

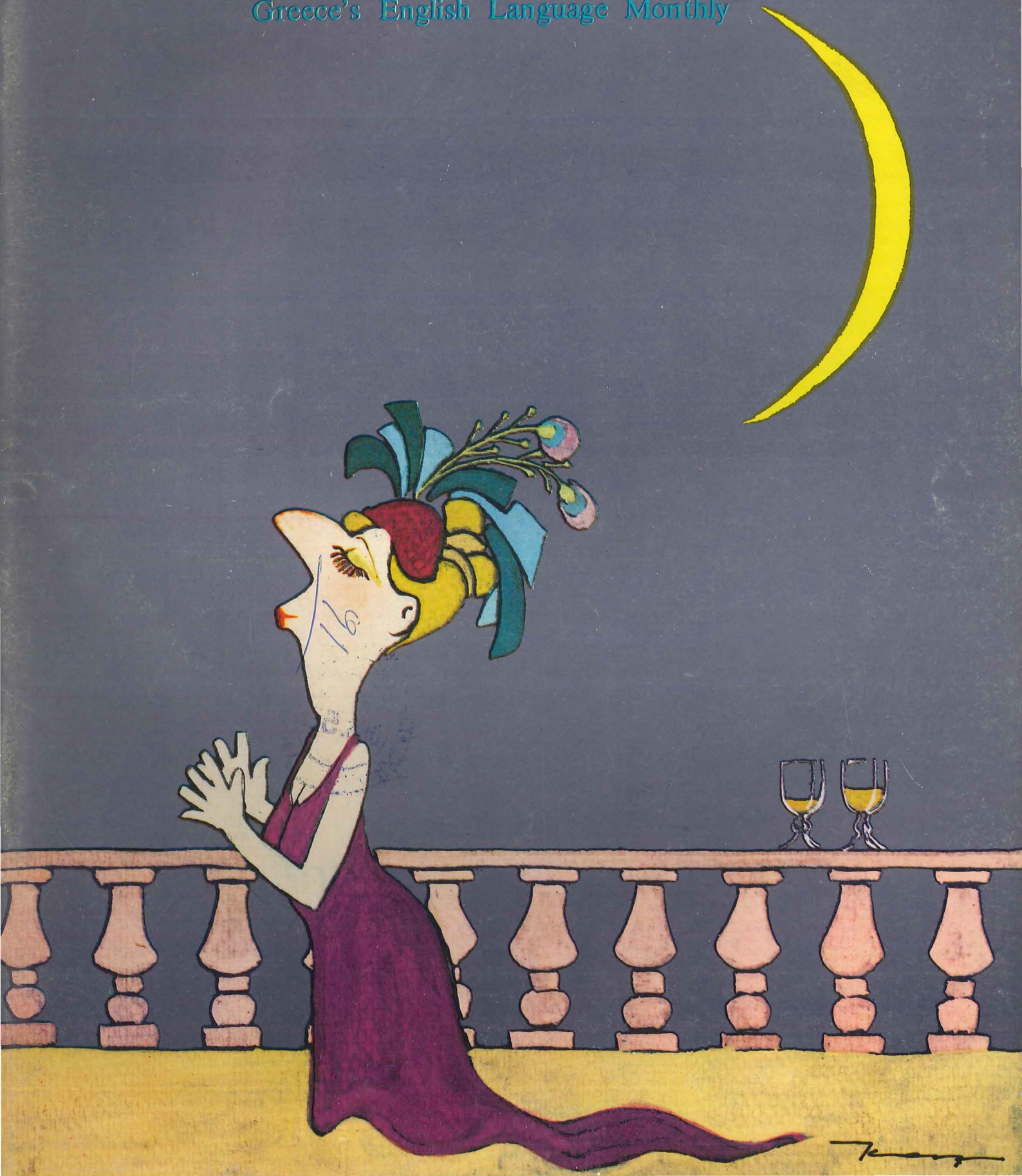
April 1981

THE

Price 50 Drs.

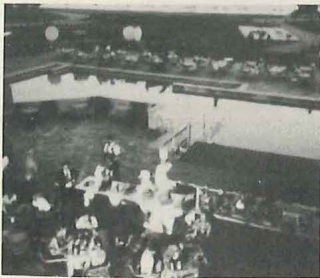
# ATHENIAN

Greece's English Language Monthly



# beautiful days, unforgettable

... Last night we went to the EROS discotheque and afterwards had a drink at the Night Club... The music was fantastic... We were not dancing... We were floating... Tonight, some want to play cards... but with so many choices, I am lost...



... If you prefer French cooking, you'll go to "L'ORANGERIE". If you want an ouzo and "mezedes", you'll go to the "VILLAGE INN" taverna. Imagine, you have five different restaurants to choose from... as for wine... everywhere you go, you ask for the famous distinctive, high-quality PORTO CARRAS wine from the nearby vineyards.



... Well, listen to my proposals for the day. First of all, we'll see the International Riding Competition... I am sure you



agree, later on we'll watch our friends' tennis final on the floodlit green-set court (one of

the ten courts)... And of course, the loser will offer dinner for all, with lobster and sea-food... If you don't agree to this... I'll go alone...

Holidays without some kind of cultural activities mean nothing to us. Mother insists we go to the cinema... The children want to see the performance in the "APOLLON", outdoor theater, your brother prefers the painting exhibition and I definitely want to go to the concert in the superb "GINA BACHAUER HALL". Well... we don't seem to agree... but when you arrive, look around and I am sure you'll find us somewhere!



... Philip decided to learn how to play golf... I prefer wind-surfing... He has at his disposal an 18-hole golf course and a professional teacher and I have an excellent sailboard and the sea is just ideal.



... Actually, you really do not know what to do first... Truly, I believe you can not find anything similar in Greece or anywhere else... as for the prices... well this is another pleasant surprise among many waiting for you in PORTO CARRAS!

the charm of Halkidiki

## PORTO CARRAS

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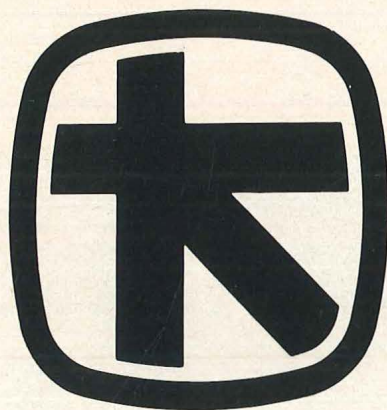
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to welcome you!



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## THE ATHENIAN

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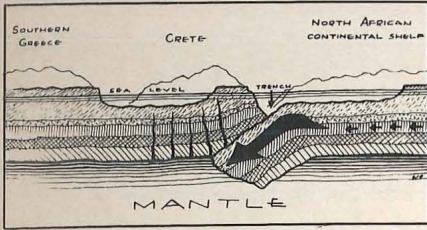
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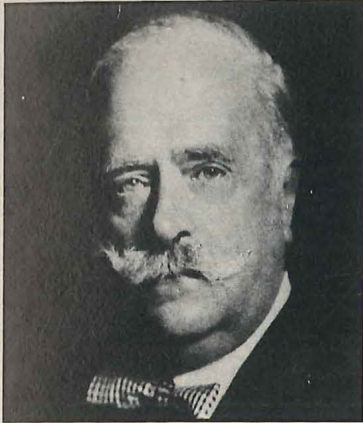
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## publisher's note

The series of earthquakes and aftershocks in February and March forcibly reminded Athenians that Greece lies in a highly active seismic zone which has greatly determined her past and will go on influencing her future. Catherine Vanderpool's "Earthquakes in Perspective" describes some of the effects which seismic activity had on the mythology, the history and the scientific thought of ancient times.

Alfred de Grazia in "What Can be Done?" discusses the difficulties and options which exist today in taking practical measures against the possibility of major earthquakes in the future. Mr. de Grazia is Professor of Social Theory at New York University. A frequent visitor to Greece, he is the author of numerous works, the latest of which, "Chaos and Creation", deals with ancient catastrophes.



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The unpublished archives of the Foreign Office in London contain commentaries from members of the Legation in Athens during the interwar period whose appraisals of the Greek character make an interesting social footnote to diplomatic history. While researching material for his forthcoming political history of the Greek Republic (1924-1935), Professor S. Victor Papacosma came upon commentaries whose elegant hauteur often delightfully exposed the character of the authors at the moment of exposing their subjects. "From the Diplomatic Pouch" assists in revealing why the attraction-repulsion principle in Anglo-Greek affairs is so strongly rooted in the idiosyncracies of these two remarkable peoples. Mr. Papacosma is Associate Professor and Coordinator of Hellenic Studies at Kent State University, Ohio.

The cover is by the illustrator and political cartoonist, Andonis Kalamaras.

## Dancer Maina Gielgud at "Ekfrasi" Year of Sikelianos

One of Britain's most versatile dancers, Maina Gielgud, will perform in the Ekfrasi '81 series in mid-April. Gielgud, who started her professional career in Paris with Roland Petit, was trained in London. She has worked with a number of noted figures in the world of classical dance, including Maurice Bejart, Rudolf Nureyev, George Balanchine and Dame Ninette de Valois. At Ekfrasi, Gielgud will present a show entitled *Steps, Notes and Squeaks*, which she devised in 1978. Participating is the renowned choreographer Sir Anton Dolin, as well as dancers Jonathan Kelly and Daniel Lollmel.

## "Actors' Theatre Company"

Ekfrasi '81 will also feature this month two plays presented by the "Actors' Theatre Company", from England. Formed in 1978, the "Theatre" takes its productions on tour, and at the same time arranges for short company residencies in which they develop workshops and seminars in connection with their productions. Their Athens schedule calls for two plays — Shakespeare's *Measure for Measure*, and an adaptation of *Don Quixote*

## Gallery Agenda

Sculptor Christos Kapralos will present a retrospective of 20 years of his work at the National Gallery beginning in April. One of Greece's foremost sculptors, he began his career here and then spent a number of years in Paris before the war. Since then he has worked mainly in Greece. Most of his works, characterized by his traditional approach to matters of style, are executed in bronze. A parallel exhibition at the Zygos Gallery will present a selection of Kapralos' lithographs.

Also of interest is the exhibition of stained glass by Merope Preka, scheduled by the Contemporary Graphics Gallery for April. Preka, one of a handful of Greek artists working in this medium, was trained in Paris and has specialized in stained glass since the early 1960s. Besides these gallery works, she has executed a large-scale stained glass panel now at the Athens Chamber of Commerce.

Thirty years have passed since the death of poet Angelos Sikelianos in 1951. On March 10 a ceremony at the Athens Academy officially opened the Year of Angelos Sikelianos, with speeches from the late poet's friends and colleagues including Panayiotis Kanellopoulos. Considered one of modern Greece's outstanding poets, Sikelianos was also the prime inspiration behind the "Delphic Idea", a concept of universal brotherhood based on ancient Greek principles which he wished to see centered in Delphi. With his first wife, the American Eva Palmer, he organized the Delphic Festivals in 1927 and 1930 to help stimulate a revival of classical culture and ideas. In his honor, the Ministry of Culture has organized a commemorative exhibition due to open at the Zappeion in April.

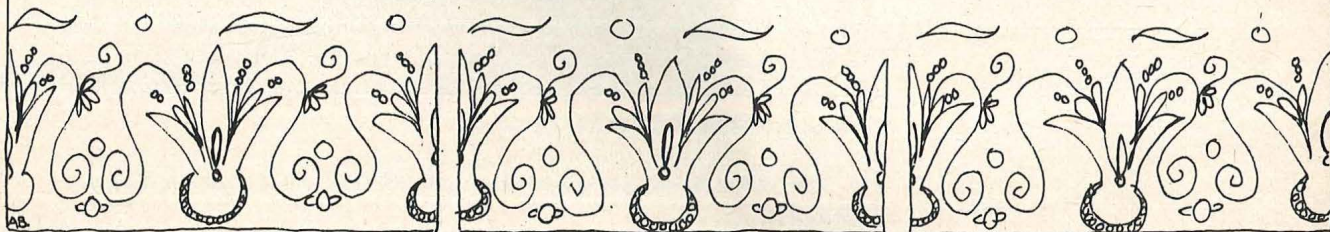
## Symposium on Hellenic Trench

The Athens Polytechnion has organized an international conference for mid-April on the timely subject of the Hellenic Arc and Trench. During the recent earthquakes in Athens, discussions of Greece's high level of seismic activity centered on the phenomenon of plate tectonics — the movements of continents, and, more specifically, that of Europe and Africa towards each other. The Hellenic trench, a result of this phenomenon, will be discussed at this symposium, which will survey both the formation and evolution of the trench, the dynamics of the area, and new techniques for its exploration and study.

## Japanese Prints at the Pinakothiki

A large show of Japanese engravings will be on display at the National Gallery from April to June. Entitled "Masterpieces of Ukiyo-e", the exhibition comprises 174 works, which illustrate an artistic style favored by the expanding Japanese middle class between the seventeenth and the nineteenth centuries. The show is being presented in exchange for the Goulandris Collection of Cycladic Art, which has had a great success during its appearance at the National Museum of Western Art in Tokyo.

*For specific dates and program information, consult "Goings on in Athens"*



# goings on in athens

## EASTER AND FOLK FESTIVALS

April 14 — in POLYKASTRO (Macedonia) the Eastern Rumeli tradition of sacrificing a ram in thanks for protection from drought and calamity is maintained. The inhabitants all contribute to the purchase of the animal which is sacrificed on a nearby hill. Feasting, drinking and dancing follow. Tel. 0343-22210 for further details.

April 24 — Holy Friday. The Epitafios is celebrated in the evening, followed by a procession during which the faithful carry lighted candles through the streets. In Athens this is best observed from the top of Lykavittos.

April 25/26 — Holy Saturday and Easter Sunday. Late Saturday evening the celebration of the Resurrection is followed at midnight by the ringing of church bells as people take the Light of the World from the church candles and hurry home to mark their lintels with the sign of the Cross before their candles go out. After this a traditional meal (with red Easter eggs) of *mayeritsa* soup is served. Easter is celebrated with whole lambs roasted on spits in the open air. In TRIKERI (Pelion) Easter Sunday marks the beginning of a week of dancing every afternoon in the central square, culminating on May 3 (St. Thomas' Day) in a large gathering (with many visitors from all over Greece) and dancing. For further details of events in TRIKERI Tel. 0421-32084. Traditional singing and dancing are also noted in THESPROTIKO, and in Tripoli (Peloponnesus) and Levadia where visitors are usually welcomed with offers of food.

April 27 — Holy Monday and the Feast of Agios Georgios (St. George). Celebrated on the islands of LEMNOS and KOS, and the village of ARAHOVA (near Delphi) with horse racing. In ARAHOVA a 3-day feast begins. The village of ASI GONIA (near Hania in Crete) follows the religious fiesta (where all herds are brought to the entrance of the church to be blessed and then milked) with such shepherds' traditions as a sheep-shearing competition. In KOS, ASI GONIA, the island of KASSOS, and VERIA there are noted festivities with singing and dancing.

April 28 — The third day of Easter is marked in the village of OLYMPUS (Karpithos) with religious songs and dancing; in AGIOS YIANNIS (Euboea) with a feast and regional dances; in MEGARA with the traditional "Dance of the Trata"; in THASOS, where the old people dance in traditional costume and the young women offer *loukoumia* to the visitors; in KOZANI, where the women dance, in traditional costume, the "Dance of the Roka" (distaff or spindle); and in PLATEOS (Veria) where old customs are revived.

May 1 — May Day and the Feast of the Flowers, a festival of spring. Traditionally people go into the country and collect flowers for wreaths which are hung over the front door. Garlic is sometimes woven into the wreath as a precaution against evil. On Corfu a Maypole is carried in the streets. There is traditional dancing in MAKRINITSA (Pelion), and festivals are held in KIFISSIA, NEA SMYRNI, NEA PHILADELPHIA and NEA HALKIDONA. The Feast of Narcissus is celebrated with wreath making and dancing in the Fields of Karia, by Lake Mikri Prespa, near FLORINA.

## RELIGIOUS SERVICES

### GREEK ORTHODOX

*Holy Week services will take place at the Cathedral on Mitropoleos Street and at Greek Orthodox churches throughout the country.*

April 20 (Holy Monday): Vespers and evening prayers; April 21 (Holy Tuesday): Vespers and evening prayers (including the singing of The Anthem of Kassiani, written by a 9th-century Byzantine nun and a masterpiece of Eastern liturgical poetry); April 22 (Holy Wednesday): Sacrament of Holy Unction in the afternoon, Vespers; April 23 (Holy Thursday): Liturgy of St. Basil the Great in the morning, Service of the Twelve Gospels in the evening; April 24

(Holy Friday): Lamentation Service in the evening, followed by the Epitafios Procession; April 25 (Holy Saturday): Mass of St. Basil in the morning, liturgy 11 pm, the Resurrection (Anastasi) at midnight; April 26 (Easter Day): The Service of Love (Tis Agapis), 10 am.

BETH SHALOM SYNAGOGUE, Melidoni 5, Tel. 325-2823. April 18: Passover Seder, evening service; April 19 and 20: morning services.

CHRISTOS KIRCHE (German Evangelical), Sina 66, Tel. 361-2713. April 16: Holy Communion, 8 pm; April 17: Holy Communion, 9:30 am; April 19: Easter Service, 9:30 am.

ST. ANDREW'S PROTESTANT AMERICAN CHURCH, Office at the American Club, Kastri, Tel. 801-3971. Services held at Tasis/HIS Auditorium, Kifissia and Christos Kirche, Sina 66. April 12 (Palm Sunday): 9 am at Kifissia, 11:30 am at Sina 66; April 16 (Maundy Thursday): 8 pm at Kifissia; April 19 (Easter Day): 9:30 am at Kifissia, 11:30 am at Sina 66.

ST. DENIS ROMAN CATHOLIC CHURCH, Venizelou (Panepistimiou) 24, Tel. 362-3603. April 19: Liturgy, 12 noon, offerings for Easter of the Poor; April 22: Blessing of Holy Oils, 7 pm; April 24 (Holy Friday): Matins, 9 am, Stations of the Cross, 3 pm; Ceremony of the Passion, 7:30 pm; April 25 (Holy Saturday): Matins, 9 am, Easter Vigil, 11 pm, High Mass, midnight; April 26: the usual Sunday Masses, Vespers and liturgy, 6 pm.

ST. NIKODIMOS (Russian Orthodox), Filellinon 21, Tel. 323-1090. April 19, 21 and 22: Services at 7 pm; April 23 (Holy Thursday): Matins, 9 am and Service of the Twelve Gospels, 6:30 pm; April 24 (Holy Friday): Service 1:45 pm, Epitafios Service, 7 pm and Epitafios procession, 9 pm; April 25 (Holy Saturday): Liturgy and the Resurrection, 11:30 pm-3 am; April 26 (Easter): Service, 9:30 am.

ST. PAUL'S ANGLICAN EPISCOPALIAN CHURCH, Filellinon 29, Tel. 714-906. Services both at the church and at St. Catherine's British Embassy School, Kifissia. Services at Filellinon, April 12 (Palm Sunday): Blessing and Procession of Palms and Family Eucharist, 9 am; April 16 (Maundy Thursday): Sung Eucharist and Ceremonies, 7 pm; April 17 (Good Friday): Liturgy and Preaching of the Cross, 12 noon-3 pm; April 18 (Holy Saturday): Easter Vigil and Midnight Mass, 11:30 pm; April 19 (Easter Day): Holy Eucharist 8, 9, 11 am, Morning Prayers, 10 am. At Kifissia, April 12: Blessing and Procession of Palms, 11 am; April 16: Sung Eucharist and Ceremonies, 7 pm; April 17: Good Friday Liturgy, 7 pm; April 19: Family Eucharist, 11 am.

TRINITY BAPTIST CHURCH, Vouliagmenis 58, Ano Hellenikon, Tel. 894-3376. April 19: Easter Sunrise Service, call for information.

### ECUMENICAL EASTER SUNRISE SERVICE

All are invited to this annual service on April 19 (Easter Sunday, Western) at 6:30 am. Held on Philopappou Hill, with a fine panorama of Athens, the Acropolis and Mount Hymettus, the service will be conducted in English and German by representatives from several church groups. These include the St. Andrew's Protestant American Church, the German Evangelical Church, the Hellenic Air Base Chapel, the Navy Base Chapel and the Hellenic International Church of Christ.

## MUSIC AND DANCE

ATHENS STATE ORCHESTRA, Olympia Theater, Akadimias 58, Tel. 362-8670. Call for program details not available at time of printing.

BRITISH COUNCIL, Kolonaki Sq., Tel. 363-3211. Byzantine (ecclesiastic) music, folk songs of Greece and the U.K. are included in a concert by the D. Papapostolou Experimental Choir, April 16, 8 pm. Tickets available from April 1.

GERMAN CHURCH, Sina 66, Tel. 361-2713. Guitar recital by Bruce Wadsworth of works by Bach, Sor, Castelnuovo-Tedesco and Dowland, April 11, 8:30 pm. Organ concert by Rose Kirn of works by Bach, Walther, Mozart, Zipoli, Mendelssohn and Franck, April 19, 8:30 pm.

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

### NAME DAYS IN APRIL

In traditional Greek circles one's name day (the day of the saint whose name one bears) is more significant than one's birthday. An open-house policy is adopted and refreshments are served to well-wishers who stop by with gifts and the traditional greeting of *hronia polla* (many years). Although this tradition is fading, it is customary to acknowledge the occasion with a telephone call, cable or flowers. Celebrations of name days falling during Lent are postponed until after Easter.

April 18 Lazaros  
 April 19 Vaios, Vaia  
 April 24 Elizabeth  
 April 26 Anastasios (Tasos), Anastasia (Tasia)  
 April 27 Georgos, George, Georgia  
 April 28 Mark, Markos  
 May 1 Zoe

### DATES TO REMEMBER

April 1 April Fool's Day  
 April 12 Palm Sunday (Western)  
 April 17 Good Friday (Western)  
 April 18 Eve of Passover  
 April 19 Easter Sunday (Western)  
 April 23 St. George's Day, England  
 April 24 Holy Friday (Orthodox)  
 April 25 Holy Saturday (Orthodox)  
 Anzac Day, Australia  
 National Day, Portugal  
 April 26 Easter Sunday (Orthodox)  
 Last day of Passover

### PUBLIC HOLIDAYS

April 24 Holy Friday  
 April 27 Easter Monday  
 May 1 May Day

### DAYLIGHT SAVING TIME

Began at the end of March when clocks were turned forward one hour. Greece is now on GMT+3. In late September Standard Time will resume.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Piano recital by Eleni Tragana, April 2, 8 pm. Mrs. Vatikiotis gives a piano recital, April 8, 8 pm.

ITALIAN INSTITUTE, Patission 47, Tel. 522-9294. Arias by Verdi, Bellini, Puccini and Giordano sung by Stella Pavlaki (soprano) and Dimitri Nikolaidis (tenor), accompanied by Maestro Dimitri Michailidis on piano, April 3, 7:30 pm, Parnassos Hall, Agiou Georgiou Karysti 8 (presented in collaboration with the Greek Italian League). Concert of works by Locatelli, Rossini, Briccialdi, Farbach and Margola with Gian Luca Petrucci and Anna Mancini on flutes, April 6, 8 pm, Katoliki Archiepiskopi, Sina 24.

LYCEUM OF GREEK WOMEN, Dimokritou 14, Tel. 361-1042. Weekly performances of Greek folk-dancing are usually presented during this season. Call for details of dates and venue.

NATIONAL OPERA COMPANY (Lyriki Skini), Olympia Theater, Akadimias 58, Tel. 361-2461. Performances usually begin 7 pm Sat., Sun. and Wed., and 8:30 pm Tues., Thurs. and Fri. The following works are scheduled for April: *Norma* (Bellini), *Il Trovatore* (Verdi), *The Barber of Seville* (Rossini), *Cavalleria Rusticana* (Mascagni), *Pagliacci* (Leoncavallo), *Macbeth* (Verdi) and *Lucia di Lammermoor* (Donizetti).

ODEION ATHINON, Vas. Georgiou 17-19, Tel. 360-8111 (Goethe Institute). Two lecture-recitals by Frederic Gevers (Prof. at the Royal Academy of Music, Antwerp) on the works of J.S. Bach. Introductions in German, French and Greek. Presented jointly by the Goethe Institute, Belgian Embassy and Athens School of Music. April 8 and 10, 8 pm.

PARNASSOS HALL, Agiou Georgiou Karytsi 8, Tel. 322-1917. Recitals presented by Hellenic French Assoc., Weds. 7 pm: Piano recital by Lynn Kendry, April 1. Violin recital by Isabelle Flory with Lenna Erodiadou on piano, April 15. Piano recital by Jean Triantakis, April 29.

TASIS/HIS AND LA VERNE UNIV. (Kifissia Concert Series), Tasis/HIS Auditorium, Xenias and Artemidos, Kefalari, Tel. 808-1426. Piano recital by Eleni Tragana, April 8, 8:15 pm.

## EXPRESSION '80/'81

*The second season of this winter festival of the arts (Ekfrasi), organized by the Ministry of Culture, continues to May. Following is a list of performers and program items expected in April. For further details not available at time of printing, reservations and venues, contact the Athens Festival Box Office (Stadiou 4, in the arcade, Tel. 322-1459).*

**MUSIC** — The Radio Big Band of Cologne featuring trumpeter Freddie Hubbard; Byzantine Choir of Lykourgos Angelopoulos; Romberska Kapela, Czechoslovakian Chamber Orchestra; composer Christothoulos Chalaris presents his work; concert of works of Thanos Mikroyt-sikos, presented by the composer and his ensemble; Apostolatos Choir.

**DANCE** — Performance by The Classical Ballet; *Steps, Notes and Squeaks* presented by English dancer and choreographer Maina Gielgud, in conjunction with Sir Anton Dolin and dancers Jonathan Kelly and Daniel Lollmel (in cooperation with the British Council).

**THEATER** — Popular Theater of Piraeus; in conjunction with the British Council, The Actors Theatre Company presents *Measure for Measure* and an adaptation of *Don Quixote*; The Spring Theater.

## GALLERIES

*Unless otherwise noted, galleries open Mon. through Fri. from around 10 am to 2 pm and re-open in the evening from around 6 to 9 or 10 pm. On Sat. they are usually open in the mornings only. Since some galleries prefer to keep dates somewhat flexible in order that exhibitions may be held over if required, it is best to call before setting out.*

ARGO, Merlin 8, Kolonaki, Tel. 362-2662. Oils by Georgos Varlamos, to April 15. Group show of paintings by Greek artists, April 16-May 6.

ASTOR, Kar. Servias 16, Tel. 325-5555. Colored engravings by Dimitri Papageorgiou, to April 13.

ATHENS, Glykonos 4, Tel. 713-938. Paintings by Theodoros Manolides, to first week in April.

JEAN AND KAREN BERNIER, Marasli 51, Tel. 735-657. Paintings and sculpture by Pierpaolo Calzolari, throughout April.

BRITISH COUNCIL, Kolonaki Sq., Tel. 363-3211. Paintings and drawings by British artist John Rodgers, April 3-16.

CONTEMPORARY GRAPHICS, Haritos 9, Tel. 732-690. Reliefs by Michael Roux, to April 3. Stained glass by Meropi Preka, April 6 to end of month.

DADA, Antinoros 17, Tel. 742-377. Paintings and drawings by Pavlos Kouyioumtzis, April 6-May 5.

DESMOS, Akadimias 28, Tel. 360-9449. Open Mon.-Fri. 6-9 pm, or call for appointment weekdays 9:30 am-4:30 pm. Sculpture by Achilles Aperghis to April 4. Paintings by Chryssa Romanou, April 6 to end of month.

DOIGENES INTERNATIONAL, Nikodimou and Nikis 33, Tel. 323-1978. Also open Sun. Screen prints by Yugoslav artist Bruno Zupan, to April 7.

### FINE ARTS FAIR

of the TASIS Hellenic Elementary School, Ekali  
An exhibition of paintings and drawings by the students and a presentation of selected songs by the choral group. Refreshments served. April 8 and 9, 3:15-5 pm at the American Club, Kastris.

Recent oils by Greek-Canadian Manos Rovithis, April 9-May 3.

ENGONOPOULOS, Dinokratous 53, Tel. 723-888. Oils by Dimitri Gigourtzis, April 1-31.

GALLERY 3, Fokilidou 3, Tel. 362-8230. Oils by Engonopoulos, to April 15. Ceramics by Voula Gounela, April 16-May 16.

HELLENIC AMERICAN UNION, Massalias 22, Tel. 362-9886. Work of Greek-American George Zymarakis, to April 9. Hellenic Photographic Society exhibition, April 10-22.

HYDROHOOS, Anapiron Polemou 16, Tel. 723-684. Also open Sat. evening and Sun. morning. Paintings (pastels, oils, acrylics) by Olga Valiatza, April 2-18. Group show, paintings by surrealists Michel Biot, Aldine and Jean Pons, April 19-May 6.

KREONIDES, Iperidou 7 (at Nikis St.), Tel. 322-4261. Paintings by Eleni Vassilopoulou, to April 4. Group show of oils by Despina Sidera, Nikos Akrivos, Eva Boulgoura, Marina Vassiloglou, April 6-22.

MEDUSA, Xenokratous 7, Kolonaki, Tel. 744-552. Painted fabrics by Danil, to April 18. Paintings, sculpture and sketches by Danil, Akrihakis, Exarchopoulos, Theophilaktopoulos, April 20-May 2.

NEES MORPHES, Valaoritou 9a, Tel. 361-6165. Paintings by Eleni Zogolopoulou, to April 5. Oils by Georgos Vakirtzis, April 6-May 2.

NEPHELI, Leof. Alexandras, Tel. 823-7579. Paintings by Chicago-born Katerina Matejovskiy-Nikoltsov, to April 4.

ORA, Xenofontos 7, Tel. 323-0698. Oils and aquarelles by Andreas Vourloumis, to April 15. Paintings by Kougioumtzis and Fotini Frangiou, April 16-May 6.

POLYPLANO, Dimokritou 20, Tel. 362-9822. Oils by Vassilis Sperantzas, April 9-30.

SYMVOLI, Kodrou 15, Tel. 322-7259. Acrylics by Dimitri Kandopoulos, to April 11. Engravings and watercolors by German artist, Thomas Ohm. April 14-May 2.

SYLLOGI, Vas. Sofias 4, Tel. 745-136. Paintings by Alexandra Mavrogordatou-Petridzis and Evangelos Petridzis, to April 4. Paintings by Georgos Toulas, April 6-21.

TECHNOHOROS BERNIER, Kaftanzoglou and Ziller, Patissia, Tel. 735-657. Closed until May, except for some possible performance art events. Call for details.

THOLOS, Filellinon 20, Tel. 323-7950. Mon.-Sat. 6-10 pm, Wed. 11 am-1 pm. Paintings by Dimitra Geronikolou, April 1-22.

TO TRITO MATI, Loukianou 21b, Tel. 714-074. Paintings (mixed media) by young Greek artist, Alexis Arvylis, to April 22.

JILL YAKAS, 16 Sparti, Kifissia, Tel. 801-2773. Permanent exhibition of prints by various English artists.

ZOUMBOULAKIS, Kolonaki Sq. 20, Tel. 360-8278. Paintings by Katsourakis to Easter. Works of Hadzikyriakos-Ghikas to follow.

