it is hard to argue with audience preferences; the 1960s films had the movie houses packed, while the recent "intellectual" efforts, slow-moving and filled with oppressive *angst*, have had dismal box office results.

In *Wedding On The Fringe*, Ilias (Stavros Xenidis), a vigorous octogenarian widower decides to go to his northern Greek village to vote. While there, he comes upon Fotini (Aleka Paizi), his fiancée of years ago, now also widowed.

In a touchingly intimate tryst in the cemetery, Ilias' awkward overtures eventually break down Fotini's reserve. They renew their old passion and begin a surreptitious courtship.

When Fotini tells her incredulous daughter about her plans to marry Ilias, the latter insists she break off the relationship before they become the laughing stock of the community. Implicit in this statement is *filotimo*; in this case, the maintenance of family honor, a deeply embedded social instinct that molds the lives of most villagers and many city-dwellers as well.

The leads captured the top awards at the Thessaloniki Festival, and Olga Tournaki, convincingly nagging as the daughter, won best supporting actress. Bits of Greek history are revealed in flashbacks and satirical commentary on current political affairs are incorporated into fast-paced episodes.

Some of the visual commentary, such as the raunchy bump-and-grind *tsifteteli* (bellydance) done by two miniskirted teenagers at a wedding celebration, had Greeks howling with laughter and foreign viewers highly amused. Kessissoglou who studied directing at the University of Southern California, reports great interest aroused in the film at its Portland International Film Festival screening. He hopes to secure distribution in the States. He was disappointed by the timing of the Thessaloniki release, right in the middle of Carnival and worse yet, the film did not even open in the Athens area.

According to Kessissoglou, George Spentzos Films, the Greek distributor of the film told him, "Your film is very sensitive, but it's a hard world these days and people don't want to see films like yours."

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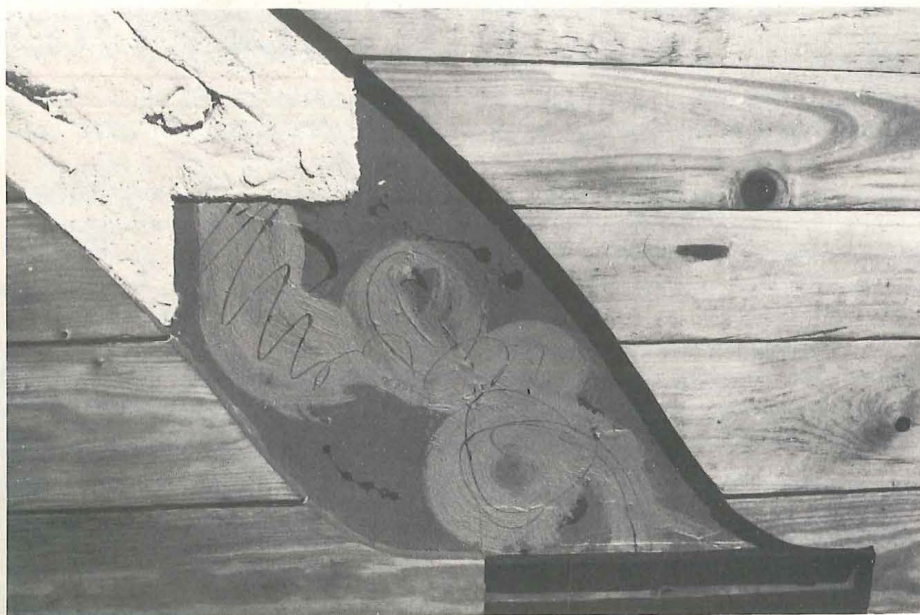
Contrasts in World

A sculptor who works mainly in wood, Lou Efstathiou is also presenting, in his current exhibition at the Hellenic American Union, a series of paintings which are an extension of his sculptural work.

An image of space, color and light is infused into these abstract expressionist paintings evoking the strong spatial structure of the artist's sculptures. The 'stacked and stepped' elements of the latter work are rendered now on canvas as striking areas of color and light, horizontal planes with translucent tonalities and painterly markings.

Inspired by Aegean island architecture and bright sunlight, space is defined by ascending surfaces and drenched in diffused brilliance. The bold gestural brushwork adds an air of spontaneity even though the paintings are carefully thought out. Efstathiou always starts a new work with 'idea-sketching'. This helps him pre-plan his compositions.

The sculptural work is defined by small table pieces and wall reliefs, geometric arrangements rendering a three-dimensional illusion of space. The reliefs combine marble powder, shaped into a rough wall texture, with a variety of woods. These latter *objects trouvés* stay in their natural state or stained. Dark, varnished mahogany allows unusual contrasts of different colors and textures. The plaster surfaces frequently repeat the painterly



Wood, plastered area and paint by Lou Efstathiou

motifs of the acrylic paintings.

The small sculptures are also geometric arrangements of form thrusting rhythmically into space. Richly imagined and beautifully modelled in pine wood and mahogany, they add when set on wheels a touch of whimsy.

Several "Smoke and Fire" drawings, delicate abstract configurations, are interesting and unusual. Shaped from smoke fumes, their intricate form seems to float on the paper.

Efstathiou, a Greek-American living here, has taught art at the University of La Verne and the Hellenic-American Union for many years. He has had many one-man exhibitions, in Athens, Washington, New York and Baltimore.

Hellenic-American Union

Massalias 22

7 - 8 May

Table Centerpiece

The focus of attention in the latest paintings of Pavlos Samios seems to converge upon a simple wooden table which becomes a vehicle of activity and intense emotion during a card game and a social evening, or a place for contemplation and reverie.

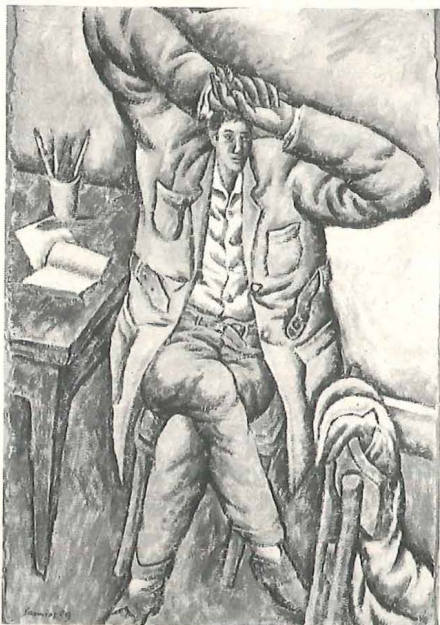
His figures are mostly solitary young men who gather around this table for a game of cards. The winner struts off with a jacket flung over his shoulder, an open-necked shirt and rolled-up sleeves showing the wear and tear of a night's work; the loser anxiously scans his lost cards. The table

becomes the focus of an evening of quiet drinking with a friend and his girl; or a figure sits alone in a state of reverie lost within a bluish haze of color. Juxtaposed with this activity are a series of young men depicted alternately as painter, sculptor or writer. Posed singly, they are always seated at the table either in a horizontal position, head disappearing within a huge circle of arms; or upright, seemingly asleep. The angle of vision coming from above adds to the illusion of exaggerated proportions. A quiet stillness permeates a bare interior and hovers over a motionless figure.

These silent individuals, extravagant shapes with small heads and large bodies, are accentuated by enormous hands. Thick and fleshy, or long and graceful, they entice the viewer's eye. Samios believes that character is better revealed in hands than in faces which these figures are most frequently resting upon, or are hidden behind, Herculean fingers.

The figures seem to withdraw behind this curtain created by hands and arms, receding into a world of sleep or reverie. An atmosphere of gentle peace is evoked, an impressive illusion of absolute silence disturbed only by the flow of rhythms generated by powerful hands and delineated body folds.

Samios studied at the School of Fine Arts in Athens. Now he lives and works in Paris where he frequently exhibits. He has also decorated several private chapels here with icons and frescoes, and in 1983 he was commissioned by the Metropolitan Opera in New York



Writer beside table
by Pavlos Samios

to paint the portrait of Maria Callas which now hangs in the foyer at Lincoln Center.

*Ione Gallery
D. Kyriakou 15
Kifissia (opposite post office)
Through the end of May*

Theatre on Canvas

Titana Halmatzi's latest works, employing oils, watercolor, mixed media and pencil, are being presented at the Titanium Gallery. Deeply involved with a local theatre as art director, stage and costume designer, the artist will also present a "happening" in conjunction with her exhibition, to be performed either at the gallery or at the theatre - performance on canvas, a performance on stage! The latter is her own adaptation of the Albert Camus novel *The Fall*. On canvas, Halmatzi stages independent narratives, each a

different scene with sharp and vibrant colors and distorted figures. A personal mythology is evoked which she prefers not to clarify. The work is so pictorial, however, that the eye is easily drawn into this enigmatic make-believe.

"Room with the Masks" is an intriguing example. Here a group of figures concealed by vividly colored masks strike a startling contrast, for their otherwise nude bodies have fleshy and sensuous tonalities. One figure, discarding its mask, is revealed as headless and chasing his lost head floating somewhere above him. An open window lets in brilliant moonlight and a deluge of sapphire-blue sea.

In "Breaking Apart" two entwined figures are pulling away from their erotic embrace as a flow of reddish hues seems to hold them in captivity. The swirling motion, created by swift, spontaneous brushwork and expressive color, registers a strong emotional impact. In contrast, a parody on athletic events, "The Winner" offers a touch of humor as naked bodies climb a podium to

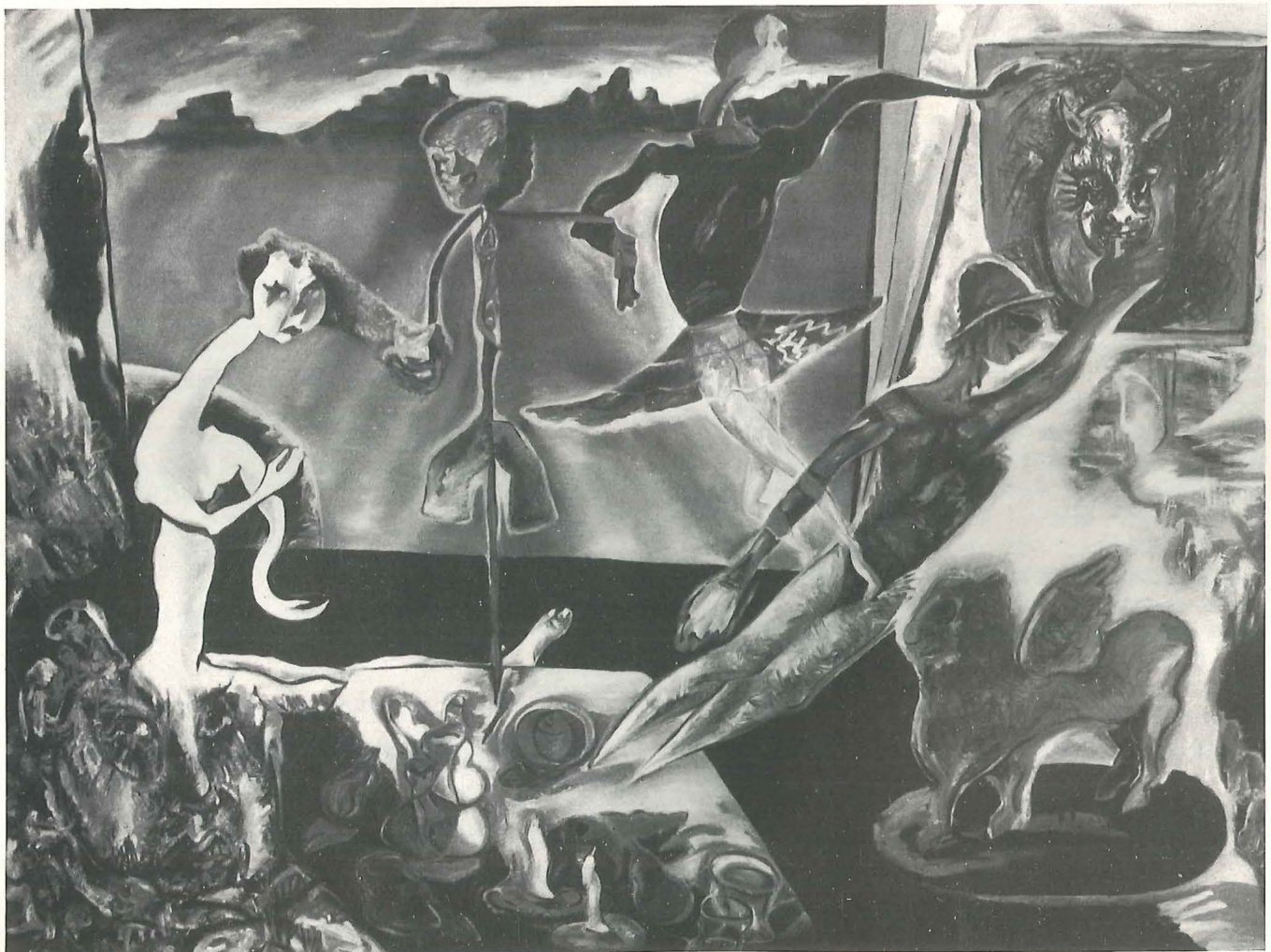
receive a 'prize', bow to an invisible audience, or crouch for the starting of a race.

Most of the figures are female, exuberant and often distorted in shape since Halmatzi expresses the foibles of human character through disfiguration. Bodies are presented as tapestries of color and surface patterns which induce a state of vivid animation and the violent pulse and energy of expressionism.

Halmatzi is a 'workaholic'. When she's not at the theatre she paints or draws constantly. She keeps a 'drawing journal' which is filled with expressive images of her daily impressions, writes poetry and organizes street performances. She has studied painting and stage design at the School of Fine Arts in Athens, and the Theory of Art and Mass Media in Venice. She also studied painting with Emilio Vedova, one of Italy's foremost expressionist artists.

This is her first one-person show.

*Titanium Gallery
Vas Konstantinou 44
24 May - June*



Titana Halmatzi

➤ Modernizing further, **Malev Hungarian Airlines** has bought two Airbuses for their fleet in order to handle increasing traffic. Hungary had over 20 million visitors in 1989. Along with Malev's good safety record, modernization should be an extra incentive for future travellers.

➤ The Hungarian elections, the first in over four decades, coincided with the conclusion of the Budapest Spring Festival. The lack of election fervor this country exudes compared to Greece may be due to inexperience on the part of both politicians and the voting public. There were 55 listed parties in the elections, and a final 15 major groups took part in an open roundtable discussion on Hungarian TV prior to the elections. Out of this came a unanimous decision: None of the parties would use the Transylvanian issue in their party manifestos. Balkan politics take note.

➤ Mr Theo Loir, Director of the United Nations Information Centre in Athens, presented awards on behalf of the **UN Department** of Public Information to four Greek journalists and a Greek periodical: *Roads to Peace*. Chris Eliou of the Athens News Agency, Mrs Irene Nikoroulou and Mrs Nadia Poulos of ET 2 and Mrs Danae Stratigakis of ET 1 were the four recipients honored for their constructive role in bringing UN affairs to the public's attention.

➤ **Lufthansa** advises they carried 4.5% more passengers in 1989 (20 million) worldwide and their cargo sector increased by 10.8%. Lufthansa has decided to purchase a total of 14 new Airbuses with delivery by 1992. At a cost of 1.6 billion DM the order will make their fleet up to 200 planes by that time. Any new plane purchases are good news for travellers.



