

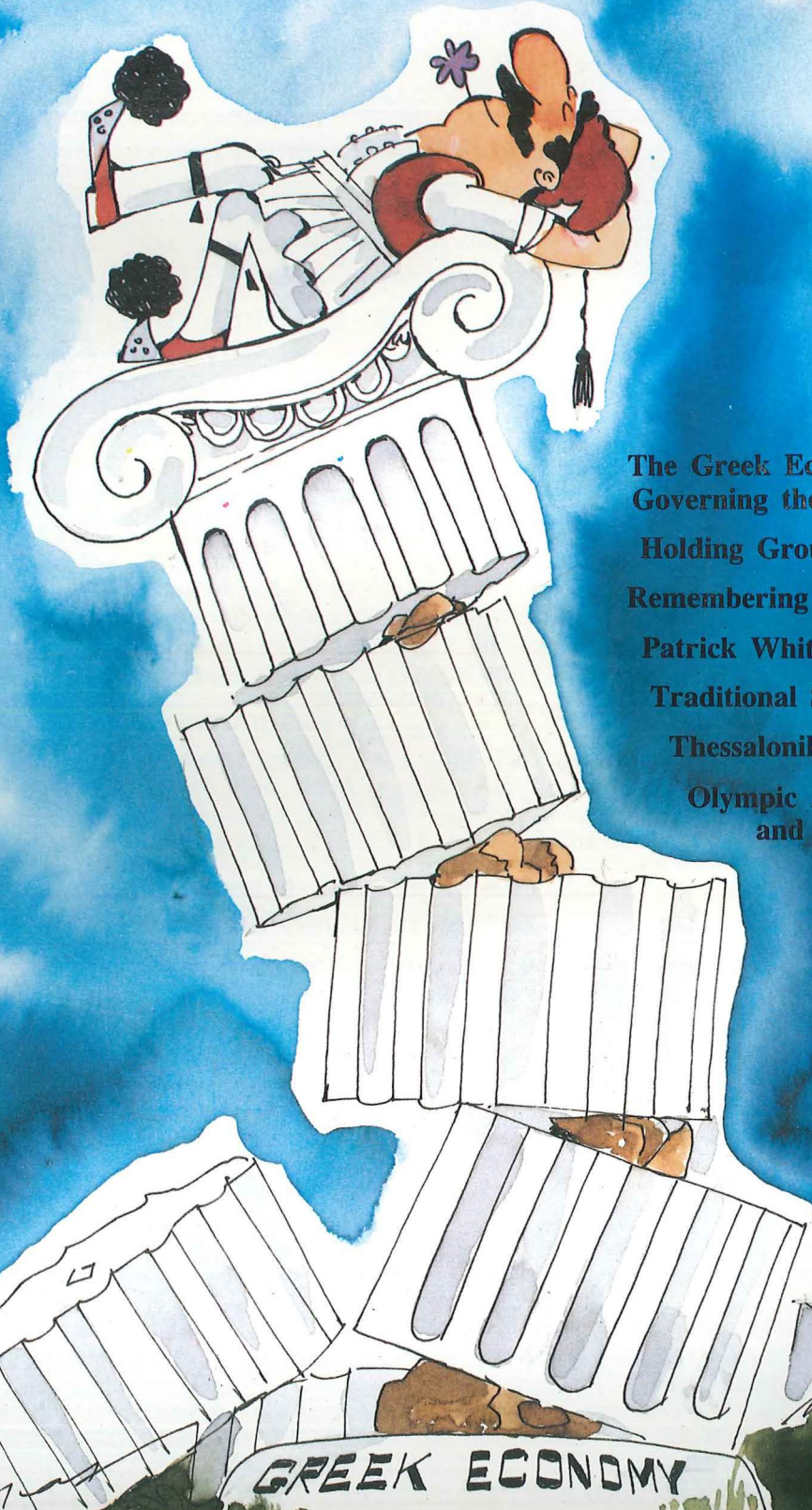
November 1990

THE

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ATHENIAN

Greece's English Language Monthly



**The Greek Economy:
Governing the Ungovernable**
Holding Ground in Local Elections
Remembering Leonard Bernstein
Patrick White and Greece
Traditional Silver Jewellery
Thessaloniki Film Festival
**Olympic Action Radio
and the Battle of
Mount Hymettus**

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



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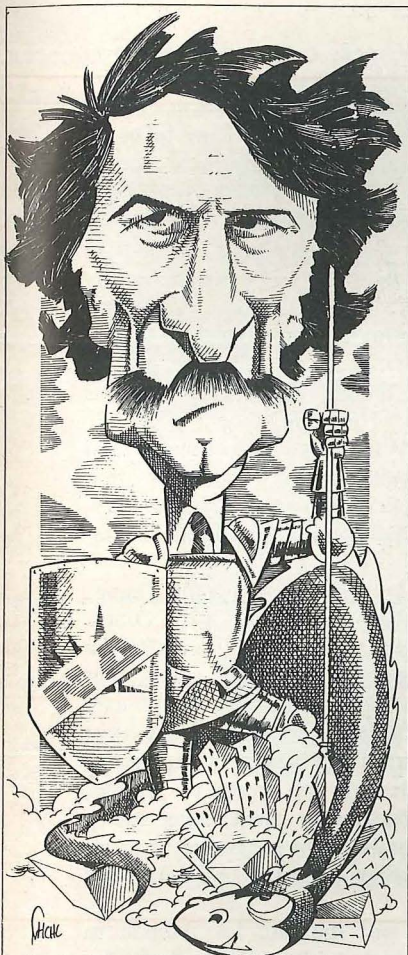
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The conservatives who have barely passed a social security reform bill in face of massive strikes, now are hard put to prepare a belt-tightening 1991 budget, Sloane Elliott reports.

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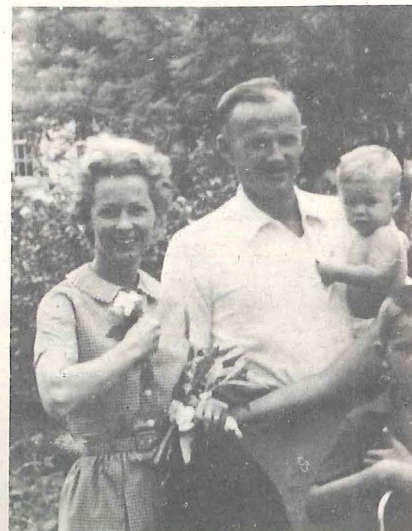
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Costume jewellery is one of the most splendid Greek folk arts. Katerina Agrafioti describes some of the dazzling ornaments in the private collection of Katerina Korre-Zografou

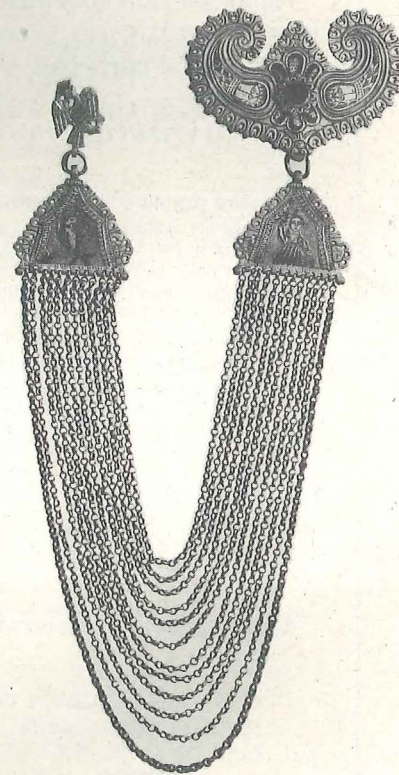
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There is no radio program this month. Instead there is the epic story explaining why this is so, and it is a cliff-hanging account of what is taking place above Athens.

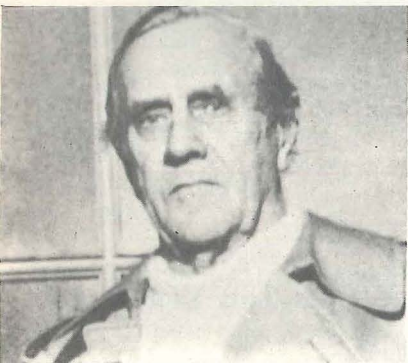
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letters

Olympian Disappointment

Dear Editors,

May I address through you an open letter to Ted Turner, CNN, Atlanta:

I had been planning to write to you about it: after all, you were a Classics major, you would understand the hubris trip, but when I heard, in early September, that you'd been spotted at Athens airport (with Jane Fonda, waiting at the luggage carousel), I decided that the 1996 Games were safe for Athens and I didn't have to write.

The Athenians, and all the Greeks, are always optimistic, but this time they were certain and they had the celebrations ready on the day of the announcement. Displays were set up in Constitution Square, band and reviewing stands in front of Parliament and in the National Garden, speakers all over downtown blaring the Olympic hymn, boy and girl scouts in booths with pamphlets, t-shirts on sale everywhere, Olympic shopping bags, Olympic stamps on sale at the post office. As the hour for the announcement approached, bands, folk dancers, uniformed scouts, assembling crowds, confetti and streamers appeared.

There is no one more contemptuous and cynical about organized sports than I. But even I could not believe - any more than could the Greeks - that the decision could go against them. When it came, it shook me. It had been universally agreed that Greece was the 'sentimental' favorite. 'Amateur', derives from the Latin word 'love', and lovers always prefer sentiment to logic, tradition to profit. (They're playing our song, lover, it's called Boycott Coke.)

Although we were in the second week of horrible strikes (banks, post offices, electricity, transport that had made life almost unpleasant in Athens, I - like the Greeks - was fully confident that they would have managed technically.

Of course, nobody in the States remembers the winter of 1940-41, when Greece alone stood out against Fascism. Amazed, the whole world followed the struggle of the little Greek nation. It was called the Greek 'miracle'. Outnumbered, outgunned, they rolled back Mussolini's huge war machine, routed them. Franklin Delano Roosevelt summed it up in a line that is prominent in the Greek 6th-grade history book: "In the future we shall not say that Greeks fight like heroes but that heroes fight like

Greeks."

The Greeks believe that they won the Second World War, and they have a good case because the resistance they put up to the Germans was so fierce that it threw the invasion of Russia behind schedule by several weeks. (The Germans suffered more casualties in the Battle of Crete than they did in conquering France, Poland, Denmark, Holland, Czechoslovakia, Belgium, and Norway combined!)

The point is not what we owe to Greece, though what we owe her is immense. The point is that Greeks are specialists in rising to the occasion, and anyone who knows them knows that they would have risen, magnificently, to the occasion of the Golden Olympics.

Amateurism at the Olympic Games was established by order of the Oracle of Apollo at Delphi. Originally the prizes were articles of value, but Phoebus speaking through his Oracle, ordered that the prizes be only crowns woven from the leaves of the sacred olive. Beware the wrath of Apollo, which has, before, sent many strong heroic souls down to Hades and left their bodies as prizes for curs and crows!

It is not too late for Atlanta to repent and withdraw its bid, for amateurism's sake, for honor's sake, for Atlanta's own sake. Wealth breeds hubris (blind arrogance), and hubris breeds nemesis. You know about Nemesis, huh, Ted?

Yours sincerely,
Sam Abrams
Fulbright Program,
Athens

Where Goes This Violin?

Dear Editors,

Being an occasional traveller to Greece and reader of your fine magazine, I greatly enjoyed Ms Elizabeth Herring's article "Where Goes This Violin?" in your September issue. The initial effect was *na mi mou meni andero*. As one who delights in ethnic linguistic idiosyncracies, I sensed a kindred spirit in Ms Herring's writing. I can therefore say to her enthusiastically: *Ftou sou! Mas evgales asproprosopous*. (Spit on you! You got us out whitefaced).

Dimitri G. Costopoulos
New York

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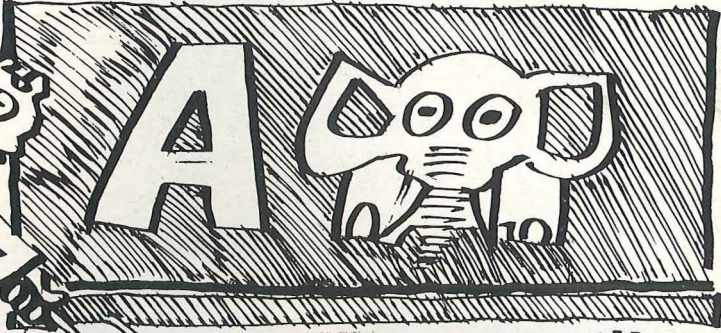
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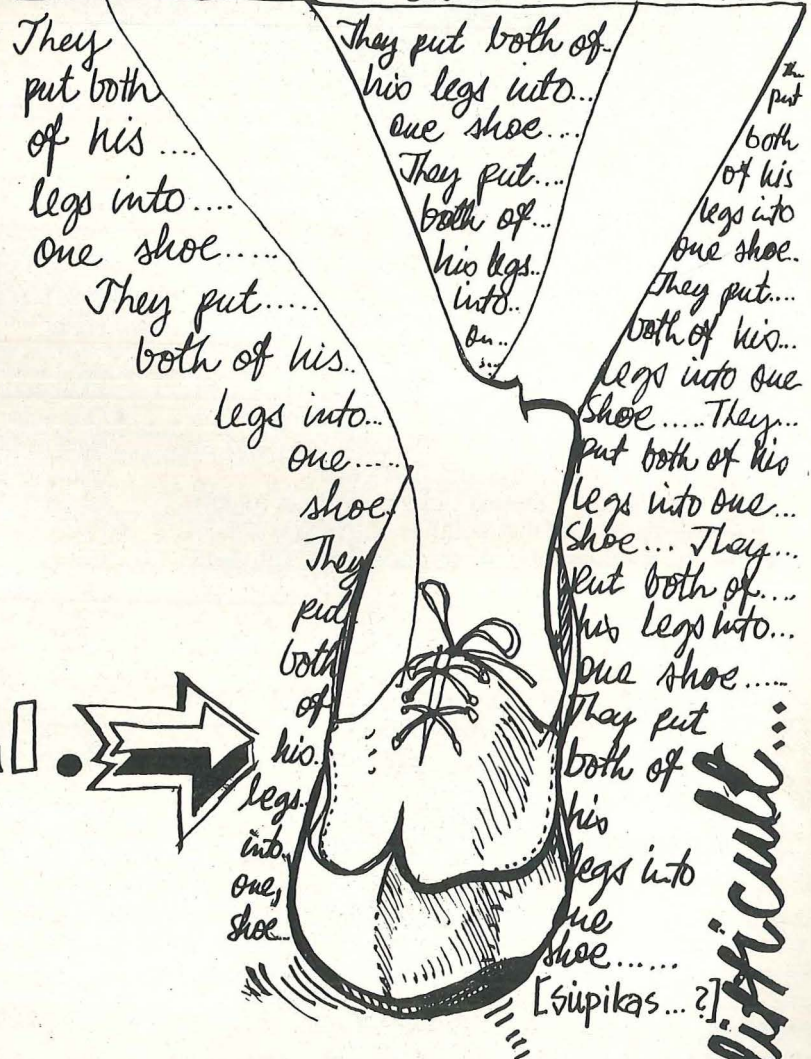
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[tu valane ta duo podia s'ena paputsi]

Meaning:



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difficult...

OUR TOWN

Walking Out

When Prime Minister Mitsotakis left in mid-September on his ill-fated trip to Japan to support Athens' bid for the 1996 Olympics, he appealed for a few days' truce since the political scene was heating up over the austere social security bill.

The appeal was ignored. The day before the Olympic Committee's vote, the two leading unions declared a nation-wide 48-hour walkout, and on the day of the ballot a million strikers brought the country to a standstill, often pitch-dark as there were frequent power failures.

Some felt this civil agitation may have given Athens' rivals opportunity to arouse qualms in some IOC members and therefore affect the poll. Others uncharitably suspected that this was the very reason the strikes were called. That it was better to lose the bid than give the government the satisfaction of winning it, demonstrates the rancor which some people believe is felt in the ranks of the left.

Public transport was paralysed, as well hospitals, banks, municipal services and public utilities. Most dramatic were the power shortages that dimmed streets and squares, and caused frequent and long blackouts. People grew lean stranded in lifts; others grew fat consuming all their defrosted foods. Some were reminded of simpler, happier days when the country was lit by kerosene lamps and candles. Others were less romantically inclined: the Association of Consumers considered suing DEI for incompensation for economic losses and health problems.

Probably the government was not firm with the strikers, making few arrests when it had legal rights to make more; wavering over civil mobilization and giving the impression of weakness. When President Karamanlis stepped into the picture, warning that the country was in deep and dangerous financial crisis and calling for sacrifices on the part of everybody, labor union leaders instead proclaimed another nation-wide, 48-hour strike, even though the Athens Court of the First Instance had ruled that the strikes called by the public power corporation were "illogic-

al and abusive."

Since very little had been done (including garbage removal) in the week that separated the big walkouts, the second one even more striking to the senses.

Although Greeks are in the habit of carrying large sums of cash with them (which makes attaché case and purse snatching so profitable), after the banks had been closed for two weeks, it looked as though the country might revert to the more gracious era of barter. But as Greeks not so long ago were quite able to get along with hardly any money at all, the country managed, being always at its best in adversity. Proprietors of neighborhood markets and kiosks once again jotted down credit accounts in greasy little pads just as they did in the old days.

Tourists suffered rather worse as they were trying to get home. Desperate remedies to increase tourist revenue by preventing them from leaving is quite self-defeating when they are unable to cash, let alone spend, much desired foreign currencies. But the high-point of the bank employees' strike took place on September 26 when Finance Minister John Paleokrasas went to the Central Bank to withdraw some badly needed cash and was prevented from doing so by the strikers.

If Greeks get on with little money, it was the great amount of garbage, building up in mountains of black plastic sacks in unseasonably hot weather, that stood as a vivid monument to the gross over-consumption which is behind the whole economic mess.

In the end the social security bill passed through parliament by a majority of one. Then everyone went back to work. Behind the austerity measures is the simple fact that the country has a 100 billion public debt; equally simple is the fact the strikes cost the economy half that sum, an estimated 50 billion drachmas.

This kind of civil behavior, or misbehavior, self-serving and suicidal at the same time, has puzzled many people, and many explanations have been

forthcoming in a country to which generalities are so dear and practicalities despised.

"Strikes are a double-edged sword," warned former communist MP Mikis Theodorakis, now Minister Without Portfolio, "and woe betide those who use it for party expediencies... It took 15 years for the 'allaghi of yore' (PASOK) to dissolve the Greek student movement." Mr Theodorakis had nothing to fear. In the municipal elections coverall weeks later, PASOK did very well indeed.

Much yardage was taken up in op-ed columns to explain the inexplicable. Referring to the striking civil servants in particular, but to others, too, Nikos Simos had this to say in *Kathimerini*.

"They have not comprehended the magnitude of the crisis in certain very basic ways. One, because they identify the state with some metaphysical concept and therefore do not understand that the state is in fact themselves and not something abstract. Consequently, in not realizing that what the state pays out comes from all of us, they will not part with a drachma from their pockets in taxes, and so forth, if they can help it."

So narrow is the sense of commonwealth, so short-sighted that of personal gain, that appeals to reduce the indebtedness that will be passed on to their children is ignored.

This civic alienation Mr Simos attributes to the deep distrust which people have felt for the whole system of government, cultivated for generations. It is believed the social contract has been ripped up so many times that its pieces cannot be cellotaped back together.

The big question, Mr Simos concludes, is this: "Who is there who really comprehends where we are headed?"

A government which has confused democratic niceties with a certain flabbiness? An opposition which has confused any sense of responsibility with a thirst to destroy its political adversaries at whatever national cost? Or a people who have confused their civil rights with their civil responsibilities - and the government with the National Mint? ■

THE ATHENIAN DIARY

by Sloane Elliott and Jenny Paris

Scandal Probes Heat Up in Economic Chill

The blaring headlines in multicolor tabloids hanging from Athenian kiosks had a familiar ring to them this past month: Socialist party leader and ex-Premier Andreas Papandreou was in a hospital intensive care unit suffering from heart problems and his right-hand man was jailed for large-scale corruption.

In the wake of the national gloom that had descended over the country after its failure to win the bid for the 1996 Golden Olympics the country returned to its more intimate problems: three weeks of devastating strikes, a near-breakdown in the communications system and the need for Athenians to pick their way through mountains of uncollected rubbish. In the midst of this chaos, the government had the temerity to tell citizens that it

had to face harsh reality.

"There is no other country in the world today which, during a period of peace, has a state deficit amounting to 20 percent of its Gross Domestic Product," Constantine Mitsotakis said in a major parliamentary debate. "This means our economy is bankrupt."

Paradoxically, those dire words of warning overlapped with two other incidents that were once again to speed up the heart-beat of Greek political life. For, as Mitsotakis fought it out with the left-wing opposition in a heated parliamentary debate on the crumbling economy, millions of television viewers witnessed Socialist leader Papandreou put up an unusually feeble resistance as he appeared weakened by faltering health. The debate ended, the public learned that a special investiga-

tor had ordered the imprisonment on corruption charges of Agamemnon Koutsoyiorgas, Papandreou's former deputy prime minister and personal political aide for 24 years. Within an hour, Papandreou was being rushed to hospital suffering from exhaustion, respiratory and heart problems; apparently the combined result of his open-heart surgery two years ago and the incarceration on his closest political ally.

Perhaps worse, Koutsoyiorgas' imprisonment pending trial on charges of taking a two-million dollar bribe from former Bank of Crete director George Koskotas in reward for legislation designed to protect his interests, may signal Papandreou's own ultimate imprisonment. Papandreou and three of his former ministers have been formally indicted for involvement in the Bank of Crete scandal. The ex-prime minister has also been charged with setting up a telephone-tapping network to monitor friends and foes alike.

Though Papandreou has demonstrated an amazing resilience in the face of even worse adversity, the combination of his health problems and the scandal may signal his exit from active party leadership. If so, PASOK stands to split while at least three dauphins bid for the vacated throne.

While such scandals still have a bit of spice in them, it is the stale state of the national economy which is far more important and enduring.

Greece had pegged high hopes on winning the 1996 Olympics, not only for its prestige value but in the hopes (however unlikely) it would have been used as the vehicle for a long-term economic development program which would have launched the country into the next century. Failure to win the bid has halted planned investments and has sent the Athens Stock Exchange plummeting.

The harsh economic reality was outlined in parliament by Premier Mitsotakis. He said that the total public debt for the year 1990 would reach 15 trillion drachmas (one and half trillion US dollars), while the total foreign debt now stands at 18.7 billion dollars. The

Nikos Karouzos

Poet Nikos Karouzos, 64, died of cancer on 28 September after a long illness. He was born in Nauplia, studied law in Athens and published his first poems in 1949. His best known collection is *Tremor Proof Tomb*. A characteristic passage of his work is translated by Maria Kodzamanidou and NC. Germanakos.

from "Lindos"

*I could call whiteness a large, abandoned dove
That spreads our dreams to the grave sites
Whiteness without sound
A humble love, Lindos.
A braid buried in the earth of Elaphousa
Awakening rocks
Joyful breezes.
I saw the olive trees and other trees
Pain that jolts the foliage
When the cricket is deeper than the silence and gleams.
Cistern of sorrow, you pour sweat
Watering my summer arms
Translucent in the sun.
Fear hangs with scant, innocent fruit
I'll find other clouds bringing darkness....
I gaze at a vine in the sand on the shore
And between the vines the little temple like a resounding grape
I remembered the hours on the boat
The sun still holds me
Though it disappeared behind the mountains into the sea
Though the sea was with ink-blue deserts so unlit.
Now I rejoice in the sweet-tinted waters of Lindos
Wearing the sea...*

latter figure means that, per capita, Greece is now the most indebted country in the West.

Indeed, it is Greece's terrible economic state that has led the EC to warn Athens that, should it fail to put its house in order, it risks being left out of the integrated European market of 1992. And it is this warning which, in turn, has forced the conservative government to impose a number of sharp price increases and cutbacks in public spending to bridge the record deficits, actions which in their own turn have triggered the series of devastating general strikes.

Warning that the government would not be deterred by the strikes and insisting that for the next two years Greeks had no choice but to accept a reduction in their standard of living, Mitsotakis declared: "We inherited a bankrupt economy and a paralysed administration. The huge deficits have been caused by our living above our means. Now it is time for all of us to shoulder our responsibilities."

Ambitious Public Works

In spite of the loss of the 1996 Olympic Games bid and the financial aid that might have been prepaid if Athens had won it, plus the stark state of national economy, Prime Minister Mitsotakis gamely went on to announce last month ambitious road construction projects that would alter the face of Athens by 1994.

Five major projects, at an estimated cost of 240 billion drachmas, include a ring road linking the industrial area of Elefsina (Eleusis) opposite Salamis to Spata in eastern Attica where the new international airport is being built. The beltway will cut through the northern suburbs of Metamorfosis, Iraklion, Marousi, Halandri and Aghia Paraskevi. Through this area the motor road will be 16 metres wide with a railway on either side for suburban trains. The 50-kilometre route is expected to cost 143 billion drachmas.

A second project is the construction of a tunnel through Mount Hymettus connecting Spata directly with central Athens, with a feed road from the north starting at Katehaki and another from the south at Argyroupolis. (Cost: 23 billion drachmas).

Another tunnel will link the island of Salamis with the mainland east at Perama, near Piraeus, while a bridge will connect it with Megara in the west.

The much talked about Kymis thoroughway will cut through Lykovrisi

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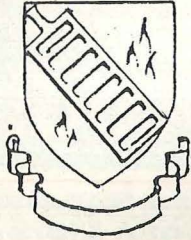


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and Pefki connecting Galatsi directly with the national road and thereby decongesting the suburbs further north. (Estimated cost: 17 billion drachmas.)

A fifth project is a peripherique which will pass around the southern slopes of Hymettus connecting Argyrupolis and the seaside suburbs with Spata. (Estimated cost: 20 billion drachmas.)

"As regards transport works," the Prime Minister said, "the capital is still living in the last century. The implementation of these works is linked to the standard of living, the high-level of air pollution and the worker's daily stress."

At a time when the government is having difficulties raising money just to pay monthly civil service salaries and pensions, it has been questioned where the funds to pay for these projects are coming from.

Nevertheless, Mr Mitsotakis stressed that the projects would "definitely be complete" by 1994. He congratulated the Environment Ministry under Stefanos Manos for putting together the program and instructed the Public Works Ministry to raise a 50 billion drachma loan from the banking market in order to start expropriating the necessary land.

The Patriarch and the Cross

The Ecumenical Patriarch of Constantinople, Dimitrios I, arrived at Mount Athos on 21 September aboard *Paris*, a yacht donated by shipowner Yiannis Latsis. It was the first visit of a patriarch on Holy Mountain since Athenagoras attended the millennium celebrations of the monastic community in 1963. Dimitrios was on his way to Meteora which is celebrating its 600th anniversary this year.

The Patriarch was met on Mount Athos by whirlwind Foreign Minister Antonis Samaras (he had been in Tokyo the day before and arrived in New York the day after) who welcomed him, saying, "Deeply moved, I welcome you to this holy... place at a difficult time for our country."

The leader of the Orthodox Church, supposing that he was referring to the conflagration which recently burned off nearly a quarter of the holy community's forests, replied by thanking all those who took part in extinguishing the fire.

Five days later, President Karaman-

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lis met with the Patriarch at Karyes, capital of Mount Athos, where the two leaders attended a Te Deum. Two days after that, on his way to Meteora, the church leader was greeted at Volos by Premier Mitsotakis.