ZOUMBOULAKIS-TASSOS, Kriezotou 7, Tel. 363-4454. Permanent group show of silk screens, lithographs and multiples.

ZYGOS, Iofondos 33 (near Caravel Hotel), Tel. 729-219. Engravings by Nikolaos Ventouras and lithographs by sculptor Christos Kapralos, April 3-17. Paintings by Theodoros Pandoleon and mosaics of Mavrides, April 29-May 13.

## EXHIBITIONS

*Addresses and phone numbers not listed below are found in the Organizer or under Museums. Exhibitions may be visited during the Institutes' and Museums' regular hours unless otherwise noted.*

ATHENS COLLEGE — Stefanou Delta, Psychico, Tel. 671-4621. Sale of works by such leading artists as Emmanouelidis, Malamos, Marsamakis, Sikeliotis, Vakalo, Vassiliou and others. For the College Scholarship Fund, April 17, 6-9 pm.

NATIONAL GALLERY (Pinakothiki) — "New Buildings in Old Settlements", photographs and sketches presented in conjunction with the Goethe Institute, to April 20. Sculpture by Christos Kapralos (his work of the last 20 years), April 6 to June. Exhibition of Japanese art, 17th to 19th century Ukiyo-e prints from Tokyo, April 13 to July.

ZAPPEION (next to the National Gardens), Tel. 322-4206. Sport and camping goods, to April 8; commemorative exhibition on Angelos

Sikelianos (to be confirmed) April 8-22; Wine and beverages, April 9-29.

## CLUBS AND SOCIETIES

*Some of the activities listed are open to members only. Call for further information.*

ALCOHOLICS ANONYMOUS, Tel. 989-5711. Meets at 7 pm, Wed. and Fri. at the German Church Guest House, Sina 66, and Tues. and Sun. at Ellinikon Airport Base Social Actions Building.

AMERICAN CLUB, Kastris Hotel, Tel. 801-2988, closed Mon. Bingo: Tues. 7 pm in the Independence Room. Bridge: Tues. 10 am in the Americana Room, Wed. (AWOG Party Bridge) 10 am-1 pm, Mon. 7 pm in the Americana Room. Cartoons and films for children Sat. 11 am in the Independence Room. Greek language classes: Mon. and Thurs. 9 am, Wed. 7 pm. Happy Hour: Wed. and Sat. (free snacks, Sat. only), 6-8 pm in the Cocktail Lounge. Special Brunch every 2nd and 4th Sun. of the month, 8:30 am-noon in the Family Inn. Special Buffet every 1st and 3rd Sun., noon onwards in both dining rooms. Special Family Dinner Wed. 5-7:30 pm in the Family Inn. Karate Lessons (adults and children) Mon. and Thurs. 8-9:30 pm in the Independence Room, Kim Digenakis (Tel. 691-9309) for details. Young Life Club (Christian group) Tues. 7:30 pm in the Friendship Room. Reno Night (American Club and American Youth Center fund-raising), all welcome, April 3, 8 pm. Women's Guild Bazaar, April 11, 9 am - 1 pm. Children's Easter Egg Hunt, April 19 at noon, followed by an Easter Luncheon. The Club will be closed on April 26.

AMERICAN WOMEN'S ORGANIZATION OF GREECE (AWOG), Tel. 801-3971 Tues.-Fri. 10:30 am-1 pm. Several travel excursions are planned for the coming months, including trips in April to Italy, and in May to Istanbul. For details Tel. 659-0863. General meeting and luncheon on April 16 will feature a fashion show, "Waves and Pearls for Summer", presented by Nikos and Takis. Call for information and reservations.

ATHENS COSMOPOLITAN LIONS CLUB, contact Mr. Baganis, Tel. 360-1311. Dinner meetings at Athens Chandris Hotel, April 6 and 12.

CROSS-CULTURAL ASSOC., Tel. 672-3382. Call for details of next meeting.

HELIANTHOS YOGA UNION, Perikleos 25, Neo Psychico, Tel. 671-627, 681-1462. Vegetarian Dinner, April 15. Tickets must be purchased beforehand.

LA LECHE LEAGUE INTERNATIONAL ("Good mothering through breast-feeding"), Tel. 802-8672, 0294-95600. Next meeting April 15. Call for details.

MULTI-NATIONAL WOMEN'S LIBERATION GROUP, Diofandou 1, Pangrati. Meets every 1st Fri. and 3rd Thurs. of the month. Next meetings, April 3 (discussion on aims and problems in the Women's Movement) and April 16. A coffee bar serving drinks and snacks will be open from 8:30 pm on these dates.

PROPELLER CLUB, Patission 9, Tel. 524-5912. Regular luncheon meetings held in the Terpsichore Room of the Athens Hilton. At the next meeting on April 15 at 1 pm the guest speaker will be the President of Sperry-Holland.

ROTARY CLUB, Kriezotou 3, Tel. 362-3150. All meetings are held at the Kings' Palace Hotel and begin at 8:45 pm. A night devoted to old Athens and the Plaka area, where a choir will present a program of old Athenian songs, April 7. Mr. Alexander Loizos, architect, speaks on Mt. Athos, past and present, April 14.

ST. ANDREW'S WOMEN'S GUILD. Next meeting has Mr. Jim Aliperis speaking on "The Origins of Christians in Greece". April 3, 9:30 am. Tel. 808-4420 for details.

### ART AUCTION AT ATHENS COLLEGE

Organized by the Parents' Fund Committee under the chairmanship of Mrs. John Summer-skill.

Emmanouelidis, Malamos, Marsamakis, Sikeliotis, Vakalo and Vassiliou are among leading artists who have donated their works for the benefit of the Scholarship Fund. College Library, April 17, 6-9 pm.



## MISCELLANEOUS STUDIES

**ATHENS CENTER FOR THE CREATIVE ARTS**, Pangrati Cultural Center, Archimideous 48, Tel. 701-5242, Mon.-Fri., 9 am-2 pm, 5-8 pm. Classes in modern Greek (beginners and intermediate levels in either regular 8-week or intensive 4-week courses); Dance (Creative Jazz, Modern Dance, Movement/Exercise/Yoga); Studio Art (by Michel Roux). New series of classes begins April 13.

**HELIANTHOS YOGA UNION**, Perikleous 25, Neo Psychico, Tel. 671-1627, 681-1462. Classes in Yoga (in Greek and English); seminars in Yoga philosophy, psychology and meditation.

**HELLENIC AMERICAN UNION**, Massalias 22, Tel. 362-9886, 363-3178. Greek language courses, methodology for teachers of English, Greek Studies (literature, art, Ancient Greek), Modern Dance (Tel. 923-3259, 6:30-8:30 pm for details) and Painting and Drawing.

**LYCEUM OF GREEK WOMEN**, Dimokritou 14, Tel. 361-1042. Greek folk-dancing classes Wed. 4-6 pm (children), Fri. 11 am-1 pm (women), Sat. 4-7 pm (young people). Closed over summer, July to Sept.

**THE TRADITIONAL DANCE CENTER**, 14 Kekropos, Tel. 324-0002, 251-0801. Summer courses in Greek folk-dancing to be held on Rhodes.

**TEXTILE ARTS CENTER**, Iperiodou 5 at Nikis St., near Syntagma Sq., Tel. 322-3335, 895-8797. Lessons in weaving on a variety of looms, natural dyeing using plants found in Greece, batik workshop and batik for beginners, macramé, patchwork quilting, knitting, crochet, canvas embroidery, design and production of lino block prints. Morning, afternoon and evening classes. Call for information or visit the Center Mon. through Fri. 10 am - 2 pm, 6:30 - 8 pm.

**YMCA (XAN)**, Omirou 28, Tel. 362-6970. A variety of classes and facilities for women and men. Modern Greek, Tues. and Thurs. 4-6 pm (beginners), 6-8 pm (advanced); Typing (Greek and English), Mon. Wed. and Fri. 7-8 pm; Gym classes every day; Embroidery. Call for details.

**YWCA (XEN)**, Amerikis 11, Tel. 362-4291. Offers a range of courses (including Greek language), lectures and facilities. Call for details.

### HOLIDAY CLOSING

The following Institutes will close during Easter holidays: British Council (April 17-20, 24-27 and May 1); Goethe Institute (April 17, April 23-May 3); Hellenic American Union (April 23-May 5).

## CONFERENCES

**INTERNATIONAL SYMPOSIUM ON THE HELLENIC ARC AND TRENCH (HEAT)** — Conference on the geological formation south of the Peloponnesus and Crete, April 8-10. Further information from Prof. S. Augustithis, Athens Polytechnic, Tel. 362-8988.

**TESOL GREECE, 2ND ANNUAL CONVENTION** — Concentrating on the practical aspects of the creative teaching of English as a second language. Plenary session each day, a variety of workshops, demonstrations and presentations, and an exhibition of books concerning the subject. Registration at the conference. Opens April 10, 7:30 pm with 1st plenary session, wine and cheese served. April 11 and 12, sessions 9 am-7 pm. Athens University, School of Theology, Ilissia Campus (a bus service will be organized from the city center). For more details, Tel. 322-8742 or Hellenic American Union, 361-1327.

## LECTURES

"An Introduction to the Bhagavad Gita" — Helianthos Yoga Union, Perikleous 25, Neo Psychico, Tel. 671-1627, 681-1462. April 1, 8:30 pm.

"Lord Byron in Greek Literature" — Lecture by Prof. M. Byron Raizis (Chair of English Literature and Philosophy, Athens University), April 6, 10 am.

"Healing by Getting to Know God" — Lecture by Naomi Price, April 9, 6:30 pm (English) and 8 pm (Greek). First Church of Christ Scientist, Vissareonos 7a, Tel. 934-5859.

## RECREATION

### MOUNTAINEERING AND SKIING

There are refuges as well as modern skiing installations in many areas. The Hellenic Federation of Mountaineering and Skiing (Hellenic Alpine Club), Plateia Kapnikarea 2, Tel. 323-1867 (12-1 pm and 7-10 pm) runs most of the refuges and offers weekend excursions. Call for more information and for membership details. EOT (National Tourist Org.), Kar. Servias St. at Syntagma, Tel. 322-2545, also have good general information and leaflets. The following is a list of ski resorts. The season is usually Dec. through March (or May in such locations as Olympus and Parnassos). We suggest you call the areas directly for up-to-date information, weather details and availability of accommodation, before setting out.

**PARNASSOS (Fterolaka)**, Tel. Arachova 0267-31692 or 0267-31630; in Fterolaka Tel. 0234-22693.

Run by EOT, the facilities and skiing are excellent and prices reasonable. Two chairlifts, two J-bars, and four ski-runs (two for beginners). The main run is FIS - approved for international contests. Self-service restaurant and cafe, parking area, and accommodation at Arachova, Itea and Delphi. Equipment rentals for all ages at reasonable prices, as well as lessons. Lift tickets are 60 Drs. for one trip, 650 Drs. for 20 round - trips, and 1700 Drs. for 60 round - trips. For learners it is 60 Drs. for 3 trips. Special concessions for students and athletes.

**PINDOS**, Tel. 0656-41249. Two km. from the village of Metsovon where accommodation is available. Beginner and intermediate slopes, chair-lift, two T-bars, sledges for rent, ski equipment for adults only. Snow - machine in use. Open daily from 8 am - 1 pm and 2 - 5 pm. Closed Wed.

**VERMION (Seli)**, Tel. 0332-71234. Accommodation in Seli (3 km. from ski slopes) and Naoussa (18 km. away). Slopes for beginners, intermediates and experts. Three ski-lifts, equipment may be rented for adults and children. Open daily from 9 am.

## POINTS OF INTEREST

The hours of museums and archaeological sites are subject to last-minute changes. It is advisable to call before setting out.

**THE ACROPOLIS**. Rising 100 meters above the city, it is approached from the west by a monumental gateway, the Propylaea. On a parapet to the right is the small Temple of Athena Nike, beyond is the Parthenon and the Erechtheum. Work is underway to preserve the monuments and sculptures (some of which have been removed), and movement has been slightly restricted. Mon.-Sat. 9 am-3:30 pm, Sun. 10 am-4:30 pm. (See also Museum listings). Guides available on request.

**THE ANCIENT AGORA**. Entrances from just below the Acropolis and from Adrianou St., Monastiraki. The marketplace, a religious and civic center of Athens in ancient times, is analogous to the Roman Forum, where farmers sold their produce, businessmen conducted their affairs and popular assemblies were held. Mon.-Sat. 9 am-3:15 pm. Closed Sun. (See also Museum listings).

**THE EVZONES**. The Presidential Guard makes its home on Irodou Attikou, diagonally across from the Palace. On Sundays at 11 am the regiment, accompanied by a band, marches in full regalia to the Parliament and back.

**KERAMIKOS CEMETERY**, Tel. 346-3552. The cemetery of Ancient Athens is located off Ermou Street below Monastiraki. A quiet, pleasant spot in which to rest or wander. Some of the grave markers are in their original positions but others have been moved to the little museum. Mon.-Sun. 9 am-3:15 pm. Closed Tues.

**LYKAVITOS (Lycabettus)**, Tel. 727-092. Although its height exceeds that of the Acropolis by nearly 400 feet (910 to the Acropolis' 512) Lykavittos is fated to remain the city's "other" hill, dwarfed by its glorious sister and barely alluded to in classical writings. It is crowned by the tiny nineteenth-century chapel of St. George, visible from most parts of the city. From the summit, one can view all of Athens,

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the surrounding mountains and, on a clear day, the Saronic Gulf. There is an *ouzeri* serving refreshments about half-way up, and a restaurant at the top. Approached by foot, car or the funicular railway (entrance at Ploutarchou and Aristipou Streets in Kolonaki) which operates daily from 8:30 am-midnight (usually closed Feb.).

**NATIONAL GARDEN** (entrances on Amalias, Vass. Sofias, Irodou Attikou and from the Zappion). The Athenians' retreat. A verdant labyrinth with interesting and unusual vegetation, cool shady nooks, benches, and wooded paths. Watch the world go by, or stroll around and meet the resident ducks, swans and peacocks. Open 7:30 am to sunset.

**PROTO NEKROTAFIO** (The First Cemetery of Athens). Not far from the Temple of Olympian Zeus. The names on the elaborate tombs (in neo-classical style, often decorated with splendid sculpture) read like an index to the cultural and political history of 19th and 20th-century Greece. The Troy-inspired bas-relief on Schliemann's mausoleum and the famous "Sleeping Maiden" of Halepas are of special interest. Open 7:30 am to sunset.

## SHOPPERS' GUIDE

*Among the items sought by visitors to Greece are handicrafts, jewelry, flokati rugs, furs, pottery, onyx, marble and alabaster. They are available in shops concentrated in central Athens, and throughout Greece as well. The following are non-profit organizations in the city, and a guide to some shopping areas.*

**BENAKI MUSEUM**, Koubari 1 (corner of Vass. Sofias), Tel. 361-1617. Wide selection of items from matchbooks and scarves to records, needlepoint kits, table linens, jewelry reproductions and prints. The themes and designs are mostly Greek, many of them drawn from the Museum's collection. For children there is a guide to the Folk Art Collection available in English and a reasonably priced coloring set containing a packet of six postcards and six designs.

**NATIONAL ORGANIZATION OF HELLENIC HANDICRAFTS**, Mitropoleos 9, Tel. 322-1017. Items on exhibit are not on sale here, but a list of retailers is available and their shop at Panepistimiou 6 (Tel. 646-4268) sells hand-woven rugs and carpets.

## SPECIALTY AREAS

**KOLONAKI**. The area is sprinkled with small, expensive shops with, on the whole, high quality folkcrafts, leather goods, prints, paintings, antiques, icons, and high-fashion boutiques.

**MONASTIRAKI**. The 'flea market' section, several blocks below Syntagma (Constitution Square) with 'everything' as well as the widest selection of copper and brass. Hawkers hawk, sightseers shop and bargain for antiques, old and new furniture, clothing, books, handicrafts, tools, junk, the practical and the preposterous. Open daily 9 am to 9 pm. Open-air bazaar on Sundays from 8 am to 12 noon.

## CINEMA

### NEW RELEASES

*Expected to appear this month at first-run theaters where they may be held over for several weeks before moving on to second-run neighbourhood cinemas. The latter usually change their programs on Mondays, Wednesdays and Fridays. Some down-town theaters begin screening in the afternoon, but at most, regular programs begin at 8 or 8:30 pm and 10 or 10:30 pm.*

**BUONE NOTIZIE** (Good News) — An Italian film whose title is an ironic reference to the story which concerns Italy in the 1980s. The society is viewed as verging on political, moral and social collapse, suffering from cultural pollution. Stars Giancarlo Giannini and Aurore Clement.

**ELEPHANT MAN** — Nominated for 8 Academy Awards, this remarkable film is the true story of the Englishman John Merrick, called the Elephant Man because of his grotesquely

deformed physique and skin, who died aged 27 in 1890. It traces his life from obscurity, earning a living in cheap sideshows, to fame, courted by London society. Actor John Hurt, in an outstanding performance, captures with gestures and voice the sweet spirit of this unfortunate man. Anthony Hopkins is the physician, Treves, and Freddy Jones is appropriately evil as Merrick's early "owner". Directed by David Lynch.

**LE DERNIER METRO** (The Last Metro) — Nominated for an Academy Award as Best Foreign Film, it is directed by François Truffaut and stars Catherine Deneuve. A romantic drama set in France during World War II.

**THE LONG GOOD FRIDAY** — An action-packed English film in which the workings of an international gangland conspiracy are revealed. The action entails sexual intrigues and violence in various forms, bombings, knifings... Starring Bob Hoskins, Helen Mirren and Bryan Marshall. Directed by John MacKenzie.

**NIJINSKY** — Screen version of the life of one of the century's most talented and controversial performers, the Russian dancer Nijinsky. Stars George de la Pena as Nijinsky and Alan Bates as Diaghilev, the legendary Russian impresario. The lovely Leslie Browne completes the heterosexual/homosexual triangle of relationships in the role of Nijinsky's Hungarian wife. Directed by Herbert Ross.

**RAGING BULL** (Orgismeno Eidolo) — This latest film by director Martin Scorsese stars Robert De Niro as Jake La Motta who slugs his way from Bronx hoodlum and convict to become 1949 middleweight boxing champion. A primitive man both in and out of the ring, he manages to alienate his wife (Cathy Moriarty) and brother/manager (Joe Pesci). As always, De Niro gives a notable performance and his supporting cast is good, but the script does not allow for depth of characterization. The ring footage is frighteningly realistic and the viewer may leave the theater feeling almost punch-drunk.

**ROUGH CUT** (Agria Diamantia) — This sophisticated but cute caper movie involves Lesley-Ann Down as the daughter of an important British politician with a penchant for kleptomania, Burt Reynolds, a master jewel thief, and David Niven as the Scotland Yard inspector whose ambition is to trap them before they succeed in a major diamond heist.

**RUCKUS** (I Fili tou Drapeti) — The calm of Knights Landing, Alabama is ruffled by the arrival of a road-weary young man (Dirk Benedict). He arouses curiosity when he orders a raw hamburger at the drive-in. The story concerns the love of a lovely girl (Linda Blair) for this savage young veteran of the Vietnam War who became a creature of the jungle while fighting there. We suggest you give it a miss.

**SURVIVAL RUN** (O Megalos Sabateur) — Yet another World War II adventure story, directed by Paul Verhoeven and starring Rutger Hauer, Jeroen Krabbé and Belinda Meulduk. This Dutch production traces the lives of six students during the time of the Nazi invasion, with only two surviving after their wartime adventures. Despite the "James Bond" quality of the exploits it is a serious study of the effect of war on individuals.

**TENDRES COUSINES** (Tender Cousins) — Can the time once again be World War II? Yes, this time in France. Instead of dealing with the action at the Front, this concerns the folks back home, where men are scarce. As a consequence of this, Julien, in love with his cousin Julia, comes of age and becomes a man sexually as well as emotionally, gaining the respect of his family and cousin at the same time. Directed by David Hamilton with dreamy color cinematography.

**CLOSE ENCOUNTERS OF THE THIRD KIND** (Stenes Epfes Tritou Tipou: Special Ekthesi) — One of the most popular films of recent years, it has been re-released in a special edition. Newly filmed scenes have been added to expand the total experience of the original story in which a UFO is spotted in a small Indiana town. The visual effects are stunning. Cast includes Richard Dreyfuss, Terri Garr and François Truffaut. Directed by Steven Spielberg.

**FORMULA** (I Mystiki Formoula) — George C. Scott, Marlon Brando and Marthe Keller star in a mystery thriller based on documented facts

concerning an international synthetic fuel conspiracy.

**FROM THE LIFE OF MARIONETTES** (Marionettes) — Ingmar Bergman's latest film deals with a catastrophe: Peter Ergman (Robert Azorn) kills a chance acquaintance. It also deals with his marriage to Katerina (Christine Buchegger). Perfectly balanced on the surface, it also emerges as a catastrophe.

**PRIVATE BENJAMIN** — Goldie Hawn stars as Judy Benjamin, married to the man of her dreams for only six hours before he dies. Attempting to involve herself in a new life, she enlists, to discover that army life is not as comfortable as she had hoped. She is transferred to Europe and meets a French doctor. The choice becomes that of her career or an easy domestic life.

**RICHARD'S THINGS** — Liv Ullman is cast as a woman who experiences traumatic times when her husband dies suddenly. Upon discovering that he had been travelling with a woman at the time of his death, she tracks her down and confronts her. The relationship that develops between the two, and their interactions with the men in their lives, supplies the main plot. With Amanda Redman, Tom Pigott-Smith and directed by Anthony Harvey.

**SCANNERS** — Science fiction thriller by writer-director David Cronenberg. The "scanners" look like normal people but possess supernatural mental abilities enabling them to physically destroy people with their thoughts. Banding together, they decide to use these powers to take control of worldwide political power. The stars are Patrick McGooohan and Jennifer O'Neill.

**CALIGULA** (Kaligoulas) — Described as the bizarre but true tale of the young Roman Emperor. The movie has been highly controversial since its 1976 entry in the Cannes Film Festival, as it features scenes of physical brutality and explicit sexual acts. Malcolm McDowell, Teresa Ann Savoy, Peter O'Toole and John Gielgud. The director refused to have his name included in the credits.

**LA CAGE AUX FOLLES II** (To Klouvi me tis trelles) — This sequel to *Birds of a Feather* again stars Ugo Tognazzi and Michel Serrault in the further hilarious episodes of a most unusual couple who run a nightclub which features female impersonators. Directed by Edouard Molinaro.

**LITTLE LORD FAUNTILERROY** (O Mikros Lordos) — The third screen version of the famous novel, this featuring freckle-faced Ricky Schroder (*The Champ*) decked out in velvet suit, buckled shoes and satin sash, while Alec Guinness plays an English earl. It takes place in New York in the early 1900s, where the boy lives in a tenement with his widowed mother.

**ORDINARY PEOPLE** (Messos Anthropos) — Robert Redford makes his debut as a director. Stars Donald Sutherland and Mary Tyler Moore as upper-middle-class parents whose teenage son (Timothy Hutton) is deeply troubled by the drowning of his older brother. A favorite for several Academy Award nominations, it examines contemporary family life in the United States.

**RAISE THE TITANIC** (Anelkysate ton Titaniko) — A spectacular adventure movie based on Clive Cussler's best-selling novel, the story takes place in modern times, seventy years after the sinking of the so-called unsinkable luxury liner. It concerns the finding and raising of the ship in order to extract a secret vital to America's defence. Jason Robards, Ann Archer and Richard Jordan.

**STARDUST MEMORIES** — The latest film directed by the multi-talented Woody Allen. Starring Allen, Charlotte Rampling, Jessica Harper, Marie-Christine Barrault and Tony Roberts. The sound-track features the nostalgic jazz songs of such greats as Cole Porter, Count Basie and Glen Miller.

## ART CINEMAS

Art films are shown in Athens at two cinemas: Alkionis, Ioulionou 42 (near Victoria Sq.) Tel. 881-5402, and Studio, Stavropoulou 33 (near Amerikis Sq.), Tel. 861-9017. Call for specific program information. There is also a Cinema Club (Teniothiki) at Kanaris 1, Kolonaki, Tel. 361-2046. All screenings by the latter are at the War Museum.

(Vas. Sofias and Rizari) and begin at 8 pm. Membership is 400 Drachmas per year. No single admissions, but members may bring a friend and admission will be 30 Drachmas. Membership fees cannot be paid at the door. Call for program details.

## RE-RELEASES

**PINOCCHIO (Pinokio)** — A delightful animated Walt Disney film featuring the shoemaker whose puppet comes to life as a little boy with a bad habit of telling lies so that his nose grows. There's a moral to the tale, but it's lots of fun.

**BEDKNOBS AND BROOMSTICKS** — Walt Disney.

## FILMS AT THE INSTITUTES

**BRITISH COUNCIL**, Kolonaki Sq. 17, Tel. 363-3211.

**DEATH ON THE NILE** — Based on the Agatha Christie murder mystery, starring a host of old favorite character actors. With Peter Ustinov as Inspector Poirot, Vanessa Redgrave and Mia Farrow. April 2, 6 and 13, 7:30 pm. Tickets available from beginning of the month.

**LIFE ON EARTH** — BBC natural history series, written and presented by David Attenborough, continues this month. Parts VIII (Lords of the Air) and IX (Rise of Mammals), April 6, 7, at 8 pm. Parts X (Theme and Variations) and XI (Hunter and Hunted), April 22, 30, 8 pm.

**HELLENIC AMERICAN UNION**, Massalias 22, Tel. 362-9886.

**EXPERIMENTAL FILMS** — Auditorium, April 3, 8 pm. Screening also planned for April 7. Call for details.

## THEATER

*A selection of current productions. Some titles are the originals, some are translated from the Greek. Reservations can usually be made at the last moment by phone. Evening curtains rise at 9 pm or thereabouts. There are usually 6 pm matinees on Wednesdays and Sundays. Dial 181 for a recorded announcement (in Greek) of all current productions.*

**ADJOINING BED (Diplano Krevati)** — Leonidas Trivizas' Popular Experimental Company presents a satire by Manolis Korres. (*Poreia*, Triti Septemvriou and Trikorfon. Tel. 821-9982)

**AFTER THE STORM (Meta tin Bora)** — Jenny Roussea and Angelos Antonopoulos in Margaret Kennedy's play translated by Eleni Yolassi, with Matina Karra and Byron Pallis. The sets and costumes are by Liza Zaimi. (*Moussouri*, Karytsi Square, Tel. 322-7330).

**ARMS AND THE MAN (Sokolatenios Stratiotis)** — Marios Ploritis has translated the Shavian comedy starring Dimitri Papamichael, Despo Diamantidou and Katia Dandoulaki. George Michaelidis is the director and the costumes and sets are by Nikos Petropoulos. (*Dionysia*, Amerikis 10, Tel. 362-4020).

**BENT** — Yiannis Fertis and Petros Fyssoun in Martin Sherman's fine play about the life of two homosexuals in Nazi Germany (*Athina*, Derigny 10, Tel. 823-7330).

**BETRAYAL (I Prodossia)** — Harold Pinter's play in repertory. Alternates with George Armenis' *The Relatives (To Soi)*. Karolos Koun is the director of both plays. (*Technis*, Stadiou 52, Tel. 322-8706).

**BLUEBEARD'S EIGHTH WIFE (I ogdoi gyneka)** — Alfred Savoir's play, adapted by Platon Mousseos stars Kasia Analyti, Kostas Rigopoulos and J. Evangelinidis. The director is Stamatis Hondroyannis and the set and costumes are by George Anemoyannis. (*Analyti*, Antoniadou and Patission, Tel. 823-9739).

**CHURCHMOUSE (Ftocho San Spourgitaki)** — By Ladislaus Fodor with Kostas Prekas and his company. (*Ena*, Filolaou, Pangrati, Tel. 751-8079).

**DA** — Manos Katrakis is magnificent in Hugh Leonard's prize-winning play. (*Broadway*, Agiou Meletiou and Patission, Tel. 862-0231).

**THE ELEPHANT MAN** — Dimitris Potamitis is the director and leading actor in Bernard Pomerance's brilliant and compassionate play about John Merrick, a human monstrosity who lived in Victorian London. (*Erevna*, Ilision and Kerasountos, Tel. 778-0826).

**GOOD NIGHT AND BEHAVE (Kalinikta kai fronima)** — A comedy with Vassilis Tzivilikas, Gogo Antzoletaki and Tonia Kaziani (*Amiral*, Amerikis 10, Tel. 363-9385).

**GUANAKOS** — Yiannis Psycharis' symbolic play presented by Spyros Evangelatos' Amphitheater company. Sets and costumes by George Patsas and music by Stefanos Gazouleas. (*Kava*, Stadiou 30, Tel. 321-0237).

**HIPPOCAMBOS BAR** — By Edward Moore with Elsa Verghi and Christos Frangos under the direction of Nikos Perellis (*Verghi*, Voukourestiou, Tel. 323-5235).

**HOLOCAUST** — Eduardo Manet's play translated by Platon Mousseos, with George Bellos who is also the director. Sets and costumes by Maria Sanikopoulou. (*KEA*, Kekropos and Yperidou, Plaka, Tel. 322-9889).

**HUMAN RELATIONS (Anthropines Schessis)** — Katerina Vassilakou and Thanassis Mylonas in Andrew Davis' play directed by Lambros Kostopoulos (*Orvo*, Voukourestiou 16, Tel. 323-1259).

**I DON'T PAY, I DON'T PAY** — (Den plirono, den plirono) — Stefanos Lineos and Elli Fotiou continue their successful run of the Dario Fo comedy (*Alpha*, Patission 37, Tel. 523-8742).

**MOTHER, MAMA, MUM (Mana, Mitera, Mama)** — A satire by George Dialeghmenos directed by Takis Vouteris (*Theater of Piraeus*, Alkiviadou 141, Piraeus, Tel. 412-8594).

**NEW PAGE (Kenouria selida)** — Neil Simon's comedy stars Alekos Alexandrakis, Nonika Galinea, Anna Fonsou and George Michalakopoulos. Andreas Voutsinas is the director and the sets are by Vassilis Fotopoulos. (*Athineon*, Akadimias 3, tel. 363-6144).

**NEXT SUNDAY (Tin alli Kyriaki)** — Spyros Papadoyeorgos' first play with Liza Protopsalti and Thanassis Papayeorgiou who is also the director. Alternates with *Local News*. (*Stoa*, Biskinis 55, Zographou, Tel. 770-2830).

**THE ODD COUPLE (Mono Zevgari)** — Neil Simon's comedy adapted by Paul Matessis, with Nikos Kourkoulou and Stavros Paravas, directed by Andreas Voutsinas, sets and costumes by Dionyssis Fotopoulos. (*Kappa*, Kypselis 2, Tel. 883-1068).

**POTICHE (Ephirissi Goitia)** — Barillet and Gredy's new comedy stars Tzenny Karezi, with Kostas Kazakos who is also the director. (*Minoa*, Patission 91, Tel. 821-0048).

**ROMANTIC COMEDY (Julia)** — Aiki Vouyouklaki stars in this current Broadway hit. Directed by Stamatis Fassoulis with sets and costumes by George Patsas. (*Aliki Amerikis* 4, Tel. 324-4146).

**THEY'RE PLAYING OUR SONG (Pezoun to tragoudi mas)** — Neil Simon's comedy has been adapted by Paul Matesis with Mary Chronopoulou and Andreas Dourzos under the direction of Eric Andreou. Sets and costumes by Nikos Petropoulos, choreography by Kay Holden, lyrics and musical arrangement by Yiannis Karalis. (*Kalouta*, Patission 240, Tel. 867-5588).

