

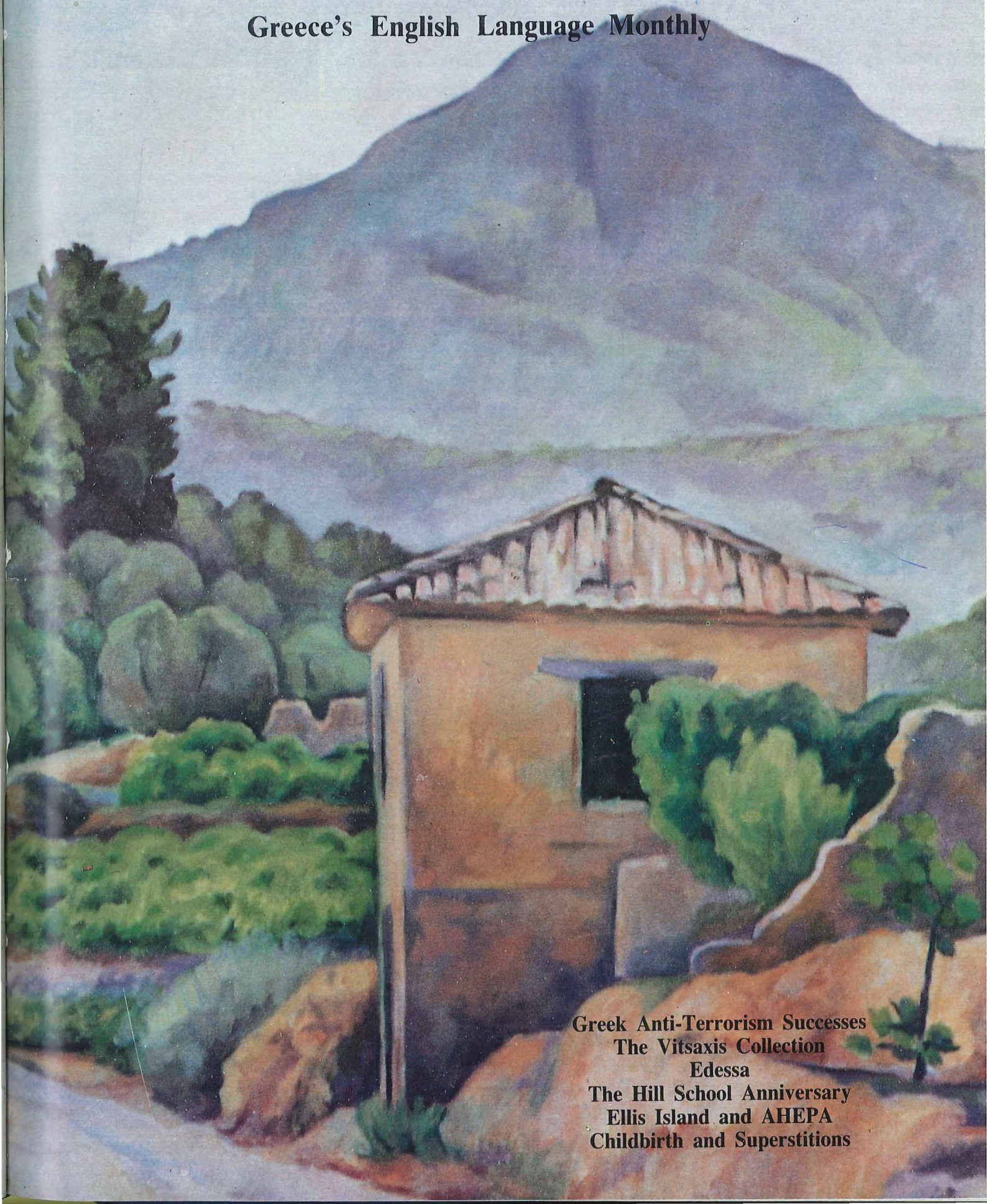
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Greek Anti-Terrorism Successes
The Vitsaxis Collection
Edessa
The Hill School Anniversary
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Childbirth and Superstitions

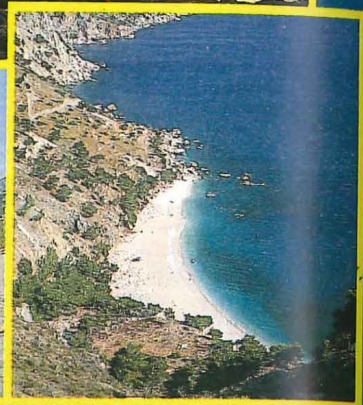
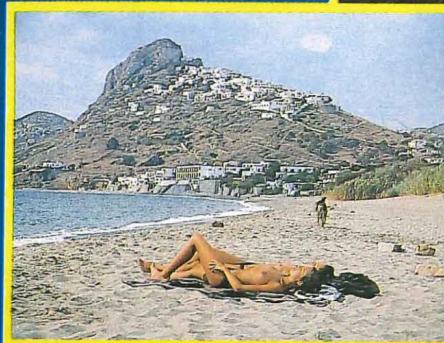
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er is an oil painting of a house in the abandoned village of Pentaskoufi, by Barry Feldman

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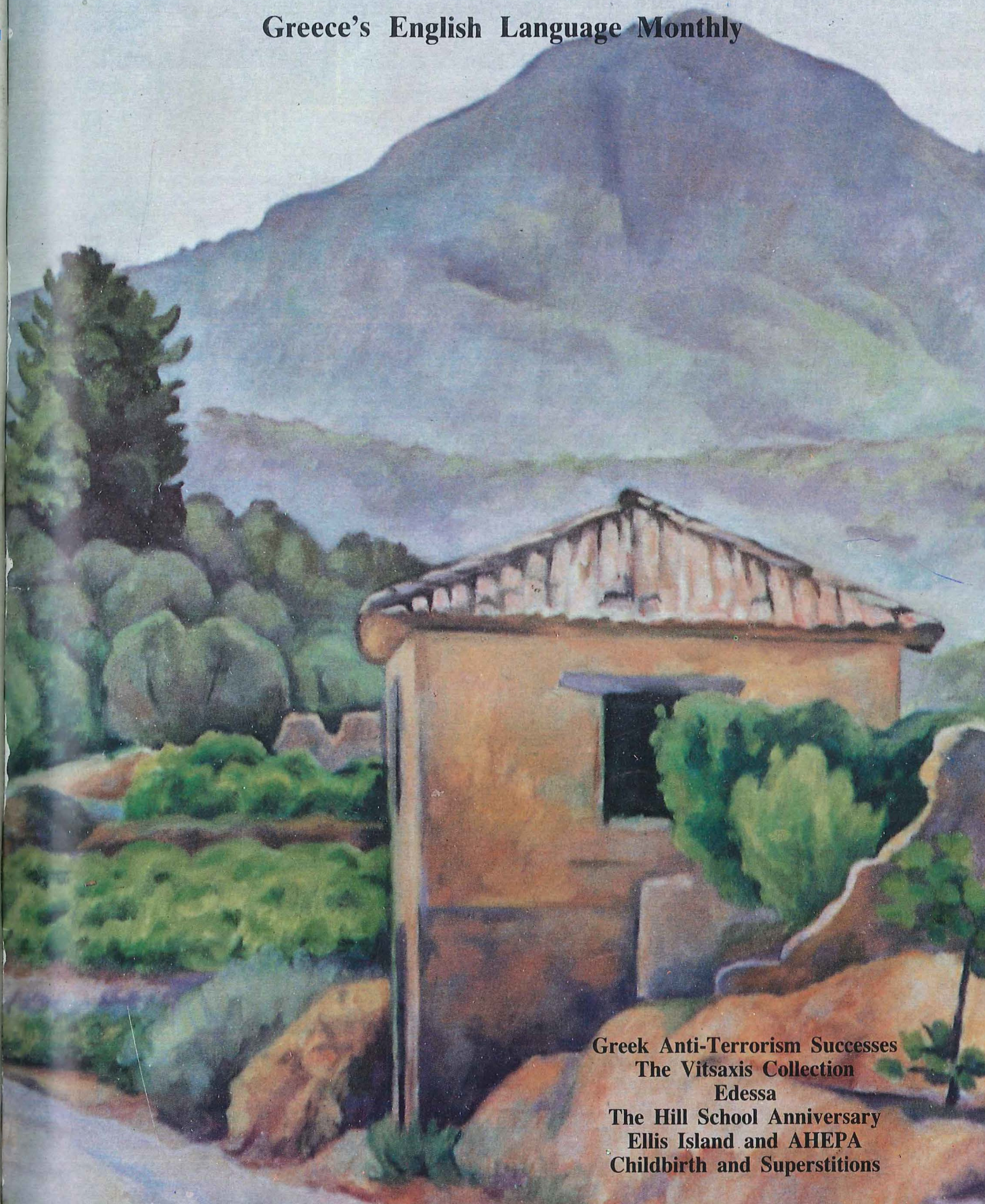
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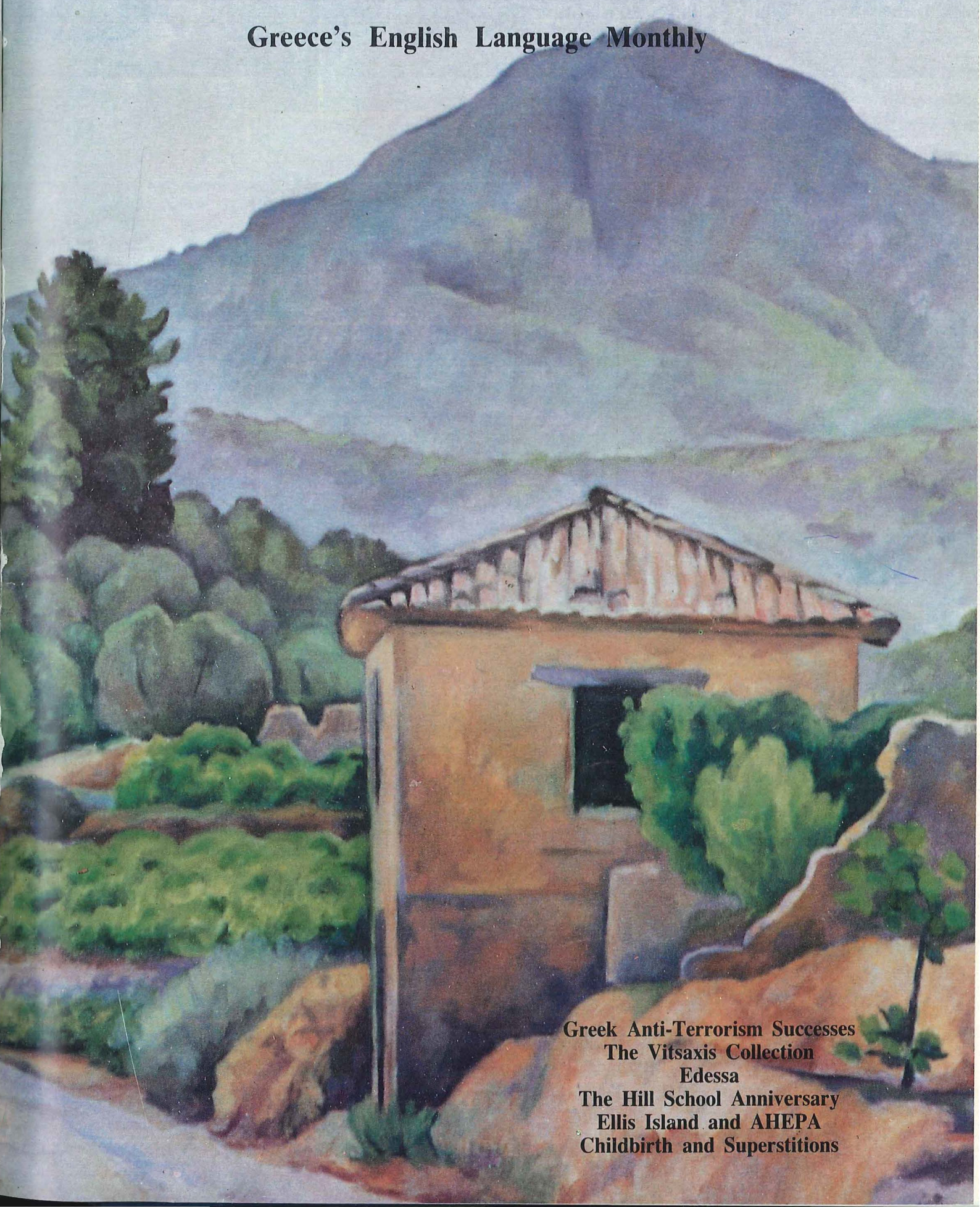
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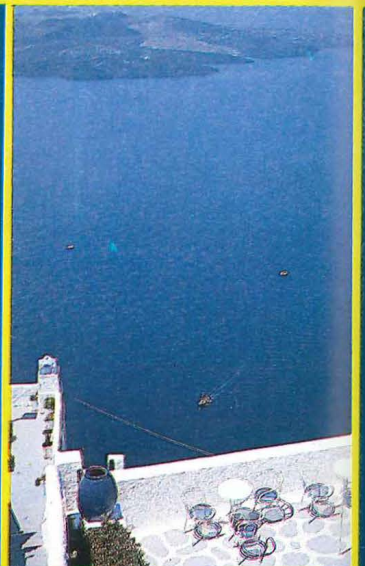
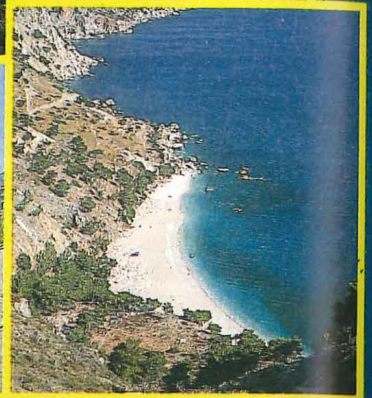
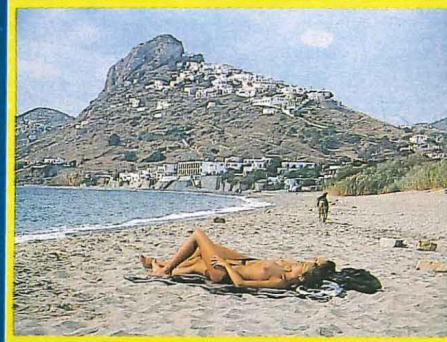
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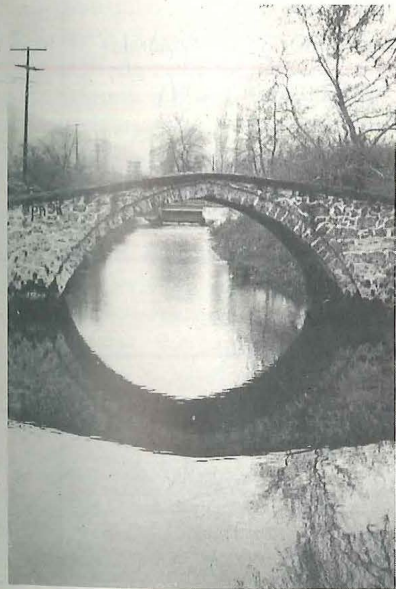
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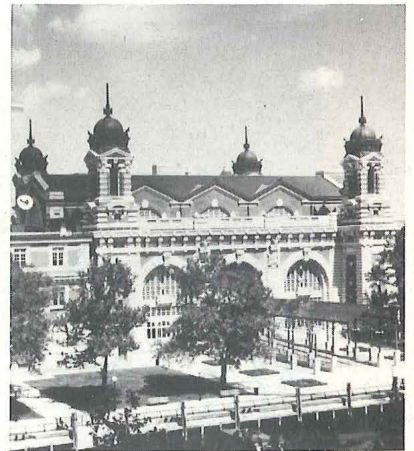
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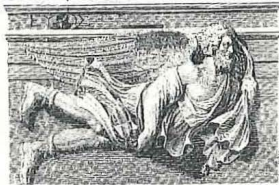
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OUR TOWN

SPEAK, MEMORY

The opening words of the *Odyssey*, as rendered by Vladimir Nabokov, remind us that the purpose of an epic above all is to recall heroic acts. So, to be literal about it, the Battle of Crete was a series of great events which took place 50 years ago but the commemoration of them last month was the epic itself. Allies and former adversaries, Greeks, Germans, British, Australians and New Zealanders, gathered on their former battlefield – those in their sixties having been beardless youths – to proclaim peace and the brotherhood of man.

The Battle of Crete – that 11-day episode in the huge annals of World War II – has been called many things: a mistake, a Pyrrhic victory, a brilliant show of Nazi bravado, a botch, an unnecessary diversion, the campaign that utterly upset Hitler's plan to conquer Russia, the campaign that did nothing of the kind and was useless. Its sensation lay in its being the first and last successful invasion from the air alone, and its marking the beginning of the great resistance of the people, unique, too, which then spread everywhere in occupied Europe.

Certainly, its scope was small compared to the tremendous battles of Stalingrad and El Alamein which followed. In no way could it be called 'a hinge of fate' or 'one of the decisive battles of history' or the encounter 'that made the world safe for democracy' or 'the 11 days which shook the world.'

But, then, the Trojan War can be thought of as just a piratical raid in a long squabble over girl-stealing. It's the way things are done and the way they're remembered, not just the things done, that make epic material. It might be difficult to imagine the New Zealand Maoris combing their hair on the eve of battle like the Spartans at Thermopylae. But this is recorded:

"I'll tell you about a dying Maori. He was badly wounded, and I said I'd give him a blanket to bury him in. And I was frightened, of course. He knew he was going to die, so he took me by

the hand. *Don't be frightened*, he said, and he was dying. I gave him my blanket to bury him. Wonderful. He was comforting me and he was dying." (Testimony, Kenneth Statler, England)

It is epic material and such records from the Battle of Crete abound and endure. There was that very special thing about it; the thing that if somebody has said then, '50 years from now the combatants will get together again and remember this', they would have thought it very likely.

So much for Homer; this is how Archilochus might have put it:

The best that can be said of the televised re-enactment of the Battle of Crete on ERT on the evening of 25 May is that it was inadvertently appropriate. It was incessantly prone to breakdowns as that other fatal night of 20 May 1941 when everything went wrong. Victory belongs to the side that makes the fewest horrible mistakes both in military history and TV ratings. Never were Mega and Antenna channels so popular that prime time Saturday night. The commentator even confused the laser outlines of Australia with New Zealand. Congratulations, however, for identifying Crete correctly.

The whole media coverage was at best incompetent and, at worse, offensive. The semi-official Athens News Agency Bulletin, typically, awarded three endless columns to Premier Mitsotakis 'winged words' that would have overtaxed the memory of Homer while devoting two short paragraphs to those of Chancellor Helmut Kohl and the Duke of Kent and those representing Australia and New Zealand, nary a word.

After the conclusion of the ceremonies the government spokesman had the pertness to declare that the administration was 'well satisfied' with the activities, as if the 50th anniversary of the Battle of Crete had been observed for the sole purpose of patting New Democracy on the back. It was too bad

that President Karamanlis wasn't there to give more solemnity to the occasion but then it may have been thought he would steal the limelight for Hania's favorite native son.

This kind of complaisance coupled with provincial arrogance really shouldn't be encouraged as it is one of the reasons why the 1996 Olympics are taking place in Atlanta. It's the kind of thing an effective opposition could sink its teeth into if it didn't waste so much time interiorizing.

Chancellor Kohl is to be complimented for his sense of occasion for his visit to the German cemetery at Maleme and for his appearance at the commemoration of the monument of Peace and Reconciliation at Galata, even if, as it is rumored, he returned to his newly reunited country with a Greek IOU tucked into his *lederhosen* for World War II reparations – to help pay off political supernumeraries, of right and left, that can't be handled by government Lotto winnings.

Thank you, Archilochus. Let us conclude with a few words from Thornton Wilder, the original contributor to "Our Town".

Well, folks, it looks like sundown at Maleme cemetery and Mr Kohl and the other fancy people have all gone home. But still, at dusk, you can see black-dressed, old Cretan women lighting candles at the graves of past adversaries. When you ask them why, they reply, "They too, have a mother, and she is far away or dead. We also lost our sons, killed or executed by the Germans. We know how a mother feels. Now, we are their mothers." (With thanks, from testimony recorded by Costas N. Hadjipateras and Maria S. Fafalios.)

Those true and living daughters of Euripides know what the Battle of Crete was all about. And those are the people that men could travel halfway around the world and fight with – and for. ■

THE ATHENIAN DIARY

by Paul Anastasi, Sloane Elliott and Jenny Paris

TIPTOEING THROUGH THE ECONOMIC MINEFIELD

The latest International Monetary Fund's report on Greece states that the government needs to hasten along on its program to privatize state-owned companies, restructure tax and social security, decrease the size of the public sector and increase revenues, particularly by combating tax evasion.

Hardly news. Although the government was happy to publicize that it was said to be on the right track, it was less anxious to trumpet suggestions that it had hardly pulled out the station from which it had first announced its grand itinerary.

The government keeps saying that in following the straight and narrow path, it is not concerned with the political cost. This is ridiculous, but, given its slim majority in Parliament, it must tread gingerly between unpopular fiscal measures and the IMF and EC and other international bodies which are keeping a firm hand on the purse-strings of their loans-in-progress until their recommendations are carried out.

A large, perhaps the greater part, of the Greek business world would like to see the country's financial course dictated from abroad, but this would play disastrously into the hands of populist

leaders claiming that the country was selling its birthright out to foreigners.

The awkward course of the government was exposed last April when a motion was put before Parliament proposing that anyone who had worked for two years or more in the office of an MP should be entitled to a lifetime job in the civil service. The proposal passed 299 to 1. Given that the swollen bureaucracy is the main source of economic malaise, it was shoddy exhibition of patronage at its worst.

The government's own lukewarm performance towards its proposals for reform, however, seems to have been offset by some good news emanating from elsewhere.

The inflation rate, far above the EC average, has been a persistent irritant, falling from over 21 percent to 17 percent and then rising again to its former level. The annual report of the Bank of Greece now holds out the hopeful news that it may drop again, provided (in repetition of everyone else) "the government implements fiscal and wage policies consistently."

If the trade deficit has deteriorated, this has been mostly caused by the rise in fuel prices due to the Gulf War and the increase in interest payments on the annual EC loans which is equally unavoidable if short-term public sector payments at home are to be met.

Encouraging news was that exports jumped by 26 percent in the first quarter of this year in comparison with the corresponding period in 1990. In the same period foreign exchange earning from tourism rose by 33.2 percent.

Remittances from Greeks abroad rose to 114 million dollars from 76, marking a striking 48 percent rise, while receipts from the EC more than doubled.

Mr Mitsotakis is adept at deflecting criticism without denying the severity of the economic crisis. His promises are modest, and therefore, less likely to produce disillusion.

"This is a difficult year," he told students of the University of Athens Law School last month. "In 1992 we will see the first signs of rehabilitation" following "a wasted decade."

Should those signs come sooner, then the self-confidence which the country desperately needs will be restored more securely.

SPYROS DOXIADIS

Former Minister of Health and noted pediatrician Spyros Doxiadis died suddenly in Athens on 6 May. He was 74.

Born in Athens, he was educated here and in England. He became Professor of Pediatrics at the University of Sheffield at 32 and later at George Washington University, Washington DC.

Returning to Greece, he took charge of the pediatric clinic at Alexandra Hospital and became family physician to the children of King Paul and Queen Frederika. In 1962 he became director of the Children's Hospital. He was also founder of the Children's Research Foundation; first president (1972) of the Spastic Society, Athens; president of the Institute of Child Health and of the Hellenic Society of Medical Ethics.

In 1974 Doxiadis was appointed Minister of Social Services in the caretaker cabinet of the Karamanlis government which restored democracy after the collapse of the junta. He held the portfolio of Health in two subsequent administrations and was member of Parliament as Deputy of State.

In his involvement with international pediatric organizations, he was one of the first petitioners to the UN to have 1979 declared the Year of the Child.

Perhaps Dr Doxiadis' most controversial act was founding the Hellenic Anti-Smoking Campaign in Europe's heaviest smoking country. He succeeded in having smoking banned in hospitals, schools and even parliament, decrees which remained in force until they were abolished by the liberalizing legislation of the socialists when they came to power in 1981.

Himself the son of a noted doctor, Vienna-trained Apostolos Doxiadis who also served in several Venizelos cabinets, Spyros was the youngest and last surviving of three famous brothers. Thomas Doxiadis, who married Hotel Grande Bretagne heiress Sophia Petrakopoulou, was a leading surgeon in his time and world-noted city planner Constantine Doxiadis was founder of Doxiadis Associates of Development and Ekistics and the Doxiadis School of Design. It was said of Kyrkos, the eldest brother who did not become famous, that his siblings would not have reached the prominence they did without his support.

Professor Doxiadis is survived by his wife, Kaiti, three sons, Apostolos, Aristos and Kyrkos, and three grandchildren.

PROPOSALS WITHOUT PORTFOLIO

Noted composer and Minister without Portfolio Mikis Theodorakis has a way of seizing headlines by disputing received ideas. In an interview on Turkish TV in Ankara early last month, he said, "Relations between Turkey and Greece should be as close as those among members of the EC... On the matter of maritime oil deposits, I would propose the formation of a consortium between Greeks and Turks so that the Aegean will unite rather than divide us... Greece and Turkey should, bit by bit and in time, establish a confederation."

The government in Athens was left breathless. "Theodorakis has expressed views," its spokesman said in one of the shortest public statements on record. PASOK, on the contrary, revelled in words as it expressed pious horror.