At the Alpine Center Open House, Mr & Mrs H. Marini and Mrs Marie Antionette Stolz admire the efforts of two of the students. Mr Marini is president of the Restaurant and Hotel Association of Jura and Mrs Stolz is from the Economic Development Office of Jura, Switzerland

➤ The purchase of five new Boeing 747-400s has been announced by **Qantas**, with each plane costing 200 million Aussie dollars. Delivery will be in 1991. Qantas also won a tourism award in Singapore recently during the 5th Singapore Tourism Organization congress.

➤ The Rothman's Ford Bronco, which in racing circles has become known as the "mean machine", won the first round of the **BP 2000 Desert Challenge** in Dubai recently. Seed Al Hauri was the intrepid driver of this 250 kilometre race and he will be in the final round of the Desert Challenge soon.

➤ The **Morphi Centre for Plastic Surgery** in Halandri celebrated two years of operation recently. Appropriate celebrations were attended by many glitterari at the Morphi HQ which happens to be housed in a beautifully renovated neo-classical building,

restored within and without.

➤ Among the Spring delights at the Athenaeum Intercontinental, the **Kublai Khan** restaurant offers every Thursday an exotic Asian Buffet to tempt palates after a two-for-one drinks at the Cava Bar. Happy-houred and raring to go guests enjoy Mongolian, Chinese and Japanese cooking prepared by the Kublai Khan chef.

➤ Tex Mex is still popular at the **Zephyros** restaurant of the Ledra Marriott on Tuesdays and they make a good Margarita, too. Fridays the Zephyros chef prepares a fishy night with fresh seafood from home and abroad.

➤ **Ta Nissia** at the Athens Hilton offers gourmet delights where diners may feast on specialities such as fried Camembert with berries, and crab with ginger and coconut sauce. Aside from their wider-than-ever selection of meat such as Prime Angus

Sirloin, Veal T-bone Steak from Holland and Côte de Boeuf from France.

➤ Malibu, the coconut and rum drink so popular in summer here and under the Metaxa umbrella, collected a healthy following this winter when it was offered together with hot milk and chocolate to warm itinerant skiers on Mount Parnassos. There wasn't a palm tree in sight and a lot of happy skiers made slalom look easy after the warming Malibu brew.

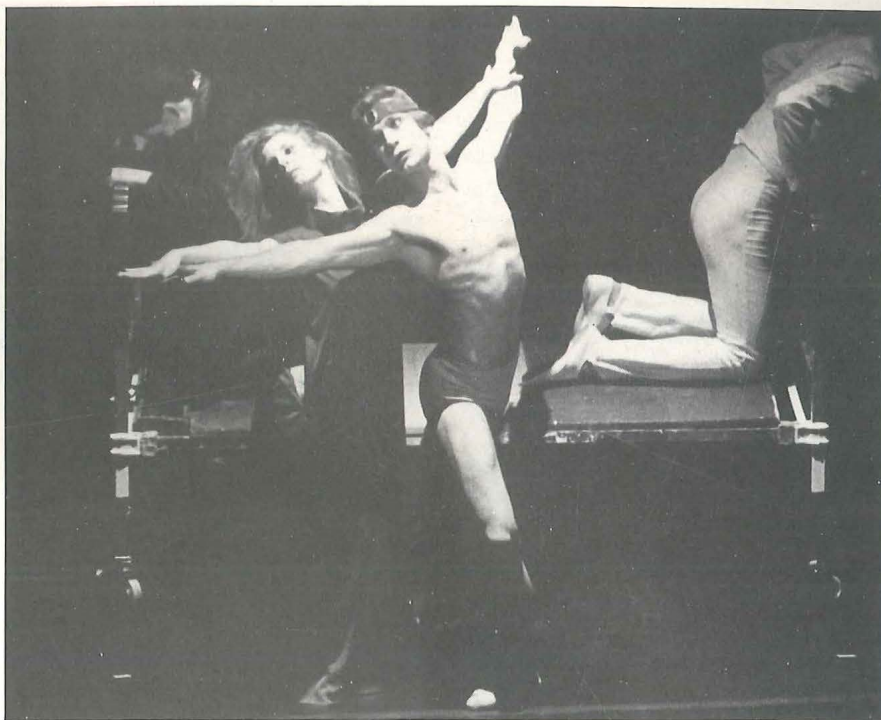
➤ The **Alpine Center** for Hotel and Tourism Management held a third successful annual Open House at their Palmyra Beach Hotel School in Glyfada. Among the invitees were special guests from the Swiss government whose team of six delegates took the opportunity to look over the school whose students are among the brightest and whose professionalism is their trademark. ■

Athens Ballet's French Connection

Nicola Gabriel is every inch a charming Frenchman. His wit and characteristic style make him stand out here in Athens. Born in Paris, he went to the Paris Conservatoire at the age of 15. He worked with a wide variety of dance companies and choreographers including Roland Petit, Peter Van Dyke, Serge Keuten and Rudolf Nureyev (when he was with the Festival Ballet). At this time he also choreographed two short pieces which were performed in Paris.

While he was on tour with Serge Keuten, Gabriel came to Greece. He was invited to join the Athens Ballet as principal dancer and choreographer, and accepted immediately, realizing that this would give him many new opportunities. He remained in the post from 1983-1988 when he was asked to become sole artistic director. He has also been invited by both the Ballet of Thessaloniki and by the Yiannis Metsis Company to choreograph.

At the moment he is working on



Gabriel in his new choreography "Drunken Ship"



A choreography by Nicola Gabriel

four new pieces which will be performed shortly. The first, "The Drunken Ship", is based on an autobiographical poem by Rimbaud. The music is by a French composer, Lefere. The second piece probably has the most emotional meaning to Gabriel. It is called "Dedicated to Clotilde" and is based on his grandmother's experiences in a concentration camp in Germany. The ballet is dramatic in style and set to music by Tchaikovsky. A third choreography was inspired by the film *Birdie* and is called "Birdman". It is about a man who identifies so strongly with birds that he decides to live in a cage to escape from society. He has a close friend who tries without success to prevent him from going more deeply into this state of mind, but, eventually, he has to allow his friend to "fly".

Gabriel is also working on a *pas de deux* called "Games". It calls for two women who form a close and tender friendship which reaches a threshold of eroticism over which they feel they cannot pass.

This summer Gabriel has been invited to Boulogne and to Israel where he has been asked to choreograph for the Bat Dor Company. The Athens Ballet will perform these new choreographies this summer both in and out of Athens, but details are not yet available. Keep any eye out for them; they are worth a visit. ■

Designer - Made Marsupial Pouches

Australia, the continent which time forgot, is full of many wonderful and strange flora and fauna—many of them unique to this antipodal land. Among them are the marsupials, which are with a few primitive exceptions pouched mammals that vary in size from very small mice to kangaroos that tower over man.

Very simply stated, the marsupials are divided into three groups, each distinguished by their differences in teeth, feet and forepaws: the meat eaters with four families, the plant eaters with five families and the bandicoots, which have the feeding habits of both, with only one family.

Some varieties have already been exterminated; many others are in danger. Among them is a tiny creature which carries seeds and was instrumental in the forestation of great parts of Australia.

The most famous marsupial, and currently the most controversial, is the kangaroo. Australia has 108 different species of pouched animals, fifty of them kangaroos.

By the early 1800s a few were displayed in travelling shows throughout England as rare, exotic creatures and a century later attempts were made to breed them in enormous country estates such Knowsley, the Earl of Derby's home near Liverpool.

Millions first became familiar with the kangaroo through an Australian film (can anyone remember the title?) in the 1930s whose star was a boxing kangaroo mistreated by its owner/“manager”.

The kangaroo can be dangerous when provoked. It stands on its tail lashing out with its powerful hind legs and it can grab a man with its shortened forearms. But normally they are peaceful creatures and an incredible sight standing with a joey in its pouch.

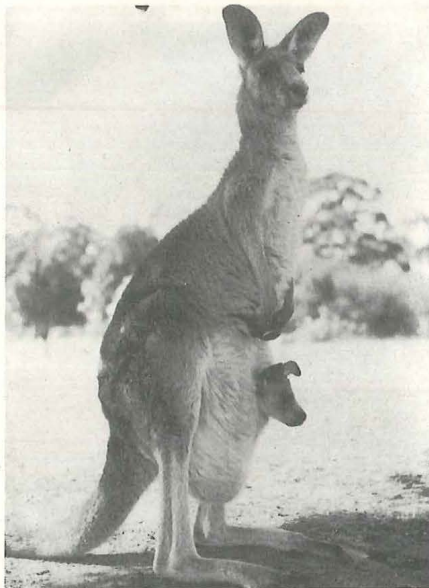
There is a fierce controversy raging over their slaughter. Sheep farmers want most of them destroyed because they compete for forage land and they knock down fences which in turn lets in packs of dingos which massacre the sheep.

Kangaroos are sold for their meat, mostly to Scandinavia, the US (where it has been fraudulently sold as beef) and

to Japan which takes over 300 metric tons per year. Their hides are also valued for leather, primarily for shoes. The red, eastern and western gray are particularly hunted for this purpose.

The Australian government has a “Kangaroo Management Programme” which officially supervises the culling of kangaroos, deemed necessary to keep them under control. Their argument is that they are not trying to reduce their number but merely maintain them at current levels with culling quotas set at 12 percent of the estimated population but no one really knows what these numbers are.

Conservationists claim that the government is being hypocritical in destroying the animals by the million while promoting them as the symbol of Australia, their kangaroo logo being on anything animal, vegetable or mineral and anything in between. The problem



Joey at home

is complicated by political, economical and emotional issues and will not easily be solved. Those who claim that the animal is so prolific that its numbers will always remain in the millions should remember the case of the American Bison.

Once these great shaggy beasts were so numerous on the western plains of North America that it took several days for a herd to pass a certain point in its migration path. In 1850 there were still an estimated 50 million of them.

Ten years later the Plains Indians were

starving because the herds had been so decimated. By the end of the century the bison that “covered the earth without number” was almost extinct.

One of the fascinating things about marsupials is that their pouches vary in design from species to species. While a nursing nipple is in each and every one, some pouches are like shirt pockets allowing joey to see the world as it comes toward him, but the bandicoot, for example, which digs for food, has a pouch with a rear opening so that their babies will be protected from flying dirt!

Dog Tales...

A reader has written to say that Australia's dingo has an undeservedly bad reputation. Originally an imported domestic dog brought in by Aborigines some 6000 years ago, the dingo soon became wild, hunting in enormous packs. It is only in the last 3000 years that they turned into a distinct wild species, and since then they have been blamed for exterminating the pouched wolf and the Tasmanian devil from the Australian mainland—besides decimating unknown quantities of other marsupials.

Dingos can still be domesticated, however, and one always sees them around Aborigine encampments. A picture reproduced many times shows them keeping Aborigine babies warm by sleeping curled around them. The tragedy of the dingo is a problem which occurs world wide—overpopulation.

...And a Pause for Cats

There is a marsupial cat! Its brain size is half that of a placental cat, but, until now at least, it didn't really need a larger one since very few marsupials have the social instincts of other species.

There are two sorts of these cats. The one called the native cat is about the size of a well-fed rat. The tiger cat, with white spots all over, including the tail, is the same size as a domestic cat. These are becoming quite rare, the cause of their demise being due to a lack of intelligence and their being pushed out of their habitats by the ubiquitous human species. Unfortunately their reputation for ferocity and suicidal daring is not enough to protect them. ■

Computerized Star Guides

Fotini Apostolopoulou and Patricia Gozlan have brought fast over-the-counter astrology to Greece. As the exclusive agents for the American firm, Astrolab, they punch in a customer's birth data (place, date and time) and one minute later the computer produces a chart and analysis by the well-known astrologer Robert Hand.

"It's a drop-in, take-away information kind of place," explains Gozlan, in their newly opened shop on Karneadou Street, "but we also give personal consultations if there is a special problem".

Apostolopoulou, 56, is a French-trained biochemist who is married to a Frenchman and has four grown children. She worked for years in cancer research until she began studying yoga and was introduced to astrology.

"It became my most important activity," she says, "so I totally changed professions ten years ago."

After running a small school of yoga and astrology in Montpellier, she moved back to Greece in 1987 and has

been doing much the same thing in her Association of Bioenergy & Astrology near the Acropolis, commuting back and forth to France to see her husband (who also switched careers many years ago, from business to yoga instructor).

She gives classes in yoga, Tarot and astrology, and offers seminars once a month (the most recent on Mozart as predecessor of the Aquarian Age), all of which are offered in Greek with French or English as an alternative.

Gozlan, 27, was born in Paris, her father being French, her mother Greek, and was educated in American and Swiss schools with an MBA from Belgium. She works in sales for an international transport company, but has high hopes for the future of their new business.

"Astrology is still a hobby for me," she says, "but we are the market leaders in the field of computerized astrology and I'm optimistic."

The partners bought their computer and the Astrolab package a year ago and have spent most of their time since,

in addition to their staff's, painstakingly translating the programs from English to Greek.

"Word for word translation, especially when dealing with personality," says Apostolopoulou, "doesn't work, so it's taken us a long time to get it right." Computer read-outs are now in Greek or English.



Fotini Apostolopoulou

The choice of computerized interpretations includes personality analysis, forecasts over one month, three months, or six months, and relationship predictions, as well as numerology and sexoscope.

"Ideally we need the moment of conception or the moment people meet," says Gozlan. "This is the core and we plan to expand according to demand. In America they have found a relationship between astrology and the money markets, and many people are using it already. Our company is working on a program now."

And a logical question, I suppose, for two astrologers starting a business together, is how do their individual charts match up?

"Very well," says Apostolopoulou, astonishingly so. "Amazingly well," Gozlan pipes in.

For those aficionados out there, both have Virgo suns, both have Taurus moons, one has Virgo rising, the other Taurus rising and both have Saturn in Aquarius. ■



Patricia Gozlan

KATEY'S corner



☆ What a wonderful elongated springtime we have had this year! While we enjoyed being out of doors for day after day of sunshine, we all worried a little about a possible water shortage that would develop during the summer. But did we worry enough to do anything about it? I did. In conjunction with the factoid statement on CNN to the effect that "The average person spends 61 seconds brushing his teeth" I began to wonder about the number of people who leave the water running during this necessary operation. Assuming that 16 seconds of this time is necessary (I checked it) and that the 4 million people of Athens follow the twice-a-day adage, the following con-

clusion can be reached: the 3.785 litres (or 1 US gallon), which is the amount of water flowing down the drain in 45 seconds of running water, adds up to 8 million US gallons of water that can be saved *per day* amounting to 2,920,000,000 per year (This can be rounded off to 2.9 billion, but all of those zeroes look more impressive). The *Athens News* recently had a story about a best-selling book that gave 50 tiny ways in which the man on the street could do something about his environment. What could be tinier than just turning the water off? All you have to do is think about it each time you pick up a toothbrush. This month's slogan: turn the water OFF!