**THIRTY TO A THOUSAND (Trianda to hilariko)** — A review by George Lazaridis and Stamatis Philipoulis with music by Mouzakis stars Yiannis Yionakis, Sotiris Moustakas, George Konstantinou and Maro Kondou. (*Akropolis*, Ippokratou 9, Tel. 361-4481).

**TRAP TO A LONELYMAN (O chronos doulevi yia sas)** — A mystery play by Robert Thomas with Voula Zoumboulaki and Dimitri Myrat who also directs. Alternating with *Memories*. (*Athinon*, Voukourestiou 10, Tel. 323-5524).

**TWO ON A SOFA (Dyo-dyo ston Kanape)** — Eleni Annousaki, Yiannis Michalopoulos and Yiorgos Siskos in Mark Camoletti's comedy directed by Michael Bouchlis. (*Louzitanian*, Evelpidon 47, Tel. 882-7201).

**THE NATIONAL THEATER OF GREECE** — Central Stage (Kentriki Skini): Maxim Gorki's *The Lower Depths* under the direction of Spyros Evangelatos, sets and costumes by George Patsas. Alternating with Montherlant's *The Cardinal of Spain*. Direction by Alexis Minotis, sets by Klonis and costumes by Lise Zaimi. New Stage (Nea Skini): *Kandavlis' Wife* by Margarita Lymberaki, directed by Minos Volonakis, sets and costumes by Vassilis Fotopoulos. Alternating with Edward Albee's *All Ends (Ola teliossan)* under the direction of George Theodossiadis. (Agiou Konstantinou 20, Tel. 522-3242).

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## MUSEUMS

*Museum hours are liable to change at short notice. Officially the major ones are open 9 am-3:30 pm and close on Tues. However, due to financial problems, lack of personnel and industrial disputes many of the smaller museums and archaeological sites are also closed Sun. and it is possible that this will become the rule. Summer opening times will soon be introduced, but details of exact dates and changes were not available at time of printing.*

- ACROPOLIS MUSEUM, on the Acropolis, Tel. 323-6665. Pre-classical architectural and monumental sculpture from the Acropolis, and vases, terracotta and bronze artifacts excavated since 1934. Other artifacts from the Acropolis are to be found in the National Archaeological Museum. Labels in Greek and English. Mon. - Sat., 9 am - 3 pm. Closed Sun.
- AGORA MUSEUM, Stoa of Attalos in the Ancient Agora, Monastiraki, Tel. 321-0185. The original 2nd century B.C. stoa, the long, colonnaded structure where businessmen transacted their affairs, magistrates conferred, teachers lectured and idlers idled, was reconstructed in 1953-6 on the original foundation. It now houses the finds from the Agora excavations which vividly illustrate its function as the commercial and civic center of ancient Athens. Mon.-Sat. 9 am-3 pm. Closed Tues. and Sun.
- BENAKI MUSEUM, Koumbari 1 (corner of Vas. Sofias), Tel. 361-1617. This neo-classical mansion houses art and memorabilia from all periods of Greek history, Islamic and Coptic art, textiles, Chinese ceramics, Greek costumes. Guide books in English, French, German. There is a coffeeshop on the top floor and a fine gift shop. Daily 8:30 am - 2 pm, Sun. 8:30 am-1:30 pm. Closed Tues.
- BYZANTINE MUSEUM, Vass. Sofias 22, Tel. 711-027. Set in a peaceful courtyard, the Florentine-style villa, built for the Duchess of Plaisance in 1848, houses the major collection of Byzantine and post-Byzantine art in Athens. The assemblage is rich but many objects are not labelled. Mon. - Sat. 9 am - 3:30 pm. Closed Sun.
- EVGENIDEION INSTITUTE AND PLANETARIUM, Syngrou Ave. (opposite the race course), Tel. 941-1181. Houses the Planetarium, library and 160 experimental physics exhibits. Open Sun. only, 9 am-1:30 pm, 5:30-8:30 pm. Every week Planetarium shows (talks and demonstrations) are presented at 11 am and 6:30 pm (for children) and 12 noon and 7:30 pm (for adults). Films on a wide variety of scientific and technical subjects, 11:30 am and 6 pm.
- GOULANDRIS NATURAL HISTORY MUSEUM, Levidou 13, Kifissia. Tel. 801-5870. The first center in Greece devoted to the study of flora, zoology, entomology, geology and paleontology. Open 10 am-1:30 pm, 5-8 pm. Will close either Fri. or Sat. and Sun.
- JEWISH MUSEUM, Melidoni 5, Tel. 325-2823. Houses antiquities of the centuries - old Jewish communities of Greece. Includes liturgical items, books from the 16th century, fabrics, jewelry, decorative arts, and photographs of community life and costumes. Open Mon., Wed., Fri. and Sun. 9 am - 1 pm.
- MUSEUM OF THE CITY OF ATHENS, Klfathmonos Sq. Housed in the Old Palace, built in 1823-3. Extensively renovated in keeping with its original form, it is one of the oldest buildings in Athens and home of the first king, Otto. Displays illustrate the Athens of that time and its development to the present, and include a scale model of the city in 1842-3, paintings and furniture and a library of old volumes. Most of the upper floor is furnished and decorated to replicate the style of the first royal residence, including furniture actually used by the Royal Family. Mon., Wed., Fri. 9 am-1:30 pm. Free on Wed
- MUSEUM OF GREEK FOLK ART, Kidathineon 17, Plaka (near Njks St.), Tel. 321-3018. A small, superb collection of Greek art, mostly of the 18th and 19th centuries, which includes embroideries, wood carvings, jewelry, and mannequins in traditional costumes. Recon-

struction of a room with wall-paintings by the modern primitive artist Theophilos. Tues.-Sun. 10 am-2 pm. Closed Mon.

- MUSEUM OF GREEK FOLK ART—CERAMIC COLLECTION, Areos 1 (in a former mosque), Monastiraki Square, Tel. 324-2066. A small, well-displayed collection of Greek ceramics, mostly modern, but in traditional shapes and patterns and a few 19th-century objects. Open from 9 am to 1:30 pm. Closed Tuesdays. Admission free.
- NATIONAL ARCHAEOLOGICAL MUSEUM, Patission and Tossitsa, Tel. 821-7717. One of the world's finest and most comprehensive collections of ancient Greek art. Some highlights: the lovely Cycladic figurines, spectacular finds from Mycenae, archaic statues of youths (Kouroi), sculpture of all periods, bronzes, vases. Upstairs: fascinating Minoan frescoes and household utensils preserved under the volcanic ash that covered the island of Thera (Santorini) after a 15th-century B.C. eruption. Guidebooks available in many languages. Private guides upon request. A shop sells reproductions and copies. Tues - Sat. 9 am - 3:15 pm, Sun. 10 am - 2 pm. Closed Mon.
- NATIONAL GALLERY OF ART (Pinakothiki), Vas. Konstantinou, opposite Hilton, Tel. 711-010. The permanent collection includes works of Greek painters from the 16th-century to the present. Examples of Italian, Flemish and Dutch masters, a few El Grecos, and a fine collection of engravings from Dürer and Bruegel to Braque, Picasso and Dalí. Tues.-Sat. 9am-4pm, Sun. 10 am-2 pm. Closed Mon.
- NATIONAL HISTORICAL MUSEUM, Stadiou, Kolokotroni Square, Tel. 323-7617. Permanent collections begun in 1882 are now housed in the old Parliament building designed by Boulanger in 1858. Covers Greek history since Byzantine times with mainly relics, memorabilia, and mementos from the wars and revolutions that created the modern Greek nation. Most labels in Greek, but photocopied descriptions available in English, for use in the Museum. Tues.-Sun. 9 am-1 pm. Closed Mon.
- NAVAL MUSEUM, Freatis, Akti Themistokleous, Piraeus, Tel. 451-6264. Relics, models and pictures related to Greek naval history. Tues.-Sat. 9 am-12:30 pm, Sun. 10 am-1 pm. Closed Mon.
- PANOS ARAVANTINOS MUSEUM, Agiou Konstantinou St. (in Dimotiko Theatro of Piraeus), Tel. 412-2339. About 300 paintings, set designs, costumes and bill boards representing the work and achievements of the German-based, Greek artist-director, Panos Aravantinos. Includes his set designs for the Fourth Act of *Carmen*, a classic reference in the theater to this day. Open Mon. through Sat. 9 am to 1 pm. Special arrangements made for groups. Tel. 417-9711.
- PAVLOS AND ALEXANDRA KANELLOPOULOS MUSEUM, Theorias and Panos Streets, Plaka, Tel. 321-2313. Pottery, ceramics, jewelry and other ancient, Byzantine and modern artifacts comprise the collection housed in a renovated mansion on the Plaka side of the Acropolis. Tues.-Sun. 9 am-8 pm. Closed Mon.
- THEATER MUSEUM, Akadimias 50 (opposite the bus terminal), Tel. 362-9430. A rich collection of photographs, costumes, sets, posters, personal items, drawings and paintings, and other memorabilia from the ancient and modern Greek stage. Of special interest are the reconstructed dressing-rooms of such famous stage personalities as Katina Paxinou, and a multi-lingual research library. Theater books and magazines are on sale in the lobby. Mon.-Fri. 10 am-1 pm, Mon., Wed., Fri. 4-7 pm. Closed Sat. and Sun.
- TRAIN MUSEUM, 301 Liossion Street, Tel. 524-4149. Among the exhibits are the first train that operated in the Peloponnesus, a car from the Ottoman Sultan's private train captured during the Balkan Wars, and a red-wheeled carriage from the Kalavryta rack railway. Open Fri. evenings only 5-8 pm.
- WAR MUSEUM, Vas. Sofias and Rizari, Tel. 742-440. Blood and thunder glorified (to the delight of war buffs and school-boys and to the distress of pacifists) in a well-organized exhibition surveying Greek military history from antiquity to the present day. Outside are model boats and aeroplanes, machine-guns and real aeroplanes, for all enthusiasts. Tues.-Sun. 9 am-2 pm. Closed Mon.

## LIBRARIES

- AMERICAN-HELLENIC CHAMBER OF COMMERCE, Valaoritou 17, Tel. 361-8385. A commercial and industrial reference library, with a collection of American and Greek directories and catalogues as well as many trade, technical and statistical journals. Mon. - Fri. 8:30 am - 2:30 pm, Sat. 8:30 to 12.
- AMERICAN LIBRARY, Hellenic American Union, Massalias 22 (4th floor), Tel. 363-7740. Books, periodicals, indexes, and U.S. Government documents in English. A microfilm-microfiche reader-printer and a small collection of video-cassettes, films, records, slides and filmstrips. The New York Times, Time, Newsweek, and Scientific American available on microfilm. Mon. - Fri. 9:30 am - 2 pm and Mon. - Thurs. 5:30 - 8:30 pm.
- BENAKI, Koumbari 1, Tel. 362-6462. For reference use only. Books, periodicals, manuscripts, gravures, and watercolors pertaining to all periods of Greek history and art with emphasis on folk tradition. Mon - Sat. 8:30 am - 2 pm.
- BRITISH COUNCIL, Kolonaki Square, Tel. 363-3211. Books, periodicals, records and references in English. Mon. - Fri. 9:30 am - 1:30 pm, Mon. - Thurs. 5:30 - 8 pm.
- BRITISH EMBASSY INFORMATION DEPARTMENT, Karageorgi Servias 2, Syntagma, Tel. 736-211, ext. 293. Books, reports, and other information on British social institutions. For reference use only. Mon. - Fri. 9 am - 2 pm, Tues. and Wed. 3:30 - 6:30 pm.
- FRENCH INSTITUTE, Sina 29, Tel. 362-4301. Books, periodicals, references and records in French. Mon. Sat. 9-1 and Mon. Fri. 5-8 pm.
- THE GENNADIUS, American School of Classical Studies, Soudias 61, Tel. 710-536. References on Greece from antiquity to the present. Permanent exhibit of rare books, manuscripts and works of art. Mon.-Fri. 9 am-4:30 pm, Sat. 9 am-1 pm.
- GERMAN ARCHAEOLOGICAL INSTITUTE, Fidiou 1, Tel. 362-0270. References on archaeology. Mon. - Fri. 9 am-1 pm, 5-8 pm. Upon request the library will remain open until 8 pm for the exclusive use of students and archaeologist.
- GOETHE INSTITUTE, Fidiou 14-16, Tel. 360-8111. Books, periodicals, references, records and cassettes in German. Mon. - Fri. 9 am - 2 pm and 5-8 pm. Closed Wed. evenings.
- HELLENIC AMERICAN UNION GREEK LIBRARY, Massalias 22 (7th floor), Tel. 360-7305. Books and periodicals in Greek, and in English about Greece. Mon.-Fri. 9 am-1 pm, 6-9 pm. Closed in Aug.
- ITALIAN INSTITUTE, Patission 47, Tel. 522-9294. Books, periodicals, references in Italian and Greek. Mon.-Fri. 9 am-1 pm, 5-7:30 pm.
- MULTI-NATIONAL WOMEN'S LIBERATION GROUP, Diofandou 1, Pangrati. Feminism, fiction, women's issues, psychology, back copies of Spare Rib, and Ms. Open 1st Fri. and 3rd Thurs. of each month, 9-11 pm.
- NATIONAL LIBRARY, Panepistimiou, Tel. 361-4413. References, manuscripts, books, periodicals, etc., in several languages and related to all fields. Mon.-Sat. 9 am-1 pm. Closed Sun.
- NATIONAL RESEARCH CENTER, Vas. Konstantinou 48, Tel. 729-811. Scientific journals and periodicals in all languages except Greek. For reference use only, but photocopies made upon request. Mon.-Fri. 8 am-2:30 pm, 4-9 pm, Sat. 8 am-2:30 pm. July and Aug., mornings only. Closed Sun.
- PARLIAMENT LIBRARY, Vas. Sophias, Tel. 323-5030. Mon.-Fri. 9 am-1 pm. The Benakios Annex is located in the National Historical Museum, Stadiou, Kolokotronis Square, Tel. 322-7148. Mon.-Fri. 8:30 am-1 pm, 5:30-8 pm.
- PLANETARIUM, Syngrou Ave. (opposite the race course), 3rd floor, Tel. 941-1181. Books on science and technology with some on humanities and social sciences in English, French, Italian, German, Greek and Russian. Mon. - Fri. 9:30 am - 2:30 pm.
- UNITED NATIONS INFORMATION CENTER, Amalias 36, Tel. 323-4208. Extensive reference library on UN-related subjects, as well as a film-lending library. Mainly English and French with substantial translations, bulletins, and press releases in Greek. Mon.-Fri. 8:30 am-2:30 pm.



# our town

## *Exi Comma Exi*

ACCORDING to the old fabulist Apollodorus, during the Battle of the Giants which took place at a time not precisely known, the goddess Athena heaved a piece of mountain at the giant Encelatus, son of Earth, which flattened him out like a pancake whereupon he was incarcerated under Mount Etna. His name has ever since been associated with that terrific sound which accompanies the onset of earthquakes. The time at which Encelatus took revenge on Athena, however, is precisely known; it was at 10:55 p.m. on February 24, 1981. Many maintain that so terrific was the sound that it shattered windows at the very instant before the earthquake was felt. Athens, of course, was not flattened out like a pancake but it got a good scare, and that Encelatus was still fuming a month later seemed clear from lava activity on Etna.

The 10:55 p.m. earthquake, which is firmly imbedded in the Athenian mind as *exi comma exi* because it registered 6.6 on the Richter scale, lasted from about eight to twelve seconds. At this historical moment, the *beau monde* of Athens was just rising from the dinner table; the *corps diplomatique* was present at the Hotel Meridien where a visiting Chinese delegation was being toasted by the President of Parliament Mr. Papaspyrou; a meeting of the business community had just broken up at which nuclear plants had been discussed and Attica had been described as safe because earthquakes never occurred there; the *haute bourgeoisie* was enriching its minds at the theater; some members of all classes were already in the arms of either Morpheus or Aphrodite; but the greater part of the good folk of Athens were settling down to their weekly, hour-long dose of *Dallas*.

The epicenter of the earthquake

was located fifty miles west of Athens under the uninhabited islands in the Gulf of Corinth so inappropriately called the Alkyonides, the Halcyon or Tranquil islands. (Health reports, by the way, said that the sale of tranquillizers doubled in Athens during the next few weeks.) It is interesting that the same flash of light which occurred in the Athenian sky at the time of the quake was observed by Aristotle who claimed it to be a familiar seismic phenomenon. This one, however, was explained as due either to an automatic cut-off system to be activated in an emergency situation or as a partial failure in a DEI generating plant. While much of the city was plunged only momentarily into darkness, some areas and suburbs were without electricity for anything from a quarter of an hour to three hours, thus contributing to the general panic.

If the cause of the earthquake may have had a mythic explanation, the result was more in the realm of epic. According to police reports at least eighty percent of the population fled from their homes into the streets, squares and parks. Within minutes there were a quarter of a million cars attempting to circulate. Some of the drivers were motivated by the impulse to simply get out of their houses, others by the idea of getting out of the city to suburbs which soon filled up with relatives, or to summer homes on the coast. Since, however, the traffic light system was not working in the partial blackout, tens of thousands sat hopelessly stranded in their cars. As few traffic policemen were on duty at this hour, citizens tried to help alleviate the situation. Three-wheeled vehicles and trucks of all sizes piled high with belongings with families huddled under blankets in the back joined in the ineffectual exodus. A single petrol station open at that hour on a main avenue leading north

had a double queue of cars which extended for several blocks. Despite this bedlam, however, by dawn an estimated one million people had evacuated the city.

Television and radio continued operating through the night, presumably to inform or divert. For its part TV carried a series of documentary films shot in locations like Cephalonia and the Peloponnesus, pointing out the reconstruction which had taken place after the disastrous earthquakes of the recent past, and in Santorini where the ancient cataclysm was referred to.

Following several hundred aftershocks, a second earthquake registering 6.2 on the Richter scale occurred at 4:40 a.m., followed by a diminishing number of tremors. This pattern continued, although always lessening, for a week. Earthquake jokes circulated almost as fast as earthquake rumors. The first, and best, sprang up as if by spontaneous generation, attributing the event to the Greek earth's rejection of the body of Queen Frederika, who had been buried at Tatoi twelve days before.

Wednesday, February 25, should have been a normal mid-week day characterized by work, traffic and air pollution. With most businesses and all schools closed, however, it had a holiday atmosphere, with only the mad, the intrepid or those born in California circulating in the streets. The tent-cities which had sprung up in the squares and parks became the centers of social life. Among the positive results from the earthquakes were people suffering from twisted leg nerves who claimed that they could walk comfortably for the first time in years; and clocks which were thought to be irreparable but began functioning again.

The night after the first big shock Athens had a new TV hero in the person of Professor John Drakopoulos, director of Athens Institute

of Seismology. His geological explanations and prognostications were so lucid and reasonable that many felt that if he had been given prime time the night before much of the panic might have been avoided. In the weeks that followed, Professor Drakopoulos must have spent much time getting in and out of his pajamas in order to appear posthaste on the tube to soothe his fretful audiences.

Given the force of these quakes and the proximity of the epicenter, physical damage was remarkably slight in Athens. Of the twenty persons who died, only six were positively the victims of Poseidon; the rest of panic, suggesting that the famous exclamation, "The Great God Pan is dead!" is far from true. However, five hotels collapsed in areas closer to the epicenter, at Loutraki and Kineta. No one was injured in these collapses, but they gave rise to an anecdote in which the construction materials themselves — brick, cement and the iron rods which support them — were brought to trial. In defense, Brick, called first, said: "I'm not to blame. I'm just baked clay." Concrete, following, said: "I'm not to blame. I'm just sand and cement." Finally, Iron said: "I'm not to blame. I wasn't there." These faulty constructions had been built in the time of the Junta when many buildings were built without permits, or when permits were given carelessly and construction inspection was cursory or non-existent. Although the damage could only be roughly estimated it was thought that about 10,000 buildings in Athens had been affected and 2,000 of these might be in some degree of danger.

The brunt of the third earthquake, which took place two minutes before midnight on May 4, was mainly felt in Boeotia, partly flattening the village which lies on the site of ancient Plataea. Although the damage in Athens was slight, it was reported that three-quarters of the populace again evacuated their houses. The degree registered on the Richter scale, always referred to with proper scientific exactitude as "open-ended"; was 6.2. The effect of this quake, eight days after the first, on Athenians was largely psychological and people began to realize that the duration of earthquake experience was itself open-ended. Although the

exodus out of the city was minor on this occasion, the tent-cities in the parks and squares were beginning to take on a permanent look. If it was panic that first brought people there, it was the inveterate gregariousness of Greeks that kept them there. These refugee areas proved to be true refuges, providing for their inhabitants an informal, friendly society, in which music was played, wine drunk together and stories exchanged — something which life in Athenian flats so notably lacks. If the favorite occupation of a city is sitting in outdoor cafes when the weather is good, why not live semi-permanently outside in a tent?

In mid-March rumors and tales of the supernatural were still circulating. On March 15, a mysterious woman completing a taxi ride to Peristeri asked the cabbie to take her bags out of the trunk. He denied having put any bags in. She insisted, however, and indeed there were two bags there, filled with rubble and ashes. "That is what Athens will be reduced to!" she exclaimed and promptly vanished. Within hours this story (with a few variations) was being heard throughout the city. Three days later a well-known medium changed his mind and said that Athens would *not* be entirely destroyed on March 19, to the apparent relief of many quite rational people.

As the tireless Professor Drakopoulos said on March 5, "We must simply learn to live with earthquakes." And in one way or another, this is what Athenians were learning to do. If the ground was still agitated under one's feet, it was necessary to maintain a philosophical, Wordsworthian calm:

"The horse is taught his manage,  
and the wind

Of heaven wheels round and  
treads in his own steps,

Year follows year, the tide  
returns again

Day follows day, all things have  
second birth;

The earthquake is not satisfied  
at once."

#### *Tempest in a Coffee Cup*

HE outdoor life of the city has been threatened by a controversy which has erupted between the municipal government and the city's

cafes and sweetshops. The city rents out space on its sidewalks, and in its parks and squares where these establishments put out chairs and tables at which Athenians and tourists idle away so many of their pleasantest hours.

The city council in March, however, drastically raised the annual cost of one square meter of space in the squares of Syntagma, Kolonaki and Fokionos Negri from 720 to 6,000 drachmas, a percentage rise of 850%, and up to 5,000 drachmas in other, less socially prominent areas. Cafe and sweetshop owners at once countered by saying that they will not be putting out their furniture this year. Mayor Beis has argued that while the rental prices have been stable for years, the cost of ice cream and coffee has been rising steadily — along with costs of running the city — and that cafes should be willing to part with a modest percentage of their greater profits, the yearly rental being equal to the price of only one hundred ice creams. The shop owners have retorted that they already pay larger salaries, higher rentals on their *indoor* space and that the outdoor rental rate per year is high enough since they can operate only 120 days out of the year.

The mayor is considering a solution by which the city itself will go into commerce and set up city-owned establishments on a concession basis where Athenians can take their outdoor morning coffee. The fear in this case is that to save space, the Athenian will be forced to take his refreshment standing up and gulping down his coffee, whereas his classic preference is not only to sit but to sprawl about for hours. The economics of the matter become quite hair-raising when one calculates that a customer who occupied one table and four chairs for two hours would have to consume seven cups of Nescafe in order to have the establishment he is frequenting make any profit. In a mid-March, post-earthquake context when refugee tents were already taking up so much open city space and the Ministry of Health was in the midst of a campaign which connected the consumption of coffee with cancer of the pancreas, it looked as if the average Athenian, if he was to find any comfort and safety at all, would have to sip mountain tea reclining on a cot set up on the Acropolis.

# Earthquakes in Perspective

*Ancient writers and modern scientists on the causes and results of the earth's periodic upheavals*

NOT in recorded history has Athens endured quakes of such intensity and duration as those which terrorized the city in late February and early March. Yet, seismically speaking, Greece is the liveliest land in Europe, and throughout the centuries it has been subjected to violent and destructive tremors. Among the regions most afflicted in the past have been the Ionian Islands, Crete, Santorini, Volos, the Corinthian Gulf and the Peloponnesus.

The seismic zone implicated in the recent quakes in Boeotia and central Greece has a venerable past in local mythology and ancient history. According to legend, Poseidon, god of seas and earthquakes, made his home in an underwater palace off ancient Aegae, near the modern village of Limni in Northern Euboea. From there he sortied to calm or stir the seas, or to split and shake the earth with blows from his trident. On the mainland just opposite Aegae is Atalanti, hard hit by the quake of March 4.

There is also a suggestion of prehistoric quakes in the region of Attica in the familiar myth of the struggle between Poseidon and Athena for possession of Athens. Although Poseidon had won the kingdom of the sea in a lottery with his brothers Zeus and Hades, he coveted a piece of earth as well. In the ensuing contest with Athena Poseidon struck the Acropolis with his trident, causing a well of seawater to gush out. Athena defeated him by giving Attica the olive tree, and the sea-god, a poor loser, flooded the Attic plain up to the foot of the Acropolis — a story which sounds like a distant memory of a quake and tidal wave. Poseidon went on to claim Corinth and the Isthmus for himself, but never lost his reputation as a temperamental, erratic and surly god.

There are a number of descriptions from historical times of tremors in the area of central Greece. The

Athenian historian Thucydides, writing in the fifth century B.C., tells of a series of quakes which bear a striking resemblance to the recent ones. To dramatize the horror of the Peloponnesian Wars, he remarks that apart from the terrible devastation wrought by war itself, Greece suffered intensely from natural disasters, including a terrible plague and an unusual number of quakes. He singles out the winter of 427 B.C., when a "great number of earthquakes occurred at Athens, in Euboea, and in Boeotia, and especially at Orchomenus in Boeotia" (located in the area hardest hit by the quake of March 4). In 426 B.C., the tremors continued. During that summer, the Spartan army attempted to invade Attica, but when they had gotten as far as the Isthmus, they were driven back by earthquakes. They had already suffered greatly from quakes such as that of 464 B.C., which not only destroyed their town but occasioned a bloody and persistent revolt among the serfs.

Thucydides goes on to say that "at about the same time, while the earthquakes prevailed, the sea at Orobiae in Euboea receded from what was then the shoreline, and then coming on in a great wave overran a portion of the city." A similar catastrophe struck near the island of Atalanti and at Peparethos. (Ancient Orobiae is close to Aegae and the "palace of Poseidon"; the islet of Atalanti lies close to the shore and town of modern Atalanti; while Peparethos is the island of Skopelos.)

Perhaps the most terrifying and catastrophic quake recorded in classical Greece took place in 373 B.C., striking with particular force the western end of the Gulf of Corinth, where it annihilated the city of Helice located some seven kilometers east of the town of Aigion. Pausanias, writing in the second century A.D., ascribes the destruction of the town to the impiety of its inhabitants, who had put to death some



suppliants at the Sanctuary of Poseidon located there. As he writes, "the wrath of Poseidon did not tarry. The land was instantly visited by an earthquake, which swallowed not only the buildings, but the very ground on which the city had stood...besides the earthquake, another disaster befell the doomed city in the wintertime. The sea advanced far over the land [Helice stood a mile and a half inland] and submerged the whole of Helice, and in the grove of Poseidon the water was so deep that only the tops of the trees were visible. So what between the suddenness of the earthquake and the simultaneous rush of the sea, the billows sucked down Helice and every soul in the place." Strabo reports that some two thousand men sent to bury the dead were unable to recover a single one, and that local fishermen had spotted in the straits, underwater, "a bronze Poseidon, standing erect, holding a hippocampus in his hand, which was perilous for those who fished with nets". Pausanias saw what was left of Helice five centuries after its destruction and noted that the ruins had been "eaten away by the brine". By modern times the site had completely disappeared, although the late Spyros Marinatos made an effort to locate the city before he went on to excavate Thera-Santorini.

In the minds of the ancient Greeks, the connection of the god of the sea with earthquakes appeared logical, since in their experience the shaking of the earth most often seemed born from the sea and was

frequently accompanied by tidal waves. (In fact recent research has pinpointed the majority of Greece's seismic centers under the sea rather than the land.) But in an attempt to offer a scientific explanation, Aristotle, in the 4th century B.C., ascribed earthquakes to the forces of tremendous winds either entering the earth or trying to escape. Furthermore, he states, "the severest earthquakes take place where the sea is full of currents or the earth spongy and cavernous: so they occur near the Hellespont and in Achaea and Sicily, and those parts of Euboea which correspond to our description — where the sea is supposed to flow in channels below the earth. The hot springs, too, near Aedepsus are a cause of this kind." Aedepsus is a few kilometers northwest of ancient Aegae, and Aristotle's reference to "seas full of currents" would be to the area northwest of the Euripus Channel at Chalkis, which includes Aegae, the islet of Atalanti, the Malakos Gulf — areas long observed by the ancients as earthquake-prone. Although Aristotle may have been off the mark when he labelled wind as "the true cause" of quakes — earth and water being "material causes... patients, not agents" — he was not far off on at least one other point which has obsessed the Athenian populace in recent weeks. As he writes, "a severe earthquake does not stop at once or after a single shock, but first the shocks go on, often for about forty days; after that, for one or even two years it gives premonitory indications in the same place."

As for predicting earthquakes, another current obsession, Aristotle gives a little help. He notes that

"most earthquakes and the most severe occur at night or, if by day, about noon," and that they "usually take place in spring and autumn and in times of wet and drought." More specific indications are given by Pausanias: "Ominous signs, vouchsafed by the god, foretell the approach of great and far-reaching earthquakes. The nature of the signs is generally the same. For earthquakes are preceded either by heavy and continuous rains or long droughts. The weather, too, is unseasonable. If it is winter, the weather is sultry: if it is summer there is a haze, and the sun's disc appears of an unusual color, slightly inclining either to red or dun. Springs of water mostly dry up. Sudden gusts sometimes sweep across the country, blowing the trees down. At times, too, the sky is shot with sheets of flame. Stars are seen of an aspect never known before and strike consternation into beholders. Moreover, a mighty murmur is heard of winds blowing underground." Aristotle, who was just eleven years old at the time of the destruction of Helice, remembers a great comet which was seen in the west about the time of the earthquake. He also mentions a peculiar symptom not noted by Pausanias — "a long, accurately levelled line of fine mist seen at sundown or soon after it in a clear sky".