"Unacceptable statements about a confederation... outrageous talk on a Greek-Turkish consortium... Theodorakis' resignation should be demanded by the government for such irresponsible statements made in the Turkish capital."

In Parliament, he was attacked by the opposition even more vehemently, as "an ethnically dangerous Turk-Christian, Minister without Brains, a dangerous all-parties *arriviste*, a miserable and contemptible Turkish-influenced person."

Theodorakis only felt the need to reply to Mr Papandreou's accusations that he lacked patriotism.

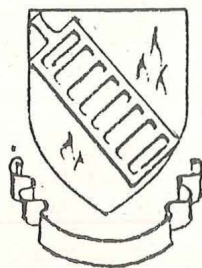
"Papandreou should feel ashamed, particularly when he talks about patriotism. In this crisis, as history looks on and judges us, he must be assured that the balconies are not counted, but that absenteeism from national challenges is."

Whatever immanent fear of a union extending from the Adriatic to Kurdistan was soon dispelled by statements made by Turkish president Turgut Ozal during a visit to Australia and in an interview with a Greek journalist.

On one occasion he said that Turkey "will play the role of leader for the Moslem minorities in the Balkans."

In the interview when the subject of the Dodecanese was raised, he brushed aside the statement that they had been occupied without interruption by Greeks since early antiquity.

He insisted they were Ottoman; ceded to Italy after the Italo-Turkish war of 1911; taken over by Germany in 1943 when Italy drooped out of World



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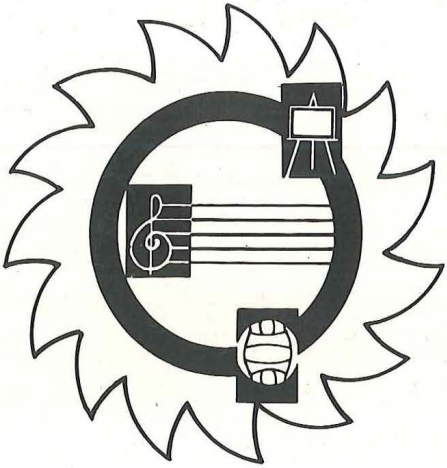
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War II and offered to Turkey before the Allied liberation. "It was a historic mistake on Inonu's part to turn the offer down," President Ozal said, "and that is why we have problems in the Aegean. If these islands belonged to Turkey no problem would have existed."

Addressing Greeks, he said, on another occasion "You are no match for us, because we are 56 million people and you have only ten million."

On a tour of Thrace, which has the only Moslem minority in Greece and borders on Turkey, Prime Minister Mitsotakis replied to these remarks, saying "there is no place for threats in Europe today. Nobody is afraid of anyone and nobody can be coerced."

At the same time the government sent a letter to its 11 EC partners describing the statements of the Turkish president as "unacceptable" and "provocative".

Mr Mitsotakis warned President Ozal to stop exercising foreign policy for domestic consumption. "There is no other way but that of dialogue, particularly as Turkey wants to join the European Community."

ALTERNATE SEA ROUTE

The government is closely watching the alarming developments in neighboring Yugoslavia, particularly as they might affect the only feasible road link with Western Europe.

Merchant Marine Minister Aristotelis Pavlidis says that the country's port infrastructure and the availability of ships would be adequate if intensified unrest in Yugoslavia necessitated the transfer of all Greek exports to Western Europe by sea. The most advantageous route would connect Igoumenitsa in Epirus with Trieste.

Only 20 percent of Greek exports now move by road or rail. The main problem would be the shipment of perishable agricultural products which move more quickly by road.

About 40,000 permits issued by the Yugoslavian authorities would, under normal conditions, be needed for lorries passing through to Western Europe this year.

SPLITTING LEFT

As in certain areas in the Balkan heartland, liberalizing or dissolving the communist party in Greece is taking longer than it has elsewhere. While the newly-appointed president of the Coalition of the Left and Progress, Maria Damana-

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ki, leads the reform movement within the party, the aggressive KKE General Secretary, Aleka Papariga, also newly elected, is a protégé of former leader Harilaos Florakis and a staunch supporter of the old guard.

Damanaki has stated that conditions do not exist now for political cooperation with PASOK whose opposition she calls "unsuitable and ineffectual." Indeed, she has stressed the need for PASOK to overhaul itself top to bottom.

Mr Papandreou is equally unenthused with Mrs Damanaki, and in a major policy speech in Corfu last month, the former premier said he would call on President Karamanlis to hold elections later in the year, in which he would not ask the support of the Coalition, claiming that PASOK can win an outright majority alone. The results of the recent student elections give some support to his statement. The communists showed a dramatic downturn at the polls while PASOK made modest gains apparently at their expense.

The resignation of Grigoris Farakos from the central committee of KKE in mid-May was much more revealing of the split in the left. He particularly attacked the leadership for not making public its financial condition as the recently XIII Congress had recommended. (KKE is said to be second only to the Church in real estate wealth.) He also objected to the party's archives which remain to be declassified. (There are rumored to be a number of skeletons in its historical closet.)

"In practice," Mr Farakos went on to say, "the conservatives in the party are leading it to dissolution." He expressed amazement at the tactics applied within the party against the new president and by members who shadow other member's activities.

Although Mr Farakos has resigned from KKE he will remain active in the Coalition. Reaffirming his political faith, he will not tolerate crimes "against the most noble idea produced by the human mind." Like other recently alienated idealists of the Left everywhere, he believes "there's got to be a liberal majority out there, somewhere."

HISTORIC RELATIONS RENEWED

On a three-day official visit to Israel last month, Foreign Minister Antonis Samaras engaged in the first high-level talks between the two countries since they established full diplomatic relations last year.

Mr Samaras gave his Israeli coun-

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terpart, Mr David Levy, several reasons why he believed Greece and the EC should play a more important role in resolving conflicts in the Middle East. One was the Community's participation in the Gulf War and the other was Greece's traditional close ties with Arab countries and its geographical proximity. He stressed that a major reason why Greece gave full recognition to Israel was in order to play the role of bridge between it and the Arab people.

In this context, Mr Samaras held a two-hour meeting with Palestinians representing all trends in the occupied territories, and engaged in talks with former prime minister and Labor party leader, Shimon Peres. Mr Samaras found him more flexible than the present government on the issue of the occupied territories. "He believes they should be given to the Palestinians... so that a peace process can now begin, since the time is ripe."

In a meeting, President Herzog told the Greek foreign minister that the community should clarify its position on the PLO, which he described as "a terrorist organization", before assuming a substantive negotiating role in the peace process.

The day before Mr Samaras' departure for Israel, Premier Mitsotakis said that the implication of Palestinians in the recent bomb blast in Patras which killed seven people did not raise, at this point in the investigations, the issue of Greece's traditionally friendly relations with the PLO.

Prospects of a Samaras-Arafat meeting are being examined in relation to developments concerning a prospective visit of Mr Samaras to Algiers.

DOUBLE DEMARCHE

Greece lodged a double demarche with Ankara over an incident last month in which two Turkish Phantom fighter planes harassed an Olympic Aviation plane over the Aegean, a foreign ministry announcement said.

The acting Turkish Charge d'Affaires was summoned to the Foreign Ministry, while the Greek Charge d'Affaires in Ankara lodged a protest to the Turkish government.

The government's demarche stressed that the Turkish fighter planes had violated fundamental regulations of the International Civil Aviation Organization (ICAO). It said that the incident greatly threatened the safety of Olympic Aviation aircraft with unforeseeable

consequences.

The incident occurred when two Turkish Phantom fighters interfered with an Olympic Aviation Short-330 aircraft which was en route to Limnos island with 26 passengers aboard. Immediately after the Turkish planes entered the Athens Flight Information Region (FIR), two Greek Mirage 2000s took off and intercepted them but the Phantoms resisted and the interceptions turned to an aerial encounter.

The Greek government stressed to the Turkish side that the incident was the result of Turkey's refusal to submit flight plans for its aircraft when they are to enter the Athens FIR as stipulated by international regulations. It also accused Turkey of violating rules concerning the minimum distance that must be maintained between aircraft and the dangerous manoeuvres near an airport.

In another incident Turkish fighters infringed the Greek air space four times, but in all cases were intercepted by Greek Mirage 2000, F-16 and F-5 planes.

MACHO STAR PLAYS GENTLE GIANT

Hollywood actor Arnold Schwarzenegger was in Athens last month to pass on the sacred flame which will open the 1991 international summer Special Olympics for the mentally handicapped taking place in Minneapolis in July.

The fearful, muscle-rippling hero of epics like *Conan The Barbarian* was performing a gentle-giant real-life role since he has been involved in helping the mentally retarded for some years. The Special Olympics were initiated in 1968 by his mother-in-law, Eunice Kennedy Shriver, sister of the president.

At a ceremony held on the Pnyx across from the Acropolis, Mr Schwarzenegger received the flame from an athlete who had run with it from Olympia. He then passed it to another runner who carried it on to the Panathenaic Stadium where a lamp was lit which will transport it to Minneapolis.

The VIII Special Olympics will be contested by 6000 athletes from 90 countries. Today, Special Olympics involves over 750,000 athletes and over 500,000 volunteers and coaches in a hundred countries. This summer, 70 Greeks will participate and competition will be offered in 22 Olympic-style events.

Greece once again has been hauled before the European Commission, this time on drinks charges. Greece has maintained that **ouzo** is democratic booze, as opposed to aristocratic potations like whisky, cognac and rum, and therefore should have lower VAT rates. The Commission does not accept these social distinctions and dictates that all must be taxed alike.

On 19 May **The Treasures of Keros** exhibition opened at the Goulandris Museum of Cycladic Art in the presence of President Karamanlis and inaugurated by Deputy Minister of Culture, Anna Benaki. On display were four masterpieces of Cycladic art bought at auction last year by Mrs **Dolly Goulandris** when the Erlenmeyer Collection went under the hammer at Sotheby's, as well as 24 other pieces purchased at the same auction for the Commercial Bank of Greece by its president, Mihalis Vranopoulos. Mrs Goulandris has presented her acquisitions to the state. The pieces from Keros, a rock islet off Amorgos, in the Erlenmeyer Collection, were originally excavated under mysterious conditions in the 1950s and 60s.

Composer **Mikis Theodorakis** who has been awarded the Lenin Prize, flirted with PASOK, and currently holds the Ministry without Portfolio in the conservative government, has been charged with compulsively changing political hats. "I have always been the same," he insisted last month, claiming that it is political parties that keep changing faces.

Nearly a century after the statue of **Theseus Abducting Antiope** was itself abducted from Eretria to the museum in Chalkis, this masterpiece of the Late Archaic is home again. When the Chalkis Museum was closed as a result of the 1981 earthquake, Theseus and Antiope went on an extensive world tour. The Chalkis and Eretria museums were reopened last month with new exhibitions by Minister of Culture Tzannis Tzannetakis, thanks to the effort of the Ephor of Euboeia, Efi Sapouna-Sakellarakis and the Swiss Archaeological School.

Bird lovers were in a flutter last month over the arrest of agriculturalist Yianis Pouloupoulos, 30, soon after he leapt over the wire fence of the small zoo in the National Garden on the night of 15 May and freed an **ailing**

pelican. A member of the Society for the Protection of Wild Birds, Pouloupoulos in his testimony denied he was a thief, protesting that the pelican had lived for 11 years in sub-ornithic conditions.

Privatizations: The government has turned the **Hellenic Aerospace Industry (EAB)** management over to Lockheed Aircraft (who ran it in pre-PASOK days) and seeks to sell 49 percent of the company's shares to the private sector. On 11 May, the Organization for the Economic Rehabilitation of Enterprises (OAE) announced that Cantiera Posilippo, Spa, has purchased 96 percent of the shares of **Olympic Marine SA**, a PYRKAL (Powder and Cartridge Company) subsidiary dealing in fiberglass craft.

Leader of the **Turkish Orthodox Church**, Turgut Eroll, has died in Istanbul. His burial was delayed by the interdiction of the Ecumenical Patriarchate to have him interred in the precinct of Phanar. Eroll was excommunicated by the Holy Synod many years ago.

Eminent Hellenist and member of the Académie Française, **Françoise de Romilly**, was presented with the insignia of the Academy of Athens on 7 May. Equally an enthusiast of ancient and modern Greece, Mme de Romilly made the theme of her acceptance speech the establishment of democracy in Athens whose 2500 anniversary is being celebrated this year.

Noted leftist guerrilla leader **Markos Vafiadis** was in the US recently at the invitation of the **George Polk** Committee to attend its annual presentation of awards for journalists. ABC reporter. George Polk was murdered in Thessaloniki in 1948 while trying to obtain an interview with Vafiadis who was then in the mountains fighting against the government during the Civil War. Polk's body, fished out of the Bay, was the beginning of one of the greatest mysteries of modern espionage. The Polk murder, variously blamed on the extreme right, the Greek communists, the British Secret Services, the CIA, and the Greek government, was one of the most sensational cases of the early Cold War. Vafiadis, after the Civil War, fled to the USSR where he worked as a clock repairer for over 30 years, returned to Greece under amnesty and served as MP for PASOK.

The **Bank of Greece** has signed a package of decisions with the EC allowing Greeks to invest in real estate (built on or not) as well as shares and bonds in other member countries. ■



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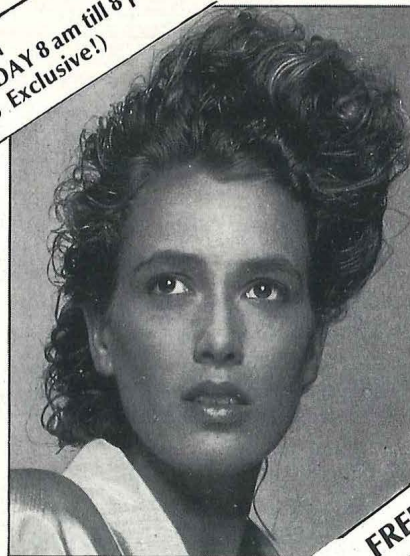
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Politics is Everything Even in the EC

The European Community is not yet a homogeneous collection of countries all pulling together for the common good. Until now it is rather a heterogeneous talk of ministers looking over their shoulders at their constituencies.

Look at CAP (Common Agricultural Policy). It is fervently acknowledged around the world that protectionism is prejudicial to world trade; but in fact the present round of GATT (General Agreement on Trade and Tariffs) is hamstrung on this particular form of prejudice. While the European Community agricultural ministers bicker on farming subsidies, world trade suffers and consumers in Europe pay more for the food on their table. Why? Politics! Every few months elections are held in one of the EC countries and no head of government will allow policies to be adopted in Brussels that might lose votes in their country.

Internally, the debate continues as to how to change the structure of the EC itself. This year the member states will try to answer the following questions: Should the EuroParliament get more power? Should the Council of Ministers be converted into an upper parliament chamber? Should the Commission be upgraded to a true executive body with a President? Should more legislation be passed by majority rather than unanimous vote? Should the power of the Court of Justice be increased? Should common politics in foreign policy and defense be agreed and enforced?

Let us take the European parliament. Its 518 members (MEPs) are, on the whole, little known in their home countries. About 60 percent regularly attend the monthly sessions in Strasbourg. Since the passing of the Single Market Act in 1987, the European parliament has been given the right to amend the 1992 directives. But, its peculiar mix of deputies split in small groups and the lack of a permanent seat consecutive to the dissensions between

Brussels, Strasbourg and Luxembourg have hindered the actions of the Parliament.

**Greece is a country
that has suffered
from 'politics'
ever since it overthrew
Turkish rule
in 1821.**

Nevertheless the European Parliament is the only branch of the EC accountable to the public. It is looking for a stronger role and, if it gets it (as well as a permanent home), it will probably break through to become a more responsible body.

None of these questions are going to be answered easily or quickly. But eventually the answers are going to affect every industrial, commercial and financial business in the Common Market, every EC citizen and all those outside who want to trade within its borders.

**The European Parliament
is the only branch of the
EC
accountable to the public.**

In the meantime French President François Mitterrand has the bit between his teeth and is galloping towards his dedicated goal of political union or 'federal finality' as he said last year. The unification of Germany has only prodded France into the necessity of creating a strong federal system and Mitterrand sees this as the only way to bind closely together all members of the EC. The structure of such a system is still unclear but one thing is certain; it will mean more power at the centre. John Major disagreed and, in this view,

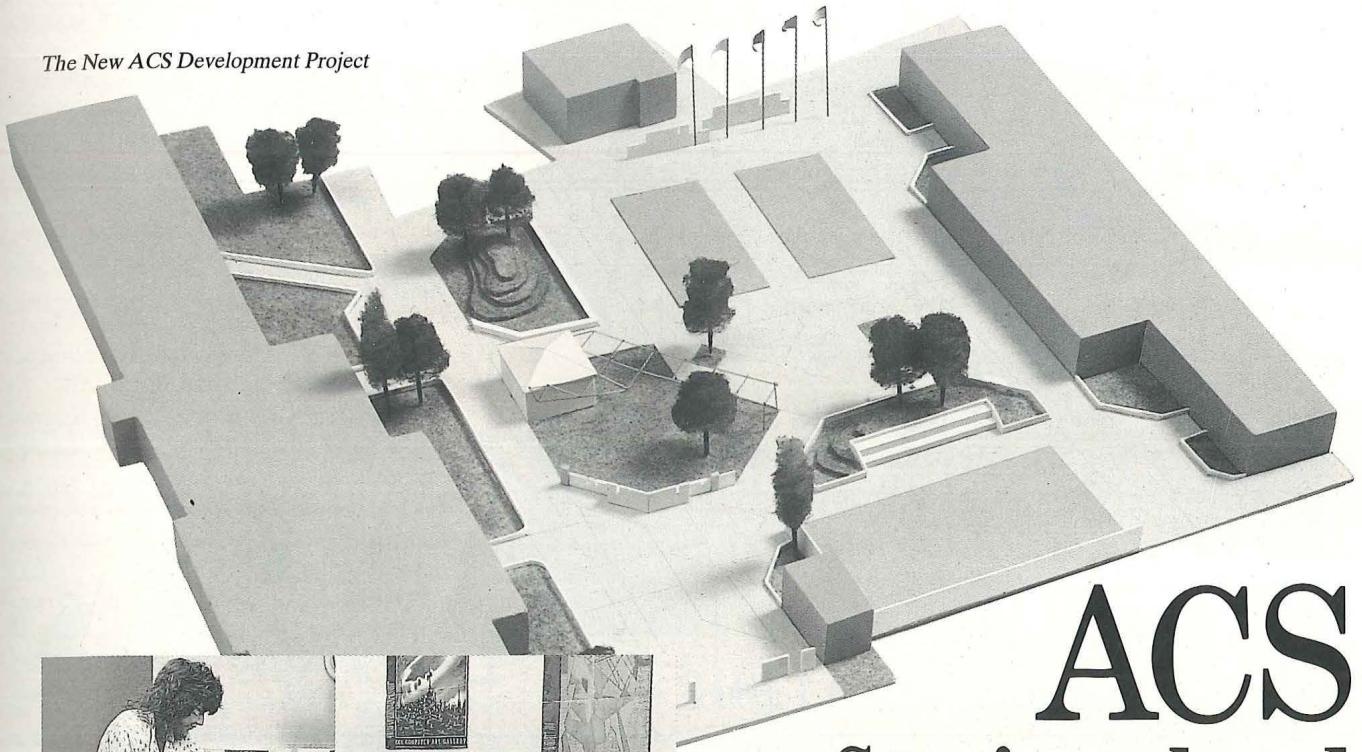
he is not alone; other voices are fearful of too much national power leaking to Brussels.

Now pushed into the forefront of European debate by events in the Gulf is the knotty question of political reform. Before 2 August 1990, talk aimed at small-scale changes, mainly in procedures. But Saddam changed all that and has pushed to the front the previously forbidden topics of binding EC foreign policy, combined defense, real executive, legislative and legal power, and common environmental and energy regulations.

To achieve a really united Europe, power must flow from the national capitals to the central European authority, at least in some form that will allow the EC to speak with the voice of all 350 million Community members on matters affecting the outside world. It is going so in trade (politically protectionist despite protestations to the contrary); it must do so in foreign policy which, to be effective, must be backed by a combined (or at least shared) defense force; it must, above all, deal in a common currency. The single market of 1992 is but one step in this direction. And the clamor for club admission by countries as far apart as Sweden and Turkey will not make the oneness of Europe any easier to attain.

Greece is a country that has suffered from 'politics' ever since it overthrew Turkish rule in 1821. In many respects this has been 'suffering' in the real sense of pulling the country apart. But on the subject of the European Community there seems to be a general consensus among all parties that membership is essential if the country is to succeed in raising itself up to the level of western Europe. They may disagree on the means, but they all agree on the end. This was not always so but no member of the Greek parliament can get up and demand withdrawal from the European Community. Politics would not allow it and politics is everything. ■

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by Evan Fotis



GREEK ANTI-TERRORISM SUCCESSES

A US State Department report applauds Greece's efforts and successes in combating terrorism

by Paul Anastasi and Jenny Paris

After years of criticism from its western partners for the failure to track down terrorists or to cooperate adequately in the fight against international terrorism, Greece is being praised not only for its change in political stance but for its successes in combating the problem.

The most concrete proof of this new stance came through the annual US State Department report on international terrorism, which acknowledged the favorable developments in Greece.

The report on terrorism, which for several years had been negative in its presentation of Greece, coincided with the disruption of a major Palestinian network that followed the abortive attempt on 19 April to blow up the

British Consulate in the southern Greek port city of Patras, on the first anniversary of the seizure there of part of Iraqi leader Saddam Hussein's sub-gun.

The attack left seven persons dead and eight injured when the bomb exploded prematurely in the hands of the 26-year-old Palestinian who was carrying it. The subsequent surrender of his accomplice, and the arrest of other suspects, led to the discovery of three separate hideouts with arms caches and the imprisonment of eight Palestinians and one Greek woman pending trial on charges of involvement in the attack.

According to Public Order Minister Yiannis Vassiliadis and police officials, the Palestinian assailant and his accom-

plice went up to the British Consulate entrance, unexpectedly found too many people there, so retreated into the nearby premises of a courier service, either to reset the explosive device or to disconnect it.

Having only 12 minutes to do so, time either ran out on them or they bungled the attempt to defuse the device. The premature explosion killed the assailant as well as six courier service employees and visitors.

Beyond the imprisonment of the eight Palestinians, Prime Minister Constantine Mitsotakis declared that the government is planning to expel tens of Arabs and others suspected of involvement in terrorist activities. A number has already left the country.

Earlier, Greece had scored another major success in the arrest of Abdel Rahid Khaled, a 57-year-old Palestinian wanted for his involvement in planning the 1985 hijacking of the *Achille Lauro* cruise ship. A court in Italy sentenced him in 1987 to life imprisonment, and now Greece is giving positive consideration to an Italian request for his extradition. That notorious hijacking, at the time, had seriously damaged Mediterranean tourism interests, and caused the death of one Jewish-American.

Where Greece has failed to make much progress is in the discovery of those involved in the '17 November' terrorist group. The organization, which first made its appearance in 1975 with the assassination of the American CIA chief in Athens, continues to strike against business and other interests and has, since 1975, assassinated 15 American and Greek businessmen and officials.

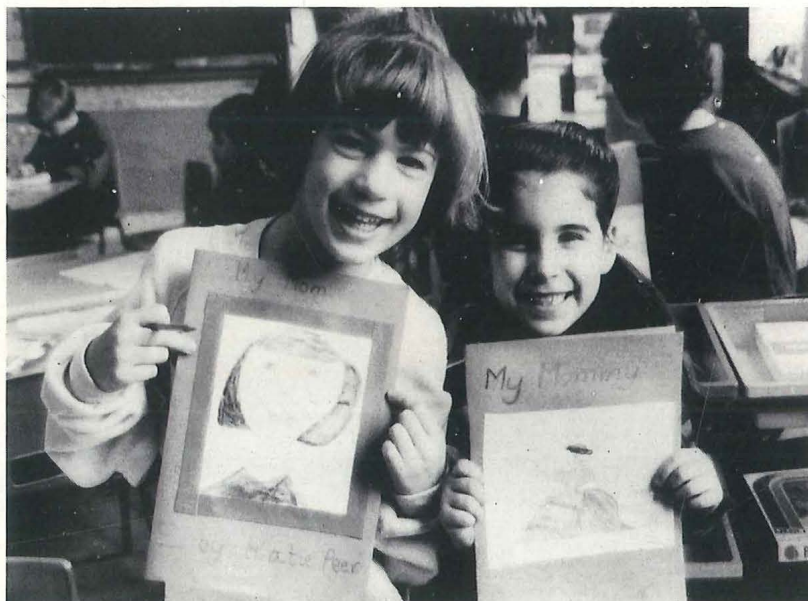
Greece remains the only country of western Europe still plagued by active terrorism, which the government says is largely due to its proximity to the Middle East and eastern Europe and because of the relatively easy smuggling routes provided by its hundreds of islands and open seas.

Nevertheless, police and the press have described the recent discoveries as among the greatest successes to date in the country's anti-terrorism drive. And the US State Department's annual report on worldwide terrorism, released on 1 May, had been compiled even before the recent disruption of the Palestinian network.

The State Department made particular reference to the "growing dedication" of Premier Mitsotakis to combating both international and local terrorism. It said the Government had taken considerable steps to improve the training, arming and morale of the police, that a direct telephone link had been established for the public for the supply of information, and that antiterrorism legislation had been passed by Parliament.