Following the celebrations at Grand Meteora over the weekend, Dimitrios attended a service at Trikala where the only misfortune befell him – fortunately it was only temporary. In the crush a gem-studded cross appears to have been snapped off the Patriarch's chest. Placed in a 18th century setting, some of the stones were said to have been presented by Byzantine emperors.

Two days later the priceless fragment was handed over to the police by a 54-year-old woman after appeals had been made over radio and television for its return.

Maria Papanikolopoulou had picked it off the church floor after she threw herself at the feet of the Patriarch to pray and receive his blessing, believing it to be a trinket. Her husband, however, had heard news of the loss and the church's warning that great misfortune could befall anyone who kept the cross.

The woman was not charged with theft because, police said, she "exhibited exemplary remorse" when she returned the holy ornament.

Onassis Awards Announced

West German Minister of Foreign Affairs Hans-Dietrich Genscher will be awarded the 100,000 dollar Onassis Foundation Athinai prize for 1991, in recognition of his decisive role "in the shaping of today's East-West relations, part of which is the unification of Germany."

"Genscher's policy... has been constantly and unwaveringly focused on ending the cold war between East and West," said Ioannis Georgakis, president of the Liechtenstein-based Onassis foundation, in announcing the annual awards last month.

Mr Genscher, who will come to Athens to receive his award, said in a letter of acceptance that "this major prize is an encouragement to continue on the present course... and especially towards the achievement of a peaceful order spanning the whole of Europe."

Hans-Dietrich Genscher, Jimmy Carter, Vassos Karageorghis and Greenpeace International are to be the recipients of the four Onassis prizes presented in Athens in April.

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Mr Carter will receive the Aristotelis Prize for Man and Society for his establishment of the Carter Centre "for the support of education human rights and humanitarian activities that seek to ameliorate the effects of hunger and disease, mainly in the developing world."

He was also cited for his role and the personal efforts he made in the renovation of the Ecumenical Patriarchate of Constantinople.

The Delphi Prize for Man and Environment has been awarded to Greenpeace for "being engaged since 1971 in non-violent action with unceasing determination to alert the international community to the dangers which threaten nature." The citation also noted, "Greenpeace has lately concentrated its activities in the Mediterranean basin where the problems of pollution are seriously affecting the ecological balance in the region." David McTaggart, founder and chairman of Greenpeace, will come to Athens to receive the award.

Dean of Cypriot archaeologists, Vassos Karageorghis, receives the Olympia Prize for Man and Culture in recognition of his life's work to protect the cultural heritage of Cyprus, to salvage its treasures from plunder, and to repatriate Cypriot antiquities which have been smuggled abroad.

Cooking up a Storm

Olympic Catering, the organization responsible for all those tasty things we eat up in the sky when we travel on the country's national carrier, has acted less palatably down on earth lately. The once prosperous subsidiary of Olympic Airways under state control became overstaffed, earning Olympic the Homeric epithet: "the airways that launched a thousand chefs."

On 28 September workers took over the premises of Olympic Catering to protest the recent dismissal of supernumerary colleagues. On 4 October, riot police clashed with strikers after the management complained that the takeover prevented the supply of gourmet menus to aircrafts. Twenty people were arrested and charged with violence, obstruction of traffic and disturbing the peace.

Opposition parties complained of police brutality and "trying to confront social reaction through recourse to au-

thoritarian solutions."

Government experts say the overstaffing of Olympic Catering requires a

Papandreou's secret mission to Iraq

by Paul Anastasi

Saddam Hussein's diplomatic propaganda machine has given sound proof of its ability to manipulate western public opinion and democratic institutions, by turning to its advantage the crisis over the hostages and the ensuing rivalries between the conservative government here and its left-wing opposition.

Iraq's aim, as always since the Gulf crisis erupted, was to differentiate between western countries in the hope of breaking their ranks, as well as to provoke antagonism between rival parties. In the process, it was discovered that the Greek socialist opposition had even been negotiating secretly with the Iraqis.

It all began when the Greek government deplored the apparently pro-Iraqi statements made by socialist leader and ex-prime minister Andreas Papandreou. It said they contradicted all United Nations resolutions so far on the Gulf crisis.

"Mr Papandreou has the dishonorable distinction of placing himself at the very opposite end of the entire international community of nations," a government announcement said.

The dispute arose over a statement issued by the Iraqi Embassy in Athens, following a meeting between the Iraqi Ambassador and Mr Papandreou as saying that "emphasis cannot be given to a solution of the Kuwait problem while indifference continues over the Palestinian and other issues in the region, including the Cyprus problem."

The latter was a reference to Greece's insistence that the plight of Kuwait under Iraqi occupation resembles that of Northern Cyprus under Turkish occupation, with Turkey, like Iraq, refusing to withdraw despite numerous UN resolutions.

The Iraqi Embassy statement also quoted Mr Papandreou as expressing the wish to visit Baghdad as soon as possible.

The conservative government said that the outcome of Mr Papandreou's meeting with the Iraqi Ambassador "proves that Mr Papandreou is the most pro-Iraqi statesman in the west."

The socialist party countered the criticism, saying that the sole purpose

3000 drachma subsidy for every tray of *poulet Kiev* it provides to airlines and other clients.

of Mr Papandreou's talks was to discuss the plight of approximately 200 Greek hostages held in Iraq and Kuwait. It then made the stunning revelation: the party's former foreign minister, Karolos Papoulias, had been on a secret mission to Baghdad, as Papandreou's emissary, to negotiate the release of the hostages.

The government angrily charged that the socialist opposition was merely trying to gain political capital out of the hostage drama. It said that the secret visit took place in Baghdad a month before, but that the socialists deliberately leaked it on the eve of the crucial second round of the local government elections.

Indeed, the Greek government was no doubt concerned in case the opposition, and not itself, did actually manage to gain the hostage's release - something that is not impossible, considering that Iraq has shown considerable willingness to do so.

So, realising the Greek political rivalries over the matter, in flew Baghdad on its magic carpet. The Iraqi Ambassador, with the air of experience he had gained when in the unenviable post of being Baghdad's emissary to Tehran at the height of the Iraq-Iran war, rushed over to the Greek government the next day and declared his country's willingness to discuss the hostage issue further.

Greece, which formerly had very close economic and diplomatic ties with Iraq, has supported all UN resolutions against Baghdad and is participating in the multinational force blockading the Gulf. So the purpose of Iraq's adroit diplomatic maneuvers in Athens was quite clear: improve your attitude towards Iraq, and we will release the hostages. If you cooperate and we do that, western solidarity will have been broken. Of course, you will look bad in the eyes of your western allies. But if you don't, we will release the hostages in cooperation with your left-wing opposition, which is only a single parliamentary seat away from bringing you down.

Not much choice on the menu. Especially when all the recipes have been prepared in Baghdad.

In Brief

- The Japanese Shipping Company Mitsubishi is negotiating with the Greek government to buy the **Elefsina Shipyards** and clear its debts. Mitsubishi is seen as wanting to get a foothold into EC shipping before 1992 European Integration. As a result, the EC has objected to the deal on grounds that it would effect competition in the field of shipping repair.

- The International Association of **Women in Shipping** and Commerce (WISTA) held its annual convention in Athens early last month. Among the aims of the association is to support women's rise to high-level positions in corporate hierarchies. Attended by 150 women from 15 countries, the convention was opened by Ministry of Culture Undersecretary Fani Palli-Petralia.

- In a mini cabinet shuffle Premier Mitsotakis' daughter, **Dora Bakoyianni**, was sworn in as undersecretary of the prime minister's office in a ceremony attended by President Karamanlis. Eight days earlier many members of the administration had attended a memorial service in Karpenisi in remembrance of the premier's son-in-law Pavlos Bakoyiannis, assassinated by 'November 17' terrorists a year earlier.

- **Coca-Cola** hotly denied in full-page advertisements any role in Atlanta's winning the bid for the 1996 Olympic Games. "We have been tied to Greece. In the past, in the present, in the future." **Pepsi Cola** replied with laconic half-page ads saying, "Now you know... Pepsi, the right choice."

- Painter and gallerist **Asantour Bacharian**, died in Athens recently. As an artist he was best known for his gentle, quiet landscapes done in oils and pale colors. In 1969 he founded the Ora Cultural Centre and the following year began publishing the journal **Chronos**. Both made a significant impact on the Athenian art world of the 1970s. His strong leftist convictions made him active in the civil war and, later, during the junta.

- Film director **Takis Kanellopoulos**, 56, died of a heart attack on 21 September. A lyric poet of the screen, he created visual impressions of his native Macedonia of unforgettable beauty. He reached his peak while young, in the 1960s, and won 10 awards at several Thessaloniki Film Festivals. His most successful work **The Sky** (1963) caught better than any other film that much overworked period of the Albanian War and the Occupation. ■

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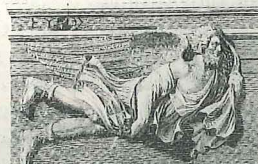
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The EC and Money Flow; the Galloping of the E's

In September 1989, this column ended its monthly article with these words: "All the financial measures taken by the EC lead to the one conclusion of a single European currency despite national noises by Margaret Thatcher and others. However long this takes, it will happen and, with it, a European Central Bank will emerge. Bet on it."

In December 1990, the Council of Ministers will meet and one of the most important topics on the agenda will be the move towards Economic and Monetary Union (EMU), with one European currency backed up by one central bank. The question is no longer whether the 12 nations should trade together in one wampum, but when and how. The 'when' may be as early as three years; the 'how' is the tricky one.

In fact intra-European trade is being increasingly carried out in European Currency Units (ECU), a paper (but not portable) financial unit made up of a basket of the currencies of all the member states. It is weighted according to the strength of each country (see chart) and trades on the world market for approximately 1.30 US dollars. The ECU is used primarily for bonds (Greece has recently issued some in drachmas linked to ECUs), loans and company transactions.

After the oil crisis of the 1970s with its accompanying inflation fears, the European Monetary System (EMS) was set up in 1979 to regulate exchange rates between European currencies. Not all members joined, but those who did became part of the Exchange Rate Mechanism (ERM). This, commonly referred to as *the snake*, ensured that the currency value of participating members, with the exception of Britain, Portugal and Greece, stayed within narrow parameters (2.5 percent) of each other (Spain was granted broader limits of 6 percent).

The British pound is the only strong European currency that remained out of the ERM. The British Chancellor, John Major, feared that, with the present high inflation rate in the UK, it was not the time to join. This is changing and it is likely that Britain will become part of the ERM in the near

future. Under special EC rules, Portugal and Greece were allowed a transitional period until 1996 to become fully convertible.

Because the ERM depends on retaining parities between stronger and weaker currencies (governments buy and sell on the open market), it is inevitably tied to the strongest currency – the German mark. This has caused worried frowns across the brows of European finance ministers and, in the drive towards the Economic and Monetary Union, the Commission is looking for ways to make the European currency less dependent on the Deutsche mark.

Commission President, Jacques Delors, is pushing for a greater use of the ECU. In this, he has the support of many European industrialists who are clamoring for a single currency to cut down the financial costs of doing business throughout the EC.

To make the EMU work, a central European bank is essential and all EC members agree on this except Britain. Under Mr Major, Britain is slowly coming round to the inevitability of a *Eurofed* (the new catchword for a central European bank) and a diminished

Because the ERM depends on retaining parities
between stronger and weaker currencies, it is inevitably
tied to the strongest currency –
the German mark.

role for the old lady of Threadneedle Street, the Bank of England. At the March meeting of finance ministers in Ireland, the following points were agreed upon with Britain dissenting:

- No national political interference. West Germany went so far as to press for independent national banks also.
- Eurofed's monetary policy should be separated from supervision – thus following the West German practice.
- National finance ministers would run day-to-day business.

Composition of the ECU:		
Germany	Deutsche mark	30.5%
France	Franc	19.4%
Britain	Pound	11.9%
Italy	Lira	10.1%
The		
Netherlands	Guilder	9.6%
Belgium	Franc	8.1%
Spain	Peseta	5.3%
Denmark	Krone	2.5%

– The EMU will not be tied to regional aid as requested by the poorer countries. Regional aid has already doubled in the five-year period to 1992; extra aid will, if necessary, be negotiated outside the EMU.

– National budget deficits will be subject to some sort of control, not yet agreed upon in detail, but it was accepted that large deficits in one member state should not be allowed to prejudice the financial status of the other countries.

Although the Greek EC Minister was and is in favor of all the E's, it will take some years before this country is ready to integrate the Eurofed. With an inflation rate of about 22 percent and an external current account deficit of 2.8 billion US dollars (June), tough measures will be needed to bring Greece into the financial common market. Lack of full convertibility inhibits any immediate linkage, but the present policy of the Greek government is to reduce the deficit by cutting public

costs, encouraging private enterprise and focusing on foreign currency earners such as shipping and tourism.

There is no doubt that the EC must become another US where the ECU will be accepted from Inverness to Naulia and Estoril to Dresden before Europe can truly be a common market, and by the end of the century, the eastern borders may well be the *als*. Farewell pounds, francs, drachmas and marks; the E's are galloping. ■



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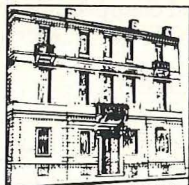
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Trying to Govern the Ungovernable

Claiming that his government is showing courage and determination in the face of an austerity budget and a fossilized bureaucracy, Mr Mitsotakis admitted, "no government since the civil war has had to face so many difficult problems"

by Sloane Elliott

At the beginning of last month Prime Minister Mitsotakis told Parliament that an austerity budget was being drafted which would be marked by further cuts in state spending.

"Inflation is not fought with magic spells," he said, "and the budget being drafted is one of austerity. The measures just ratified," he warned, "are not the final, but the initial ones."

He was referring to the social security reform bill which had caused the greatest social disturbance through strikes in memory. Three weeks earlier, the government had unveiled its program to salvage the country's social security funds. This unveiling exposed the full extent of fiscal nakedness, which in fact shocked no one, as everybody knew it. It was accompanied by the warning "if a solution to the problem is not found there will be an explosion." (One of the few entertaining things about the state of the economy is that it produces such a variety of dramatic metaphors.)

The public was told (for the nth time) that the deficit of the Social Security Foundation (IKA) reached 366 billion drachmas in 1990, as compared to two billion drachmas in 1980. Add to that, the two other big social security funds, the farmers' and the seamen's pensions, the deficit climbs to 579 billion drachmas. Then, heap onto that the public spending on other pensions health care, and the total deficit is 981 billion drachmas (about 6.5 billion dollars) or nearly 10 percent of the Gross National Product.

The primary changes in the system written into the new bill are, above all, to alter the age and time limits for receiving pensions, to redefine criteria that determine terms like 'disability' or classify jobs as 'heavy' or 'unhealthy', to readjust insurance premiums, to limit the amount of gross pensions and to introduce new regulations regarding age limits for retirement for public sector employees - implying that there has

been a great deal of arbitrary decision-making in the past.

As the time for tabling the bill approached, the government again invited the opposition to an open dialogue. It repeated that it had been requesting alternative proposals and improved solutions since early summer but that nothing really constructive had been submitted. In lack of alternative proposals, Mr Mitsotakis said the measures would be tabled as they were. "There is no alternative."

Andreas Papatheou condemned the measures *en bloc* at a PASOK committee meeting as showing "unbelievable social arrogance," adding ominously "there is no doubt that social cohesion in this country is in great danger."

Seven trade organizations expressed their displeasure with the government's bill and scheduled strikes, led by General Confederation of Greek Workers (GSEE) and the Union of Civil Servants (ADEDY). The political character of the strikes could not be much disguised in so far as the presidents of GESEE and ADEDY, Lambros Kanellopoulos and Spyros Yiataras, dramatically moved up in the echelons of PASOK's Executive Bureau at the height of the strikes.

The opening of the Thessaloniki International Trade Fair is the traditional occasion for the Prime Minister to make his annual state of the national economy address. Mr Mitsotakis took advantage of it to restate his government's case, being of the persuasion that if you really believe what you say is true, say it over and over again and maybe some day it will sink in.

"The Greek people," he opened hopefully, "must be made aware of the tragic economic situation... We have inherited empty public coffers, crushing domestic debts and huge deficits. We have inherited an economy without vitality, with unsound structures, undermined institutions, stagnant production and weak investments.

We have inherited a paralysed economy in which the public sector absorbs almost 90 percent of savings resources without contributing anything substantial to national production. It provides services of a bad quality at a high cost."

Having sketched out the lurid overview, the Prime Minister went on to paint in some details. The total public debt has rocketed from one trillion drachmas in 1980 to 15 trillions in 1990. The inflation is now four times the EC average. Besides the virtually bankrupt social security system, there are ailing state-mismanaged enterprises and what he generously called the "unaccountability" of cooperatives.

In the last decade de-investment and de-industrialization has occurred with regression and 'marginalization', ironically at a time that was favorable to international developments. In the last eight years, the Prime Minister emphasized, no major project was undertaken despite the fact that Greece received 12 billion dollars from the EC.

"The result," Mr Mitsotakis said, "is that the country's infrastructure remains tragically backward... and the public administration, corroded from party politics, is feeble, overgrown, ineffective - a bureaucratic fossil."

Yet he claimed that his government was showing courage and determination although, he said, "I cannot recall any government since the civil war which has had to face so many difficult problems."

Having called upon the nation to draw together and to make sacrifices now for the certainty of success later, the Prime Minister concluded, "There is no room for compromise."

The reaction of the unions was to organize three weeks of the most crippling, nation-wide strikes in memory.

In the end, a series of amendments were attached to the social security bill, somewhat mitigating the government's original shock tactics. Nevertheless, the political coloring given the bill, even as

it was being passed through Parliament, revealed the degree to which the opposition resorted to pressure.

During the final parliamentary debate, the Federation of Greek Bank Employee Union (OTOE), one of the most active in the recent strikes, sent a letter to New Democracy deputies calling on them to remember that the social security system was won by struggles over the past 60 years. "The working people will not forget: whoever votes for the bill will be held accountable." The letter was signed by the union's president, Christos Protopapas,

our means. The first obligation we have is to discipline ourselves."

In reply, a weary Andreas Papan-dreou said, "the government totally lacks an economic and political strategy. The prime minister does not hold a dialogue but is simply listened to."

The dialogue, or rather lack of it, between Mr Mitsotakis and Mr Papan-dreou ended in a low-keyed acrimo-niousness which characterizes political leaders who have, perhaps, argued too long for anything else to come out of it.

On October 10, it was up to Mr

Eight years of lavish government handouts and high living beyond its means has left a state with empty public and crushing domestic debts.

pas, who had been re-elected to PASOK's Executive Bureau four days earlier.

"Condemning what it termed 'a threatening letter', the New Democracy press office warned that if Mr Papan-dreou did not condemn it and take specific measures against Mr Protopapas, "he will simply be confirming that he is the inspiration behind the upheaval."

Government spokesman Byron Polydoros called it a threat of a fascist kind directed against democracy and Minister without Portfolio Mikis Theodorakis, asked whether parliament had ever been "insulted so openly and provocatively before." Protopapas then withdrew his letter.

The following day the bill was ratified, and the strikes (which only then came to an end,) had cost the economy an "estimated 50 billion drachmas" according to Minister of Finance John Paleokrassas who has a gift for accurate numbers - and the ability to remember them.

In the parliamentary debate following the passage of the bill, Mr Mitsotakis said that of four trillion drachmas expected in the next year in state revenues, over half would be used to pay the debts of the past, and another 1.7 trillion for the payment of public sector salaries and pensions.

Looking into that future, Mr Mitsotakis repeated, "My government promises two difficult years, but after that, economic growth... The huge deficits have been caused by our living beyond

Paleokrassas to look ahead and outline new goals. In a speech addressed at Athens College on 1991 fiscal policy, he said that budget revenues would be coming from three sources: the crack-down on tax evasion, the sale of ailing companies and the issue of real estate bonds.

The key to stamping out tax evasion is the computerization of tax services. "The falsified and bogus invoice industry is flourishing," he said, "and it will be punished without mercy."

Checking urban centres, it was found that out of ten companies, eight to nine were found tax dodging. The trouble is that tax evasion in Greece has had a respectable past, particularly during the Turkish occupation when it was considered patriotic, and the Feast of Mamas, patron saint of tax evasion, was one of the most popular in the Orthodox calendar.

A denationalization program (meaning partial privatization) is to be accelerated and public sector land will be put as collateral for real estate bonds. He assured his listeners that the reduction of fiscal deficits would result in a decline of the inflation rate to a single digit figure by 1993.

Mr Paleokrassas said that the entire economic policy would be changed in tandem with the fiscal policy and with a rapid liberalization of the markets.

"The nucleus of economic policy," he summed up, "will no longer be state interventionism, but the creative forces of each and every Greek." ■

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Holding Ground in Local Elections

All political Leaders claimed victory at Elections in which the alliance of the left won the majority of municipalities, but the conservatives came first as a single party

by Paul Anastasi

Contrary to expectations of a large-scale defeat for the government at the local elections, a defeat that would have been interpreted as a punitive message reflective of public discontent over the cabinet's harsh economic policies, conservatives not only held their ground but appear to have scored a marginal victory.

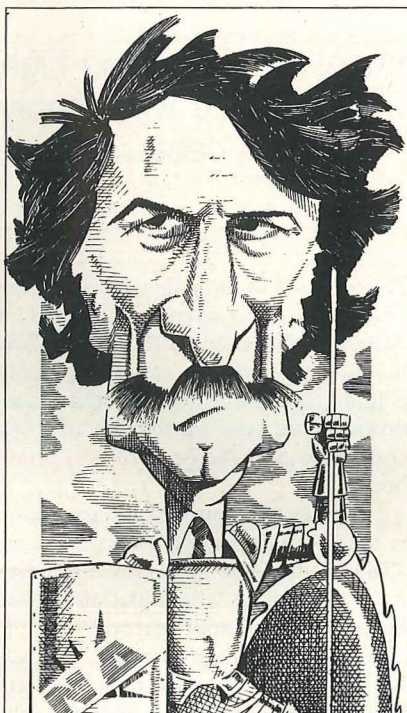
While both the ruling conservatives and the opposition socialists and communists claimed victory, the government made it clear that it interpreted the result as a confidence vote, one that allowed for a continuation of a harsh economic policy designed to take the country into the integrated European Market of 1992.

In terms of figures, it is indeed difficult to determine who the victor was exactly. Unlike the parliamentary elections, there is no nationwide figure or percentage of votes for each party, or a clear-cut number of elected representatives. Furthermore, local government elections are not always related to partly political flags, but often have more to do with local, personal affiliations or with the achievements of a candidate in terms of work done for his municipality.

All the same it is possible to focus

on those factors which enabled the competing parties to claim victory, as well as on those losses they deliberately tried to conceal.

First of all, tradition, as well as



Courtesy of V/ma

The new mayor of Athens, Antonis Tritsis, as St George the Invincible

Antonis Tritsis

The new Mayor of Athens was born in Argostoli on Kefallonia in 1937, studied architecture at the National Metsovion Polytechnic in Athens and did graduate work in the United States.

Twice awarded a Fulbright scholarship to the Illinois Institute of Technology, he received a MA in 1963 and in 1969 a PhD in city planning. He later taught at the Institute of Area Development at Pantios University.

Mr Tritsis served in the Navy and was the Greek champion in the Decathlon and a member of the national track team.

Elected MP for Kefallonia in 1981, Mr Tritsis became Minister of City Planning and Environment in the first PASOK government and became the first cabinet member to jog regularly. In the 1983 he was appointed President of the Council of Ministers of the EC for environment matters. In the second PASOK administration he served as Minister of Education and Religious Affairs. In 1988 he was ousted from the party by Andreas Papandreou with the memorable adieu, "You have written history."

Last year he founded a new party, The Greek Radical Movement (ERK), which failed to gain a seat in Parliament.

sheer population figures, inevitably render Athens the central arena for the political contest. And it is in this arena that the government claimed its biggest success, since Melina Mercouri, the 65-year old internationally renowned actress and socialist cabinet member, failed to be elected despite joint support from the socialist and communist parties.

Instead, the politically significant post of mayor of Athens was won by 53-year old Antonis Tritsis, a technocrat and former minister of the environment and town planning in the socialist government of ex-prime minister Andreas Papandreou. Paradoxically, Mr Tritsis used to be Mrs Mercouri's colleague in that government, but was expelled from the party two years ago and then allied with the conservatives for the local government elections.

Mr Tritsis won with 50.15 percent of the popular vote, compared to Mrs Mercouri's 46 percent.

The result brought relief to the hard-pressed conservative government, which feared a heavy defeat in reaction over its unpopular, so-called 'Thatcherite' economic policies. At the insistence of the EC and fearing exclusion from the integrated European Market of 1992, it has imposed measures designed to bridge the country's massive deficits. In practice, the measures have meant large price increases and severe cut-backs in public spending, and have provoked large-scale general strikes.

The news was also good news for the government in Greece's second largest city, where Thessaloniki government-backed Mayor Dinos Kosmopoulos was re-elected in a photo-finish second round with 50 percent of the popular vote, compared to 49.1 percent for Dimitris Fatouros, who was supported jointly by the socialists and communists. The socialist-communist alliance, established solely for the purpose of the election, swept the next two largest cities of Piraeus and Patras, as well as scores of smaller municipalities in other parts of the country. It is noteworthy that the new mayor of Piraeus, Stelios Logothetis, is a hard-line communist and president of The Greek-Albanian Friendship Association.

A clearer evaluation of the results might be obtained by examining the number of 'major municipalities' — those with over 5,000 inhabitants — won by the representatives of each party.

Antonis Tritsis, ex-minister in several PASOK governments then ousted from the party, rode back triumphantly as mayor of Athens backed by the conservative government

The two-tier elections, held over two consecutive weekends, showed that 136 of the total 359 major municipalities throughout the country went to mayors of the conservative party. 113 were won by mayors supported jointly by the socialists and communists, 84 by socialists standing alone, only 16 by communists, while ten mayors were elected as independents.

Therefore, the socialists and communists maintained a slight edge when counted together, but still fell behind New Democracy as individual parties. But conservative satisfaction emanated further from the fact that the party made considerable gains compared to its performance in the previous local elections of 1986. When it had won only one quarter of the major municipalities.

Indicative of the mixed results was the fact that both sides claimed victory. Conservative Prime Minister Constantine Mitsotakis said he was "delighted with the results, which brought victory at the local government level and signalled popular approval of our economic policy."

On the other hand, Mr Papandreou, the socialist opposition party leader and ex-prime Minister, said the results "showed a clear increase in the popular strength of the progressive forces and a condemnation of the government's policies." He predicted that the government would soon fall from office.

Though it is difficult to determine how he arrived at this figure, he also said that New Democracy's share of the popular vote had dropped by 5-10 percent nationwide, compared to the

general elections six months ago. "It is a crushing defeat for the conservative forces," he said. "The government claims it will serve its full, four-year term, but it is obvious that it cannot even last four months."

Communist Party leaders Harilaos Florakis and Leonidas Kyrkos said the results showed that the general public approved of the decision for an alliance between the socialists and communists. The two men have been pursuing such alliances on a broader basis, apparently as a means of halting the communists' sharp decline following the demise of orthodox communism in eastern Europe. But, indeed, the losers in the contest were the communists, who for the first time since the end of the Second World War witnessed a considerable decline in their strength at a local government level.

The conservatives came to power in April, ending a decade of socialist rule and of weak coalition Governments with communist participation. But the present government holds on to power with a single seat majority, and the municipal elections were seen as an opportunity for the socialists and communists to destabilize it and to force new general elections. ■



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The Thessaloniki Film Festival

Most agreed that the quality of films was a great improvement over last year's, although the Byzantine intrigues and noisy controversies were as lively as ever

by B. Samantha Stenzel

The Thessaloniki 31st Greek Film Festival held from 1 to 7 October has a reputation for offscreen shenanigans that in recent years have overshadowed the onscreen action. This year's 31st festival was no exception.