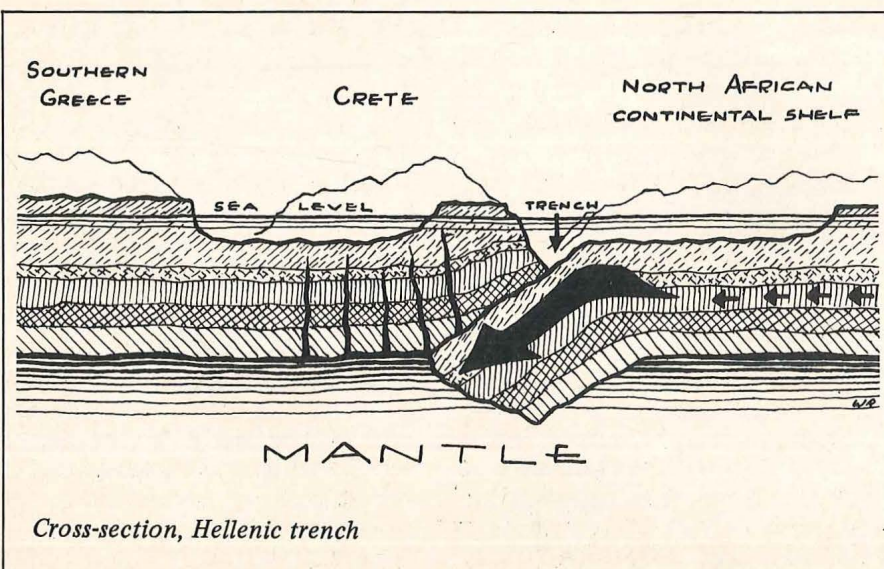
**A**RISTOTLE asserted that earthquakes were caused by winds, but the most widely accepted modern hypothesis ascribes earth tremors to the collision of continents. The theory of continental drift suggests that the puzzle-piece similarity of the coasts of Africa and the Americas

is no coincidence — they were once part of the same land mass. And the same theory suggests that the continents have not finished drifting. Indeed, the African and the Euro-Asian land masses are moving towards each other at the rate of a few centimeters per year. These continents creep closer together, borne on moving plates, and at the point of juncture the African plate slides beneath that of Europe. In the Aegean, the contact point has formed a trench system — the Hellenic arc and trench — which passes south of Crete and then north, past the Peloponnesus to the Ionian islands. According to this theory, the seismic regions cluster on the pressure-ridden border between the continental plates.

A further development on this hypothesis suggests a "chain reaction" in operation along this border — quakes "migrate" in a given period of time from west to east, so that a series which begins in the Atlantic moves by stages to the East, ending up in northeast Asia. The present quakes in Greece, according to this hypothesis, are part of a chain which began with the Azores in January 1980, followed by the Algerian quake of October and the Italian one of November. If this theory is correct, the next should strike in the area of Turkey and Iran in the near future.

Although Athens itself is not known to have ever been hit by a severe quake (the Parthenon and the Hephaesteion still stand, as proof), the activity in the region stretching from Corinth to Atalanti and Euboea, long recognized as an earthquake zone, affects the Attic region, too. The 1853 quake, centered around Thebes, sent strong shocks into Attica for over two months. In spring 1894, a major quake, again in central Greece, actually collapsed some houses in Athens itself. But, as has been pointed out again and again in recent weeks, Athens is not in an active seismic area, and tremors here are basically spillovers from the more active regions to the west. Furthermore, Athens and the greater part of the Attic basin rest on a bed of highly fractured schist which acts as a kind of springy mattress capable of absorbing and diminishing earthquake shocks.

The quakes of February 24-25 centered under a tiny group of uninhabited islands off picturesque



Cross-section, Hellenic trench



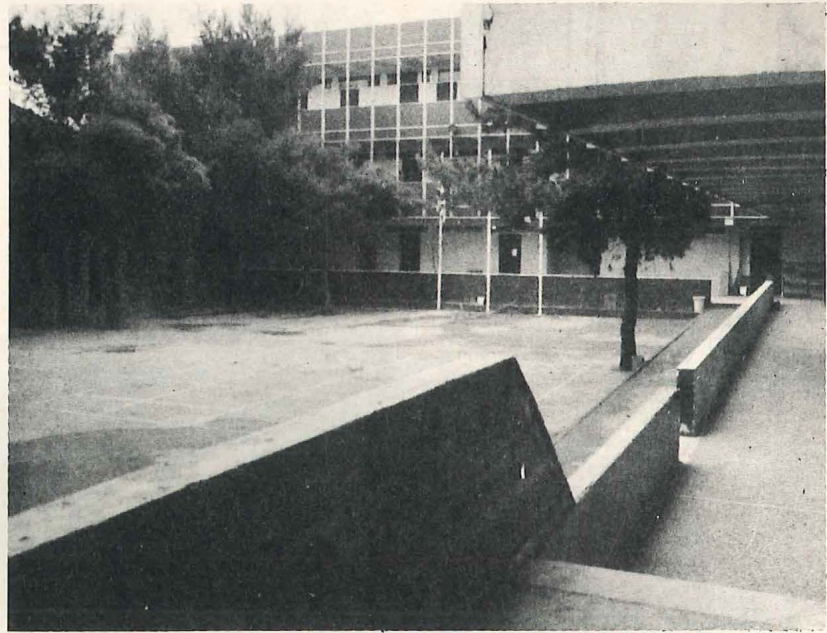
Porto Germano; that of March 4, while in the same seismic zone, centered under the mainland some fifteen kilometers to the northeast. In general, seismologists agreed that the quakes following that of February 24 were in the nature of aftershocks rather than preliminary shocks leading up to something larger than the first. The latter supposition caused a real fear among many people who remembered the tragic fate of Cephallonia in 1953, where a series of extremely strong tremors over a period of four days led to a tremendous quake of 7.5 Richter which leveled the town.

All this having been said, the earthquakes of February 24-25 were, in the words of a pair of visiting Swedish seismologists, a surprise. That of February 24 was the strongest recorded in this region and, in conjunction with that in the early morning of February 25, presented the interesting phenomenon of a "twin earthquake", comparable to the "twins" which devastated a part of China in 1976. Also remarkable was the strength of the aftershocks, which were expected to be in the range of 5 to 6 Richter, but in the case of the quake on March 4 reached 6.2. The consensus of Greek and foreign seismologists interviewed and quoted constantly in the media over the past two weeks is that the earthquake period has passed into its post-seismic phase, and although we may expect several more weeks of aftershocks, the region will eventually subside into quiescence for several more decades. However, as the seismologists stated repeatedly, Greece is an earthquake zone, and people must learn to live with quakes - to build with quakes in mind, to learn something of their mechanics, to learn what to do when they happen.

Meanwhile, in view of the relatively small cost in human lives as a direct result of the quake, and the higher toll taken by panic both in lives lost and in peace of mind, one may recall Gibbon's words on surveying the widespread destruction from an earthquake in 365 A.D., and the even more widespread panic and despair: "The historian may content himself with an observation...man has much more to fear from the passions of his fellow-creatures than from the convulsions of the elements."

-C.V.

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# What Can Be Done?

By Alfred de Grazia

**E**ARTHQUAKES in the past have been a time to placate gods, go to war and change governments. For a while we may see not only a brisk commerce in plastering and bric-a-brac, but also a certain heightened religious enthusiasm.

Because the earthquakes did not seriously injure the nation, foreign troops will not be swooping down upon Greece like the Sons of Herakles who descended upon the hapless Myceneans in a former period of catastrophic seismism. But they could help rock the government: opposition organs have already declared that the government was forewarned of the quakes to the very day by the Seismic Institute at Uppsala, Sweden, which was also "99% sure" of itself, according to certain despatches. We can doubt that this information was either provided or providable. A vague warning, not too reliable and not assigned to a given date, is quite another matter, and in fact it is usually available in seismically vulnerable areas. The rather paranoid rumors of "what others knew" and "why we don't know" emerged partly from a general distrust of government and partly out of the uneasiness which many Greeks feel in relation to foreign expertise.

True, a science of seismic prediction is slowly evolving. Successful predictions within a day or so of the event are not unknown. One occurred with respect to a Mexican earthquake two years ago, calculated by American scientists who are in good practice for the momentous earthquake building up along the San Andreas fault, with the San Francisco Bay Area at stake. Still, for every correct prediction there are several erroneous ones.

So what can a government do? The questions go much farther than competence and incompetence. Imagine a prediction for the long-range of a year, and the short-range of the same accuracy within days, on the level of 7 on the Richter scale in a heavily populated area like Athens. Given the long-range prediction, would the government build a per-

manent, vacant, tent city for three million persons and, if so, where? And provide it with blankets, cots, fresh water, canned rations, toilets, and medical supplies? Or would the government try to strengthen all buildings testing below the requisite strength to withstand the quakes that are expected?



*The earthquake god Poseidon  
(National Museum, Athens)*

Predictability in the short run poses its own problems. Suppose, upon receipt of an expert opinion of a heavy earthquake tomorrow, or the day after, that the population could be marched out of the city in an orderly fashion. Suppose that the weather is worse than it has been this year. Would the people resist? What essential services would be told to risk remaining in the city — police, fire, water, light, bulldozers, building maintenance employees, army units?

Then what if the earthquake does not take place? A few years ago, in Guadeloupe, the prefect, upon receiving expert advice that Mt. Soufriere was about to erupt violently, and recalling the horrors of the volcanic explosion on neighboring Martinique a generation earlier, ordered half the people evacuated to temporary shelters elsewhere. The

volcano did not fulfill the prediction, and ever since then the French have been arguing over the decision, and over the restitution of losses in agriculture, business, and tourism.

There is no doubt that steps can be taken to minimize loss. A code of behavior in disaster should be promulgated since public education is essential. However, the media of mass communication present perplexing problems. On the one hand, their irresponsibility, misinformation, and false accusations can promote panic and disorder. On the other hand, because these very same evils can emerge from the repression of free information, severe controls can be dangerous. But generally speaking, prompt and full information should be provided the public by all media. To begin with, much can be done with ready-to-play tapes. The tapes might be approved by a parliamentary commission of majority and minority representatives and with expert members from transportation, construction engineering, political science, social psychology, and seismic science. The same commission could be convened immediately upon the emergency to oversee the diffusion of instructions. If the commission holds public confidence, it can lessen the dangers of panic, of senseless orders, and disorder.

Truly the problems of severe earthquakes are so grave that preventative and remedies must be carefully weighed and deliberated. Poseidon is no respecter of persons; the clients of the Hilton Hotel and the Hotel Pandemos sway in the same ballet. Poseidon is tricky, cruel, implacable, surprising and infinitely destructive. Human foresight and response can adapt to him but not prevail over him. Some day it may be possible to explode or grease the faulting rocks threatening — now here, now there — the nations of the earth. Meanwhile, one may take comfort in the thought that the risk of disaster from nuclear missiles is incomparably greater than from an earthquake. And what is being done about that?



Old British Embassy (now demolished)

## From the Diplomatic Pouch

Reports from British envoys on the Greek national character

By S. Victor Papacosma

“THE Greeks are a mercurial race, fickle in their affections, quick to wrath, slow to reason, hard bargainers, astute in business, prone to litigation, none too scrupulous in their use of facts as arguments or of arguments as facts, impatient of authority, nosing out a slight as a dog a bone, fond of subterfuge, self-sufficient in their own knowledge, and resentful of instruction.” Percy Loraine, Britain’s minister to Athens in the late 1920s, drew this intricate profile, which is just one among many descriptions of Greek character appearing in British diplomatic dispatches.

If describing national character is generally a tricky business, then portraying Greeks is a particularly slippery affair. For decades Europeans observing Greece first-hand have reflected in print on this different, ‘unwestern’ land on the south-eastern corner of their continent. The Byzantine Empire, Ottoman Turks and other foreign invaders had seemingly taken their toll, transforming Greek character in a number of ways from its idealized classical model, so familiar to the well-educated. Consequently, romanticized preconceptions conflicted with the starker realities of modern Greece. In turn, many Europeans viewed the Greeks with inadequate understanding of Greece’s more recent history and with the perception and bias of ‘western’ eyes.

Some of the most provocative statements on Greek national character are to be found in the unpublished archives of the British Foreign Office housed in London’s Public Record Office. Prior to World War II, British interest in Greek affairs tended to be greater than that of any

other European power, a concern going back to the 1821 Greek War of Independence. This interest in things Greek is mirrored in the lengthy, detailed communications sent from the British Legation in Athens to the Foreign Office.

In addition to being first-rate sources of information – a veritable treasure trove for scholars – these British dispatches also offer examples of excellent writing style. The elitist educational background, predominantly Oxbridge, of Britain’s diplomats shines through. Thus ministers in compiling longer reports would oft-times digress with *bons mots* and pertinent references to literary classics and distant historical events. The erudite turn of phrase pops up to rouse the reader’s attention. Critics might argue that the basic information could be packaged more economically and with less adornment, but this allowance for thoughtful reflection and verbal rambles generally contributed to analysis and effortless reading for the staff in London. It must be noted, however, that few eyes ever peruse these well-composed dispatches. Foreign Office personnel, after utilizing these classified materials, relegate them to archives, where they customarily sit at least thirty years (the law now) until permission can be granted for research scholars to examine them.

MY own preoccupation, as a historian, has been with the internal politics of Greece during the period between the two World Wars. These were difficult years. With the backing of victorious Entente powers, Greek troops landed in Turkey in May, 1919, but as the result

of a complex sequence of events, Mustafa Kemal’s nationalist forces defeated the Greeks by late summer 1922. The Treaty of Lausanne, signed the following July, provided for the mandatory exchange of populations between Greece and Turkey; an estimated 1,300,000 Greek refugees abandoned their ancestral homes of centuries in Turkey for a demoralized, impoverished Greece. The controversial monarchy was abolished in 1924 and the fledgling Greek Republic survived erratically until 1935, experiencing four major military revolts, one dictatorship and generally tempestuous politics. Shortly after the monarchy’s restoration, General John Metaxas, with the approval of George II, established a tight-fisted dictatorship on August 4, 1936. In trying to report these complex developments, British diplomats occasionally referred, sometimes out of exasperation, to Greek character in order to explain conditions. Examples of such commentaries follow which, the reader will quickly note, are often couched in condescending tones – thereby providing insights into English character as well.

THE seemingly vexatious nature of the Greeks regularly challenged the analytical abilities of Britain’s diplomats. In 1921 Minister Lord Granville wrote, “Greek mentality is a very peculiar thing, and it is hardly possible for a foreigner to foresee what effect any particular action may have on public opinion.” Several months later a Legation staff member declared, “It is the unexpected that happens in Greece.” F. O. Lindley, Granville’s successor, remarked the following year, “It is never easy to judge the true feelings

of Greeks." In 1923 one dispatch by Charge d'Affaires C. A. Bentinck proclaimed, "The lack of logic in this country is to my mind extraordinary." Twelve years later in 1935 the Legation's E. A. Walker noted, "I fear that common sense is not a long suit with this nation." Expressing an inability to explain the tremendous support in the 1928 elections for Liberal party leader Eleftherios Venizelos, previously discredited and away from the political scene for several years, Douglas MacKillop volunteered, "One feels inclined to refer to the old saying that in Greece it is only the impossible that happens and only the provisional that endures." A member of the Foreign Office in London, responding to rumors of an important cabinet official's resignation in 1923, jotted on the dispatch's folder, "In Greece it is wise to believe nothing one hears and half of what one sees."

Individualistic and irrepressible proclivities of the Greeks, as opposed to the unflappable stereotypes of Englishmen, found a place in some dispatches. Lord Granville referred to "the constitutional dislike of all restraint and discipline nourished by the present inhabitants of Greece..." He remarked in 1920, "The Greek is naturally averse to all discipline or restraint and all improved police regulations, even those, for example, for the prevention of cruelty to animals and regulation of street traffic,

were apt to be regarded as tyrannical measures." On another occasion, Granville observed, "The Greeks resemble the youth approaching manhood, who feels that he is capable of achieving everything and that he is his own master, and who is particularly sensitive to outside criticism or attempts to compel him to respect anybody's authority but his own." Sir Sydney Waterlow, Britain's minister from 1934 to 1939, uttered similar views about "the conviction, justifiably implanted in the mind of every Greek, that no Greek can be trusted to carry out any undertaking that he has been given, not even the most formal, if it should turn out inconvenient to him to do so."

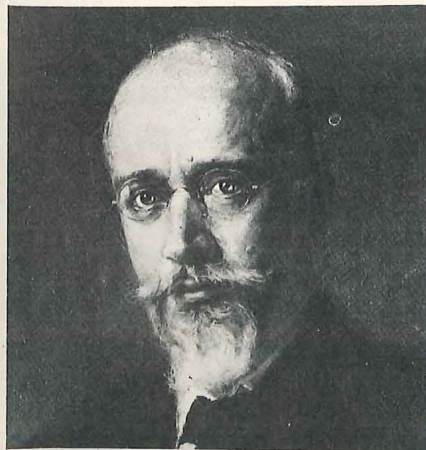
Candor and truthfulness, or their absence, on the Greek scene captured the attention of English diplomats. Referring to the brash accusations of King Constantine I's supporters against the deposed Venizelist Liberals, S. C. Atchley, the Legation's translator and second secretary, remarked in 1921, "The Greek people are being sedulously fed on falsehoods and forgeries in which diet the Censorship acts as Chief Cook. In Western Europe it would be taken for granted that these tactics must speedily fail — that the people cannot be fooled all the time — and doubtless the hour will come when the non-Venizelist Greeks will be disabused." Atchley continued by saying, "Here in the East, it should not

be forgotten, people show an extraordinary aptitude for assimilating a diet of lies and the truth is proportionately long in obtaining recognition." In London, Harold Nicolson, then a member of the F. O. staff, noted on the folder containing a dispatch from Lindley in early 1922: "It is impossible to deal with the Greeks if one proceeds from the assumption that they are all dishonest. The majority are doubtless self-seeking, disloyal and untruthful. But there does exist, chiefly, I admit, among the Venizelists a small leavening minority of more enlightened people." Lindley's profile of a newly-appointed foreign minister at the time of Greece's defeat in Asia Minor was especially damning: "He is considered particularly untruthful, even in a country in which the Einstein theory was applied in the sphere of veracity long before the learned German was ever heard of." Examples of such scornful statements on the character of prominent figures are few. Nevertheless, in June 1921 Atchley drafted a caustic "Memorandum on the Mentality and Character of King Constantine", criticizing this nemesis of British policy. Reacting to its contents, Harold Nicolson in London wrote, "King Constantine's main failing is not really his duplicity or his cowardice but his immense and unflinching stupidity."

In composing detailed dispatches



*Sir Percy Loraine (left) on Eleftherios Venizelos (below): "Venizelos is essentially Greek, not a superman, but a super-Greek." To the right, Venizelos and Moustafa Kemal at a reception in Ankara, October 29, 1930.*



on political developments, Legation personnel in Athens and the F. O. staff would also interject general commentary on the shifting sands of Greek politics. Following the abortive March 1935 military revolt of republican officers, Waterlow observed, "Greek politics are half feudalism, half democratic veneer; the individual voter supports his party leader, not because he believes in the principles (if any) for which the party stands, but because his vote is the price he pays for the leader's personal protection; the relationship is much like that of a liege to his lord, and no other kind of relationship is congenial or even intelligible." Several weeks later, responding to Waterlow's remarks about prospects for the monarchy's restoration, a member of the F. O. staff wrote, "The Greeks are ungovernable under any form of constitution, or *aré*, at any rate, not governable under the same constitution for any prolonged period of time." The F. O.'s J. D. Greenway, in compiling a lengthy "Memorandum on Greek Politics between 1915 and 1925," expressed similar sentiments: "The Greek people have always combined a wild devotion to politics with an unparalleled ignorance of first principles. Like the crowd in *Julius Caesar*, they will change their views with lightning rapidity, and will cheer for whichever demagogue has for the moment the loudest lungs and the most brazen assurances." A 1930 dispatch by Minister Patrick Ramsay generalized, "It is perhaps . . . well to bear in mind that elections in this country sometimes produce surprises owing to the changeable character of the people and to the irregularities of their conduct."

Viewing the blustery political arena from another angle, British diplomats referred on occasion to the Greek lack of regard for class distinctions. Waterlow in 1935 emphasized, "Except in the form of snobbishness, the Greeks are no respecters of persons; indeed, they are less so than any people I have ever known, except perhaps our American cousins; every Greek considers himself to be as good as, or better than, every other Greek, and in the mass they are entirely devoid of that quality which has been called 'le mysticisme du chef.'" Earlier, in 1929, Oliver Harvey expressed similar opinions: "There can be few countries



*Harold Nicolson (right) on King Constantine I (above): "King Constantine's main failing is not really his duplicity or his cowardice but his immense and unflinching stupidity."*



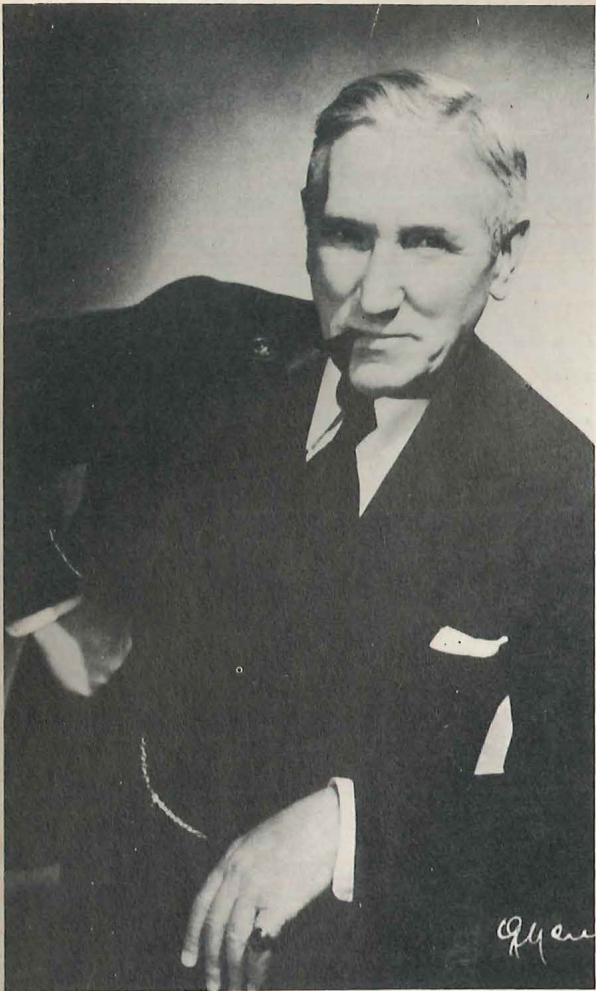
where people are so democratically-minded as Greece or where there is less reverence or respect for important persons."

Percy Loraine, several months before Harvey's observations, evaluated the democratic and intractable inclinations of the Greeks in more tolerant tones. Referring to the sensitive issue of republic versus monarchy, Loraine related that a "Frenchman prefers a republic to a monarchy because he can disavow a republican government but cannot disavow his King. The Greek, perhaps, is capable of disavowing either but his conscience would be easier if it were merely the republic. This characteristic may be moral or immoral, I do not pretend to judge, but it is essentially democratic and, as the Greeks of former days invented the word democracy, their modern descendants are undoubtedly entitled to their conception of the phenomenon . . . One of the most salient features of 20th-century Greece is the naturalness and genuineness of the democratic spirit of the inhabitants." To clarify further these intriguing people, Loraine added that with all their faults or virtues, "there must be some starker fibre in the Greek stock, which is the cement in its remarkable racial and social cohesion, the impulse which drives its traders and its merchant seamen to the remotest corners of the earth, the instinct which somehow pulls the body of the race through every suffering and catastrophe. I am sensible of this extra quality, though I cannot define it, but I believe it to be rooted in the race's faith in its own destinies, and belief in its distinctiveness

as the heir of ancient Greece. In a different way, and for different reasons, the Greeks, like Jews, feel themselves to be a chosen race." Then, focusing on Venizelos, Loraine concluded, "In my opinion, it is quite erroneous to suppose Venizelos is a great man thrown up accidentally and casually from the Greek stock. Venizelos is essentially Greek, not a superman, but a super-Greek, for he has the Greek qualities in crescendo and the Greek faults in diminuendo. But whereas Venizelos is a great man, the Greek race is not a great race, and the explanation of this resides, I believe, in the fact that the capacity for objectivity has been granted to Venizelos and, as yet, denied to the race."

Waterlow six years later would reflect on negative dimensions of Greek character, too, remarking, "There is truth in M. Clemenceau's saying that Greek history has always been nine-tenths spoken and only one-tenth lived. On the other hand, there is in the nature of the Greeks a fundamental strain of such tough vitality as to justify the belief that they will muddle through somehow." Winston Churchill in *Closing the Ring* would later express similar notions on the ability of Greeks and Jews to endure tribulation: "Both have shown a capacity for survival, in spite of unending perils and sufferings from external oppression, matched only by their own ceaseless feuds, quarrels, and convulsions."

Although some critics might contest the validity of many of these characterizations, such opinions no doubt influenced the thinking of British policy makers. Was such a



U.S. ambassador Lincoln MacVeagh (above) on Sir Sydney Waterlow (below): "Sir Sydney is a large, pink-cheeked, walrus-mustachioed, bureaucratic martinet, whose aspect recalls the Major General of the *Pirates of Penzance*."

sneering sense of superiority warranted? One may respond with another question: Could it have been otherwise? The British, then rulers of a vast empire, tried to understand and, at times, to manipulate the inscrutable Greeks, inhabitants of one of Europe's most strategically-located and poorest regions. (With their own special style, Greek political factions sought to manipulate the European powers.) In expressing attitudes on Greeks, English diplomats, harboring some old-school prejudices, tended to focus on negative traits, because it was these very peculiarities which appeared to contribute to problematic conditions and which therefore merited reporting. Cultural bias and sensitive politics in combination rarely result in detached, evenhanded judgments.

Greek perceptions of English character are harder to come by — not that they do not exist — and will not be dealt with here. However, in order to provide just a little ballast to offset the above listing of pointed remarks, it is appropriate to refer to at least one critique, even if by a non-Greek, of Sir Sydney Waterlow, who seemed so adroit at recording pontifical statements on the Greeks. Lincoln MacVeagh, America's representative to Athens before and after World War II, began a January 1939 dispatch on British policy towards the Metaxas dictatorship by stating, "Sir Sydney is a large, pink-cheeked, walrus-mustachioed, bureaucratic martinet, whose aspect recalls the Major General of *The Pirates of Penzance*. As might be expected from this, he is thoroughly flat-footed and tactless in diplomacy, but it is impossible not to have a warm spot in one's heart for him, since among the wily Greeks he often appears like some bewildered old bear, badgered by a lot of naughty boys. He is cordially disliked by his colony and laughed at by many people behind his back, but the natives respect him to his face, as the local blunderbuss of the British Raj." So much for the infallibility of British diplomats.

CURIOSITY about possible changes in the patterns of diplomatic reporting in recent years led me to conduct informal interviews with some British diplomats in Athens. I was informed that one of the most significant departures is in the greater emphasis on brevity.

The scale of operations for the Foreign Office is so much larger than before World War II that it would be impossible to evaluate consistently long reports effectively. Thus, lengthy dispatches of a routine nature are discouraged and infrequent. The telegram, as might be expected, is the dominant mode of communication. The ambassador still writes dispatches at regular intervals which may be reflective and analytical, but these are restricted in length. Efforts are made to uphold the tradition of fine writing, but it can probably be concluded that stress on economy of space somewhat curbs creative initiative and tendencies to comment on subjects such as national character. And, in comparison with the tone of pre-1945 dispatches, according to one Embassy member, there is little, if any, of the old arrogance. Self-images can and do change with political realities.

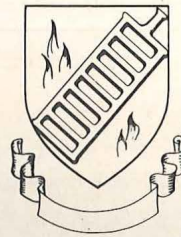
Informal chats with members of the American Embassy in Athens provided some parallel statements on the form of current diplomatic reporting. Staffers strive for good communication with accurate information. There is very strict emphasis on economy of space in reports, and this inhibits any inclinations to drift into a more creative style. Even without this restraint it can probably be stated that American Foreign Service personnel have not had as many quality writers as their British cousins. More recently, American diplomats have had to be especially careful of what they write because of instances of leakage and because of the impact of the Freedom of Information Act which facilitates early access (before the passage of 25 years) to classified materials by journalists and scholars. And since American relations with Greece have been rather sensitive of late, Embassy personnel have to be wary of recording thoughts on certain subjects, among which must be included national character — to the point where, if they do, considerable care has to be taken in the choice of nouns, but even more of adjectives. Such trends in both the British and American services do not bode well for historians who will be investigating the reportage of more recent years: the documents may be informative but they will be lacking some of the literate qualities of the past, thus making for duller reading.

And what of the Greeks? In the last three decades the changes in Greece have been dramatic. The rapid economic development can be rather easily assessed by scholars. And political life after the fall of the seven-year military dictatorship in the summer of 1974 seems headed in the direction of accepted Western European patterns, particularly now with Greece's entry into the European Economic Community as its tenth member in January 1981. But actual shifts in national character are harder to pinpoint, although generalizations and impressionistic statements, similar to those cited above, still circulate among Europeans and Americans. Perhaps it should be the mission of social scientists with their more sophisticated methodology to analyze what they refer to as 'civic culture' and 'political culture'.

Remarks made in conjunction with the Common Market signing ceremonies on May 28, 1979, hardly clear up the muddle about differences between the character of Greeks and Western Europeans. Constantine Karamanlis, then Greece's prime minister, declared, "To withstand the strain of EEC membership, the Greeks must learn to swim or sink. I am certain that they will prove good swimmers in the future because above all they possess the ability to learn and to adapt." Karamanlis, who for several years has emphasized that "Greece belongs to the West", also proclaimed, "As of today, Greece irrevocably accepts this historical challenge and her European destiny while conserving her national identity. We have confidence both in Europe and in Greece." But President Valery Giscard d'Estaing of France implied something different with his remark: "Europe, by coming to Athens today to welcome the dynamic and creative Greek people into the Community, rediscovers its own identity." And at the airport the French leader stated, "France has been a daughter of Greece, but now she becomes a sister." Who has whose identity?

If, as Matthew Arnold remarked in *Hebraism and Hellenism*, "The uppermost idea of Hellenism is to see things as they really are," then it is still a difficult chore to figure out who these Greeks really are and what their relation is to Europe and vice versa.

# ST. LAWRENCE COLLEGE



The Chairman and Governing Body of St. Lawrence College, the new British Public School, Prep. School and Kindergarten has appointed as headmaster Mr. R.J.O Meyer O.B.E., M.A. (Cantab), founder and for 35 years headmaster of the famous Millfield School, Somerset, England and for 7 years headmaster of Campion School, Athens.

The headmaster has selected an outstanding team of highly qualified and successful teachers to assist him and the Governing body in their aim of establishing in Greece a school worthy of its famous setting — a school which will try to combine all that is best in the Hellenic heritage and culture with the benefits of several hundred years of British educational developments.

ALL school subjects will be available through G.C.E 'O' level, S.A.T.S. etc to 'A' levels and Oxbridge/Ivy League scholarship standards in grades 12/13 (= British VIth forms).

Modern or Classical Greek and English will of course be compulsory subjects but at least 8 other languages (including Arabic) will be taught. Scholarship Mathematics and Science will be treated as subjects of the utmost importance at the top with literacy and numeracy essentials throughout. Indeed special departments have been set up under trained experts for all levels of E.F.L. and for general remedial education.

An out of school programme will be developed to cover the production of plays, visits to places of outstanding interest and of course sport skills up to the very highest point of excellence. This year's productions will be Euripides' 'Hippolytus', 'Alice in Wonderland' and 'Oliver'.

The aims of the school will be:

1. To develop to the fullest possible extent the all round potentialities of each individual pupil — very much on the well known Millfield pattern.
2. To ensure that ALL members of the school are given every possible opportunity of learning to appreciate the glorious past and fast developing present of the host country.
3. To attempt in some small measure to repay part of the enormous debt we all owe to Greece.

**Information from R.J.O. Meyer, 8 Diamantidou Street, Paleo Psychico, Tel. 671 3496 and 747 502.**

NOTE: 1) St. Lawrence is the Centre in Greece of the Associated Board of the Royal Schools of Music. Instruction in most instruments and in Music Theory.