Premier Mitsotakis stated that the recent developments did not mean there would be a down-grading of Greek-Palestinian diplomatic relations, since the PLO mission in Athens had actively assisted authorities in tracking down and arresting the Palestinian suspects. "But there are a number of people who are abusing the hospitality offered to them by this country," he added. "They must realize that we are determined to crush terrorism, in any form and from whatever source." ■

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People have been behaving rather strangely towards me lately.

Iraklis' mother, for example. Two Wednesdays ago, having taken Iraklis through the delights of the English passive voice yet one more time, on my way out I just happened to comment on the delicious smells emanating from the kitchen. To my surprise, I suddenly found a tupperware bowl of moussaka being pressed into my arms: "If you've smelt it, we'd better give you some," she smiled, knowingly. Then again at our country house, last weekend. Barbecuing neighbors beat a relentless trail to our door, bearing plates of chops and sausages *ya tin kiria, ya ti mirodia* (for the lady, for the smell). No wonder Greek ladies tend to put on so much weight during pregnancy, I thought to myself, graciously accepting my third slab of smouldering meat!

This unexpected generosity, based on a belief that an expectant mother's every whim, especially where food is concerned, should be satisfied, proved to be just the tip of a veritable iceberg. In a country where the mother figure is so greatly revered and where the birth of a baby is traditionally considered to be the main event in the life of a married couple, there are possibly more superstitions and old wives' tales connected with pregnancy and childbirth than with any other aspect of daily life; superstitions which betray a strange mingling of pagan ancient Greek and Christian myth, and which, despite 20th century medical awareness, lie bubbling close to the surface of even modern Athenian consciousness.

Even before a couple are married, provisions for their fertility begin to be made. Throughout Greece, a special ceremony still takes place some weeks before a wedding at the couple's future home: the bride takes in her arms a young relative and throws him or her (depending on the sex she would prefer) onto the marital bed as a symbol of her future off-spring. Traditionally, before the marriage ceremony, the groom has a bath, breaking an egg over his head to symbolize his virility. Later, when he goes to take his bride, he steps on a pomegranate, dispersing its many seeds: a sign of the many children he hopes to father, and likewise, when the newlyweds arrive at their new home, they break a pomegranate outside the front door, scattering the seeds.

Infertility may be cured by collecting a one *lepta* coin from seven women, each of whom have been married only once, or by eating sweet bread baked in a brand new oven. If woman has the misfortune to produce only girls (for

BABIES AND BOGEYMEN



From "Mirror Images: Greek Women through Time", S. Zafropoulos

After delivery, the baby is swaddled in woolen bandages, or "faskia"

**The science of
childbirth in Greece still has
one foot firmly planted
in folk wisdom.
Superstitions connected with it
betray a strange mingling
of pagan Greece and
Christian myth.**

by Anne Peters

such are they still commonly considered: "May you have a sturdy boy," Nafsika, a rustic neighbor, tells me, herself the unhappy mother of two daughters, "boys are much better than girls!"), the line may be broken by baptising them Stamata (literally 'stop') or Agoro (from *agori*, boy).

If it is her first pregnancy, a woman is careful to keep it secret for as long as possible, as are friends and relatives, so that the baby will be good-looking but also, more importantly, as a precaution against the evil eye (*matiasma*) to which pregnant women are particularly vulnerable.

A variety of techniques exist for telling whether a woman will produce a girl or a boy. If a woman develops pigmentation on her face, it will be a boy ("Ah yes," said Nafsika, after I had been sunbathing, "you have a boy inside of you!"); if she throws a chicken wishbone into the fire and it closes, similarly the child will be male; if the first birdsong a woman hears during her pregnancy is that of an owl, a girl is indicated, while the song of the horned owl indicates a boy; if you ask a pregnant woman to put out her hand and she shows her palm, it will be a boy; if a knife is placed under the cushion of one chair, a pair of scissors under another, and a pregnant woman allowed to choose a chair, the knife denotes a boy while the scissors denote a girl; a craving for sweet things or meat indicate a boy, whereas a desire for savory foods or fish indicate a girl. The way in which a pregnant woman walks, sits and sleeps can all be instrumental in guessing the sex of the child.

During pregnancy, several precautions should be taken by the mother in order to avoid miscarriage or other complications. She should eat whatever her heart desires (and indeed it is sometimes thought to be dangerous not to), but not two fruits from the same branch, as this will produce twins. She must not jump over a rope or a pumpkin, as this will result in the umbilical cord being wrapped around the baby's neck.

Many modern Greeks insist that any kind of sudden movement may be harmful to the baby, though Plato, strangely enough, believed that a pregnant woman should be subject to as much movement as possible: life on board ship was ideal and guaranteed to produce a healthy vigorous child!

In the house of a pregnant woman, care should be taken not to place logs upside-down on the fire, or the child will be born upside down. All contact with the dead should be avoided, or the child will be born yellow. On Saint

Simon's day, expectant mothers should not do any kind of work, especially sewing, for if they cut or scar themselves the baby will be born with the same blemish (the name Simon and the modern Greek *symadi*, mark, have the same roots). For similar reasons, pregnant women pray to Saint Spyridon for unblemished child (Spyridon sharing the same etymology as *spyri*, modern Greek for pimple).

For obvious reasons, the patron saint of pregnant women is Saint Eleftherios, who, it is hoped, will quickly and easily 'free' them from their burden. A common salutation to pregnant women is *kali elefteria*, literally 'good liberation'. Other precautions supposed to make for an easy birth include tying a priest's belt around your waist while a special prayer is read, of wearing the belt of a person who has freed a frog from the mouth of a snake!!

In traditional Greek village society, before the days of provincial health centres, when labor pains started the *mami* (midwife) was sent for immediately. Her first action on arrival was to spill water on the floor, symbolizing an easy birth. Other pregnant women were not permitted to be present at the birth, as they might either pass on or receive pain, and no word of the birth should be spoken outside the house, to avoid the danger of *matiasma*. If the contractions were slow in coming, the unfortunate woman might be induced to vomit, thereby increasing their frequency, by sucking the ends of her hair. She might also have been given quinine or honey so that the child would 'slip out'. If all this was to no avail, a passage might be read from Saint Paul, prayers offered up to Saint Eleftherios, and water sprinkled over the woman while reciting the prayer: "May the child pour out as water pours, or as an eel slides across the road." If anyone attending the birth had to leave the house for any reason, he/she had to leave a possession behind to avoid carrying the pain away with him/her.

In the past, the use of 'birthstools' was common. Throughout labour, the woman remained seated on the oil-cloth seat of a low stool, which had been bound with cotton and had a hole in the centre through which the baby was delivered.

Traditionally, the *mami's* first task after delivery was to swaddle the baby in woolen bandages, or *faskia*, a practice which goes back to ancient Greek times, and is still maintained in some remoter areas today in the belief that it will ensure normal growth of the bones, and also protect the child if it falls over. Plato recommended swathing new-

born babies as soon as possible, in order to mould their heads into shape 'like wax', (It is interesting to note that Hypocrates describes a race of so-called *Macrocephali*, among whom those with the longest heads were considered the most noble, who bound the heads of their off-spring in such a way as to produce an elongated head.)

Traditionally, the baby was cleaned and dusted with salt and sugar before swaddling: failure to do so was thought to lead to the baby developing a rash or a nasty smell. Lemon juice was also

wrapped up again, and is gradually permitted more freedom of movement: first the arm and then the leg bandages are omitted, and then swaddling is restricted only to nights.

After the birth, the *mami* traditionally bathed the mother in boiled wine and pushed her womb back into position using her heel. No-one present at the birth was allowed to leave until the priest had delivered his blessing, after which refreshments were served and the mother was wished *Na sas zisi, ke kala saranda* (Life to the child and



From "Eilnikos Laikos Politismos", Ekdotis Gnosii

Cretan "Louhounopita", special round bread prepared by a family member of the father for the new-born child. The centre always displays the mother and her baby.

squeezed into the child's eyes to clean them. The first actual washing, or *kolymbida*, did not take place till three days after the birth, when relatives and friends brought gifts for the baby. Basil, along with coins and jewellery for prosperity, were placed in the bowl, and the baby was dunked into the water three times by the midwife.

Despite medical advice to the contrary (though there is in fact no real evidence that it is harmful), in some remote corners of Greece, babies continue to be swaddled for at least the first five months of their lives. Initially, they appear like small mummies with their arms wrapped tightly next to the body, day and night. Every few days, the child is ritually unwrapped and

happy forty days).

In ancient Greece, and until relatively recently, one of the first actions after the birth of a child was to make or buy a *fylakto*, or talisman, to protect the child from the evil eye. This might be carved on wood or metal, or might comprise part of the umbilical cord with three cloves of pepper and three grains of incense.

A child born with hair is said to be lucky, though if it has no centre parting the mother will not bear any more children. If it has two crowns, it is said that the child will marry twice. A child's nails should not be cut during the first year of life lest he or she should become a thief, and the first nail clippings are placed in the father's wallet so

that it will always be full.

Various superstitions exist referring to the day or season of birth. To be born on a full-moon is considered very lucky; a child born on a Sunday will enjoy a happy life, but it is bad luck to bear a son on Saturday or a daughter on Tuesday (*Sabato yio mi hereseh ke Triti thygatera*); children born on a Saturday have the ability to see ghosts without being harmed, and are said to have a 'good eye', but will not thrive. Children born at Christmas run the risk of becoming *kalikantzari*, those spiteful little devils that run riot during the twelve days of Christmas, so in order to avert their abduction, babies are tied to their mothers' hands with garlic string or straw. Their toe-nails may also be burnt, as it is impossible to become a *kalikantzaros* without nails! Children born in Holy Week are said to be very wise.

One custom which is very much alive and well in modern Greece is that of the *saranda*, the 40-day confinement period following a birth, during which the movements of both mother and child are heavily restricted by a variety of precautions against evil influences. In the first week, mother and baby must not be left alone in the house lest Nereids should come and steal the child. If they are left for some reason, then a broom must be placed behind the door and a loaf of bread on the pillow to ward off evil spirits. Visitors, especially those coming from the forests or streams (traditional haunts of nymphs, always potential kidnappers!) are forbidden after dark. A drink of honey and water is left on the window sill to distract the attention of wood-land spirits from the baby, and all windows should be kept tightly shut.

For a full 40 days, the new mother must stay in the house to regain her strength and devote all her attention to the baby. She must not go to church, to the fields, to her friends house or even into her own garden. A visit to a neighbor's home has the unfortunate effect of casting a jinx on the house which can only be broken by the ritual smashing of a pot every day until the 40 days are out. The new mother is forbidden to see other mothers or even to look at her own reflection in a mirror during her confinement. She must not touch flour and bread-making is strictly out of bounds as it is said to give rise to a weak or nervous disposition in the child. The mother should not kiss the child during her 40 days, and even afterwards not on the head (or the child will be naughty), on the throat (the child will become a liar) or on the feet

(it will be a slow walker).

The somewhat limbo-like nature of the *saranda*, recalling a time when the whole business of childbirth was much more precarious than it is now, is reflected by the fact that, until fairly recently, in some areas, if a woman died before the expiry of the confinement period, no funeral rites were held for her in church: she was born immediately to the graveyard.

After the 40 days have passed, the new mother and baby, accompanied by the *mami*, leave the house for the first time and go to church. They are met at the door by the priest, who blesses the mother before she enters and places the child in front of the icon of Christ or the Holy Virgin. If it is a boy-child, the priest carries it three times around the altar, the mother makes three genuflections, and then they return home. If she meets another new mother at the church, they each give the other's baby the breast for a little to avoid the evil eye.

On her arrival home, the mother must step on a piece of metal, and her relatives wish her iron health. The baby may be given an egg, to symbolize that he will travel around the world, or bread and sugar, symbolizing future happiness, and flour may be sprinkled in his hair so that he will live to a ripe old age. From now on, the baby no longer sleeps with its mother but is put into a cradle.

Until his baptism, however, the child is said to be under the jurisdiction of the spirits and demons and for that reason he may sometimes be referred to as 'Dragon', or 'Little Dracula', or even, ironically, 'Priest' or 'Hadji'! *Beba* or *Boulis/Boula* are still commonly used to avoid a child's real name before baptism, and after the ceremony parents and godparents sometimes avoid telling anyone the chosen name for several days lest the evil eye should strike. The custom of using the grandparents' names is still widespread in Greece, though in some areas it is held to precipitate their deaths if they are still alive.

Reflecting a strange blend of ancient Greek religion and Christianity, the now obsolete celebration of the Fates, when a child received his/her destiny, used to be considered an important landmark in a baby's development. Eight days after the birth of a child, a bowl of honey would be placed in the centre of the table for the Fates, around which seven candles were placed, each representing a saint. The first candle to go out would decide the child's name. The practice of putting

rings or other gold objects under a baby's pillow for its first three days of life, so that the Fates will be generous in dealing out its destiny, still continues in some places.

As potential objects of jealousy, new-born babies are especially vulnerable to the evil eye, so mothers hang beads of turquoise, whose caustic properties are said to deter evil spirits, above their children's beds to protect them. In Byzantine times, blue paint was smeared on a child's forehead and behind the ears, and until fairly recently in the Pontos and Crete, mothers would spread soot on their children's faces to fool the spirits into thinking them ugly and thus not worth bothering with (a custom strangely similar to one still practised today in the Far East). The evil eye may also be warded off by passing the stamp used in making holy bread over the face of the child, repeating the words "If the stamp be cursed, let the child be also". Still today in some parts of Greece older children can avoid *matiasma* for a whole year by jumping through a fire three times.

If, despite all these precautions, a child falls prey to the evil eye (in babies, this usually manifests itself in bad temper, colic, vomiting, spasms or fever), there are various ways of removing the curse: by shouting aloud the name (if known) of the offending party and spitting three times into the child's mouth; by making the sign of the cross with oil, nutmeg or salt in water, while repeating a secret charm; or by anointing the child with various aromatic herbs and carrying it three times around in a circle. One way to tell whether a child has been jinxed or not is by licking its face to test for saltiness – a sure sign of the devil's work. At least it is a kind of compensation to know that your child is the object of such envy to others!

With 1992 just around the corner, the science of childbirth in Greece still seems to have one foot firmly planted in folk wisdom, which has been handed down from mother to daughter from time immemorial. Inevitably, though, many, if not most, of the traditions and superstitions which hang on and are half-believed today will have been forgotten in one or two generations, dispelled by a greater degree of medical enlightenment (something which, for some reason, Greek doctors at present seem somewhat reluctant to part with). And it strikes me that, perhaps, this will be no bad thing, as the uneaten cakes pile up in my pantry! Does anyone know anyone who has freed a frog from the mouth of a snake?!



The Byzantine Bridge over which ran Via Egnatia linking Rome with Constantinople

EDESSA: GREEN PEACE WITH WATERFALLS

**Northern Greece holds
many refreshing surprises
and,
in the heartland of
Macedonia,
lies one of its most
cooling and restful
havens**

by Steve Vass

The waterfalls, unique in the country, and the streams that cascade through town are the main attractions for Greeks and foreigners alike, but one of the most likable things about Edessa is that it is not mainly reliant on tourism – and looks it.

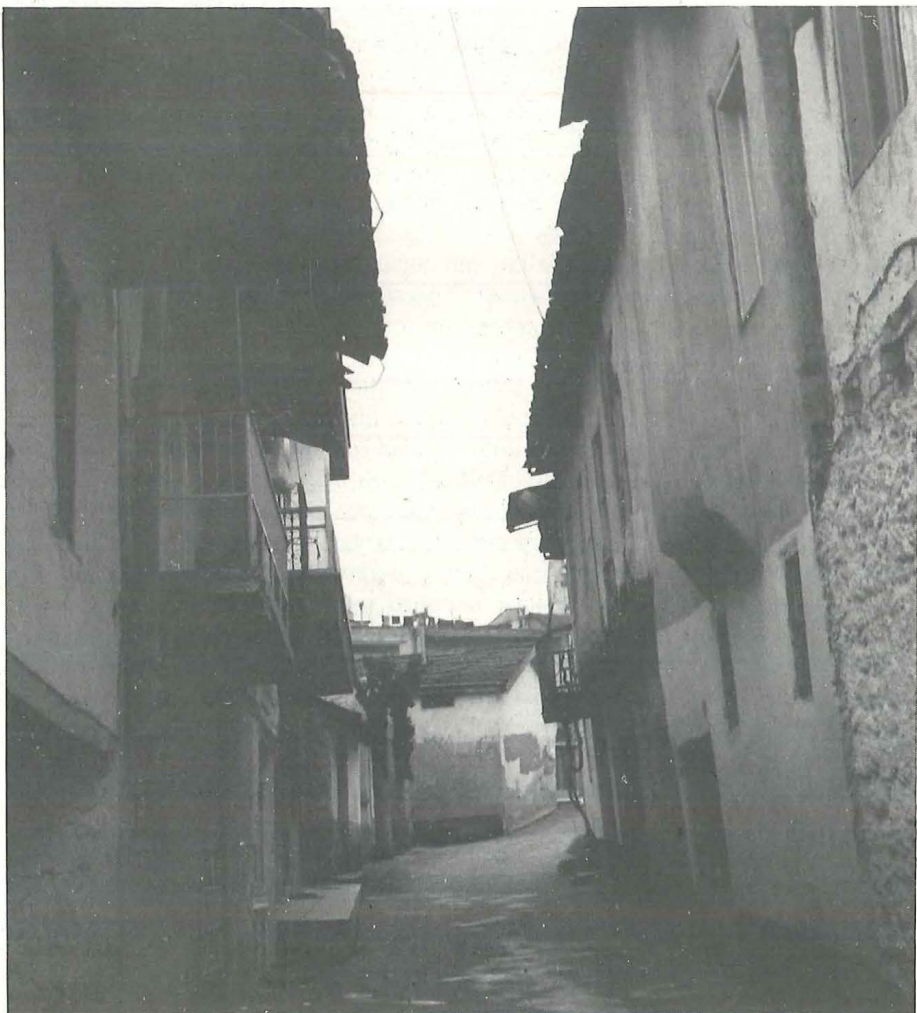
The fertility of the soil and the abundance of water make this region agriculturally rich and celebrated for its vast orchards of fruit-bearing trees, such as apples, pears, peaches, cherries and apricots. Vegetables, pulses and tobacco also grow in abundance. Edessa, besides, supports some light industry, chiefly in textiles, thread, rope, carpets, silk and tanneries. Its main industrial activity, however, is the hydroelectric plant powered by the waterfalls which supplies current to most of Northern Greece. As a transportation centre, it links the provincial towns of Florina, Kozani, Veria and Aridaia with the northern metropolis of Thessaloniki.

Strategically located in the passage where the mountain regions of the west descend into the plains extending east,



House in Kioupri; most houses in the area are in a dilapidated state

Lane in Varosi, Edessa's best preserved traditional district



Edessa was always one of the important cities of ancient Macedonia, praised by ancient writers and world travellers.

Although the human presence in the area can be traced back to the middle Neolithic period, in Edessa itself, the oldest findings date from the late Bronze Age. Its size and influence in archaic times, however, have caused some controversy amongst archaeologists. According to some, Edessa was the first capital of the Macedonian nation founded during the reign of Peridikkas, also known as Karanos, King of Imathia, who joined the small states into a federation. According to legend, Karanos, in the ninth century BC, carrying out a commandment given by the Oracle of Delphi, was to found the capital of the new nation at the spot where he came across some sleeping goats (*aegis*). At the edge of the bluff near which Edessa stands today, he indeed found goats, which apparently woke up, as he followed them to the site on which he built his capital, calling it, in their honor, Aigai. This is the reason, it is said, why the royal emblem for the Macedonian monarchy was the goat until the age of Archelaos (400 BC) who found it too rustic for his civilized kingdom.

Another legend has it that Karanos found the site of Edessa by following the sound of rushing water and that the name Aigai derives from the ancient Greek word for wave, or water.

Following this line of reasoning, being ancient Aigai, Edessa should also be the place where Philip II was murdered and the site of his royal tomb. On the contrary, Professor Andronikos of the Aristotelian University in Thessaloniki claims to have unearthed Philip's tomb at Vergina, near Veria, 50 kilometres to the south.

Unfortunately for those who rally round the Edessa-Aigai standard, archaeological findings thus far have not supported their theory, and it appears that, from the Bronze Age down to the fourth century BC, Edessa was merely an agricultural settlement of little note. From then on, it was transformed into an important walled city, probably during the reign of Philip II. The city was divided into two sectors, an upper city built at the edge of the bluff and a lower one at its foot, in an area called Longos now lying deep in luxuriant vegetation.

The 35,000-square-metre (nine acres) upper city was enclosed and protected by cliffs and the cataracts of the river. Although no ancient buildings within its limits have yet been found other than a segment of the city walls, inscriptions describe temples dedicated

to Zeus and Dionysos and civic buildings. Outside the city, cemeteries of Macedonian, Roman and Byzantine periods have been unearthed.

The lower city was extensive, surrounded by walls that were 1200 metres long. The wall and three of the biggest gates were probably built at the end of the fourth century BC, repaired and strengthened over the passage of time. A five-metre high remnant can be seen.

The ruins found at Longos within the walls are, for the most part, early Byzantine private dwellings, workshops and warehouses. The churches date from the sixth century. Yet very shortly after, due to civic unrest, the lower city seems to have been abandoned for the relatively greater safety of the upper city.

During the Byzantine period, the city, then called Vodena after the River Vodas, was an important military centre from 1000-1200 AD which suffered a succession of invasions by Normans, Latins, Serbs and Bulgarians. The last renamed the city Edessa meaning 'the waters'. In 1389 it fell to Turkish Sultan Vayatzid Gildirm and only became Greek again in 1912.

Since then, Edessa has fared well, developing into a rather cozy, prosperous and very livable little city. What first strikes the visitor about Edessa is the abundance of greenery, the small, well-tended parks and the stone walls channelling little off-shoots of the River Edessa running through the centre of town with picturesque little bridges spanning them at various points. This aspect of Edessa gives it an air of being in some mountain region of Europe, but the overhanging upper storeys, the half-timbered houses, and the numerous well-weathered *kafeneia* peopled with equally well-weathered, imperious old men proclaim that you are indeed in Macedonia.

The waterfalls which have made Edessa famous are located in the northeastern part of town and easy enough to find as they are well indicated and soon in earshot. They are caused by the River Edessa, which has its source in the large Lake Ostrovo, or Vegoritits, as it cascades down some 100 metres from the top of the bluff. To view the panorama of all the falls, it is necessary to descend into Longos near the power plant. Here alone, tourism reigns supreme with its retinue of souvenir and other shops, a feature that mars an otherwise idyllic entrance of magnificent plane trees into the park.

Following the southern most branch of the river uphill you pass through a lovely garden called 'Angeli Yatsou' or



The Southern Gate of the lower ancient city, Longos, with the view of a waterfall in the background

Fragment of Byzantine wall on a trail leading from the cliffs down to Longos.



'The Small Waterfalls'. Farther uphill, there is a charming residential area of tiny, single-storey houses flanked by the river on the left and a park on the right. Further up still, lies the small traditional district of Kioupri which has been whittled down to a two-dozen-or-so hovels, few of which are still inhabited. Where Kioupri ends is the Byzantine Bridge over which it is believed that Via Egnatia ran, the ancient road linking Constantinople to Rome.

Returning to the centre by the way of Odos Monastiriou you come to the Clock, a tower with six clocks at the top built by Greek craftsmen in the 19th century. Proceeding towards the cliffs along Odos Archiepiskopos Pandeimonos, there are several monuments worth look at, such as the Church of Aghia Skepi and segments of the ancient city walls across the street. Unfortunately blocks of flats have been built around this section of the wall, and it is necessary to enter a building and go downstairs in order to see it. At the end of the street there is the metropolitan cathedral, and beside it, the 14th century Church of the Assumption of the Virgin, famous for its outstand-

ing icons and wall paintings. Formerly Aghia Sofia, it incorporates some ancient columns and some believe it lies on the ruins of the temple dedicated to Zeus. The small church of Peter and Paul can be found in the district of Varosi, an area that has survived better than Kioupri.

Following the road down from Varosi you descend into Longos, the site of the lower part of the ancient city. The trek should be made in suitable footwear since it is steep and takes a good half an hour. The jaunt nevertheless is well worth it, providing a bit of wilderness and a sense of exploration as Byzantine ruins and shallow caves abound in the numerous trails that wind through the lush vegetation. At the foot, there is a breathtaking view back up Psilos Vrahos (the cliffs). Further along into the valley there are the ruins of the ancient city. The main attraction is a road leading through the southern gate, flanked by seven columns. There is also the site of the Byzantine monastery of Aghia Triada over whose ruins a church was built in 1865. Today it serves as an old age home. Most of the finds excavated in

Longos are on display in the Archaeological Museum housed in the stately mosque of Edessa in the southwest sector of the city.

In the surrounding region, a number of interesting events take place annually such as the traditional wine festival in Agras held in June. At the end of August there is a ten-day folk festival in Foustani, near the Yugoslavian border. In early September, at Galatades, there is an Asparagus Festival where visitors may glut themselves on regional dishes devoted to this vegetable when it is at its best. Then in October there is a Green Apple Festival at Arseni.