☆ It was exciting enough to have the star of *My Left Foot* attending a benefit premiere showing for the Spastics Society, but then to have **Daniel Day-Lewis** win the Academy Award for his performance, made it really fantastic. The actor was very generous with his time for not only did he



Mr Dimitris Pierides generously offers the Pierides Museum in Glyfada for charitable events. A truly spectacular occasion was recently organized by the Greek Girl Guides in support of their varied social and educational programs. Entitled "The Greek War of Independence of 1821 as Seen through Private Collections", the exhibition also contained works on loan from the Benaki Museum, the National Historical Museum, and the Literary and Historical Archives. A lavish full-color catalogue was prepared, and a welcoming bar and buffet table completed the elegant atmosphere. Above, from left to right: Mr Pierides; Mr Maria Konstantinidou, president of the Greek Girl Guides; Mrs Sotirchos; a New York businessman; Ambassador Sotirchos; and Mrs Marina Vidali, vice-president of the Greek Girl Guides.

mingle with the capacity crowd at the Athens College Theatre, but offered to have a question-and-answer period following the showing - not realizing that this would keep him there until 1:00 am! The next day he came to the **Spastics Society Center** and spent time with the children. This certainly made a highlight for them. Future plans of the Spastics Society call for a group of almost 60 of the disabled children to participate in the Special Olympics competition. Aideen Lewis of the program of Horseback Riding for the Disabled is very pleased that for the first time there will be a contestant representing Greece in the riding event. To contact the Spastics Society for further information or to volunteer, telephone 7523-721 and to assist with the riding program, telephone Aideen at 4521-058.

☆ An exotic evening was recently organized by the Embassy of India in collaboration with the **Indo-Hellenic Association for Cultural Affairs** at which the world-renowned Bharat Natyam dancer **Malavika Sarukai** performed before enthusiastic

capacity audiences. The Indian Ambassador Mr H.C.S. Dhody welcomed the crowds, Mrs Nita Dhody lit the traditional lamp and Lida Santala, a Bharat Natyan dancer who lives here assisted by repeating the introductory remarks in Greek. An outstanding success, the performance no doubt has raised interest in the upcoming Indian cultural event which will be taking place in early May at the Athenaeum Inter-Continental Hotel. For further information see the Focus section of this issue.

☆ St. Andrew's Protestant Church offices have been moved to 5 Xenopoulou, Neo Psychiko (right off the end-of-the-trolley roundabout of Ag. Sofia behind the A-B) and the new telephone number is 6712-368. The ecumenical St. Andrew's Women's Guild welcomes new arrivals to their monthly meetings usually held on the first Friday of each month. For information, telephone 6517-405.... The Catholic Women's Guild also meets monthly on the first Friday and invites all interested ladies to get in contact with them by telephoning 6726-



Amost happy recent occasion was a reunion of former residents of Greece in Washington, DC. I shan't try to do a left-to-right listing, but if you look closely you can find: Host and Hostess Angelis, Mr and Mrs Al Bonney (former General Manager of the Ledra Marriott Hotel), American Embassy representatives Mr and Mrs Bill Rau, Mr and Mrs George Barbis, Mr Clay Black, and Mr & Mrs Ray Minnick, Mr & Mrs Russ Fredrick (Bendix), Col & Mrs Paul Zilucca (former Ellinikon Base Commander), Ralph Talcott (Fulbright Director) Nick Christofides (SAA), and Mary Cavacos (popular Kifissia artist in residence). (Missing were General and Mrs R.A. Pierson on a trip to California and Ambassador and Mrs Monteagle Stearns who have moved to Boston). A great time was had by all and the do-you-remembers flew around fast and free. Let's hope to repeat it here in Athens one of these days.

489. Both of these organizations have supportive community outreach programs and offer a congenial way to meet new friends and make a difference during your time in Greece.

☆ In these days when each tree has become precious, what more personal way could there be to remember a relative or friend who has passed away than with a tree? The *Grove of Remembrance* that has been established at the *American Farm School* of Thessaloniki offers such an opportunity for a permanent memorial. Each year on Tree Planting Day a special service is held in the church and then the School plants a tree within the Memorial Grove, entering the names of the deceased and the donor in a permanent record book that is kept in the church - readily available in years to come for

she credits the women's press corps here in Athens with providing unstinting help. To say thank you for their continued assistance, she annually invites all of the journalists for luncheon at the residence, together with friends and the wives of Middle Eastern ambassadors. Always a lively and elegant occasion, the dining table is a sight to behold ☆ The Diplomatic Corps

here in Greece has recently bid farewell to the following ambassadors; Their Excellence is Saleh M. Al. Mohamed of Kuwait, Horst Brie of the German Democratic Republic, Nicolae Ecobescu of Romania and Kichul Shim of Korea. It is sad to say goodbye, and more enjoyable welcoming two new ambassadors H.E. Mr Nils O. Dietz of Norway and Mr S.G.A. Golden of South Africa who has arrived with his wife, Jeanne. Mr



Glasnost was much in evidence at the recent Women's International Club meeting held at the Soviet Embassy residence in Psychiko. John Modenos, the noted Cypriot baritone and former director of the Greek National Opera, gave a talk outlining many of his experiences in the international world of opera. In our photo, from right, are the wife of the Soviet Ambassador, Mrs Vladislava Slusar, herself an accomplished opera singer; Miss Maria Dedoussis from Australia, who is currently being coached by Mr. Modenos; soprano Jenny Drivala; and the current WIC president, Lorraine Alkousaki.

cult to arrange a whole semester of classes, but a three-week period can be managed. Give a call at 7015-242 or 7012-268 to obtain a schedule.

☆ Snippets - A lucky group was invited recently to the Argentine Embassy for a special concert by famed guitarist, **Carlos Leonardo Groisman**. The appreciative audience also welcomed the opportunity to congratulate him personally while enjoying a few Argentine specialties at the reception that followed... The census is currently being taken in the United States, but it will be missing **overseas US citizens**. The combined US organizations representing citizens abroad have protested and promises have been made that they will be allowed to 'exist' the next time noses are counted... Wonderful items of Scandinavian arts and crafts were available at a recent exhibition presented at the **Scandinavian Church** in Piraeus. Easter items were especially appreciated, and disappeared fast as the timing was perfect... The French Cultural Institute took advantage of the fact that **Jeanne Moreau** was in Athens filming a new production to present a festival of

her films. Meanwhile the Hellenic-American Union organized a tribute to **Elia Kazan** with appropriate remarks about each film made by *The Athenian* film critic, B. Samantha Stenzel. Movie buffs really had a feast... Wonderful concerts are being organized by the **Nakas Music Center**. Most of them are free and they give opportunities to talented young Greek artists to reach a wider audience... A wonderful computer program at the Fulbright offices can be a great help in choosing the absolutely correct university in the US for your career choice and your pocketbook. Stop by their offices at 6 Vas. Sofias to hear more. Important pre-Easter events included bazaars for the **Friends of the Trees** and the **Hellenic Animal Welfare** organizations and the **Athens College Panigyri 90**, a three-day celebration with the whole world in attendance ... The Organization for the **Athens 1996 Golden Olympiad Bid** raised hundreds of millions of drachmas when they launched their fund drive with an appeal to businessmen. The bid requires the support of every man, woman and child in Greece in order to succeed. ■



The Social Work Foundation had a most successful fund-raising event recently for the Hatzipatereion School for Spastic Children in conjunction with the Greek Society of Ikebana at the Grand Bretagne. Some children will be participating in the Special Olympics competition. Above all, the school has just graduated its first group of computer operators, and success is growing in locating jobs for graduates. In our photo is the president of the Social Work Foundation, Mrs A. Romano, (left) and the president of the Greek Ikebana Society, Mrs E. Petrakopoulou.

visitors to see. For further information about this special program, telephone the School at (031) 471-803.

☆ *Mrs Ismat Al-Malhoq*, wife of the Saudi Arabian Ambassador, is well known in Athens for providing the beautiful setting of the official residence for fund-raising luncheons on behalf of both spastic children and the innumerable orphans of Lebanon. In support of her efforts

Golden is a doctor of theology, an MP from a constituency in Northern Transvaal and an ardent golfer. He is accompanied by his wife, Ingela.

☆ While we are on the subject of education, how about checking in with the *Athens Centre* with regard to joining one of their intensive Greek courses before you go off for a summer of wind surfing, sun and fun? It may be diffi-

The Maidens of May and Maypole Mayhem

The advent of May has always been cause for celebrations all over the world, probably since the dawn of mankind. In exotic Egypt and India fertility festivals marked its passage and the Roman spring goddess, Flora, was honored by floral offerings and garlanded processions.

Merrie olde England combined the two ideas with flower-bedecked and ribbon-entwined Maypoles danced around by virtuous maidens displaying their many charms to the village swains.

In 1889 the Second Socialist International appropriated the first of May as a special day for labor, and thereafter Mayday was often marked by violent demonstrations against capitalism – have we seen our last Mayday parade?

The gemstone of May is an emerald, its pure green fire symbolizing the bright green of tender leaves and blades of grass thrusting forth with the resurrected life of spring – “And the May month flaps its glad green leaves like wings” – Hardy.

Its astrological sign is Taurus, and from the famous Mr Kingdom, whose horoscope column titillates readers in English, we learn that Taureans should “go slow this month although they will be lucky at parties (exchanging telephone numbers?) and other frivolous events, although they will be received much better than could reasonably be expected with their qualifications.” (One should note that Mr Kingdom arrives at his calculations as the one and only practitioner of I Ching for astrological purposes.)

May has always been the favorite month for writers and poets although what they thought about it is surprisingly diverse: O. Henry believed Nature used May as a time to remind us “that we are not gods, but overconceited members of her great family.”

James Russell Lowell thought May was “a ghastly parody of real Spring”, but Chaucer wrote, “Hard is the herte that loveth nought in May.” Shakespeare called May “full of spirit” and declared “maids are May when they are maids (but the sky changes when they are wives)”.

The most famous observation about May, which survives in a somewhat mangled form, was given by Pierre de Ronsard who went from page to Poet Royal in the 16th century: “Sweet April showers do spring May flowers.”

Sir Thomas Malory got it right when he said, “For it giveth unto all lovers courage, that lusty month of May,” and obviously many of England’s most brilliant writers agreed that love and May went together like the stripes on a barber’s pole. But the prosaic English peasant had a proverb concerning a different kind of honey: “A swarm of bees in May is worth a load of hay (but in July not worth a fly).”

Finally, one of the most poignant songs of the American musical theatre comes from *Knickerbocker Holiday* by Maxwell Anderson and Kurt Weill. “Oh, its a long, long while from May to December. (But the days grow short when you reach September.)”

This same theme had already been the subject of a very popular song in

the early 1900s which had converted a promise by John Alexander Joyce, “I shall love you in December with the love I gave you in May” to a musical question, “Will you love in December as you do in May?” – somewhat different from, “Will you hate me in the morning?”

Works of Art to Cover Writers’ Art
To round off this giddy, as well as merry, month of May, we offer the following works of art as suggestions for jacket covers for a few recent best sellers:

Clear and Present Danger (Tom Clancy):

Charging Bison, Altamira cave painting

Bittersweet (La Vyrle):

Mona Lisa, Leonardo

It Was On Fire When I Lay Down on It (Robert Fulghum): The Death of Sardanapalus, Delacroix

A Brief History of Time (Stephen Hawking):

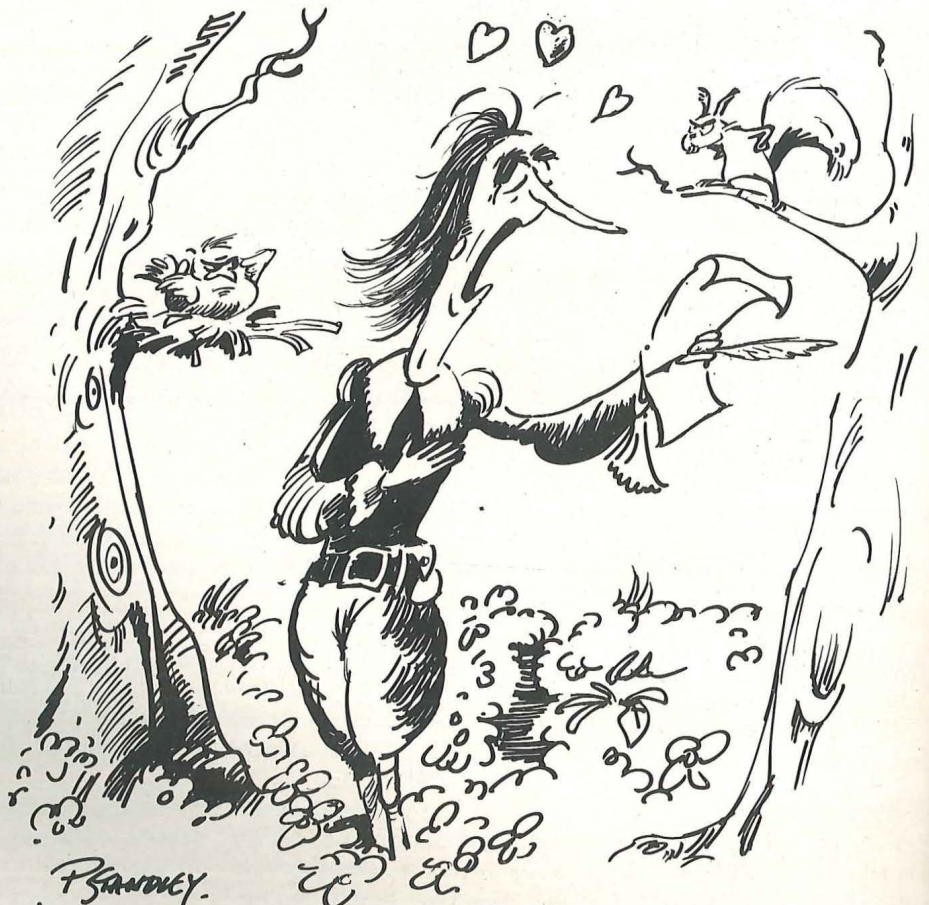
The Persistence of Memory, Dali
Means of Ascent (Robert Caro):

The Birth of Venus, Botticelli

Devices and Desires (P. D. James):
The Abduction of the Daughters of Leucippus, Rubens

Head First (Norman Cousins):

Bronze of David, Verrocchio



ART

Tribute to Tsarouchis is the title of an exhibition of works by **Dimos Skoulakis** at the Athens Art Gallery, till 20 May. The art critic Haris Kambouridis says about his work, "Skoulakis is one of the most important realists of the generation of the 60s whose portraits are a dialogue between light and darkness. His models are celebrities and his purpose is to make us see

their inner sight. These elements become important when his theme is the well-known artist, Yiannis Tsarouchis. Skoulakis with his penetrating glance, exploring with tenderness brings to light the sight of Tsarouchis that we love." Skoulakis was born in Athens in 1939 and studied first with Panos Sarafianos and then at the School of Fine Arts in Athens. In 1968 he travelled in North and South America, returned

to Europe and lived in Paris, London and West Berlin where he became acquainted with the various movements, especially Pop-Art and the Critical Realism. He has exhibited in Greece and abroad.

Tanagra Kanellou-Sandor the daughter of the famous dancer and choreographer Vasos Kanellos of the 1927 Delphic Festival, after a successful career as dancer and choreographer in America, came back to Greece and started painting. She studied at the Art Institute of Chicago and exhibited her work at the Chandler Studio in New York in 1976. Her work is inspired by Greek mythology. Harmony, a dreamy atmosphere and symbolism create an impelling mood which derives from her dedication to the art of dance and the Greek spirit. Her first exhibition in Athens will take place at Dada from 16-28 May.