2) A persistent demand for a branch of St. Lawrence College, the BRITISH international school (KG to upper VIth) to be developed in the Glyfada area has led the Governing body to consider the proposition seriously.

A decision will have to be made before the end of May so enquires of interested parents should be made as early as possible.

# Flowers of Athens

*From the wholesale market in Patissia to the shops at Syntagma, a look at a flourishing industry*

By Tanagra Sandor

**D**IMITRIS sells flowers in Athens at the second shop of the row of flower stalls on Vassilissis Sophias Avenue. He lives with his wife and daughter in a suburb of Athens, and it takes him an hour to get to work. He rises before five in the morning and at six he is briskly opening the shop and preparing for the day's business. He sets the vases outside, waters, snips, trims, sprays, and arranges the roses, violets, narcissi, cyclamen, anemones in vibrant progressions of color. Those who pass stop their rush to buy, for Greeks give bouquets to express every kind of emotion, from adoration, to appreciation, to indebtedness, sympathy, congratulation, or showing off.

In the busy activity of the avenue, Dimitris radiates goodwill while exchanging baskets, tools, or a piece of string with his colleagues in the neighboring stalls; giving pantomimic directions to a confused back-packer from Denmark; posing with a flower-laden American lady while her hus-

band snaps the picture to show to the folks back home; presenting a complimentary narcissus to a blonde girl from France; or scooping small children out of the way of the joggers.

Dimitris is a fifth-generation Athenian from the Plaka area. He has been right there at shop number two for the past 33 years, continuously employed by Emmanuel Touloupis, who owns the stall. He has literally seen the recent history of Athens pass before his eyes — celebrations, upheavals, tanks in the street and hats in the air — flags up and flags down. He shakes his head at the blocks of concrete and streams of traffic and the evils of development enfolding the city like the skin of Athena's snake, but as he says, her snake's skin is self-shedding and her olive tree self-renewing, so perhaps is her sacred city. He remembers the clear skies of Athens and he watches the pollution gather and increase. His flowers — and all those in the overflowing stalls on the avenue —

suffer from it.

This profusion of plant life comes from the wholesale flower market at the upper end of Patissia, the official center in Greece. No flowers are grown there now, but many years ago, when the trolley cars were drawn by horses, the area was the flower garden for all Athens. Being far outside the city, it was covered with wide fields and cultivated by the first growers who came here from the island of Naxos. Then there were only ten flower merchants in Athens, and every one of them was from Naxos.

Mr. Touloupis, the employer of Dimitris, has been in the business all his life, as were his father and his grandfather before him. His maternal grandfather, Chorianoopoulos, came here from Naxos in 1887 and settled in the upper Patission area where he began growing and cultivating flowers. His father followed in 1906; others arrived from Naxos to plant gardens, and thus the flower industry of Greece was born.

*Syntagma flower shops; wholesale market in Patissia*





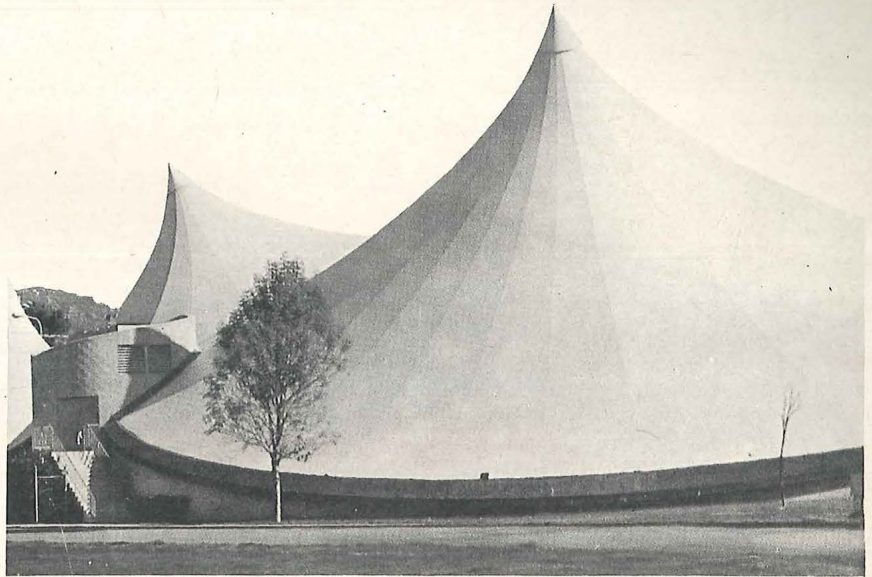
# The University of La Verne

At first they sold their wares on the sidewalk in front of the Grande Bretagne Hotel, in immense low baskets with handles on the sides. From there they moved to the corner of Vassilissis Sophias and Panepistimiou now occupied by the Egyptian Embassy, and then, while the monument to the Unknown Soldier was being built, to the curbing of Amalias Avenue below the Parliament building, but with wooden benches to hold their baskets of flowers. Since March of 1932, when the monument to the Unknown Soldier was unveiled, they have been housed in their present quarters in the row of stalls on the avenue.

World War II scattered the growers of the upper Patission area to various parts of Greece, where they have since prospered. But with the onslaught of war, the occupation, and war again, there were very few flowers to be had. The gardens were converted to vegetable gardens to help feed a hungry Athens, and the time came when not a single edible weed was left in the earth. Even so, the flower stalls remained open through it all. Mr. Touloupis had five bicycles and five willing boys. He sent them out to scour the countryside for wild flowers, for the boughs of flowering trees, for wild foliage of any kind.

In order to help his family survive, Dimitris remembers as a young boy that he searched the foothills of Hymettus, and even on up the mountain, trying to find a wild crocus here, a tiny anemone there, perhaps a fern hidden among the rocks, with which to fashion little nosegays and bouquets to sell for a fabulous price to those who could afford to pay.

Slowly, after the war, the descendants of the original ten Naxian merchants spread out, to open their own shops in Athens, or to grow flowers for wholesale all over Greece, with modern greenhouses in Thessaloniki, in Crete, in Volos, and in many parts of Attica. Today the



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commerce of flowers is a big industry in Greece. They come into Athens by ship, by truck, by plane and train — and they go out again to other areas of Greece and to Europe, by truck, by plane, and by ship — all centralized in the wholesale market of upper Patissia.

One has only to follow the huge trucks converging on the area to find the market. The truck-bedded flowers, plants, and sheaves of fern are carefully covered to protect them from wind, sun and dust. Truck after truck arrives and finds its parking place on the wide street. The men quickly descend, and efficiently begin unloading onto small handcarts, piling them high with asters, gladioli, carnations, and every imaginable variety — one color vying with another and swelling to a pulsation of hues, always stabilized by the protective green leaves.

The handcarts line up noisily, in an impatient but orderly queue, in front of the gates to the market, which are closed — with two policemen guarding them. Men wait. Ferns drift in the slight breeze. Cellophane rattles. It is fifteen minutes before five on a Monday afternoon.

The market is open to buyers from six o'clock to about eight in the morning, and from six to half-past eight in the evening — every day except Sundays. From five to six, twice a day, the wholesalers set up their wares, and during that time nobody else is allowed in.

At precisely five o'clock one of the policemen blows a whistle, the double gates are opened wide, and in

they all go — each in his turn — handcarts, men, trucks, and flowers. Each seller has his own area, and the whole place is patrolled by the police, who direct the traffic and see to it that everything goes according to custom and in as orderly a way as possible.

The market is rather small and circular, with one paved street going all the way around, the whole place enclosed by a high wooden barricade. The individual stalls are ranged in a circle, opening onto the street and covered with corrugated tin roofs. In the middle of the curving arcade is a covered area, like the hub of a wheel, where the *cafeneion* is located, and from where hanging trays of coffees and lemonades swing in and out and around the general confusion.

Armful after armful, bright in the late slanting sunlight, is taken from the handcarts and from the trucks. Everyone moves very fast, filling the stalls quickly. The cement floors are hosed down, the plants sprayed, the flowers arranged in buckets and watered immediately. Mist fills the air. A well-organized pandemonium reigns, with trucks, pots, handcarts, men, long snaking hoses, and always the blaze of flowers clogging the single street.

Hundreds of waxy gardenia plants in full white bloom come in from Peania, camellias from Volos, and the pots are unloaded and lined up in front of the shop facing the gates. One stall's ceiling is completely covered with hanging potted plants, their foliage dripping down like green stalactites.

An immense canvas-covered



truck, filled with roses of every color, starts unloading. It comes from the gardens of Mr. Vassilios Spheris, who is the biggest rose grower-dealer in Greece, "Number One," he says of himself. He has forty *stremmata* of greenhouses in Anavissos on the way to Sounion, made of leaded glass imported from Holland and heated in the winter. The problem of petroleum has him worried. He gets his cuttings from Germany and France, mostly from Meilland in Nice. "The best plants." Meilland is the biggest in the world — "Number One," says Mr. Vassilios again — with gardens in Algeria and Morocco and Spain.

Mr. Vassilios grows fifty-five different types of roses in Anavissos, of every known color, from white and cream to deepest red. His trucks come in three times a week packed to the roof with the large, beautiful, very long-stemmed roses, wrapped forty to a bundle in cellophane. Men wearing heavy leather gloves unload them and set them in tall plastic buckets of water. They are sprayed



at once. "The best," says Mr. Vassilios, seated like a smiling Buddha at a table in the back corner of his shop — the first in the circle near the gates. "The roses from Crete are small and usually grown by families rather than by professional gardeners. These are *roses!*" and he slaps his hand down on the tabletop.

The trucks keep coming, circling, backing up, unloading, and going out empty to park. The whole street outside is lined with them, all down the block and beyond. A great deal of shouting and last-minute watering and spraying are still being done, just before the buyers start coming in.

The next stall specializes in tropical plants, and countless African violets in their little pots face the street. They are grown in Avlona, between Athens and Lamia. Deep red-magenta potted cyclamen are from Oropos. Even cactus plants are here, and many varieties of asters, chrysanthemums, dahlias, and huge white daisies which come from Menidi in Attica. Spires of gladioli

and gleaming white, pink, and dark red carnations are shipped from Agii Theodoroi near Corinth.

The beautiful, dignified *iakynthos*, a form of hyacinth indigenous to Greece, and in mythology said to have sprung from the blood of Hyacinth, beloved of Apollo, rises on long stalks in buckets filling an entire shop and spilling well out onto the street. The clusters of white blossoms exude a fragrance that dazzles the air. These are brought two days a week from Trizina (ancient Troezen) near the island of Poros.

A few choice water-lilies stand in two pails — their green pads floating separately in a larger basin. Exotic, delicate, and rare, in pastel shades of lavender, yellow, and pink, they are grown from bulbs in Anavissos, not in greenhouses, but in immense cisterns open to the sky, for this is a summer flower and must be grown outdoors in a natural environment.

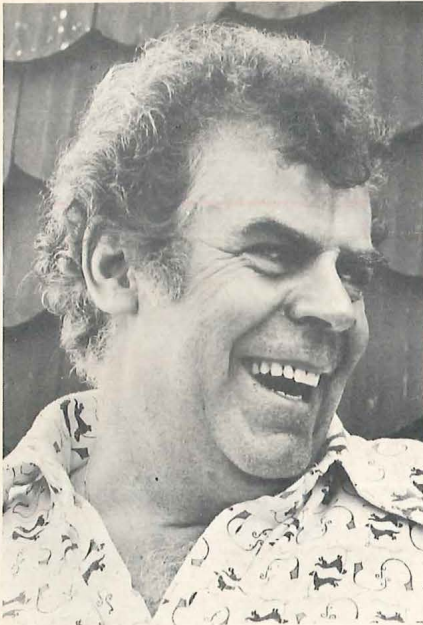
There is something about growing things that makes for gentle men. In our new era of economic and industrial competitiveness, the flower merchants seem more relaxed, more harmonious and outgoing — perhaps because the tradition of Greece is agricultural and they are closer to their heritage. Then, too, there is not much one can do to improve upon a flower.

Mr. Touloupis has quarters in the arcade also. He grows a few flowers in his lush, tree-thronged and foliated gardens in the warm climate of Anavissos, but he specializes in flowering trees of many kinds, cultivating the almond, the pear tree,

the flowering peach, lemon and orange trees, mimosa, and rhododendron in all its colors. Great fragrant boughs of their blossoms are brought in, each in its own season.

He is also busily boxing roses for shipment to Kalamata. In partnership with his son, who continues the family tradition, he is both a wholesaler and dealer, as well as a retailer. As dealers, or middlemen, they take telephone orders from all over Greece. Together, they cover the field. Mr. Touloupis buys wholesale whenever he needs stock and especially before the big holidays. Later, he will take back a load of flowers to his shop on Vassilissis Sophias.

Dimitris will refresh them and arrange them in the morning, before the sun is up, in his usual brisk manner. He does not go to the flower market any more and seldom works in the evenings when the stalls are sometimes open quite late. "I'm getting old," he says, with that twinkle in his eye that belies his words. And all the time he watches people. Tourists from all over the world and from all parts of Greece sooner or later pass his shop. As for Greeks, he knows which is a great lady of Athens and which is a quick-rich one. He can read a man at a glance — from patriarchs of Mount Parnassus in their handwoven best, to con-artists, to office workers, to Parliamentarians and Ministers, to statesmen and foreign ambassadors. "I've seen a walnut from every walnut tree," he laughs, "I've seen them all."



# John Modenos - Singer-Director

*The National Opera's new maestro nears the end of his first successful season in Athens*

By Helen Robinson

**T**WENTY-SIX years ago in New York, two young opera singers made their professional debuts in *La Traviata*. John Modenos played Germont and Beverly Sills played Violetta. Today both singers are in charge of operatic companies: Sills is Director of the New York City Opera and John Modenos is Director of the *Lyriki Skini*, the National Opera of Greece. Sills prefers not to sing any more; Modenos plans on giving at least fifteen performances each season as a singing Director.

Modenos took up the post of Director of the *Lyriki Skini* last year in the midst of a career which, with a repertoire of over seventy roles, has brought him to many major opera houses, including Covent Garden, La Scala, the Vienna State, Hamburg, Munich, Zurich, Stuttgart, and Florence Operas, the Glyndbourne Festival, the Prague Spring Festival, the June Festival of Zurich and, of course, the New York City Opera.

The *Lyriki Skini*, whose fortieth season opened on December 14, was officially founded by Premier Metaxas, at the time when he created the State-operated national radio through which he wished to control more effectively the dissemination of propaganda. Metaxas was known to enjoy German music, and in deference to this the first performance by the new, State-sponsored company on March 5, 1940 was *Die Fledermaus*.

The first Italian opera heard in Greece is believed to have been performed on Corfu in 1773, towards the end of the Venetian occupation.

Indeed, several Italian composers utilized this opera house, since demolished, for testing their new creations, before braving Milan or Naples.

The first performance of opera in Athens was given by a visiting Italian troupe in 1837 when the city had hardly 25,000 inhabitants. Decades later, there were several attempts by private impresarios to establish a regular opera company. In 1900, the composer Dionysios Lavrangas formed one which lasted until his death in 1941. During these years, Greek composers churned out operettas, many of which caught the fancy of Athenians, and it became a custom to include one or two in the program of the opera troupe.

Although the *Lyriki Skini* began utilizing the Roman Odeon of Herod Atticus for operatic performances in the late 1930s, it was not until January, 1958 that the *Lyriki* found a home in the new 1,100-seat Olympia Theater on Akademias Street and opened with a grand production, despite stage limitations, of *Aida* with Andreas Parides conducting.

During its forty-year history, the National Opera has served to help launch many a career of international fame. Included among illustrious "graduates" have been Maria Callas, conductor Dimitri Mitropoulos, basso Nicolas Moscona, who enjoyed a twenty-five-year career with the Metropolitan, contralto Elena Nikolaidi, Theodore Lappas, who sang such roles as *Pagliacci* alternately with Enrico Caruso in New York, and baritone Kostas Paschalis, who returns this season in the title role of Verdi's *Macbeth* which will also mark his debut as a director.

John Modenos' brief on taking over his new job came from Minister of Culture Andreas Andreanopoulos, who asked him to "reorganize and gain prestige for the troupe". This was not necessarily an easy task as the company has been beset with problems in the past. These are mostly due to low morale in the

company whose singers feel they have not been treated fairly.

Modenos says, "Before he left, the previous director called the *Lyriki Skini* a sunken ship. It was good for him to say that because there's no way for me to go except up."

His appointment is breaking new ground, as it is the first time that the role of Director has been given to a singer. Modenos is sensitive to the potential problems of the company's performers and says, "The fact that a singer is taking over the opera for the first time means that there is a ray of hope in everybody that a singer will understand them better than a conductor or any non-singer. I see it as a great challenge."

Born in Cyprus, Modenos went to America at an early age. "I had a big voice, even as a young boy. I studied Byzantine music, sang in the church, and when my voice changed, it changed into a baritone, overnight. I was a great admirer of Nelson Eddy and wanted to be a Nelson



*Warming up at Epidaurus, 1971*

Eddy type, so I was singing as a baritone, even at 16."

His favorite role, even after 157 performances, is *Rigoletto* because, as Modenos says, "It has a bit of everything. He comes out at the beginning as a funny man; he's the man who makes the king laugh. Then you see him as a father, a tender father who watches over his daughter, whose mother has died, and then later on you see his tremendous vengeance when his daughter's honor is taken. At the end, you see him as the tragic figure of the father who managed, by accident, to kill his daughter. It has a little of everything, from drama to laughter. I cry every time I finish singing the role."

To feel the role so acutely, how does Modenos get ready to go on stage? "I stay home on the day of the performance, relaxing totally, not doing anything. I talk very little and try to think of the role all day. I go over the words in my mind and think through the interpretation.

"Today the emotional interpretation is very important; more so than in the past. Today people are expecting a very good singing actor. If they want just singing, they have LPs and tapes. If they go to the opera, they want to see a show. The days of big fat singers just standing, singing beautiful notes, are gone."

Even though the Director of the Lyriki Skini speaks five languages, which means he can sing easily in Italian, German, English, French or his native Greek, it can be a problem for members of the company who don't speak, say, Italian, when it comes to learning Rossini opera. They can only learn it parrot-fashion which means, of course, that not all the emotional interpretation comes through.

The question of which language operas should be sung in is something Modenos and his company look at continually. Should *Tannhauser* be translated into Greek to give local audiences the chance to hear and

understand each word? Would *The Barber of Seville* be as appealing in Greek? There are arguments both for and against, and the issue is not yet resolved within the boardroom of the Lyriki Skini.

With Greece's entry to the Common Market, the question of which language an opera should be sung in may get some fresh thinking via the cultural exchanges Modenos has planned. He has already spoken to several ambassadors who have expressed their interest in these projects. The first will be a tour to Germany with *La Traviata*, followed by a German company's coming to Greece to perform *Der Rosenkavalier*. The Lyriki Skini is also going to the Spring Festival of Prague this year.

John Modenos' own performances continue, despite the hectic chores of his Directorial role. He opened the present season starring in *Pagliacci* and followed that with Figaro in *The Barber of Seville*. On January 31 he sang opposite his wife, twenty-six-year-old Jenny Drivala, who was making her Athens debut in *Lucia di Lammermoor*. It is the first time they have sung together in the same opera.

Miss Drivala, attending her first live opera performance at Herod Atticus sixteen years ago, was most impressed with both *Faust* and with Mephistopheles — John Modenos. They now have a twenty-month old son, Philip.

The new director has innovations in mind for Greece's National Opera Company. "I want to make this company popular and especially appealing to young people. We're planning student performances, we're planning tours around the country, and we're trying to put opera on television, which is done very little in Greece. In Germany, England, Switzerland and America, opera has become very important to television. It's a great show if it's done well."

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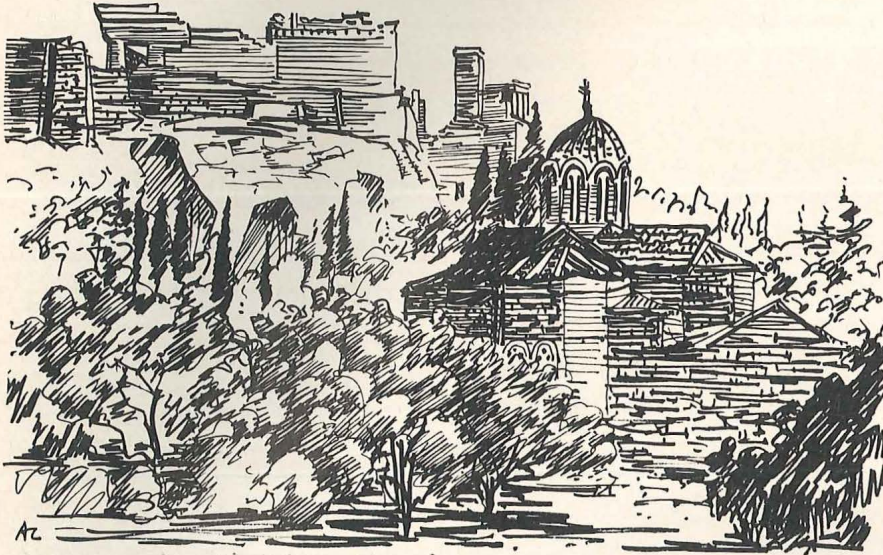
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## Greek Journeys



Peter Levi  
**THE HILL OF KRONOS**  
*Collins: London, 1980.*

One's first reactions on seeing a new book about someone's personal experiences of Greece is to heave a sigh and think, "Oh, not another one!" It is a genre best exemplified by Patrick Leigh-Fermor, Lawrence Durrell, Henry Miller, Kevin Andrews, Dilys Powell, and much overworked by countless others. Mr. Levi at least acknowledges this before stating clearly in his introduction what was for him personally the continuous attraction of Greece: "It was the light, the physical sunlight. It was thyme-scented hillsides and plains of toasted thistles. It was the fragments of the marble architecture. It was spring at Pylos and at Sounion and in the Cretan mountains. It was the charcoal-burners in the pine woods and the donkeys and goats and anemones in the olive groves. It was autumn at Olympia, winter in the Arcadian mountains, the annual snowfall of wild cyclamen on the Hill of Kronos. But above, it was the people."

Two things, however, distinguish this book from so many others. One is that Mr. Levi is writing with hindsight about his affair with Greece over a period of fifteen years. He first came to Greece at the age of thirty-two in 1963; thus his experi-

ence is very much bound up with the dictatorship of the Colonels. Writing with hindsight gives him the advantage of maturity and experience in things Greek which lends a seriousness to the book often lacking in other personal accounts. Secondly, Mr. Levi is a man of many parts — classical scholar, archaeologist, poet, writer, translator, documentary filmmaker and former Jesuit priest. All these he brings to bear on his experiences and travels in Greece, which gives him a greater advantage than most in talking about things Greek.

The book contains those 'classical' visits and personal discoveries of the Parthenon, Delphi, Olympia, Mistra, etc. at which writers of this genre wax lyrical and readers grow weary of having heard it all before. The best that can be said is that Mr. Levi is thorough in his archaeological, historical and mythological backgrounds of these places, as one would expect from the translator and annotator of the Pelican edition of Pausanias. We are also taken during the course of the book to Pyrgos, Bassae, Sparta, Monemvasia, Mani, Sikyon, Euboea, Meteora, Volos, Dodona, Corfu, Patmos and Crete with their attendant anecdotes, wild flowers, lyricism, and meetings with colorful natives.

By far the best parts of the book

describe Mr. Levi's experiences in Greece during the seven-year dictatorship and his personal encounters with some of Greece's outstanding literary figures such as Seferis, Tsirkas, Sinopoulos, Gatsos, and Katsimbalis. Mr. Levi's account of the years of the dictatorship as a seasoned Greek-observer, his own personal activities in opposing it and the skillful way in which he focuses on so many well-known events of those years in clear and very readable prose make the book worth reading for this section alone. He also conveys in a masterly way the atmosphere of the years leading up to the dictatorship and the years immediately following it when he travelled in Greece, gathering material for a film documentary on life under the Junta.

Mr. Levi appears also in his role as poet with examples of his own and others' poetry scattered throughout the book. Worth noting are his memorable descriptions of two Greek poets: one of Sikelianos as "a poet of hilarious dottiness and pretensions, a kind of super-Yeats", and the other of Nikos Gatsos who "touches the chords of literature like the keys of a piano". In its better sections, then, the book becomes not just a journey through the land of Greece, but through her recent tragic history and also through her modern literature.

The last chapter which bears the same title as that of the book is a particularly weak one, being a description of places revisited with his wife and stepson. Indeed, elements of autobiography crop up in this chapter and elsewhere for which Mr. Levi begs forgiveness, but as he says: "Greece has twisted itself into my skeleton like a climbing flower. I find it impossible to disentangle myself from what I want to say about the Greeks and about Greece." His experience of Greece is perhaps not a unique one, but this book, like so many others, is a repayment of his own personal debt to Greece.

—DAVID J. CONNOLLY

## Around the Galleries

### Michael Buthe

**A**N intense concern with the basic elements of life has led the German artist Michael Buthe, nurtured in a Teutonic and technological culture, to search for inspiration in less technologically sophisticated societies. He has been directly influenced by two Arabic cultures, the Moroccan and the Iranian. The thirty-seven-year-old artist divides his time between Cologne and Marrakesh. Largely untouched by technological advances, Moroccan culture still provides a communion with nature which is established by the marked use of ceremony, customs and universal symbols instinctively understood by man who still inhabits a natural environment. From Persian culture he was influenced by the richly ornate miniature paintings.

Buthe's work is thus about the vital life force, the elements of na-

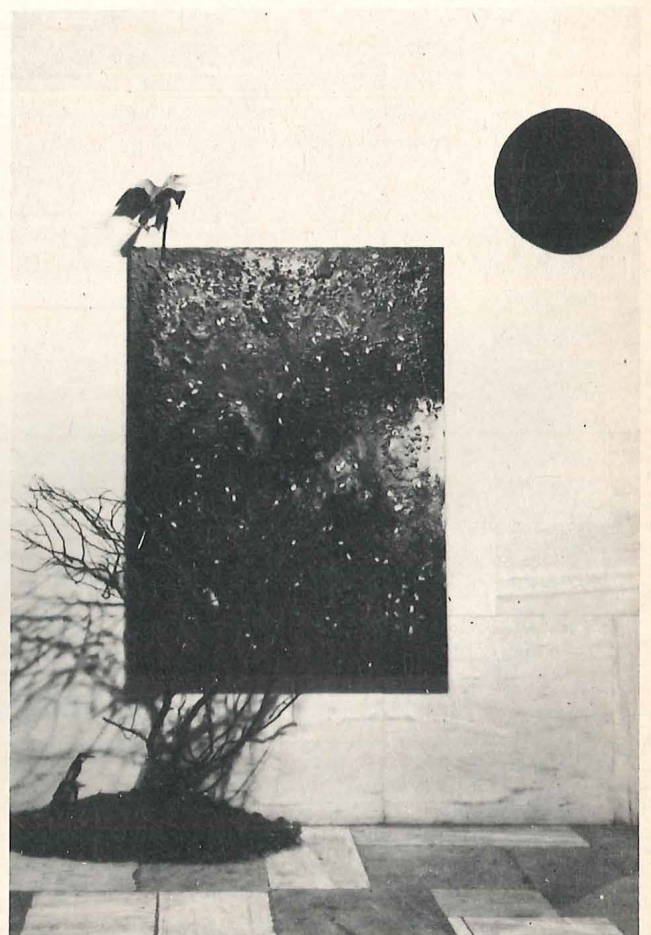
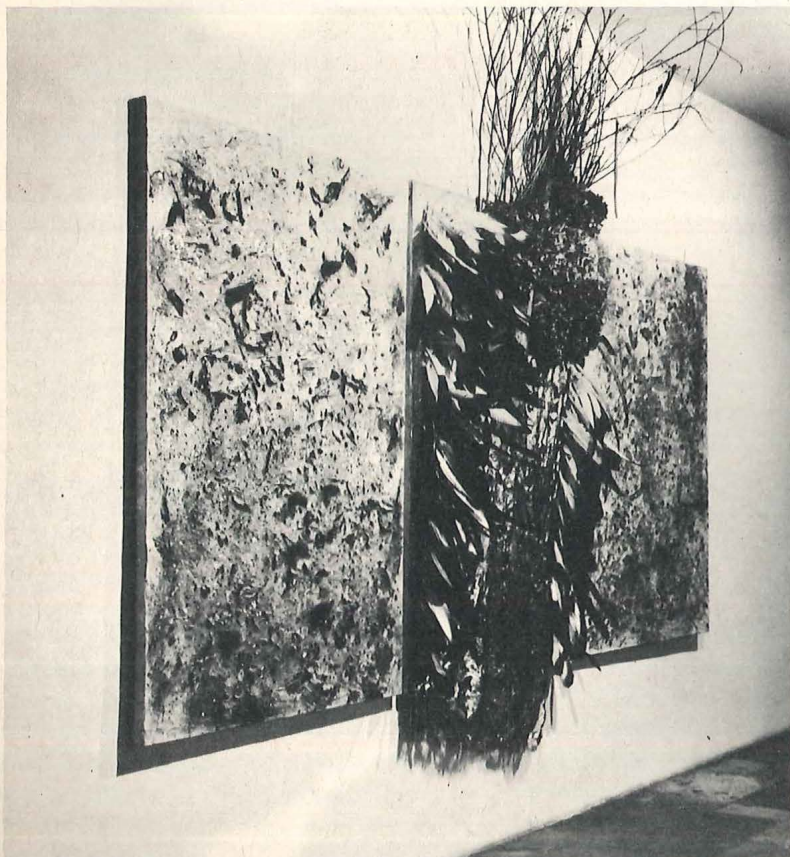
ture and man's communion with nature. It is also about extravagantly rich and superabundant surfaces for the visual pleasure and satisfaction they generate. These also carry a touch of ecstatic frenzy akin to that of tribal ritual. All this intense vitality was clearly illustrated at his recent exhibition at the Bernier Gallery, particularly in "The Four Seasons" and the large "Triptych" with ornate fabric, dry branches and waxed hydrangeas.

Like so many artists of the last two decades, Buthe also uses real objects in his work. It is therefore an art of reality as opposed to realistic art. He combines these objects with traditional canvas and the painted surface. The gamut of the media and objects he employs, although wide, is not arbitrary. The materials and the objects are used literally — their significance is not transformed in the context of the art work. In the

work, the objects and materials stand for what they actually are in life. By contrast, the colors are not used literally, merely for their tonal values or aesthetic properties but symbolically since they signify the elements of nature — air, water, earth, fire.

For the works at the exhibition Buthe used beeswax profusely — waxing whole surfaces — as well as rose petals, flowers and seeds. He also employed feathers, branches, wood and earth. All these are direct and obvious metaphors of life and were combined with fanciful and opulently colored fabrics for their rich visual properties; with plush colors and an abundance of gold for their symbolic significance. For Buthe gold and yellow stand for sun and light; blue for water, sky and air; red for fire and life. It would seem that he does not differentiate between imagery, media and content. These merge to become one and so it

*Michael Buthe at the Bernier: Untitled Triptych (1981); "Hommage à John Lennon" (1981)*



is the materials themselves that convey the message. Through this manipulation and combination of media and colors he succeeds in making the media the theme — as seen clearly in "Sun with Feathers" an enormous rotund golden disc with feathers stuck around the circumference. Its content could not be more explicit, achieved through the shape and the color of the canvas.