Controversy erupted before the festival officially opened. At a packed press conference less than a week before the opening, the selection committee's announcement of the 11 feature films in competition provoked a three-hour shouting match. It was all filmed for the first time by television camera crews for coverage on primetime news programs.

Nationwide general strikes, dragged out over three weeks, threatened to cause cancellation of the event. They ended just two days before the kickoff but many guests missed flights due to blockage of the main roads leading to the airport by striking ambulance drivers.

The first few days of festival screenings were slow-moving and shared a common problem with proper development of scenario, the plague of Greek cinema for many years.

As Adrienne Mancina of New York's Museum of Modern Art stated simply, "They just don't work." She and other foreign guests, including Fabiano Canosa of New York's Public Theater and Jerome Brunaud, new worldwide sales representative for the Greek Film Centre at Munich-based Export Film Bischoff, were at that point more swept away by the charms of graceful Thessaloniki than by the movies screened.

Tassos Boulmetis' *The Dream Factory* opened the festival, shared Best First Feature Director and also won Best Makeup for Despina Mari and Best Supporting Actor for Manolis Vamvakousis. *The Dream Factory* is visually arresting, with sepia, futuristic scenes in grim warehouse-like sets influenced by German Expressionism, alternating with brilliantly colored contemporary sequences and dream enact-

ments.

The approach is similar to 1984 with a peek into the future when clients pay a 'master dreamer' to reenvision on a large screen the dreams they had before the 'epidemic', while he is sleeping. The basic premise is interesting and contains traces of the theories of both Freud and Jung which are bound to appeal to the growing number of Athenians in analysis. But the pace bogs down mid-way and the alternation between a budding romance in the present and the future becomes repetitious

The stunning scenery (actually in Mani) and comely leads (Stratos Tzortzoglou and Katerina Lehou) cannot compensate for stilted acting and a feeble plot based on a conglomeration of Greek folk mythology.

Takis Antonopoulos' *Impossible Encounter* about a biker who gets involved with an older intellectual, is more suitable for video or television viewing than the wide screen. It gives the flavor of Athens' disaffected youth but the character development is too superficial to merit audience identification.

Viewers parked up midweek with the screening of Dimitris Mavrikios' *Enigma Est*, a rich study of artist Giorgio de Chirico which captured the Best Documentary and Best Music prizes. Excerpts of de Chirico's writings and views of his paintings are alternated with tasteful scenes from the many

Best Film: *Love Under The Date Tree* by Stavros Tsiolis.

Best Director: Nikos Nikolaidis for *Singapore Sling*.

Best Feature Documentary: *Enigma Est* by Dimitris Mavrikios

Best First Feature Director: Shared by Tassos Boulmetis for *The Dream Factory* and Panos Kokkinopoulos for *Scars Of The Night*.

Best Scenario: Vassiliki Iliopoulou for *The Crossing*.

Best Cinematography: Aris Stavrou for *Singapore Sling*.

Best Actress: Meredyth Herold for *Singapore Sling*.

Best Actor: Lazaros Andreou for *Love Under The Date Tree*.

Best Music: Nikos Kipourgos for *Enigma Est*.

Best Editing: Takis Yianopoulos for *Scare Of The Night*.

Best Sets: Michalis Sdougos for *The Dream Factory*.

Best Costumes: Sofia Papachristou for *Nike Of Samothrace*.

Best Sound: Kostas Poulantzas and Dinos Kittou for *Nike Of Samothrace*.

Best Supporting Actor: Manolis Vamvakousis for *The Dream Factory*.

Best Make-up: Despina Mari for *The Dream Factory*.

Best Short Film: Sotiris Goritsas for *Despina* and Dimitra Arapoglou for *Blind Man's Bluff*.

and confusing. Neither the plot nor the romance really blossoms.

Panos Kokkinopoulos *Scars Of The Night*, which shared the Best First Feature award with *The Dream Factory*, is a routine thriller about a recently released convict's search for the money owed him by a friend who set him up for a five year rap. His quest takes him to an island where he discovers that his friend's funeral is taking place.

He gets involved with a mysterious islander who is part of a group involved with bizarre rituals and is chased by an invisible demon until he falls into a subterranean underworld.

cities which influenced his work including Athens, Munich, Torino, Paris and Florence.

Dimitris Spyrou's *The Flea*, a touching real-life tale of a twelve-year-old's struggle to write a village newspaper, was inexplicably omitted from the official competition.

Filmed in the picturesque mountain villages around ancient Olympia, it is a subtle portrait of many facets of contemporary Greece, touching on issues of public education, mass emigration from the provinces to the cities and children's rights. Director Spyrou has a role as the kindly eccentric Galaxias,



Mama (Michele Valley) and daughter (Meredyth Herold) in Nikos Nikolaidis' *Singapore Sling*

and *The Flea* is Pantelis Trivizas, a young drifter who came to identify with the boy he plays and now aspires to follow through on some of his own dreams.

Vassilis Alexakis' *The Athenians*, a technically adept comedy with razor-sharp photography by Andreas Bellis and a rousing score by composer Lukianos Kelaidonis, started out with great promise but fizzled midway through. A lighthearted caper, it gives some idea of life in Athens, with all its quirks and follies but it ultimately lives up to its program description: "It is the story of a tired city."

Far more popular was Stavros Tsiolis magnificently shot comedy *Love Under The Date Tree* which won awards for Best Film and Best Actor for Lazaros Andreou for his sensitive and memorable portrayal of *The Maestro*, the shorter of a pair of mismatched friends. After Panayiotis' wife Maria, dies, they roam the Peloponnese in search of a significant date tree that Panayiotis insists will be the only clear proof that the Maestro did not have an affair with his wife.

The rugged mountainous terrain is breathtaking and the interiors and exteriors of traditional houses recall a more hospitable era. The combination of the Maestro and his tall, elegantly bearded sidekick (superbly played by Argiris Bakirtzis, dynamic lead singer of *Winter Swimmers*) is reminiscent of the former comedy team of Peter Cook and Dudley Moore, both in a physical appearance and interaction.

Earlier scenes are especially well-paced. A brilliant rapidfire exchange

between the two at Maria's graveside caused the audience to roar and break into applause. The timing begins to lag, unfortunately, and the plot itself never sustains its early promise.

The film is enjoyable and its main virtue, ultimately, is in sketching the disparate characters of this odd couple.



Two friends on a search in *Love Under The Date Tree* by Stavros Tsiolis

The Maestro is gentle, a hapless victim and perfect foil for Panayiotis, a self-centered obsessive who is nevertheless irresistible to women.

Nikos Fatouros' documentary *Nikos Kessanlis* is notable for the intimate glimpse it gives of the character of the fascinating artist who is often before the camera. It probably attracted less interest because it was screened after *Enigma Est*, which captured the public fancy.

Vassiliki Iliopoulou won the Best Screenplay award for her first film *The*

Crossing, a psychological drama in which a hitchhiking soldier kills a gas station attendant in an argument and flees. He is aided by a sultry *femme fatale* who seems to be equally motivated by greed and a yearning for a diversion from her miserable coexistence with a drunken truck driver.

Iliopoulou is one of the few women directors to attract notice recently and *The Crossing* received half of the State Cinema Awards given earlier this year, which are monetary rather than honorary as at Thessaloniki. Her success with imparting feminine nuances is shared by Sotiris Goritsas' *Despina*, an earthy 53-minute short about an erotic encounter between a soldier and a village beauty. *Despina* was lauded by the press and shared a special short film award with Dimitra Arapoglou's darkly humorous *Blind Man's Bluff*. Joan Paraskevopoulou's cleverly composed *Is Anybody There?*, in which a doorman is puzzled by a strange phenomenon, was singled out as especially satisfying by many viewers.

Two other budding female feature directors had their films out from the official selection. Gay Angelis' *Moira*, a black-and-white drama about a nameless heroine lusting for books in a world

dominated by television and computers, was shown in a private screening outside the festival. Angelis was especially bitter about the selection committee's decision and she and husband Thanassis Rentzis, a former filmmaker and Thessaloniki Festival head, now ironically employed at ET-1, were among those hurling insults at the selection committee following its press conference.

Lucia Rikaki's *Trip To Australia*, based on a true story about two ten-year-old boys who escape from their

home to go on the road, was also cut from the Thessaloniki Festival but went to be screened at the Independent Film Project Festival in New York after being shown at San Sebastian.

The biggest stir at the Festival was caused by the SRO screening of Nikos Nikolaidis' *Singapore Sling*, a highly stylized exercise in kinky sex and explicit torture and violence among a trio in an isolated mansion. Previously screened in Toronto Festival's "The Edge" section, it drove many indignant viewers over the edge and out the door.

This did not prevent some of the press from waxing rhapsodic over *Singapore Sling* and giving it in-depth analysis, comparing it to Pier Passolini's *Salo or 101 Days In Sodom*, another jolting view of depravity.

Nikolaidis walked off with the Best Director's Award and American model Meredyth Herold got the nod for Best Actress in her screen debut. Veteran cameraman Aris Stavrou got Best Cinenatography award for his black-and-white lensing that was highly atmospheric with influences drawn from widely different genres, something of a *film noir* view of an X-rated *Psycho* with overtones of *Rocky Horror Picture Show*.

Director Nikolaidis was puzzled by both the somber tone of the critical reviews and the vehement reaction of



An erotic encounter in *Despina* by Sotiris Goritsas

the Partridges and the Peacocks, is blended with a broad sweeping adventure with mythological overtone. It is sometimes very funny, often visually arresting but lacks proper continuity.

Shortly afterwards, on the final day of screenings, jury president Panos Glykofridis handed in his resignation,

The Byzantine-style embroilments continued until the end of the festival as orchestra members, scheduled to perform hit tunes from Greek films, had a disagreement and were replaced by a piano-violin duo. They calmly played Mozart until they ran out of selections, which then gave disgruntled directors and activists a chance to take centre stage, while the jury remained out.

At 10:30 pm, after two hours of delay to complete deliberations begun at 8:00 am, newly-elected jury chairman director Dinos Katsouridis hoarsely announced the prizes. The presentation went smoothly and was not followed by the usual final fracas, perhaps because participants had run out of steam and most considered the awards fair.

It was generally agreed that the quality of films in this year's Festival was a great improvement over last year's in which the major awards were withheld. President Andreas Tyros, speaking for the Panhellenic Union of Film Critics, even noted cause for "restrained optimism about the future of Greek cinema."

The thrust of the Ministry of Culture under the New Democracy government and the appointment of established feature and television director Errikos Andreou as president/general manager of the Greek Film Centre should ensure an emphasis on films that blend artistic qualities with commercial potential. ■



Director Dimitris Spirou (left) as Galaxias in *The Flea*

audience members shocked by *Singapore Sling*. "I intended it to be funny, a takeoff of *film noir* and thrillers and all their clichés. The audience in Toronto left while, in Thessaloniki, viewers were too serious to pick up the humor."

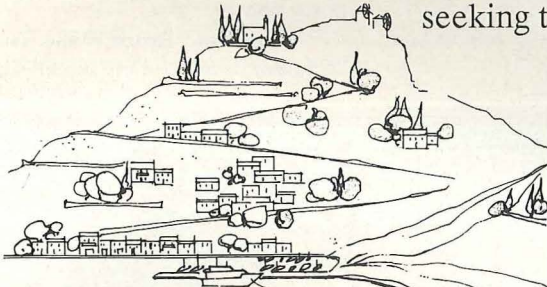
Dimos Avdeliodis' eagerly awaited second feature *Nike Of Samothrace* was the final film of the Festival. A humorous rivalry between two families,

citing the selection of films and the behavior of the audience. It came as a surprise because Glykofridis had attended the Festival many times before and the notoriously rowdy third balcony 'peanut gallery' had been remarkably restrained this year, as noted by the Directors' Guild. Alternate jury member, director Manoussis Manousakis, filled in.

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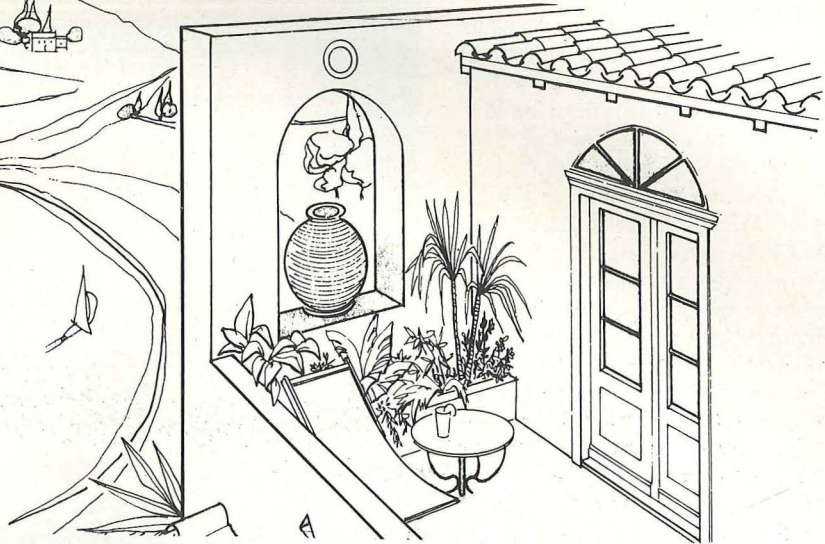
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When the Lights Went Out on Leonard Bernstein

Even in the course of a varied and eventful life, the great American conductor and composer who died last month, could never forget the comedy of errors which took place on the night he conducted the New York Philharmonic in Thessaloniki

by Elizabeth Lansdale

The whole community was buzzing with the news. Leonard Bernstein was bringing the New York Philharmonic to Thessaloniki.

"But where will they perform? We don't even have a theatre of any size." It was 1958 and barely ten years since Northern Greece had returned to peace after a half century of Balkan Wars, two World Wars and a devastating Civil War. Four hundred years of Turkish occupation had left its indelible impact on the national character. Things could always get done *avrio*, tomorrow. But now it was happening. One hundred musicians were descending upon our provincial port city in a month's time.

"Why don't we invite the Bernsteins to stay here at the Farm School? We have a whole trustee house ready for guests."

I had come from America ten years ago as a bride and was still new to Greek ways. My husband had been raised in Greece and for the past four years had been Director of the American Farm School, a school, a farm and a community on a 350 acre campus. It was a scenic, green oasis 12 kilometers out from the city center.

"I can't believe Bernstein will want to be separated from his orchestra, but we can at least extend an invitation," replied my husband.

In two weeks' time we had our answer. Yes, they would be delighted to stay at the School. There would be four of them: Bernstein, his wife, the actress Felicia Montealegre, and David and Sylvia Keiser. Mr Keiser was the President of the Philharmonic and an occasional violin soloist. We had a week to shine and polish the cottage.

On September 21 we joined the official welcoming committee on the iron-grated tarmac at the airport as the musicians disembarked from their chartered plane led by their bounding leader. All eyes focused on Leonard Bernstein with his flowing hair, huge smile

Still later that evening we joined them for cocktails before the concert. Felicia came down the stairs in a flowing chiffon dress with shining blond hair arranged in the latest bouffant style.

"May I introduce myself?" asked my husband.

"Come on, Bruce," she laughed. "I'll have to tell you my secret. I love to



Felicia Montealegre Bernstein, Bruce and Elizabeth 'Tad' Lansdale, and Leonard Bernstein at the American Farm School in 1958

and wide open arms.

"Hello, Mr Bernstein. Welcome to Thessaloniki. We are your hosts, Bruce and 'Tad' Lansdale. If you need anything in the next few days, just whistle."

A long whistle pierced the air: "I'd love to have some water skis."

Already we were thrown for a loop. As far as we knew, there wasn't a pair of water skis anywhere in northern Greece.

We introduced ourselves to the rest of the party, especially taken with the slim and composed figure of Felicia Bernstein who was wearing a summer suit with a tight-fitting cloche hat covering all her hair. When we met them later in the day for tea, she looked totally different in a sun dress with her hair drawn back in a pony tail. My husband introduced himself again and she smiled as she said, "But of course, we met at the airport."

swim and my hair's always a mess. So to be ready for the evening's festivities I have to carry a wig with me."

The six of us sat around the coffee table in the living room and discussed the evening's program. Bernstein announced, "We'll play Shostokovitch's 7th Symphony, a Samuel Barber piece and a new composition I've just finished on poems by Auden."

Bruce and I looked at each other wide-eyed.

"Well, you know, we have a bit of a problem here in Thessaloniki," Bruce began. "We have no symphony orchestra as of yet and not even a large theater. To accommodate your group the only possible location is the outdoor basketball court of the YMCA. The local council had to build a special platform for the musicians, and to augment the bleachers, fill up every available space with folding canvas chairs. All of Thessaloniki wants to attend, but

I think they'll be expecting more familiar music."

"You're right, of course, Bruce," Bernstein responded. "But we have a problem, too. This is our last chance to play together before our performance at the Salzburg Music Festival, and from there we fly directly to Moscow. But I think I have an answer; don't you worry."

Leonard Bernstein always seemed to find a positive solution. His whole presence exuded authority and optimism. He would certainly need these qualities as the challenges of the evening unfolded. The first setback came as we were entering the concert area at dusk.

A portly musician ran up to him in a state of panic.

"Maestro, Maestro! Its a terrible. You don't know whatsa happened."

"Calm down, Luigi. It can't be that bad."

"O, Maestro. Itsa worse. Look at whata happened."

There, behind him, was his man-sized bass viol - with a huge hole in it.

"I trip on the pipe and falla through."

The villainous pipe lay exposed where it had been set up as a makeshift arrangement to bring water to the temporary dressing facilities.

Leonard Bernstein laughed his deep belly laugh. "Don't you worry, Luigi. We'll get you another."

Little did the Maestro realize it was just the first of a series of unexpected events.

About 3000 people were packed into the chairs and surrounding bleachers. They were trying to read in the waning light the Greek translations of Auden's poems which had been distributed. Outside the stadium another four or five thousand less fortunate people had gathered hoping to hear the magical sounds of the Philharmonic waft out over them. One hundred metres away, the darkened, castle-like YMCA building stood silhouetted against the sky, a backdrop to the bustling sounds of downtown Thessaloniki.

Leonard Bernstein stood on the jerry-built platform in his frock coat and extended his arms to his audience.

"Ladies and gentlemen, it is a great honor for all of us to be here in your historic city. Because this is our last concert before our performance at the Salzburg Festival, we are offering the program we'll play there. However, to honor you especially, this is the first time in the history of the New York

Philharmonic that we shall begin with an encore: Beethoven's Leonora Overture."

The crowd roared its approval and there was an instant bond between the audience and the orchestra. As the orchestra started to play, it took several moments before the audience outside realized the concert had begun, and several more before they quieted down. Another unforeseen setback occurred about one third of the way through the program. As darkness came, the city's night spots began to awaken. From a nearby taverna the rising strains of bouzouki music wafted over the invisible divide and mingled, like an unkempt and uninvited guest, with the purity of its classical neighbor.

Heads began to glance about uneasily, disbelievingly. What a terrible insult to these distinguished guests! But the orchestra played on as if totally unaware, although perhaps just a tad louder. It took what seemed an age before some of the concert organizers managed to quiet the local interference.

When the concert ended the crowd rose as one, and when Bernstein responded by announcing as an encore the pizzicato movement of Tchaikovsky's sixth Symphony, the reaction of cheers and applause tumultuous.

The orchestra was still taking bows when the lights went on again in the nearby YMCA building like beacons in the night. It was only a matter of seconds before all the lights in the outside stadium blew out, unable to take the overload. There was gasp of disbelief as the audience tried to gather their belongings in the dark and grope their way through the narrow exit to the reception hall. There was a good half hour of bedlam and confusion. Cries of "Yianni, where are you?" and "Paterouli, come this way," filled the air.

In the meantime, the perspiring conductor was trying to find his changing room. Well wishers turned on their cigarette lighters and eventually someone produced a candle.

"I thought we were doing a concert, not *Macbeth*," grinned the unflappable Bernstein. Felicia dug into her handbag for a deodorant stick. "I guess this will have to do the trick. There's no water pressure."

We made our way over to the reception hall where hundreds of guests were mingling by long tables of Greek *mezedes* and airing their responses and reactions to the unique concert.

"I loved the violin section." "I

couldn't make out a thing about the Auden poems." "What must they think of our facilities?"

All of a sudden, across the hall we heard the immediately recognizable and stentorian voice of Katina Paxinou, then Greece's foremost actress; she had driven from Athens to be with her friends the Bernsteins. "Lahns-dayle!" It was like a long drawn-out foghorn warning that shook the walls. "Come here!" It was a summons not to ignore. We had first met Katina Paxinou on shipboard crossing the Atlantic. And the roar of her voice was like the roar of the sea.

"You know these people here. You must get Lennie out of here. He's exhausted. He can't stand in line shaking hands and jabbering like a monkey. Go ahead now."

"Lahns-dayle, run ahead and organize the cars," she commanded.

Within ten minutes we were in three cars heading for the sea. Accompanying us was the Director for the US Information Service and a relatively unknown friend of his, Manos Hadjidakis. A long table for ten was set up on the bluff overlooking the Thermaic Gulf where a full moon's reflection danced on the waves. Tall pine trees sighed in the breeze. Few could speak since the evening's two extroverts were euphorically and endlessly reminiscing.

"Katina, do you remember your last visit to New York when Tallulah had just opened on Broadway?"

"Yes, and we went to *La Traviata*, too. Do you remember how lovely the duet was in Act 1?"

"Do I? I know it in Spanish."

"I can sing it in French."

Off they went in a variety of languages singing, laughing, joking and telling stories. For us, it was better than front row seats for an evening at the theatre, the kind you want to never end, even at 4 am.

For us and for our school, it was the beginning of lasting friendships. Leonard Bernstein became a member of the school's National Committee, and David Keiser became an active member of the Board of Trustees. Every year since we have been Sylvia Keiser's guests attending a concert whenever Leonard Bernstein conducts the Philharmonic. Last year at the end of the concert she took us for a brief visit backstage to call on the maestro. Invariably a big broad grin burst out on 'Lennie's' face. "Will you ever forget the night that Luigi slipped through his bass fiddle and all the lights went out on the basketball court?" ■

In Place of Other Gifts: The Disowned Talents of Patrick White

The Nobel Prize novelist who died last month at one time felt Greece to be a second home, but grew disenchanted by what he saw as the betrayal of its rural life.

Patrick White's reluctance to don the mantle of literary giant led to uncharacteristic reticence on the part of the Australian media in reporting his death on 1 October. Chastened by what one journalist called White's "strained relationship with the press," a full five hours was allowed to elapse before any newspaper was prepared to confirm the Australian Broadcasting Corporation's tentative announcement of his death.

His refusal to pander to the media, or to any of the 'literary vultures' who hounded him into the self-caricature Phillip Larkin called "pretending to be me", stemmed from a deep-seated belief that truth is the property of silence. Not even the baroque quality of his prose – what Patrick White called "bedecking myself in words" – ever obscured the austerity of what amounted to a religious quest.

Patrick White was born on 28 May, 1912 in London, during his parent's two-year honeymoon in Europe. They returned to Australia when he was six months old, and settled in Sydney near the harbor in a house which figures in several of White's novels. After a few years at an exclusive boarding school, he was sent to Cheltenham College in England, where it was thought that "the climate would be temperate and a colonial acceptable." Neither proved true, and after four unhappy years, he returned to Australia, only to discover that he had become a stranger in his own country: "I had acquired too much European veneer, and was too young and inexperienced to practice tolerance."

A year was then spent working on family sheep stations in New South Wales, and in 1932 he went to Cambridge where he read Modern Languages at King's. After graduating in 1935, an allowance from his father enabled him to set himself up as an author in London, and in 1939 his first novel, *Happy Valley*, was published by Harrap.

During the war he served with the Royal Air Force as an intelligence officer in the Middle East and it was at a party in Alexandria that he met Man-

by Simonetta Wenkert

olis Lascaris, an Egyptian Greek who was to become his lifelong partner until his death last month. This "small Greek of immense moral strength" provided a central mandala to what Patrick White described as a "hitherto messy life". It also gave him an insight into Greek culture – the Orthodox fatality which served as an antidote to the sterility he was coming to associate with "undiluted Anglo-Saxon blood."

Greece became a second home for Patrick White. In his autobiography, *Flaws in the Glass*, he describes the "one, long, despairing rage" which, as an unblinkered philhellene under the wing of the Lascaris family, this country intermittently aroused in him. In the aftermath of war, he saw the Parthenon as "the symbol of everything I or any other solitary artist aspired to." Yet over the years, as he and Manolis Lascaris divided their time between Greece and Australia, each suffering torments for the failings of his own country, he grew increasingly disenchanted by what he saw as the betrayal of Greek peasants:

"Never were there such victims of progress as contemporary Greeks. Peasants who sold their fields in Thessaly and Thrace live like battery fowls on their steel and concrete balconies, or expose themselves to television in the cells behind... They tell themselves they are happy, stuffed with macaroni, fried potatoes and barbecued meat. The human contacts of village life are of the past, along with those tough, golden classic hens, scratching freely amongst the dust and stones."

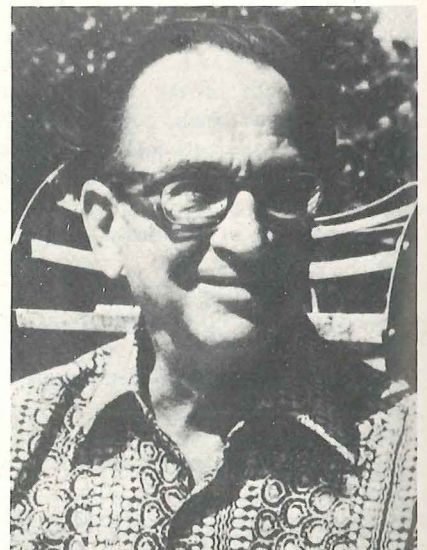
After the war, Patrick White was tempted to settle in Greece but partly to spare Manolis' family the incongruity of their setting up house together, and also to avoid turning into the "beachcomber all foreigners become when they settle in Greece – tolerated, but never more than a joke," he returned to Australia in 1948.

There, Manolis joined him on a

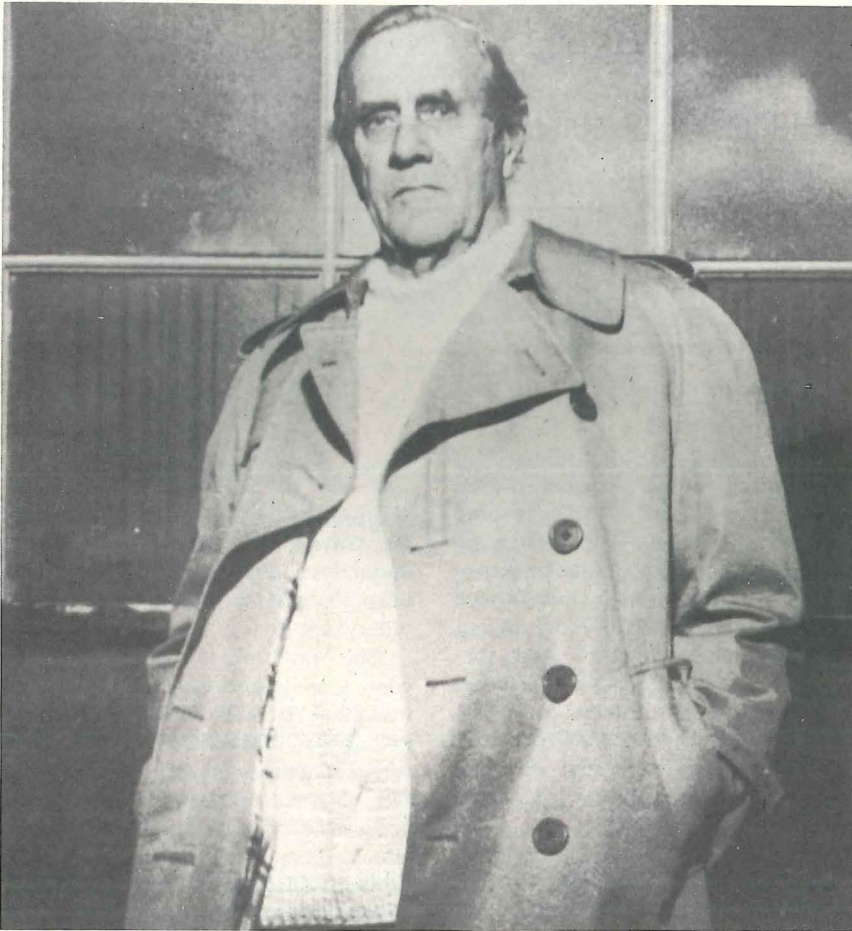
small farm outside Sydney, where for 16 years, "waist-deep in weeds", the two of them struggled to grow flowers and vegetables, and to breed goats and Schnautzer dogs for sale. Plagued by recurring bouts of asthma, Patrick White nevertheless, wrote three of his finest novels at Castle Hill: *The Tree of Man*, *Voss*, and *Riders in the Chariot*.