The human body is the theme of a ceramic exhibition by **Maro Kerassoti-Ikonomidou** with dynamic forms. Ikonomidou uses ceramics as a medium but her work is sculptural in conception. She was born in Athens in 1939, studied ceramics with Yianna Persaki and she won a scholarship to study in Florence with Nello Bini. She worked for two years with ceramists in Marousi and taught for four years at the Korydallos Reformatory and since 1985 at the Alikarnassos prison. Her work is found in many private collections in Greece and abroad, and she has participated in many exhibitions. This is her seventh individual show at Anemos till 12 May. The human figure, interiors and portraits are the themes of **Nikos Stratakis'** work who

paints with watercolor in a very personal way. He was born in Crete in 1960 and studied at the School of Fine Arts. Another young artist **Yiannis Papayiannis** presents work which depicts people of his immediate environment that he knows well and loves. He was born in Athens in 1962 and started painting with Herman Blaut as a teacher and then studied at the Bath Academy of Art and the Byam Shaw School of Art. Both artists have participated in group shows and this will be their first individual exhibition at Ora, till 11 May.

EXHIBITIONS

Kostas Paniaras will exhibit a series of landscapes at the Museum of Cycladic Art from 16 May through 30 June. His new work is influenced from his trips to the Cyclades and are mostly of the sea. Once again Paniaras is searching for "new" pictures, constantly developing and renewing.

The metamorphosis of the human into a tree and the reverse is the theme in **Brigitta Seely-Antonopoulou's** work. People in nature and landscapes are her favorite subjects. Born and educated in Vienna, she has, for the last 23 years, lived and worked in Greece. She will be exhibiting her work at the Cultural Centre of the Athens Municipality till 14 May.

A retrospective exhibition of childrens' paintings organized by the Association of the Friends of the Milies Museum, at the Museum of Cycladic Art, 2-12 May. An exhibition is being mounted devoted to the life and works of **Beatrix Potter**, the well-loved children's



Dimos Skoulakis at the Athens Art Gallery



Yiannis Papayiannis at Ora

authoress, (1866-1943).

Although best known for her "Little Books" she was also a naturalist, conservationist and very talented artist. This exhibition, sponsored by Penguin Books and Ammos Editions, includes biographical detail, photographs, text and illustrations, together with a display of books and examples of the extensive merchandise, pot-

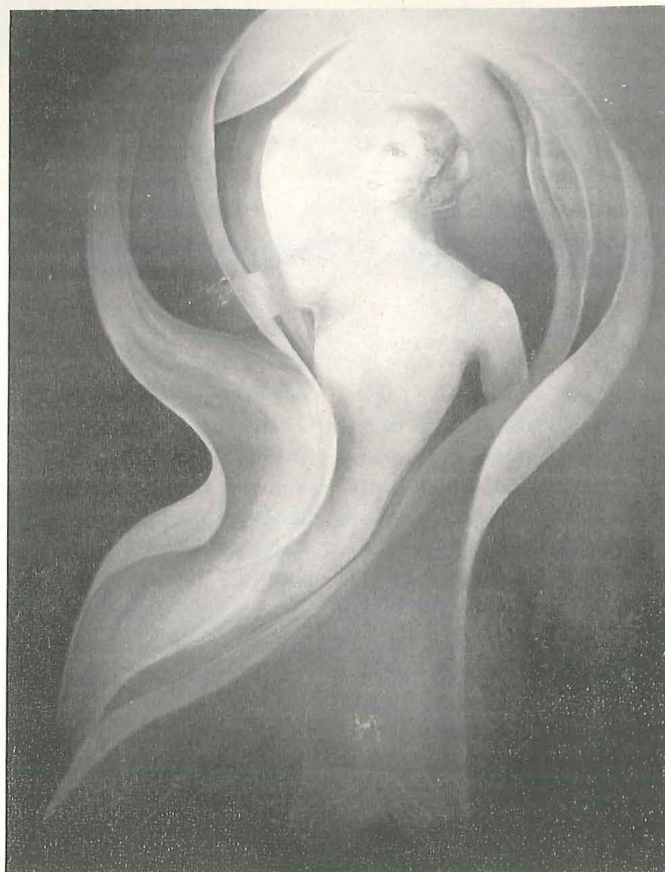
tery, notebooks, pencils etc., which grew out of the characters she created. At the British Council, 2-4 May.

Whaur extremes meet, The British Council in collaboration with the Cultural Centre of the Municipality of Athens presents the visual Performance Centre, an experimental project by two Scots artists who will reconstruct a building that will be the focus of symposia, exhibitions and performances open to the public, in eight European countries culminating in a month-long series of events in Glasgow as part of the Culture Capital Of Europe's festivities. For information call the British Council tel 363-3211.

MUSIC

Nakas Music Centre presents the following *piano concerts*: Dimitris Papatheodorou, 2 May at 8:30 pm; Irini Mavrikou, 5 May at 8:30 pm; Renata Gaitani, 12 May at 6 pm. *A song recital* by Olga Bakali, Maria Mitsopoulou and Tina Orfanou, piano, 9 May at 8:30 pm.

Julian Bream is a well-known



Tanagra at Dada

guitarist and also the greatest lutanist of his generation. He has performed all over the world. He has recorded for RCA and has won many awards. He will perform at the Pallas Theatre, 18 May. **The Bosphoros Ensemble** aims to popularize the musical tradition of ancient cultures such as of the Eastern Mediterranean, Egypt, Mesopotamia, Ancient Greece and Asia. They will present a new program at the Palais de Sports in Thessaloniki, 29 May, and at the Herod Atticus Theatre, 31 May. The performances are organized by the Hellenic Concert Management, tel 363-3712.

THEATRE

The State Puppet Theatre of Budapest together with the Salzburg Puppet Theatre are the only ones of their kind which are internationally known. The group has appeared in many cities in Europe, Asia, North and South America, Australia and New Zealand. The fantasy, originality, the choice of plays and the music by famous composers appeals to

the young and the old. The group consists of 30 artists who will perform for the first time in Athens at the Vretania Theatre 4-29 May.

Three witty one act plays by *John Mortimer*, barrister, playwright, and television writer, will be performed by **The Players**, the well-known English language theatre group based in Athens. What happens when you, a visiting Lecturer on cultural matters, wake up in an Italian hospital for transients and the urban poor, gazing at a 15th century fresco of heaven on the ceiling? When you, a young woman, romantically involved with a married colleague, meet your fate in a seedy hotel bedroom during a lunch break? The Players will enlighten you through Mortimer's wit and wisdom. At the British Council, 18, 19, and 20 May at 8 pm.

The Chinese Traditional Vaudeville from Taipei will perform at the Athens College Theatre, 16 May at 8:30 pm. The group will present the Art of War and acrobatics from China. The founder of the acrobatic school is Lee Tang Hua who started his



Nikos Stratakis at Ora

career in China in 1935. In 1949 he settled in Taipei with most of the members of his group. 5000 students have graduated from his now famous school which started touring the countries of the Far East and whose fame has been established in the United States. The acrobatic numbers that they present are related to the ancient

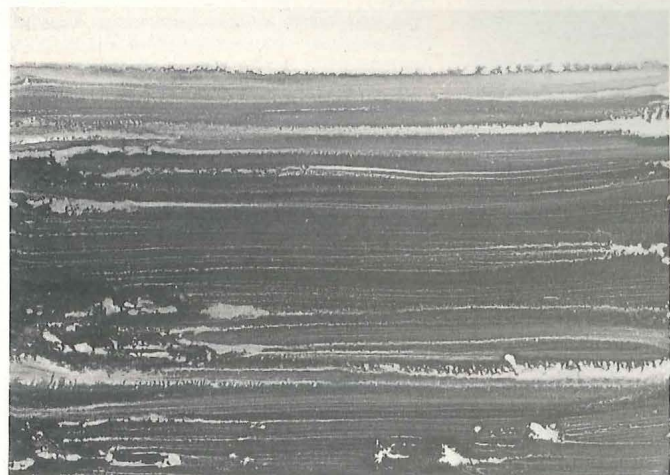
sed up in the frantic politeness which thinly coats British eccentricity. At the British Council, 7 and 10 May at 8 pm.

Indus: From Tibet to the Indian Ocean, a conference with documentary film concerning the valley of the Indus, the cradle of great civilizations, a point of contact for different cultures, the great river of

torical Outline". The origins of beads is lost in a past so remote that we are left with only conjecture as to where, when and why they were brought into existence. A number of theories have been put forward, suggesting or utility superstition. They may have occurred purely by accident or, conversely, may have been carefully thought out. The earliest known forms of beads were made from natural organic materials such as shells and teeth which could be easily pierced and strung in the form of a pendant or attached in a series of such pendants. Such adornments were made at least 100,000 years ago during the **Paleolithic** period—we have one such necklace of shells which were found in France and which are dated to this time.



Brigitta Seely Antonopoulos at the Cultural Centre of the Athens Municipality



Kostas Paniaras at the Museum of Cycladic Art

martial arts of China which begun during the Han or Tang Dynasties around 200 B.C. For information and tickets call 671-7523 and 647-4676.

DANCE

The Embassy of India in collaboration with the Athenaeum Inter-Continental Hotel, is organizing a Philanthropic Gala, with Indian classical dance Odissi by the renowned artist **Ranjana Gauhar**. In the ballroom of the hotel, 2 May.

FILMS

Clockwise is directed by Christopher Morahan and stars John Cleese, Alison Steadman, Stephen Moore and Sharon Maiden. A headmaster who appears to be in total control of all aspects of his life, watches in panic as chaos overwhelms him. This is a classical farce format in which a well-ordered world suddenly turns anarchic, and where the most innocent inanimate objects develop minds of their own. There are all the usual farcical elements of mistaken identity, all dres-

Asia: Indus of Yesterday and Today. At the Hellenic American Union, 18 and 21 May at 8 pm.

LECTURES

Beads: History and Archaeology. Collecting. Two lectures given by Nicolas KIELTY-LAMBRINIDES, On Friday 11 and 18 of May on "Beads—An His-

Education in Greece and Britain: the European Dimension is the theme of an educational conference by eminent educationalists from Britain and Greece. They will be giving talks about the changes they foresee or would like to see in tertiary sector education in their countries over the next few years. A program is available from Mrs

NOTES



Harlem Globetrotters

Alexia Ghinou, Koumbari 2. Attendance is open to all and free of charge. At the British Council, 25 and 26 May. For information call 363-3211.

Harlem Globetrotters on the occasion of their 60th anniversary are touring around the world. The Aces of the Basket will play at the Irinis and Filias Stadium, 20 May and at the Palais de Sports in Thessaloniki, 21 May. For more information call the Hellenic Concert Management at 363-3712/3.

Don Farnworth an American teacher-choreographer gives ballet lessons for professionals and advanced, also for beginners and amateurs, at the Parthenonas Greek Dance Group, Omirou 66, tel 364-5095. A three-hour seminar for dance teachers and private lessons for anatomic problems, at the Body Control Centre, Dimoharous 18, tel 723-1397, till 5 May.

St Andrews Protestant Church will hold an open air service and picnic at Paliochora, near Aghia Triada, on Mount Parnis, 27 May. All are welcome, just follow the sign (a St Andrew's Cross). The service will begin at 10.15 am. For information call the Church office: 9 am - 1 pm at 671-2368, or evenings at 895-0633.

4 this month

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NAME DAYS IN MAY

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

May 5	Irene, Irimi, Rena
May 21	Constantine, Kostas, Dino Helen, Eleni, Nitsa, Elaine

DATES TO REMEMBER

May 1	May Day
May 13	Mothers Day
May 28	Memorial Day observed (US)
May 30	Memorial Day

PUBLIC HOLIDAYS

May 1	May Day
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GALLERIES

ANEMOS, Kyriazi 36, Kifissia, tel 808-2027. Ceramics by Maro Kerassoti-Ikonomidou till 12 May. *See Focus*.
ATHENS ART GALLERY, Glykonos 4, tel 721-3938. An exhibition of works by Dimos Skoulakis a tribute to Yiannis Tsarouchis, till 20 May. *See Focus*.
DADA, Niriidon 6 & Pratinou, tel 722-2929. "Pornography" is the title of a group exhibition, 2-14 May. Tanagra Kanellou-Sandor, 16-28 May. *See Focus*.
EPOCHES, Kifissias 263, tel 808-3645. Oils by Komi Nayia from 3-23 May. Christina Markesini from 31 May through 20 June.
IONE, D. Kyriakou 15, Kifissia, tel 801-8581. Pavlos Samios till end of May. *See Art*.
NEES MORPHES, Valaoritou 9, tel 361-6165. Elli Chrysidou till 12 May. Marigo Kassi from 15 May through 2 June.
ORA, Xenofondos 7, tel 323-0698. Nikos Stratakis and Yiannis Papayiannis till 11 May. *See Focus*.
PINELIA, Mesogion 419, Aghia Paraskevi, tel 659-0209. Watercolors by Myronas from mid May till mid June.
TITANIUM, Vas. Konstantinou 44, tel 721-1865. Titina Halmatzi, 24 May through 11 June. *See Art*.
ZALOKOSTA 7, Zalokosta & Kriezotou sts, tel 361-2277. Jewellery exhibition by Vassilis Skylakos, Rita Stronza and Milène Maltos through 9 May.
YAKINTHOS, Zirini 23, Kifissia, tel 801-1730. A retrospective exhibition by Evangelos Ioannidis, 1868-1942, 7-28 May.

SCREENINGS

British Council

CLOCKWISE, (1985) directed by Christopher Morahan and starring John Cleese, Alison Steadman, Stephen Moore and Sharon Maiden, 7 and 10 May at 8 pm. *See Focus*.

Video

TALES OF BEATRIX POTTER performed by the Sadlers Wells Ballet will be shown at the British Council, 2-4 May at 8 pm.

Hellenic American Union

Humorous views of modern rural Greece

GET EDUCATED, MY SON, (1981) directed by Theodoros Marangos and featuring Vassilis Diamantopoulos, Anna Matzourani, Nikos Kalogeropoulos, 2 May at 8 pm.

THE TREE WE HURT, (1986) directed by Dimos Avdeliotis, the cast includes Yiannis Avdeliotis, Nikos Mioteris and Marina Delivoria, with English subtitles, 3 May at 8 pm.

A WEDDING OF THE FRINGE, (1984) by Vassilis Kessissoglou and starring Aleka Paizi, Stavros Xenides and Vangelis Kazan, with English subtitles, 4 May at 8 pm.

INDUS: FROM TIBET TO THE INDIAN OCEAN a conference with a documentary film, 18 May at 8 pm. *See Focus*.

MUSIC, DANCE, THEATRE

THREE ONE ACT PLAYS by John Mortimer will be presented by the Player's Theatre Group, at the British Council, 18, 19 and 20 May at 8 pm. *See Focus*.

THE HELLENIC CONCERT MANAGEMENT organizes the following concerts: **Julian Bream** at Pallas, 18 May. **Harlem Globetrotters** at the Irinis kai Filias Stadium, 20 May. For more information call 363-3712/3.

CHINESE TRADITIONAL VAUDEVILLE FROM TAIPEI will be presented from the first time in Greece, at the Athens College Theatre, 16 May at 8:30 pm. *See Focus*.

PIRATES OF PENZANCE an operetta by Gilbert and Sullivan will be performed by the HAMS at the Athens College Theatre, 11 and 12 May at 8:30 pm and 13 May at 6 pm.

THE BOYFRIEND a musical performed by the Athens College Lykeion Students, at the Athens College Theatre, 18 and 19 May at 8:30 pm.

1989 SPONSORSHIP PRIZES BY OMEPO followed by a concert by Elena Mouzala, piano and the Nakas quartet, at the Athens College Theatre, 24 May at 8:30 pm.

THE STATE PUPPET THEATRE OF BUDAPEST will perform at the Vretania Theatre from 4-20 May. *See Focus*.