The ornate decoration of the two-dimensional surfaces of Buthe's environments and earlier mural-size works such as "Angel" (1972) which is a part of an environment, is influenced by the detailed and replete decoration of Persian miniatures or the interiors of Islamic mosques and palaces where not a square inch of the vertical surfaces is left uncovered. This was clearly demonstrated in the video-'Zarathustra' (1975) where the environment was in part created by hundreds of water-colors placed next to each other to cover the total area of the wall surfaces, very like the tile decoration in Islamic art. Consequently even when he created his environments in space with objects and music and sound, the two-dimensional surface was always a primary consideration and it formed an integral part of the whole.

Buthe's most recent work shown at this exhibition was not environments. His artistic expression was, by and large, enacted on vertical surfaces. For the larger works the point of departure was the classical format of the painting. All objects were then either placed on, or projected from, the rectangular waxed and colored canvas surface or were freely arranged in relation to it so that no limits were set to the eventual shape or form of any given art-work. This was particularly well-illustrated in a composition which included a waxed canvas with a dry bush holding exotically-colored stuffed birds planted in earth on the floor below it and a blue moon in the shape of a wooden disc hanging on the wall well above. In spite of the apparent freedom in the structure of these works, they had a distinct and intrinsic organization which derived from a profound aesthetic instinct.

Buthe's lavishly flamboyant surfaces place him in that tradition in painting which appeals to the senses and satisfies the eye. Through the use of materially beautiful objects which are richly colored, which glit-

ter and shine — the sensuous and the tactile — the material and the physical are alluded to. His personal involvement with Arabic culture and mentality filters through his work making his audience aware of the lavish and the superabundant as well as the delights and pleasures of the flesh. Moreover, Buthe's natural flamboyance easily succeeds in making this aspect of Arabic philosophy acceptable and even pleasing to the more disciplined western observer.

## Demosthenes Kokkinides

THE Kokkinides exhibition at the Zoumboulakis Gallery, covering the period 1975-1980, reveals an artist for whom color is the dominant element. Using acrylic for his nearly monochrome compositions, he limits himself to the three primary colors — red, blue and yellow — in unadulterated tones. A second important element is the human figure which he depicts in greatly abstracted terms. These figures are combined with such objects as microphones and pieces of paper which are realistically represented. To enhance the equilibrium of his compositions, Kokkinides introduces a ribbon or line of color which divides the surface of the painting.

The titles of the works — "Crisis", "Problem", "Disruption" — allude to tension and to the fragmented surface. This tension, however, emerges as artificial while the divided surface appears mild and unconvincing because it complies with the aesthetic demands of the painting. Kokkinides does achieve stress in his painting, but it derives from the inherent properties of the primary colors themselves. Tension inherent in color has been explored by the Color Field painters in purer terms as early as 1965. Painting of this movement is anti-illusionistic and anti-thematic. The pioneers did not resort to fragmented surfaces, to reduced illusionistic representation, or to titles which are meant to boost the feeling of tension, as Kokkinides has done. Instead, they explored only the physical properties of each color, to arrive at the desired degree and quality of tension. By combining monochrome surfaces with figures and objects to give his work thematic content, Kokkinides greatly

weakens the tension conveyed by color.

## Makis Theophilaktopoulos

MAKIS Theophilaktopoulos' exhibition of drawings at the Medusa Gallery was interesting because the dynamic, tempestuous style of the artist fully corresponded with the interpretation of the themes. For example, in the two series: 'The Motorcyclists' and 'The Act of Love', he gives us speed and eroticism in vertiginous terms through the use of heavy, swirling black charcoal lines.

The Motorcyclist drawings are earlier than the Erotic ones, as Theophilaktopoulos has previously shown an extensive series on the former theme in oil. The drawings are virtually flat. The cyclist is held in his own 'space', usually a rectangular area, which is superimposed, as it were, onto the paper surface. This demonstrates the artist's concern with the illustrated or painted surface as separated from the canvas surface — that is, the surface of the surface. As a concept it recalls the 'Surface-Support' theory but unlike it, Theophilaktopoulos' work neither refers to itself nor is it unrealistic, nor does he explore the materiality of the medium. His treatment of space in the drawings has been directly influenced by his work in oil. He is not dictated to by the perimeter of the canvas but creates a painterly area to hold his image which is usually placed at an angle to the canvas surface. Thus the canvas becomes the receptacle for the image in its area. Through its heavy textural rendition, the image-in-space appears to be in low-relief. He does not accord illusory perspective to it but gives it a rather summary, two-dimensional impression.

In the 'Erotic' drawings, which are turbulent and directly sensual, the theme and the assured dynamic style implicitly coincide with each other. The black charcoal lines are thick, agitated, almost violent, and the mood is one of intense anticipation. His treatment of the surface is similar to that used in his previous work — image in its own space placed onto the paper's surface — while the figures, although still schematic, have been given slightly more volume.

—CATHERINE CAFOPOULOS



## The English in Athens and Greeks in Munich

### Robert Spencer, Lutenist, Soothes Earthquake Nerves

THE week beginning February 23rd was not the most auspicious for a musical tour of Greece. But, despite an Olympic Airways strike, the earthquakes, and heavy rains, Robert Spencer, the dean of English lutenists now that Julian Bream has devoted himself entirely to the guitar, managed to carry out his schedule of four full concerts in as many days, one of them in Thessaloniki and the remaining three in the Athens area.

The lute as an instrument was to the 16th and 17th centuries what the piano has been to the last two – the most popular for both solo and accompanied works. Its soft tones, however, were increasingly unsuitable for the larger sounds that came in fashion with the Baroque era, and by 1750 it had been replaced by both the harpsichord and to a lesser extent the guitar in chamber music. With the revived interest in early music following World War I, the lute once again came into fashion, though few artists had the perseverance to teach themselves the difficult art of lute playing. Robert Spencer was one of the few, and for the past twenty-five years he has travelled throughout Britain, Europe and the Americas as a soloist, as lutenist to the Deller Consort, and as a member of the Bream Consort of early instruments. His talents have been widely praised in the press and recognized in musicological circles where he is regarded as an acknowledged authority on the history of the lute and as a scholar of music in general. He has played on more than sixty records and appears regularly on radio and television. The coming of an artist of this calibre to Athens was of course a matter for considerable anticipation, so that regardless of the bad weather and earth tremors, his three concerts in Athens were fully attended.

Accompanied on his tour by his elder son, Jan Spencer, a student at the Royal College of Music and an accomplished viol da gambist, Mr. Spencer gave his first concert in Athens on Wednesday, February 25th to an invitation-only audience (including the wife of Prime Minister George Rallis) at the British Embassy Residence, sponsored by Ambassador and Mrs. Iain Sutherland on behalf of local charities. The following evening a performance scheduled for the British Council was held at St. Paul's Anglican Church as the Council auditorium had not as yet been pronounced safe by earthquake engineers. The resonant acoustics of this lovely building were ideal for the intimate sounds of lute, gamba, and solo voice. Assisted by soprano Joyce Millward and the reviewer, the Spencers gave beautifully sensitive readings of Elizabethan airs, dances, and folk songs. The final concert was held in the auditorium of the TISIS/Hellenic International School in Kifissia under the auspices of the Kifissia Concert Series which is sponsored by the School and the University of La Verne. This program was especially interesting and varied, and included a solo work for gamba of considerable scope and challenge (*Divisions on a Ground in E minor* by Christopher Simpson) and a charming *Sonata for lute and gamba* by Handel. Robert Spencer was up to his usual excellent standards, and young Jan displayed a fine talent that clearly has first-rate potential. Soprano Joyce Millward demonstrated a very admirable command of the solo songs of this period, and her works by Dowland and Purcell were among the highlights of the evening. All of the concerts were introduced by Mr. Spencer, whose relaxed and witty commentary added just the right touch of informality to three thoroughly enjoyable evenings of musical gems from an age-long past.

—ROBERT BRENTON BETTS

### Xenakis on Bavarian Radio

GREEK music and Greek musicians are known the world over, mostly as singers of folksongs and popular hits, and as composers of light and serious songs for the stage and films. A growing number of composers, singers and instrumentalists are, however, gaining recognition and even fame in the field of serious contemporary music. Composers like Theodore Antoniou (who also enjoys a career as a versatile conductor), Dimitri Terzakis, Anesthis Logothetis, and A. Kounadis are teaching and have their works performed abroad. Baritone Spyros Sakkas has just had a recital-LP of contemporary songs released by the renowned "Wergo"-Company in West Germany (accompanied at the piano by Georgios Kouroupos). Music by various Greek composers appears in the chamber music and orchestral programs of European and American concerts and radio stations.

The genius of modern Greek music, Yannis Xenakis, living in Paris and active in his own Experimental Studio for "Automatic-Musical Studies", is a none-too-prolific composer of works each of which may be regarded as a milestone in the development and progress of new and original musical ideas – a progress and development that is most fascinating to follow. A recent performance by the Israel Philharmonic Orchestra conducted by Charles Dutoit of his "Empreintes", composed some five years ago, proved how in the frame of a mathematically analyzable structure, a musical work impresses by its combination of poetical and dramatic content. A straight line leads from here to Xenakis' most recent composition, world-premiered with resounding success last February at a *Musica Viva* Concert by the Bavarian Radio which had commissioned the work.

'Ais' (Hades) is the title of this work, written for baritone, percus-

sion instruments and large orchestra, and based on two fragments from Homer's *Odyssey*, a Sappho text, and lines from the *Iliad*. All texts refer to the World of the Dead — the soul of Odysseus' mother disappearing like a dream, Sappho's linking the lust for life with the longing for death, and the death of the handsome and brave Patroklos whose life is ended by the wills of God and men. The soloist has to sing poetically, lament bitterly, shout and cry, accompanied by wild drumming on various percussion instruments. As a result, both soloists have to cover a very wide scale of expression. Here, too, poetry and dramatic outbursts, tender lyricism and excessive ecstasy are bound together in a most startling way; the latent constructive elements are being felt by the listener but are not obtrusive.

Who else but Spyros Sakkas could have interpreted this terribly demanding part in a congenial, masterly way? He gripped the listener's attention from beginning to end as did the virtuoso and musically impressive percussion mastery of Sylvio Gualda, well-known also in Athens. Michel Tabachnik conducted the Symphony Orchestra of the Bavarian Radio of Munich and got wonderful response from the musicians.

The program of this Musica Viva concert opened with another work of a Greek composer, Theodore Antoniou's "Fluxus I" for large orchestra (1975). The composer, teaching in the Music Department of Boston University, could not attend this first performance in Europe, although Yannis Xenakis was present to acknowledge the overwhelming applause of a large public. Antoniou's "Fluxus I" develops out of a rather quiet, melodious thematic formula, rises up to an impressive climax, and then returns to the poetical mood of the beginning.

It is possibly a unique phenomenon that wherever Greek artists appear or important Greek music is played, Greek friends and admirers of the composers and performers come together from all parts of the world. At this Munich concert, admirers and friends of Yannis Xenakis, Theodore Antoniou and Spyros Sakkas came especially from Athens and from Paris, so that at a friendly meeting after the concert, the Greek language resounded everywhere.

—PETER GRADENWITZ

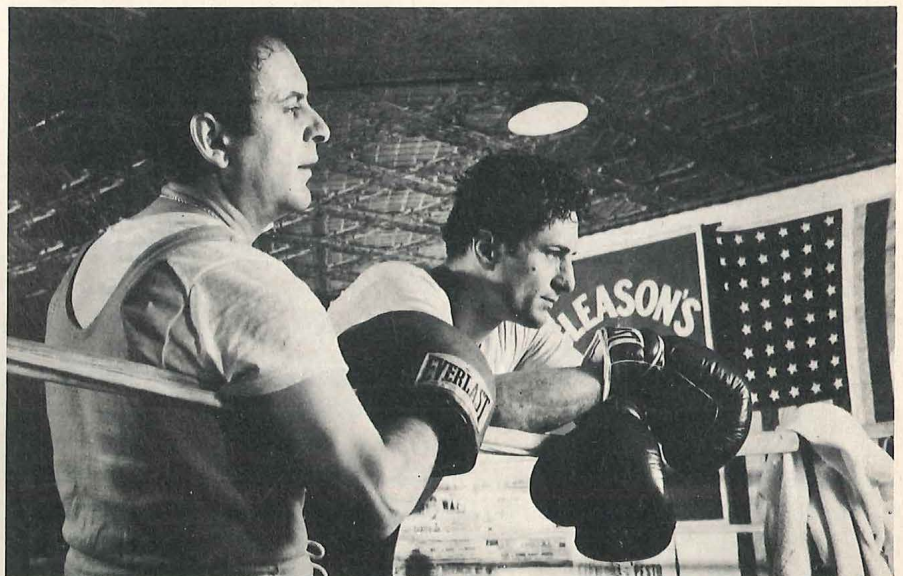
## “Raging Bull” and “Ordinary People”

**E**VEN in a country as far away as Greece, the time of release and the eventual popularity of a movie are heavily influenced by the Academy Awards nominations and winners in Hollywood. This year two very different pictures, *Raging Bull* and *Ordinary People*, are among the top nominees in several categories. *Raging Bull* is ostensibly a sports film, highlighting the rise and fall of the 1949 middleweight boxing champion, Jake La Motta. *Ordinary People* examines the daily life of an upper-middle-class family whose careful pattern of existence is irrevocably altered by tragedy.

*Raging Bull* is directed by Martin Scorsese and stars Robert De Niro in the role of La Motta. The Scorsese-De Niro combination has already been successful in *Mean Streets* and *Taxi Driver*, both grim portraits of the sordid side of city life. Recently, *Rocky* and *Breaking Away*, unlike most sports movies, have been box office successes. The ballyhoo connected with this production sparked great interest and it is no wonder. I have not heard of any actor going to quite the extremes that De Niro did in order to render a believable performance. He worked out with Jake La Motta every day for a year before

the filming began. At the end of this time, La Motta considered him among the twenty best middleweight boxers. After developing the muscularity of a boxer, the crab-like crouching stance characteristic of Le Motta's boxing style, then wearing scar tissue and a false nose that spread out on his face to give the look of somebody who has really taken some punches, De Niro launched into the role of the younger Jake, the contender. Then, in the middle of shooting, production was halted for four months so that De Niro could go to Paris and gorge his way from 160 to 205 pounds in order to portray the older Jake, the retired boxer. Physically this is awesome, even for a consummate actor such as De Niro. The performances by the relatively inexperienced supporting cast are quite competent and believable. A really fine and generous actor like De Niro can help bring his fellow-actors up to his own high level.

*Raging Bull* is not really a sports movie, per se, but a character portrayal of a brutal, frustrated man who is moody, obsessively jealous of the woman in his life and maniacal in pursuit of his ultimate goal, the middleweight championship. He defies



Robert De Niro and Joe Pesci in “Raging Bull”

the Mafia, ultimately relents and throws a fight at their request in order to get a chance at the title. He is banned from boxing for a time because of this and then fights his way back to the championship. Despite his material success, his marriage to a slinky blonde (Cathy Moriarity), the loyal support of his brother and manager Joey (Joe Pesci) did nothing to ease his basic, existential misery. He descended further into his own private hell and ended up driving away all the people close to him. The film follows Jake through to a later time in his life when his gnarled features have been buried under layers of fat. Drunk and embarrassingly unoriginal as a stand-up comedian in his own club, he eventually is thrown into jail on moral charges regarding an involvement with a fourteen-year-old prostitute.

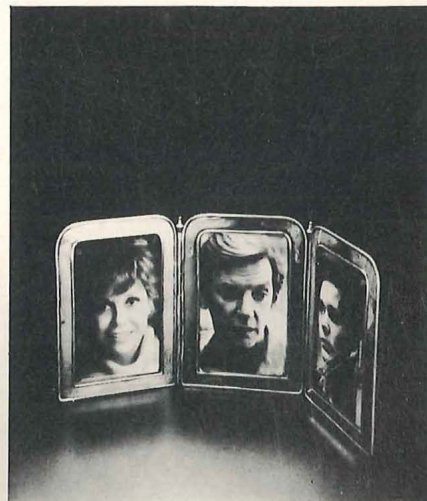
What is missing in *Raging Bull* is the real meat of the La Motta story, the environmental forces that made him a teenage thief and a self-confessed killer. It is the story of many tough street-wise kids from neighborhoods like the Bronx. None of this background is presented here, as it was in the book written by La Motta, Joseph Carter and Pete Savage on which the movie was based. La Motta is first seen as an adult with no explanations or apologies given in the way of narrative or flashbacks. Jake dismisses his past by saying, "I've done a lot of bad things." This lessens the impact of the movie as a sociological study, making it shallow and unbalanced. Technically, however, the movie is a masterful achievement, especially in the actual ring footage which absolutely sizzles. Throughout the movie there is a latent tone of violence, lying just below the surface of all the action; the tension is immense. We see the other characters through Jake's eyes with the paranoid perception of a crazed man becoming ours. When Jake watches his wife Vicky, his eyes narrowing suspiciously (his long periods of sexual abstinence contributed to

an already pathological jealousy), the camera action is ever so slightly slowed. We clearly see her every movement as she drifts through a crowd of friends, a platinum princess among the thugs; even nods and smiles, and certainly kisses take on added significance. We wonder, as Jake does, "What is she up to, anyway?" When Jake enters the ring, the subjective camera-work — weaving and bobbing, panning from above, even spinning at a 360 degree turn to follow a fighter's fall — puts us right into the ring with him, and we see and hear the match as a boxer must, not as a mere spectator. The clanging of the bell, the dull thuds of resonating punches punctuated by grunts and groans, the popping and whizzing of the cameras combined with the grainy black-and-white footage, the pouring sweat and the splattering blood make these the most graphic and grueling fight scenes on film, seeming of longer duration than the total twelve minutes in film time. The violence is not gratuitous; prize fighting is not a dignified, restrained sport. It is the most elemental and physically straining of sports and the lives of the fighters are often like La Motta's, wretched existences steeped in violence. If we feel indignation, it should be directed at the concept of boxing and the blood lust among the spectators that allow it to continue as a popular sport.

**I**N *Ordinary People*, an absorbing sensitive movie based on the novel by Judith Guest and the first film directed by actor Robert Redford, a totally different environment is presented; one that is upper-middle-class, subdued and seemingly refined. The movie is about a family living in an affluent suburb of Chicago. The father (Donald Sutherland) is a successful tax attorney; the mother (Mary Tyler Moore), a socially active, attractive, golf-playing housewife; and the older son a member of the high school swimming team and choir. This is the epitome

of middle America's "good life". And so it was before the drowning of the older son, Buck, in a boating accident which the younger son Conrad (Timothy Hutton) survived. The latter, after attempting suicide, spent four months in a mental hospital.

The movie begins with Conrad back at home, trying to resume a "normal" life. At the urging of his father, he goes to see a psychiatrist (Judd Hirsch) who, unlike his parents, is refreshingly natural, probing — even goading — Conrad, yet reacting to him sympathetically as well. He seems to really care about Conrad's problems, a quality one would expect in a therapist, but which is rarely exhibited by psychiatrists in movies.



Family portraits in "Ordinary People"

The film, although worlds away in terms of personalities and setting, is, like *Raging Bull*, about fear and anger and how people deal with these emotions. Jake La Motta released these feelings in the boxing ring, presumably finding relief in pummeling an opponent into the canvas. What is the modus operandi for the "average" person such as those depicted in this family? Both parents avoid acknowledging the more basic feelings. The father, Calvin putters good naturedly but cautiously through this period of crisis, showing concern but being unable to deal with the laby-

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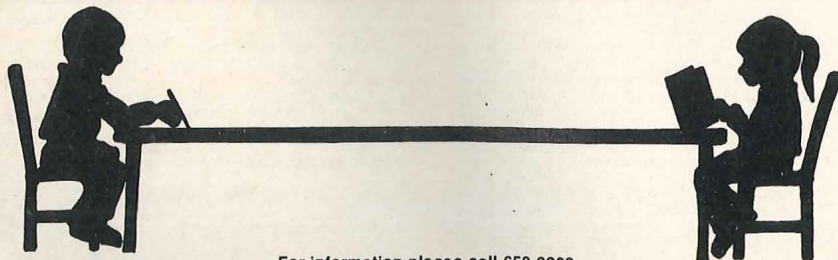
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rinth of underlying emotions until a deterioration in his relationship with his wife Beth forces him to examine their marriage more closely. The character of Beth is unsympathetically presented in the script, coming across as so controlled and antiseptic as to be almost anesthetized; even her smiles and laughter seem programmed. Their home is a reflection of this, a study in neutral tones, fastidiously neat, but cold and uninviting, and the family scene as they sit around the dining table resembles a modern-day "American Gothic". Mary Tyler Moore gives a good performance as this woman who is internally simmering with anger directed not so much at the surviving son, whom she is blatantly disdainful of, but at Buck, the older boy whom she adored and whose death has left a great void in her life. These feelings of anger cause her such terror that she conceals them under layers of carefully structured social activity and any deviation or threat to this sturdy structure is politely but thoroughly sabotaged.

Conrad, too, has directed his feelings of anger and fear inward, bringing about self-destructive tendencies, a pattern that existed before the boating accident. About the only overt and honest communication in the film is between Conrad and the psychiatrist. Judd Hirsch is excellent in this role, a bit gruff and rumped; his office is warm and almost homey in comparison with the sterile atmosphere of the boy's house. The doctor says, "I'm not much for control." He helps Conrad release his feelings and grapple with them, and he doesn't try to deceive him into thinking that doing so is pleasant. It hurts, and he admits this.

The movie is really about people who have tried to filter out all unpleasant feelings from their existence: but who in overly controlling themselves for the sake of social acceptability become little more than puppets exchanging platitudes. The film is not overly optimistic, but there is a note of hope that perhaps Conrad will find a way of coping with his darker emotions, learn to live with himself and become a balanced individual with self-awareness replacing the self-deception of his elders. It should have something to say to everyone: don't miss it.

—BARBARA STENZEL

## The National Theater - A Gordian Knot

FIFTY years ago the National Theater of Greece was a warm nest for the most brilliant actors and actresses of the Greek stage. Under the direction of the genial Photos Politis, it became one of the most prominent theaters in the world. Performances of the highest quality, still alive in the minds of those among us who were mature enough to become National Theater addicts: productions of Aeschylus' *The Persians*, Sophocles' *Oedipus Rex*, Shakespeare's *King Lear*, Pirandello's *Let Us Dress the Naked*, Oscar Wilde's *Lady Windermere's Fan*, or Ibsen's *Peer Gynt* can never be forgotten. World War II, the Occupation of Greece, as well as the civil war that followed the so-called Liberation, dealt a fatal blow to this stronghold of the stage arts. Being a state theater in an impoverished country, the National could not afford to pay adequate salaries. The necklace of stars broke up and the precious stones rolled out of the National stage. The stars took their chances in private or group ventures. Some succeeded; some failed and went back to the National; others could not survive in this poverty-stricken corner of the world. With the beginning of rehabilitation in the early 1950s and the influx of population into Athens that followed, the theater-going public rapidly expanded, allowing the old stars to continue their private theater ventures.

Ever since then, the National has been striving desperately to recapture its former greatness. Many General Directors have taken up the challenge, straining to climb back to the top of the ladder. Had it not been for the summer festival productions where the impact of the performances depends on the ingenuity of stage directors (we have many good directors) and the spectacular choreography of the chorus (and we have well-trained choruses), the effort might have been in vain. The whole problem of the National lies in the repertoire and the actors

selected for the winter season's productions. So far as the cast is concerned, only a few of the old stars are still there. For years the National has had to replace the missing stars with artists whom its steady-going public has rejected as second- or third-rate. Hence, it no longer gives first preference to the productions of the National. This, in my opinion, is the most fatal blow the National could have received. For years the various General Directors made desperate but unsuccessful attempts to lure some former stars back. In the commercial theater these artists can gain an income three to six times greater than they would receive in the National. Having become used to this style of life, they will not make concessions. The only possible solution is to create a new galaxy of stars by giving opportunities to as many

young actors and actresses as possible to prove themselves as top artists. It appears that Alexis Minotis sensed this necessity and offered such opportunities to a few younger artists. If they are few and have emerged slowly, it is only because their elders, protected by the privileges of seniority, are fretful that they will be replaced by young actors who are better, and perhaps much better, than they. In the civil services "seniority" has meant and persists in meaning, 'Queen' or 'Goddess' to the detriment of younger, highly-educated generations trying to rise. The state theaters, being civil services, suffer the same consequences.

Having explored the difficulties of casting, let us turn to the problems of repertoire. The National Theater originally presented only classics — ancient, old and new. Although one of the fundamental reasons for its foundation was the encouragement of new Greek dramatists, the National only now and then mounts a modern Greek play, and then only ones with 'pretensions'. Ten years ago a second stage, the "Nea Skini", was created, a small theater-in-the-round with 100-150 seats depending on the nature of the setting. Intended as an experimental stage for modern Greek and foreign plays, it made little impact since Karolos Koun had preceded it by a decade. It was, however, useful because it allowed younger artists to be seen. In fact the Nea Skini, statistically speaking, has proved more successful than the main stage. All young actors groups created since have found that the only way to survive is to have recourse to this kind of repertory because it attracts both demanding theatergoers and younger audiences, and it has given opportunities to younger artists who want to work with the National Theater.

Commercial theater limits itself to the known, already tried solutions since they are less dangerous to the box office. Subsidized theaters, however, can try to discover paths to



Eleni Hadjiargiri and Kostas Kastanas, two stars of the National Theater in Lorca's "Blood Wedding"



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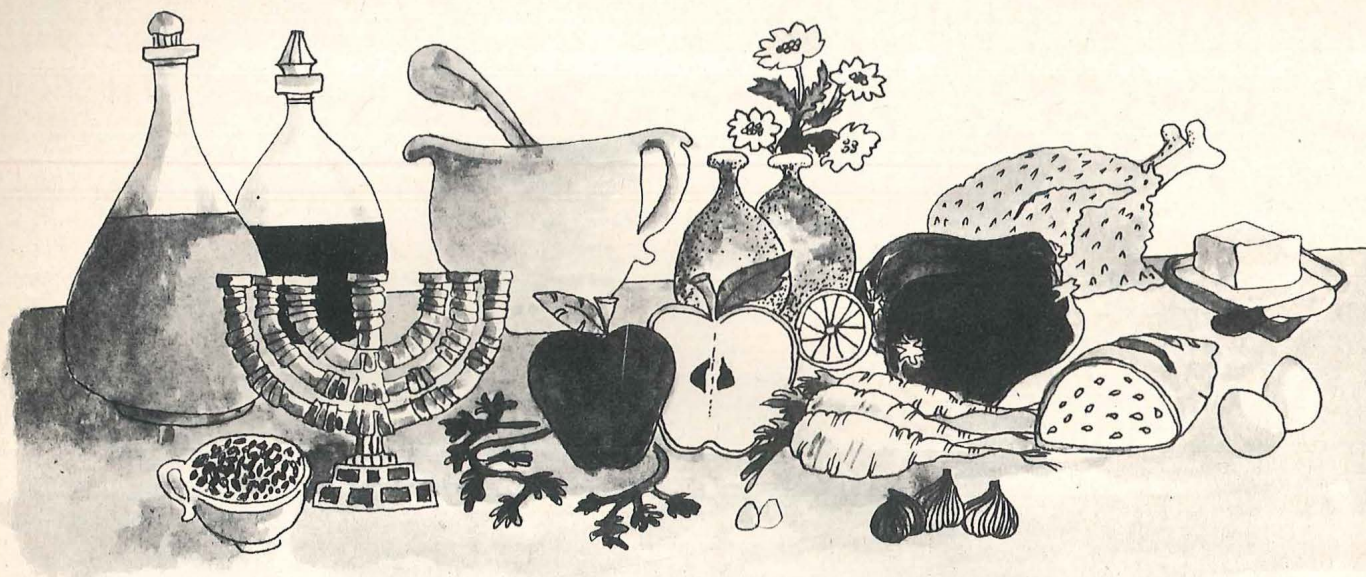
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the unknown. The present crisis at the National Theater exists because it is running through a period of transition between a safe, commercial repertoire and one which is more adventurous and touches more closely the concerns of the serious theatergoer. This may mean not only new plays; it may mean a more sensitive contemporary presentation of modern classics. For instance, Chekhov's famous undercurrent of anguish for the future is closer to the world audiences of today than it was to the Russia of fifty years ago. Pirandello's approach to the relativity of human values is more up-to-date than the point of departure of any modern dramatist. The same thing goes for some poetic plays such as those of Ibsen (*Brand*) or Strindberg (*The Dream Play*) or again Aeschylus' *The Persians*, Sophocles' *Electra* or Aristophanes' *Peace*. The National should also try to discover those plays, foreign or Greek, that take a new stand regarding human and social values. Last but not least, the National should become available to young Greek playwrights of promise and help them improve their technique prior to and during the rehearsals of their plays.

There is no doubt that in such ventures the National Theater should have more administrative flexibility. The subsidy offered by the State could be adequate if the National were a modern independent theatrical venture, and not a civil service like any other civil service, tied to and implementing an old-fashioned organizational system based on paperwork. The Greeks call it the 'Paper Kingdom'. The system does not need quality to operate. As a result, the civil service is always overcrowded by an underpaid crowd. It is no wonder that the National Theater of Greece has a much larger staff of employees, technicians and artists than it really needs. It would do a much better job with a smaller but more talented one. Logically, the answer to the problem appears to be very simple: its implementation, however, looks as inaccessible as the highest peak of Mount Everest. What can we do about it? If we search for some inspiration in the long history of Greece, we can find a similar example: the Gordian Knot of Alexander the Great.

—PLATON MOUSSEOS



Anna Christopoulou

## The Flavors of Jerusalem

ORTHODOX Easter and the Jerusalem Book Fair coincided two years ago on my first trip to the Holy Land, and the extraordinary cultural, topographical and culinary impressions are unforgettable. Feelings aroused by visits to the religious sites are heightened further by the sensual surroundings of dazzling white buildings, the greenness of the Mount of Olives, and the brilliant flowers which bloom beside the footpaths trodden fervently by pilgrims speaking many languages. The air is redolent with fragrant herbs, jasmine, honey and spicy *falafel*.

In this city there seems to be a perpetual gastronomic spree for every taste. In fact, an unparalleled obsession with eating persists to balance the spiritual intensity of this unique magnet for Christian, Jewish and Muslim believers.

At first, the many aromas, colors and sounds blend vibrantly into a single, startling mosaic. At the Jaffa Gate, for instance, brightly- or somberly-clad people throng the entrance to the Old City where vendors hawk beverages, fruits, seeds, nuts, tangy hot and creamy cold snacks. The riot of flavors seizes the appetite and non-stop munching begins even before one enters the archway leading to the Greek, Armenian, Moslem and Jewish quarters.

Gradually, however, these various cultural influences become distinguishable. The diversity includes restaurants offering Chinese,

Vietnamese, East Indian, Russian, Brazilian, French, Italian and Balkan cuisines. Understandably, there are Greek tavernas too. One restaurant features one hundred eggplant recipes. An 'Arizona' restaurant specializes in kosher food. Interestingly, here as in Egypt, Arabic and Moroccan foods are identified as 'Oriental'.

During Orthodox Easter Week, the Greek touch is evident. The braided *tsourekia* with red eggs and other pastries are readily available for the Greeks living in Jerusalem and those who fly from Athens for the week. The strongest food influences, however, are the Arabic and Orthodox Jewish. Arabic foods served at the Book Fair reception, (recipes for which are printed below) were delicious and popular. In fact, *falafel* and *pita* sandwiches have been adopted by the Jewish people as well.