Although Edessa certainly has its share of interesting sites to offer the visitor both in terms of landscape and historical sites, it is a blessing that local authorities have done relatively little to encourage or promote tourism in the region. The Edessa Information Office located upstairs in the bus terminal has no pamphlets on hand and city hall has no tourist campaigns up its sleeve. This low key approach has allowed the city to remain as serene and refreshing as its delightful location. ■

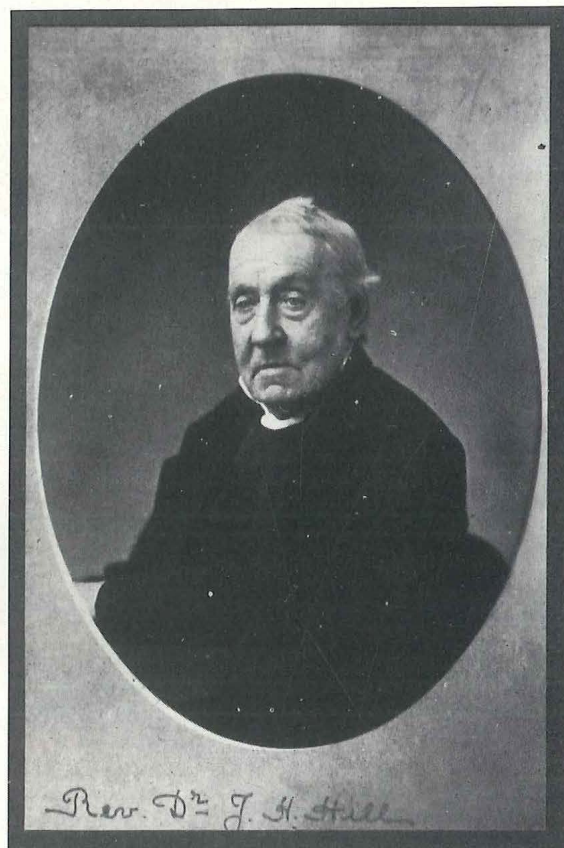
The Vodoss River cataracts falling into the Macedonian plain at Edessa, meaning 'waters'



THE COUPLE THAT WENT A LONG WAY



Fanny Mulligan Hill



John Henry Hill

John and Fanny Hill travelled a long way to establish a high standard of education at the foot of the Acropolis

by Theodosia Dacoglou

Just 160 years ago this month, a school for girls was being established in Plaka, by an Episcopalian missionary, John Henry Hill and his wife, Francis Fanny Mary Mulligan Hill. They sailed from Boston on October 1, 1830 following the wave of philhellenism sparked in America by those who had already offered their services to a new country which was striving for liberty.

A number of American missionaries had taken upon themselves the task of establishing schools on newly-liberated Greek soil. Most of these were short-lived, their development curtailed by financial constraints, suspicion and sometimes overt local animosity. Determined to preserve their own identity, in great part defined by Orthodoxy

which had taken such an active and courageous role in education during the centuries of Ottoman rule, Greeks were uneasy, even with philhellenes, whom they feared might achieve what they had so far been unable to do themselves.

The Hills set themselves an arduous but rewarding task, and the seeds they sowed were strong enough to override the difficulties of their time, and the results flourish today.

In Greek, a school for girls is *parthenagogeion*, meaning, a school for virgins, that is, young girls, in the knowledge that, as a later missionary in Greece, John Henry House, put it, "with a boy you educate a man; with a girl, you educate a whole family." Appropriately, the Hills founded their

unique school in the shadow of the Parthenon, at the foot of the Acropolis.

There wasn't much to see around Plaka in the early summer days of 1831. Nafplio was still the capital of the partly liberated nation. Ten years of war had created a population of orphans in Athens and a mass of ruins. Rumors had it that Athens was the capital to be, yet not even the most basic structure was available to that prospect.

After persistent search, John Hill discovered a solid building with a Venetian tower in Plaka, but no place to house his school. In a practical manner, the couple settled on the upper floor and arranged the basement as a place for students to come. They had 20 on the first day of classes and 167 within two months. Thus a desperate

need for another teacher arose. The Hills addressed themselves to the Reverend Hildner, priest of the Anglican church on the island of Syros who had tried to create a school a couple of years earlier. His response was positive and a Greek teacher arrived in Athens, only to leave everyone speechless: it was a twelve-year-old girl.

Born in Crete, Elissavet Kontaxaki,

dria, Virginia, was quick to realize they had to own their premises if they wished to set roots in Athens. They bought a piece of land at the north of the Parthenon but did not have enough money to build. It was then that Mr Hill noticed an article printed in an American newspaper about a sum of money offered for building schools in Greece. The sum had been raised by a

crossing was dangerous for, in those days, pirates were still active.

One day the solution presented itself: an Ottoman friend of Mr Hill was grumbling about going to Smyrna to carry a sum of money to his brother. Mr Hill offered him an arrangement whereby the money would reach his brother via the Hills' account representative in Smyrna and, when this was



Fanny Hill surrounded by students

proved to be a perceptive teacher much loved by both adults and children. In his book *Wanderings in Greece*, published in London in 1837, George Cochrane writes of her: "There is also another lady who teaches in the establishment. She comes from Crete, is about sixteen years of age and very interesting, and appears to have great influence over the minds of her companions whom she was teaching. She is a most agreeable and fascinating person and is always present at Mr Hill's conversations in the evening and has learnt to speak English very well." Her language teacher was, of course, Fanny Hill.

John Hill who had been a merchant and a bank cashier in New York before he studied for the ministry at the Episcopal Theological Seminary in Alexan-

club of ladies from Troy, next to Albany, New York. Thus considerable assistance made possible the construction of new premises. Mrs Hill proposed that the school be called the Troy Institute, and it was commonly known as the Troy School.

The wave of support was building up. Lady Byron, always interested in education in Greece, sent a contribution from England. In America the *Ladies Magazine* of Boston coordinated an appeal by keeping its readers informed about the creation of a "ladies" school in Athens.

On this part of the world, however, Mr Hill was having difficulties in receiving the money. He had to travel to Smyrna in Asia Minor in order to cash his accounts. Each voyage lasted between four to six weeks. The Aegean

done, he would pay Hill in Athens. No travels, no pirates: Mr Hill was a practical man.

The years between 1832 and 1840 showed a period of expansion in the educational activities of the Hills in which they were supported by Fanny's three sisters who joined the couple in Athens. The ever-growing number of students, the creation of a vocational school for orphans and the infant school, all pointed to the need to educate teachers.

Thus, in 1834, with government approval, the first academy for teachers, or *Didaskaleion*, started functioning within the Hill school. The government gave grants to 12 girls from all over the country to be trained and return to their home-towns capable of teaching.

In 1835, Mr Hill first rented, and later bought, the property of Charles Holte Bracebridge, an English writer who lived on the corner of Nikodimou and Thoukididou streets in Plaka.

In February 1836, Mrs Hill left for America in a fund raising expedition. She returned in October of the same year having succeeded in raising financial support for five years. At the same time, King Otto presented a gold medal to the Hills in recognition of their services to the nation.

John and Fanny were a sociable and hospitable couple. Morris, a traveller of the period wrote that Mr Hill received more visitors than the court, and the respect paid him by travellers would be flattering to the king himself. Every Tuesday the couple held an open house. Among the visitors were members of the Greek establishment, intellectuals, travellers and educators. The rocking chair which the Hills had brought from America was an added attraction as it was a complete novelty for the Athenian society. Among their distinguished guests the Hills received Florence Nightingale on her way to Crimea. Florence, who had always been fond of animals, acquired two tortoises she called Mr and Mrs Hill.

In 1842 the newspaper *Aeon* accused the Hills for interfering in the faith of their students. The accusation was soon proven false and the matter was settled but it caused unnecessary stress to the missionary couple who had always acted as true Christians. John and Fanny Hill respected and encouraged the religious beliefs of their pupils and practiced theirs in their own church.

Saint Paul's Anglican church partly owes its existence to John Hill, its second chaplain, who raised 934 pounds sterling for the building and 82 more for the organ.

What the Hills never anticipated is that their school would be maintained through the female branch of the family. For four consecutive generations women have been directing under the patronyms of Hill, Masson and Alivizatos. Since 1957, the school principals are Mary Alivizatos-Panagiotopolou and Fanny Pitsou-Alivizatos. The fifth generation is well on the way as Minie Panagiotopolou has already undertaken duties.

Archival material on the Hill Memorial School, together with personal items of its past directors, will be exhibited this autumn in a location to be announced for the celebration of the 160 years anniversary and continuously high standard of education. ■



The old school



The new school



The main building of Ellis Island where millions of immigrants stayed before their entrance into America

GREEK-AMERICAN CEREMONY ON ELLIS ISLAND

**Last April one thousand AHEPAns
gathered to honor
the immigrants
who found a new life
in America
and thereby enriched it.**

by Robert Bartholomew

The last bus pulled into the side of the road at the foot of Manhattan. We walked to the Battery dock, wrapped against the unseasonable cold wind blowing off the bay of New York harbor. When we cast off it was nearly twilight on a ferry overloaded with the last 500 Greek-Americans, half of the special visitors to a special night on a special island. Twenty minutes later, churning away from the Mondrian silhouette of downtown Manhattan, we pulled into the slip at Ellis Island, the dock where twelve million immigrants landed between 1892 and 1924.

Back then, from the ports of Europe, the minutes seemed days to reach this haven. For the passengers on board the immigrant ships the first sight of the Statue of Liberty and the first feel of land under foot at Ellis Island became memories to sustain them throughout their new life in their new home.

This night, 20 April 1991, was the symbol, the celebration organized by AHEPA (American Hellenic Educational Progressive Association) to pay tribute to the 500,000 Greeks who passed through this island, started a new life for themselves in the United States

and leavened American society with their traditions of religion and education, life and laughter.

As a gateway to America, Ellis Island functioned between January 1892 and November 1924; it grew by means of landfill from an islet to 27.5 acres in 1908 encompassing a power station, kitchen and laundry building, dining-room for 1200, baggage and dormitory building and hospital. Contagious disease wards were completed in 1911, bakery and carpentry facilities by 1915. Over its years of operation Ellis Island 'processed' (I prefer 'passed through to enrich the population of America') an

average of 5000 people a day. In 1907 on 17 April a record 12,000 people entered the United States and went on their life's way to and through New York City. Their descendents make up a quarter of the present population of the country.

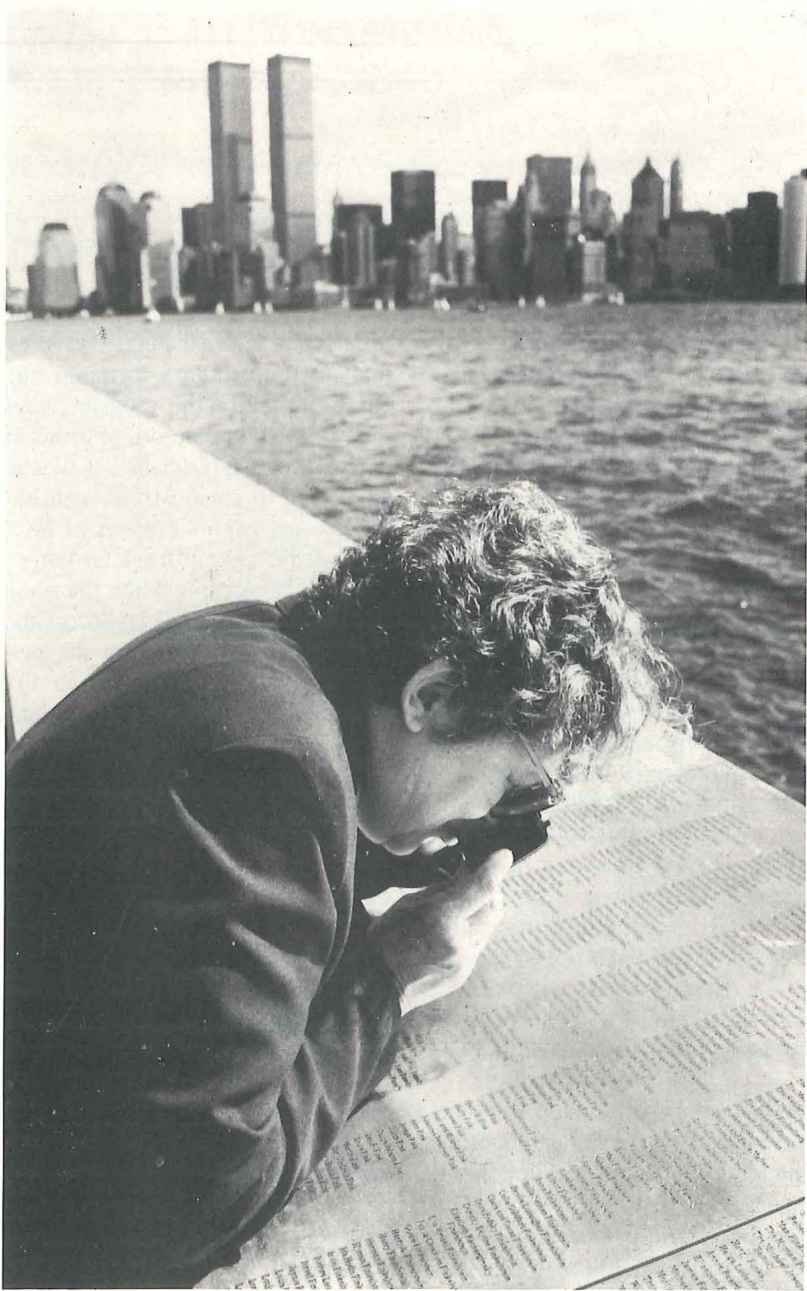
Mass immigration ceased in 1924 when Congress passed an act imposing strict quotas restricting the feared 'unfair' competition to American labor. As a result, Ellis Island became a detention centre for illegal aliens. In 1954 it closed for good and was relegated to the category of surplus federal property.

Over the years the island became derelict but its symbol as the gateway to America was never forgotten. President Lyndon Johnson, in 1965, joined Ellis Island to the Statue of Liberty on nearby Bedloe's Island, giving them the status of National Monument placed under the jurisdiction of the National Park Service. The campaign to turn Ellis Island into a national museum was taken up by business tycoon Lee Iacocca and other benefactors. It took years to restore it to its former glory and last September Vice-President Dan Quayle officially opened the Ellis Island Immigration Museum. The Wall of Honor, over a thousand feet of copper plaques engraved with the names of 200,000 immigrants, was dedicated by Lee Iacocca.

The new 100,000-square-foot museum tells the story of Ellis Island as the main immigration portal to the United States; through its photographs and artifacts it traces the steps of all those, from Europe, Asia and Africa who found freedom on the welcoming shores of America.

On the night of 20 April, Greek-Americans from New York and Los Angeles, from Chicago and Dallas, affirmed their contribution to this country of 250 million people, affirmed their own ethnic roots and efforts to help all those less fortunate Greeks wherever they may be. AHEPA's contribution to the Ellis Island museum project, amounting to over 350,000 US dollars, was the first by any American ethnic group. In December 1990, at the dedication ceremony, the supreme president of AHEPA, James S. Scofield stated: "I know I speak for the entire AHEPA family, and indeed for all Greek-Americans, when I say we are exceptionally proud of our part in this and the honor we have done to our parents and grandparents and the nation which welcomed them."

That evening was one of joy - one where Greek-Americans searched and



courtesy of Andrew Holbrooke 1990

The American Immigrant Wall of Honor which overlooks New York harbor is part of the recently completed Ellis Island Immigration Museum and the world's longest wall with nearly 200,000 names inscribed

found the names of their immigrant forebears etched on the copper panels stretching along the seawall fronting New York harbor. We wandered through the museum halls soaking up the living history in front of us, the larger-than-life photos of Armenian peasants, Russian cossacks - children smiling and children solemn - Greeks and Jews and Turks - ethnic groups from every land.

We gazed at the shawls, the brass-bound trunks, the books, the candles and all the precious possessions belonging to the families of that flood of

humanity which fled persecution or destitution to find new life in a new world. We held hands. We touched each other as our hearts touched all those people rendered in sepia, in black and white, in old-world passports, in letters scribbled in Cyrillic, in German, in Greek. It was a night to remember.

On that night, 1000 Greek contributors to AHEPA and the ideals it promotes sang the American and Greek national anthems re-dedicating themselves, their old, and their new lands, to the cause of freedom and democracy and charity to all. ■

Cutting Down

Grigoris Grafiokratis was the department head of one of the more important ministries in Athens and for two weeks he had been trying to see the minister with no success.

The minister's private secretary, Miss Deninedo Piostonzitee, had tried to fit him in between appointments and phone calls but every time he had been on the brink of entering the minister's office, something had happened to abort the interview – a sudden summons from the prime minister; a political correspondent of one of the leading Athens papers, barging in to whisper a hot piece of political gossip into his ear; a visit from his wife; a phone call from the party boss in his constituency – all these interrupting the minister's normal business of taking care of the *rousfetia* (political favors) of his rather large family and of his constituents, and preparing himself for the interview on a TV talk show.

Grigoris had finally taken to planting himself outside the minister's office and spending the whole morning there, chit-chatting with Miss Piostonzitee and waiting for the few minutes he needed for a private talk with his boss. He had instructed his own secretary to put off any calls or callers by saying he was with the minister, which was not exactly true, but close enough.

This tactic finally paid off when the minister was seeing off at the door an important industrialist, who had pledged several million drachmas to the minister's next election campaign, and caught sight of Grigoris outside.

"Grigori, my boy. What are you doing here? I haven't seen you for ages. Everything all right in your department, I hope? Do you want to see me? Come in, come in, you know I'm always ready and willing to talk with my department heads at any time, any time. Come in, come in and sit down."

Grigoris sighed as he was ushered into the minister's office. He felt like

telling him he had been trying to see him for more than a fortnight but decided that since the minister was in a particularly good mood, after his meeting with the industrialist, it would not be politic to remonstrate with him.

The minister sat down at his desk and was just about to ask Grigoris what he could do for him when the phone at his elbow rang. He picked up the receiver and Grigoris saw by his expression that he was embarrassed to talk before him. He rose to go but the minister gestured to him to stay. Then he turned his back on Grigoris and spoke low into the mouthpiece, Grigoris barely catching the words: "Yes, my darling, three o'clock as usual. I'll be there."

Then the minister turned to Grigoris again, beaming, and Grigoris thanked his lucky stars that he had caught him in such an excellent mood.

"It's about Fotis Fostiras, the agricultural expert in my department," he began.

"Yes, yes, what about him?" the minister asked.

"You will remember that he was engaged on a short-term contract, at my suggestion, to investigate the possibility of growing asparagus in the southern Peloponnese so we could take advantage of the substantial funds earmarked by the EC to support European asparagus producers."

"Yes, I do remember. I also remember his report which says the soil is not suitable for growing asparagus in the southern Peloponnese which means we can't get our hands – I mean, we can't avail ourselves of the EC support in question. What about him?"

"His contract expires next month and I have with me here his application for another six-month extension of the contract which needs your approval."

Grigoris opened the file he was holding and placed the application before the minister. The minister frowned.

"Why should we extend his contract when he's done the job and there's nothing else for him to do?"

"He's a very bright young man, he has degrees from Oxford, Harvard and the Sorbonne and we could use him to investigate other areas in Greece where asparagus could be grown, or to do research on other crop-growing possibilities – Brussels sprouts, for instance, or parsnips or brown beans."

"I'm sure he's a whizz-kid but you heard what the prime minister said the other day. We will all have to cut down the departments in our ministries to the bone. The jobs of many others who've been with the ministry much longer than this young man are in jeopardy. We simply can't renew short-term contracts. It can't be done."

"You renewed the short-term contract of Miss Antigrafiaki in the administrative department," Grigoris said, reproachfully.

"You know perfectly well why I had to do that," the minister snapped. "She handles a photocopier that is so complicated, nobody else in the ministry can make it work. Also, she happens to be distantly related to you-know-whom."

Grigoris bit his lip. "Sir," he went on, "I must ask you to reconsider. Fostiras is an asset to the ministry and if we don't renew his contract we shall lose him to some multinational company and when we need his services again, he will be unavailable to us. We need people like him, sir, if we are to build up a civil service worthy of its name."

The minister's eyes narrowed. "Tell me, Grigoris, why are you pushing this fellow so much? What's he to you?"

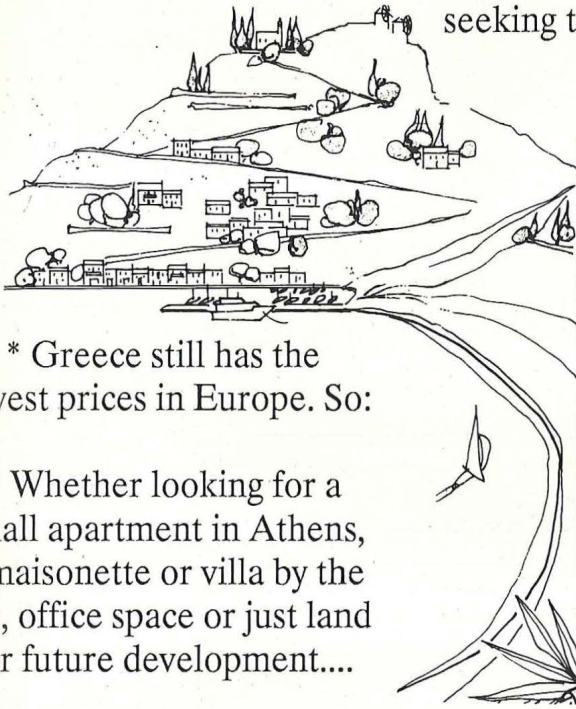
Grigoris blushed and lowered his eyes. "Well, if you must know, sir, he's my sister's only child."

"Your nephew!" the minister exclaimed. "Well, why didn't you say so in the first place? Of course we'll renew his contract. Here, let me sign that thing." ■

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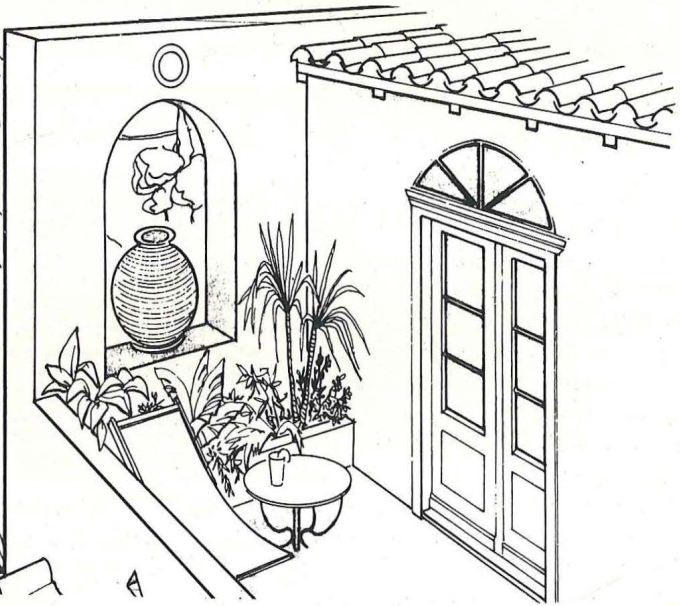
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English through Drama



English Theatre Club founders, Tessa Clark and Persa Desypri



Children presenting "The Emperor's New Clothes"

Mr Knox keeps his socks in the pale pink chocolate box, orange socks with spots and clocks. A half dozen children of various nationalities were given this tongue-twister recently to act out at the English Theatre Club, begun last September by two Athens College English teachers. They found out that school plays were absorbing more and more of their classroom time and were what the children learned the most from.

"We realized this is what the children wanted," says Persa Desypri, a graduate of Anatolia College with an MA in Teaching English as a Foreign Language (TEFL) from Columbia University, "so we wanted to make a place where they could come and do just that, without the tension you have in school."

The English Theatre Club has 30 students, aged 5-13, English and non-English speakers, divided into three groups, each meeting once a week for two hours, 'after hours' in a Montessori nursery school on Dinokratous Street, Kolonaki.

"When we started we didn't realize how useful so many of the school supplies would be," says Tessa Clark, Greek-Irish with a Linguistics MA from London University. "We built a stage and added curtains and a spotlight, but the kindergarten chairs, blocks, scissors and glues are used to make masks, props, costumes."

In addition to things the children make, the two women have called on

friends to donate odd hats and gloves and dress-up gears, all kept in a special costume cupboard where the children can find whatever they need for the plays they are doing, or for impromptu sketches and drama games.

Each group works on a play which is performed for parents and friends when the children feel ready. This year they have put on *Little Red Riding Hood*, *the Emperor's New Clothes*, *The Princess and the Pea*, *Pinocchio* and even an extract from Harold Pinter's *A Slight Ache*. For proper performances they have a professional set of costumes from a Dutch friend.

"She just finished Dutch dressmaking school and was taken up by Dutch TV," says Tessa, "and we asked her for a king and a queen, many sizes. The costumes are beautiful."

Both women bemoan the scarcity of easy-to-enact plays written with children as cast and, like many other language teachers and elementary teachers too, have had to write their own material. "There are a lot of plays which are done by professionals for children," says Tessa, "but they are too long and difficult and rarely funny enough, or you get CFL, what little there is, which is a bit dry."

They are now working on a book of some of their plays, ones they have worked on with classes or in the Theatre Club, which should be available in September. It is not the first time they have published jointly; they began with a workbook to supplement

a text at Athens College, then wrote a guided writing practice based on penguins called Pen-going.

"Next, Tessa had the idea to do a book of poems on spelling," says Persa, "but nobody was interested in a book on spelling, so the poems became songs, the music written by our friend David Allen, and the Nakas Music School published the book and cassette, *Let's Rock, Ratty*, early this year."

Although the women, both 33, have little drama background, the first year of the Theatre Club has been a success with parents amazed at language progress (especially in the youngest ones), and other teachers and *frontistiria* interested in their methods.

"We may even do a seminar for teachers next year," says Tessa. "We have done our homework quite well. There is not much literature on teaching English through drama, but we've got most of it, although the most interesting books are about acting for actors. We have simplified them for the children and that is where we get most of our drama games."

Drama games include acting out tongue-twisters or one of the older children's favorites, forming themselves to mimic a painting they are shown.