THE CHAMBER MUSIC ENSEMBLE - EN ORGANIS consists of three young Greek artists, Panayiotis Drakos, flute, Dimitris Semis, violin and Olga Kalogiadou, guitar. They will perform at the British Council, 14 May at 8 pm.



Evangelos Ioannidis

EXHIBITIONS

BEATRIX POTTER EXHIBITION which includes biographical details, photographs, texts and illustrations together with a display of books and other things, at the British Council, 2-4 May. *See Focus*.

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.

BOOK EXHIBIT of American Literature in Greek translation, at the Hellenic American Union, through 4 May.

IPPOLYTOS IDES, paintings at the Hellenic American Union, till 4 May.

DWARF AND GIANT ELEPHANTS an exhibition at the Goulandrakis Museum till September.

LOU EFSTATHIOU a sculpture exhibition at the Hellenic American Union, 7-18 May. *See Art*.

KOSTAS PANIARAS will exhibit a series of landscapes at the Museum of Cycladic Art, 16 May through 30 June. *See Focus*.

METAMORPHOSES by Brigitta Seely-Antonopoulos at the Athens Municipality Cultural Centre, till 14 May. *See Focus*.

WOOD CONSTRUCTIONS-SCULPTURES-PAINTINGS by Lou Efstathiou, at the Hellenic American Union, 7-18 May. *See Art*.

PAINTINGS AND PRINTS by Susanna Coffey, at the Hellenic American Union, 21 May through 1 June.

ART WORK by the students of the American Community Schools of Athens, at the Hellenic American Union, 14-25 May.

RECITAL FOR TWO PIANOS by Yolanda Severi and Rita Vourtsi, in works by Bach, Rachmaninoff, Milhaud, Freed, Britain, Benjamin and Infante, at the Hellenic American Union, 15 May at 8 pm.

CONTEMPORARY DANCE CONCEPTS OF ANCIENT DRAMA a lecture-presentation performed by Lia Meletopoulou, choreographer, with dance examples, video screening. Dance by Yitsa Karella, at the Hellenic American Union, 14 May at 8 pm.

PIANO RECITAL by Martin Krithara, at the Hellenic American Union, 16 May at 8 pm.

CONCERT with Stephanos Nassos, piano, and the trio Gerassimos Nassos, violin, Marios Molandonis, clarinet and Thalia Kehagia, piano, in works by Bach, Liszt, Prokofiev, Milhaud and Stravinsky, at the Hellenic American Union, 23 May at 8 pm.

THE BOSPOROS ENSEMBLE will give a concert at the Palais de Sports in Thessaloniki, 29 May and at the Herod Atticus Theatre, 31 May. *See Focus*.

LECTURES AND SEMINARS

INDIA INDIA INDIA three one-hour lectures by Irimi Panayiotidou 3, 10 and 17 May, at Panorama, Al. Soutsou 4, tel 362-3098.

SYRIA, GEOGRAPHY AND CULTURE four lectures by Marianna Koromila, 2, 9 and 16 May at Panorama.

BEADS: HISTORY AND ARCHAEOLOGY. COLLECTING two lectures by Nicolas Kieley-Lambrinides, 11 and 18 May, at Panorama. *See Focus*.

THE EDUCATIONAL SYSTEM IN GREECE, 1975-1990 - PERSPECTIVES a seminar organized by the Athens

College Teacher's Association, at the Athens College Theatre, 5 and 6 May.

APPROACHES TO THE COMPOSITION PAPER IN THE CAMBRIDGE FIRST CERTIFICATE is the theme of a lecture by Mr John Nauton, author, teacher, trainer, administrator of the International House in London, at the British Council, 11 May at 1 pm.

SEX AND DANGER: THE SOCIAL IMPACT OF AIDS is the title of a lecture by Dr Janet Holland of the University of London Institute of Education, at the British Council, 24 May at 8 pm.

EDUCATION IN GREECE AND BRITAIN: THE EUROPEAN DIMENSION an education conference, at the British Council, 25 and 26 May. See Focus.

ASPECTS OF AFRO-AMERICAN ART, is the theme of a lecture, in Greek, at the Hellenic American Union in cooperation with the University of Thessaloniki, 10 and 11 May at 8 pm.

AWAKENING AND SELF-REDEFINITION IN CONTEMPORARY GREEK WOMEN NOVELISTS a lecture by Dr Maria Anastassopoulos, professor at the University of Athens, at the Hellenic American Union, 17 May at 8 pm. In Greek.

TWO PHILOSOPHICAL NIGHTS with an open discussion, at the Hellenic American Union, 28 and 29 May at 8 pm. In Greek.

THE REFLOATING OF THE SWEDISH WARSHIP VASA a lecture with a screening, organized by the Naval Museum of Greece and the Swedish Embassy, at the Hellenic American Union, 30 May at 8 pm.



Julian Bream at Pallas

SPRING COURSES

THE HELLENIC AMERICAN UNION, Massalia 22, tel 362-9886 ext 53 or 360-7305. The HAU offers Modern Spoken Greek courses; Intensive 4 week courses, 5-29 June, registration starts 15 May. Also offers the following courses: theatre, photography, art and Greek cinema.

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

THE ATHENS CENTRE, 48 Archimideou St, tel 701-5242 or 701-268, offers Greek lessons; Immersion I, II and III, 3 weeks, 21 May through 8 June.

CLUBS AND ORGANIZATIONS

AMERICAN WOMEN'S ORGANIZATION OF GREECE (AWOG) welcomes new arrivals. For membership and general information phone 639-3250/9, ext 345, Monday through Friday from 10:30 am - 12:30 pm.

ST. ANDREW'S WOMEN'S GUILD This Ecumenical Women's Group meets monthly and offers various outreach programs of interest to Christian women of all denominations. As an arm of St. Andrew's Protestant Church, the guild will offer a hearty welcome to newly-arrived women. For more information phone 651-7405, or the church, tel 652-1401.

CANADIAN WOMEN'S CLUB OF ATHENS welcomes new members to monthly meetings; activities. For information call 652-0772.

THE ENGLISH SPEAKING SOCIAL SOCIETY meets every Wednesday from 8-10 pm at the Athenian Pastry Shop, 320 Kifissias Ave, Neo Psychiko. Ask for Dr Agis Sarakinos, tel 672-5485.

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

CROSS-CULTURAL ASSOCIATION Meetings of the association will take place at the YWCA (XEN) on Amerikis St (next to Pandelidis Bookshop) on the third Tuesday of each month. Diane Halkoussi (Hall), secretary of the Foresight Approach to Healthy Eating, will talk on a "Modern Approach to Traditional Food", 15 May. The meeting starts at 8 pm. Non-members are welcome. For more information call 951-3595 after six, or 347-6370.

LA LECHE LEAGUE is holding a meeting: Nutrition and weaning: 8 May at 10 am for Athens South and 15 May at 10 am for Athens North. For more information call 672-5961 or 639-5268.

THE CULTURAL ASSOCIATION FOR THE PORTUGUESE COMMUNITY is a new association recently formed. Its intention is to strengthen ties between Greeks and the Portuguese Community here, and to unite the Portuguese Community. The address of the association is Michalakopoulou 125, tel 775-5032. New members are welcome.

RELIGIOUS SERVICES

UNITED PENTECOSTAL CHURCH INTERNATIONAL, Lambrou Katsoni 58, tel 644-6980. Weekly services: Sunday 10:30 am, 3 pm; Wednesday 7:30 pm; Bible Study, Prayer Service Saturday 7-9 pm.

HELLENIC INTERNATIONAL CHRISTIAN CHURCH, Tsaldari 18, Kifissia, tel 692-7373, in the former Roussos Hotel. Sunday service is at 11 am and there is also Sunday School. For more information call 807-8946 or 692-7373.

ST. ANDREW'S PROTESTANT CHURCH, Papanikoli 3, Papagou. Pastor David Pederson, tel 652-1401. Service: (former Hotel Roussos) Pan. Tsaldari 18, Kifissia, 9 am; Sina 66, 11:15 am; tel 652-1401.

ST. PAUL'S CHURCH, Philellinon 25. The Rev John F. Maddock-Lyon, tel 323-4790; 721-4906; 8 am, Holy Communion, first Sunday of the month; 9 am Sung Eucharist, every Sunday; 10:30 am Morning Prayer, every Sunday. Church open daily, except Mondays and holidays, 9 am till 1 pm.

ST. PETER'S ANGLICAN CHURCH, St. Catherine's British Embassy School, Kifissia, tel 721-4906. The Rev W H Chivers: 10 am, Holy Eucharist, Sundays except the first Sunday of the month, when Morning Prayer is followed by Holy Communion.

VOULA SERVICES, Daphni 1, Voula: 6 pm, Holy Eucharist, first and third Sundays of the month.

ST DENIS CATHOLIC CHURCH, Panepistimiou 31, tel 362-3603.

ST NIKODIMOS, Russian Orthodox Church, Filellinon 21, tel 323-1090.

MUSEUMS AND SITES

ACROPOLIS, open weekdays 7:30 am-6pm; Sunday 8am-5pm. The entrance fee of 600 drs includes the museum.

ACROPOLIS MUSEUM, open 8:30am-2:45 pm ☎ 323-6665. Sculptures, vases, terra cottas and bronzes from Acropolis excavations.

ANCIENT AGORA, open 8:30am-2:45pm daily. Closed Mondays. Entrance fee 150 drs, student discounts.

AGORA MUSEUM, same hours as the Agora; closed Mondays. ☎ 321-0185. Entrance fee 400 drs. A replica of the 2nd century BC Stoa of Attalos, the museum has been reconstructed on original foundations in the ancient Agora. Also houses finds from Agora excavations.

ARCHAEOLOGICAL MUSEUM OF PIRAEUS, Harilao Trikoupi 31, Piraeus. ☎ 452-1598. Open 8:30am-3pm daily; closed Mondays. Entrance fee 200 drs; students 100 with ID; holds fine collection of Greek and Roman sculpture.

BENAKI MUSEUM, Koumbari 1, (corner of Vas Sofias). ☎ 361-1617. Neoclassical mansion housing Anthony Benaki's private collection of ancient and modern Greek art, artefacts, textiles and costumes as well as examples of Islamic, Coptic and Chinese art. Open 10:30am-1:30pm daily. Closed Tuesdays. Entrance fee 200 drs.

BYZANTINE MUSEUM, Vas Sofias 22. ☎ 721-1027, Villa built for the Duchess of Plaisance in 1848. Houses Athens major collection of Byzantine and post-Byzantine art, including permanent European masters. Open Tuesday-Saturday 9am-3pm; Sunday 10am-2pm; closed Monday; weekdays 9am-3pm. Closed Mondays and holidays; Sundays open 9am-2pm. Entrance 200 drs; 50 drs for students.

CENTER FOR FOLK ART AND TRADITION, Angeliki Hadzimihali 6. ☎ 324-3987. Exhibitions focusing on folk traditions in Greece. Open 9am-1pm & 5pm-8pm; closed Sundays afternoons and all day Monday. Entrance free.

CYCLADIC AND ANCIENT GREEK ART MUSEUM, Neophytou Douka 4, Kolonaki. Open daily from 10 am-4 pm; closed Tuesdays and Sundays. The museum was built to house the private collection of the Nicholas P. Goulandris Foundation. 230 unique examples of Cycladic art are housed on the first floor while the second is devoted to small and monumental works from 2000 BC to the 4th century AD. On Saturday mornings the museum organizes activities for children. Call 723-9706 or 724-9706 for bookings.

D. PIERIDES MUSEUM OF MODERN ART, 29 King George Ave, Glyfada. ☎ 865-3890. Open Mon & Wed 6-10pm. Private collection of Cypriot and Greek Modern Art.

GOULANDRIS MUSEUM OF NATURAL HISTORY, Levilou 13, Kifissia. ☎ 808-6405. Open daily 9am-2:30pm Sundays 10am-4pm; closed Friday.

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

HELLENIC MARTIME MUSEUM, Zea, Piraeus. ☎ 451-6822, 451-6264. Open daily from 9am-12:30pm; closed Sundays & Mondays.

THE JEWISH MUSEUM OF GREECE, 36 Amalias St. ☎ 323-1577. The collections of the museum include religious and folk art representative of the centuries-old Jewish-Greek and Sephardic communities of Greece. Open Sunday through Friday 9am-1pm; closed Tuesdays.

KANELLOPOULOS MUSEUM, Theorias and Panos Strs. Plaka ☎ 322-3213. Art and artefacts from prehistoric times to post-Byzantine period. Open Monday-Saturday 9am-3pm; Sunday 9:30am-2:30pm; closed Tuesdays.

KERAMIKOS MUSEUM AND SITE, Ermou 148. ☎ 346-3552. The site includes the ruins of the Dipylon and the Sacred Gate and cemetery which stood outside the city Tombs, a funerary avenue containing graves, and monuments to famous Athenians. The museum houses many finds from the cemetery. Open 9am-3pm every day except Tuesdays.

MUSEUM OF GREEK FOLK ART, Kydathinaion 17, Plaka (near Nikis St). ☎ 321-3018. Open 10am-2pm; closed Mondays. Art and artefacts mainly from the 18th & 19th centuries.

NATIONAL ARCHAEOLOGICAL MUSEUM, open daily 8am-7pm; Saturday 8am-6pm; closed Mondays. ☎ 821-7717; 821-7724.

VORRES MUSEUM, Paiania, Attica. Open Saturday & Sunday 10am-2pm. Contemporary Greek art, appl. for groups. ☎ 664-2520; 664-4771. Entrance 100 drs; children & students free.

LIBRARIES

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

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

BRITISH COUNCIL LIBRARY, Kolonaki Sq. ☎ 3633211. Lending and Reference libraries open Mon-Fri, 9:30-1:30; closed all of August.

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

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

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

THE HELLENIC AMERICAN UNION GREEK LIBRARY, Massalia 22, 7th floor. ☎ 362-9886 (ext 51). Open Mon & Thurs 10am-7pm rest of the week 9:00am till 2:30pm. A general public library, it also functions as a reading room.



Olympic Action Radio

Greece's foreign-language radio station brings you an exciting combination of the best programs available on *VOA Europe*, *CNN News* and *The BBC World Service*: 24 hours a day on 102.1 FM Stereo!

HIGHLIGHTS • MAY • HIGHLIGHTS • MAY • HIGHLIGHTS • MAY • HIGHLIGHTS

THE LATEST NEWS....

- * *Olympic Action* has ordered new equipment designed to more than double the strength of its broadcast signal. At present it can be heard as far afield as Spetses Island and the north of the Peloponnese, but there are 'blind' spots in areas of Athens obstructed by hills, such as Glyphada. This will be resolved soon.
- * Athens' de luxe category *Caravel Hotel* has become the first hotel to pipe O.A.R.'s 24-hour program into every one of its 500 rooms. More hotels will follow soon.
- * Look out for our daily French and German language programs: International and domestic news and features from the BBC in French, every day at 8:30 a.m., 1:30 and 7:30 p.m., and in German at 7:35 a.m. and 6:30 p.m. Each show lasts half an hour.
- * The station will soon be broadcasting news bulletins on Greek affairs four times a day, and almost daily programs on the cultural & entertainment events available in Athens.
- * **Please Note: Occasional technical difficulties, or last minute news developments, might result in minor changes in the schedule. Listeners will be given as much advance notice as possible.**

Mondays

TAKING ISSUE (BBC): "Ideas are our oyster," says Christopher Cook, who returns this month to chair a new series of this round-table discussion program.