The Tree of Man has been compared to Lawrence's *The Rainbow*, a sombre Australian epic recounting the story of one couple's growing up in a growing land while *Voss*, considered by many to be his greatest achievement, is based on the life of the German explorer, Leichardt, who, with a group of men penetrated the Australian outback in a difficult and desperate journey. It is a novel which explodes the rhetoric of the pioneering spirit, demonstrating how visions of self-aggrandizement lead only to destruction. It has also been greatly misunderstood. In a 1982 radio interview with Michael Billington, White announced: "I hate Voss. I don't want to think or talk about Voss; it got into the hands of the wrong people, and it attracted gush."

Riders in the Chariot, and *The Solid Mandala*, begun in 1964 when he and Manolis Lascaris moved to Sydney, mark White's increasing preoccupation with society's eccentrics – outcasts and visionaries who show that purity of



Manolis Lascaris



Patrick White, winner of the 1973 Nobel Prize for Literature

heart often surfaces in unexpected place. In *The Vivisector*, 1970, *The Eye of the Storm*, 1973, and *A Fringe of Leaves*, 1976, the pursuit of integrity is in the hands of the artist and the innocent: a host of anonymous fringe-dwellers whose commonplace lives unfold against a moral landscape of relativism and self-interest.

The repression Australian society demands of homosexuals may explain the secretive strain which runs through these characters. While Patrick White never suffered the agonies of choosing his sexuality – “I was chosen, as it were” – he recognized the limitations imposed on homosexuals in an aggressively heterosexual country. More importantly, however, it provided him with insights into a human nature which he felt might otherwise have been denied him: “I would not trade my half-way house, frail as it may be, for any of the entrenchments of those who like to think themselves unequivocal.”

Similarly, his religious beliefs lie in a half-way house whose stability owes much to the Orthodox faith of Manolis Lascaris:

“The Greeks have survived through their Orthodox faith, professed or submerged. It is also why an unlikely rela-

tionship between an Orthodox Greek and a lapsed Anglican egotist agnostic pantheist occultist existentialist would-be though failed Christian Australian has lasted forty years.”

Eschewing the indiscriminate love of Christian *agape* – “in the end as destructive as hatred” – he felt that any intimations of divine love, for him at least, were “interwoven with my love for the one human being who never fails me”, while in just the same way, Manolis’ Greek pragmatism, “governed by a pureness of heart which I lack”, helped temper White’s Anglo-Saxon quest for absolutes, “the pursuit of that razor-blade truth which has turned me into a slasher.”

Patrick White was never a ‘true’ Australian; a residual patrician air still clung to him as a result of a British education and extensive travels in Europe. Nevertheless, his return to Australia was a conscious one, and for the next 40 years allowed him to hold up a mirror, in which, according to the critic Dorothy Green, “he saw himself and his fellow-Australians not only as they were, but as they might be if they responded to the challenges of the land they had invaded, and refused to be led

like sheep.”

As a young man, White was apolitical “too well-entrenched behind (his) own egotism and (his) father’s allowance to embrace communism”, so that the rise of fascism and the Spanish civil war of 1936 made little impact on him. However, a mounting disgust with the rot he saw spreading through Australian society – triggered initially by a threat to his immediate environment – goaded him out of his political seclusion, and in 1972 he aligned himself with the Builders’ Labourers’ Union.

From this moment onwards he became an active republican, speaking out in his “dry, precise voice” against Australia’s links with the US and Britain, and in favour of a new Constitution which would sever any remaining ties with the British monarchy, whom he called “The Royal Goons”.

In 1973, Patrick White was awarded the Nobel Prize for literature. In what many saw as a spirit of churlishness, he refused to collect the award himself, and the distinguished Australian painter, Sidney Nolan, travelled to Stockholm in his place. While not a modest man – “jealous, vain, and unforgiving” is how he once described himself – it was the fundamental conviction that his novels were merely “an offering in the place of other gifts” that prevented him from participating in the “Nobel circus”.

The American writer, Saul Bellow, himself a Nobel Prize winner, once remarked that the 20th century is unlikely to have produced a hundred literary geniuses. In spite of Patrick White’s steadfast refusal to see himself as one of the century’s great writers, his universality of theme, combined with a startling use of language created “out of the rocks and sticks of words,” makes it difficult to agree.

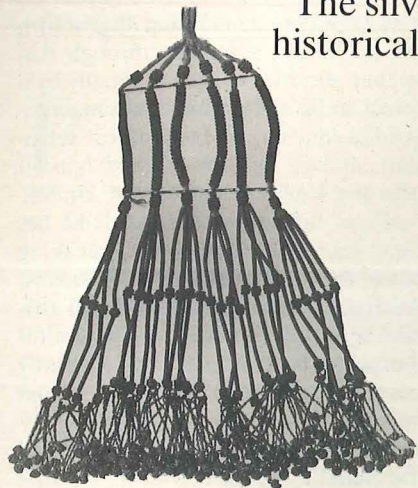
His critics accuse him of obscurity, of carrying Joyce’s stream-of-consciousness “to almost its ultimate extreme.” Nevertheless, White never saw himself as an intellectual: “I don’t set myself up as an intellectual. What drives me is sensual, emotional, instinctive.” Both visionary and rationalist, his prose veers between matter and spirit, exalting the profane (“well nuns do fart, don’t they?”) and giving free reign to the *nostalgie de la boue* which a fastidious century has either glorified or denied. What saves him from preciousness is his coherence, the lyrical passages deflated by colloquialisms, and an unerring ear, amounting to genius almost, for those instances when a silence can say more than words. ■

Wearing Silver

The traditional jewellery in the possession of Katerina Korre-Zografou may be the richest private collection of this craft in Greece.

The silver costume pieces alone are a stunning historical display of three centuries' achievement in a superb folk art.

by Katerina Agrafioti



Bridal headpiece from Trikeri, Mount Pelion, 19th century

In speaking of traditional Greek jewellery, we usually think of the period comprised between the end of the 17th century and the beginning of the 20th century. Yet Greece, of course, has a long and remarkable tradition in gold and silversmithing reaching back to the spectacular craftsmanship of the Minoans and Mycenaeans, not to mention that of the Classical and Hellenistic periods whose refinements we admire in museums.

There was a zenith in the splendor and imagination of the jewellers' art during the Byzantine period, mainly in work done for imperial families and nobility, as we can still see in the glowing opulence of the San Vitale mosaics in Ravenna. With the disruptions of the Crusades beginning in the 11th century, followed by the onslaughts of the Seljuk and Ottoman Turks, the art lost its bloom. With the fall of Constantinople, it all but vanished for several centuries.

Then, as if by miracle, towards the end of the Ottoman domination, the art blossomed anew into a burst of incomparable variety of shapes, forms and colors. This happened particularly in areas of Greece where a certain prosperity arose due to commercial concessions being made by Turks for cottage industries whose products were in demand in the west.

"Collecting these things is a passion, a kind of mania," Katerina Korre-Zografou admits, "but it makes me happy because it gives me fulfillment, and to

live among these beautiful things is an antidote to the ugliness that surrounds us."

Mrs Korre-Zografou may have the richest private collection of Greek traditional jewellery in the country which certainly competes with those in our best museums. Truly she is a phenomenon, acquiring, as she did, her first piece while a student, and now owning over a thousand objects.

"During my student days, I earned some pocket money from private lessons and spent it buying the things you see here," she says, looking around at them, then back at me, with her acquainted smile.

Her curriculum vitae fairly overwhelms. She is a professor at the School of Hellenic Folklore of the University of Athens. She is constantly producing books, articles and mono-



Ring with two human figures, showing the 'Savati' technique, 19th century tionately, she passes on her great and deep love of the Greek heritage to others.

She was born in Athens, but her great grandfather, Constantine Zografos, came from Constantinople, emigrated here and served at one time as foreign minister in the reign of King Otto. Mrs Korre-Zografou first studied at the University of Athens and then at Bonn where she concentrated in art history. Throughout these academic years, she has never stopped collecting.

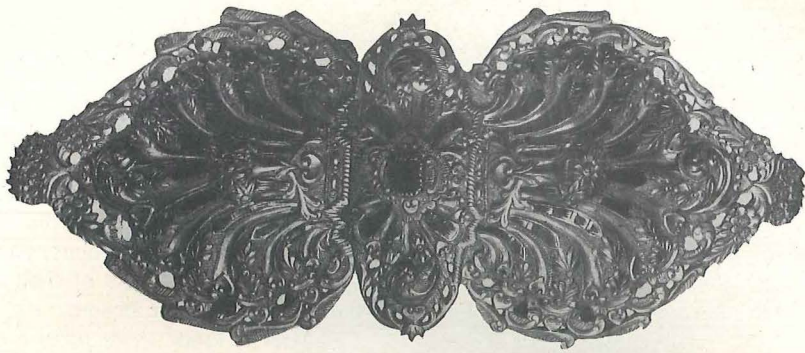
In considering traditional jewellery, the preciousness of the materials is not necessarily an aesthetic criterion, being due mostly to circumstances, but the skills of the artisan and the wealth of



Katerina Korre-Zografou wearing some of her jewels

graphs in her field, or rather in her succession of fields, since jewellery is but one plot, and she reaps in all fields of traditional craftsmanship. She is also active in every sort of club and organization related to folklore. She gives lectures, heads seminars, leads discussions, but wherever she is and whatever she is doing, simply, clearly, affec-

his imagination certainly are. Nor can geography or date be of much help. Jewellery makers travelled a lot, and so did the women who wore them. In a world as precarious as Greece's during the *Tourkokratia*, it was wise to have capital that was mobile, or as keepers of livestock put it, "investments that have feet." Not much can be done with



Shell-type buckle with niello work, from Epirus

chronology when so few pieces are engraved with a date.

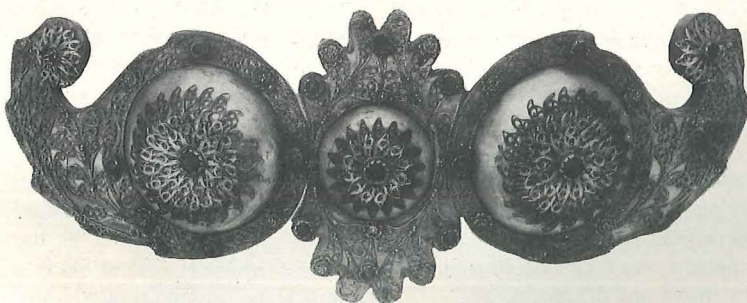
Nevertheless, *grosso modo*, we can divide traditional jewellery into two general categories. One might loosely be called 'native' since the pieces are mostly from the mainland, are crafted by Greek hands and are inspired by the Greek past from the mythological to the Byzantine.

Centres of this art are spread from Thrace in the east to the Epirot villages of Syrako and Kalarites high in the Pindus above Ioannina, and south to Lamia. At Stemnitsa in the heart of the Peloponnese, the tradition continues to this day at a school in the workshop of a goldsmith. Here in Arcadia, legend has it, that the skill of the artisans was so great that they could hammer out jewellery while riding muleback.

The second general category of traditional jewellery is of foreign influence and comes mostly from the islands. It is more refined, more meticulously worked, more often of gold and precious stones; pearls and enamel are common. The pieces were mostly brought from Europe by wealthy sea merchants, or, if locally made, still showed the influence of the Baroque style so popular in the west. Many of these pieces are called *venetika* either because they came from Venice or were molded from melted down Venetian ducats, the famous *ducato d'oro*.

The materials of mainland jewellery, which mostly concerns us here, were not so precious. The purest silver used, called *lagara*, was clearly stamped as such. More common was

Splendid filigree buckle from Naoussa, Macedonia



agiari, 400 parts silver to the kilogram. In order to give silver alloy the appearance of purity, it was often whitened with arsenic powder, hence the name *farmakera* from the word *farmako* (pharmacy), meaning drug or poison. It was also very common to gild silver jewellery.

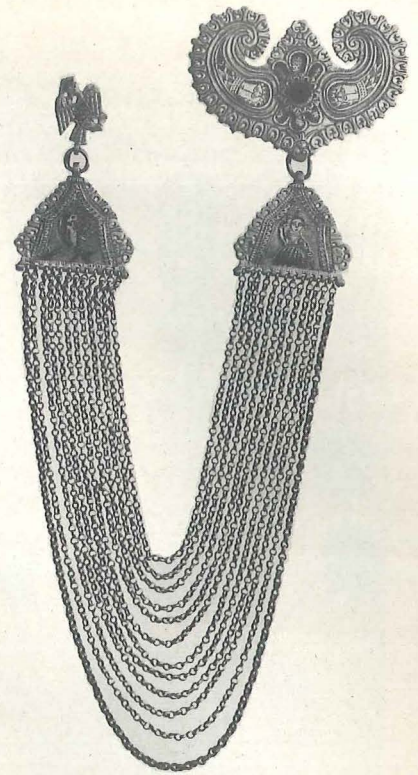
All types of traditional jewellery were decorated with multicolored stones, not necessarily precious. Agates, pieces of coral, and bits of glass in striking hues gave beauty and variety. Design was symmetrical. Following

Three-piece buckle with bird motifs



the symmetry of the human body was a rule of popular art, and there was a folk belief that the strict repetition of the same design gave power to the bearer.

Men certainly decorated their firearms and martial appurtenances, but body jewellery – the decoration added to costume – was worn almost exclusively by women. Men might wear them on special occasions, like the groom who in some villages wore a belt decorated with coins. In some areas, however, there was a specific item of jewellery that was worn by women and



'Kiousteki' or chest ornament with decorations in the 'savati' or niello technique

men. This was the heavy, complicated costume piece called *kiousteki*, from the Turkish *kostek* meaning watch-chain. Decorating the chest, they are bulky items combining many techniques.

These *kioustekia*, Mrs Korre-Zografou explains, especially during the last period of Ottoman domination, were created as a deliberate element of ostentation showing off one's wealth or social status or even proclaiming a kind of defiant independence from the Turks, particularly when worn by klefts.

On the subject of *kioustekia*, Mrs Korre Zografou adds parenthetically that they show a striking resemblance in shape to the ceramic and copper decorations of the sixth and seventh centuries BC as, characteristically, she constantly keeps the total Greek tradition in view.

Another very popular ornament, on which a great variety was lavished, is the belt buckle, or *porpi*. Huge or

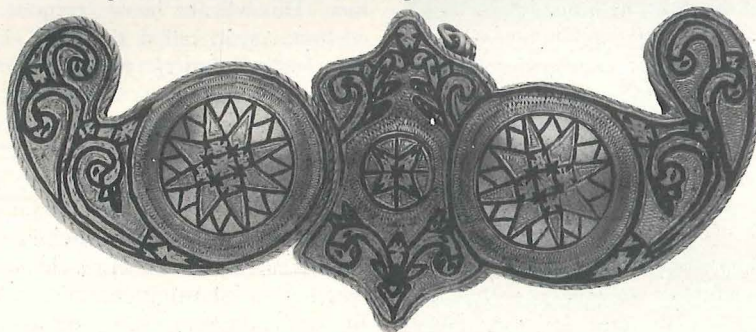


'Kordoni' chest decoration, Attica, 19th century

dainty, they are made of pure and not so pure silver, sometimes of mother-of-pearl, and often engraved with religious symbols, human faces, leaves, flowers and birds.

The buckles of Soufli (famous also for its silk) in Thrace are exceptionally lovely as they are composed in three parts, the central one being in the shape of a diadem – hence the name 'the buckle with the crown'. These

Buckle with geometrical and floral designs

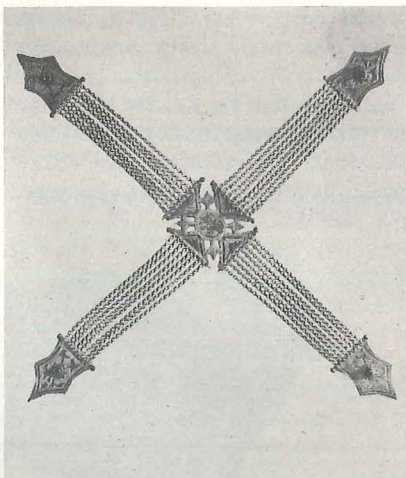


buckles usually weighed an oka (a bit more than a kilo). One in the Benaki Museum bears the date 1788.

A special type of buckle, symbolic in character, is that offered by the groom to the bride at the traditional nuptials. It was sent to the fiancée on the Friday or Saturday before the marriage. Often engraved with *naïveté*, with pine seeds or stylized vases of flowers, it was felt that these symbols of fertility were transferred to the woman who wore them. The buckle generally is the symbol of virginity, or its loss.

Therefore, in some areas, newlyweds were pulled into their new house with a belt. Elsewhere, the bride brought a plate covered with a red, silk kerchief and a belt to her mother-in-law. Silver belt buckles from Asia Minor encrusted with pieces of coral, and known as *tis Safrabolis* from the name of a town, are remarkable for their distinctive beauty.

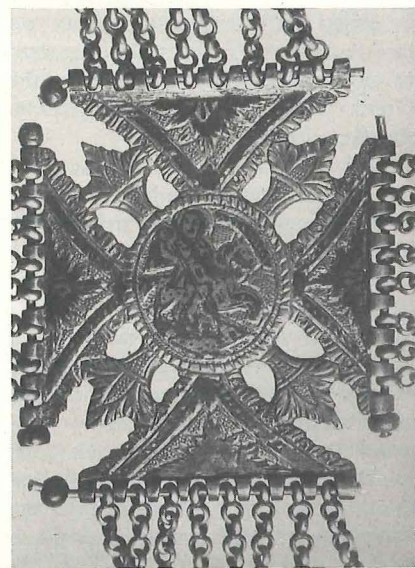
Often, earrings were so bulky, long and heavy that instead of being attached to the ear, they were hung from a scarf or other headdress. The Byzantine style was a rich source of inspiration for artisans in the creation of earrings like those that hung from either side of the face, called *pependoulia*. Famous examples are those worn by the Empress Theodora in the San Vitale mosaics.



'Kiousteki' decorated with 'Savati'

No doubt, the most luxurious jewelry was that which accompanied the nuptial costume all over Greece but especially in Attica where the bridal dress was a treasure of embroideries and jewellery. A golden piece was worn on the forehead and other pieces around the neck. A net of gold beads called *giordani*, covered the upper part of the chest while ten rows of chains, *cordoni*, hung over the bosom.

Chains of all kinds, made up of real or counterfeit coins, demonstrated social status and wealth. Those that circled the head, with coins affixed to the forehead were very popular. Special chains composed of rhomboid-shaped jewels, interspersed with crosses and



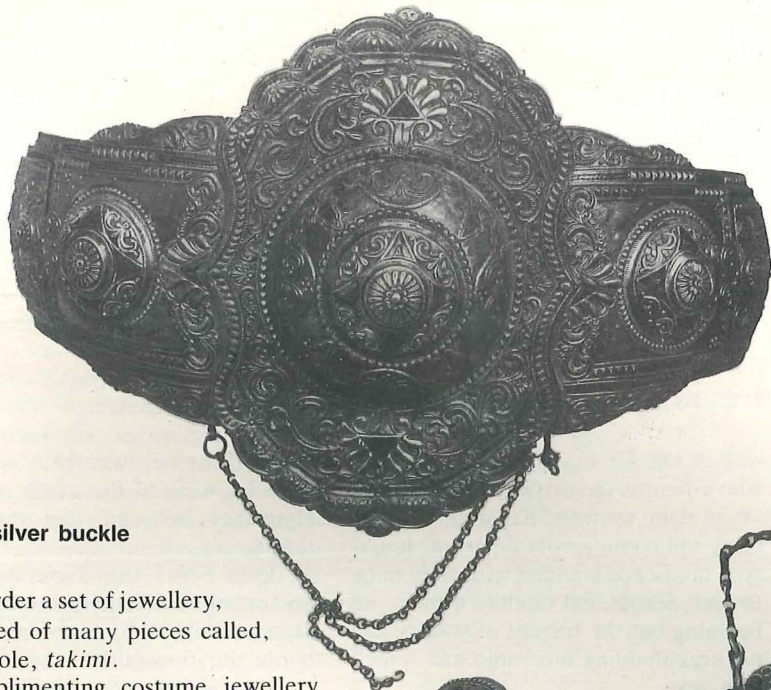
Detail of a 'Kiousteki' with Saint George at centre

known as *botonia*, were particularly common in Crete.

The women of Kastellorizo were particularly famous for their rings which they wore in a series on every finger, holding their arms across their chest and clutching their shoulders with their hands to show them all off.

Mrs Korre-Zografou has written a monograph on the rings of Crete which were offered at engagements. Symbolizing the obligation of the woman who received it, and displaying at the same time the groom's wealth, the ring was bound with a red thread, accompanied by a gold coin and offered with an embroidered kerchief.

Jewellery makers were called *kouymtzides* and their guild was divided into 25 specialized skills. They had village workshops, but they often travelled in the Balkans and Asia Minor, taking orders or selling their wares at local festivals. If they were lucky, someone – most likely a dotting father or an infatuated husband –



Gilded silver buckle

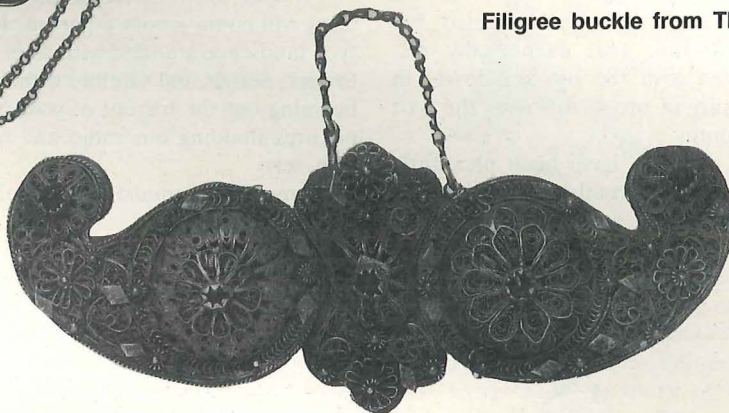
would order a set of jewellery, comprised of many pieces called, as a whole, *takimi*.

Complimenting costume, jewellery distinguished social position. Different sorts of jewellery were worn by married women and women who were not. In many areas, women over 40 were not supposed to wear jewellery at all. Being a basic commodity of wealth, it was liable to established custom and unwritten law. For example, on Karpathos, on the death of the parents, all the family jewels went to the *kanakara*, the eldest daughter.

Pieces of jewellery were not only worn as adornments or symbols, but

The technique of cutting through metal, producing a result remarkably like lace, is known officially as *opus interasile*.

Often, artists mixed techniques to give more striking results. One of these was *savati*, known internationally as *niello*. This consists in filling the carved cavities of a metallic surface with a mixture of powdered silver and lead. Artisans still keep secret the proportions that they use. When fired, this mixture melts, giving a black outline to designs on silver and, more rarely, on



Filigree buckle from Thessaly

also as amulets. In the manner in which they were made or worn, they were felt to play a role against the Evil Eye, as in the case of the little bells attached to the back of the traditional costume of Astypalaia which rang lightly when the wearer walked. So, too, jewellery worn on the forehead between eyebrows and hood consisted of five rows of coins which were sewed on leather. These symbolized the five nails of the Crucifixion and a gold crucifix hung over each row.

Among the techniques of working metals, there was *repoussé*, where metal was hammered on tar on the reverse side.

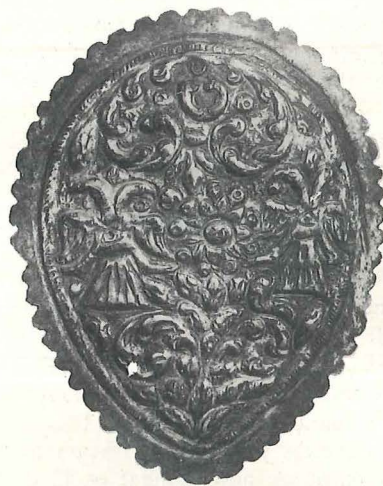
Another technique consisted in pouring the molten metal into molds and then trimming it by hand. *Filigra-na*, using very fine metal wires, is a technique known since Hellenistic times and was very popular in Epirus, especially in Ioannina, where many workshops still continue the tradition.

gold. For gilding jewellery, artists usually used 24 carat gold from melted down Venetian ducats.

Although the dangers of perishability for jewellery was great in the past, especially during the Ottoman domination with its bandits and looting and its sudden reversals of fortune and miserable conditions of life, the greatest destruction has taken place recently.

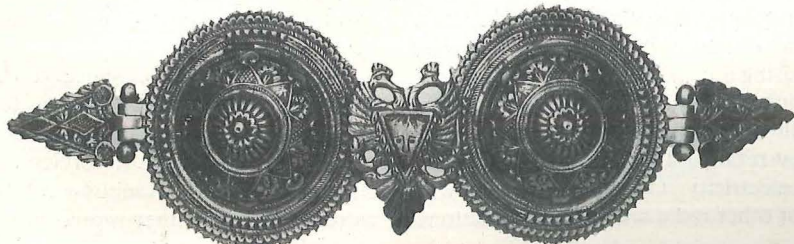
The 1950s may accurately be called the black decade for Greek traditional jewellery. It was especially during these years that the rural Greek people exchanged broadside and wholesale their traditional treasures for plastic and other modern conveniences. They sold their heirlooms by the oka to peddler-antique dealers who travelled up and down, stripping the country of its heritage. Returning to Athens, they sold the lot for what they could get. In this way many of these treasures went to antique shops and found their way into collections, but the rest was melted down.

"This milestone date fixes the boundary which ends traditional jewellery-making," says Mrs Korre-Zografou ruefully, but cheers up when she speaks of two latter-day gems which brighten her precious world: Stelios, 11, whose painting is already showing his maturity, and Helena, 16, who is becoming seriously interested in Greek traditions. ■



A 'pagouni', or ornament worn close to the temple on either side of the forehead, decorated with double-headed eagles

Three-piece buckle from Epirus with a double-headed eagle at centre enclosing a human head



The Battle of Mount Hymettus

A true story or how Olympic Action Radio fought through a 2-month zone of turbulence in the steel and wire jungle of Mount Hymettus

Listeners to Olympic Action Radio, Greece's first and only English-language radio station, must no doubt have been puzzled, bewildered and, yes, even badly disappointed over the ups-and-downs in the quality of broadcasts over the past two months.