Jewish dietary laws, however, are practised strictly. While these principles are the same as in other areas where Jewish people maintain their traditions (see "Sephardic Jews of Athens", October, '77), in Jerusalem these laws also affect non-Jews. For instance, hotels, subject to the restrictions against pork and the mixing of meat and dairy foods, feature either dairy-vegetable or meat-vegetable dishes. To circumvent this rule, a visitor yearning for a hamburger and milk shake ate his hamburger in the meat restaurant and walked across the hall to the

dairy restaurant to order a milk shake. The dairy-salad menus are especially imaginative and, in contrast to traditional dishes, have inspired many exciting new combinations.

Greek culinary counterparts are easy to spot among Arabic and other Middle Eastern foods. Certainly *maza* are the richly-spiced versions of *meze* and *orektika* (appetizers); *dolmeh*, sweeter grapevine rolls than the *dolmades* in Greece. *Bourek* and *blintzes* are cousins of *bourekia* and *pitakia*. *Shawerma*, the pita-pocketed sandwiches have been brought westward and renamed *gyro* by Greeks; *kofta* and *kofteh* are like the familiar ground-meat *keftedes*, and the *filo* pastries are all recognizable.

While Middle Eastern cuisines use heavily many of the ingredients used also in Greece, the flavors vary and styles are more individualistic than the Greek. In Jerusalem, the preparation and the garnishes minced into a *tabbouli* are more elaborate than the casual *horiatiki* salads in Greece. Fruit and *tahini* are used more liberally in dishes in Jerusalem and their mixtures are spicier and often sweeter than in Greece.

So enjoy some of these recipes from Jerusalem:

### Falafel Buffet

Platters with garnishes and liberal seasonings were arranged at the Jeru-

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salem Book Fair so that guests could  
make their own sandwiches. Also,  
flowers and fruit added bright color  
touches.

*Hot Pita bread*

*Falafel (see Athenian, February, '77)*

*Fried eggplant slices*

*Fried zucchini slices*

*Chopped cucumber salad*

*Sliced tomatoes*

*Creamed tahini salad*

*Seasonings: salt, pepper, vinegar,*  
*olive oil, dried oregano or*  
*savory*

**Creamed Tahini Salad**

Tahini seasoned with lemon juice is  
called 'Greek style' in Jerusalem.  
Some Middle Easterners stir in a dash  
of mustard.

*1-3 cloves garlic*

*1/3-1/2 cup lemon juice*

*1/2 cup tahini*

*1/2 teaspoon ground cumin*

*4 sprigs parsley, chopped*

Crush garlic in medium bowl.  
Gradually beat in 1/3 cup lemon  
juice, the tahini and cumin. Taste  
and add more lemon juice if sourer  
flavor is preferred. Garnish with  
parsley.

**Jewish Menu**

*Chopped eggplant salad or baba*  
*ganough*

*Hot chicken soup or cold borscht*

*Cholent or Palestinian meat balls*

*Carrot salad*

*Cinnamon apple latkes or fresh figs*  
*or melon*

**Golda Meir's Chicken Soup**

In answer to my request for her  
favorite recipe, the following was  
sent by Golda Meir when she was  
prime minister of Israel. It is printed  
exactly as it was written, and it is  
published here for the first time.

Cook the chicken with parsley,  
celery, cut-up carrots, peeled onions,  
salt, pepper and a pinch of paprika  
until the chicken is tender (probably  
for less than two hours).

Mrs. Meir generally served chicken  
soup with *knaidlach* which she pre-  
pared as follows: The *matzos* (un-

leavened bread) is soaked in cold  
water until soft, then squeezed dry.  
Crush with a fork and add to it fried  
onions and a little oil, some parsley,  
salt, pepper and two beaten eggs.  
Add enough *matzo* meal for binding.  
Make into small balls, set aside for  
half an hour and then drop the meat  
balls into the boiling soup and cook  
for another half-hour.

**Carrot Salad**

A very popular salad throughout the  
Middle East.

*6-7 carrots*

*4 tablespoons butter or margarine*

*1 small onion, finely sliced*

*1/4 cup dry white wine*

*1/2 cup raisins*

*1 tablespoon brown sugar*

*1/3 teaspoon grated nutmeg*

Scrape the carrots and slice them  
into rounds. In a pan, combine car-  
rots, butter or margarine, onion,  
wine and raisins. Cover pan and  
cook over low heat until almost  
tender, about 10 minutes. Stir in the  
sugar and nutmeg. Heat for 2 min-  
utes. Serve warm. Serves 4.

**Cinnamon Apple Latkes**

*Latkes* are fried dumplings intro-  
duced by Northern Europeans.  
*Latkes* made with grated potatoes  
and seasonings are probably the most  
famous version, while the following,  
made with apples, is a sweet varia-  
tion.

*2 eggs*

*3 tablespoons sugar, more for sprink-*  
*ling*

*Pinch salt (optional)*

*1/4 cup water*

*3 apples, peeled, cored and chopped*

*1 teaspoon grated lemon rind*

*2 teaspoons ground cinnamon*

*Vegetable oil for frying*

In a bowl, beat eggs until foamy.  
Gradually add the sugar, salt (if  
using), water, apples, lemon rind and  
cinnamon to make a thick batter.  
Heat 3-4 inches oil in a deep pan.  
Drop batter by tablespoonsfuls into  
the hot oil. Turn *latkes* to brown on  
both sides. Drain. Sprinkle with  
sugar. Serve hot. Serves 4-5.

-VILMA LIACOURAS CHANTILES



Intensifying excavations in Macedonian archaeology, the Ministry of Culture has allocated for 1981 ten million drachmas each to the sites of Vergina, Pella, Dion, a third of a million for the Sindos cemetery in Thessaloniki, and a special allotment for excavations in Thrace. At the Sindos site, thieves joined in on the current excavations and stole the contents of a 4th-century tomb in early February.

Supreme Commander of NATO Forces in Europe General Rogers, began a three-day visit to Athens and Larissa on February 10. A solution to the problem of Aegean airspace control is said to have been the main purpose of his visit. Greece has steadfastly refused to relinquish any of the controls she held prior to 1974 as being violations of sovereign territorial rights.

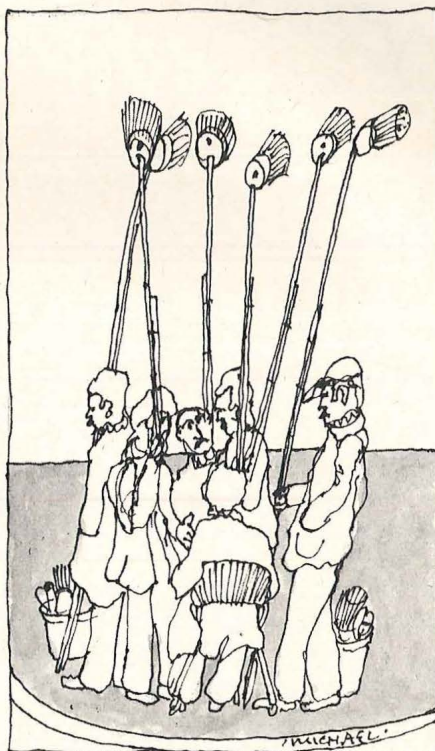
Provincial theater is at an even lower ebb in winter than at other seasons. A play, however, is causing controversy in Thessaly because of a scene which depicts local women asking priests to pray for the Larissa NATO base outside of the city. The command structure of the base has been one of the major issues among Greece, Turkey and the U.S. since Greece rejoined the military wing of the alliance. The Metropolitan of Larissa has asked people to keep away from the production.

A lovelorn Libyan pilot was the cause of an international incident in mid-February. He landed at Maleme Airport, Crete, seeking asylum and a reunion with his Greek girlfriend. His aircraft, however, was a recent and little-known model of a Russian-made MIG which NATO officials wanted to inspect. To avoid straining relations with a country on whose crude oil Greece partly depends, officials quickly turned over the craft to Libyan technicians and sent the pilot to a third, unidentified country where it is hoped the deferred rendez-vous will take place.

Automated toll stations will replace toll officials on the nation's

highways beginning with the Athens-Corinth road this spring. By then it is hoped the Ministry of Public Works will have put up signs informing motorists of the amount of the toll.

Cutbacks in the allotment of state funds for the Ministry of Public Works will curtail many major projects this year. Work will be speeded up, however, to complete the new Corinth-Tripolis-Kalamata highway



cutting diagonally across the Peloponnesus.

An unauthorized military exercise involving twenty American army personnel elicited a full apology from the U.S. Embassy. On February 19 a detachment of American troops marched through the town of Drama wearing gas masks and protective equipment in a training program to be used in case of chemical warfare. The incident occurred during delicate negotiations involving U.S. bases in Greece, creating a renewed storm of anti-U.S. sentiment in the press.

Philosopher Ioannis Theodorakopoulos, general secretary of the Academy of Athens, died suddenly

on February 21 at the age of 81. Born in the village of Vassara near Sparta, he studied at the Universities of Vienna and at Heidelberg where he received his doctorate in 1925. He published eleven books on philosophy, religion and aesthetics, and was a leading authority on Neoplatonism. Theodorakopoulos held the chair of Systematic Philosophy at the University of Thessaloniki from 1933 and at Athens from 1939. He was elected to the Academy in 1960. At his funeral, eulogies were delivered by former President Tsatsos, John Karmiris, president of the Academy, and Panayiotis Kanellopoulos.

Presumably under pressure from NATO, the government has altered its agreement with the Soviet Union in regard to the Neorion Shipyards on Syros. While the yards will remain open for the repair of merchant ships, they will be closed to auxiliary units of the Soviet Mediterranean fleet.

The Town Council of Aigina has joined archaeological and environmental groups in a growing protest to the Ministry of Culture which has granted a building permit for a hotel to rise near the temple of Aphaia.

A seventy percent increase in electricity rates announced in February caused a public furor, demands in Parliament for a complete overhaul of the utility company, and a payment boycott by consumer organizations. While electricity costs are still low by western European standards, the company is suffering from the rapidly rising interest rates on its extensive foreign loans.

Actor Alexis Minotis and a few close friends observed the seventh anniversary of the death of the famous actress Katina Paxinou with a memorial at her grave on February 23. The proposed Paxinou Museum in Plaka has received the necessary permits from the building authorities although the bank loans needed for installation and maintenance are still pending.

Italian car manufacturers, objecting to the inordinately high auto import taxes, in Greece, have threatened to take the matter to the European Court as an infringement of EEC agreements.

Under the patronage of President Karamanlis and the sponsorship of the Ministries of Culture and of the Prime Minister, 1981 has been declared the year of Angelos Sikelianos. The memory of the poet who died thirty years ago will be marked by an exhibition at the Zappeion this spring, a production of his prophetic drama *Sibylla* starring Anna Synodinou at the Athens Festival and other cultural events during the autumn.

"The Woodcutter", an important work by the 19th-century sculptor, Dimitris Philippotis, was castrated by vandals, presumably on the night before the earthquakes as the mutilation was first noted the following day. The statue, which stands at the edge of the Zappeion Gardens facing the stadium, lost his *membrum virile* by a similarly barbarous act last year.

The ramifications of the two earthquakes which rocked Athens on the night of February 24-25 and the hundreds of tremors and aftershocks which were still continuing three weeks later dominated the news during this period, as well as the conver-

sations and even the dreams of Athenians.

Early Lenten services in the Metropolitan Cathedral of Athens were cancelled due to seismic damage in the left transept. It was the only major church in the city to suffer injury.



The National Statistical Service announced early in March that the population census planned for March 15 would be postponed until April 5. Officials believed that the number of people who have continued living out-of-doors since the February

24-25 earthquakes could affect the accuracy of the census.

A detailed report on archaeological damage due to the earthquakes was released on March 5. Damage was minor on the Acropolis with several slight cracks appearing at the northwest corner of the Parthenon and some artifacts injured in the Museum. Damage was more extensive among antiquities in the National Archaeological Museum. A major loss was sustained by the 4th century B.C. castle of Aegosthena where the northeast tower, said to be the finest surviving example of classical Greek military architecture, collapsed.

Nobel laureate Odysseus Elytis, actress-M.P. Anna Synodinou and Helen Kazantzakis, widow of the famous novelist, were among those honoring the actor Manos Katrakis whose fiftieth anniversary in the theater was observed in Athens and Paris during the month of March. Katrakis, who "speaks the most beautiful Greek that I have ever heard" (Elytis), will star in *Oedipus Rex* with the National Theater at Epidaurus on July 11 and 12.

The government on March 16 requested five billion drachmas from the EC in aid for earthquake damage. Some members of the Community, however, have already balked on paying their share of the funds which have been allocated for Italian earthquake relief.

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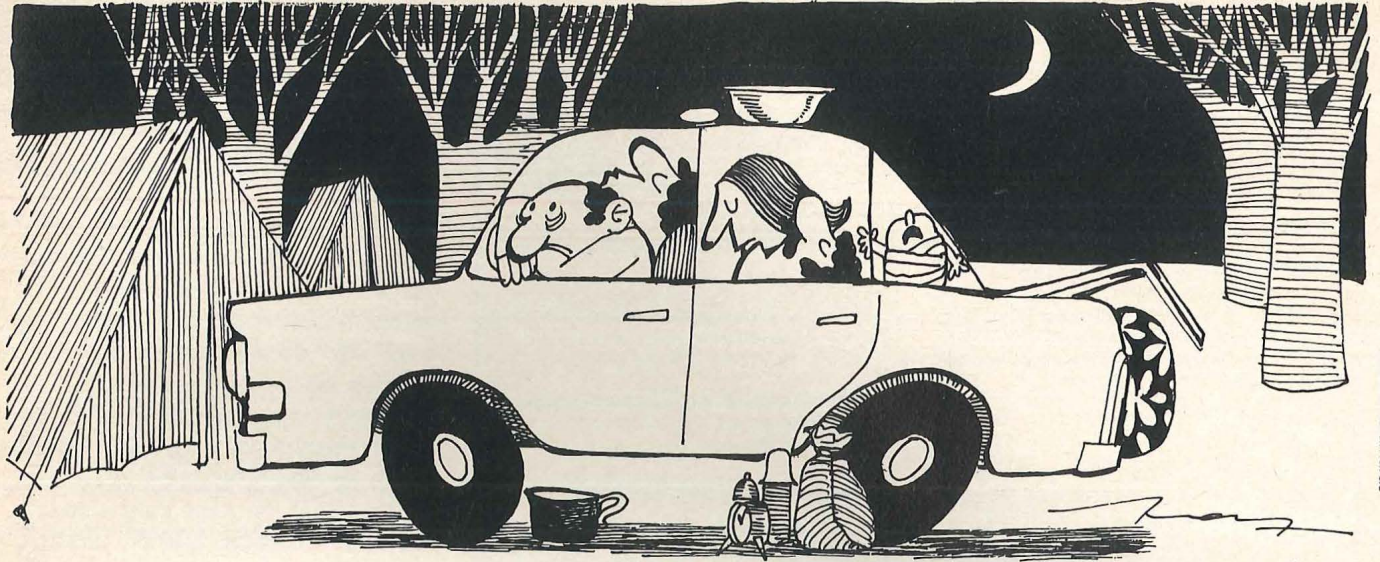
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## Safe, Stiff and Sound

**D**URING the recent earthquakes in Athens, many families decided the safest place to be was in the family car. The experiences of one such family are described in the following letter, sent to reassure a concerned relative abroad.

Dear George,  
Thank you very much for your letter expressing concern about me and the family on account of the earthquakes. I am glad to say we are safe and sound although we are all rather stiff and irritable from sleeping in the car these last two weeks and I have a large dent on my forehead from sleeping with my head on the steering wheel.

The reason we had to sleep in the car is that we live on the top floor of an eight-story building which swayed like a samba dancer when the first quake struck on the fateful night of February 24th. The lights went out and Martha, who had been preparing for bed, screamed "earthquake!" and made a beeline for the front door. "Come on," she cried, "let's get out of here!"

I turned on the flashlight I always keep on my bedside table for emergencies and said to her, calmly: "The shaking has stopped. You can't go out in the street in hair-curlers and your nightgown. You'll be the laughingstock of the neighborhood."

She said: "All right, let's get dressed quickly and get out of here," her vanity overcoming her immediate fear.

While she was dressing, I went out on the verandah and saw that the

lights had not gone out everywhere and that everything seemed calm in the city, with the exception of a few knots of people talking excitedly in the street below.

I decided the worst was over and I managed to persuade Martha to stay in the apartment and go back to bed. When the second strong quake struck at 4:40 a.m. and the building once more took up its Latin American rhythm, I beat Martha to the front door, stopping only to grab the car keys and a couple of blankets. Our car was parked in a side-street nearby but I decided it would be safer to park it in an open space. I drove to the first square I could find and was surprised to see that it was already occupied by hundreds of people who had had the same idea. The car has reclining seats and we were able to get some rest before daylight.

Next day, we heard all the news about the strength of the quakes, the epicenter and the damage that had been caused, mainly in the Corinth area. Martha decided she would rather sleep in the car again so we prepared to make ourselves more comfortable with extra blankets, pillows and a couple of thermos flasks for early-morning coffee. Martha was rather worried by the fact that she had been unable to get through on the phone to her brother Nico, who lived in Corinth, but her anxiety was dispelled by mid-afternoon, when Nico and his wife turned up on our doorstep with their baby and Nico's mother-in-law, all of them the picture of health.

After the excitement of the happy reunion had died down we were appalled to hear that Nico and his family had no intention of returning to Corinth and had decided to stay with us, considering Athens a safer proposition.

"The apartment is all yours," I said, grandly. "Martha and I will be sleeping in the car."

But my generous offer did not seem to have much appeal for Nico and his family.

They drew aside and whispered together for a few minutes. Then Nico turned to me and said: "We'd rather sleep in the car with you, if you don't mind."

"But there's no —" I began, only to be interrupted by Martha, who said, firmly:

"Don't argue. This is an emergency. We must make do as best we can."

So that night we made do by making the mother-in-law comfortable in the trunk. She is a small woman and, by assuming the foetal position, managed to fit in. Her bottom is rather large, however, so I could not close the lid of the trunk. This was just as well, because the poor woman has a weak bladder and had to pop up to the bathroom in the apartment several times during the night. Nico and his wife occupied the back seat and made the baby comfortable on the shelf under the rear window.

Martha and I sat in the front seats which I reclined as far as I could without causing irreparable damage to the couple behind. I tried

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to sleep by lying back, with my head against the head-rest, but every time Nico turned I felt a bony knee grinding against my second and third lumbar vertebrae. So I leaned forward, and slept with my head on the steering wheel.

The baby had to be fed twice during the night and every time the mother-in-law popped out of the trunk to answer a call of nature, we were all woken up so I doubt whether any of us was able to snatch more than a couple of hours' sleep on the first night. On the second night, however, we were all so exhausted that we slept right through the baby's feedings and the mother-in-law's excursions.

The only trouble with that was that in the morning, the four of us had to be helped out of the car by friendly neighbors and were forced to walk with a slow-motion Groucho Marx lope for the better part of the day.

After two weeks of this and when the two strong after-shocks of March 4th and 5th had come and gone, I decided I had had enough of sleeping in the car. The dent in my forehead was becoming a permanent feature of my not unhandsome physiognomy and I suspected the friendly neighbors were beginning to get a little tired of easing me out of the car every morning.

I was still too scared to sleep in the apartment but I reasoned to myself that if a strong quake did bring the building down, the safest place to be would be on the roof, which was a flat, solid slab of concrete. So I bought a surplus army pup tent and I have been camping on the roof ever since, only a short flight of stairs from the amenities of our apartment. The rest of the family said I was crazy and refused to follow my example, but my forehead is now slowly taking on its normal contours and I hope, in a few days' time, to be able to assume a fully erect posture.

I don't know how long this will go on, dear George, but I read in the Encyclopaedia Britannica that after-shocks can last for anything from one month to fifteen years after the first quake, so if you are planning to visit us this summer, bring a tent with you, or a fairly large car.

Love from us all,


Sotiris


—ALEC KITROEFF

# restaurants and night life


## LUXURY RESTAURANTS


*Elaborate dining in spacious settings where you will be greeted by a maitre d'hotel and served by several waiters and a wine steward. Most have music and a few have dancing. The prices tend to be high but are relatively modest compared to equivalent establishments in other major cities. Reservations are usually necessary.*


 = American Express Cards welcome

 Athens Hilton Supper Club, Hilton Hotel, Tel. 720-201. International menu. "The Starlight Buffet" every Tues. From 9 pm, piano music accompanied by the Trio Greco, and dancing. Nightly 8:30 pm-2 am. Closed Mon.

 Blue Pine, Tsaldari 27, Kifissia, Tel. 801-2969. Country-club atmosphere, with a pleasant garden in summer. Renowned for its fine assortment of hors d'oeuvres, also favored for charcoal broils. Reserve ahead. Nightly 8:30 pm-1 am. Closed Sun.

 Brasserie des Arts, King George 2, Syntagma Sq., Tel. 325-5301. The restaurant of the Meridien Hotel, its special feature being the French Nouvelle Cuisine. Reservations necessary. Daily 1-3:30 pm, 8-11:30 pm.

 Da Walter, Evzouon and Anapiron Polemou, Kolonaki, Tel. 748-726. Italian cuisine, spacious bar. Nightly 8 pm-1 am.

 Dionissos, Dionisiou Aeropagitou Ave. (just across from the Acropolis), Tel. 923-1936. Magnificent view of the Acropolis and of the Sound and Light show in summer. Open terrace on warm days. International cuisine, ground floor coffee shop and snack bar. Daily 12n-12m (and to 1:30 am in summer, from April).


 G.B. Corner, Grande Bretagne Hotel, Syntagma Sq., Tel. 323-0251. International cuisine and some Greek dishes at the oldest and perhaps best known hotel in Athens. Daily 11 am-1:30 pm.

 Grill Room, Astir Palace Hotel, Vouliagmeni, Tel. 896-0211. Downstairs café-restaurant in the Astir Hotel complex. French cuisine. Piano music, sometimes a small orchestra for dancing. From March through the summer, daily for breakfast 7-10 am, lunch 12-2:30 pm, dinner 7 pm-12 m.


Meridien, see Brasserie des Arts.


Nine Plus Nine, Agras 5, Stadium area, Tel. 722-317. Pleasant atmosphere, soft music. International cuisine. Discotheque attached. Daily 12n-3:30 pm and 8:30 pm-1 am.

Riva, Michalakopoulou 114, Tel. 770-6611.


 French cuisine, stereo and piano music. In winter, nightly 8 pm-1 am. Closed Sun. Summer closing, June through Sept.

Scorpios, Evrou 1 at the corner of Lampsakou St. (parallel to Vass. Sofias, near the US Embassy), Tel. 779-6805. Italian cuisine. Nightly 7:30 pm-12:30 am.

 Ta Nissia, Athens Hilton, Tel. 720-201. Downstairs at the Hilton, international and Greek cuisine. Well-stocked bar. Music by the Trio Greco. Daily 12:30 3:30 pm, 7-11:30 pm.


 Templar's Grill, The Royal Olympic Hotel, Diakou 28-34 (near the Temple of Olympian Zeus), Tel. 923-0315. Good charcoal grill with a variety of spicy sauces. Piano music. 8 pm-12 m.


 Terrace, Meridien Hotel, King George 2, Syntagma Sq., Tel. 325-5301. Snacks, and buffet with Greek specialties. Daily 7 am-2 am.


 Tudor Hall, Syntagma, Sq., Tel. 323-0651. Roof-top restaurant of the King George Hotel with a panoramic view of the Acropolis and summer dining on the terrace. International cuisine with some Greek specialties. Daily 12n-4 pm, 8 pm-12 m.


## INTERNATIONAL CUISINE


*Restaurants, some elegant and formal, some simple with a variety of cuisines and prices.*


 Al Convento, Anapiron Polemou 4-6 Kolonaki, Tel. 739-163. Italian gourmet specialties: antipasti, pasta and scaloppine. Nightly 8:30 pm-1 am. Closed Sun.

 Al Tartufo, Posidonos 65, Paleon Faliron, Tel. 982-6560. Italian fare. Nightly 7:30 pm-2 am and Sun. lunch 12:30-4 pm.

 The Annex, Eginitou 6 (between Hilton and US Embassy), Tel. 737-221. International and some Greek dishes. Full cocktail bar. Daily 12n-3:30 pm, 8 pm 12:30 am. Closed Sun.


 Argo, Akti Moutsopoulou 7, Passalimani, Piraeus, Tel. 411-3729. A view of Passalimani Harbor. Fresh seafood, grills, Italian, French and Greek specialties. Daily 12n-3 pm, 7 pm-1 am. Closed Tues. evenings.

 Athens Cellar, Anagnostopoulou 1, Kolonaki, Tel. 361-1707. Situated in an old renovated house. Greek and Oriental specialties. Daily for lunch and dinner.

 China, Efroniou 72, Ilisia (between Caravel Hotel and University Campus), Tel. 733-200. Chinese restaurant with an Oriental atmosphere. Daily 12:30-3 pm, 7:30 pm-12:30 am. Closed Sun. lunch.

Chryssso Elafi, on the 20th km. to the right on the way to Mt. Parnes, Tel. 246-0344. Chalet-like atmosphere with a terrace for summer dining. Mainly game and steaks. Nightly 8 pm-1 am. Closed Mon.

Comilon, Polyta 39, Ano Patissia, Tel. 201-0592. Spanish cuisine including unusual appetizers, very tasty paella, and sangria. Spanish and Latin American stereo music. Nightly from 8 pm. Closed Mon.

 Dionissos, Mt. Lykavittos (accessible by the funicular which starts at the top of Ploutarchou St., Kolonaki), Tel. 726-374. Atop one of the Athenian landmarks with a view of the entire city. International menu. Daily 9 am-12 m.

 Dioskouroi, Dimitriou Vassiliou 16, Neo Psychico, Tel. 671-3997. Converted two-storey house. Extensive wine list. Nightly 8:30 pm-1 am. Closed Sun.

The Eighteen, Tsakalof 20, Kolonaki, Tel. 362-1928. Restaurant and bar (with snacks), daily 11 am-2 pm. Closed Sun.

Erato, Varnali 7, Halandri (Dourou Sq.), Tel. 683-1864. French restaurant with bar. Open nightly.



**escargot**  
Fine Cuisine Française

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PIANO - BAR**

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AND DINNERS**

**12.30 - 15.30 & 19.30 - 01.00**  
(Sundays closed)

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(Next to the Athens Hilton)

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**THE ONLY ATHENS  
RESTAURANT  
WITH A FRENCH CHEF.  
AT THE PIANO: COSTIS RAMOS**



**Ipsilantou 63**  
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**Red Dragon**  
Kifissia's Chinese Restaurant  
Authentic Cantonese Cuisine  
Kyriazi & Zirini 12 Tel: 801-7034  
(near the Zirinio Sports Centre)

Open every evening including Sunday from 7 p.m. to 1 a.m  
Also every Saturday and Sunday for lunch from 12.30 to 3.30 p.m  
Take-away service with delivery within the area

**Le Foyer** RESTAURANT

- international melodies with piano and guitar
- romantic Greek songs sung by all

36 Antinoros St. (near the Caravel) tel. 746287

**FRENCH CUISINE**  
Tel. 742-735 742-736



**Orangerie**  
55 EFRONIOU ST.  
Opposite Caravel Hotel  
Lunch 12-3 Dinner 8-1



Escargot, Ventiri 9 and Hadziyianni Mexi (near the Hilton), Tel. 730-349. A French restaurant with bistro and piano bar in the basement. Nightly 7:30 pm-2 am. Closed Sun.

Flame Steak House, Hadziyianni Mexi 9 (near the Hilton), Tel. 738-540. Specializes in good charcoal broiled steaks and chops. Bar open for cocktails. Nightly 6 pm-2 am.

Hickory Grill, Nireos and Posidonos Ave., Paleon Faliron, Tel. 982-1972. Steak specialties. Nightly 6 pm-1 am. Closed Sun.

Il Fungo, Posidonos 68, Paleon Faliro, Tel. 981-6765. Italian food, a large variety of pizzas and pastas. Nightly 7:30 pm-2 am, and also Suns. and holidays 12:30-4 pm.

Isabella, 2nd Alipedo, Voula, 895-2103. Piano music accompanies your meal. Nightly 9:30 pm-2 am. Closed Sun.

Je Reviens, 49 Xenokratous, Kolonaki, Tel. 711-174. French cuisine. Piano music. Daily 9 am-2 am.

Kyoto, Garibaldi 5 (on Philoppapou Hill), Tel. 923-2047. Japanese delicacies in a comfortable setting. Daily 12n-3 pm and 7:30 pm-12m. Closed Sun.

L'Abreuvoir, Xenokratous 51, Tel. 729-061. The oldest French restaurant in Athens. Dining in a pleasant little park in warmer weather. Reservations necessary in the evenings. Daily 12n-3:45 pm, 8 pm-1 am. Closed Mon.

La Boussola, Vas. Georgiou 11 and Vass. Frederikis, Glyfada, Tel. 894-2605. Italian cuisine and steak dishes. Nightly 7:30 pm-1:30 am, and for lunch Sun.

Le Calvados, Alkamanos 5 (Hilton area), Tel. 726-291. French restaurant. Nightly 8 pm-1:30 am. Closed Sun.

Le Foyer, winter location Iofondos and Antinoros 36, Tel. 746-287; in summer moves to Voula (sea views), Tel. 895-2403. International cuisine and musical accompaniment. Reservations necessary. Nightly from 9 pm. Closed Sun.

Le Grand Balcon, Dexameni, Kolonaki, Tel. 790-711. Atop the St. George Lycabettus Hotel with a view of the Acropolis. Dancing to light music, vocalist Elena begins at 9:30 pm. Nightly 9 pm-1 am.

L'Orangerie, Efroniou 55 (opposite Caravel Hotel), Tel. 742-735. The French chef produces new specialties every week. Selected fresh seafood. Daily 12 n-3 pm, 8 pm-1 am.

The Landfall, Makriyanni 3, Zea Marina (Passalimani) Piraeus, Tel. 452-5074. Specializes in curry (every Wed.) and the traditional fare of roast beef and Yorkshire pudding on Sun. There is also an English-style bar. Piano music nightly. Daily 12n-12 m (bar closes 2 am).

Lihnari, Athens Tower (behind building A), Tel. 770-3506. Greek and international cuisine, for snacks or full-course meals. Daily 8 am-1 am.

Lotophagus (The Lotus Eaters), Agias Lavras 4, Kifissia (below train station), Tel. 801-3201. Located in a tiny cottage set back in a garden. Reservations necessary. Nightly 9 pm-12 m. Closed Tues. and Wed.

McMillons, Adrianou 91, Plaka, Tel. 324-9129. Restaurant and bar open daily 10:30 am-2 am.

Maxim, Milioni 4 (just off Kanari St.), Kolonaki, Tel. 361-5803. Greek, French and Oriental specialties. Fresh fish. Daily 12 n-4:30 pm, 7 pm-12 m.

Maralinas, Vrassida 11 (between Hilton and Caravel Hotels), Tel. 735-425. Lebanese restaurant which also provides a home delivery service. Daily for lunch and dinner from 12 n.