BREAD, HASHISH AND MOONLIGHT (BBC): In the first two programs of this series BBC's Robin Ostle traces the classical origins of Arabic poetry and its development from the desert odes of pre-Islamic Arabia to the court poetry of Haroun al-Rashid and love songs of Moorish Spain.

RUSSIA, THE DRIVE TO EMPIRE (BBC): The Soviet Empire is crumbling: earlier this year Azerbaijan and Armenia made world headlines as clashes between the two communities led to bloodshed and were followed by Moscow's decision to send troops to Azerbaijan.

Also in the Caucasus, Georgia has made it clear that its ultimate objective is independence. The same is true of the Baltic states to the north, Latvia, Lithuania and Estonia.

But how did this vast empire come into being in the first place?

John Eidinow explores its origins and how more than 100 nations with their own languages and traditions were brought together.

COMPOSER OF THE MONTH (BBC): Few composers' lives have been more poignantly tinged with romantic irony than that of Franz Schubert. Born in Vienna in 1797, his genius emerged, fully bloomed, by the time he was 16.

Yet he died a pauper, in the most musical city of the world, at the age of 31. This program explores the life and art of this most endearing composer in the context of his songs and chamber music.

MUSIC SPECIAL (VOA): "Off the Record" with Mary Turner features various music artists including Lou Gramm, Motley Crue, Eric Clapton and Kiss.

Tuesdays

EUROPE'S WORLD (BBC): As the European Community prepares for 1992 and the Single Market, new links are being forged between Western Europe and the new democracies of the East, and the

environment is now a priority.

Europe's World looks at European developments which matter worldwide, and gives the world a window on life in Europe. It reports on EC business and attempts to find out where the new ideas and the new money will come from in Eastern Europe.

SINGING STARS (BBC): Malcolm Laycock spotlights the great solo singers of the post-war decade, and this month traces the careers of Perry Como, Rosemary Clooney, Bobby Darin and Frankie Laine through their songs.

Wednesdays

PANEL GAME (BBC): A comical program with well-known guests, jokes and fun!

OMNIBUS (BBC): French philosopher and author Simone de Beauvoir was nicknamed Castor - "the beaver" - because of her phenomenal work rate. She completed *The Second Sex* in 14 months in 1949 and it has become, in Dale Spender's words, "part of the taken-for-granted feminist reality."

Deirdre Bair's biography of de Beauvoir is published this month, and she describes to Ed Thomas the carefully structured working sessions she had with her subject.

FRESH TRAXX - MUSIC SPECIAL (VOA): With J.J. Johnson, features music artists like Earth, Wind & Fire, Heavy D, Nancy Wilson, Full Force, Stacy Lattisaw and more.

Thursdays

JOHN PEEL (BBC): Internationally renowned DJ John Peel selects tracks from newly released albums and singles from the contemporary music scene.

THE SITTAFFORD MYSTERY (BBC): *The Sittaford Mystery*, by Agatha Christie is dramatized in five parts and directed by Michael Bakewell. Mellinda Walker plays Emily Terfusis, with Stephen Tompkinson as Charles Enderby and Geoffrey Whitehead as Inspector Narracott.

Fridays

(11th, 18th) **PLAYING GOD (BBC):** John Newell explains how we humans, "the slaves of our genes",

are becoming the masters of genetic engineering. He investigates not only the possibilities but the ethical problems that arise. These two programs received Medical Journalists Association Radio Awards following their first broadcast on World Service last year.

(25th) **PRESERVATION OR PROGRESS (BBC):** The Government says it cannot afford the cost of preserving all of Britain's old monuments. And private developers say they must sometimes construct new buildings on highly sought-after sites, even if these do contain ancient ruins.

This program asks whether it is possible to protect and maintain every relic of a rich and varied history, and at the same time create the buildings and industries which both reflect and meet the needs of the modern age.

SHORT STORY (BBC): (6th) Lucy Thorncroft has *A Touch of Fever* - it's only 'flu but it conjures up memories of malaria, and time spent in Africa, 30 years earlier. Rosina Umelo wrote the story.

(13th) Marilyn Noronha has set *Jyoti Means Light* in a block of flats in an Indian town. The neighbors are scandalized by then "liberated" behavior of young Miss Joshi, but her presence brings comfort to one middle-aged woman.

(20th) A Jewish child, orphaned by the Second World War, fantasizes an identity to get the security he craves. Gradually he learns that reality does hold meaning for him. *Eitlan's Watch* is by Zilla Kupossonoff and Zena Holland from Israel.

(27th) What's inside *Grandfather's Secret Room*? After his death Chima can at last find out - and the answer brings unpleasant revelations. The story is by Dede Kamkondo in Malawi.

MUSIC SPECIAL - Friday Night Oldies Party (VOA): Classic hits with Seth Warner

Saturdays

DANCING FIDDLES (BBC): Gaelic music at its best, as those fine fiddlers Ron Gonella and Angus Cameron and the rest of the band entertain audiences in Scotland.

ROCK 'N ROLL NEVER FORGETS (VOA): With Steve Downes and Marc Coppola features great music artists like Doobie Bros, the Grateful Dead, Tom Petty and more.

Sundays

FROM OUR OWN CORRESPONDENT (BBC): BBC correspondents comment on the background to the news.

PLAY OF THE WEEK (BBC): (6th, 13th) When Charles Dickens died in 1870 with his final novel incomplete, he left behind an intriguing mystery. But all is revealed in the final two episodes of David Buck's dramatization of *The Mystery of Edwin Drood*, with an ending by Leon Garfield which supplies all the answers.

(20th) *The Ultimate Invention*. Grand Duke Alexander, a minor 19th century European despot, has cash flow problems. Not to put too fine a point on it, his duchy is bankrupt, and rich, single princesses are none too keen on marrying impoverished Grand Dukes.

But inventor Francis Block's masterpiece - *The Ultimate Invention* - seems destined to restore the duchy's fortune. Or such, at least, is the fond hope of Grand Duke Alexander.

Olympic Action Radio



MONDAYS

- 7 AM GERMAN FEATURES
- 7:47 PRESS REVIEW
- 7:52 THE WEEK ON 648 (BBC)
- 7:56 WEATHER & TRAVEL NEWS
- 8 AM VOA NEWS
- 8:09 THE JEFF ROBERTS SHOW Hit music, information, features (VOA)
- 8:30 LONDRES MATIN (BBC) News in French
- 9 AM NEWSDESK (BBC)
- 10 AM VOA NEWS
- 10:06 THE JEFF ROBERTS SHOW (VOA) Hit music, information, features
- 10:30 TAKING ISSUE (BBC)
- 11 AM VOA NEWS
- 11:15 BREAD, HASHISH & MOONLIGHT (BBC)
- 11:30 ANYTHING GOES (BBC) A variety of music, comedy and much more. Send your requests to Bob Holness
- 12 PM VOA NEWS
- 12:06 SETH WARNER SHOW Hit music, information, features (VOA)
- 12:30 CNN NEWS
- 12:33 SETH WARNER SHOW Hit music, information, features



- 1 PM NEWS SUMMARY (BBC)
- 1:01 RUSSIA, DRIVE TO EMPIRE (BBC)
- 1:30 LONDRES MIDI (BBC) French news and features
- 2 PM WORLD NEWS (BBC) & NEWS ABOUT BRITAIN
- 2:15 HEALTH MATTERS (BBC) Keeping track of new developments in the world of medical science, as well as ways of keeping fit
- 2:30 COMPOSER OF THE MONTH (BBC)
- 3 PM NEWSREEL (BBC)
- 3:15 QUIZ (BBC)
- 3:45 SPORTS ROUNDUP (BBC)
- 4 PM VOA NEWS
- 4:06 THE CAROL PARKER SHOW (VOA) Hit music, information, features
- 5 PM VOA WORLD NEWS
- 5:06 THE CAROL PARKER SHOW (VOA)
- 5:30 CNN NEWS
- 5:32 THE CAROL PARKER SHOW (VOA) Hit music, information, features
- 6 PM NEWSREEL (BBC)
- 6:15 BBC ENGLISH
- 6:30 HEUTE AKTUELL (BBC 648)
- 7 PM VOA NEWS

- 7:06 BBC ENGLISH
- 7:30 LONDRES SOIR (BBC)
- 8:14 THE ERIC PHILLIPS SHOW (VOA)
- 9 PM VOA NEWS
- 9:30 THE ERIC PHILLIPS SHOW (VOA)
- 10 PM VOA NEWS
- 10:06 MUSIC SPECIAL (VOA) "Off the Record"
- 11 PM VOA NEWS
- 11:06 EVENING REPORT (VOA)
- 12 midnight onwards see regular VOA schedule

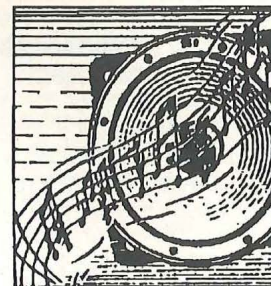
TUESDAYS

- 7 AM VOA NEWS
- 7:06 THE JEFF ROBERTS SHOW Hit music, information, features (VOA)
- 7:35 NEWS IN GERMAN (BBC) Headlines in English & French
- 7:52 FINANCIAL NEWS & REVIEW (BBC)
- 7:56 WEATHER & TRAVEL NEWS (BBC)
- 8 AM VOA NEWS
- 8:09 THE JEFF ROBERTS SHOW Hit music, information, features (VOA)
- 8:30 LONDRES MATIN (BBC) News in French
- 9 AM NEWSDESK (BBC)
- 9:30 COUNTERPOINT (BBC) Paul Jones with the best of R&B, jazz, soul and pop.
- 10 AM VOA NEWS
- 10:06 THE JEFF ROBERTS SHOW
- 10:30 EUROPE'S WORLD (BBC)
- 10:45 NETWORK UK (BBC)
- 11 AM VOA NEWS
- 11:15 THE WORLD TODAY (VOA)
- 11:30 FINANCIAL NEWS Followed by Sports Roundup
- 12 PM VOA NEWS
- 12:06 SETH WARNER SHOW (VOA) Hit music, information, features
- 12:30 CNN NEWS
- 12:32 SETH WARNER SHOW Hit music, information, features (VOA)
- 1 PM NEWS SUMMARY (BBC)
- 1:01 DISCOVERY (BBC) An in-depth look at scientific research



- 1:30 LONDRES MIDI (BBC) French news and features
- 2 PM VOA NEWS
- 2:09 SETH WARNER SHOW Hit music, information and features (VOA)
- 2:30 MEGAMIX (BBC) Compendium of

- music, sport, fashion, health, travel, news and views for young people
- 3 PM NEWSREEL (BBC) News of events as they happen and dispatches from BBC correspondents from all over the world
- 3:15 MULTITRACK ONE: TOP 20 (BBC) World Service Top 20 hits
- 3:45 SPORTS ROUNDUP
- 4 PM VOA NEWS
- 4:06 THE CAROL PARKER SHOW (VOA)
- 4:45 SINGING STARS (BBC)
- 5 PM VOA WORLD NEWS
- 5:06 CAROL PARKER SHOW Hit music, information, features (VOA)
- 5:30 CNN NEWS
- 5:32 CAROL PARKER SHOW Hit music, information, features (VOA)
- 6 PM NEWSREEL (BBC)
- 6:15 BBC ENGLISH
- 6:30 HEUTE AKTUELL (BBC) German news and features



- 7 PM VOA NEWS
- 7:06 BBC ENGLISH
- 7:30 LONDRES SOIR (BBC) French news and features
- 8:14 NEWS HEADLINES (BBC)
- 8:15 onwards see regular BBC World Service schedules

WEDNESDAYS

- 7 AM GERMAN FEATURES (BBC)
- 7:35 NEWS IN GERMAN (BBC) Headlines in English & French
- 7:52 FINANCIAL NEWS AND REVIEW (BBC)
- 7:56 WEATHER & TRAVEL NEWS (BBC)
- 8 AM VOA NEWS
- 8:09 THE JEFF ROBERTS SHOW Hit music, information, features (VOA)
- 8:30 LONDRES MATIN (BBC) News in French
- 9 AM NEWSDESK (BBC)
- 9:30 MERIDIAN (BBC) A topical program about the world of the arts
- 10 AM VOA NEWS
- 10:06 THE JEFF ROBERTS SHOW (VOA)
- 10:30 CNN NEWS
- 10:33 JEFF ROBERTS SHOW (VOA)
- 11 AM VOA NEWS
- 11:06 THE JEFF ROBERTS SHOW Hit music, information, features (VOA)



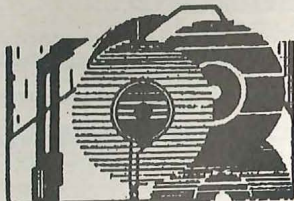
Olympic Action Radio

11:15 BUSINESS MATTERS (BBC) A weekly survey of commercial and financial news

11:30 PANEL GAME (BBC)

12 PM VOA NEWS

12:06 SETH WARNER SHOW Hit music, information, features (VOA)



12:30 CNN NEWS

12:32 SETH WARNER SHOW Hit music, information, features (VOA)

1 PM NEWS SUMMARY (BBC)

1:03 OMNIBUS (BBC)

1:30 LONDRES MIDI (BBC) French news and features

2 PM WORLD NEWS (BBC)

2:09 NEWS ABOUT BRITAIN (BBC)

2:15 COUNTRY STYLE (BBC)

2:30 MERIDIAN (BBC)

3 PM NEWSREEL (BBC)

3:15 CHILDREN OF THE ICE (BBC)

3:25 THE FARMING WORLD (BBC)

3:45 SPORTS ROUNDUP (BBC)

4 PM VOA NEWS

4:06 THE CAROL PARKER SHOW (VOA) Hit music, information, features

4:30 DEVELOPMENT '90 (BBC) Reflecting aid and development issues

5 PM VOA NEWS

5:06 CAROL PARKER SHOW Hit music, information, features (VOA)

5:30 CNN NEWS

5:32 CAROL PARKER SHOW Hit music, information, features (VOA)

6 PM NEWSREEL (BBC)

6:15 BBC ENGLISH

6:30 HEUTE AKTUELL German news and features (BBC 648)

7 PM VOA NEWS

7:06 BBC ENGLISH

7:30 LONDRES SOIR (BBC)

8 PM VOA NEWS

8:06 THE ERIC PHILLIPS SHOW (VOA)

9 PM VOA NEWS

9:06 THE ERIC PHILLIPS SHOW (VOA)

10 PM VOA NEWS

10:06 MUSIC SPECIAL (VOA) "On the Radio"

11 PM VOA NEWS

11:06 EVENING REPORT (VOA)

12 midnight onwards see regular VOA schedule

THURSDAYS

7 AM VOA NEWS

7:06 THE JEFF ROBERTS SHOW Hit music, information, features (VOA)

7:35 NEWS IN GERMAN (BBC) Headlines in English & French

7:52 FINANCIAL NEWS AND REVIEW (BBC)

7:56 WEATHER & TRAVEL NEWS

8 AM VOA NEWS

8:06 JEFF ROBERTS SHOW (VOA)

8:30 LONDRES MATIN French news (BBC 648)

9 AM NEWSDESK

9:30 VOA NEWS

9:33 JEFF ROBERTS SHOW (VOA)

10 AM VOA NEWS

10:06 THE JEFF ROBERTS SHOW (VOA)

10:30 CNN NEWS

10:32 JEFF ROBERTS SHOW (VOA)

11 AM VOA NEWS

11:06 THE SETH WARNER SHOW Hit music, information, features (VOA)

11:15 GOOD BOOKS (BBC)

11:30 JOHN PEEL (BBC)

Internationally-renowned host John Peel selects tracks from newly released albums and singles from the contemporary music scene.