We, in turn, have been pleasantly surprised and greatly encouraged by

way in the Greek capital. Any visitor who attempts the drive (you must head on straight up from Kesariani monastery) will come across a barren, lunar-type landscape studded with steel huts, towers, aerials and satellite dishes – all beaming out the torrent of sounds and pictures flooding our radio and television sets.

Somewhere amidst that steel and

went off the air overnight – without us even knowing of the battle on Mount Hymettus between the various interests.

Then began the desperate rush to find either a) electricity to recommence broadcasting, or b) a new container to house our transmitter.

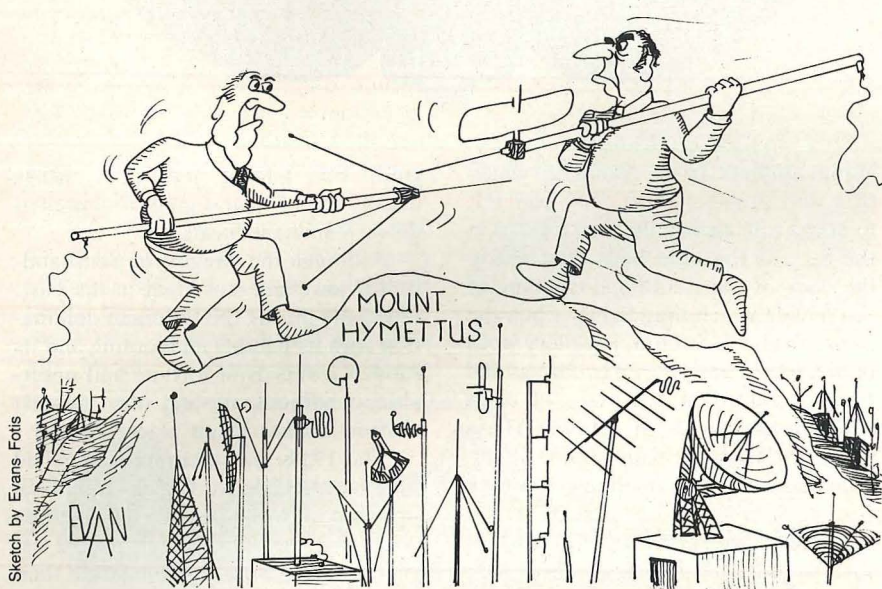
Since Greek authorities are not providing any additional electricity or other facilities (a tactic used to prevent an increase of stations on the already over-populated peaks of Mount Hymettus), it proved impossible to resolve the problem through the first option – that of getting electricity. So we began the process of contributing towards the purchase of a generator, so as to produce our own independent source of energy supply.

As the weeks went by, and mid-September approached (five weeks since our shut-down), we at last reached agreement to be housed in an adjacent container. But, as we plugged in the transmitter, calamity struck again. A short-circuit was created and a vital component destroyed. Back to the repair shop, and a hunt for another transmitter.

As that new transmitter (for rent or purchase) was pursued, we were suddenly faced with a problem which, in the long term, could prove the worst of all. For on Sunday, 16 September, taking advantage of the temporary closure of our station, another station crept in and 'stole' our frequency at 102.1 FM. Its endless bouzouki and heavy metal wailings are now familiar to all those frustrated listeners trying to tune in.

The next day, 17 September, we found another transmitter, but it was weaker than that of the invader. We could be heard over one-third of the Greater Athens area, but the other two-thirds remained under 'foreign occupation'.

The invader was not satisfied. Even though we explained to them our long-term existence as well as our numerous contractual obligations to foreign radio stations and to the promotion of Greek cultural interests, they would not get



the large number of phone calls we have received, expressing an unexpectedly broad interest in the well-being and future of the station.

Well, the prospects now are indeed very good. But before we get to that, OAR owes an explanation to all its listeners. Though the events described below may read as something of a thriller, listeners will at least realize that some basic and very real obstacles have been at the root of the broadcasting undulations.

In brief, we have been fighting 'The Battle of Mount Hymettus'. For Mount Hymettus, which towers over Athens, is the very heartbeat of the radio and television revolution currently under

wire jungle sits Olympic Action Radio, broadcasting non-stop a 24-hour selection of news and entertainment programmes from the BBC World Service, VOA Europe and CNN Radio.

So, what has been happening over the past two months?

It all began on 10 August, when a feud broke out between the operators of 98.4 FM (the Athens municipal station), Super FM Radio, and the operator of the 'independent' container housing our own transmitter. Our operator broke off his technical cooperation with them over a financial claim, and they retaliated by halting their supply of electricity. Our station, along with four other radio and television stations,

off our frequency. Worse, they even began to threaten us and demand that WE get off. We were harassed with phone calls both at home and at our offices, warning us to shut down "or else". At the same time, the rival station began an advertising campaign boasting its ability to broadcast throughout Athens.

But their confidence led them to commit their first major blunder. On Monday, 1 October, we found a message from the rival station on our office telephone answering service, giving us a deadline to leave the frequency or to shut down our station. We took the tape to the Security Police and had the rival station charged with threatening our staff and premises, a violation of law 333 of the Criminal Code.

A police car visited the home of the rival station's manager, but he had fled to avoid being put on trial before the Court of First Instance. He called us and asked for clemency, saying he would move from the frequency if we suspended legal action so that he was not arrested and tried instantly. We believed him, and complied.

We were wrong. With the immediate danger over, they kept on broadcasting without a second's interruption. So now, while pursuing the previous charges on a long-term basis, we are also preparing new charges demanding financial compensation for damages.

But that was not all. While this feud was raging down on earth, there were new developments in the heavens:

the BBC World Service and VOA Europe were obliged to change satellites so as to double the strength of their signals. This was achieved in the case of the BBC, but VOA Europe did so at the cost of concentrating its broadcasts on Central Europe. This meant that Greece, unexpectedly, was excluded. So, as of 1 October, our station has only been broadcasting the BBC World Service. VOA Europe will be broadcast as soon as it makes new arrangements with its satellite service.

Back to earth, there was some good news on 10 October. We purchased a new and larger transmitter, and the installation of our generator was completed. We switched on, and pushed back our opponent in more key areas of

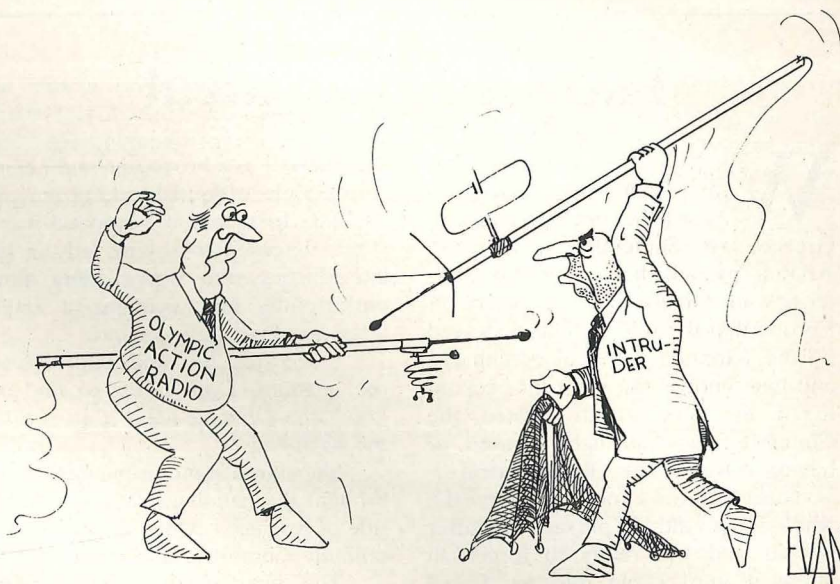
Athens. By the end of October, it meant that the situation had been reversed. We now control two-thirds of the Greater Athens area, and can also be heard on the Saronic islands down to Hydra and in much of the Peloponnese. This leaves only one-third of Athens under 'foreign occupation'. Unfortunately, since the opponents are broadcasting from Thrakomakedones, beneath Mount Parnis, it means that the northern Athens suburbs (such as Kifisia) still remain to be liberated from the bouzouki and heavy metal blare. (Be patient, Northern Athenians, we will break through to you soon...)

The obvious question of course remains: But aren't there any laws? Aren't there any permits to regulate the frequencies? The answer is: No. At present there is not a single private radio or television station in Greece with a permit. Authorities say they cannot possibly satisfy the flood of applications in Athens and throughout the country. So they have decided, rightly or wrongly, to allow a free-for-all so that those stations with the best program and healthy financial basis will eventually survive. The law of the jungle, or one of 'natural elimination' but perhaps understandable and even reasonable under the circumstances...

So the battle of Mount Hymettus continues. We will continue until we prevail, bringing foreign residents, tourists and Greeks alike a unique service which is already found in 220 other European cities. And once this hurdle is passed, we assure all our faithful listeners that we will spread the sound of Olympic Action throughout the country.

■
P.A.

Sketch by Evans Fotis



Sketch by Evans Fotis



The Olympic Ideal

When the International Olympic Committee failed to award the 1996 Olympics to Greece last September and chose Atlanta instead, there were dark mutterings in Greece and elsewhere in Europe that the IOC had been swayed by the tempting rustle of greenbacks and had ignored the innocent beckoning of the olive branch. Indeed, the Committee was strongly accused of having betrayed the Olympic ideal.

Not being too concerned about the whole thing I did not pursue the matter further and was ready to forget all about it until I ran into my friend Polychronis Psirras who button-holed me at a cocktail party the other day and asked me what was the Olympic ideal. I thought for a bit and then confessed that I didn't really know.

"Well, I didn't know either so I hied to my trusty *Encyclopedia Britannica* which devotes a great number of pages to the Olympic Games. But not a word about the Olympic ideal. I then consulted three Greek encyclopaedias but neither in those did I find any reference to or definition of the Olympic ideal.

"I did discover, however, that the games evolved in antiquity from a chariot race held by Oenomaus, King of Pisa (an area round Olympia) with the hand of his daughter, Hippodameia, as the prize. Oenomaus declared that anybody could carry off his daughter if he wished on condition that Oenomaus be allowed to pursue him and kill him if he caught up with him. He had already despatched 13 suitors when Pelops turned up, bribed Oenomaus' charioteer to pull out the linchpins on Oenomaus' chariot, and won his bride with this exquisite piece of skullduggery when Oenomaus crashed his chariot and died. Was this the Olympic ideal, I wondered?"

I shook my head. "Couldn't be," I said. "Not cricket."

"I didn't think so either," Polychronis said. "So after asking some of my friends and finding they didn't know, I hit on the idea of going out into the street and waylaying passers-by with notebook in hand, you know, like those reporter chaps you see on television. Surely somebody would be able to tell me what was this ideal the IOC had betrayed was.

"So, the next day I stood outside Zonar's on Panepistimiou Street where

the sidewalk is a broad one and I could stop people without blocking it.

"The first person I stopped was a stout, determined-looking lady in her late thirties who was striding along purposefully and swinging a rather large handbag in one hand.

"I accosted her and said: *Excuse me, madam. I am trying to find out about the Olympic ideal. Can you tell me what it is?*

"She glared at me suspiciously, then brought the handbag crashing into the side of my face saying: *Take that, you crummy Casanova, and get lost!*

"The next person I approached said: *Sorry, I've already signed up with ELPA.*

"The third man I stopped was a little deaf and I had to shout into his ear. He stood puzzled for a moment, then his face brightened and he pointed in the direction of Syntagma, saying:



You'll find it between El Al and Swis-sair, on Othonos Street.

"My fourth prospect was a fine looking man with a mane of grey hair that fell to his shoulders, wearing a rather shabby suit with an open shirt, a necktie for a belt and sandals on his feet. He listened to me attentively, pondered for a moment, then said: *My dear fellow, your question cannot be answered in one word. There is something poetic about the Olympic Games, just as there is poetry in everything you see around you. Let us sit here and have a coffee and let me explain everything to you.*

"He dragged me to a table on the sidewalk, ordered coffee and croissants and talked about everything under the sun except the Olympic ideal. Then he

'borrowed' five hundred drachmas off me for his taxi fare home because he had forgotten his wallet and left me with the bill for the coffee and croissants."

"Serves you right," I said with a smile. "You should have been more discriminating about the people you accosted."

"That's what I thought, too," Polychronis admitted. "So the next guy I tried was what seemed to me to be an intellectual type who would surely be able to solve my problem.

"Why do you ask? Why do you want to know? What hidden fear is it that prompted you to ask a thing like that?" he said, when I had popped the question.

"I ask," I said, "because everybody talks about the Olympic ideal and nobody seems to know what it is.

"The man shook his head. *The simple question you are asking is merely an attempt to conceal a vast ocean of anxiety that is gripping your very being and preventing you from acting like a*

rational person. You need help, my dear sir. A great deal of help. And I am in a position to offer it to you. Here, take my card and ring me for an appointment, do no delay! He gave me his card and walked off. I didn't need to look at it to realize he was a psychiatrist.

"I was getting pretty tired by this time so I decided to try one more person and then pack it in. I tried a teenager this time wearing those rubber, boot-like sneakers that never seem to come off their feet, and a T-shirt that said 'Porcupines do it very carefully.'

"What's the Olympic ideal?" he repeated my question.

"That's easy. *Coca-Cola and CNN. See you in Atlanta!* he said with a grin as he tripped off down the street." ■

For some of the loveliest rings and jewellery in town try jeweller and craftsman **Stavros Vanikiotis** on Voukourestiou. They stock 'Le Must' by Cartier and their designs are tasteful with excellent craftsmanship. They also work to special orders. The selection of eternity rings is a knock-out and still sells well in this age of transient relationships. Stavros Vanikiotis still has a hands-on approach with a workshop on the same premises.

The **Hondos Centres** are such good value for money - everything on sale from perfume, toiletries, cosmetics, beachwear etc. They give good discounts and plenty of good service and due to a regular turnover of goods, there is constant fresh shelf stock. The five Hondos brothers who run the stores, are usually to be seen at one store or another and are part of the overall success. They will surely be ready for 1992.

The **Kodaly Music Academy** in Halandri is based on the revolutionary teaching methods of the Hungarian composer and music teacher, Kodaly. The Academy has been operating for one year, run by General Director, Michali Pateras. They take children from as young as four years, and can teach music to the musically tone-deaf. Kodaly's method is utilized worldwide and specifically in his native Hungary. Tel: 682-4940 for details.

Seven Island Lines SA, on Ippokratous, run one of the most successful and busiest of passenger and car ferry operations in Greece. They have vessels plying the Ionian Sea to Ancona via Corfu, Igoumenitsa, Paxi, Cephalonia and Patras, and to Kusadasi (Turkey) via Heraklion, Rhodes, and Marmaris. Ten percent off from round trip tickets. Tel: 363-6607 & 361-4127.

After 25 years, one of

Athens' most famous tavernas, the **Myrtia** has moved premises to Trivonianou Street (Metz area) with a new blue and white Cycladic-style decor and the same delicious cuisine. The Myrtia has attracted royalty, film stars, diplomats and politicians over its years in business. Many Greeks still frequent it, a sign that it is a place to go.

Liza and Liza have done it again. They brought out a **sherry vinegar 'Top'** made from Spanish sherry. This top sherry vinegar is the first in a new line of products under their delicatessen range. Available at good supermarkets.



Sherry vinegar

A small sea turtle was rescued in Aegina by the **Centre for Wildlife and Birds**. The caretta-caretta promptly came under the protection of the Sea Turtle Protection Society of Greece who are doing their utmost to protect these creatures. Sea turtles mainly breed on the island of Zakynthos in the Ionian Sea. If you wish to help these lovely creatures, contact the Society on 364-4146 or at 35 Solomou, Athens 106 82.



Sea turtle rescue

British Airways have ordered 1500 video units for the first class seats on all their

long-haul aircraft. This means personal video screens for first class passengers on intercontinental routes as from January 1991. 'Sky-view', produced by Fieldtech Heathrow Ltd, allows the passenger freedom to decide what he sees and when, with choices from a 40 film-strong library on board the aircraft.

The very dynamic Mrs Engie Gouletas of Chicago, organized a 'Castles in the Sky' event at the prestigious Lake Point Tower in Chicago to benefit sufferers of muscular dystrophy. Several local top designers 'took over' an apartment and created an exhibition open to the public. Mrs Gouletas, with husband Nick, is a prominent Greek American and has won many awards for her charity work. She is pictured with the poster girl for the **American Muscular Dystrophy Association**.

The **Bajazzo restaurant** must be top on the list of gourmet restaurants in Athens. High on Ploutarchou in Kolonaki and housed in a renovated neo-classical building, chef Klaus Feurbach has created one of the best menus and has introduced the added delight of changing dishes daily. Maitre d' Sidney explains what to eat from the many marvellous combinations, beautifully prepared and in a delightful ambience. Pricy but each meal is a memorable experience. Book first: 729-1420. Sundays closed.

The movie house Ideal reopened on October 19 with the feature *Too Hard to Die*

II. It was an appropriate title for the reopening of the famous central Athens cinema house twice ravaged by fire in recent years. This Omonia Square oriented Parthenon of the silver screen evokes Levantine-Hollywood at its peak, and the devoted Spenzos Brothers have spent megabucks to make this fact known. The seats are luxurious, the screen one of the largest in Europe, the hearing perfection. It's opening this month with the film, again appropriate, *Come See Paradise* directed by Alan Parker.



Engie Gouletas with Ashley Antolak

Hate to end on a sour note but the lingering pong of **garbage** in the aftermath of the end-summer strikes prompted visitors to remark that if Greece was the cradle of civilization, the garbage mountain must have been the bed of iniquity. They will return when the city is detoxified. Believe it or not, they enjoyed our metropolis despite the strikes and stinks.

However, help is nigh. First, mayoralty elections, and secondly, a new group of international specialists is meeting annually for **Environmetrics**. This group measures and studies environmental issues to hopefully come up with some useful tips. (They can tell how big the ozone hole is becoming). Perhaps it will be held in Athens some time soon when around 200 top experts discuss the measures and changes taking place. ■

The Private College Maze

There are issues in Thessaloniki that are unique to the city: should we build the 'metro', what is the best way to regulate traffic and the most practical method of increasing parking facilities, etc. However, for the most part, what is on the minds and tongues of most citizens are the issues and developments that concern the whole country but also those which directly affect Thessalonikans. Some of the hottest issues in the co-capital currently, having also spawned furious economic activity, are rooted in the floundering public services, namely health care, pensions and particularly education.

Lack of confidence in the public services is, of course, nothing new. Thessalonikans and Greeks in general, have been cursing the ineptitude, incompetence and imperious attitude of public 'servants' for years, as well as the squandering, nepotism and corruption of their higher-ups.

Anyone who has had to hire a private nurse to feed and change a loved one in a Thessalonikan IKA (Social Security) hospital because the hospital nurses were above such menial tasks, or has had to slip the doctor a *fakelaki* in order to insure that he would do what he is normally supposed to do, knows very well the disgust the average Thessalonikan feels for the health care system.

Anyone who has been dutifully paying IKA year after year and is now wondering whether a pension will exist on retirement and if so, whether it will be enough for food and shelter, is aware of the uncertainty the wage earner feels about the future.

Anyone who has had to send his or her child to a private school as a matter of course, knowing that the education children receive in state schools is totally inadequate to prepare them for university and/or the present employment market, recognizes the sorry state of public education.

The failure of the public services to meet the needs of the public along with the government's intention to open up services that have traditionally been public to the private sector, has given new impetus to the boom in private insurance companies, pension plans, and private colleges offering post secondary education. The latter have

grown significantly this year in Thessaloniki providing *lykeio* (secondary school) graduates an unprecedented number of alternatives to state universities and TEI (technical, professional state colleges).

But who exactly are these people and what are they offering? To find out *The Athenian* visited these new colleges and spoke to the directors of the self-proclaimed 'university level' institutions.

How is this 'explosion' of new colleges explained? Mr Ververidis, Director of City College says, "This is the time for private institutions in Greece and when something new comes up, many people want to get involved. This



Mr Andoniou, Co-Director of American Hellenic College (IAS)

is a general phenomenon, not something strange. Until the government decides to do something about the situation, we'll continue having problems."

American Hellenic College (IAS) Co-Director, Mr Andoniou, explains it in terms of the government's announced intention to allow private colleges, which some have chosen to interpret as recognition.

"What has actually happened," he adds, "is that the government has appointed a committee to study the matter and at present Article 16 of the Constitution prohibits private universities. Nevertheless, since the EC recognizes such private institutions and Greece will have to follow suit after 1992, an explosion of private colleges has followed in anticipation."

"Private colleges have of course,

existed for years," he continues, "but without legal recognition."

What do students expect when they enroll in these institutions? "To be trained for a profession," Ms Germanou, Director of Keme College, informs us and, Mr Andoniou adds: "A serious education... so graduates can be absorbed into the market place."

"We make it clear to them (students) when they come for information," says Mr Ververidis "that any private institution in Greece is not recognized by the state as a private university and it cannot provide diplomas in Bachelor of Science or whatever. What we can provide is a certificate of studies. That's the only legal thing we can do right now."

What should students look for before they fork out over 300,000 drachmas in annual tuition fees? "The school's past record, when it was established, who founded the school, who is on the board of directors and who is on the supervisory board," according to Mr Andoniou. He further advises prospective students to check whether the professors have post graduate degrees, are well known and to check the hours of study, size of the classes to ensure they are all in accordance with the tuition fees.

"There are some colleges," he says "which put as many as 50 students in the classroom. Another thing is the premises. There are some 'centres of free studies' which are housed in hotels or in offices of two or three rooms. This may not be a bad thing as a start but they should at least be in a suitable building."

Mr Mavridis, Director of the European College, suggests to check that the courses being offered relate to what the students want to study and that they are not steamrolled into accepting what is available. Furthermore, they should be guided by the 'substance' of what is being offered, and not be influenced by surface appearances. They should also verify whether the school has the means (properly trained staff and adequate equipment) to provide the education they seek. Above all, students must be certain that they are enrolling in a legitimately registered 'centre of free studies' in accordance with Article 9/10/35.

Most private colleges in Thessaloniki claim to have affiliations with foreign universities which allow their students



Mr Ververidis, Director of City College to continue their studies abroad. Mr Mavridis advises that students demand to see the written agreement. "The other day, a parent told me that he had gone to another college and had asked to see the agreement between the college and the foreign university. He was told that it was an internal matter which didn't concern him. This has a general negative effect on all private colleges but not all of us are to blame."

What should be done to clear up the confusion and pitfalls that the student-consumer is faced with? All directors

agree that government controls would help. Ms Germanou suggests that the government should alter the Constitution to lawfully acknowledge private universities with recognized degrees, after having established regulations concerning the quality of education. "This", she adds, "would save the economy, not to mention parents, a lot in foreign exchange which is currently being spent on student expenses abroad."

According to the Bank of Greece's most recent statistics, 40 billion drachmas was spent on students expenses abroad and of the 100,000 *lykeio* students who failed to enter university or TEI, 50,000 are planning to study abroad.

Mr Mavridis is more concrete with his suggestions. "It has been known for years that some private colleges which claimed to have affiliations with foreign universities really didn't. What did the state do? Today, it says it wants private colleges to operate within a framework. In England, the British Council, in charge of independent education, re-

ognizes private institutions which work parallel with state institutions. The British Council determines the private institution's program and provides the framework within which private institutions must operate. Does this exist here?"

The answer unfortunately is no, and presently, there is no government control concerning the quality or level of education offered at these so-called university level private colleges. So for prospective enrollees, it is 'buyer beware'. Given the government's intention to allow private colleges to operate and later to recognize their degrees, one is left wondering why controls and regulations concerning an institution's purported level are not already applied. ■

Any red-blooded Macedonian worth his salt instantly recognized the church shown on page 39 of the October, 1990, issue as the Panaghia Halkeon, or Our Lady of the Coppermiths, and not, as the caption absurdly read, Saint Dimitrios Church. We apologize.

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The Farm's New Husband-and-Wife Team



George and
Charlotte Draper

George Draper, the new American Farm School Director, is a very likeable man – open, pleasantly self-effacing, and funny. He is also a good sport, because Bruce Lansdale is a hard act to follow and Draper is the first one to mention it. He overlapped Lansdale for all of last year in preparation for his July 1 directorship and describes it as the most positive educational experience he has had, preparing himself for a field (agriculture) in which he is an amateur.

“So I thought: Let’s just take a little learning posture here and try to observe things,” says Draper, 48, punching out many of his comments with a laugh.

“I took a fairly passive mode to it. I thought that, psychologically, that would be the only way to survive a year overlapping Bruce Lansdale.”

The Farm School, a private, non-profit vocational boarding school for some 230 Greek teenagers, was started in 1904 by a resolute American missionary with borrowed funds, a two room mud-brick house and 12 Greek orphans whom he taught to work confidently with their hands and to find dignity and satisfaction in the life of a farmer.

Dr John Henry House’s original 50 acres of barren land outside Thessalo-

niki have blossomed into 375 acres of productive farm land, 50 buildings and a staff of 100. The school runs a regular farm and sells its products, both to raise money and to give students hands-on, practical training. In fact each school day is divided equally between academic and farm work.

Charles House succeeded his father in 1929 and Bruce Lansdale took over in 1955 and, though the school has changed drastically in 85 years, the basic aims have been consistent: to train students both theoretically and practically, and to introduce agricultural innovations to improve farms in Greece.

And that they most certainly have done. The list of ‘firsts’ which the Farm School has introduced to Greece runs into pages: the first reaper and binder in 1914, the first chick incubators in 1918, the first Jersey and Guernsey cows in 1933 and the first pasteurizing plant in 1935; sweet corn, broccoli and Brussels sprouts, cotton pickers and irrigation guns. They have even imported three-week old calves on 707’s and have deep-frozen bull semen from the best bulls in the US for breed improvement programs.

But the school has also seen itself more than an ‘ag school’ in the sense that its aim was not merely to train

students to be good farmers but, through the example of its directors, good, solid people. So George and Charlotte Draper (the job has always been very much a husband-and-wife team effort in the past) have some very big pairs of shoes to fill.

The Drapers, both from Boston, met as freshmen at Harvard, “standing in line outside what was supposed to be the easy science course. They changed the professor on us and the course was murder,” he laughs, “but it bonded us for life.”

They first came to Greece in 1967 to teach at Anatolia College, in Thessaloniki, stayed four years and returned to the States, a pattern they would repeat over the next two decades. They both taught in Boston, George at Boston University and Charlotte at a boarding school while she had her second baby and got a degree in Library Science at night.

In 1978, they came back to Greece for five years, George as Vice President of Anatolia and Charlotte as librarian of Pinewood School. They worked in the States again for four years and then, as always, a working team (“take both or neither”) accepted positions at an International School in Vienna.

“I think at that point our futures were pretty much going to be in inter-

national schools. And because it's very possible that we don't feel entirely comfortable in the States nor entirely comfortable living in Europe, it seemed a good idea to give in to that and just go back and forth."

The Drapers had been approached five years ago about the Farm School Directorship but they were not interested at the time.

"We had things we wanted to do. Charlotte and I together write ESL textbooks and fiction for children, and we wanted to get that going. We also wanted to get our children through high school and into college, but by the time we heard the job was still available, we had done those things and were back abroad, in Vienna."

Their son graduated from Reed College in French literature and now has a blues band in Oregon which was awarded Best New Blues Band in 1989 ("he's launched on a career guaranteed to ensure poverty for life"). Their daughter is living with them, taking a semester off from Harvard for a teaching internship at Pinewood, where she went as a child.

"What pulled us back was not so much Greece as a country, although there are still aspects of living in Greece that we like very much, but more the school itself, the spirit of it and the chance to be part of such an enormous and varied community of people."