"Yesterday, for example, we showed Renoir's "A Boating Party". We tell each child who is who, they collect props and costumes, go behind the curtain, arrange themselves. Then we open the curtain. ■

THROUGH PHILHELLENIC EYES

**The collection of artifacts made abroad,
inspired by the Greek War of Independence,
in the possession of senior diplomat Vassilis Vitsaxis
may be the largest of its kind in Greece.
Its greatest treasures are its porcelain figurines
and its mantle clocks.**

by Katerina Agrafioti



A confusion of eastern styles adds romantic richness to this pallikari

Some people maintain that a Greek, by definition, cannot be a philhellene; that a philhellene can only be a foreigner who loves Greece and thinks Greek. A Greek who loves his own country is simply a patriot. But perhaps an exception must be made for Mr Vassilis Vitsaxis. In the first place, being a distinguished diplomat, he is able to see his country through the eyes of foreigners – an accomplishment as noteworthy as it is rare. Secondly, he is an expert on the Philhellenic Movement and, thirdly, he has drawn on this knowledge to create a collection of philhellenic artifacts, that is, works of art made abroad and inspired by the ideals of Greek independence, which may be the largest of its-kind in this country, and one that museums here and abroad would envy.

Defining the word loosely, one might include among philhellenes those first century BC Romans who aped Greek culture in every way they could, and ran off with half its statuary. In modern times however – that is from the Renaissance – the concept had a long period of gestation. The fusion of the grand idea of Greek antiquity with the observation of a seemingly semi-barbarous state in the lower Balkans took centuries to realize. It was with the 'second Renaissance' of the 18th century that the image of Greece captured not only the intellect but the emotion of Europe, transforming the word 'hellenism' into 'philhellenism'.

Interestingly, the word 'philhellene' never appears in the works of Byron, yet it is first found in that of his close friend, the poet Thomas Moore, a year after Byron's death. It is as if foreigners had to give their lives for the Greek cause before the noble word 'philhellene' could be properly coined. Classicism needed the breath of romanticism to bring the word to life.

"The real interest in Greeks had its start in the romanticism that flowered at the beginning of the century," Mr Vitsaxis rightly explains in his Athens home. "Romanticism, as it pervades all human relationships, has been associated from the start with the admiration of Europe for Ancient Greece. It embodied the notion of a nation and a people with a common history, a shared past. That was the new idea Europe conceived in the early 19th century. With the Napoleonic Wars, its map had been permanently changed. The boundaries of nations were no longer defined by how far the sword of a king could reach. Its reverberations could be felt in the little Peloponnesian village of Troezen where the National Assem-



Another clock represents a Greek couple. The man looks forward triumphally holding in one hand his sword and having a coarse shaggy cape thrown on his right shoulder, while on his left a female figure leans with demure affectation on his strong arms, but looks in the opposite direction

bly's proclamation that Greece should become free by every means, emotionally touched the West."

The story of the genesis of the Vitsaxis Collection itself combines the classical tradition with a personal, youthful romanticism. It dates from 1949 when the young diplomat embarked on his career as Second Secretary at the Greek embassy in Paris.

"Every Saturday morning I used to go to the Flea Market, and it was inside a barrel there that I found lying neglected what was to be the first porcelain figurine in my collection. It obviously represented a young Greek in his foustanelle. I was surprised; I was fascinated; and I bought at a very low price."

So Mr Vitsaxis' first image of the Greek War of Independence through foreign eyes was largely French. France, where the liberal movement against stodgy authority and discipline had convulsed Europe with the Napoleonic Wars, now 25 years later, embraced the Greek cause with fervor. It was all summed up by Chateaubriand in the words, "I will die Greek."

"Romanticism, now combined with the admiration of classical Greece," Mr Vitsaxis continues, "introduced a new

era into the arts and pervaded French cultural life. Even the events of daily life were colored by the Greek struggle for liberation."

In short, Greece became *en vogue*. In what may be the first international campaign of its kind, appeals in France and other countries were set up for collecting money and selling Grecian items to help, support and benefit the movement that was serving civilization and mankind.

Scarves were worn *à la grecque*, aristocratic ladies went about collecting money, compilations of Greek songs were published, lotteries were made up of appropriate books. Bottled liqueurs, porcelain plates, statuettes, clocks, engravings, soaps and perfumes, bolts of materials in the Greek colors and embroideries all exhibited Greek shapes and themes.

No doubt most of these items were manufactured for commercial gain, but because they appealed to sentiment and their wide distribution popularized the Greek cause, they are called 'philhellene' today. As such they constitute specialists' items and many of these are in the Vitsaxis Collection. Over a 35-year diplomatic career, Mr Vitsaxis has been decorating Greek

embassies with these treasures in Washington, New Delhi and the Far East.

Today, the figurines are placed on shelves on either side of the fireplace of the finely decorated Vitsaxis home in Athens. They are of Sèvres porcelain and bear the initials of their makers, 'J.P' standing for Jacob Petit and 'M.A' for Marcel Aron. Petit was one of the most famous painters in the Sèvres factory in the early 19th century. His figures of men and women are highly ornamental, painted and glazed following sketches and drawings by famous engravers.

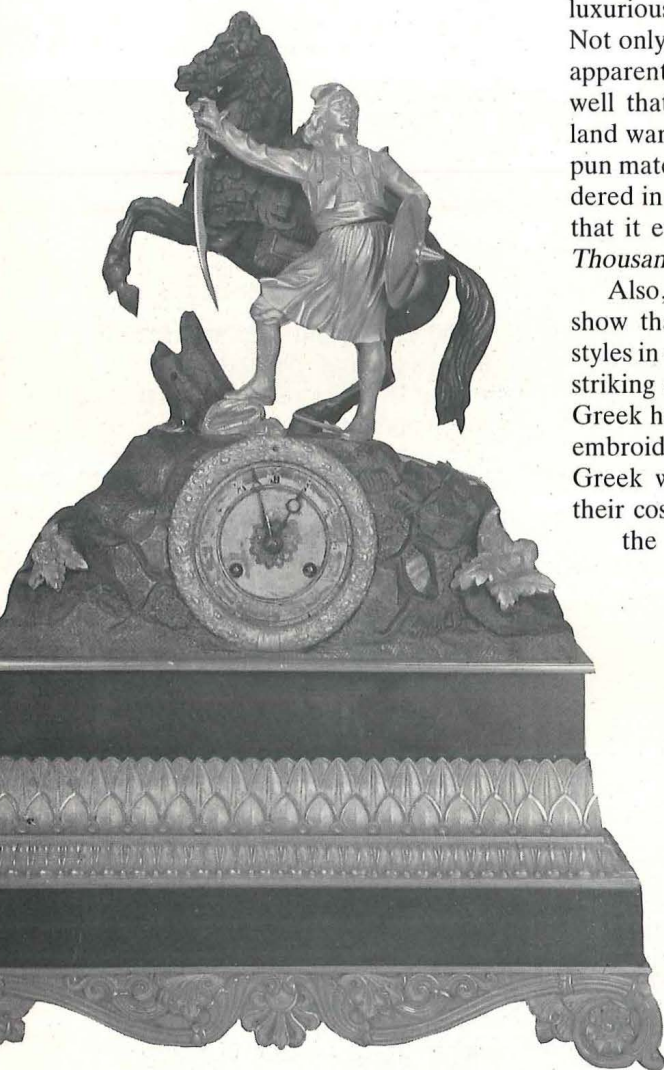
These figurines are either in a standing or a seated position and all of them wear traditional costumes which, as was common at the time, combined elements of Greece, Asia, as well as some western ones. One represents a woman leaning against a Corinthian column. Such mixtures of the contemporary and the classical, pastoral and bourgeois styles, glazed with vivid colors and gilt ornamentations give them tremendous charm.

Mr Vitsaxis had found them out in countries all over the world, Switzerland, Ceylon, Peru, in cities in North America. He proudly takes in his hands two of these porcelain statuettes which apparently comprise a couple, given that both man and woman in national costume are of the same dimensions, style and ornamentation, and adds, astonishingly, "I found the man in Ceylon and the woman in Europe." Then he turns to another kind of collection, this one of delightful porcelain bottles for perfume and liqueur, as well as ink pots, with a small place at the edge either for a cork or a quill, each representing a Greek figure in the costumes of the time. One of them shows Lord Byron wearing a foustanelle.

Then Mr Vitsaxis takes up a gorgeous vase in the Empire style, gilded and decorated with a magnificent painting on both sides representing 'The Battle of Phaleron'.

"I found this vase on a table in a small boutique in Paris which sold buttons. I was very excited because I realized at once what it represented. The owner of the boutique used it as a common vase holding some flowers. It had come down to her from her father but she didn't seem especially interested in it. I was so happy at the chance to acquire it."

In various places around the house Mr Vitsaxis has hung embroideries representing famous Greeks of the time and scenes from everyday life. These were found in the United States along



The clock face is often surrounded by roughly wrought bronze or marble to suggest the rugged Greek terrain

with a square metal box whose sides are embellished with scenes of Greek men and women in national costumes. On the box are the words 'Mackenzie Biscuits'.

Fragments displaying the 'fixed on glass' technique and painted with similar philhellenic subjects and prettily framed, and whole series of porcelain plates, depict scenes from the 'Greek Affair'.

The most important part of the Vitsaxis Collection, however, is the one made up of mantelpiece clocks which have been found all over the world. Mr Vitsaxis points out those which will be donated to the Benaki Museum and those that will go to the Ethnological Museum of Athens. "That's because they belong there," he explains with direct simplicity.

These are of bronze, porcelain or *dorés sur feuille*. All of them represent Greek men and women at the beginning of the 19th century, heroes or symbolic figures. Two porcelain clocks, for instance, represent warriors, one on

a chestnut horse and the other on a white. The uniforms are striking and luxurious in a most exaggerated way. Not only is the material of the costume apparently satin or silk (we know quite well that the foustanela of the mainland warriors was made from a homespun material) but also so richly embroidered in gold and multicolored threads that it evokes the Persian fables of *A Thousand and One Nights*.

Also, some details in the accessories show that the designer was confusing styles in oriental descriptions. The most striking example is the decoration of a Greek head wrapped in a gilded silk or embroidered turban, while in fact Greek warriors wore the red fez and their costume was austere and most of the time soiled from the arduous circumstances of fighting in the mountains.

The harnesses of the horses oscillate between an Asiatic style and pure fantasy. Usually, the bases of these clocks are decorated with flowers that do not exist in Greek flora or with decorations in the biscuit porcelain style with shells and highlighted curves.

The bronze and gilded clocks represent a variety of scenes and are closer to reality. For example, one shows a young islander with typical loose trousers, short vest and characteristic seaman's small headcover. With hands clasped together, he relaxes against a huge anchor, apparently in an interval in battle. Another clock represents a Greek couple. The man looks forward triumphally holding in one hand his sword and having a coarse shaggy cape thrown on his right shoulder, while on his left a female figure leans with affection on his strong arms,



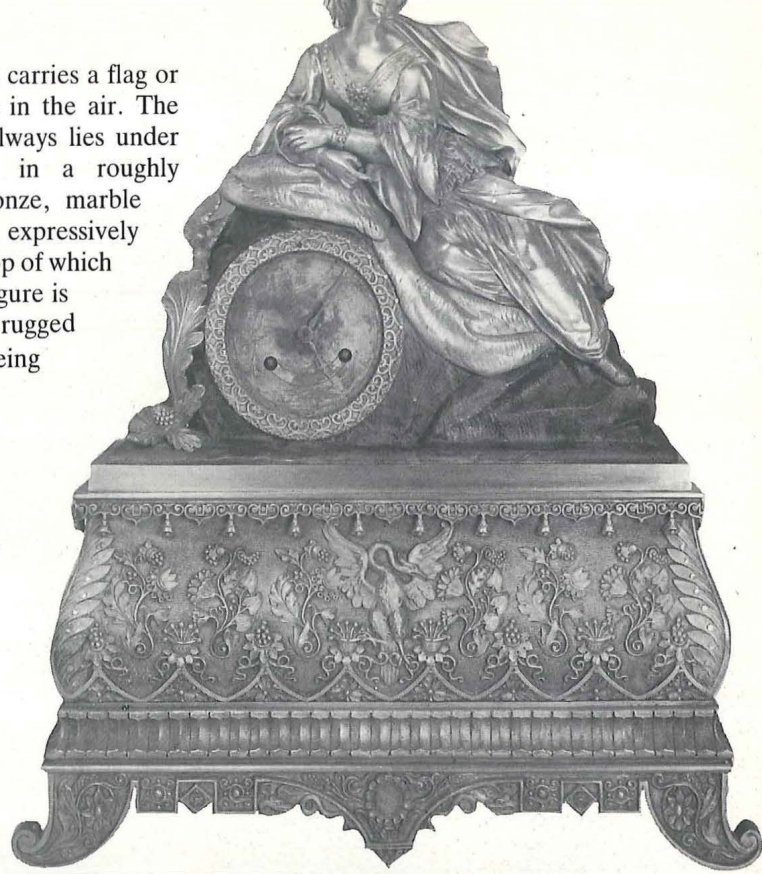
The costumes of the Greek warriors are so richly embroidered as to evoke Persian rather than Hellenic tales

but looks in the opposite direction. Her costume is a combination of a Marie Antoinette gala dress, a Greek national costume and wide Turkish harem pantaloons. Her head and body adornments are Greek as well as western.

There are other clocks with the same figures but a different rococo base. Sometimes, on the front of the base there is a landscape showing a sailing boat, a stone castle or tower or a church with Byzantine domes capped by a Greek cross.

The imagination lavished on these clocks is great and there is endless variation on the same idea. No two are exactly the same. Some comprise only a female or a male figure. The latter is the most common. Sometimes a sword is drawn from its case and held in the air with an aggressive movement towards the supposed enemy, the Otto-

man Turk, or the man carries a flag or banner which streams in the air. The clock's circular face always lies under the figurines placed in a roughly wrought piece of bronze, marble or hewn stone, which expressively represents a rock on top of which the rider or another figure is standing. Obviously a rugged Greek landscape is being suggested.



A partly reclining figure of a woman wears a costume which combines elements found in a dress of the court of Marie Antoinette with oriental pantaloons



Some figures of pallikaria appear to have been taken from well-known engravings of the period

Unlike the ceramics, very little is known and even less written about these clocks, but there is no doubt that all of them have been manufactured after engravings like those of Dupré.

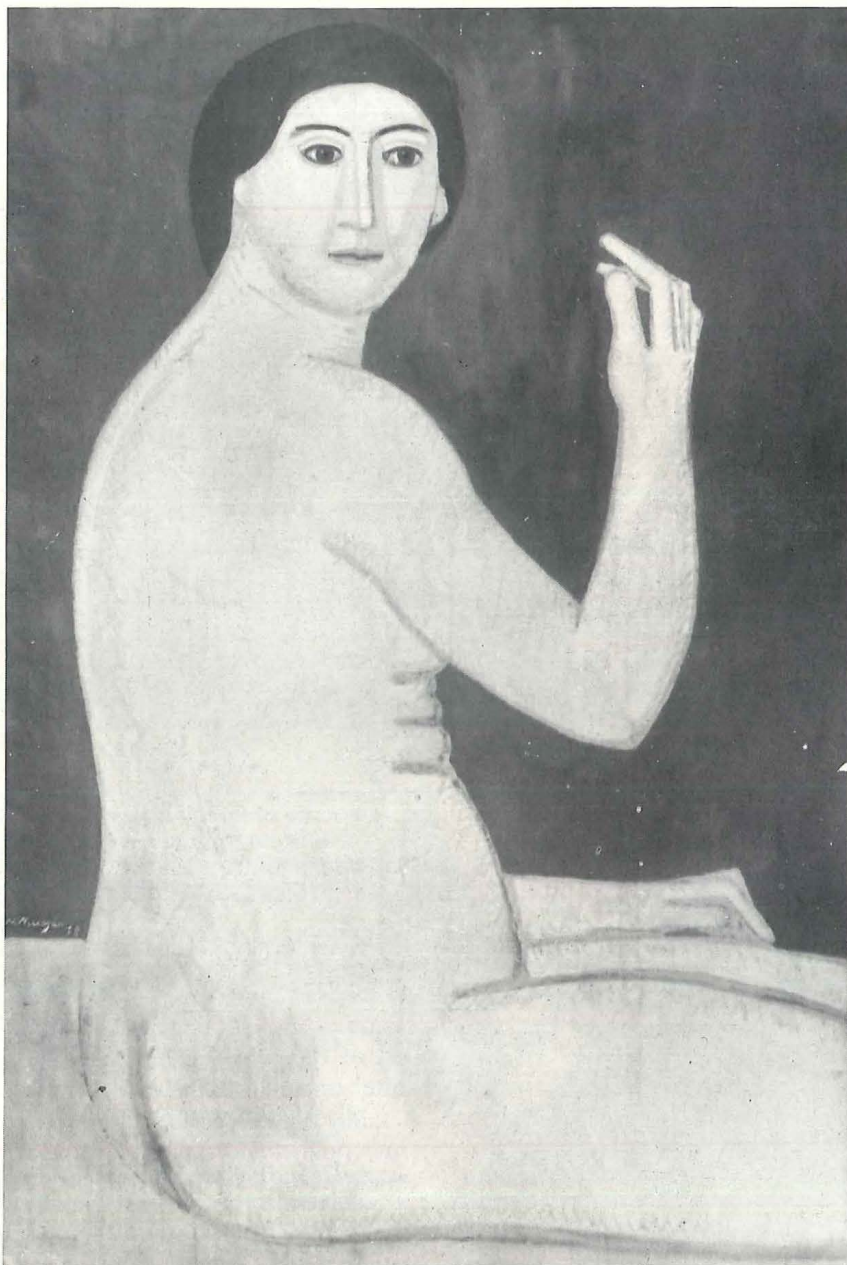
Mr Vitsaxis is not only a collector and philhellene, but following in the tradition of poet and Nobelist George Seferis, who was also a diplomat, he is an outstanding poet and philosopher, writer and translator as well.

From the years spent in India, Mr Vitsaxis compiled a volume of Hindu epics, myths and legends which has seen five editions, wrote *Plato and the Upanishads*, and his poetry, written in French, has been collected and prefaced by French academician Maurice Druon. Honored by the World Academy of Arts and Culture "for his contribution to the letters of the world", Mr Vitsaxis has completed 18 books which have been translated into 17 languages.

On a little table in his study there is a colored photograph of Mrs Vitsaxis dressed in the costume of Athenian ladies-in-waiting to the first queen of contemporary Greece, Amalia.

"It is a costume that has come down through her family," Mr Vitsaxis explains. "She always wore it when we received people in our embassy in Washington DC."

There are many ways in loving and serving your own country. ■

Nikos Nikolaou, *Figure*, oil

A SINGLE, FLUID LINE

The National Gallery of Art is paying homage this month to Nikos Nikolaou, who died in 1986, with a retrospective exhibition which covers a span of almost 50 years' work and displays the development and versatility of his art.

During most of his career as a painter, Nikolaou's main interest centered upon the female figure which he depicted with linear contours, unbroken by sharp angles, and a minimum of details. His personal style of drawing is based on a single, fluid, continuous line that "bends, moves freely and makes its own statement," as Nikolaou was fond of saying. This flowing line travels without pause until the form is complete.

Nikolaou's early imagery emits an air of classic symmetry and was inspired by figures depicted on the graceful Attica vases with white background of

the National Archaeological Museum. His nudes reflect the graceful proportions of Greek statues, and, as in the painting *The Olive Tree*, are 'staged' in the ancient style on a pedestal base, lounging in the shade of the tree.

But the ebb and flow of his fluid line led Nikolaou to a new freedom of motion which, in turn, led to larger and more exaggerated proportions. The nudes, enveloped now by an alluring sensuality, become robust and rounded, their ample two-dimensional contours developing with the rhythmic flow of the powerful line. Buttocks and breasts are frequently shown in the same frontal view, and figures project a mismatched torso. The color is clear and flat, without shading, and made pale to give the effect that brilliant light has on bright hues.

Another period reveals the flowing

line running wild and free, rendering the nudes almost abstract, with their contortions bordering on the surreal. This development affirms Nikolaou's theory of *Aesthesai kai Orasai* (feeling and perception), implying that knowledge and facts should not impose upon vision and emotion.

During the 1970s Nikolaou began and developed painting on stones gathered by the seashore in Aegina where he lived and worked. At first they were just line drawings on an uneven surface, but later they acquired volume and a sculptural sense. Nikolaou allowed the natural shape of the stone to guide the drawing. Most were of a classic type of portrait with delicately painted hair held back by an ornament in gold leaf, and the bust sensually delineated. Frequently the stone's shape evokes the sense of an entire body.

Odysseas Elytis refers to Nikolaou's sea-stones as "the magic of a pebble on a Cycladic beach: a stone idol emerging from the sea can, with a few, literally god-fearing, brushstrokes, transport us to a free space, quivering with Sapphic shudders."

Another characteristic of Nikolaou's versatility, on display in this exhibition, are his portable frescoes. His wall paintings can be found in the Church of Zoodohos Pighis on Academias Street, the Panteios School, and the Hotel Mont Parnes. He also designed costumes and sets for the theater and illustrated many books.

Born in Hydra in 1909, Nikos Nikolaou studied at the Athens School of Fine Arts and later in Rome and Paris. He held many individual shows and participated in selected group exhibitions. In 1964 he was appointed Professor of Art and later Dean of the Athens School of Fine Arts, a position he held for 10 years.

*National Gallery of Art
Vas. Constantinou 50
Exhibition ends June 30*

CRETAN SCULPTURES, PAINTED HANDS

In a two-man exhibition at Gallery 3, the paintings of Yiannis Kourakis beautifully complement the sculptures of John Edwards. The exhibition is entitled "Sites and Monuments".

A London painter and art teacher at St Martins School of Art, Edwards, after spending several months on Crete, has produced a series of sculptures inspired by Minoan ideograms,

the linear A and B script, and Cycladic idols. The sculptures, although small in size, have the stature of large-scale monuments and could be easily enlarged for an outdoor landscape.

The titles of Edwards' small sculptures, single or in serie, tell of past grandeur and glory, *Knossos*, *Phaistos*, *Mallia*, *Aghia Triada*, *Chania*, and so forth.

Knossos describes a series of bronzes, whose green patina generates the sense of age and exposure, as with an archaeological find. The varied shapes, including the disc and the double axe, resemble museum pieces and are displayed in a glass case.

Aghia Triada defines a group composition made up of four sculptural symbols in painted wood and laminated aluminum. Set in a row, they shimmer with bright color and swaying motion. Most distinctive is *Chania*, modelled in painted plaster for casting in bronze. A variation of the previous imagery, these symbols are intertwined and painted in darker colors illuminated with white stripes. Their line formation recalls the rhythms of Greek folk dancers.

Also on display are a series of lovely watercolors, *Krisi Akti*, depicting symbolic shapes whose surface is enhanced by vivid color and pattern designs. Four small acrylic paintings on brown paper rendered freely almost like a gouache, are inspired by Cycladic vase paintings.

Since his retirement from St. Martins as Head of Painting and Sculpture, Edwards has devoted his time mainly to sculpture in which he has explored a more complex use of materials and forms. He has won several awards for his innovative techniques, a research grant and a Winston Churchill Travelling Fellowship. He has also participated in many group exhibitions in Europe and the United States.

The transparency of Yiannis Kourakis' tempera paintings recall frescoes and provide a striking background for Edwards' sculptures, thus engendering a dialogue between the two artists.

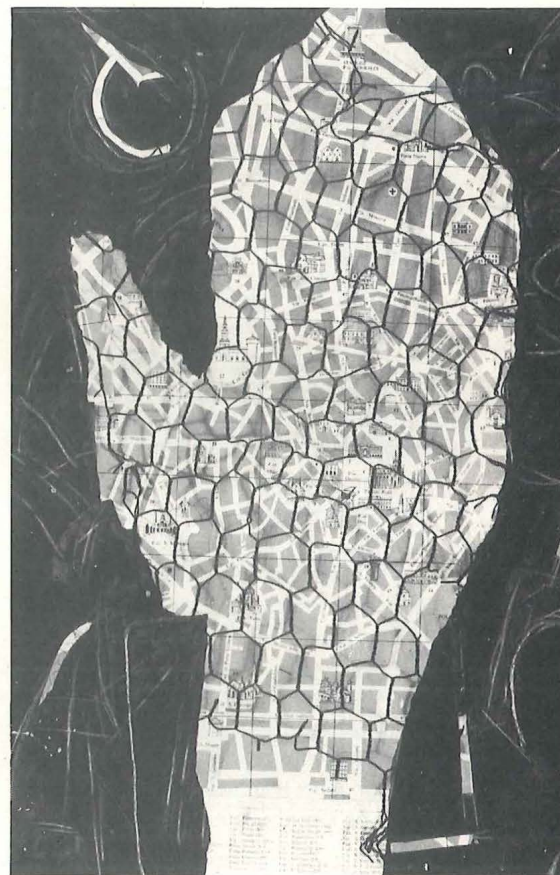
As in his previous exhibition, Kourakis' theme is the hand, that most versatile tool. He creates a landscape setting in which the hand assumes the air of a monument. All the paintings have been painted *in situ* on various islands.

In *The Olive Grove*, a formation of hands, each an independent entity of character and movement, travels in a circular motion upward through a shower of falling leaves and a stream of sunlight to disappear gently off the edge of the canvas. Short staccato brushstrokes induce quick rhythms of motion and vivid color. An underwater feeling is evoked in *Day of Creation* as the hands seem to float, stretch out or rise up through lovely color tonalities.