12 AM VOA NEWS

12:06 SETH WARNER SHOW Hit music, information, features (VOA)

12:30 CNN NEWS

12:32 SETH WARNER SHOW Hit music, information, features (VOA)



1 PM NEWS SUMMARY (BBC)

1:03 ASSIGNMENT (BBC) Weekly examination of a topical issue

1:30 LONDRES MIDI (BBC) French news and features

2 PM WORLD NEWS (BBC) and News About Britain

2:15 NEW IDEAS (BBC) Radio shop-window for new products and inventions

2:25 BOOK CHOICE (BBC)

2:30 "THE SITTAFFORD MYSTERY"

3 PM NEWSREEL (BBC) News of events as they happen and dispatches from BBC correspondents all over the world

3:15 MULTITRACK

TWO (BBC) New pop records, interviews, news and competitions

3:45 SPORTS ROUNDUP

4 PM VOA NEWS

4:06 THE CAROL PARKER SHOW (VOA)

4:45 JAZZ/FOLK IN BRITAIN (BBC)

5 PM VOA WORLD NEWS

5:06 CAROL PARKER SHOW Hit music, information, features (VOA)

5:30 CNN NEWS

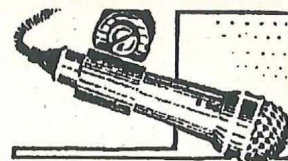
5:32 CAROL PARKER SHOW Hit music, information, features (VOA)

6 PM NEWSREEL (BBC)

6:15 BBC ENGLISH

6:30 HEUTE AKTUELL German news and features (BBC 648)

7 PM VOA NEWS



7:06 BBC ENGLISH

7:30 LONDRES SOIR (BBC)

8 PM NEWS HEADLINES (BBC)

8:15 onwards see regular BBC World Service schedule

FRIDAYS

7 AM GERMAN FEATURES (BBC)

7:35 NEWS IN GERMAN (BBC)

7:52 FINANCIAL NEWS & REVIEW (BBC)

7:56 WEATHER & TRAVEL NEWS (BBC)

8 AM VOA NEWS

8:06 THE JEFF ROBERTS SHOW Hit music, information, features (VOA)

8:30 LONDRES MATIN (BBC) News in French

9 AM NEWSDESK

9:33 JEFF ROBERTS SHOW (VOA)

10 AM VOA NEWS

10:06 THE JEFF ROBERTS SHOW (VOA)

10:30 PLAYING GOD (BBC) EX. 14TH WITH DEATH, 25TH PRESERVATION OR PROGRESS

11 AM VOA NEWS

11:06 THE SETH WARNER SHOW Hit music, information, features (VOA)

11:15 MUSIC REVIEW (BBC) News and views from the world of music

12 PM VOA NEWS

12:06 SETH WARNER SHOW Hit music, information, features (VOA)

12:30 CNN NEWS

12:32 SETH WARNER Hit music, information, features (VOA)

1 PM NEWS SUMMARY (BBC)

1:03 FOCUS ON FAITH (BBC) Comment and discussion on the major issues in the worlds of faith

1:30 LONDRES MIDI (BBC) French news and features

2 PM WORLD NEWS (BBC) & News About Britain

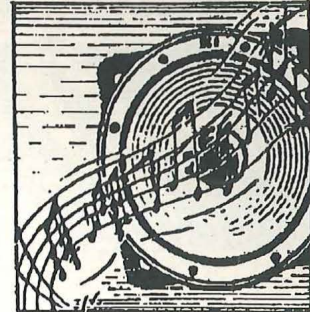
Olympic Action Radio



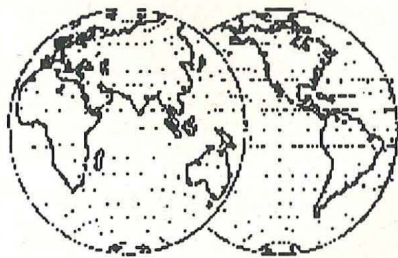
2:15 GLOBAL CONCERNS (BBC)
Keeping ahead of environmental issues
2:30 MERIDIAN (BBC) Topical program
about the world of the arts
3 PM NEWSREEL (BBC)
3:15 PLAY (BBC)
3:45 SPORTS ROUNDUP (BBC)
4 PM VOA NEWS
4:06 THE CAROL PARKER SHOW (VOA)
4:30 SHORT STORY (BBC) Here's Humph
5 PM VOA NEWS
5:06 CAROL PARKER SHOW Hit music,
information, features (VOA)
5:30 CNN NEWS
5:32 CAROL PARKER SHOW Hit music,
information, features (VOA)
6 PM NEWSREEL (BBC)
6:15 BBC ENGLISH
6:30 HEUTE AKTUELL German news and
features (BBC)
7 PM VOA NEWS
7:06 BBC ENGLISH
7:30 LONDRES SOIR (BBC)
8:14 THE ERIC PHILLIPS SHOW (VOA)
9 PM VOA NEWS
9:06 THE ERIC PHILLIPS SHOW (VOA)
10 PM VOA NEWS
10:06 MUSIC SPECIAL (VOA) Friday Night
Oldies Party
11 PM VOA NEWS
11:06 EVENING REPORT (VOA)
12 midnight onwards see regular VOA
schedule

10:06 JR RUSS SHOW Hit music,
information, features (VOA)
10:30 CNN NEWS
10:32 JR RUSS SHOW (VOA)
11 AM VOA NEWS
11:06 JR RUSS SHOW (VOA)
11:15 A JOLLY GOOD SHOW (BBC)
David Lee Travis presents your record
requests and dedications
12 PM VOA NEWS
12:06 SETH WARNER SHOW Hit music,
information, features (VOA)
1 PM VOA NEWS
1:06 THE SETH WARNER SHOW (VOA)
1:30 LONDRES MIDI (BBC 648) French
news and features
2 PM WORLD NEWS (BBC) & News
About Britain
2:15 DANCING FIDDLES (BBC)
2:30 MERIDIAN (BBC) Topical program
about the world of the arts

9 AM NEWSDESK (BBC)
9:30 JAZZ FOR THE ASKING (BBC)
10 AM VOA NEWS



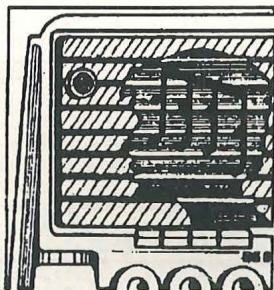
10:06 VOA MORNING - WEEKENDS
11 AM BBC WORLD NEWS
11:06 WORDS OF FAITH
11:15 THE PLEASURE'S YOURS (BBC)
Write to Gordon Clyde for your
classical music requests
12 PM WORLD NEWS
12:06 BRITISH PRESS REVIEW (BBC)
12:15 TECH TALK (BBC)
12:30 FINANCIAL REVIEW (BBC) A look
back at the financial week
12:40 BOOK CHOICE (BBC)
12:45 SHORT STORY (BBC) Readings of
various short stories
1 PM NEWS SUMMARY & SCIENCE IN
ACTION (BBC)
1:30 LONDRES MIDI (BBC) French news
and features
2 PM WORLD NEWS (BBC) & News
About Britain
2:15 FROM OUR OWN
CORRESPONDENTS (BBC)
2:30 THE KEN BRUCE SHOW (BBC)
Music and much more
3 PM VOA NEWS
3:06 AMERICAN COUNTRY
COUNTDOWN (VOA) with Bob
Kingsley -- four hours of the latest
country music hits and interviews with
the artists.



3 PM VOA NEWS
3:06 CASEY'S TOP 40 with Casey Kasem
(VOA) A four-hour countdown of
Billboard Magazine's top 40 songs of
the week
4:30 CNN NEWS
5 PM CASEY'S TOP 40 (VOA)
5:06 CNN
6 PM CASEY'S TOP 40 (VOA)
6:30 LONDRES SOIR (BBC)
7 PM VOA NEWS
7:06 MUSIC/FEATURES
7:15 BBC ENGLISH
7:30 LONDRES SOIR (BBC)
8:14 NEWS HEADLINES IN ENGLISH
8:30 HEUTE AKTUELL
9 PM VOA NEWS
9:06 DANCE TRAXX
10 PM onwards see regular VOA schedule

4 PM VOA NEWS
4:06 COUNTRY COUNTDOWN (VOA)
5 PM CNN NEWS
5:06 COUNTRY COUNTDOWN (VOA)
6 PM VOA NEWS
6:06 COUNTRY COUNTDOWN
7 PM VOA NEWS
7:06 MUSIC/FEATURES
7:15 BBC ENGLISH
7:30 LONDRES SOIR (BBC)
8:14 NEWS HEADLINES IN ENGLISH
(BBC)
8:15 CLUB 648 (BBC)
8:30 HEUTE AKTUELL (BBC)
9 PM onwards see BBC World Service list-
ings

SATURDAYS



7 AM VOA WORLD NEWS
7:06 JR RUSS SHOW Hit music,
information, features (VOA)
7:35 NEWS IN GERMAN (BBC) (Headlines
in English & French)
7:47 PRESS REVIEW (BBC)
7:52 FINANCIAL NEWS (BBC)
7:56 WEATHER & TRAVEL NEWS
8 AM VOA NEWS
8:06 JR RUSS SHOW (VOA)
8:30 LONDRES MATIN French news (BBC
648)
9 AM NEWSDESK (BBC) including world
news and despatches from BBC
correspondents all over the world
9:30 JR RUSS SHOW Hit music,
information, features (VOA)
10 AM VOA NEWS

SUNDAYS

7 AM VOA NEWS
7:06 MUSIC SPECIAL (VOA)
7:35 NEWS IN GERMAN (BBC) (Headlines
in English & French)
7:47 PRESS REVIEW (BBC)
7:52 FINANCIAL REVIEW (BBC)
7:56 WEATHER & TRAVEL NEWS (BBC)
8 AM VOA NEWS
8:06 MUSIC SPECIAL (VOA)
8:30 LONDRES MATIN French news (BBC)

6 restaurants and night life



CENTRAL

CORFU, Kriezotou 6. ☎ 361-3011. Menu includes popular standbys of Greek cuisine as well as some variations from Corfu. Daily noon -1am.

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

DIONYSOS, near the Acropolis. ☎ 923-3182; 923-1936. Complete restaurant and pastry shop. The house specialties are charcoal-broiled shrimp, fillet of sole, baby lamb and veal mignon in oregano sauce. Note: Dionysos-Zonars at the beginning of Panepistimiou St, near Syntagma Sq, also has complete restaurant service. ☎ 323-0336. A third Dionysos is on Lycabettus Hill.

DRUGSTORE, Stoa Korai. ☎ 322-1890. Take-off on its Parisian cousins. Open 8am -2am, except Sundays.

EVERYDAY, Stadiou 4 and Voukourestiou corner. ☎ 323-94422. Cafeteria convenient for coffee, croissants, pastries and ice cream. Open from 7 am-2am.

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

IDEAL, Panepistimiou Ave 46. ☎ 361-4001. The Restaurant of Athens, founded in 1922. Pleasant atmosphere in a succession of well-decorated rooms, discreet stereo music, attentive service extensive menu. Open from 12pm -2am. Ideal for late dinners. Don't let the unprepossessing entrance put you off.

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

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

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

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

THE THREE BOTHERS, Elpidos 7, Victoria Sq. ☎ 822-9322 833-1928. Open after 8pm. Closed Sundays. Specialties include swordfish, shrimp with bacon, shrimp salad, eggplant with cheese in tomato sauce. Extensive menu.

SINTRIVANI, Filelinou 5, near Syntagma. ☎ 323-8862. Greek cuisine, extensive variety of dishes including souvlaki and moussaka.

HILTON/US EMBASSY AREA

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

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

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

OTHELLO'S Mihalakopoulou 45, Illissia. ☎ 729-1481. Specialty: beef stroganoff. Open daily from 12pm -2am. Closed Sunday.

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



DIOSCURI restaurant - bar

Greek - food lovers meetpoint
Enormous variety of cooked specialties
Charcoal grill - Aegean fish
Business lunch menus

LUNCH AND DINNER

DIMITRIOU VASILIOU 16, N. PSYCHICO
TEL. 6713997, 6476546
SUNDAYS CLOSED

LE BISTRO, Holiday Inn Hotel, Mihalakopoulou 50, Illissia. ☎ 724-8322. French and Greek cuisine. Piano bar.

PAPAKIA, Pondou 40, (parallel to Mihalakopoulou, behind the Riva Hotel). ☎ 779-3072. Bar and restaurant. Specialty: duck as the name suggests, in cream sauce. Open daily after 10am.

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

PLAKA

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

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

DANIGOS, where Kydathinaion meets Adrianou. Basement taverna offering quality meat, fresh vegetables, bakaliaro and scordalia. Extremely reasonable; friendly service.

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

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

MILTONS, Adrianou 19, Plaka. ☎ 324-9129. Charming island atmosphere. Large steaks, fresh fish. Open daily from 11am -1am. Perfect for business lunches and evenings. Reservations suggested.

PICCOLINO, Sotiros 26, opposite the church. Best pizza in town plus many other Italian specialties including grilled prawns with bacon, scaloppine; all kinds of pasta. Also fresh fish. The host keeps serving you ouzo on the house long after you've become a regular. Open daily 2:30pm -3am. Saturday open from 11am -3pm. ☎ 324-9745.

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

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

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

THESPIA, taverna on Thespidos St. Special menu, lamb-liver, roast lamb. bite-sized tiropittes, roof garden and outside garden opposite; quality service, reasonable prices. Open from noon -2am.

XYNOS, Ag Geronda 4. ☎ 322-1065. Old Plaka taverna with extensive fare, including stuffed vine leaves, fricasee. Wine from the barrel. Guitar music. Closed Sunday.

PANGRATI AND ENVIRONS

ILLISSOS, Aminta 6. ☎ 723-5746. Lunch and dinner everyday except Sundays. Banqueting facilities, receptions and meetings. Business lunches at reasonable prices.

KARAVITIS, Arkinou 35, Pangrati. ☎ 721-5155. Traditional old taverna serving wine drinkers/mezedes and meat with potatoes and vegetables served in earthenware crocks. Wine from the barrel.

The Stage Coach

Superb Steaks

LUNCH AND DINNER

LEOFOROS KIFISSIAS 18
(PARADISO)

TEL. 684 6995 or 671 0091 (6-8 pm)
CLOSED SUNDAY

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

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

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

8

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. Snacks and salad bars, charcoal grills, ice cream and crêpes. Inside there is also a disco called BOX open after 8pm.

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

SEIRINES, Seirion 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 6pm -2am. 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, Deliyiorgi 45, Evangelistria. ☎ 411-2149. Specialties: snails, kebabs, kokoretsi, 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 8pm-2am.

LANDFALL CLUB, Makriyianni 3, Zea Marina. ☎ 452-5074. Seafood and Greek cuisine.

VASILENA, Etoilikou 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.

VLACHOS, 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 8pm-2am.

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

GLYFADA/VOULIAGMENI/ SEASIDE

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

BARBA PETROS, N. Zerva 26, Glyfada (Ag Konstantinos). ☎ 891-4937. On Sundays also open for lunch. Special cheese pies, kid, Chicken, short orders.