"It was also a little bit like one of those right hand turns without a blinker which you occasionally take when you are over 45; the appeal of working in agriculture, ecology, the environment, coming into an era when these things are changing so rapidly."

So they came down from Vienna for an interview and were "impressed all over again" by the trustees, the staff and their love for the school, but above all, by the students, their openness and lack of cynicism, and how different they were from teenagers in the schools where they had taught.

"I was told by an old Farm School friend that not only are these kids different from International School kids or even their own peers back in the village, they have changed from the way they were when they lived back there.

"We were both really swept away by the kids, and even if it is not the thing most responsible for bringing us back here, I think working with this group has become the thing most likely to keep us here." ■

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The Medium and the Message

Have you ever arrived home in the evening to find the television blaring away in the lounge, the radio talking at you in the kitchen, some distant music wafting down from somewhere upstairs, the table strewn with newspapers and magazines, and then... the phone goes!

What is it about communication that fascinates and absorbs so much of our lives? Even when you don't feel like communicating, and you decide to say nothing, even that, is saying something!

And what has happened to the quality of our messages to each other? Crude newspaper headlines, shops full of videos, 24 hour television, all saturated with advertising aimed to seduce, an explosion in the production of books, clearly illustrates that quantity has taken over from quality in a big way. The world is awash with images and information.

And the media have most definitely become the message. That little screen, now resident in most of our living rooms, takes the most serious of subjects and instantly converts them into entertainment. The News is the classic example. Sandwiched between the frivolity of situation comedy and the fiction of a tense drama are the serious real life events of the day, opened and closed with dramatic music, flashing lights and clever graphics. The news-reader is presented as a cult personality. No item longer than 45 seconds otherwise one might fall asleep. And advertises for Washing-up Liquid and Chocolate before and after the close-ups of the 360 people killed in the air crash. Is it the news? Is it entertainment? Is it show business?

And yet television still stands as a symbol of progress in the development and enlightenment of human-kind. How have we managed to permit the disappearance of quality? How have we managed to allow a little box of electronic tricks to take over the very functions of human consciousness to create... others.

To even begin to answer these questions requires a panoramic vision of history on the outside (humanity) set against a crystal clear understanding of how things work on the inside (consciousness). It requires a readiness to review and perhaps let go of two deeply entrenched concepts in our educated and conditioned minds: *progress* is one

and *evolution* the other. Hold them up to the light as we take a swift journey through the history of communication.

I will take as a starting point a time more than 2500 years ago. This is not a time, as most historians will point out, of Neanderthal human beings who can barely grunt at each other let alone share a common language. It is a time, as mythology indicates, when man and woman were perfect, when communication was at its highest level. Thoughts flowed openly between minds, and feelings flowed in and out of each others hearts. Communication was instant and natural. Messages were not written down, not because we could not write but because we did not need to. If you needed to say something to someone some distance away, powerful thoughts were sufficient. Telepathy is the forerunner to the telephone, not an afterthought!

What happened? Ancient myths, our history books and most scriptures tell a similar story. Someone forgot how to be themselves! *The Fall* happened. Out of tiredness and distraction, the fine art of mental communication lost its accuracy, clarity, and completeness. And like any virus, the mental disease spread quickly to others.

Entropy is a word used to describe the movement of energy from order to chaos. A movement which, within a closed system, cannot be reversed. We could have used it then and indeed today, to describe the loss of concentration and attentiveness, a traumatic shift from total awareness to the dissipation of mental energy. With this forgetfulness came the seed of curiosity, to rediscover the lost ability, to answer the first question, which pure and simple minds had no need to ask: Who am I? What am I? Why am I here? How do I work?

And out of that curiosity, there grew the desire *to know*. From a desire to know came a value of knowledge, and the need to record and preserve it, for fear that it may be lost forever. As our memory had started to forget, we invented a set of written symbols, on which we agreed their meaning, to preserve the discovered secrets of life and the key to our mental powers. The result is secret texts and esoteric teachings which contain the rituals and procedures to temporarily restore those original powers of consciousness.

The quality of our communication

has been going downhill ever since. From the birth of a written language, the medium of the writing pad and a few well-chosen written words between friends could speak volumes. And then came the printing press, and the start of the 'mass production' of words, which could distribute hundreds of ideas between strangers, and say much less in terms of personal meaning, feeling and relevance.

Quantity challenges quality, but loss of quality is heralded as progress. Freedom of speech, more information for all, higher literacy rates carry us towards the 'modern world'. Evolution or illusion?

What about education? Surely the printing press has improved the quality of our education. But has it? The original meaning of education – to *educere* – has more to do with the liberation of the mind, to explore, discover, create and express from the inside. So what is more valuable: the 'pouring in' of information about the outside world or the bringing out of virtue, communication skills, and personal ideas? Is the beginning of 'the book' the beginning of the end of the art of conversation?

In the meantime, parallel to the development of the printing press is the development of transport, particularly the railway. A revolution in communications which is fast reducing time and space, to deliver 'the word' across continents in days rather than months. The result? More words, more news, more information, more quantity, more often! This is the beginning of the 'crisis of relevance and meaning'.

What is the relevance of an event on the other side of the world to my life today, what does it or should it mean to me? The role of the first newspapers begged each of these questions, and still do to this day.

However, before the potential crisis of 'what does it mean to me?' can be examined, progress flies its flag once again. The telegraph is invented, installed quickly along those new railway lines and the 'tap tap tap' of morse code reduces time from days to moments. The content of the newspaper changes overnight, as do people's lives.

What was once largely a reporting of local events, which had some meaning and relevance, became a collection of unrelated and fragmented events from different parts of the world. A new crisis begins. The 'crisis of emo-

tion'. The injustices reported by the newspapers trigger fires of passionate anger, often disguised as compassionate concern. Words and pictures from thousands of miles away move people's mental energy and perception into negative reactionary modes, and the energy once used to give care and attention to family, friends and responsibilities, is projected mentally and physically onto events and people in other towns and countries. Those not moved by anger fall into the hopelessness and the frustration of "what can I do from here?" Over a period of time, this hopelessness begins to affect more immediate situations, relationships and responsibilities. The result? Crisis number three – the 'crisis of hope'.

By now progress, in the name of science and technology, is well and truly on the march. And there on the horizon is the telephone – the externalized ability to communicate telepathically. The possibility of a global village is born. Hot on its heels is the wireless radio, the medium which brings the printed word to life in sounds filled with emotion and feeling. More information, more input, more demands to internally process unlinked, unrelated, de-contextualised, irrelevant events and ideas. Mental energy is required to filter out what is valuable, and if you are still awake, you still have to decide what to do about it.

Nevertheless, life still seems tolerable, moving at a civilized pace. We enjoy the new entertainment which radio brings us. Or is that the beginning of our escaping our own thoughts and feelings? We appreciate the stimulating ideas presented to our intellects by deep thinking people. Or is that the beginning of massive influence by a few over many? And sometimes we begin to feel more 'worldly' as our conversations are peppered by the international events we now hear frequently on the radio. Or is that just another form of gossip, without even recognizing the irrelevance to our own personal lives and relationships?

And then somebody brings telecommunication together with visual communication and television is born. Sound and picture give us a public view into previously private worlds. The quantity of images and information triples, quadruples almost overnight. Geographical, cultural and social barriers dissolve. You can see the world without moving from your armchair. The great hypnosis has begun, slowly at first, as we discover how our new toy

works and the infinite possibilities to communicate with huge audiences at massive distances. But no-one really sees the onset and depth of the resulting crisis number four, not until well past the point of no-return. The 'crisis of motivation'.

Ironically, television and its sidekick, the video, hold the answers to those first curious questions we asked around 2500 years ago. Who am I? What am I? How do I work? Take a closer look at the functions of our two friends and you will see, externalized in the technology of our modern and material world, exactly how we work as human beings, on the inside: the functions of human consciousness.

The aerial, like an ear, picking up a silent signal and carrying it to a point, some distance behind the screen inside the television set. This point, referred to as an electron gun is like the seat of consciousness. As individuals we create and fire thoughts onto the screen of our minds forming pictures and images according to what we hear or think. The electron gun, with a little help of electricity, fires a series of electrons onto the television screen to form a coherent picture of the incoming signal, in glorious color. Connect those functions up to a video, and you add all the other vital possibilities, like 'freeze frame' (holding an image in your mind), the 'rewind button' (reaching back to an image in your memory), and 'fast forward' (using your imagination to look at possible futures). In the case of the video cassette, the future already exists. And of course the favorite, 'action replay' (the ability to replay your favorite image or experience inside your mind as often as you like).

Watching television is like watching yourself. The meeting between the human mind and the television screen is the meeting between consciousness, the original medium, and the technological equivalent. The creator meets his creation and soon begins to worship it for the messages it brings. And the message it brings is the message of life on the outside, but life distorted by the limitations of the medium. Shallow messages about deep issues, narrow pictures and perspectives of huge conceptual panoramas, unnatural sequences of images and ideas, to be found nowhere in the real world, but designed to disturb, stimulate, keep awake, capture attention. The medium has quite clearly become the message but, despite that, the message is given the

status of truth.

And the crisis in motivation? The basic human reason for existence, which is to use the energy of consciousness to create and communicate thought, has been taken over by a few people and a box of electronic tricks. All the work is done for us. Who needs to create thoughts, knit them together, surrounding them with feelings and emotions, when we can watch television and experience more feelings and emotions in one hour of fiction than you would in a month of real life? Why take all the time and energy to create the quality thoughts required for a conversation, when we can watch and listen to someone else do the work. And who needs to go out to the world when the world can come to us. The television does not talk back, or invite us to speak, it cannot listen to us; no need to learn the skills of interaction, just sit passively.

The consequences are numerous. Jealousy at the lifestyle of others. Anger at the actions of others. Exaggerated emotions in response to fantasy characters. The acceptance of violence as a proper part of national and personal relationships. These are the obvious more gross implications. The more subtle ones are the most powerful, particularly the further deterioration of our own ability to produce quality communication, filled with positive ideas, important insights and shared in a manner that enhances our relationships with others.

If we do not create and communicate our thoughts, our lives are unfulfilled. Ask anyone on a factory production line what they experience about their work, and most will eventually express their frustration about the lack of opportunity to express themselves in some creative action. Without the opportunity and the practice of creating and communicating our ideas, the quality of our thoughts and our outward expression deteriorates. Is this one of the reasons why the 'pouring in' process of modern education produces frustrated young students? Their full creative process has been partly stifled for many years, as the authority of the written word, the command of the logarithm and now the attraction of the video cassette are all educational 'input'. The result is memory becomes the measure of learning and not the ability to create ideas, communicate them clearly and deal with the response of others in dynamic human relationships.

The solution is easy to see, a chal-

On Brides, a Bat Cave and Amaizing Popcorn

lenge to practise, and found in the last place most people look.

In the beginning was the word. But prior to the word was the thought. And the thought was the creation, created by the creator. And when the thought was imaged on the mind it was communicated, and clearly received and appreciated by other minds. The mind is the medium, thought is the message, words the symbolic representation and we are the creators.

The quality of the created thought depends on how concentrated, how pure is the energy of the consciousness of the creator. Concentration means freedom from any disturbance, interference, and influence of any other thoughts, images or sounds. Concentration is focused attention. Focused attention requires practice, and the fruit of practice is the ability to create and communicate powerful, clear and relevant thoughts. What gives each thought its measure of quality is its relevance to the situation, its meaning in the minds of others, and its ability to inspire and energize action.

Powerful thinkers are continually creating new thoughts and letting them go – watching them from a distance, like a parent watching her children to see when and where some sustenance is required. If they value themselves as creators, they value their creation, and where something is valued it is cared for, and where there is caring, free of the desire for anything in return, there is the presence of love.

The image on the screen and the word on the page can 'stimulate' the feeling of love, but they cannot teach us how to create and sustain love in our personal relationships. Few people today are even able to define the meaning of love beyond a physical relationship. However most would admit that the 'effort of loving' is essential, if not life's greatest challenge, in every moment of every relationship. This effort obviously requires some motivation, which in turn requires an understanding of the meaning and purpose of our lives. Otherwise, why bother? Are meaning and purpose to be found on the nine o'clock news, or on the front page of our morning paper, or among the millions of symbols on our bookshelves and in our libraries?

Are we looking in the wrong direction? Is it time to reverse the tape, right back to the very beginning, sit up and watch the screen and push the right button... in ourselves! ■

Michael George

Columbus and Cortez both discovered popcorn in the New World - Columbus in the West Indies, Cortez fighting the Aztecs in Mexico - and hardly gave it a glance. But then they could hardly be expected to know that the curious 'parched' kernels they saw, used mainly for decorative trinkets, would explode into a multi-billion dollar industry worth far more than any of the gold ingot-laden caravels they so desperately wanted to send back to their respective sovereigns.

In Europe 'corn' is a generic name for all cereal (grain) plants whereas in the Americas corn refers to maize, or Indian corn. For many centuries the origins of maize was as great a mystery as the origins of the Nile or the exact location of Timbuktu.

It was generally believed that the maize plant had never grown wild but evolved from kernel-bearing grasses. The problem was literally heightened by the Indians of upper Peru who grew maize in many varieties on terraced mountain slopes as high as Lake Titicaca which sparkles at an altitude of 12,700 feet. How was it then that the only two plants which can be crossed with maize grew in Guatemala?

The Mayas, whose empire extended from Guatemala to Mexico, cultivated many of the foods now considered staples in Europe, but maize was, and still is, the chief crop of the native Americans. Revered as a gift from the gods, it is planted and harvested with ritual prayers even today.

Agronomists assumed that popcorn evolved as a specialized form of maize - the venerable Oxford English Dictionary still lists popcorn as a 'sub-species'. Gradually, research changed this theory and botanists began to conclude that the earliest corn must have been both a pod corn and a popcorn.

Archaeologists, sifting through the many strata of the Bat Cave floor in New Mexico during their studies of various Indian phases, found tiny ears of corn less than two inches long that were eventually dated by radio-carbon tests as being 5600 years old. Other strata yielded kernels ranging from 2500 BC to AD 500.

This confounded those who theorized that corn probably originated in Peru because the oldest corn found there dates back to about 1000 BC. Subsequently, a primitive popcorn cob was discovered at La Perra Cave in the mountains of northeastern Mexico which dates back to about 4500 years.

Finally, fossil corn pollen 80,000 years old, nearly identical to modern corn pollen, was excavated two hundred feet below Mexico City. It would seem then that some of the earliest cultivated corn was popcorn and that the home of the original ears, no matter how tiny they were, was Mexico!

Corn in Hues and Stews

It may *amaize* some of you to know that popcorn not only grows in ears of white, yellow, black, strawberry, blue and multi-colored kernels (all of which pop white), but that in Paraguay there is a type with kernels on the tassel which, when boiled in hot oil, remains on the tassel 'like a bouquet'.

Chief Whirling Thunder, a Winnebago Indian chief, recalled popping corn on the cob by piercing it with a sharp stick and holding it over the fire. In Siberia, piercing cold nights are whiled away by throwing kernels of popcorn on the enormous wood-fed stoves while everyone tries to catch them as they pop.

Although many kinds of maize were developed – sweet corn, parching corn, corn for hominy – one of the most important kinds was *aka*, nowadays called *chicha*. This corn was first boiled by women and then chewed by them. The saliva converted the starch into sugar, and after mastication, the mes...er mass was placed in a pot where the enzymes gradually turned it into alcohol. It was then mixed with water, boiled again to aid fermentation and set aside. The result was a kind of flat beer.

In Mexico, a drink called *atole* is made by boiling dissolved maize paste in water and sweetening it with honey. Because corn kernels are so hard it is thought that man's first uses of them were: picking immature cobs, sprouting kernels to make a malt beverage or popping them.

The very first method of popping corn was probably on hot stones over a fire or by placing the kernels in hot sand. Later, special pottery vessels were created and used for popping corn with or without oil. Still in use is one very similar to a prehistoric clay pot displayed in a museum at Cuzco, Peru. It is somewhat spherical with tripod legs, a large hole in one side and a handle which goes around the top. The Papagos Indians of Arizona pop corn today in shallow clay *ollas* up to eight feet wide.

When Cortez came into contact with the Aztecs he saw popcorn being used as decorations for statues of their gods and in ceremonial headdresses and necklaces. The Aztecs believed the popped kernels were hailstones given to their god of water. In honoring their god of war garlands of popcorn were worn over the heads of the gods' brides much as brides wear wreaths of orange blossoms.

A Healthful Snack?

Corn has served the Indians well as a main source of food; popcorn is also a very good choice for what is now a far less active consumer – it compares very favorably to other types of snacks. An entire litre of corn popped in oil contains less than 120 calories. Popcorn is 71 percent carbohydrate, over 10 percent protein and only 3 percent fat. It also contains over 18 percent dietary fiber, comparable in roughage to bran flakes with raisins or whole wheat toast.

Sodium-chloride dieters should know that even when served with salt and butter, one cup of popcorn contains less salt than one cup of corn flakes (175 mg to 350 mg), one cup of commercial chicken noodle soup (175 mg to 1107 mg), one ounce of potato chips (175 mg to 285 mg), one half ounce of pretzels (175 mg to 505 mg), or one tablespoon of soy sauce (175 to 1029 mg).

As Many Recipes As Scheherazade's Nights

As a snack, popcorn can be prepared from innumerable recipes and combinations which challenge the imagination. By using herbal flavorings, one can eliminate salt entirely and still have a great flavor. Various dry seasonings and salad dressings are other options. Even nuts, cut-up fruits or candies can be used to satisfy the sweet tooth.

The overwhelming favorite remains pure popcorn sprinkled with salt and drizzled with butter. This cuts down the healthful bit, but popcorn is not meant for a daily diet. As for the sweetened kind, nothing has ever replaced the good old-fashioned caramel corn (first introduced in 1929), for which we gave you the very best recipe in December, 1983.

This is perfect for fund raisers and still cheap to make in comparison to other snacks. But to keep it a bargain one has to buy it where *kima* is sold and not in the supermarkets where imported popcorn is triple the price. Of course none of you would think of buying corn already popped. Compare prepared prices by noting that it only takes two tablespoons of raw corn to pop into one litre of popped corn.

American colonists at Plymouth, Massachusetts, were first introduced to Indian popped corn by Quadequina, Chief of the Wampanoag tribe, at the first Thanksgiving feast. One fervently hopes that a statue has been erected in honor of this noble warrior!

Soon the Pilgrims were using corn in their own ways, with milk and sugar as a breakfast cereal, for example, presaging all those millions of boxes of puffed wheat, rice and corn to come. It hardly seems believable that after 8000 years, some people still don't know the best way to pop corn and that even the Popcorn Institute, which produces volumes of excellent and sometimes fascinating material about their favorite subject, has given some bad pointers about how to get the most and the best out of the least.

Here, for all time, are all the secrets:

1. The very first thing to do when you arrive home clutching the precious kernels is to pop (if you will excuse the expression) them into the freezer for 24 to 48 hours, depending on how many kilos you have tucked in there.
2. Remove and store in airtight jars in the refrigerator. (Here is where the Institute and we part company. It recommends storage outside, where corn dries more easily and then advises to add a little water, shake and leave standing until the water is absorbed. This unnecessarily takes the chance of mold forming but the important difference is that the taste changes).
3. Choose a pot or frying pan large enough to allow 'free flight' of the popped kernels. It must have a lid to prevent them from going into orbit, but



A silver figurine thought to be from the Inkas of Peru. It is decorated with plants and holds a large ear of corn.

- not so tight as to keep in the steam.
4. Cover the bottom, barely, with vegetable oil (do not use olive oil unless that is the flavor you want), and when it is hot enough to seethe, pour in just enough kernels so that they all lie evenly on the bottom.
5. Shake once to coat the kernels with oil and then let the popping start. If you are using an electric stove, start out with the highest heat and turn off completely once the popping has begun. Otherwise turn the heat down.
6. Remove from heat just as a few die-hards give up the ghost, leave them in the pan for a few seconds so that one or two stragglers won't shower your kitchen, and pour into a large container. Before adding anything, or eating, let them stand for a minute or two so that the corn is completely dry. What happens after that comes in a thousand choices!

As a final note, the Aztec custom of creating garlands of popcorn was adapted long ago for decorating Christmas trees. This is still a charming idea. (Use stale corn as it strings easier).■

Pulsating Fibers

Incorporating the elements of weaving but using mainly natural fibers other than wool, Voula Massoura 'paints' abstract images that rival any modern work of art. Her extraordinary presentation this month at the Medousa Gallery suggests the essence of painting and sculpture through the unusual technique of fiber or textile art.

Weaving is only a minor part of the picture plane. It is also highly enriched by relief work and collage that build up surfaces pulsating with motion and intricate forms. The variety of natural fibers used and the elaborate patterns created, are both exciting to the eye and touch. The imagery becomes an expressionistic outburst – a release of inner feelings and emotions beautifully articulated through the language of natural fiber.

String, sisal, jute, hemp, gauze, sawdust, cotton fibers, wool, silk threads, manila and wood are but a few of the wide range of materials that define Massoura's vocabulary. Their earth colors radiate infinite shades of their natural tones varying from the darkest browns to the palest ecrus. Striking splashes of vibrant color occasionally intrude this kingdom of natural hues.

There is a certain verticality to the

work as long, slim threads hang in fringes or dangle loosely. Gathered in tufts, their swirling motion adds a calligraphic element. The various fibers intermingle and entangle to create decorative patterns that surge and thrust into space, justifying the term 'space weaving' that has been coined to describe Massoura's work.

Massoura studied tapestry in Paris, but her choice of materials has offered her a boundless freedom of expression. The modern rhythms and abstract imagery she has introduced into her work have added a new dimension to the perception of this traditionally rigid art.

Medousa Gallery

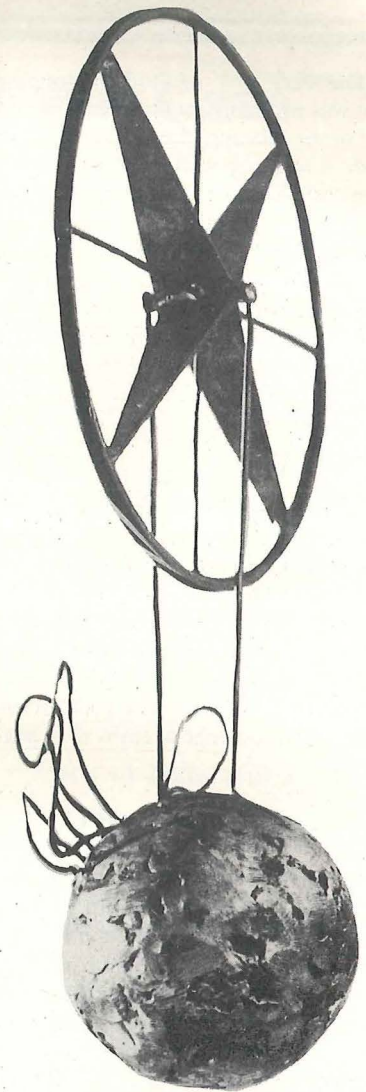
Xenokratous 7, Kolonaki

19 November -15 December

White Equilibrium

Theodoros exhibitions always register an astounding impact. A roomful of his sculptures has converted the Ileana Tounta Contemporary Centre of Art into an environmental landscape of lyrical configurations suspended in space. *White Equilibrium* is the general title of the exhibition but ano/kato or up/down expresses its structural concept.

Theodoros Papadimitriou – his full name by which he is never known – suspends his sculptural imagery in mid air with almost invisible wires, while

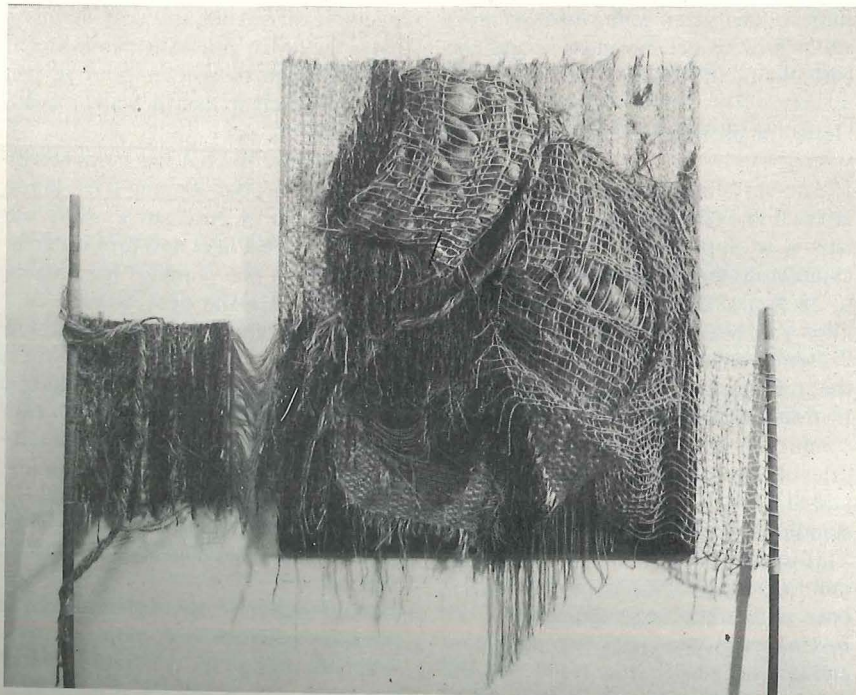


Study for a movement of Concorde (1987) by Theodoros

below on the floor sits a related image, hence the ano/kato theme. He develops this concept by suspending to the upper object its own subjacent imagery, creating a secondary play of ano/kato.

The circle, or a wheel-shape of chrome colored bronze, dominates the exhibition and seemingly evokes an eternal state of motion even though the sculptures themselves are immobile. The material and the imagery are as fragile and airy as the space into which they are suspended.

This series of wheels – bicycle wheels actually – is the most recent of a long range of variations that the artist began in 1963. The wheel figures prominently as the ano form. In one sculpture, a solid disc hangs from a wheel like a pendulum topped by an independent image with twisted pieces of metal extending from it like a calligraphic scrawl adding a decorative symbol. In another, the wheel is mirrored below by an open chrome circle attached to it by rhythmic sweeps of curving metal. A



Voula Massoura's natural fiber art

hook hangs in the middle where yet another symbol may be added – a constant play on an image within an image.

Theodoros creates an environmental space relating to his theme by extending the sculptures to the floor. This complex relationship of ano/kato, traces delicate patterns in space, while on the ground, it generates a more solid form. An affinity of shapes and rhythms flows from top to bottom and in reverse. This affinity is also extended laterally to the neighboring area. A heavy cable pierces the room's wall-divider connecting, in spirit, the sculptures on either side.

The smaller works on the upper level of the gallery are table sculptures enclosed within Plexiglas frames, their transparency matching the fragility of the compositions. These, too, are sculptures suspended in space and limited by the boundaries of their enclosure.

Theodoros has been teaching at the Polytechnic School of Art since 1979 where he was elected Professor of Art. His biographical credits are rich with prestigious group and individual shows, both here and abroad, as well as performances and several sculptural one-act plays. In 1984, the National Gallery presented a large retrospective of his work.

*Ileana Tounta
Contemporary Art Centre
Armatolon & Klefton 48
8 November 8-December*

Penetrating Portraits

Christos Markidis' current presentation at Nees Morphees Gallery of portraits, still-lives and figures, weaves an impressive illusion of a lonely quietness infused with the aura of deep emotion.

The large oils of darkly clad women set the mood of the exhibition. Posing singly, they are eloquent depictions of a woman's intrinsic character. The small portraits reveal a closer probing into character and emotion, while the still-lives evoke a dreamy quality of fleeting impressions.