There are several watercolors and pencil drawings of hands, preliminary studies for the paintings. Using his own hands as models, Kourakis draws first with the right and then with the left, pitting the strength of one hand against the other. This sense of monumental power generates an interesting by-play recalling previous work where the hand evokes creativity as well as labor.

Which way to the Sforza's, Please? is an intriguing and whimsical painting/collage with reference to Leonardo da Vinci. It depicts a hand shaped out of a map of Milan, the streets resembling the palm's veins and lines.

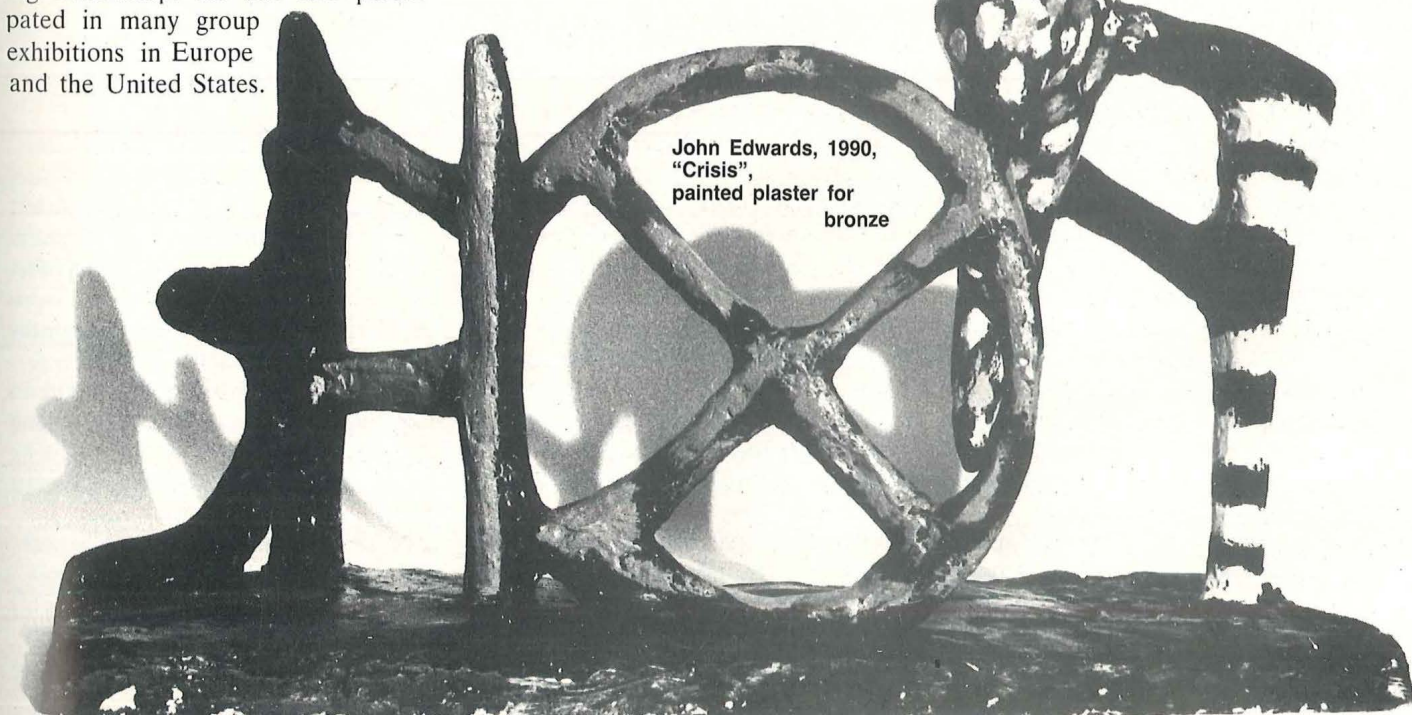
Kourakis, who was born in Crete, has also studied at St Martins School of Art in London and has taught art history, drawing and painting at Amer-



**"Which Way to the Sforza's, Please?",
Yiannis Kourakis, 1988**

sham College of Art. He recently had an individual show in London and in the autumn he will be exhibiting in Berlin.

*Gallery 3
Fokilidou 3, Kolonaki
Until 8 June*



**John Edwards, 1990,
"Crisis",
painted plaster for
bronze**

NON-SEQUITUR

by Simonetta Wenkert

It began with one of those tragic phone-calls guaranteed to blight your day before it's even begun.

"I've had enough" said my mother.

"Enough. Enough of what?" (Work? Life? Emptying the cat-litter?)

"Enough of Kyria Olympia. And this time I mean it." (As if she hadn't every other time)

"Why, what's she done now?"

"What's she done now? I'll tell you what she's done. She's gone shopping in Diamantis, that's what she's done."

"And so?"

"And so I've got ten people coming to dinner, and Jenny rings me up to tell me that her mother's been rushed off to hospital with a spastic colon and so she won't be coming round to help. I'll give you spastic colon... she was buying saucepans in Diamantis."

And then the words I'd been dreading:

"As you've got so much time on your hands, I wonder if you wouldn't mind ringing the agency for another woman."

I knew it. Each time my mother reminds me of how much time I've got on my hands it inevitably prefixes a ludicrous request. "As you've got so much time on your hands perhaps you wouldn't mind hunting for a maroon scarf/Regency chair leg/dumb-bells for your brother, pasting all the Woman's Own Tip of the Weeks into a scrapbook..."

Frankly I couldn't see what all the fuss was about. The last time Kyria Olympia helped at a dinner, her sole contribution to the evening (apart from bringing her case of best gold and silver cutlery) was to ask the most important guest how his mistress was in front of his wife.

Also, like most people of my generation, I have an underdeveloped sense of noblesse oblige. Despite being virtually raised by au pair girls, I'm not comfortable about the idea of paying someone to do what I could quite easily do myself - and even less comfortable at the thought of having to go through the grisly business of interviewing them.

Kyria Olympia and the Spastic Colon

I had had my fair share of that when I first came to Greece; I had spent a torturous fortnight interviewing a stream of doe-eyed, long-necked girls from Ethiopia, when Luczina waltzed - or more accurately bounced - into our lives on the tips of her cork-soled mules.

Luczina was a middle-aged Polish woman, married, with two grown-up sons; until one day - sick of queues, Jaruzelski, and the whole socialist package - she just upped sticks and headed for Greece. I can't describe the language we communicated in, save that it was mastered in a week, and consisted of a hybrid of Polish, English, Italian and Greek, with a few imperfectly-remembered phrases of German from when the Nazis invaded Gdansk. (I realized how imperfectly-remembered when I tried out a few words on my Austrian-born father, who snorted in derision.)

The point is that we understood each other perfectly, and I have the evidence before me to prove it. When I still lived at my mother's house I left her a note one night which went as follows: "Bitte Luczina, machen Simonetta toc-toc mit sieben because habe arbeit."

Unfortunately none of us ever managed to master the first person, so that

conversations about oneself had a dreamy, surrealistic quality about them, as though one were discussing a ghostly presence hovering somewhere above the room: "Ja, Luczina megaloliebe kaufen mit das Piraeus market."

Luczina was one of life's hoarders. The first time we went to a restaurant she filled her handkerchief with left-over keftedes; and such was her aversion to wasting tea bags, that she rigged up a little washing line above the sink where she pinned them up to dry. Carrier-bags, apparently an unheard-of luxury to the average Pole, were her other big passion, and she developed a nice little line in hoodwinking the girls at Hellaspar into giving her twice as many as she needed.

She also set herself up as a kind of moral policeman; and each time an admirer came to visit my mother he had to pass the Luczina test. If he didn't come up to scratch she wasn't slow in letting us know: "Ist das Kyrio Naftalina pali mit telefon," she sniffed, holding the receiver at a disdainful distance, as though the offending mothballs were wafting down the line. She gave me some priceless advice, too, when I happened to ask her what she thought of my boyfriend.

"Ich liebe das Anastasio," she said. "Habe megalol money-money, und de good boom-boom [heart], abe..."

"Abe what, Luczina?"

"Abe nicht ist... *concreta*."

In the end, though, Luczina succumbed to the capitalist bug, and left our family to work for a lady in Voula who let her do dawn moonlighting jobs. After Luczina we had a spell of stop-gap Kyria Olympia; until two months later the agency sent us Kemal.

He was a Sri Lankan with a wife in Colombo ("too much bastard so I send her home") although as time went by we realized that everybody, male or female, man or beast, was either "first-class", "bastard", or occasionally both, to Kemal.

The first thing to get straight was his name.

"Not Kemal," he said. "Kemal is animal. My name is *Camel*."

His baptism of fire, or more accurately, water, occurred the very next morning. During the night a pipe burst in the kitchen and Kemal's room, along with the rest of the house, was flooded. My mother says she woke up in the morning to be greeted by the sight of Kemal sloshing across her bedroom floor, looking like a rubber duck with his trousers rolled up around his knees.

He must have soon come to the conclusion that whatever evil familiar had been blighting his life back home was evidently not giving up the chase so easily. After a week we moved to our summer house in the Peloponnese, and again on the first night, the kitchen shelf (admittedly erected by him) collapsed onto his head. This time my mother, fine-tuned to the sounds of potential disaster, shot into the kitchen to find him covered in a sticky mixture of sugar, cornflakes and rice.

Kemal was a consummate performer. He soon had all the old ladies of Sikia twisted around his little finger, and used to spend the evening drinking beer with them on their verandas. Even so, he never really took to Sikia. He was convinced his old employer would hunt him down (we never did find out the full story) and he seemed oppressed by troubles at home. Then one day a letter came from his wife telling him that his brother and mother had swindled him out of the 5000 US dollars he had sent home to buy a tourist bus. He grew broody and morose; until that night, sitting out on the balcony, he turned to my mother and said: "Mrs Ornella, in the whole, wide world Kemal have one friend. One friend."

"And who's that, Kemal?"

He didn't reply, but went into the house and returned with his shaving mirror.

"This Kemal's friend," he said pointing to his reflection.

When he left, apparently all set to murder his brother, my mother decided to experiment with full-time Kyria Olympia.

Now however unegalitarian this might sound, I must begin by saying that Kyria Olympia stands among the aristocracy of cleaning ladies. An afternoon of Kyria Olympia is the equivalent of a massage and facial for your house - deep-pore cleansing. On the few occasions when the mess in my flat has got out of control enough for me to swallow my admittedly luke-warm principles, I return to find it looking like a show-house, with even the plastic grapes hanging in my kitchen restored to their gaudy lustre.

Like all maestros, however, Kyria Olympia has her shortcomings.

The first of these is lying (re the Diamantis debacle) or, more to the point, forgetting the cornerstone of her lie, so that the whole shoddy edifice comes tumbling down around her.

The second is looking like Alf (warts and all) but comporting herself like Attila the Hun. We've lost count of the things she's broken (putting it down to her artistic temperament, or the price we must pay for her priceless cleaning), but what we do object to is her blaming every breakage on poor Flash, the family cat. Last week Christiano, hearing the by-now familiar "Flash, *ti ekanes pali?*" shot out of his room to find Flash fast asleep on the sofa surrounded by the wreckage of my mother's Lazy Susan.

Finally, Kyria Olympia's most irritating foible is perhaps the one most closely-related to her excellence as a cleaner. She cannot resist a locked door, closed drawer, sealed letter, or any other safeguard of one's privacy. And she is absolutely shameless in her snooping.

"Kyria Olympia, what did I do with that letter from Christiano's school?" said my mother one day, knowing full-well she had hidden it *beneath the lining-paper* of a little-used drawer.

"Po po po, now where did I see it?" ruminated Kyria Olympia. "If I'm not mistaken it'll be in your winter jumpers drawer, Kyria Ornella."

She's also not averse to a little mischief-making when the mood takes her. One day when my sister's boyfriend came to visit, she picked up a pair of boxer shorts and said: "Surely these aren't yours, Roberto?"

In spite of all this, Kyria Olympia has a homely side that's irresistible. She loves a natter with her three o'clock coffee and "Madame Sou-Sou", and is forever bringing us little plates of home-made delicacies. She's also adept at knowing when she's overstepped the mark, for that evening, when I went around to help my mother salvage the dinner for ten, I found Kyria Olympia dressed in her best frilly apron and polishing her gold and silver cutlery, while telling my mother the story of her spastic colon. She'd just got to the bit when she was rushed to hospital (roughly the time she was spotted shopping in Diamantis) when my mother, all glamorous in her evening clothes, gave me a wink over her home-made *risogallo* which I took to mean "forget it about ringing the agency." At least that's what I'd like to think it meant. ■

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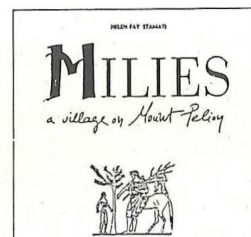
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**** **Milies: A Village on Mount Pelion** is a landmark documentary work written by Helen-Fay Stamati, and published by THE ATHENIAN PRESS, LTD. Available in both English and Greek editions; this book preserves for us all the architecture, crafts, customs - the entire way of life - of Milies, a traditional village on Mount Pelion. (Lavishly illustrated with full-color photographs.) 270 pps.



A clash of cultures – Hungarian and Serbian – in Zoran Masirevic's "The Border"

The Istanbul Film Festival

Organizers of the Istanbul Film Festival took a gamble when they decided to proceed with their tenth anniversary event, despite Turkey's proximity to the Gulf War. The gamble paid off as the festival unfolded from 16 to 31 March with its usual clockwork precision, from kickoff to rousing Hollywood-style awards ceremony.

The well-rounded and rather offbeat selection of 12 films made by program director Vecdi Sayar for the panorama of world cinema included smaller countries not especially well-known for film-making. Portugal was represented by Jose Fonseca e Costa's *Separated Hearts*, a poignant tale of a middle-aged man's Dorian Gray style rejuvenation through a romance with a much younger woman. From Cuba came Orlando Rojas' *Supporting Roles*, a surrealist exploration of backstage dalliings and the politics accompanying them. Luisa Perez Nieto won Best Actress Award for her expressive performance as Mirtha, a performer who must come to grips with aging and its effect on both her lovelife and career.

Greek director Patrice Vivanco's beautifully-shot first feature *Xenia* ab-

out a pregnant woman (Themis Bazaka) who pairs up with a young actor (Denis Podalides) on a drive to Andalusia, shared the International Critics Award for best director. Yugoslav Karpo Godina's *Artificial Paradise* is also visually stunning, a fictionalized account of an idyllic period in young Fritz Lang's life after World War I. He lived in Slovenia and had his first contact with moviemaking through a young lawyer, leading to a lifelong dedication to this artistic expression. His presence there destroys an 'artificial paradise' based on illusions, creating both tragic and positive consequences for those involved.

Sabine Prenczina flew in to accept the Golden Tulip Award from the Eczibasi Foundation and 20 million Turkish lira (5400 US dollars) given by the Istanbul municipality for her feature debut *Ferendj*, a mystical account of a young writer's wanderings in Ethiopia. Many viewers compared it favorably to Bertolucci's *Sheltering Sky*, based on Paul Bowles' semi-autobiographical novel.

Prenczina, who wrote the screenplay with Barbara Jago, was inspired by the experiences of the poet Rimbaud. She explained, "Ethiopia is a very diffi-

cult country which allies two extremes; the beauty of the scenery, the people and the harshness which hangs on you through certain rites." She added, "I've lived for six years in Ethiopia and like many others who spent some time in this country, I still carry its marks. Rimbaud's case is a mystery; he stopped there to write, he travelled around and decided to stay in Harare for 11 years."

Only ten films were entered in the domestic competition for the Eczibasi Foundation Awards, compared to 18 last year. The production level has dropped from an average of about 150 films a year in the mid-1980s to 20 films in the last seven months with 10 more in production. But the real explanation for the small amount of entries is the controversial revamping of the Antalya Festival. The less prestigious domestic event held in the small coastal resort of Antalya in October generally screened the same entries from the Istanbul Festival. This year the Antalya Municipality, sponsor of the local festival, announced shortly before the Istanbul Festival that it was dramatically increasing the prize money and was restricting entries to films not screened in the Istanbul event. This presented a

strong temptation for directors who have rarely recouped their investment in the past season due to dismal boxoffice sales and for this reason, only ten Turkish films competed in Istanbul.

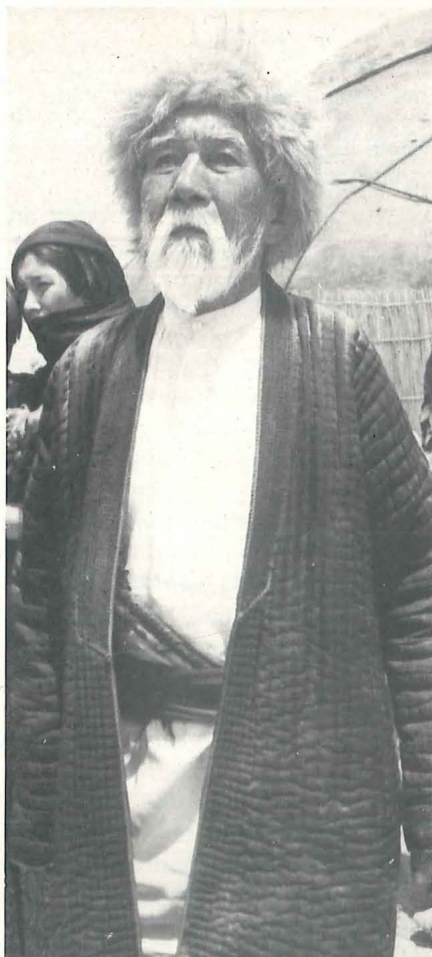
The winner of Eczibasi Foundation prize and 20 million Turkish lira (5400 US dollars) plus negatives for next production, was Fehmi Yasar's feature bow *The Heart Of Glass*, a parody that was one of the few domestic films to do well at the boxoffice this year. According to Basar who has acted and been an assistant director on a number of productions, funding for his first feature as director was difficult to acquire, mainly because of his earlier association with leftist director Yilmaz Guney.

In *The Heart Of Glass*, a somewhat Bohemian writer struggling to get his script made into a movie, gets involved in a weird affair with his maid, leading him to southeast Anatolia where a primitive feudal atmosphere prevails.

Yasar shared the Best Director Award with Tunc Basaran for *Piano*, *Piano Kid*, characterized by a gentle cadence as various vignettes unfold among the impoverished inhabitants of an Istanbul boarding house during World War II, all seen through the eyes of a nine-year-old boy. The happiest days occur when times are tough and the underlying message seems to be: money doesn't insure happiness.

In Orhan Oguz' *Purgatory*, winner of a Special Jury prize, a conservative father's control over his son is eroded when the son becomes involved with a confident free spirit, creating an inner conflict the son attempts to resolve.

Veteran Atif Yilmaz, one of Turkey's most prolific directors, had two very different entries in the festival *Bride Barter* and *Distant Shadows*. In *Distant Shadows*, Yilmaz explores the quiet desperation of a group of three friends from the 60s generation, sandwiched in between two military coups and consequently alienated from their present environment. *Bride Barter* is more in the traditional mode of Anatolian peasant sagas but is distinguished by excellent acting by the topnotch cast including superstars Tarik Akan and Turkan Soray and sensitive handling of a theme which could have been overwhelmed by melodramatic touches. The title refers to a brutal custom of exchanging women, in this case the unwilling daughter of a wife who has not borne a son for a younger woman who will be the second wife. Yilmaz cleverly solicited funds from the Family Planning Agency of Turkey, formed to grapple with the soaring birth rate, which interjected promotional messages into the film as the village women



Stubborn father-in-law in Yuri Mamin's *The Fountain*

watched a program on birth control methods.

Two screenings of interesting films by directors who succumbed to Antalya's lure, that of Engin Ayça's *It Was Cold And Raining* and established director Omer Kavur's *The Secret Face* were held outside the festival. *The Secret Face* continues the focus on wandering heroes attempting to find themselves while experiencing a series of cryptic encounters, a theme explored previously in *Motherland Hotel* and *Night Journey*. *It Was Cold And Raining* deals with a strange love affair between two members of a fringe society, all taking place in a curious time warp.

In previous years censorship of Turkish films has been the main hassle facing festival organizers, although this year no incidents occurred. Instead, according to festival director Hülya Uçansu, "Our budget problems were drastically increased because we lost funding given for the first time last year by the Ministry of Culture." Uçansu claims, "We are now the only established festival on earth with no government support so we had to raise one half of our 500,000 US dollars budget from private sponsors," a task difficult enough under normal circumstances

but next to impossible when a war rages on your country's borders. Insiders credit Uçansu's excellent track record and irresistible powers of persuasion for accomplishing this mission.

The addition of electronic Turkish subtitles handled by Florence-based Softtiter, was generally lauded by local viewers and festival guests such as Munich Festival representative Klaus Eder, Venice Festival head Guglielmo Biraghi and Montreal Festival representative Dimitris Eipides, a native Athenian. In previous years, viewers at screenings earlier than 9 pm had to struggle through Turkish voiceovers during movies.

A spate of Turkish-Greek coproductions is slated to start shooting soon. Onat Kutlar, producer of Turkish-Swedish festival entry *Violet Bay*, directed by documentarist Barbro Karabuda, and Osman Kavalā of Istanbul Film, will join forces to produce Dido Sotiriou's novel *Give My Regards To Anatolia*, set in the politically turbulent 1920s. Greek Tania Marketaiki, best known for her features *Violent John* and *The Price Of Love*, is slated to direct and the producers are hoping to collaborate with a Greek backer.

Erdan Kiral's *Blue Exile*, which also has German funding, is based on a novel from the same period and is expected to begin in June. Basar Sabuncu is preparing *Killing The Swordfish While It Sleeps*, set in Cyprus under British rule.

Finnish director Mika Kaurismaki and Matti Pellonpaa, lead of many of Mika and brother Aki's films, so much in vogue, had discussions after screenings in the well-attended sidebar.

Other guests included Yugoslavs Karpo Godina, director of *Artificial Paradise* and Zoran Masirevic, who made *The Border*, an engrossing drama with a Balkanized Romeo-Juliet romance at its core. Timeless in scope but ever so timely a theme, it won the top award at last year's Pula Festival. Set in Vojvodina, a province on the Yugoslavian-Hungarian border, it reflects the turbulence and ethnic clashes of the post World War II years. The border refers to the literal boundary arbitrarily drawn between nations as well as the inner barriers that prevent individuals from opening themselves to others of different backgrounds. One can't help but marvel at how history repeats itself, with Yugoslavia close to a violent division between the five provinces that now comprise its country.

Another entry in the "Cinema, The Mirror Of Our Times" section attracting favorable notice was Yuri Mamin's *The Fountain* which played in Athens

last season. A brilliant attack on living conditions in a large city, the plot about the attempted patching-up of a decaying Leningrad apartment building expands into a metaphor about the deterioration of every facet of Soviet society. The father-in-law of the chief engineer of the Housing Services Department, a stubborn Kazakh from Central Asia who doesn't speak Russian and worships water, comes to visit. He becomes agitated when he sees a broken pipe leaking water in the snow and locks himself in the boiler room of the apartment building after cutting off the water. *The Fountain* maintains a delicate balance between social comment and humor, with its fast pace and zany characters providing some truly hysterically funny moments.

Cynthia Scott's Canadian film *The Company Of Strangers*, an entry in the "From World Festivals" section, is a delightful exploration of the comraderie that develops between a group of seven women, average age 73, when their bus breaks down in the Quebec countryside, leaving them stranded with no food or supplies. The group includes an initially shy Mohawk woman, a nun who is a crack auto repairer, a literary lesbian and a blues

singing bus driver.

Director Scott dedicated the film to her aging parents and commented, *The Company Of Strangers* is about young spirits inside older bodies, a film about being old and thinking young. In our society, elderly people are often disempowered, ignored and without value." This naturalistic, partly improvised, drama elicits wonderful performances from nonprofessional actresses. It offers no pat solutions or phony concussions but rather quiet insights into the durability of the human spirit.

Another notable Canadian entry in "From World Festivals" is Michel Brault's *Paper Wedding*, remarkably similar in plot to Peter Weir's mainstream hit *Green Card*. This version is given added depth by making the female lead (Genevieve Bujold) a socially-committed professor involved with a married man and about to turn 40, and the man she agrees to marry, a Chilean political activist who faces imprisonment and possible death if deported. It lacks the madcap humor of *Green Card*, shown out of competition and the actors don't have the boxoffice draw of Gérard Depardieu and Andie Macdowell. On the other hand, its characters are fully developed and it

has a subtle charisma and credibility that make it especially memorable.

Other films with a focus on well-developed female characters and relationships between them and other women include Margarethe Von Trotta's four features *The Sisters Or The Balance Of Happiness*; *Leaden Times: Marianne and Juliane - The German Sisters*; *Fear And Love: Three Sisters* and *The Return*. The latter features the eclectic musical score composed by talented Greek Eleni Karaindrou.

Thaddeus O'Sullivan's Irish-UK coproduction *December Bride* was one of the festival's most popular films. The story is set among a rural community in northern Ireland in which a servant girl goes to live with a father and two sons. Despite community and parental pressure, she stays on after the father dies and becomes the lover of both brothers, eventually bearing two children.