CHURRASCO, Pandoras 16, Glyfada. Slick dining, outdoor terrace and bar. Specialty: steak tartare, cooked at table. Elaborate, fairly expensive, elite Athenian crowd.

DOVINOS, Plateia Fleming 2, Glyfada. ☎ 894-4249. Various fish dishes, baked and grilled.

EL GRECO, Cnr. Kyprou and Feves Sts, Glyfada. ☎ 899-4249. Various fish dishes, baked and grilled.

EL PRIMO, 15 I. Metaxas, Glyfada. ☎ 894-1501. Filets and schnitzel. Piano.

EPICURE, 17 Poseidonos, Vouliagmeni. ☎ 896-1237. Hamburgers, filets. Open Tuesday through Sunday.

EVOI EVAN, behind the Zeus boat factory, Ano Glyfada. ☎ 893-2689. International cuisine. Music.

FRUTALIA, Kelsou 5 (from Athens turn left at Vouliagmenis 63). ☎ 921-8775. Nostalgic songs in a rustic setting. Nightly from 8pm.

GEO, Venezuelas 17, Ano Glyfada. ☎ 962-6504. Filets, "sofrito".

IMBROS, Selinis/lliou, Kavouri. ☎ 895-1139. Open for lunch and dinner. Fish, meat. Constantinopolitan cuisine.

KANATAKIA, I. Metaxa/Pandoras Sts, Glyfada. ☎ 895-1843. Short orders, hilopottes. Wine from the barrel.

KASTRO BARBA THOMA, Vlahika, vari. ☎ 895-9454. Open from 11pm. Baby lamb, suckling pig, souvlaki, kokoretsi, spleen, choice of appetizers.

LA BOUFFE, Aghiou Alexandrou 67, Paleo Faliron. ☎ 981-8547. French cuisine. Specialties include moules marinière, soupe à l'oignon, coq au vin, bourgingnon, Baigné aux pommes, profiteroles.

LE FAUBOURG, Metaxa 43 and Pandoras, Glyfada. ☎ 894-1556. A full menu of meat dishes including calf liver cooked with onions and bacon - a house specialty. Open daily except Sunday, for dinner only.

NAFTIKOS ONILOS VOULIAGMENIS, ☎ 896-0741. Fish. Terrace.

NIRIDES, M. Kavouri Harbor, Kavouri. ☎ 896-1560. Filets. Terrace.

PANORAMA, Iliou Kavouri 4 (opposite Hotel Apollo). ☎ 895-1298. Constantinopolitan mezedes, lobster, fish of all kinds.

TO SMARAGDI, on the coastal road, Kato Voula. ☎ 895-8207. Shell fish, fresh fish, various hors d'oeuvres.

STATHMOS, (the station). Vouliagmenis Ave 131, Ano Glyfada. ☎ 963-3524. Offers great traditional Greek and international cuisine and live piano entertainment. Open six days a week from 7pm.

VARKIZA, Poseidonos 8, Varkiza. ☎ 897-0789. Filet in cream sauce, T-bone steaks. Garden.

CYPRIOT

AMMOHOSTOS, Bousiou 43, Erythros. ☎ 692-0269. Closed Sunday.

APHRODITE, Konitsi 12, Goudi. ☎ 775-2467. Garden.

GALATEIA, 50, 52 Voukourestiou, Exarhia. ☎ 360-1930.

KIRKI, L. Pentelis 1, Kefalari. ☎ 808-0338. Garden.

THE BEAUTIFUL CYPRUS, Idrapou 11, Ano Illisia. ☎ 775-6176. Garden.

SEAFOOD

MICROLIMANO, (or Turkolimano, as it is still called in Piraeus) now hosts 22 seafood restaurants, all offering a good meal with excellent service at a table by the sea. Every taxi driver knows where it is, but if you want to use transportation take the metro to Faliron station. Another less well-known and less expensive seafood row in Piraeus is at **FRATES**, around from the Zea Marina yacht harbor. Several restaurants offer fresh fish and a cliffside view of the sea.

NAUTILUS, in Ambelokipi, one block south of the President Hotel (off Kifissias at Ftihiotis 6), features fine cuisine, an elegant mahogany and linen decor, and Big Band Music. The cocktail bar is well-stocked and a great place for after theatre/cinema get-togethers. Open 8pm-2am. ☎ 693-0089 (Mykonos devotees will recognize Jimmy's Ornos Bistro specialties).

ANDONPOULOS, Frederikis 1, Glyfada. ☎ 894-5636. An old and comfortable restaurant with an extensive seafood menu. Open daily from morning to midnight.

BOUILLABAISSE, Zisimopoulou 28, Amphitea (behind the Planetarium, Syngrou Ave). ☎ 941-9082. Bouillabaisse, fresh fish and a variety of shellfish. Nightly 7:30pm-midnight.

LAMBROS, on the shore road, Posidonos 20, Voula. ☎ 896-0144. Variety of appetizers and a good assortment of fish. Moderately expensive. Daily from 12am-2pm. Closed Mondays.

PSAROPOULOS, Kalamon 2, Glyfada. ☎ 8945677. One of the oldest seafood restaurants on the marina, open year round; tasty dishes, tasteful prices. Open from 12am-4am and at night 8pm-12pm.

STEAKHOUSES

FLAME STEAK HOUSE, Hadziyianni Mexi 9 (near the Hilton) ☎ 723-8540. Specializes in good charcoal broiled steaks and chops. Bar open for cocktails. Daily from 10am-1am.

PONDEROSA, Kifissias 267, Kifissia. ☎ 801-4493. Restaurant - Charcoal Grill Steak House. The specialty is American - style steaks and salads. Behind Olympic Airways, near Plateia Kifissias. Open Monday - Friday from 6pm-2am. Saturday and Sunday, from 3pm-2am.

THE STAGE COACH, Leoforos Kifissia 18, Parakiso ☎ 671-0091. Specializes in steaks, salads, and baked spuds, with an extensive bar. Reservations advisable. Daily lunch and dinner. Closed Sunday.

STEAK ROOM, Egintou 6 (between Hilton and US Embassy). ☎ 721-7445. Full menu featuring charcoal broils. Includes a bar. Reservations advisable.

KOREAN

GO RYEO JEONG, Alimou 33, Argyroupolis. ☎ 991-5913. Authentic Korean, Chinese and Japanese cuisine. Parking. Open daily 10:30am -4pm; 6:30pm -1am.

SEOUL, Evritanias 8, Ambelokipi (near President Hotel). ☎ 6924669. Specialties: beef bokouti (prepared at the table) yasté bocum (hors d'oeuvre), haimon gol (seafood and vegetables prepared at the table), tsapche (Korean spaghetti with black mushrooms).

AUSTRIAN/GERMAN

ALT BERLIN, Lolokotronis 35, Kefalari. ☎ 801-5792. "Filetackia" Alt Berlin. Live music. Garden.

VIENEZIKI GONIA, Ventouri and Ourania 13, Holargos. ☎ 652-0275. Viennese and Greek specialties, soft music. Fireplace.

CHINESE

CHANG'S HOUSE, Doiranis 15 and Athidon, Kalithea. At Syngrou Ave 190-192, turn right. ☎ 959-5191; 959-5179. Reasonable prices. Open daily for lunch & dinner. Special chefs from Taipei and Hong Kong. 160 varieties of Chinese dishes.

CHINA, Efroniou St 72, Illissia. ☎ 723-3200; 724-5746. (Between Caravel Hotel and University Campus). Open daily for lunch and dinner. Superb Chinese cuisine by chefs from Taiwan and Hong Kong in a luxurious atmosphere. Reasonable prices. Specialties include Peking Duck, spare ribs, shark's fin soup etc.

GOLDEN DRAGON, Syngrou Ave 122 and G. Olympiou 27-29. ☎ 923-2316. Reasonable prices. Open daily 12:30 - 3:30pm and 7:30pm - midnight. Closed on Sundays.

KOWLOON, Kyprou 78, Glyfada. Open daily 12pm - 3pm for lunch and 7pm - 1am. Specialties include fried rice, baked duck and king shrimps.

LONG FUNK TIEN, Alkionidou 114, coastal road near EOT Beach B. ☎ 895-8083. You can choose chop suey, spring rolls, Chinese noodles, among other dishes. Peking duck must be ordered 24 hours in advance. Every Sunday Chinese buffet lunch at a fixed price.

PAGODA, Bousgou and Leof Alexandras 3. ☎ 643-1990; 644-6259. Chinese cooking, decor and service. Dining room for dinner parties. Specialties include soups, prawns, chicken and beef dishes, sweet and sour meat and fish, lobster Cantonese, Peking duck, steamed snake. Desserts include lichees, fresh mango in season and sweets.

HUNG LU, 55 Efroniou (opposite the Caravel Hotel). ☎ 724-2735; 724-2736. Restaurant with Chinese specialty. Open daily from 1pm-4pm and from 7:30pm - 12:30am.

THE PEKING DRAGON, Zinni 12 and Kyriazi, Kifissia (near the Zinnon Sports Center). ☎ 801-7034. Cantonese cuisine. Specialties: Malaysian noodles with shrimp, crab with chili, beef with fresh ginger root.

THE PEKING CHINESE RESTAURANT, 6 Fedras and Karapanou. ☎ 893-2628. We recommend anything sweet and sour. The chef adds chili sauce, making the sweet and sour slightly fiery. Open daily from 1pm.

FRENCH

BELLE HELENE, Politeias Sq, Kifissia. ☎ 801-7994. In a lovely green park with two small lakes. Greek and French food. Specialties include Symposio fillet with madeira sauce, artichokes, bacon, ham, chicken livers, cheese in tomato sauce. Open daily from 10am-2am.

ERATO, Varnali 7, Halandri (Dourou Sq.). Restaurant, bar. Open nightly from 7pm-2am, except Sunday when it opens for lunch at noon. International cuisine (Greek and French).

LE CALVADOS, Alkmanos 5 (near Athens Hilton). ☎ 722-6291. A touch of Paris with a comprehensive menu from house pâté to osse au chocolat including a variety of steaks with original sauces, shrimp with curried rice, and cheese fondue. House wine. Specialties from Normandy and fine Calvados, of course.

L'ABREVOIR, Xenokratous 51, Kolonaki. ☎ 722-9106. Steak tartare. Garden.

LES AMIS, Kon Palaiologos 13, Nea Smyrni. ☎ 935-1165. Filets with pineapple, avocado with shrimp. Piano and guitar. Closed Sunday.

PETIT FLEUR, Plateon 6, Maroussi. ☎ 802-7830. Garden.

PRECIEUX, Akademias 14, ☎ 360-8616. Restaurant above the upmarket "déli". Flounder filet, salmon filet. Open only at noon. Air-conditioned. Closed Sunday.

PRAPAS, Ventiri 9, and Hadziyianni Mexi (near the Hilton). Restaurant/bar. Open from 9am -1pm.

SPANISH

CASA MADRID, Akti Koudourioti 4, Kastella, Piraeus. ☎ 412-3032. Plus interior for winter season. Free parking next to restaurant. Specialties include: paella, stuffed squid, braised lamb, beef steak with pueros sauce, roast pork and chicken à la Madrid.

COMILON, Polyia 39, Ano Patissia. ☎ 201-0592. Unusual appetizers, very tasty paella and sangria. Specialties: sepias con olivas (cuttlefish with green olives), pork madarin (baked pork fillet with pineapple and orange). Spanish and Latin American music. Nightly from 8pm. Closed Monday.
SEVILLA, Theognidos 11-13 (beginning Ay Sostis Church). ☎ 932-3941. Spanish and French specialties, music and songs. Paella, Andalusian steak, little meat loaves, Sevilla sangria.

ITALIAN

AL CONVENTO, Anapiron Polemou 4-6, Kolonaki. ☎ 723-9163. Gourmet specialties: pasta and scalloppine. Nightly from 8pm -1am. Closed Sunday.

AL TARTUFO, Poseidonos 65, Paleo Faliro. ☎ 982-6560. Specialties: spaghetti, pizzas, scalloppine, fillet à la Tartufo, carbonara, tortellini à la creme. Open daily from 12:30am 1:30am.

ARCOBALENO, Nap Zerva 14, Glyfada Sq. ☎ 894-2564. Specialty: shrimp provencale. Open daily from 6:30pm 1:30am.

BELLA ITALIA, Leof Alexandras 203. ☎ 642-6888. Open Saturday Sunday and also for Lunch.

BOSCHETTO, Evangelismos Park, Hilton area. ☎ 721-0893.

DA BRUNO, Ag Alexandrou 46, P. Faliron. ☎ 981-8959. Closed Monday.

DA WALTER, Evzonon and Anapiron Polenou, Kolonaki. ☎ 724-8726. Spacious bar. Specialties: rigatoni with four cheeses, fileto Piedmontaise, sauce madeira, profiteroles. Nightly 8pm -1am.

GINO, Xenofondos 40, Glyfada. ☎ 963-0907.

IL FUNGO, Poseidonos 68, Paleo Faliro. ☎ 981-6765. Specialties: filetta, 22 kinds of pasta, 20 varieties of pizza, 16 different scalloppines. Nightly from 8pm -2am. Saturday 12:30pm -2:30am. Closed Wednesday for lunch.

LA BOUSSOLA, near metro station Kifissia. ☎ 808-3912. Formerly "Da Bruno". Under the same management as "La Boussole" in Glyfada. Filet à la Diabolo and "Triptiho à la Boussole" (three kinds of pasta with special sauces and cheese) are among the specialties.

LA FIAMMA, Plateia Dimokratias 5, Holargos. ☎ 6517355. Large variety of Italian dishes and oven-baked pizza. Takeout service. Open daily from 7pm -2am and on Sunday and holidays from noon-2am.

TAORMINA, Plastira 116, Nea Smyrni. ☎ 942-6143.

MEXICAN

AZTEC, Leof Kifissias 267 (near the Trohonomo). ☎ 801-5335. The first Mexican restaurant in Greece. Menu includes a glossary of dishes. Open Monday - Thursday; 6:30 - 11:30pm; Friday and Saturday; 6:30 -12:00pm.

VIVA MEXICO, grigoriou Lambraki 49, Glyfada. ☎ 894-5302. A new Mexican restaurant for Athens. Specialties are pariglada and tacos viva Mexico. Chef: Frederico Ramirez. Guitar music.

VEGETARIAN

CHLOROPHLLI, Soultani 12, Exarchia. ☎ 364-1677.

EDEN, Flessa 3, Plaka. ☎ 324-8858. Charming meeting place for travellers; juices, salads and sweets. Specialties: lasagne (soya), boureki and hot chili. Terrace in the summer. Open 12am -12pm. Closed Tuesday.

JUICY, Loukianou 34, Kolonaki. ☎ 722-4817. Menu includes large array of exotic juices and fruit cocktails. "Juicy" salad, cheese and vegetable sandwiches, soya burgers and a daily vegetarian special. Prices tend to be steep but portions are generous and quality of produce excellent. Open Monday through Saturday, 11am -2am and Sunday, 6pm -2am.


SPECIALTY SWEET SHOPS

HIGH LIFE, Akto Posidonos 43, Paleo Faliron. A specialty shop with Turkish delights: Taouk Gloksu - chicken breast mousse - traditionally ordered with Kalmaki ice cream; Ekmek, Turkish sweet made from honey and flour; profiteroles. Take-out service.

FAROUK HANDBALI, Messinias 4, Ambelokipi. ☎ 692-5853. Lebanese sweet shop and patisserie specializing in delicious baklavadakia with walnut and pistachio fillings. Near the President Hotel. Open daily from 8:30am -9pm.




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