Markidis usually starts his paintings with live models but finishes off by memory to achieve a greater freedom of expression. He focuses on the inner play, the inner strength of his subjects and seems to penetrate right into the depths of their souls.

A dark palette offers minimal color: luminous grays and sable blacks high-



Solitary figure by Christos Markidis

light most of the work. There is no intrusion of unnecessary decorative detail or textile pattern to disturb the sombre, solitary figures enveloped by the still atmosphere. And although the figures exude a peaceful dignity, they are not inert. Subtle linear rhythms encircle or approach the subject bringing it into focus and exposing its inner yearning and physical strength.

The painting of a woman seated on a small sofa in a three-quarter pose, head turned aside and hands resting on her lap, is extraordinarily moving. Lost in personal thoughts, her eyes deep-set have a far-away look of sadness. She is the epitome of unbearable sorrow.

The portraits of young women, haunting and compelling in their beauty, are penetrating studies of human emotion. The accent is on the eyes.

Large and sparkling, dark and velvety brown, they convey longings and dreams. In previous work Markidis' portraits were more stylized and the eyes were covered with black masks. He has maintained this idea in several paintings by spreading a veil of misty color across the eyes, disguising all expression and generating an enigmatic quality.

Markidis frames some portraits with wide passepartouts, creating the impression of a face looking out of a window. The attention is drawn entirely to the facial features 'peering' out of the small opening. One such small oil is especially lovely. It glows with dazzling lights and delicate rosy hues.

*Nees Morphees
Valaoritou 9*

15 November-8 December



Let's Talk Turkey

In *The Physiology of Taste* Brillat-Savarin wrote about turkey "surely one of the prettiest presents that the Old World has received from the New." The connoisseur raved about the flavor of wild turkey on a trip to Connecticut when visiting the US in 1794. He lauded the turkey's popularity among all classes of French society: roasted by vinekeepers and ploughmen; stuffed with sausage or Lyons chestnuts by artisans; truffled in 'high places of gastronomy'.

But Patras-born Thanos Makrandreou would not be impressed by French truffled turkey. He'll take his Mom's potato, pine nut and currant stuffing any day. She diced potatoes in a savory herb filling with nuts and currants, and Thanos recalls the aromas all the way to New York where he works with the Consulate General of Greece.

Argyro Kringas, another Hellene born in Patras, remembers turkey at Christmas but in another style: stewed, with delicious turkey soup as a first course. "Lacking an oven at home, my mother simmered the turkey as she did chicken. When the turkey was tender, she placed it on a platter to serve with the meal. To the stock, she added rice and *avgolemono*." Always with *avgolemono*, the turkey soup became a tradition in Argyro's family.

Up north in Alexandroupolis (Thrace), Dionisia Lala says: "Forget it. The best way to cook turkey is with sauerkraut."

"This delicious, appetizing dish cannot be described! Try it!" she exclaims.

Dionisia finely chops the sauerkraut, rubs and squeezes it with her hands to eliminate the *almyro* (salty) and *xyno* (sour) taste. Then she cooks it for a while on a burner with braised, segmented turkey before baking the casserole, sprinkled with paprika, in the oven. An esteemed Thracian specialty for Christmas Day, turkey and sauerkraut reveal the influence of northern European cookery.

So turkey has come a long way, even in Greece, considering the bird's scarcity in poultry markets except around Christmas and New Year. As in France, turkey-inspired recipes and nicknames. French people call the turkey *coq d'Inde* (bird of the Indians), acknowledging its origin from American Indians, and in some regions, they

call it *jésuite* because it was introduced to France by the Jesuits. Hellenes also named it *diano* (short for Indian) and *gallo/gallopoula*. *Gallo* (Frenchman) could be a reference to the French who brought it to Europe, but it may also have derived from the species name, *Meleagris gallopavo*.

And anyone with ties to an American family - including émigrés from Greece like my Peloponnese-born parents - know the ardor of eating turkey in November on Thanksgiving Day. Even the most aloof nonconformists I know eventually succumb to the national celebration which, in Greece, is surpassed only by the spit-roasted lamb at Easter.

As for roasting the turkey, I have found the passwords are *slow, turn and baste* every 30 minutes. Turkey needs to be rubbed with soft butter or margarine and to be protected from swift browning. I stash butter wrappers (in the refrigerator or freezer) and use them to cover the top of the turkey as it roasts, replacing them after the turkey is turned and basted. When the papers turn deep brown, discard them; the turkey will be a lovely chestnut color and almost done.

Turning is best accomplished by two people: two hands to hold the pan, two to turn the turkey. Pour the pan juices (there should always be at least two cupfuls) into a small pan and pour over turkey after you turn it. This liquid, defatted, enriches the gravy or, when cooking rice, makes it sublime.

So let us honor Brillat-Savarin and serve a pretty and delicious turkey French, American or Greek style during the holidays. *Kali orexi!*

Gallopoulo Yemisto me Koukounaria kai Stafida (Turkey Stuffed with Pine Nuts and Currants)

A luscious stuffing. Use ground veal or potatoes as the major ingredient with the herbs and seasonings. You can make it a day before you stuff the turkey.

4 1/2 kilos (10 lbs) turkey, cleaned with turkey liver and heart reserved for the stuffing

Salt and freshly ground pepper
3 tablespoons unsalted margarine or butter, softened
2 tablespoons corn oil
6 green onions or 2 onions, chopped

1/2 kilo (1 lb) ground veal or 3 large potatoes, peeled and diced

1/4 cup rice (optional)

2 large handfuls currants

1 handful pine nuts

Small handful fresh parsley, chopped

Small handful fresh mint, chopped

Dry the turkey cavities and skin. Season lightly with salt and pepper and rub with margarine or butter. For the stuffing, heat the oil in a skillet and sauté the onions until soft. Chop the turkey liver and heart and cook for a few minutes. Mash in the meat, if using, until raw color changes; or stir the potatoes into the onions and cook until golden. Then add water to cover. If using veal, add a little rice and water. Stir in the currants, pine nuts and herbs. Season with a little salt and lots of pepper and taste for flavor. Stuff the turkey and close with a skewer. Or you may prefer to bake the stuffing, covered, in a casserole with at least a cup of stock added to keep it moist. Add a few cups of water to the turkey pan. Roast the turkey 20 minutes per half kilo/pound in a moderately slow oven (165°C/325°F), turning and basting every 30 minutes as described above. Excellent hot or cold.

Thrakiotiko Gallopoulo me Lahano Tursi (Thracian Turkey Braised with Sauerkraut)

A truly tasty, unusual and easy dish.

1 small turkey (about 3 1/2 kilos/8 lbs), segmented

3 tablespoons olive oil and unsalted butter mixed

Salt and freshly ground pepper

1/2 cup fresh or canned tomatoes, chopped

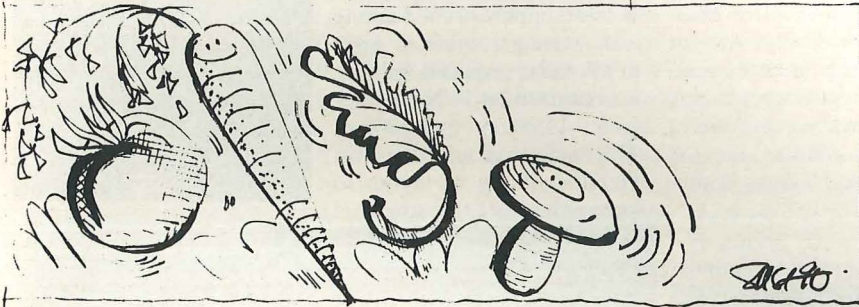
1/2 kilo/2.2 lbs uncooked sauerkraut

Ground paprika (optional)

Dry the turkey pieces. Heat butter and oil in a casserole or pan and sauté the turkey on all sides. Season lightly with salt and pepper. Cover and steam for 5 minutes to release liquids. Stir in the tomatoes and enough water to half cover the turkey. Cover and simmer for about 30 minutes, turning once. Meanwhile, drain the sauerkraut and chop finely. Rub and squeeze out all the liquid. Tuck in among the turkey pieces and cook for 5 minutes until heated. Transfer to a casserole and sprinkle with paprika, if desired. Cover and bake in very slow oven for 2 hours or until tender and very aromatic. Serve warm. ■

Dear Readers,

In order to satisfy pressing requests for healthfood recipes, *The Athenian* has happily created a corner for Vegetarians - From this festive menu, we offer you four detailed recipes. Bon appétit.



Thanksgiving Dinner

Pineapple lemon punch

*

Tomatoes in crust

Vegetable croquettes

Spinach and mushrooms in cream sauce

Wild rice

*

Baking powder biscuits

Pears poached in honey

Hazelnut coffee clusters

Tomatoes in Crust

1 yogurt
2 tbs butter
Flour to make dough
1 tsp salt
6 tomatoes
Sugar
Pepper

1 small bunch chopped parsley

Prepare the dough mixing together the yogurt, butter flour and salt. Roll out in 6 small pieces about 4 inches square. Peel the tomatoes, cut a slice from the top, remove seeds and drain upside-down for 1/2 hour. Season the tomatoes with sugar and pepper and stuff them with the chopped parsley. Place each tomato in the middle of each square and wrap the dough around them. Brush them with milk and bake in a medium oven for 30 minutes.

Spinach and Mushrooms in Cream

3 cups sliced and sautéed mushrooms
3 tbs grated parmesan
3 tbs grated Swiss cheese
2 tbs butter
3 tbs flour
3 cups milk
Salt, pepper nutmeg
1 kilo chopped spinach

Melt butter and add flour stirring constantly. Add milk and keep stirring until sauce thickens. Add the chopped and washed spinach, a little at a time as it boils down. Add the sautéed sliced mushrooms. Season with salt, pepper and nutmeg and simmer for 5 more minutes. Add the grated cheeses and remove from heat.

Vegetable Croquettes

1/2 chopped cauliflower
2 sliced carrots
2 diced potatoes
1 cup peas
1 cup pumpkin pieces
2 tbs butter
2 large tbs flour
1 cup milk
1/2 grated cheese
1 cup wheatgerm
Oil for frying

Cook all vegetables till soft, drain thoroughly and mash. Melt butter, add flour, stir well. cook 1-2 minutes. Remove from heat, add milk slowly, stir till well blended, return to heat slowly, bring to boil stirring and add cheese. Add sauce to vegetables and wheatgerm to mix. Shape into little patties or croquettes. Heat 1 cm oil in pan (non-stick) and fry 4-5 minutes each side till golden brown, drain on absorbent kitchen paper.

Hazelnut Coffee Clusters

150g chocolate
Coffee oil flavoring to taste
100g hazelnuts

Melt chocolate over hot water, not boiling. Add coffee essence. Cement 3 hazelnuts together at a time with melted chocolate, allow to set, then dip in melted chocolate. Decorate with hazelnut on top.

D'n'A

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Small or large collections of books dealing with the history of Modern Greece, Albania, Cyprus, Turkey, other areas of the Middle East, in any language. Major American bookseller specializing in supplying scholarly material to University libraries, worldwide, will pay highest prices for accumulations of books or individual rare items. Phone Athens representative: Andrew Alejandre at 813-5744, or write giving full details, to him at Ourania 10, 145 65 Ekali.

KATEY'S corner



★ From my childhood comes: "Christmas comes but once a year, and when it's here, it's here." However, this is just not so for the foreign community in Athens where Christmas bazaars will

to go early and stay late, for you can just roll along from one room to another, buying, imbibing Christmas spirit and joyfully munching. Look for their enchanting festive table centrepieces... The Scandinavian ladies at their SAS bazaar wear colorful national costumes as they offer fascinating wooden items, Advent calendars, the greatest non-drip candles in Greece (stock up for the whole year) and of course the counter for the glögg!... The Hellenic Anim-

bring home special non-availables... And the Italians! There are no words to describe the display of *charcuterie* with the spicy scent that greets you as you walk in. Remember also to pick up a Panetoni for your own holiday pleasure at home...

★ In support of the feeding and spaying project of **Spaz** in Glyfada, a special fall sale is organized on 10 November from 11:00am to 5:00pm. This small group does an Herculean task of trying to keep strays off the street. If you can get by to support them, do so.

★ Which is not to say that these are *all* of the sales! Schools, supporters of refugees, children and the elderly, the Girl Scouts, the Boy Scouts – each Christmas bazaar will take care of several items on your list while adding to your festive spirit.

★ The volunteer group of women who support the **Horseback Riding for Spastic Children** program were justifiably proud when a student, Katerina Andrikopoulou, won a Silver Medal at the Special Olympics this summer. Naturally, she was thrilled and volunteers shared in her delight. If you would like to be a part of this program – it only requires a morning or two a month – just telephone Aideen Lewis on 452-1058.

★ Terry Pirpinias, Chairperson of the **Daughters of Penelope** (AHEPA Senior



Ambassador Elias Ghosn of Lebanon, whose first overseas posting was in Greece, is happy to be returning here. Between these assignments, he has opened his country's Consulate General in Los Angeles and served in Marseilles. His wife, Aida (right) was fêted at a welcoming luncheon by hostess Dalal Sawaya (centre). Among the guests was Dottie Kalantzakos, wife of Greece's Minister of Labor (left). The couple have four children attending the French school.

Women's Auxiliary, Athens Hesperus Chapter No. 359) Thanksgiving Dinner Dance this year, is very enthusiastic about their plans for 25 November at the Hilton. Plan to be present with your *beau* – or somebody else's – to support this annual event, celebrating its ninth anniversary and raising funds for fighting Cooley's Anemia. Last year's event raised



Old timers and new arrivals (a very new arrival is in the front row) had a great time getting acquainted at the first autumn meeting of the Newcomers group. This delightfully unorganized organization aims at smoothing the settling-in process for women of all nationalities. Need a plumber? A used car? A nanny? Tennis lessons? Or just a fourth for bridge? Give them a call on 672-6489 or 647-5490.

soon be coming your way. You will find the details in the Focus section. It is a festive time and if you prepare your Christmas list before they start, you will find delightful gifts for most of your friends and relatives. Here is a brief preview of some of them. For the past four years, the AWOG Christmas bazaar is renowned for its remarkable hand-made decorations (both for the house and the tree), stuffed toys, and an outstanding list of etc, including Santa Claus and hot dogs, too... The Germans are rightfully famous for their two-day bazaar that features the best place in town for lunch. There are sausages, delectable crêpes, *raclette*, a wine *stube* and a beer *stube*. Plan

al Welfare Society provides an 'everything' bazaar with an exceptional selection of paperbacks in several languages, imported items for your four-legged friends, a coffee corner, lots of things to wear at reasonable prices, and white elephants that occasionally produce a treasure... The British women combine in support of the Saint Peter's and Paul's Anglican Churches and propose varieties of chutneys, jams, jellies, hand-made items both for children and the home, and a revitalizing tea and coffee room with a homemade snack... The French bazaar focuses on wines and cheeses. It is always such a pleasure to shop there and join the queue to



Instead of on stage, here are some of The Players 'at play' during the opening chicken barbecue which was attended by over 80 Thespians, would-be Thespians, backstage supporters and friends. The event, as usual, was hilarious but the serious business of the organization was not forgotten. This year's Chairperson, Dino Aristidou, announced that the new season will open with *Black Comedy* by Peter Shaffer (Details in Focus).

funds to purchase machinery for the Laiko Hospital and Drakopouleion Blood Centre. For tickets in advance, please call Terry Pirpinias at 952-3030 or Catherine Carnatios at 941-3352.

★ What a rare opportunity it was when the Embassy of Thailand recently brought a **Taste of Thailand** to the Athenaeum Intercontinental Hotel. Delicious exotica are the only words to describe the wonderful food and no wonder so many Athenians

career, **HE the Ambassador Maria Lakas-Bahas of Panama**, dean of the diplomatic corps in Athens, is retiring. Her many friends and associates, the Greek government and the Spanish-speaking community are paying tribute to the conscientious way she carried out her mission as well as her extra duties as dean. She has been especially active in encouraging the large community of Spanish-speaking women to get together reg-

the party game of the 1990s – look for it.

★ The St Andrew's Society of Athens has been formed with an aim to foster and strengthen ties between Scotland and Greece on a social and cultural level. The society is under the patronage of HE the Ambassador of Great Britain Sir David Miers. You are cordially invited to the St Andrew's Night Ball which will be held at the Athenaeum Intercontinental on 29 November. Highland dress/black tie or Dark Lounge Suit required. Drams at 8:00pm, dinner at 9:00pm. For tickets and table reservations, call Burnett T. Cooper or Diane on 722-6771 or 722-6772

★ The recent visit by the beautiful Argentinian 3-masted training ship, *Ara Libertad*, to Piraeus offered an opportunity for land lubbers to go aboard and inspect one of these fleet creatures of the sea. Invited by the Argentinian Ambassador HE Raul Berkovich Rodriguez and Captain Hugo Alvarez, Athenians were greeted as well by Mrs Rodriguez and Counselor Rodolfo Martin Saravia and his wife. Ambassadors and the naval attaches in full uniform were 'piped' aboard in the traditional way. The 15 sails of the graceful ship are now of Dacron, but they still require 15 sailors for each



Alba Nydia Ambert McCann has recently been awarded the prestigious Literature Award of the Institute of Puerto Rico for her novella *Porque Hay Silencio*. She, and her husband Walter McCann President of Athens College, will attend the award ceremony joined by family and friends from far and wide. It will be the first time this annual prize has been awarded to a Puerto Rican living abroad. Already widely published in psycholinguistics, Mrs McCann was surprised and delighted at receiving this honor for her fiction. Her English version will be available soon.

mast to be raised and got under way. *Ara Libertad* is on a six-month voyage to North America and Europe, making friends for Argentina at every port of call.



This happy group of young people is a part of the new boarding unit of TASIS-Hellenic International School housed in the former L'Auberge Hotel in Tatoi. In the old days, the beautiful building was the Royal Hunting Lodge and later became well known as a cozy hotel with a fine dining room. The students, aged from 11 to 18, come from eight countries as diverse as Mexico, Taiwan, Japan and the US. They are enjoying the fact that L'Auberge is attached to a riding academy.

tucked in. An opening reception, hosted by HE the Ambassador Sukri Gajaseni, Mr Andre Altinalmazis, General Manager of Thai Airways, and Mr John X. O'Carroll, General Manager of Athenaeum Intercontinental provided a taste of things to come for the diplomatic corps, industrialists, the travel industry and the press. Chefs from the Siam Intercontinental and a troupe of seven exotic dancers delighted the guests.

★ The diplomatic corps welcomed last month the arrival of HE the Ambassador of Japan Datsuna Yabe, and his wife. The Ambassador comes to Athens following two years in the Foreign Ministry in Tokyo and assignments in Bolivia and Peru.

★ Following a long and distinguished diplomatic

career, the Ambassador will be visiting often as her daughter, Roula Constantakis, continues to be Consul in the Panamanian Embassy.

★ An ecological bit of trivia: What do 17 trees, 60,000 gallons of water and 255 kilowatt hours of electricity produce? Do you give up? Well, any trend-setting Londoner will tell you: a ton of toilet paper! There is a new **Trivial Pursuit** in London entitled *Save the World* that has hundreds of mind-boggling facts that may – just may – help us to look at the environment with new eyes. Some of the subjects are: landscape and plants, forests, wildlife, and oceans which identify the endangered problem areas, expose some of the popular myths, and suggest solutions. *Save the World* may well be



The European University 12th campus, located in Paleo Psychiko, was inaugurated by Prof. Dirk Craen, Dean of the European Universities in Spain, Switzerland, Italy and Greece. Guest speaker was Prof. Ludo Lambrechts. European University curriculum includes Business Administration, Economics, Information Systems, Communication and Public Relations, Hotel Administration and European Languages. For further information, call 647-7113.

WHERE TO GO WHAT TO DO

1

focus



Kostas Xanthopoulos at Epoches

ART

Maria Filopoulou, who has mainly worked in Paris, will be exhibiting her paintings at "Ora" till 16 of November.

Spyros Criticos in his painting evokes his childhood years and images of the Greek heritage. At Ora gallery, 19 November through 7 December.

Under the auspices of Jacques Delors, President of the European Commission the Pleades Gallery is presenting the annual EC exhibition entitled **We, the Citizens of the European Community**.



Iphigenia Evangelinou-Korakianiti at the Hellenic American Union

Hosted each year by a different European capital, the exhibition was last held in Paris. One artist represents each Community member. The Greek artist is the sculptor Takis. Until 10 November. Pleades Gallery tel, 692-9950.

Alekos Spanoudis draws his spectators closer to nature in paintings concentrate on the sand, the sea and the wind. At Nees Morfes Gallery until 13 November.

The Dada Gallery's exhibition by surrealist **Yiannis Vorgias** presents metaphysical paintings, from 7 November. **Michael Roux** works in the media of marble dust and oil paints. It is the sculptor and painter's second exhibiton the Antinor Gallery 7-17 November.

Xanthopoulos'works of art will be presented at the Epoches Gallery November 1-17. They will mainly focus on human figures in abstract environments. Techniques used are collage, paint, mix-

tures of oils and water and mostly done on large surfaces.

EXIBITIONS

The Hellenic American Union is exhibiting paintings by **Iphigenia Evangelinou-Korakianiti**. An original concept of ecology is presented through the psychological states of mankind. At the Kennedy Hall until 13 November.

The Goulandri-Horn Institute is presenting an exhibition of paintings by its founder **Anna Horn**, November 1-11.

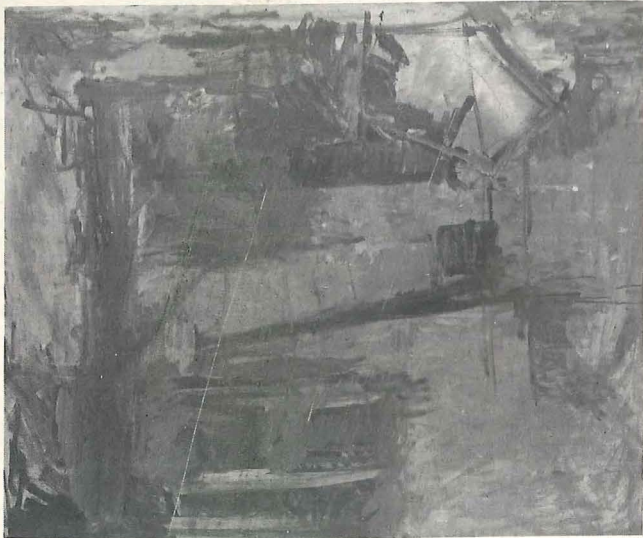
Greek Art Exhibitions Abroad

Two important exhibitions are currently being held in Paris and New York. In Paris, the Attic vase painter Euphronios is having his first known one-man show. **Euphronios, peintre à Athènes au VI siècle avant Jésus-Christ** is called "The Louvre's most challenging exhibition of the year" by Souren Melikian.

In New York, **Gold of Greece: Jewellery and Ornaments from the Benaki Museum** is on show at the Cooper-Hewitt Museum in the Carnegie House at 91st Street and 5th Avenue. Both exhibitions will run through December.

DANCE

Athens College Theatre is presenting two performances by the well known American ballet company, the **Black Ballet Jazz**. It has participated at festivals in Athens, Milan, Jerusalem and Edin-



Alekos Spanoudis at Nees Morfes

burgh. It has acquired international fame for its style and historical perspective from slavery to modern days. The company will be dancing on 7 & 8 November, to music by Benny Molen, Count Basie, and Duke Ellington.

The Dora Stratou Dance Theatre will give one performance of folk dances and songs on Friday November 16, at 8:30 pm at the Athens College Theatre. The same evening, there will be an exhibition of Greek costumes and jewellery. The exhibition is open until November 30. The event is sponsored by Lion Hellas S.A.

The Indian Embassy is organizing an **Indian Charity Concert** on Thursday 6 December at the Pallas Theatre Voukourestiou 1. The star attractions are the Indian classical dancer Sarala Kumari and Sitar Maestro Partho Das. While Sarala Kumari renders the Kuchipudi dance form, Partho Das presents a recital of Indian ragas (melodious forms). A dance-drama style of Andhra Pradesh, Kuchipudi reveals a fine balance between sequences of pure and interpretive dance, song and speech. Musician and composer Partho Das is a great solo master of the sitar. The word comes from Seh-tar, meaning 'three strings' in Persian. The instrument was

probably brought from Persia by the Parsis when they emigrated to Western India in the 8th century. The proceeds of this charity concert will go to the 'Social Solidarity Equal Values in Life', whose patron is Mrs Marika Mitsotakis, wife of the Prime Minister. Tickets for the Charity Concert costing 5000 Drs per person are available at 439 Messoghion Av, 15343 Ag. Paraskevi, and at the Indian Embassy, 3 Kleanthous and at the Pallas Theatre, 1 Voukourestiou.

MUSIC

Evmaros Gallery 26 Fokidos 777-6485. Musical evenings

with Nena Venetsanou, and Alexandra, Kostas Grigoriou and Achilles Persidis, guitar; Andreas Tsekouras, piano. 1-6 November 9:00 pm.

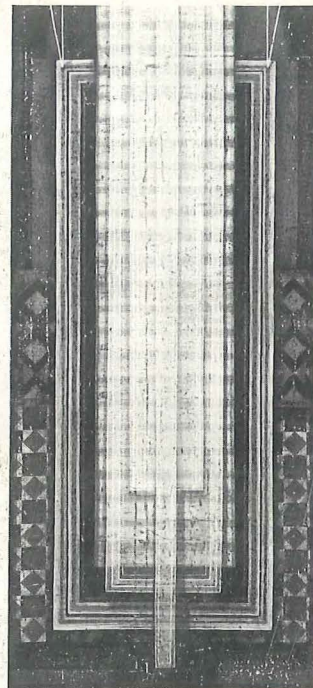
BOOKS

Pharos Books has an office near the Gennadius Library. In its latest catalogues, there is a selection of books on Greek subjects such as **The Siege of Corinth** by Lord Byron and rare volumes devoted to the American House of Representative's debate on the Greek War of Independence. Pharos Books receives clients by appointment. Tel 724-2598



The Metropolitan's calyx krater by Euphronios now at the Louvre exhibition

A third publication is appearing in Greek bookstores with photographs by Liza Evert, Dora Minaidis and Maria Fakidis. **Constantinople** with a text by Costas Stamatoopoulos and Acylas Milas,



Spiros Kritikos at Ora

appears in Greek and English editions.

DISCUSSIONS

The American Hellenic Chamber of Commerce is organizing a round table discussion with the Greek government from 5-7 November. It aims at a constructive dialogue between Greek and foreign investors and the Greek government to promote investment possibilities in Greece. The event will be sponsored by ETVA, ETEVA, the Citibank and the



Maria Filopoulou



Sarantis Karavouzis at Vafopouleio

Digital Equipment Hellas companies. For more information contact by telefax. 22150 or 361-0170

NOTES

The Stavros Mihalarias auction house is holding its eleventh auction this November. The auction will include paintings of the most significant 19th and 20th century Greek painters. In addition,

there are objects from the Greek War of Independence and a collection of English silverware. Ten days prior to the auction all works will be exhibited at 22 Herodotou street.

Children in Athens now can learn a variety of new skills for self expression and performances. A new English children's theatre has opened at 62 Deinocratous in Athens. The theatre is man-

aged by Ms Teresa Clark and Ms Perse Dessypri. Tel. 722-9833 or 721-5329.

WINTER COURSES

Photography, painting and traditional dance lessons are being taught at the GSD. The classes are being given by photographer-cinematographer Mr Chliveros, painting by Mr Efstathiou. For more information tel, 360-7305 or 362-9886 ext 35.