"The fascination for me," said O'Sullivan, a gregarious festival guest, "was wondering what it was like for a woman to be in love with two men at the same time. They are all independent characters in their own way, who see themselves as separate from their community." ■



COLLEGE YEAR IN ATHENS

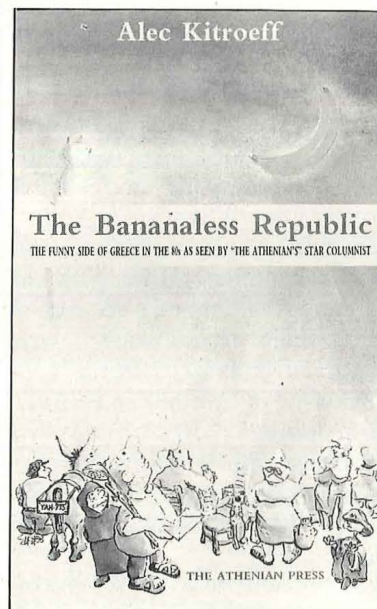
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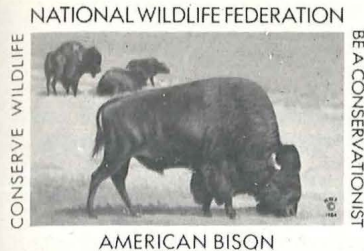
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"O give me a home,
where the buf-fa-lo roam
Where the deer
and an-te-lope play..."



The lonesome cowboy astride his pinto slowly circling a trail herd bedded down for the night and gently crooning this plaintive ballad to keep a stray wolf or prairie thunderclap from 'spooking' the 'doggies' in his charge had never seen a buffalo.

"Home on the Range", President Franklin Delano Roosevelt's favorite song, was saved for posterity by a collector of folk songs who recorded it on an old-fashioned recording machine with a five-foot trumpet on a hot day in 1908 in San Antonio, Texas.

He found it in a beer saloon owned by a black man, a former chuck-wagon cook, whose business in the red-light district (advertised with stollen switch lanterns from the local Southern Pacific Railroad) gave him a chance to sing and drink — and get paid for both!

The 'buffalo' roaming the vastness of the western plains in their tens of millions were actually bisons, Bison bison, and they, as well as their European cousin, Bison bonasus, were nearly exterminated in the 1870s.

The American bison traveled in migrating herds from northern Mexico to southern Canada, following cool weather. One such army crossed the Arkansas River in 1874, its dense mass 50 miles (80 km) long and 25 miles (40 km) wide; an area more than double the size of Rhodes.

Marching along with this incredible legion were innumerable cattle (ranchers lost many thousands of their stock on the free range when they intermingled with the buffalo herds), as well as elk, deer, antelope, horses and even wolves, all peacefully ambling along, following a mysterious call.

With its short horns, heavy, shaggy and hump-backed body the American 'buffalo' has an appearance of ferocity that differs from its relatives, the true

buffalo of Asia, India and Africa, although an outraged African buffalo is considered the most dangerous animal on the continent.

The European bison is prominently featured in some of the most beautiful art ever created by man, the 20,000-year-old cave paintings in France and Spain. The first were discovered in Altamira, Spain, in 1880 by Sautuola, an amateur archaeologist, who, in that year, published a book announcing their discovery to the world.

These paintings are so life-like and brilliant in execution that scientists, without deigning even to visit the caves, declared them to be forgeries, refusing to believe that 'primitive man' was capable of such skill.

Because of their stupidity Sautuola spent the remaining eight years of his life in misery, branded as a swindler. It was not until six years after his death that a second cave was found and the unfortunate man vindicated.

The gentle beast that has helped countless generations of farmers in rice paddies was a favorite motif for Japanese carvers. Their superb creations in ivory have become priceless; unique among them are the *netsuke* (toggle), many featuring a buffalo, used to attach an object of value to the sash of its owner.

The Asian water buffalo is a beautiful docile animal. It has long sweeping horns which curve back from a gentle face and a short-haired hide with soft colors. It is well taken care of because the very existence of the family which owns it may well depend upon its faithful labor. Even now they are far more important than tractors throughout Asia and India.

In the Philippines the carabao, a smaller version of the water buffalo, is especially exalted in the small town of Pulila during the Great Pulilan Water Buffalo Festival honoring San Isidro Labrador, the patron saint of farmers.

Every year on 14 May the family carabao is gussied up as carefully as any poodle appearing at Westminster. Its horns and hooves are brushed and burnished to a high gloss and its hide subjected to a razor which shaves designs of which a Punker would be proud.

Long garlands of flowers are draped around its body and horns and many other fancy ornaments glorify both the Saint and the carabao. Later in contests the tonsorial flights of imagination are judged and lucky beasts receive prizes

for racing, kneeling and other bovine feats of dexterity. During the festival even the sorriest-looking carabao gets a reward and they are all carabao kings for the day.

The national animal, the Tamarau buffalo, close to extinction, was successfully bred in captivity for the first time on Mindoro Island. Smaller than the carabao, it is hoped that this shy and wild animal can now be saved. Their numbers, which dwindled in this century from 100,000 to 2000, mainly because of poaching logging operators and general development on the island, hopefully can now be augmented and the tamarau be introduced to other areas.

Dog's tales...

Pit bull terriers were originally bred in England for fighting other dogs in pits. So-called sportsmen bet on the outcome and early attempts to prohibit such spectacles were ridiculed.

The hue and cry against pit bulls in the US has been because they are now trained to attack anyone, and several deaths, including children, have resulted. Pit bulls often are crosses of bull terriers, dobermans, boxers and American Staffordshire terriers.

The result is an ugly breed made vicious by their owners who train them as guard and attack dogs. Laws banning them now have been passed in many American cities. This brings up an interesting point suggested by a *New York Times* correspondent: "The per capita likelihood that a human in this country will murder another human is five times as great as the likelihood that a pit bull will kill a human. What then should be done about humans?"

...and a Pause for Cats

A farm kitten is cleaning his face after drinking milk squirted directly from the cow — sometimes the aim isn't so good — a satisfying routine every morning and evening.

He is thinking, "I wonder how many squirts it takes to fill the pail (4 liters)? One day as if reading his mind, the cow says: "Kitty-kat, I don't suppose you care, but it takes me 345 squirts to fill this bucket!"

From *Thoughts While Waiting in Line at the Litter Box.* ■

Dustpan Ducats and Trashcan Treasure

Part Three

Now that the world has awakened to the fact that ecological concerns affect every part of the globe, one reads of the multinationals as well as private companies and individuals taking measures which have evolved from the interests of a few to the demand of many.

We once sniggered at Paul Getty, 'the richest man in the world', and his notorious pay telephone on the Sutton Place estate. Flattering a shaving cream tube with a rolling pin or cutting off the top of a toothpaste tube to squeeze out the very last dollop, as two famous personalities admit to doing, still seems a trifle eccentric.

Fortunately the gossip about the 'foibles of the rich' is being replaced by stories of companies like Herman Muller, a furniture factory, which not only recycles used furniture but also refuses to import tropical woods so as to save the rain forests.

In the US, the Council of Economic Priorities under the slogan, "Corporate Conscience", has shown that ecological conscience can also lead to economic profit. A Museum of Trash has been opened in New Jersey, next door to a mountainous garbage dump to show people how much trash they are producing and how to recycle it. On the average, one third of American households recycle cans and bottles and over 50 percent recycle newspapers.

Again we are supplying a few ideas which hopefully will spur you on to even better, and perhaps saleable, efforts. When Shakespeare wrote "Who steals my purse steal trash...", he never thought that someday it could be said that "he who steals my trash steals my purse!"

Irons, worn out: One can always use them for doorstops, their sleek contours painted an appropriate color might even add interest to the floor! But a more innovative use would be to take off the handle and the casing and expose the 'innards'. Within is a complicated system of levers and screws

that, spraypainted gold, make a fascinating 'art nouveau' conversation piece. It could be a counterweight for a lampbase, spotlight or whatever. A trendy shop would charge you its weight in silver for something similar.

Jewellery of paste: Fads in costume jewellery come and go – and collected in tarnished mountings, discarded in dusty drawers. One way to make the brilliant paste glitter again is to prize the stones from their mountings and glue them onto panes of glass cut into various shapes from pieces of broken glass. Hung in windows with the sun shining through, a room will be like the inside of a rainbow.

Knives, broken or rusty: If blades are rusted shut, soak in liquid rust remover. If a blade is broken, reshape it on a grinding wheel and it will have an entirely new use. Rusty blades can be cleaned easily using oil and scouring powder on a cork. Kitchen knives are automatically sharpened and free from rust if kept in a canister filled with sand.

Lampshades: When past their prime the frames can still be used with great success. The simplest way to create a new one is to cover the frame with rattan or other cording wound over and around the top and bottom wires until the shade is complete. Strips of cloth can be cut with pinking shears (to avoid ravelling) and wound onto the frame with a slight overlap. A fine effort is achieved if brocade is used. During the day the shade will be one pattern; lighted, a completely different one.

Leather, chamois: There is usually enough salvagable to make excellent linings for pockets that constantly wear out from carrying keys, et cetera.

Leather coats: (see purses, suitcases). If you don't have a chair seat to cover or want to create an expensive-looking bibelot chest, perhaps you could use another handbag. Stitching it is easy if you cut the pattern and run the pieces through the sewing machine, without thread. The needle will make the holes.

Lightbulbs, burned out: Paint and use as daytime decorations for large outdoor areas. When working colored bulbs are needed, make your own, it is much cheaper. Mix a batch of unflavored gelatine, adding a little glycerine (to keep from cracking while drying) and your favorite food or Easter egg coloring. Twist the bulb in this concoction while still warm and let dry. Restore to original glow by washing with soap and hot water.

Lipstick remnants: Melt together with candle ends and use to coat white inexpensive candles. You will have new expensive-looking and fragrant candles, almost free!

Magazine cutouts: Piles of mouldering magazines have no value but cut-out articles for reference do, and while you are at it save all the cartoons and pictures that strike your fancy. Pasted on long strips like papyrus scrolls they will cheer up a sick friend (the backing on contact paper is one idea). Draw frames around them with marking pens and add personal messages. The pictures can, in the art of decoupage, transform the worst-looking battered furniture into 'heirlooms', not to mention what can be done with old trays, chests, et cetera.

Materials, odd pieces, long lengths: Cut them into ribbons for gift packages. Set iron to 'cotton', place material between sheets of wax paper and



iron. It now can be cut into ribbons without ravelling and they will hold shape when making a bow.

Mattress, lumpy: The easiest way to deal with this monstrosity is to buy a piece of foam to cover the top. If you have an extra mattress slide it under the bed for unexpected overnight guests. If you have one you really do not need, give it to the Sisters of Charity, they do!

Needles, sewing machine, dull: They will be sharp as new after you stitch them through fine-grained sandpaper. Rusty ones come clean by, what else?, sticking them in soap!

Newspapers: Besides making good fireplace logs (use the ashes in the garden), being used to train puppies and a thousand other things, remember they are excellent insulation under carpets on the marble and mosaic floors here in Greece. A thick padding of them also substantially reduces carpet wear. If you seasonally store rugs, wrap them (and clothing) in newspaper first. It retards the onslaught of insects.

Everyone knows they polish glass better than cloth, but did you know this is as true for copper and brass? When cleaning a fireplace put a sheet of newspaper in the back and light it. The updraft will keep ashes from coming into the room. Ever baked potatoes in the fireplace? Do it with newspapers, not foil. Thoroughly soak the paper and wrap potatoes well (after sticking them a few times so they will bake faster). You will have real baked potatoes – foil steams, not bakes – and the newspaper husks are still good for fuel.

Nylon velvet: Cut a square from an old piece of material and use for a record cleaner. Picks up dust, leaves no lint. For anti-static action, dampen very

lightly with distilled water and carefully rub over surface.

Oil from canned fish: Use as a flavoring over pet food.

Oil, sump: That sticky gooeey stuff that garages don't know what to do with, otherwise known as crankcase oil. It is ideal for painting palings, posts and all wooden fences. It dries in a few days and preserves the wood as well as keeping it free from pests. All wooden poles and posts should be coated with a preservative before being buried.

Orange rinds: Turned inside out, stripped of the inner membrane, cut into strips and dried, are ideal as flavorings for all kinds of desserts (chop in blender). Added to tea instead of milk one has a fragrant refreshing cuppa instead of a murky mess. They also add fragrance to a fireplace.

Paintbrushes, hardened: Revive as good as new by soaking in hot vinegar.

Paintbrushes, worn: Can be tapered with scissors and used for trim work; often better than new expensive ones. First soak in hot water to tighten the bristles and then wrap with rubber band before trimming.

Panes, window, broken: Often there are pieces large enough to use for picture frames. Since a glass cutter is easy to use, square off odd-shaped ones, cover with 'stained glass' paper and hang as window decoration. Holes for chains are easily drilled. Mark, daub on dots of putty and clear centre. Use a small drill first. (See Jewellery).

...to be continued

classifieds

Cost 1,300 drachmas all inclusive for a minimum 15 words; 15 drachmas each additional word.

LESSONS

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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. ☎ 867-1551, 962-4107

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MISCELLANEOUS

Dr K. Rubinstein, American Dentist. Announces the new phone-number: ☎ 685-5112. 84, Ethnikis Antistaseos st., Halandri, 152 31 Athens.

English-speaking person with references required to look after two 5-year-old Greek children. Call ☎ 808-8806, 6-8 pm daily.

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KATEY'S corner



★ The foreign community was saddened by the sudden loss of two very popular and active members within the past month. On Easter Sunday Gary E. Titus, Vice President of the Bank of Nova Scotia, passed away. Gary, from Canada, and his wife Gail have spent three tours in Greece. He was recently honored by the bank for outstanding performance by receiving the President's Prize... Following a training trip to Germany for the Girl Scouts of America, Winia Sionides suddenly passed away. Marrying Chris and coming to Greece 25 years ago, Winia's took an active part in the Girl Scouts, St. Andrew's Church and the Women's Guild, the AWO's Fine Arts Committee, support of her political party, the American Farm School of Thessaloniki and the Foreign Wives Group. Sincere condolences from all of us to the families of these fine people, they will be sorely missed... The many friends of Michiko were very sorry to hear of her sudden stroke while she was in Cyprus. We are looking forward to her return to Athens and wish her a quick recovery.

★ An evening will be organized by the ladies of **Help and Support for Children with Special Needs**. Food and drink will be available with a fun raffle and good cheer. To be held in a beautiful garden in Zographou. For tickets, call Heidi at 808-5710.

★ Inconveniencing yourself for the sake of the environment takes a bit of practice. You have heard me say before that all Greek churches accept newspapers which they sell to be recycled, using the proceeds for less fortunate children. What could be simpler than saving them, collecting them, tying a bunch with a string and delivering to the nearest Greek church? **Recycling half the paper used in the world would save 20 million acres of forest.**

★ In a fun evening open to all, **Republicans Abroad** will be celebrating both the US Flag Day and Environment Day. For exact place and time, 681-5747.

★ The **Greek Glyndebourne** is to be held on 12 June under the patronage of HE S.G.A. Golden and his wife. This wonderful copy of the original Glyndebourne finds all of

Spearheaded by Professor Alice Tamaccio, La Verne University, with the help of its Environment Club, recently sponsored an Earth Day Symposium. Distinguished speakers covered topics from ozone through the impact of both man and nuclear energy on the environment. The event was well attended and a lighter touch was provided by Philpa Jecchinis (photo) and her "Raging Grannies." The point is - what will be left for the grandchildren?

No wonder Stanley Haas, Superintendent of the NESAs Schools (left), is smiling! He has just won the Door Prize at the 1991 Propeller Club Spring Cruise Ball of two round-trip tickets to the US, courtesy of TWA, with two stopovers where he and his wife will enjoy the luxurious Marriott Hotels. Although the sailing was delayed due to world circumstances, Ball Chairman Savas Kalafatides and his Committee brought off a lovely occasion. AWO provided the beautiful cruise ship backdrop for N.D. Nick Kouyoufas and Mrs Michalis Papaconstantinou, wife of the Minister of Agriculture, who drew the lucky number. **Bon Voyage Stanley!** For information on Propeller Club membership, 779-2727.



the participants dressed to the teeth (black tie and formal dresses for the ladies) carrying their picnic baskets and blankets to enjoy an evening of music on the grass. Champagne is almost de rigueur and the proceeds of the event go to St. Paul's and St. Peter's Chaplaincy. For information or reservations, 652-5525 or 778-6891.

★ There is always much going on at the end of the school year. However, save an evening for the **Players** who are topping off their successful 1990-91 season with Harold Pinter's *The Dumb Waiter* and *The Lover* on 7, 8, 9 June. 895-2884 for reservation.

★ A super Wine and Cheese Evening held recently at l'Auberge TESIS-Hellenic Boarding Unit in Varibobi has made it possible for the **Therapeutic Riding of Greece (TRG)** to send three of their volunteers to England for training this summer. A major contribution was made by the Roundtable No4 of Kifissos and Mrs Miranda Licourezis contributed a horse to the Special Olympics which will be ridden by one child during the parade at the opening ceremony. TRG is still hoping to be able to expand its program by locating a second



The European University began its first campus in Antwerp, Belgium, in 1973 and in 20 years has grown into a total of 12 campuses in seven countries with 3000 students. In 1990 the European University opened in Greece with some 80 students and a second campus is planned in Thessaloniki in 1991. The University offers a four-year Bachelor's Degree in Business Administration, a one-year post graduate diploma and a two-year part-time course. Classes are kept small and the same quality of teaching is offered throughout. "We have a good program of study with practical solutions to everyday problems, we ready the future businessperson for a pan-European and international career" says Mrs Eleanor Buob, Assistant Dean. Our picture shows the Dean, Professor Dirk Craen.





The Hellenic Animal Welfare Bazaars are probably so popular because of smiling volunteer salespersons as in our picture. All benefactors and purchasers were especially appreciated as a move from their premises is contemplated and the animal shelter in Koropi is going forward. If you have just arrived and brought a four-legged friend with you, telephone 643-5391 or 644-4473 to find out about HAWS (EFZ in Greek).



Our picture, taken at a barbecue held at TASIS-Hellenic Boarding Unit at l'Auberge in Varibobi, shows (tall in the centre) Marijane Andreopoulos, one of the primemovers of the Newcomers' Group. She will be leaving Greece soon - she does not really want to - for beautiful Luxembourg. The loss of Marijane's cheerfulness and talent for bringing people together will be great, but Luxembourg is lucky. We wish her all the best. To get in touch with the Newcomers, telephone 647-5490.

It is quite an honor to have the Chairman of ASTA International (the international arm of the American Society of Travel Agents) located in Greece for with 21,000 member firms, it is the largest travel association worldwide. This success is due to the dedication of Chairman James Economides, who has been in the travel business in Greece for over 25 years. Our picture shows Mr Economides with Mrs Sybil Hofmann, Director of the Alpine Centre, at a conference given at the Centre about the work of ASTA and the trends of the travel industry. A reception followed, prepared by the Alpine students.



pony. New volunteers are always welcome, so to obtain information, just call 452-1058 or 452-1062.

★ **ALANON**, the English-speaking support group for the families and friends of alcoholics, meets every Monday from 7 until 8:30 pm at 34 Omirou Street, 2nd floor, office No 3. If you would like to have further information, call (9 am-8 pm) 779-6017 or (5-11 pm) 935-3873.

★ The 247-km Spartathlon will be held this year on 27, 28 September. Remember that this race needs lots of volunteers. To find out how you can help, call 823-3398 (9:30 am-3:30 pm).

★ Under the patronage of HE Sir David and Lady Miers is the **Rose Ball** late June. Super dining and dancing under the stars, unique prizes and congenial company. Call soon for information or reservations: 801-9452 or 778-6891.

★ The Fourth Annual **Propeller Club Dinner Dance** in the beautiful garden at the Glyfada Golf Club is slated for 22 June. This will follow the Fourth Annual Golf Competition. If you are a golfer and want to participate, sign up early. All are welcome at the dinner dance, so call soon Mr John Vrimus at 778-3698 10 am-1 pm.

★ **The French Mutual Help**

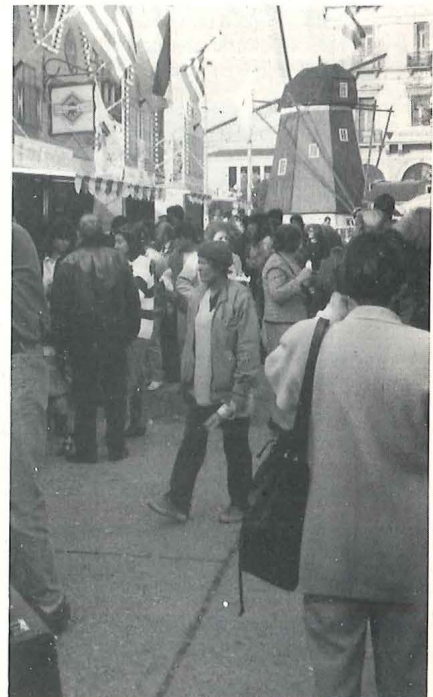
Association (Entraide) organizes a gala dinner under the auspices of HE the French Ambassador, on 11 June, 20.30 pm at the Glyfada Golf. There will be a lottery with prizes offered by French and Greek companies. For information and tickets call the French Consulate: 729-0151, Vas.Konstantinou 5. (Tues-Fri, 5-7 pm).

★ At a lecture, under the auspices of the Ambassador of Finland HE Erkki Tiilikainen and the Finnish Institute, Mrs **Marta Tikkanen**, famous Swedish-Finnish author, read excerpts from her books. Many of them have been translated into several languages, and, listening to the beauty of her poetry-prose, it was easy to understand their great popularity.

★ At a cocktail party held in the garden of the Pentelikon Hotel, **Four Winns**, producer of fiber-glass powerboats, displayed some of its models on the lawn. Greece is certainly the place to have a family boating experience. Johnson Motors was on hand to provide for those who already have the boat. Four Winns: 347-3300.

★ For those of you who will be leaving Greece this summer for a new posting, our best wishes. For the rest of us, happy vacation, smooth sailing, and a safe return. See you... ■

The Royal Netherlands Embassy organized many activities recently, culminating in their National Day celebrated on the birthday of Queen Beatrix. Special decorations were awarded by HE Mr H.A.L. Vijverberg. Appointed in the Order of Orange Nassau were Mr D.A. Krinos of Skiros as Officer and Mr P.C. Petropoulos of Kalamata as Knight. The Embassy also brought picturesque Dutch houses to Klafthmonos Square where Athenians had an opportunity to wander about, laugh with the singing clown and sample typical foods and cheeses. It was great fun as well as instructional.



Some of the most picturesque sights of Britain are for the delight of the British postman. Enjoy a holiday visiting isolated areas, remote farms and castles, with the local postman. POSTBUS HOLIDAYS has 39 routes in Britain and 130 in Scotland. Low in price, high in interest, slow in pace. Call 722-3417.

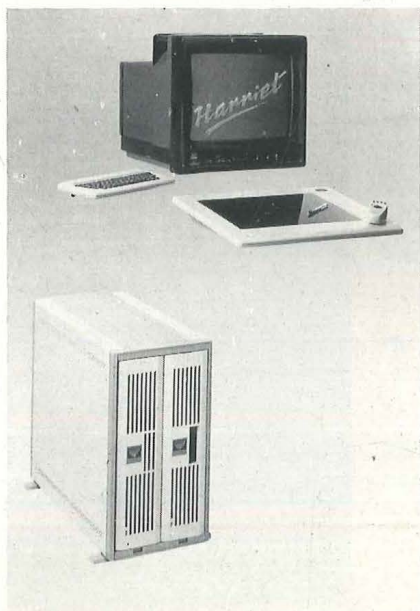


CLAN CAMPBELL is reputed to be "the" noble Scotch Whisky. Lizas & Lizas imports the brand from Scotland where Campbell has been distilling since 1216. The Campbell Clan all derives from the same ancestor. Clan Campbell 12 and 21-year-old whiskys are now in Greece.



Located inside Evangelismos park, BOSCHETTO has made the opening of its refreshing garden coincide with a new lunch formula. The menu presents an imaginative choice of salads, fresh homemade pasta and fish of the day. For dessert, we specially recommend crema cotta. And what a treat: no worry for parking, service is provided by their man on the corner of Vas. Sofias and Gennadiou. BOSCHETTO, for lunch and dinner, tel. 721-0893, 722-7324

QUANTEL makes some of the most high tech post production and video graphic equipment. Their HARRIET Video Graphics workstation has enormous range and a PAINTBOX that paints directly onto the screen with wireless pen or brush. Calavitis on 19 Antinoros, Pankrati, recently gave a powerful demonstration. Tel 7248-144 for details.



The STATION restaurant in Glyfada has authentic railroad cars converted into attractive dining rooms and bar with pianist at weekends. Built in just four months after the owner Lakis Stergiopoulos purchased the wagons from the Greek Railways, the STATION attracts both rail buffs and keen diners. Extensive gardens open for summer time. Nice atmosphere and good Greek and French cuisine. Closed Mondays only. Tel 9633-524 for reservations.

ΓΕΙΑ!

GREEK IDIOMS.



Substina '91

[lɪpe]
ΕΙΠΕ

LESSON 43.

Ο ΓΑΪΔΑΡΟΣ
[o gaídaɾos]

A DONKEY

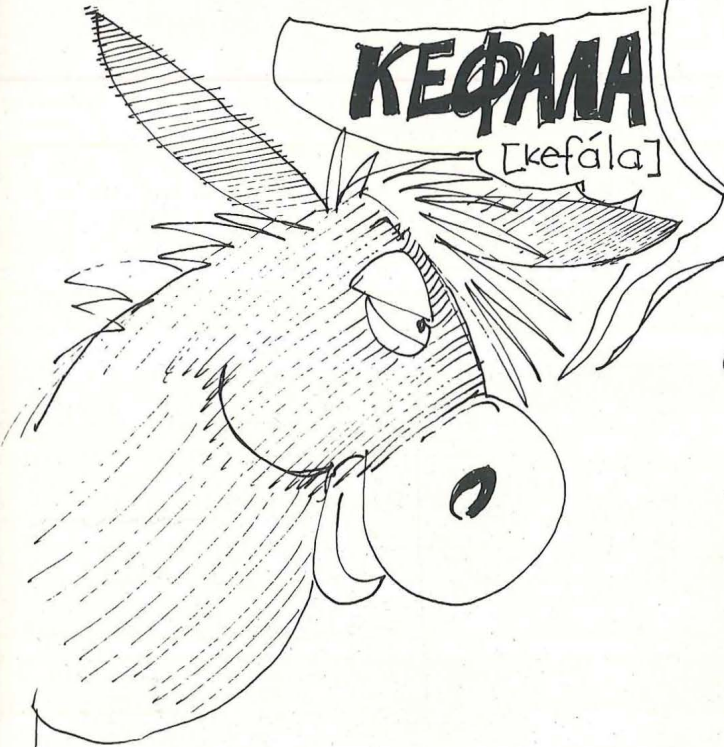
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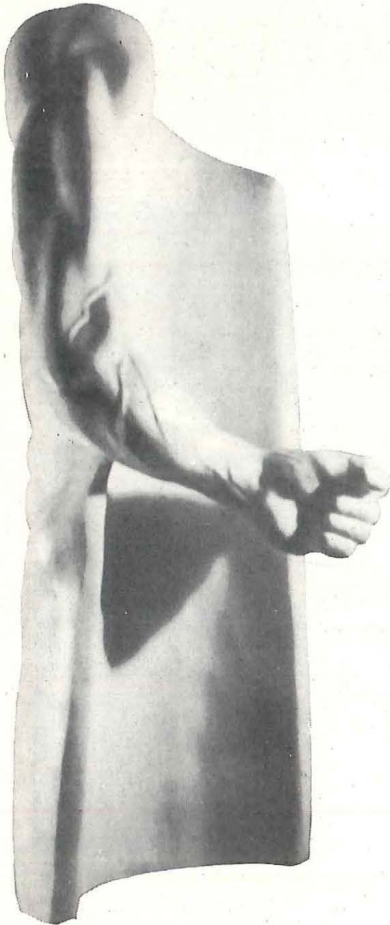
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ΚΕΦΑΛΑ
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"BIG HEAD"



MEANING: THE POT CALLED THE KETTLE BLACK



Theodore Pokamissas
at Epipeda

ART

With the arrival of summer most galleries in the area of Athens are about to close. Very few will continue being active in the next three months. The season usually ends with a group exhibition of the artists who have exhibited individually throughout the winter. At the same time several galleries open in touristic areas just for the summer.

Gallery Astrolavos rounds the season with a tribute to Piraeus and the sea. Tourkolimano, painted by Aginor Asteriadis featured on our front cover. Works by George Vakirtzis, Spyros Vassiliou, Niki Karagatsi and Asteriadis, present aspects of

Piraeus, the islands of Aegina, Hydra, Poros and related themes.

Aspects of Modern Greek Tapissery is the last exhibition for this season at Gallery Pleiades. Some of the tapisseries have been directly woven on the loom. Others have been created by painters who draw their work before weaving it, as was the case with European tapissery from Renaissance until the beginning of 20th century. They are descriptive, of geometric and abstract designs, varying in techniques and colors. The participants are: Maria Gregoriou, Sophia Kana, Stathis Katsarelis, Takis Katsoulidis, Mary Kehayia, Toula Kouroupoulou, Yioulika Lakeridou, Zizi Makri, Tilda Nikolaidou, Yiannis Papadopoulos and Sofia Tata. Until 30 June.

Theodore Pokamissas exhibits sculptures at Gallery Epipeda. The artist works in Tinos, an island with a rich reservoir of white marble and a strong tradition in sculpture. Being a local, Pokamissas knows where and when to acquire the marble for his artistic work. Past creations are on display at Gallery Pierides and the Nikosia Museum. His present exhibition consists of 13 pieces inspired by the modern athlete. Today the athletic spirit is very remote from the classical principles of antiquity. The acquisition of championship at any cost undermines the development of virtues and the strive for unity of mind and body. Sitting on special stands each sculpture in itself 1m tall, presents a single part of an athlete's body, overdeveloped in strength, yet fragmented, not belonging to a unified whole. According to

the artist there is a special way of communicating with these supernatural creations. Marble statues respond with a different sound if knocked at various points. Gallery Epipeda provides an excellent exhibition place for this type of work. The space is divided into levels leaving each sculpture a lot of breathing space. Until 6 July.

César is a sculptor who has been experimenting with the effects of compression on various materials. He places the compressed artifacts on flat surfaces. Enameled tea and coffee pots, boilers and cups have been picked up by the artist from the antique shops of Nice to be transformed into still nature. At Gallery Artio, until 15 June.

Dianne Katsiafka is a lecturer in Fine Arts at Minnesota University. She came to Greece in 1990 on a Fulbright scholarship. Her work entitled "No Garbage Here" was presented in Thessaloniki last March and will be exhibited at Gallery Evmaros until 15 June. The artist creates an environment using only recyclable materials to illustrate the question of what is

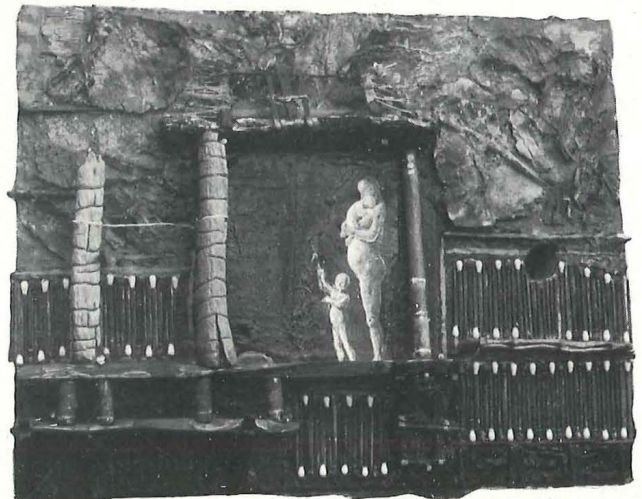


César at Artio

to be done with all the used commodities. Inspired by this exhibition *The Athenian* is recycling paper. Those of a similar attitude are cordially encouraged to do so. See Katey!

RETROSPECT

Helle Tzalopoulou-Barnstone exhibited a series of pastel landscapes in Gallery Zygos in May. Some of her work was done on the island of Serifos in the summertime. In her current work the artist is looking for the landscape that vanishes day after day victimized by industrial develop-



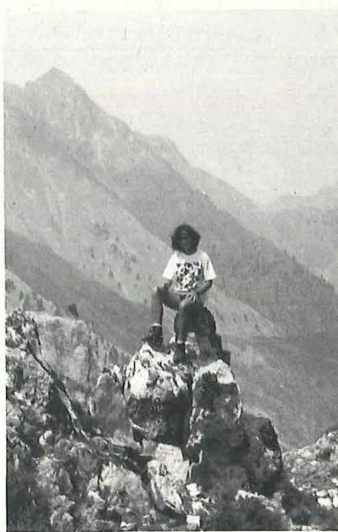
Roula Akalestou at Adyto



Manhattan Transfer

ment. Consistent in her artistic quest, Helle likes to explore new territories and avoids repetition. This is what makes each of her exhibitions unique.

On 28 and 29 May, the American College of Greece has hosted its fifth event of the 1990-91 Cultural Series with an evening of music and dance by the **Deree Dance Company**, which included Piano Concerto no. 22, Symphony no. 41 and Concerto for Bassoon and Orchestra by Mozart.



TREKKING

All you need to enjoy the Greek countryside is your enthusiasm, a good pair of shoes and basic fitness, says Michael Cullen who is organizing walking tours in the Greek mountains. The tours last from 3 to 6 days and range from easy with 4 hours walking per day, to strenuous, keeping you on the move for 8 hours. A guide, fluent in English, French, German and Greek will make sure there will be no dead-end to your adventure. For information call: 323-4548.

FESTIVALS

The Athens Festival extends from 19 June to 16 September this year. The season opens with the National Opera (Ethniki Lyriki Skini). On 19, 21, 23 June, Verdi's *Aida* will be performed at the Odeon of Herod Atticus, known as Herodion. On 20 June there is a song recital by Herman Prey with piano by Helmut Deutsch. The Bolshoi ballet presents *Gizèle* on 26 and 27 June, choreographed by J. Coralli and Tchaikovsky's *Swan Lake* on 29 and 30 June, choreographed by M. Petipa and L. Ivanhof. For information and tickets contact the Athens Festival Box Office, 4 Stadiou, tel: 322-1459 or Herod Atticus Theatre between 5-9pm, tel: 323-2771.

The Epidavros Festival opens with a performance of Aristophanis' *Ornithes* (the Birds) by Modern Theatre. Director is George Messalas, music by Theodore Antoniou, costumes and sets by Alekos Fassianos. For information and tickets contact the Athens Festival Box Office.

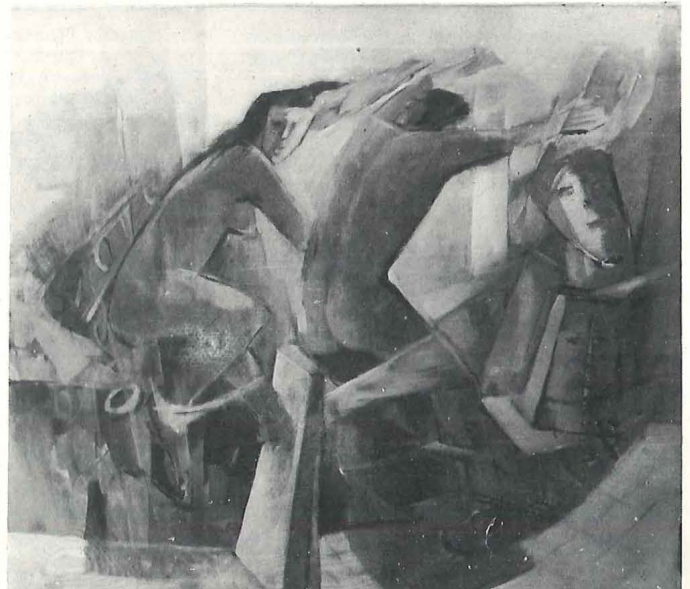
The Athens International Jazz Festival blues included, takes place in Lycabettus Theatre between 17-28 June. Sponsored by Violex-Bic the occasion features names such as Jerry Lee Lewis, Pat Metheny Group, Manhattan Transfer, Chuck Berry, Bo

Diddley, Al Di Meola, B.B.King, Joe Pass, Herbie Hancock, Wayne Shorter and Elvis Jones Jazz Machine. The organizers of the event, Hellenic Concert Management, claim that the quality of sound will be of an excellent level, equivalent to that of the performers.

Patras 10th Festival will open on 14 June with Jazz singer Nina Simone. Yet to be announced, there will be a tribute to Jazz with the French group Sidney Bechet Junior, the French orchestra Le Grand Orchestre Bekumernis and the Dutch group Flairck. Special tributes to classical music, dance and ancient Greek theatre will also be organized.

EXHIBITION

The Meeting of Young Creators is an institution organized by Gallery Ora for the 17th consecutive year. The creative endeavours of young artists in the fields of painting and related arts, literature, music, architecture, theatre and cinema will be presented until 20 June. Among them two interesting architectural projects will be on display. "Drama School at Aegina Prison" by Irene Hatzidimitriou and "Transformation of the Old Municipal Hospital of Patras into Art Centre" by Olympia Athanasouloupoulou and Jian-na Stabouli.



Vassilis Prokopou at Aenaon, N.Psychiko

EXHIBITIONS ABROAD

Anna Maria Tsakali presents her work in Paris at Gallery Eonnet-Dupuy until 15 June. The faceless blocks of flats, the cement texture and grey light create the impression that the true inhabitants of the city are the concrete buildings themselves, squeezing next to each other in order to support their existence.

Panos Charalambous exhibits his structures of tobacco leaves at Gallery Redman in Berlin between 12 June-12 July.

3 this month

JUNE

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NAME DAYS IN JUNE

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

June 29 Petros, Peter, Paul
Pavlos, Pavlina

DATES TO REMEMBER

June 9 Father's Day
June 21 Summer Solstice

GALLERIES

ADYTO, Dionissou 56, Halandri, tel 683-0943. Painting group exhibition. Roula Akafestou, Alexei Kyriloff, Dionysios Palmas, 5-30 June.
AEGOKEROS, Aristodimou 4, Kolonaki, tel 722-3897. Group exhibition, paintings, sculptures, jewellery, etching, until 30 June.
AENAON, Andersen 18, N.Psychiko, tel 671-1264. Paintings by Vassilis Prokopos, "Wandering in Unknown Spaces", until 15 June. Painting, group exhibition by 7 women, 16-29 June.
AENAON, Stournari 30, tel 522-8688. Painting, group exhibition, "Nude", until 21 June.
AGATHI, Mythimnis 12, Kipseli, tel 864-0250. Paintings by Aglaia Georgopoulou, until 5 June. Painting, group exhibition: Yiannis Psychopedis, Dimitris Mitaras, Vassilis Sperantzou, Yiorgos Lazongas, Triandafillos Patraskidis, 15 June until August.
ARGO, Merlin 8, Kolonaki, tel 362-2662. Painting, group exhibition by 12 artists, until 4 June.
ARTIO, Dinokratous 57, Kolonaki, tel 723-0455. Sculptures by César, until 15 June. See Focus.
ASTROLAVOS, Androutsou 138, Piraeus, tel 412-8002. Paintings by Lefteris Olympios until 1 June. Painting, group exhibition, 4-29 June. See Focus and Front Cover.
ATHENAEUM ART, Syngrou 89-93, inside Intercontinental Hotel, tel 902-3666. Paintings by Dimitris Nalbandis and Stratis Mendakis. Sculptures by Papayiannis and Vlassis, until 30 June.

ATHENS ART, Glykonos 4, tel 721-3938. Paintings by Sergios Loizos, until 20 June.
DADA GALLERY, Niriidon 6, tel 722-2929. Paintings and etchings by Monica Raiza, 22 May-3 June. Paintings and constructions by Yiannis Adamakis, Kostas Evangelatos, Christos Theofilis, 5-22 June. Group exhibition starts on 24 June.
DIMOKRITOS, Dimokritou 24, tel 362-9468. Group exhibition, until 30 June.
DESMOS, Tziraion 2, tel 922-0750. Open 12-3pm, 5-8pm. Mondays 5-10pm. New space sculpture by Yiorgos Tsakiris, until 27 June.
DOMA, Dimokritou 25, tel 363-7487. Collage by Vassilis Skilakos, until 30 June.
EIKASTIKOS CHOROS, Dimokritou 21, tel 361-1749. Open 10.30am-1pm, 6.30-9pm. Paintings by Maria Stamatiki, until 9 June.
EKFRASSI, Fivis 11, Glyfada, tel 894-0391. Paintings by Lina Moissidou, until 15 June. Patricia Kinard, 18 June-6 July.
EPIPEDA, Xanthippou 11, tel 721-4644. Sculptures by Theodoros Pokamissas, until 5 July. See Focus.
EPOCHES, Kifissias 263, shopping centre, tel 808-3645. Etchings by Christos Sandamouris, until 7 June. Paintings by Kostas Papastamoulis, 11 June-11 July.
EVMAROS, Fokidos 26, Ambelokipi, tel 777-6485. environment by Dianne Katsiafka, "No Garbage Here", until 15 June. See Focus.
GALLERY 3, Fokillidou 3, Dexameni, tel 362-8230. Paintings by Yiannis Kourakis and John Edwards, until 8 June. See Art.
GALLERY 7, Zalokosta 7, tel 361-2050. Painting, etching, sculpture group exhibition, 3-28 June.
HOUSE OF CYPRUS, Irakleitou 10, tel 364-1217. Paintings by Cypriot elementary students, until 8 June. Paintings by Vais and Vais, 5-15 June.
IONI, D. Kyriakou 15, Kifissia, tel 801-8581. Antique jewellery collection from Asia and Afrika, by Patric Fabr. until 10 June. Group exhibition, 15 June-20 July.
JILL YAKAS, Spartis 16, Kifissia, tel 801-2773 by appointment.
KONTI GALLERY, Makryianni 133, Moschato, tel 481-9884. Group exhibition of artists from Piraeus, until August.
KREONIDIS, Kanari 24, tel 360-6552. Paintings by Anna Maria Sklavounou, 4-14 June.
MARIA PAPADOPOULOU, Xenokratous 33, tel 722-9733. Etching, group exhibition by 6 artists until 8 June. Group exhibition, 13-29 June.
MEDOUSA, Xenokratous 7, Kolonaki, tel 724-4552. Paintings by Eleni Zouni, until 8 June.
MOIRARAKI, Kifissias Av.263a, tel 808-3001. Sculptures by Kostas Varotsos, until 15 June.
NEES MORPHES, Valaoritou 9, tel 361-6165. Painting, group exhibition, until 30 June.
OPSI, in Mykonos, tel 0298-22083. Paintings by John Corbridge, until 6 June. Paintings and prints by Sotiris Sorogas, 7-20 June. "Carpets" by Vassili Karakatsani, 21 June-4 July.
ORA, Xenofondos 7, tel 323-0698 or 322-9178. Meeting of Young Artists, variety of events, until 20 June. See Focus.
PLEIADES, Davaki 3-5, Ambelokipi, tel 692-9950. "Aspects of Contemporary Greek Tapestry" by 10 artists, until 30 June. See Focus.
SKOUFA, Skoufa 4, tel 360-3541. Group exhibition, until August.
THE GALLERY, Xenofondos 9, tel 322-6773. Group exhibition "Art after the Gulf War", until 30 June.
TITANIUM, Vas. Konstantinou 44, tel 721-1865. Paintings by Mina Papatheodorou-Valiraki, until 10 June. Sculptures by Vartholomeos Papadantonakis, until 10 June. Sculptures by Kostas Rothos, 12-30 June.
YPOGRAFI, Kifissias Av.294, in Psychiko Shopping Centre, tel 724-2723. Paintings and designer's furniture by Takis Zenetos. Sculptures by Aspasia Zenetos until July.
ZOUMBOULAKIS, Kolonaki sq.20, tel 360-8278. Retrospective exhibition of posters published by the gallery, until 30 June.
ZOUMBOULAKIS, Kriezotou 7. Exhibition of artifacts by Yiannis Tsarouhis, 13-17 June.
ZYGOS, Iofondos 33, tel 722-9219. Painting group exhibition. Tassos Zografos, Thomais Kontou, George Koulouris, Foula Boukoyianni, Apostolos Petromichelakis, Rita Vergou-Hartoulari, 3 June-30 July.

EXHIBITIONS

NATIONAL GALLERY, Vas. Konstantinou 60, tel 723-5938. Retrospective exhibition with works of Nikos Nikolaou. 240 oil paintings and water colors, drawings on stones, costumes and theatrical settings, until the end of June. See Art.
MUSEUM OF GREEK FOLK ART, Kydathineon 17, tel 321 3018. Silks from Proussa, collection of Soula Bozi, until Feb.1992.

NATIONAL INSTITUTE FOR THE YOUTH. Sculpture exhibition by senior students of the National School of Fine Arts, until 22 June.
ATHENS COLLEGE THEATRE, Paleo Psychiko, tel 671-7523, 647-4676. Artwork by students in Hellenic American Educational Foundation's Adult Education Program, 5-15 June. Works by contemporary Greek artists, organized by OMEPO on the occasion of the 1991 Sponsorship Prizes, 17-28 June.
ELEFThERIA PARK HALL, Vas.Sofias, behind Athens Concert Hall, tel: 364-0910. Urban Design, 4-24 June, 9am-1pm and 5-9pm, except Mondays.

SUMMER COURSES

ATHENS CENTRE, Archimidou 48, tel 701-2268. Modern Greek language courses from beginning through advanced levels. 10-28 June, 5 days a week, 4 hours daily.
BRITISH COUNCIL, 17 Kolonaki Square, tel 363-3211-5 360-6011-5. Intensive 30-hour summer courses, 24 June-5 July, 3 hours daily. Improvement of particular skill areas in English.
HELLENIC AMERICAN UNION, Massalias 22, tel 362-9886 ext 53 for Greek and Other Studies dept. Lessons include: art education, theatre studies, play therapy, photography, public relations, marketing, advertisement, Modern spoken Greek.
YWCA, Amerikis 11, tel 362-4291. Modern Greek ongoing courses. A variety of subjects taught in Greek: photography, computers, jewellery, painting; folk dances, cooking.
MINI GALLERY, L.Katsoni 58, 1st floor, tel 642-4211 (7-10pm) Fine art course "Kourafexala style". Director Mrs Vicky Lyon.
APOPSI SCHOOL OF ART, Dinokratous 35, tel 721-9720, 722-7009. Courses on painting and iconography.

MUNICIPAL ART GALLERY

MUNICIPAL ART GALLERY, Piraeus 51, tel 324-3022. Group exhibition by 15 Greek artists, participants in the Marseille Biennale. Painting, etching, design, fashion, architecture, ceramics, illustrations, comics, jewellery, until 15 June.

SOCIAL EVENTS

THE ROSE BALL by kind invitation of Their Excellencies Sir David and Lady Miers at the British Embassy Residence, 27 June. Information from Bridget Coscoros: 652-5525, Mary Burfitt: 801-9452, Nora Clarke: 778-6891.
GREEK GLYNDEBOURNE by kind invitation of Their Excellencies Dr and Mrs Samuel Golden at their Residence in Paleo Psychiko, 12 June. Information from Bridget Coscoros and Nora Clarke.

THEATRE

THE PLAYERS at KEA theatre, Kekropos 1, Plaka on 7, 8, 9 June, present Harold Pinter's "The Lover" and "The Dumb Waiter". For information tel: 644-1590 or 202-2316.

MUSIC

EVMAROS, Fokidos 26, Ambelokipi, tel 777-6485. Voislav Stefanovic: Elvis Presley Symphony, 3, 4 June.

CLUBS & ORGANIZATIONS

AMERICAN WOMEN'S ORGANIZATION OF GREECE (AWOG) On 1 June the spring fund raiser: "City Lights Cruise" aboard a luxurious cruise liner. Boarding at 7.30pm, Trocadero Pier in Paleo Faliro. For details tel 894-2190, 360-0000. For membership at AWOG and general information tel 639-3250/9, ext 345, M-W-F, 10.30am-1.30pm.
ATHENS COSMOPOLITAN LIONS CLUB, for information concerning the meeting agenda call Mr Baganis, tel 360-1311.

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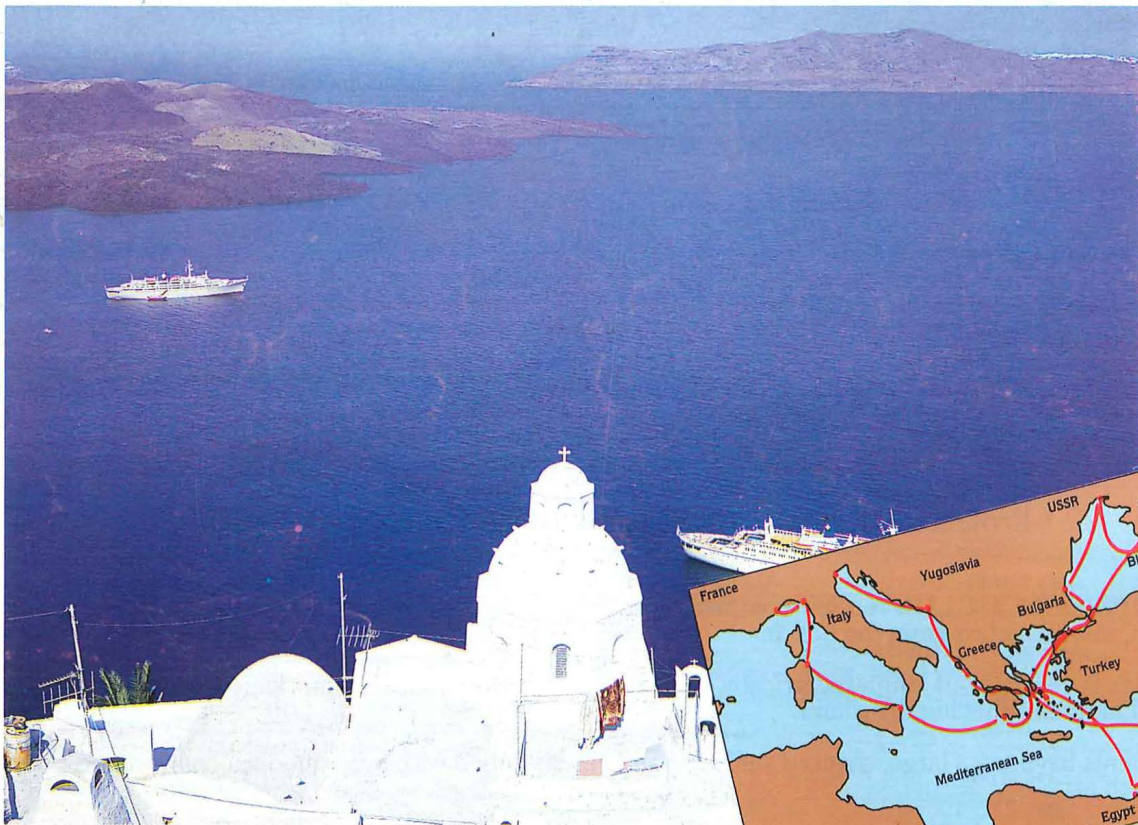
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