American Hellenic Union Massalias 22, tel. 362-9886 organizes examinations of English for International Communication (IOEIC). For further information, call Steve Bacigal, 361-1327

Athens Centre organizes two field trips: November 6-19 to Istanbul and Prusa, led by Dr Nikos Stavroulakis; November 16-19 to Thessaloniki and Northern Greece, led by Dr Philip Stanley. For further information, call Athens Centre 701-2268.

ETC Educational and Train-

ing Consultants, 12 Polytechniou. Teacher training seminars: 4 November: Exam Preparation and 18 November: Poetry Workshop for Children and Adults. For further information call 523-2598.

Christmas Bazaars

The Scandinavian Christmas Bazaar will be held at the Scandanavian Church, Akti Themistokleous 282, Piraeus, 451-6564. 23 November from 10am to 1pm and 24 November from 11am to 5pm.

The Hellenic Animal Welfare Society Annual Bazaar will be held at The Hellenic American Union 22 Massalias, 643-5391 on 9 November from 11am to 7pm, 10 November from 10am to 7pm and 11 November from 10am to 4pm.

The German Catholic and Protestant Churches Christmas Bazaar will be held at the German School Paradisos on 1 December from 10am to 6pm and 2 December 10am



From the book of "Constantinople"

DIMITRIA 1990 PROGRAM THESSALONIKI

DATE		PLACE
Nov. 1, 3, 4	Warsaw Opera	Etairias Macedonikon Spoudon (E.M.S.)
Nov. 6, 7, 8	Skounitsa Operetta	E.M.S.
Nov. 8	"Sekouendia Goete"	Rotonda
	11th & 12th C. music of Central Europe	
Nov. 8, 9	"Technis" (experimental theatre)	Vassiliko Theatro
Nov. 12	Black Ballet Jazz	E.M.S.
Nov. 14 & 16	Strasbourg Orchestra	Aithousa Teleton Aristotelian University

to 1 pm and at the Galatsi School, (Almanas & Lessing Galatsi) on 8 December from 10am to 6pm and 9 December from 11am to 2pm.

St Paul's and St Peter's Church Bazaar will be held at The Royal Olympic Hotel on 1 December from 10am to 1:30pm

The Athens Cosmopolitan Lions Club Christmas Bazaar will be held at Hotel Intercontinental on 8 December.

this month

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

NAME DAYS IN NOVEMBER

In traditional Greek circles one's name day (the first 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).

November 1	Kosmas, Damianos, Argyria, Argyro
November 8	Michael, Gabriel, Angeliki, Angelos
November 11	Minas, Victor, Victoria
November 14	Philip, Philippos
November 16	Matthew, Mattheos
November 21	Mary, Maria, Panayiota, Panos, Panayiotis
November 25	Katerina, Katy, Katina, Catherina
November 26	Stelios, Stella
November 30	Andreas, Andrew, Andrianna

DATES TO REMEMBER

November 1	All Saints' Day
November 2	All Souls' Day
November 5	Guy Fawkes Day (England)
November 6	Melbourne Cup Day
November 7	US Election Day
November 11	Veterans' Day (USA)
	Remembrance Day (Canada)
November 22	Thanksgiving Day (USA)

GALLERIES

AITHOUSA TEC. INIS IAKINTHOS, Zirini 23, Kifissia, tel 801-1730. Engravings by A. Tassos, 22 October through 10 November. *See Focus*.

ANEMOS "Designs from 1980 till 1990", an exhibition by Herman Blaout will be presented till November 24.

ANTINOR Michael Roux till 17 November. *See Focus*.

BERNIER, Marasli, tel 723-5667. An exhibition by George Zogolopoulos works until November 3. His sculpture implements Greek history, especially the 1930's era with great



SHOP HOURS

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Department stores	9.00-8.00	9.00-8.00	9.00-8.00	9.00-8.00	9.00-8.00	9.00-3.00
Food stores	8.00-8.00	8.00-8.00	8.00-8.00	8.00-8.00	8.00-10.00	8.00-3.00
Shops (books, clothes, shoes, furniture, cosmetics)	8.30-4.30	8.30-2.00 & 5.00-8.00	8.30-4.30	8.30-2.00 & 5.00-8.00	8.30-2.00 & 5.00-8.00	8.30-3.00
Shops in Piraeus	8.00-3.00	8.00-2.00 & 5.00-8.00	8.00-3.00	8.00-2.00 & 5.00-8.00	8.00-2.00 & 5.00-8.00	8.00-3.00
Gas station	7.00-7.00	7.00-7.00	7.00-7.00	7.00-7.00	7.00-7.00	7.00-7.00
Pharmacies	8.00-2.30	8.00-2.00 & 5.30-8.30	8.00-2.30	8.00-2.00 & 5.30-8.30	8.00-2.00 & 5.30-8.00	—
Opticals	8.00-3.00	8.00-2.00 & 5.00-8.00	8.00-3.00	8.00-2.00 & 5.00-8.00	8.00-2.00 & 5.00-8.30	8.00-3.00
Bakeries	7.00-3.00	7.00-2.30 & 5.30-8.30	7.00-3.00	7.00-2.30 & 5.30-8.30	7.00-2.30 & 5.30-8.30	7.00-3.00
Barber - Hairdressers	8.30-2.30	8.30-1.30 & 5.00-8.30	8.30-2.00	8.30-1.30 & 5.00-8.30	9.00-6.00	8.00-4.00
Fish shops	7.30-2.00	7.30-2.00 & 5.00-8.00	6.00-2.30	7.30-2.00 & 5.00-8.00	7.30-2.00 & 5.00-8.00	7.30-4.00
Butcher shops	7.30-2.30	7.30-4.30	7.30-4.00	7.30-4.30	7.30-5.00	7.30-2.30

talent. The book *Zogolopoulos* is available at local book shops.

DADA, Niridon 6 & Pratinou tel. 722-2929. On November 7 at 8 opens the first exhibition by Yiannis Vorgias in Greece. Previous exhibitions include the Salon des Independentes of the Grand Palais, Paris. His works include surrealist synthesis of 30 acrylics.

Eikastikos Choros Dimokritou 21, Kolonaki 361-1749. M. Metaxas Paintings. 22 October till 20 November.

EPOCHES, Kifissias 263, Kifissia, tel 808-3645. The "Epoches" exhibition centre will host an exhibit by Kostas Xanthopoulos from the 1st till the 17th of November.

EVMAROS GALLERY OF ARTS Fokidos 26 777-6485 Maruusa Dudek - Paintings - 22 Oct. to 9 Nov.

GALLERY 3 Kolonaki 362-8230 Manolis Markanionakis - Paintings 22 Oct. to 10 Nov.

HELLENIC AMERICAN UNION 22 Massalias 360-7305 Iphigenia Evagelinou-Korakianiti. Exhibition of paintings entitled Flow-Explosion-Paralogism. 31 Oct. to 13 Nov.

MEDOUSA GALLERY Xenokratous 7, 724-4552. Aimilia Papafillippou 29 Oct-14 Nov

NEES MOFHES ValAoritou 9, 361-6165. Alekos Spanoudis - Paintings 25 Oct-13 Nov. *See Focus*.

OPIS, Mykonos, tel 0289-22083. An exhibition of works by Mykonos High School students, 20 October through 2 November.

ORA Xenofondos 7, 323-0698 or 322-9178 Spyritou Kritikou - Paintings 19 Nov-7 Dec.

SKOUFA, Skoufa 4, tel 360-3541. Natalia Mela, will present her work of contemporary art in the gallery until 10 November.

THE GALLERY, Xenofondos 9, tel 322-6773, is hosting George Nikas work until the 12th of November.

THE YAKINTHOS Gallery tel. 801-173. Will present Tasos' sculpture in a one month exhibit which will last till

mid November. From the 12th till 30th they will present works by the filmographer and designer A. Protopatsis.

ZALOKOSTAS 7, Zalokostas & Kriezotou, tel. 361-2277. **Gerasimos Gothavos** through 3 November.

ZOUMBOULAKI Galleries will host works by Kostas Tsoklis in an exhibition which will last till mid November.

ZYGOS, Iofondos 33, tel 722-9219. Katerina Zakas, till 10 October. *See Art*.

MUSIC, DANCE, THEATRE

THE PLAYERS will open its 1990-1991 season with a play *Black Comedy* by Peter Shaffer. On the 2, 3, and 4th November. Tasis Hellenic School, Xenias and Artemidis, Kefalari Kifissia.

BLACK BALLLET JAZZ, is performing at the Athens College Theatre, November 7 & 8 tel.671-7523. *See Focus*

DORA STRATOUE DANCE THEATRE is performing at the Athens College Theatre, November 16 at 8:30 pm tel.671-7523. *See Focus*.

INDIAN CHARITY CONCERT presents the Indian classical dancer Sarala Kumari and Sitar Maestro Pantha Das, at the Pallas Theatre Voukourestitou 1. *See Focus*.

EXHIBITIONS

VAFOPOLEIO CULTURAL CENTRE KE G. Nikolaidis St, Thessaloniki, tel 424-132. **Sarandi Karavousi** exhibits his paintings till 9 December.

HELEN MALIGOURA will exhibit photographs under the title "Imaginary Landscapes" at the French Institute, Listra-tou 2, Thessaloniki, tel 424-132, 13-23 November.

IPHIGENIA EVAGELINOUE-KORAKIANITI will exhibit her work at the Hellenic American Union till 13 November. *See Focus*.

WINTER COURSES

ETC Educational Training Consultants. 12 Polytechniou. Teacher training seminars, 4 November Exam Preparation: 18 November, Poetry workshop for Children and Adults. For information call 523-2598.

AMERICAN HELLENIC UNION Massalias 22 tel, 362-9886 organizes the test of **English for International Communication** (IOEIC). For further information call Steve Bacigal, 361-1327.

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 and activities. For information call 652-0772.

DAUGHTERS OF PENELOPE, AHEPA Senior Women's Auxiliary, Athens Hesperus chapter No. 359 for information telephone Mary Douvas, President 652-5183 or Ann Bokolinis, Liaison 652-6063.

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.

THE CULTURAL ASSOCIATION FOR THE PORTUGUESE COMMUNITY is a new association recently formed. Its goal is to strengthen the ties between the 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.

THE CENTRE FOR INTERNATIONAL FAMILY LIVING organizes a bookdiscussion group on the topic "Culture and Touching", 5, 12 October and 2, 16 and 30 November, at 10-12 am. Also an education seminar on "Family - Myself and Social Environment", 12, 26 October and 9, 23 November at 10-12 am. For more information call Nora Charitos at 801-4428.

THE ATTICA CLUB OF FILOTHEI has started bridge lessons, for all members interested call 682-1726 or 682-7108.

LECHE LEAGUE is ready to welcome all breast feeding women. For more information call 992-639 or 672-5961

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 a Sunday School. For more information call 807-8946.

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.

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.

INTERNATIONAL CHURCH OF CHRIST Omonia Square Piraeos 28, 1st, floor tel:895-6530. We invite you to our **ENGLISH HOUR OF WORKSHOP** every Sunday afternoon 5:30-6:30.

LIBRARIES

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

AMERICAN LIBRARY, Hellenic American Union, Massalias 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. Tel 362-4301. Books, periodicals, reference works and records in French. Mon-Fri 10:00-1:30, 5-8 pm, except Mon mornings.

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

GOETHE INSTITUTE LIBRARY 14-16 Omirou Str. 2nd floor

THE HELLENIC AMERICAN UNION GREEK LIBRARY. Massalias 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.

NATIONAL GREEK LIBRARY Panepistimiou ☎ 361-4413

PARLIAMENT LIBRARY open daily 8:30 till 1:30, 6:15 till 8:45 ☎ 323-8484

MUSEUMS AND SITES

ACROPOLIS, Open 8am-7pm; Saturday & Sunday 8am-3pm. The entrance fee of 800 drs includes the museum.

ACROPOLIS MUSEUM, ☎ 321-0219. Open 8am-6:30pm; Monday 12:30am-6:30pm. Sculptures, vases, terra-cottas and bronzes from Acropolis' excavations.

ANCIENT AGORA, ☎ 321-0185. Open 8:30am-2:45pm; closed Monday. Entrance 150 drs, student prices.

AGORA MUSEUM, ☎ 321-0185. Open 8:30am-3:00pm; closed Monday. Entrance 400 drs, students 200 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; closed Monday. Entrance 200 drs, students 100 drs. Holds fine collection of Greek and Roman sculptures.

ATHENS CITY MUSEUM-VOURO'S FOUNDATION-EFTAXIA, Papanigopolou 7. ☎ 324-6164. Open Monday, Wednesday, Friday 9am-1:30pm. Entrance 100 drs (students and tour guides have free entrance). Wednesday free. It contains paintings, designs, sectional plans and models of Athens of 19th century as well as furniture, costumes and personal objects of Othon and Amalia, who lived in this palace for a few years.

BENAKI MUSEUM, Koumbari 1 (corner of Vas Sofias), ☎ 361-1617. Open 8:30am-2pm daily. Entrance 200 drs. 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.

BYZANTINE MUSEUM, Vas Sofias 22. ☎ 721-1027. Open 8am-7pm, Saturday & Sunday 8:30am-3pm; closed Monday. Entrance 400 drs. Villa built for the Duchess of Plaisance in 1848. Houses Athens' major collection of Byzantine and post-Byzantine art, including permanent collection of European masters.

CENTRE FOR FOLK ART AND TRADITION, A. Hadzimi-hali 6, Plaka. ☎ 324-3987. Open Wednesday, Friday, Saturday 9am-1pm & 5-9pm; Tuesday & Thursday 9am-9pm; Sunday 9am-1pm; closed Monday. Exhibitions focusing on folk traditions in Greece.

CYCLADIC AND ANCIENT GREEK ART MUSEUM-Neophytou Douka 4, Kolonaki. ☎ 724-9706. Open 10am-4pm; closed Tuesday & Sunday. 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 400 AD, and the top floor is dedicated to the Charles Politis Collection. On Saturday mornings the museum organizes activities for children, starting in October.

D. PIERIDIS MUSEUM OF MODERN ART, King George Ave 29, Glyfada. ☎ 865-3890. Open Monday & Wednesday 6-10pm. Private collection of Cypriot and Greek modern art.

ELEFTHERIOS VENIZELOS ARCHIVES, Cristou Lada 2. ☎ 322-1254. Open 9am-1pm; closed Saturday & Sunday.

Entrance free. It contains personal memorials and historical documents of Venizelos and his lifetime.

ELEFTHERIOS VENIZELOS MUSEUM, Eleftherias Park (Vas. Sofias, behind Venizelos' statue). ☎ 722-4238. Open 9am-1pm & 6-8pm; closed Monday, Saturday & Sunday. Entrance free. It contains personal objects of Venizelos, photographic material and documents. It also has a library with books about E. Venizelos and his lifetime.

EVGENIDES FOUNDATION COLLECTION OF EXPERIMENTS IN PHYSICS Singrou 387, Amfiteia, ☎ 941-1181. Only the library is open at the present time.

GOULANDRIS MUSEUM OF NATURAL HISTORY, Leviodou 13, Kifissia. ☎ 801-5870. Open 9am-2:30pm; Sunday 10am -4pm; closed Friday. Entrance 200 drs, students 50 drs. Closed 20 July-15 August.

GOUNARO MUSEUM, G. Gounaropoulos 6, Ano Ilissia. ☎ 777-7601. Open 9am-1pm & 5am-7pm; Friday, Saturday, Sunday 9am-1pm; closed Monday. Entrance free. Art and memorabilia of Gounaropoulos, one of Greece's best known artists.

HELLENIC MARITIME MUSEUM, Zea, Piraeus. ☎ 451-6822, 451-6264. Open 9am-1pm; closed Sunday & Monday. Entrance 100 drs.

HISTORICAL GREEK COSTUME MUSEUM, Dimokritou 7, Kolonaki. ☎ 362-9513. Open Monday, Wednesday, Friday 10am-10pm. Entrance free. It contains traditional costumes from all over Greece, which come from the collection of the Greek Lyceum.

JEWISH MUSEUM OF GREECE, Amalias 36. ☎ 323-1577. Open 9am-1pm; closed Saturday. Entrance free. The collection of the museum includes religious and folk art representatives of the centuries-old Jewish-Greek and Sephardic communities of Greece.

KANELLOPOULOS MUSEUM, Theorias & Panos, Plaka. ☎ 321-2313. Open 8:30am-3pm; closed Monday. Art and artefacts from prehistoric times to the post-Byzantine period.

KATINA PAXINOUS MUSEUM, Thoukididou 13, Plaka. ☎ 322-1335. Open Wednesday & Friday 11am-1pm. Entrance free. It contains personal objects of the great tragedian, costumes from performances, the Oscar award and pictures of her life and career.

KERAMIKOS MUSEUM & SITE, Ermou 148. ☎ 346-3552. Open 8:30am-3pm; closed Monday. Entrance 200 drs. The site includes the ruins of the Dipylon, the Sacred Gate and cemetery, a funerary avenue containing graves, and monuments to famous Athenians. The museum houses many finds from the cemetery.

MUSEUM OF GREEK FOLK ART, Kydathinaion 17, Plaka. ☎ 322-9031. Open 10am-2pm; closed Monday. Entrance 200 drs, students 100 drs. Art and artefacts mainly from the 18th & 19th centuries.

NATIONAL ARCHAEOLOGICAL MUSEUM, Tositsa 1. ☎ 821-7717. Open Tuesday to Friday 8am-7pm; Monday 12:30-7pm; Saturday & Sunday 8:30am-3pm. Entrance 600 drs, students 300 drs.

NATIONAL GALLERY, Vas. Constantinou 60. ☎ 723-5938. Open 9am-3pm; Sunday 10am-2pm; closed Monday. Entrance 300 drs. Paintings, engravings and sculptures by Greek and foreign artists.

NATIONAL HISTORICAL MUSEUM, Stadiou & Kolokotroni (old Parliament). ☎ 323-7617. Open Tuesday to Friday 9am-2pm; Saturday & Sunday 9am-1pm; closed Monday. Entrance 100 drs, students 20 drs. Thursday free. It contains objects from the Frankish, Venetian and Turkish periods, traveller's plans, weapons, souvenirs of Othon & George I, as well as collections from the Cretan War, Balkan War, Asia Minor disaster, of World War II.

NUMISMATIC MUSEUM, Tositsa 1. ☎ 821-7769. Open 8:30am-3pm daily. It contains 300,000 gold, silver and copper coins from 700 BC on, as well as a collection from the byzantine period.

PALEONTOLOGICAL & GEOLOGICAL MUSEUM- Panepistimiou Athinon, Panepistimioupolis. ☎ 724-7401. Closed for the summer.

PHILATELIC MUSEUM, Fokianou 2. ☎ 751-9066. Open 8am-2pm; Monday & Wednesday 5-8pm; closed Saturday & Sunday. Entrance free. It contains objects which characterize the development of the mail service, philatelic material, printing elements, first-day circulation envelopes, commemorative seals.

THEATRICAL MUSEUM, Akadimias 50. ☎ 362-9430. Open 9am-3pm; Sunday 10am-1pm; closed Saturday. Entrance 150 drs. It contains pictures of actors and plays, costumes, posters, personal objects of famous actors, portraits, busts.

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

WAR MUSEUM OF GREECE, Vas. Sofias & Rizari. ☎ 729-0543. Open 9am-2pm; Sunday 9:30am-2pm; closed Monday. Entrance free. It contains weapons, memorial and historical heirlooms of the battles of Greece.

restaurants and night life

6

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-Zonaras 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. ☎ 323-9422. 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, Filelinon 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, Ilissia. ☎ 729-1481. Specialty: beef stroganoff. Open daily from 12pm -2am. Closed Sunday.

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

LE BISTRO, Holiday Inn Hotel, Mihalakopoulou 50, Ilissia. ☎ 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).

HERMION, cafe 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 usual 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).

THESPIAS, taverna on Thespiou 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 Peronda 4. ☎ 322-1065. Old Plaka taverna with extensive fare, including stuffed vine leaves, fricasee. Wine from the barrel. Guitar music. Closed Sunday.

HOTELS

THE ATHENS HILTON, Vas Sofias 46. ☎ 722-0201. Kellari, wine and food place with cuisine especially prepared to complement the wide variety of Greek wines selected from all over the country.

TA NISSIA, traditional Greek and international cuisine in an elegant atmosphere, with a fabulous, groaning board of a buffet.

THE ATHENIAN LOUNGE, serving morning coffee, sandwiches and snacks for lunch; and afternoon tea (accompanied by music) or any of your favorite drinks.

THE PAN BAR, with soft piano music.

POOL GARDEN RESTAURANT, (operating spring/summer) with Barbacue Parties every Monday. Call the Hilton for information and/or reservations.

HOTEL ATHENAEUM INTER-CONTINENTAL, ☎ 902-3666.

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

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

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

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

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

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

ASTIR PALACE, ☎ 364-3112 - 364-3331.

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

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

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

ASTIR PALACE Voullagmeni, ☎ 896-0211.

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

LEDRA MARRIOTT HOTEL, ☎ 934-771.

Panorama rooftop will close for the winter period.

Ledra Grill (international specialties) open as of 2 October until end of May, from Monday to Saturday from 20:00pm. Nightly, live entertainment to the sounds of Franco Mattola and his guitar. Reservations recommended.

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

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

MERIDIEN HOTEL, ☎ 325-5301/9.

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

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

CHANDRIS HOTEL, ☎ 941-4825.

The Rooftop, snack bar by the pool, from 10am till 6pm. Restaurant/buffet dining, 9:30pm till 1am.



DIOSCURI

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Business lunch menus

LUNCH AND DINNER

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SUNDAYS CLOSED

HALANDRI/MAROUSI PSYCHICO/ENVIRONS

ALATOPIPERO, Konstantileos/Tsavella, Maroussi. ☎ 802-0636. Youvassi and chicken sti gastru. Daily, except Monday, from 8:15 pm-3 am.

AU CAP LYONNAIS, 144 Mesogeion, Maroussi. ☎ 681-4505. Garden; closed on Sunday.


CHRISTOS, Serron and Ethnikis Antistaseos Sts, Halandri. ☎ 671-6879; 647-2569. Grills, unusually delicious zucchini chips, "bifteki special" smothered in chopped fresh tomato, tasty hors d'oeuvres.

DIOSKOURI, D. Vassiliou, Neo Psychico. ☎ 671-3997. Wide range of seafood and grilled dishes. Specialties: charcoal-grilled fish, cooked specialties (casseroles and steaks).

HATZAKOS, Irodou Attikou 41, Maroussi (just below the KAT Hospital). ☎ 802-0968. A variety of seasonal dishes. Specialty: lamb in filo.

KYRANITA, Ithakis 4, Halandri. ☎ 682-5314. Greek cuisine. Music. Daily from 6pm -2am. Closed Sundays.


O MCRIAS, Vas Konstantinou 108 and Ploponissou, Ag Paraskevi. ☎ 659-9409. Family taverna with very reason-



PONDEROSA
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Specialists in bon fillet,
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Reservations tel: 801-4493, 982-4136



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21 Alexandras Ave, 106 82, Athens Tel.: 643-7935.

able prices. Specialties include lamb in tomato sauce with pasta, grills unusually good meatballs, salads. Wine from the barrel.

ROUMBOS, Ay Antoniou, Vrillissia. ☎ 659-3515. Closed Friday. Pork with olives, beef au gratin, garkoumba.

STEKI TOU ANDREA, Messinias/Kithaironos, Fragoklissia. ☎ 682-5041. Fried bakaliaros, bifteki special, snails, baked fish (gavros). Open nightly from 8pm-2am, and for lunch on Sundays, 12pm-5pm.

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

TI PRASINO, Plateia Drosopoulou, Filothei. ☎ 681-5158. The taverna with (perhaps) the fastest service in Athens! The menu includes grills (sausages, chops, souvlaki and hamburger steak) and delicious deep fried meatballs. Salads. The meat is all top quality. Lunch from 7:30pm - midnight.

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



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(Between Caravel Hotel & University Campus)

KOLONAKI

ACT 1, Akademias 18. ☎ 360-2492. International and Greek cuisine.

BAYAZZO, Ploutarhou and Dimodrarous, Kolonaki. ☎ 729-1420. The name means "Theatrical Clown" in German. Lunchtime salad "fountain", champagne brunches. Dinner specialties include bouzouki frivolitef (calamaria stuffed with pine nuts and rice), vine leaves stuffed with sea bass mousse, eggplant with ouzo-flavored mincemeat and yoghurt.

BIBLOS, 35 Dimokritos, Kolonaki. ☎ 362-6033. Various beef specialties. Garden.

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

DIONISSOS, Mt Lycabettus (accessible by the funicular at the top of Ploutarhou St, Kolonaki) ☎ 722-6374. A top one of Athens' landmarks with a view of the entire city. Daily 9am - 12:45pm.

DEKAOKTO, Souidias 51, Kolonaki. ☎ 723-7878. Small restaurant with pleasant atmosphere, a small number of well-prepared dishes. Good bar (with snacks). Daily from 12pm-5am. Closes in the summer.

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

GEROFINIKAS, Pindarou 10. ☎ 362-2719; 363-6710. Fine Greek and Constantinople cuisine, fresh fish, out-of-season fruit and eggplant puree. Cosmopolitan atmosphere. One of the city's grand old restaurants. Open daily from 12pm-11:30am.

JE REVIENS, Xenokratous 49, Kolonaki. ☎ 721-0535; 721-1174. French and Greek cuisine. Open for lunch and dinner. Restaurant with garden.

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

NOUFARA, Kolonaki Sq 21. ☎ 362-7426. Restaurant, snack bar, spaghetteria.

MAXIM, Kanari and Milioni 4, Kolonaki Sq. ☎ 361-5803; 363-7073. Piano music nightly. Roof garden. Open for dinner everyday except Sunday.

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

VLADIMIR, 12 Aristodimos, Kolonaki. ☎ 721-7407. Swordfish in Hollandaise sauce, crêpes.



NOUFARA
Restaurant
Snack Bar
Spaghetteria

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Kyriazi & Zirini 12 Tel: 801-7034
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(parallel to Leof. Syngrou Ave. 190-192, turn right)



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. Base-

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classifieds

8

ment 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, Mitson 20, Madiroianni. ☎ 922-3434. Charcoal grilled chicken and swordfish, rolled pork with carrots and celery in lemon sauce, roasted lamb with mushrooms, meatball casserole. Pikerini wine laced with wine from Santorini (barrel).

THESPIA, taverna on Thespidos St. Special menu, lamb-liver, roast lamb, bite-sized tiropites, 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.

Cost 1,300 drachmas all inclusive for a minimum 15 words; 15 drachmas each additional word.

LESSONS

POSITIVE THINKING AND MEDITATION COURSES: You are what you think. As my mind so my life. Simple but very accurate statements. What we are, do and say - all originate in the mind. The courses offered are aimed to help us understand our energies, our potentials and use them to the maximum so that life and relationships become balanced, peaceful and happy. For information: Panhellenic Meditation Centre. ☎ 876-1551.

YOGA CENTRE PRANA Egeou Pelagous, Agraion 6, Ag. Paraskevi. Classes are conducted by certified teachers in Greek, English and French. For more information call: ☎ 801-4781 (7-9 am/13-15 pm).

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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.

WEST SUBURBS

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

Πνεύμα

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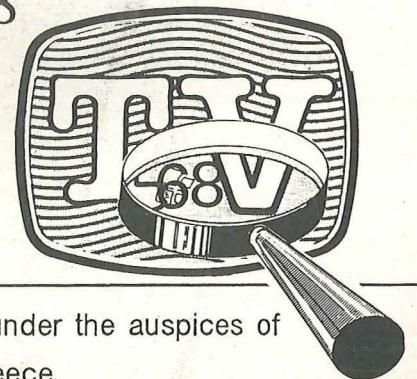


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