Michiko, Kidathineon 27, Plaka, Tel. 322-0980. A historical mansion houses this multi-roomed Japanese restaurant. In the summer dine in the Japanese garden accompanied by traditional music. Daily 1-3 pm, 8 pm-12 m. Closed Sun.

Mike's Saloon, Vas. Alexandrou 5-7 (between Hilton and Caravel hotels), Tel. 791-689. Bar, snacks and full-course meals. Daily 12n-2 am. Closed Sun. Lunch.

Moorings, Yachting Marina, Vouliagmeni (across from the Asteria Beach), Tel. 896-1113. Overlooking a small picturesque bay, this is



mainly a summer haunt. Soft stereo music. Daily for lunch and dinner.

Mr. Yung's Athens Mandarin, Lamahou 3, Athens, Tel. 323-0956. Daily 12 n-4 pm, 7:30 pm-1 am.

Oriental Taverna, Alsous 12 and Diakou, Glyfada, Tel. 893-2752. Specializes in Lebanese and oriental dishes. Daily 12 n-12 m. Closed Mon.

Papakia, Iridanou 5 (behind the Hilton), Tel. 712-421. Greek and French cuisine. The specialty, as the name (Little Duck) suggests, is duck. Nightly 8 pm-2 am.

Pergola, Xenokratous 43, Kolonaki, Tel. 730-151. Under the same management as L'Abreuvoir, the cuisine is Italian. Nightly 9 pm-1 am.

Prunier, Ipsilantou 63, Kolonaki (across from the Hilton), Tel. 727-379. A French restaurant which closes for the summer. Daily 12 n-3 pm, 8 pm-12 m. Closed Sun.

The Red Dragon, Zirini 12 and Kyriazi, Kifissia (near the Zirinon Sports Center), Tel. 801-7034. Chinese cuisine, specializing in Cantonese dishes. Nightly 7 pm-1 am, and also Sat. and Sun. 12:30-3:30 pm.

Remezzo, Haritos 6, Kolonaki, Tel. 728-950. Has a bar and lounge as well as dining area. Summer closing late June to mid-Oct. Nightly from 8 pm.

Spoonful, Tsakalof 29, Kolonaki, Tel. 361-9685. A lunch-time restaurant, the basement is self-service. Daily 12n-5 pm. Closed Sun.

Stagecoach, Loukianou 6, Kolonaki, Tel. 737-902. Specializes in steaks and salads, with an extensive bar. Reservations advisable. Daily 12 n-3:30 pm, 7 pm-1 am. Closed Sun. lunch.

Steak Room, Eginouto 6, (between Hilton and US Embassy), Tel. 717-445. Full menu but featuring charcoal broils. Includes a bar. Reservations advisable. Nightly 7 pm-12 m. Closed Sun.

Symposium, Plateia Neas Politias, Kifissia, Tel. 801-6707. Large variety of Greek and international dishes. Nightly 6 pm-1 am, and also Sun. and holidays for lunch.

Tabula, Pondou 40 (parallel to Michalakopoulou, behind Riva Hotel), Tel. 779-3072. A varied menu of Greek, French and other international specialties, plus a well-stocked bar. Quiet summer dining in the garden. Nightly 9 pm-1 am. Closed Sun.

Toscana, Thisseos 16, Vouliagmeni, Tel. 896-2497. Italian and international cuisine. Nightly 7:30 pm-1 am. Closed Sun.

Vengera, Aristippou 34, Kolonaki (near the funicular), Tel. 744-327. International cuisine and a bar. Summer closing mid-May to mid-Oct. Nightly 8:30 pm-1 am. Closed Sun.

Vladimir, Aristodimou 12, Kolonaki, Tel. 717-407. Greek and French cuisine with some Russian dishes. Large garden with pine trees for summer dining. Nightly from 8:30 pm.

Water Wheel, King George 71, Glyfada, Tel. 893-2119. Chinese, French, Italian and American specialties. Nightly 5:30 pm-1 am.

## MAINLY GREEK CUISINE

*Traditional restaurants where the emphasis is on Greek dishes and the menu begins with mezedakia and soups and progresses to desserts.*

Andonopoulos, Frederikis 1, Glyfada, Tel. 894-5636. An old and comfortable seafood restaurant with an extensive menu. Daily 12n-12m.

Aithrito, Profitis Ilias 14, Halandri (third right after Drossou Sq.), Tel. 681-9705. Good basic Greek cuisine in an old neo-classical house. Daily 10 am-2pm, 5pm-12m.

Bouillabaisse, Zisimopoulou 28, Amfithea (behind the Planetarium, Syngrou Ave.), Tel. 941-9082. Seafood restaurant serving bouillabaisse, fresh fish and a variety of shellfish. Nightly 7:30pm-12m, and lunch on Sun.

Corfu, Kriezotou 6 (next to Kings' Palace Hotel), Tel. 361-3011. Menu includes the popular standbys of Greek cuisine as well as a few variations from Corfu. Daily 12n-12m.

Delfi, Nikis 13, Tel. 323-4869. Choice of hors d'oeuvres, light meals and grills. Daily 11:30 am-12m.

Fatsios, Efroniou 5, Pangrati (south of the Hilton), Tel. 717-421. Greek and Oriental specialties. Daily 12n-5 pm.

Gerofinikas, Pindarou 10, Tel. 362-2719. Extensive selection of Greek and Oriental specialties. Businessmen's luncheons. Daily 12:30 pm-12m.

Nefeli, Panos 24 (near Kanellopoulos Museum in the Plaka), Tel. 321-2475, 324-6827. Wide variety of dishes, soft taped music. Reservations necessary on weekends. Daily 8 am-12m.

Ponderosa, Amalias 8, Kifissia (near the train station), Tel. 801-2356. Greek cuisine with Corfu specialties in a converted mansion with garden for summer dining. Nightly 8 pm-12m. Closed Sun. and holidays.

Posidon, Adrianou and Kapnikareas 39, Tel. 322-3822. Near Hadrian's Library. Traditional specialties served indoors, or in the park next-door in warmer weather. Daily 8 am until late.

Psaropoulos, Kalamon 2, Glyfada, Tel. 894-5677. One of the oldest seafood restaurants, usually pleasant and comfortable the year round. Extensive menu. View of the yachts anchored in the marina and of the activity on the boardwalk. Daily 12n-4 pm, 8:30 pm-12m.

Roumeli, Panormou 107, Ambelokipi (across the park from the Apollon Towers), Tel. 692-2852. At lunch-time a wide selection of Greek dishes; evening specialties are charcoal broils. Daily 12n-5 pm, 8 pm until late.

Vassilis, Voukourestiou 14a, Tel. 361-2801. For forty years now, consistently good food and service. Large variety of dishes, both Greek and international. Daily for lunch and dinner.

## CHINESE RESTAURANTS

OPEN DAILY FOR LUNCH NOON TO 4 P.M.—DINNER 7:30 P.M. TO 1 A.M.

MR. YUNG'S ATHENS

MANDARIN

3 LAMAHOU STR., ATHENS  
TEL: 323-0956

MANDARIN

44 MOUTSOPOULOU-PASSALIMANI  
PIRAEUS TEL: 451-7819

CHINA TOWN

VASS. KONSTANTINOU 7 ALSOUS 1  
GLYFADA TEL 894-3142

## TAVERNAS

*Simple fare in simple surroundings. The tablecloth may be paper, the service casual, the menu a variety of mezedes (hors d'oeuvres), broils, the occasional prepared dish and salad. Ouzo, wine and beer to drink and fresh fruit for dessert. The waiter will be shocked if you ask for coffee but may make you a cup of 'metrio' if you insist. The prices are reasonable.*

Askimopapo, Ionon 61, Ano Petralona. Tel. 346-3282. The name means "ugly duckling". Closes in the summer months. Nightly 8 pm-2 am. Closed Sun.

Costoyiannis, Zaimi 37 (off Leof. Alexandras, behind the Polytechnic), Tel. 822-0624, 821-2496. An old established taverna. Nightly 8 pm-12m. Closed Sun.

Kyra Antigoni, Pandoras 54, Glyfada (near the swimming pool), Tel. 895-2411. Fireplace in the cooler months and summer dining in the garden. Nightly 7 pm-1 am.

Lambros, on the shore road, Posidonos 20, Voula, Tel. 896-0144. By the sea with a lovely view of the bay. Variety of appetizers and usually a good assortment of fish. Daily 10 am-1 am.

O Nikos, Skopelou 5, Kifissia, Tel. 801-5537. On a road running parallel to Odos Marathonos, turn right just before the Mobil station at Nea Erithrea. The specialty is kid with oil and oregano. Nightly from 9 pm and for lunch on Sun. and holidays. Closed Mon.

O Platanos, Diogenous 4, Plaka, Tel. 322-0666. One of the oldest tavernas in Plaka. Daily 12n-3:30 pm, 8 pm-12 m. Closed Sun.

Rodia, Aristippou 44, Kolonaki (near the Lykavittos funicular), Tel. 729-883. An old house decorated with family memorabilia. Garden for dining in warmer weather. Nightly 8:30 pm-1:30 am. Closed Sun.

Rouga, Kapsali 7, Kolonaki, Tel. 727-934. A few steps from Kolonaki Sq., set off on a small cul-de-sac ("rouga" means lane). Good selection of taverna fare. Nightly 8 pm-2 am.

Ta Tria Adelfia, Elpidos 7, Victoria Sq., Tel. 822-9322. Wide variety of Greek dishes. Nightly from 8 pm. Closed Sun.

To Katsiki, Athinaion 12, Galatsi (off Galatsiou St.), Tel. 292-0700. Specializes in goat (as the name suggests) and quail. Nightly from 8 pm.

To Limanaki, at the end of Avras St., between Kavouri and Vouliagmeni, Tel. 896-0405, 896-0566. At its best in summer, this taverna is right on the sea and offers a good view. Fresh fish. Daily 12n-5 pm, 8:30 pm-12:30 am.

Tou Skorda to Hani, Pikermi (opposite the bus stop, on the main road), Tel. 667-7240. A country taverna where the specialty is game and the menu includes a wide selection of appetizers. Daily 1 pm-2 am.

Tsolias, Metaxa 16, Voula, Tel. 895-2446. Traditional rural taverna with a selection of appetizers and broils. Nightly 8:30 pm-1:30 am, also lunch Sun. Closed Tues.

Vasilena, Etolikou 72, Akti Kondili (Piraeus), Tel. 461-2457. A long-established taverna situated in a renovated grocery store. Wide variety of special appetizers. Nightly 7-11:30 pm. Closed Sun.

Zafiris, Thespidos 4, Plaka, Tel. 322-5460. An Athenian landmark since 1918, the specialty is game (which you choose from colorful cards presented by the proprietor). Summer closing from late April to late Oct. Reservations are a must. Nightly 9 pm-1 am. Closed Sun.

## TAVERNAS WITH MUSIC

*The emphasis is on Greek cuisine. The music is provided by guitarists and singers who may wander over to serenade you. The patrons usually join in and, when the mood possesses them, get up and dance. A few of those listed below are luxury tavernas which have more elaborate programs.*

Asterias, Folegandrou 41, Patissia, Tel. 864-6817. One of the few remaining charming small tavernas, with soft music and singing without microphones. Nightly 9:30 pm-2 am.



## CHINA restaurant

Superb Chinese cooking in a luxurious Oriental atmosphere

Open 12 to 3:30 p.m. and 7:30 to 1 a.m.

72 EFRONIOU STREET, ILISIA TEL: 733-200, 745-746

(Between Caravel Hotel & University Campus)

## Michiko

RESTAURANT

日本料理

TEMPURA SUKIYAKI

SUSHI SASHIMI

by Authentic Japanese Chef

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322-0980 — 324-6851

## THE ATHENS CELLAR

Greek, Oriental  
& Continental  
Specialties



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Kolonaki Square, tel: 361-1707

RESTAURANT



## Gerofinikas

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RESTAURANT AND BAR

Excellent Greek and International Food

Fully Air Conditioned Open from 10:30 am to 2:00 am

91, ADRIANOU PLAKA TEL. 324-9129

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The Italian restaurant of Athens



*Exquisite Italian & International cuisine  
Tropical plants and charming terraces*

Daily 7:30 pm to 1 am. Closed Sundays.

Thisseos 16 Vouliagmeni Tel. 8962497

Embati, at the 18th km. of the National Road in Nea Kifissia, Tel. 801-1757, 807-1468. Soft guitar and vocals, both Greek and European music. Closes for summer. Nightly from 10 pm. Closed Sun.

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

Hatzakos, Irodou Attikou 41, Maroussi (just below the KAT Hospital), Tel. 802-0968. Nostalgic songs. A variety of seasonal dishes. Nightly 8 pm-2 am, and Sun. 1-4 pm.

Lito, Flessa and Tripodon, Plaka, Tel. 322-0388. Rustic surroundings, summer terrace. Light Greek music. Closed Sun.

Myrtia, Markou Mousouri 35, Tel. 701-2276. Luxury class taverna. Guitar music, wide array of entrees. Nightly 9 pm-2 am. Closed Sun.

To Steki tou Yianni, Trias 1, Kipselli, Tel. 821-2953. Soft Greek music and vocalists. An old favorite taverna with a huge variety of appetizers brought to your table, and a food counter where you make your own choice of a main course. Summer closing. Nightly 9 pm-1:30 am.

To Perivoli T'Ouranou, Lisikratous 19, Tel. 323-5517. Summer closing. Popular music and songs.

To Tzaki, Vas. Konstantinou 12, Glyfada, Tel. 894-6483. Fireplace in cool weather and pleasant garden in summer. Guitar music. Nightly 5 pm-2 am, Sundays 11:30 am-3 pm.

Xynou, Agnelou Yerondos 4, Plaka, Tel. 322-1065. One of the oldest and best-known tavernas in the Plaka, it has managed to retain its authenticity. Guitarists entertain with popular Greek songs. Reservations advisable. Nightly 8 pm-2 am. Closed Sun.

## OUZERI

An old tradition. Mostly inexpensive little places, the local equivalents of pubs, where one can drop in for ouzo, whisky or coffee, a snack and perhaps a discussion on politics. Also popular for business lunches or pre-theater snacks. Usually a strictly male domain, the ones listed below are inner-city establishments where this certainly does not apply.

Apotsos, Panepistimiou 10 (in the arcade), Tel. 363-7046. Probably the oldest ouzeri in Athens, in operation since 1900. The posters which cover the walls may be among the oldest found anywhere. Meatballs, sausages, smoked ham, salami. Daily 11:30 am-3:30 pm and 7:30-10:30 pm. Closed Sun., and from mid-July to mid-Aug. for summer vacation.

Athinaikon, Santaroza 8 (near Omonia Sq.), Tel. 322-0118. Small and simple, at this address since 1937. Offers a limited but delicious selection of snacks that include sweetbreads, fried mussels, meatballs and shrimps. Daily 11:30 am-5 pm and 7:30 pm. Closed Sun., and for 15 days vacation in Aug.

Lycavittos Hill, about half-way to the top, accessible by car or on foot. Panoramic view (especially fine at sunset) of Athens, Piraeus and the Saronic Gulf. A wide range of drinks and a variety of appetizers. Daily 10 am-10 pm. Usually closed Feb.

Orfanides, Panepistimiou 7, in the same block as the Grande Bretagne Hotel, Tel. 323-0184. In operation since 1924, it has long been a gathering place of lawyers, politicians and intellectuals. Daily 8 am-3 pm and 6-11 pm, Sun. 11 am-2 pm.

## DISCOTHEQUES

Range from luxury class (comparable both in decor and effects with similar establishments throughout the West) to a combination of disco-cafe-bar. Drinks are expensive (approx. 200 Drs.) but there is usually no entrance fee.

Athinea, Panepistimiou 6, Tel. 362-0777. Has a long tradition as a nightclub, and now operates as a discotheque. Food available. Nightly from 9:30 pm. Closed Sun.

G & J, Sinopsis 6 (in the Athens Tower), Tel. 779-7241. Food available. Nightly 9:30 pm-2 am.

San Lorenzo, Voula, Akti EOT, Tel. 895-2403. Live orchestra as well as recorded music. Nightly from 9:30 pm.

## BOITES

Strictly for the music, the Athenian boites have evolved a number of styles, and music may include anything from rebetica, folk classics and resistance songs to current hits sung by young unknowns or superstars. Since their first appearance in the early '60s, when it was possible to hear songs and improvised programs by amateur performers in low-key atmosphere and at inexpensive prices, the majority have evolved into expensive and professional floor shows where different record companies parade their stars and advertise their latest records. Most of these are uncomfortably crowded, especially on weekends. Average prices are around 400 Drs. for an obligatory drink which replaces an entrance fee. The programs usually take place between 10 pm and 2 am, but it is unwise to set out before confirming by phone as sudden changes are frequent. Reservations are not usually taken. Boites are a winter phenomenon, opening for the season in Oct. or Nov. and closing sometime in March or at Easter.



Apanemia, Tholou 4, Plaka, Tel. 324-8580. Old-style boite with Georgos Zografos and a host of newer singers. Closed Tues.

Arkitektoniki, Panepistimiou 10 (in the arcade), Tel. 363-6544. Lakis Halkias sings both popular and folk songs accompanied by Amilia Sarri, Nikos Kalekas, Yiolanda Petsiou and Alex Micheloudakis. Starting 10 pm, price 300 Drs. Closed Mon.

Ach! Maria (Ax! Maria), Solomou 20, Exarhia. An original attempt to create the atmosphere of a social club. Open nightly from 7 pm, it is possible to hear stereo music, play chess and backgammon, and watch small-screen films. The main program begins around 10 pm and features Vassilis Papakonstantinou, Sakis Boulas, Savvina Yiannatou, Isidora Sideri, Yiannis Zouganelis, Fani Polemi and Yiannis Spyropoulos in a compendium of songs, sketches and satire.

Diagonios, Adrianou 111, Plaka, Tel. 323-3644. Starring Harry Klynn in *Shame* (satirical sketch on contemporary Greece). Show includes a variety of singers, The Black Theater of Prague and Karagiozis performances. Show opens nightly Tues.-Fri. 10 pm, Sat. and Sun. 8:30 and 11 pm. Closed Mon. It is wise to get there early to find a seat. "Entrance free, exit 400 Drs."

Diastasi, Univ. Campus, Kaisariani (end of Eufroniou St.). Composer Thomas Bakalakos together with Michaelidou, Idraios, Andonakis, Thalassinou, Spyratou and Florios presents his latest work based on poetry by Varnalis, *Aristaia* and *Monkey*. Also songs from his successful records "The Georgics", "March into Night" and "The Protectors". Price 300 Drs., students 250 Drs. Starts 10:30 pm.

Esperides, Tholou 6, Plaka, Tel. 322-5482. An authentic old-style boite. Singers are Yiannis Argyris, Takis Biniaris, Michalis Maridakis, Georgos Merantzias and Sofia Vossou. Open Sat. and Sun. only, shows usually begin 9 and 11:30 pm.

Snob, Anapiron Polemou 10, Kolonaki, Tel. 714-929. Cross between a piano bar and boite, with owner Nini Zahà on piano and singing.

Sousouro, Tholou 17, Plaka, Tel. 321-0666. Theater, satire and modern poetry set to music (prodevtika tragoudia). Presenting songs from her latest record is Aphrodite Manou along with Thanos Adrianos, Georgos Arapakis and Kostas Skondras. Every Tues. an evening of rebetic songs. Nightly 9 pm-2 am. Closed Mon. Drinks 200 Drs.

Themelio, Kidathinaion 37 (right-hand entrance), Plaka, Tel. 323-3619. "Klik" a music and dance show with Kostas Tournas, Mariana Toli and others, the Orchestra of Kourou and Laki Sofiali ballet. Sun.-Fri. 10:30 pm, Sat 8:30 and 11 pm, closed Tues.

## BOUZOUKIA AND NIGHTCLUBS

In contrast to the passive form of entertainment offered by the boites, bouzoukia are strictly for those pursuing active forms of recreation, with the emphasis on drinking and dancing. Food is available though it is possible to just drink, and minimum cost per person is not usually less than 1000 Drs. Nightclubs are their more fashionable counterpart, where the evening usually begins with dinner and the show includes international performers, a ballet, etc. At both establishments prices range from the very expensive upwards. In any case, the final bill for the evening is bound to be sobering. They usually only operate during the winter season (Oct. or Nov. to March or Easter), opening around 10 pm, with the program beginning at 11 pm. Tables can be reserved and it is advisable to do so on weekends and holidays. Due to current energy measures it's "lights out" at 2 am.

Copa Cabana, Othonos 10, Syntagma Sq., Tel. 323-2061. Nightclub with floor show, beginning at 10 pm, including a six-member modern ballet and international singers. Open nightly 9 pm-2 am.

Coronet, Panepistimiou 4 (downstairs at the Kings' Palace Hotel), Tel. 361-7397. Two shows nightly at 10 pm and midnight. International entertainers, featuring the eight-member ballet, "Fantastico", Maria Ortego and others.

Fantasia, Agios Kosmas (across from the West Airport), Tel. 981-0503. Nightclub-bouzoukia. Show, starting 10 pm, includes Voskopoulos, Diamandi Dionision, Nomikos, Christiana, Elena Kosti, Menidakis and other.

Harama, Skopeftirio, Kaisariani, Tel. 766-4869. This bouzoukia is the "home" of famous composer Vassilis Tsitsanis and veteran rebetic singer Sotiria Bellou. Also singing are Anthippe and Elenia Yiannakaki. Min. charge 600 Drs. Program nightly from around 10:30 pm.

Stork, Agios Kosmas, Tel. 982-9864, 982-9865. Nightclub with entertainers Kokotas, Moscholiou, Pouloupoulos, Mitropanos, Paschalis and Zambetas.

## CASINO MOUNT PARNES

Dining, dancing, gambling or simply snacking high up on wooded Mount Parnes (Parnitha), a short drive outside of Athens (about 35 kms.). The luxurious hotel complex is located at an altitude of 1050 meters. You may drive to the top or avoid the last 8 km. of gruelling bends by taking the cable car which operates 24 hours a day (closes for maintenance one month each year, usually Feb.). The hotel restaurant is open 6 am-3 pm and 6 pm-1:30 am daily and the Casino restaurant 9 pm-1:30 am. The Casino itself operates 7:30 pm-2 am, closed Wed. The entrance fee is 50 Drs., men should wear a tie. Entry is not permitted to those under the age of 21.

For information and reservations, Tel. 246-9111.





**Credit Bank — Exchange Centre**  
 Syntagma Square (Mon-Sat 2-8 pm  
 Sun 8-1 pm) .....322-0141  
 Kifissias 230  
 (Mon-Fri 2-7 pm) .....671-2838

**Ionian & Popular Bank of Greece**  
 Mitropoleos 1 (Mon-Fri 2-5:30 pm,  
 Sat 9-12:30 pm) .....322-1027

**National Bank of Greece**  
 Kar. Servias 2 (Mon-Fri 2-9 pm,  
 Sat & Sun 8am-8 pm) .....322-2737

**The Central Bank**  
 The Bank of Greece (Central Bank)  
 Panepistimiou 21 (Mon-Fri 8-2 pm) 323-0551

**Foreign Banks (Mon-Fri 8-2 pm)**  
 Algemene Bank Nederland,  
 Paparrigopoulou 3 .....323-8192  
 American Express, Panepistimiou 17...323-4781  
 Arab-Hellenic S.A.  
 Panepistimiou 43 .....325-0823  
 Bank of America, Panepistimiou 39...325-1906  
 Bank of Nova Scotia,  
 Panepistimiou 37 .....324-3891  
 Bankers Trust, Stadiou 3 .....322-9835  
 Banque Internationale pour l'Afrique  
 Occidentale S.A., Filellinon 8 .....324-1831  
 Barclays Bank, Voukourestiou 15 .....361-9222  
 Chase Manhattan, Korai 3 .....323-7711  
 Citibank N.A.,  
 Othonos 8 .....322-7471  
 Kolonaki Square .....361-8619  
 Akti Miaouli 47-49, Piraeus .....452-3511  
 Continental Illinois of Chicago,  
 Stadiou 24 .....324-1562  
 First National Bank of Chicago,  
 Panepistimiou 13 .....360-2311  
 Grindlays Bank, Kar. Servias 1 .....324-7015  
 National Westminster Bank,  
 Filonos 137-139, Piraeus .....452-9215  
 Saderat (Iran), Panepistimiou 25-29 .....324-9531  
 Williams and Glyn's Bank,  
 Akti Miaouli 61, Piraeus .....452-7484

**INSTITUTIONS**

**Churches and Synagogues**  
**Greek Orthodox Churches of special interest:**  
 Agia Irini, Aeolou .....322-6042  
 Agios Dimitrios (Ambelokipi) .....646-4315  
 Sotiros, Kidathineon .....322-4633  
 Chrisospiliotissa, Aeolou 60 .....321-6357  
 Mitropolis (Cathedral), Mitropoleos .....322-1308

**Other denominations:**  
 Agios Grigorios (Armenian),  
 Kriezti 10 .....325-2149  
 Crossroads International Christian Center  
 Kessarios 30, Ambelokipi .....801-7062  
 St. Denis (Catholic), Venizelou 24 .....362-3603  
 Beth Shalom Synagogue, Melidoni 5 .....325-2823  
 Church of Jesus Christ of Latter-Day Saints,  
 Lambrou Fotiadou 2 — Arditou 34 .....737-183  
 Christos Kirche (German  
 Evangelical), Sina 66 .....361-2713  
 First Church of Christ Scientist,  
 7a Vissareonos St .....934-5859  
 Roman Catholic Chapel,  
 Kokkinaki 4, Kifissia .....801-2526  
 Skandinaviska Sjomanskyrkan, Akti  
 Themistokleous 282, Piraeus .....451-6564  
 St. Andrew's Protestant American .....801-3971  
 St. Paul's (Anglican), Filellinon 29 .....714-906  
 St. Nikodimos (Russian Orthodox),  
 Filellinon 21 .....323-1090  
 Trinity Baptist, Vouliagmenis 58, Ano  
 Hellenikon .....894-3376

**Cultural Organizations**

British Council, Kolonaki Sq. 17 .....363-3211  
 Goethe Institute, Fidiou 14-16 .....360-8111  
 Hellenic American Union,  
 Massalias 22 .....362-9886  
 L'Institut Francais, Sina 29 .....362-4301  
 Branch: Massalias 18 .....361-0013  
 Instituto Italiano, Patission 47 .....522-9294  
 Jewish Community Centre, Melidoni 8 .....325-2823  
 Lyceum of Greek Women,  
 Dimokritou 14 .....361-1042  
 Parnassos Hall, Karytsi Sq. 8 .....323-8745  
 Professional Artists Chamber,  
 Mitropoleos 38 .....323-1230  
 Society for the Study of Modern  
 Greek Culture, Sina 46 .....363-9872

**Schools and Colleges**

Educational institutions which may be of  
 interest to the international community.  
 American Community Schools .....659-3200  
 Athens College (Psychico) .....671-4621  
 Athens College (Kantza) .....665-9991  
 Campion School .....813-2013  
 College Year in Athens .....718-746  
 Deree College (Agia Paraskevi) .....659-3250  
 Deree College (Athens Tower) .....779-2247  
 Dorpfeld Gymnasium .....681-9173  
 Ekali Elementary .....813-4349  
 Italian School .....280-338  
 LaVerne College .....801-2362  
 Lycee Francais .....362-4301  
 St. Catherine's British Embassy .....801-0886  
 St. Lawrence College .....671-3496  
 Tasis/Hellenic International School .....808-1426  
 Tasis/Boarding School .....801-3837  
 The Old Mill (for the handicapped) .....801-2558

**Youth Hostels**

YMCA (XAN), Omirou 28 .....362-6970  
 YWCA (XEN), Amerikis 11 .....362-4291  
 Alexandras 87 & Drosi 1 .....646-3669  
 Hamilton 3 .....822-0328  
 Kallipoleos 20 .....766-4889  
 Kipselis 57 & Agiou Meletiou 1 .....822-5860

**CLUBS AND ASSOCIATIONS**

**Social/Sports Clubs**

Alcoholics Anonymous .....989-5711  
 American Club, Kastri Hotel .....801-3971  
 AOK Tennis Club, Kifissia .....801-3100  
 Athens Tennis Club, Vas. Olgas .....923-2872  
 Attika Tennis Club, Filothei .....681-2557  
 Ekali Club .....813-2685  
 Fed. of Bridge Clubs, Evripidou 6 .....321-0490  
 Fed. of Greek Excursion Clubs,  
 Dragatsaniou 4 .....323-4107  
 Golf Club, Glyfada .....894-6820  
 Greek Alpine Club, Kar. Servias 7 .....323-4555  
 Greek Touring Club, Polytechniou 12 .....524-8600  
 Hippodrome, Faliron .....941-7761  
 Riding Club of Greece, Paradissos .....682-6128  
 Riding Club of Athens, Gerakas .....659-3803  
 Singles International .....778-8530  
 Sports Centre, Agios Kosmas .....981-5572  
 Paradissos Tennis Club, Maroussi .....681-1458  
 Politia Club, Aristotelous 16 .....801-1566  
 Varibopi Riding School .....801-9912  
 Yacht Club of Greece, Microlimano .....417-9730  
 YMCA (XAN) of Kifissia .....801-1610  
 YWCA (XEN) of Kifissia .....801-2114

**Business Associations**

Athens Business and Professional Women's  
 Club, King George II, 29 .....718-152  
 Athens Cosmopolitan-Lions Club  
 (Mr. P. Baganis) .....360-1311  
 European Economic Community (EEC),  
 Vas. Sophias 2 .....743-982  
 Federation of Greek Industries,  
 Xenofontos 5 .....323-7325  
 Foreign Press Club, Akadimias 23 .....363-7318  
 Greek Productivity Centre (EL-KE-PA),  
 Kapodistriou 28 .....360-0411  
 Hellenic Export Promotion Council  
 Stadiou 24 .....322-6871  
 National Organization of Hellenic  
 Handicrafts, Mitropoleos 9 .....322-1017  
 National Statistical Service,  
 Lykourgou 14-16 .....324-7805  
 Propeller Club, 9 Patission St .....524-5912  
 Rotary Club, Kriezotou 3 .....362-3150

**Chambers of Commerce**

American Hellenic, Valaoritou 17 .....363-6407  
 Athens, Akadimias 7 .....362-2158  
 British Hellenic, Valaoritou 4 .....362-0168  
 French, Vas. Sofias 4 .....731-136  
 German Hellenic, Dorileou 10-12 .....644-4546  
 Hoteliers, Mitropoleos 1 .....323-3501  
 International, Kaningos 27 .....361-0879  
 Italian, Patroou 10 .....323-4551  
 Japan External Trade Organization,  
 Akadimias 17 .....363-0820  
 Professional Chamber of Athens,  
 Venizelou 44 .....361-0747  
 Hellenic Chamber of Shipping,  
 Kofokotroni 100, Piraeus .....417-6704  
 Technical Chamber of Greece,  
 Kar. Servias 4 .....322-2466

Yugoslavian, Valaoritou 17 .....361-8420

**SERVICES**

**Mayor of Athens** .....324-2213  
**Aliens' Bureau** .....362-8301  
**Residence Work Permits** .....362-2601

**Postal**

Post offices are open Monday through Saturday  
 from 7:30 am to 7:30 pm. The main offices at  
 Aeolou 100 (Tel. 321-6023) and Syntagma  
 Square (Tel. 323-7573) remain open until 8 pm.  
 PLEASE NOTE: Parcels to be shipped abroad  
 and weighing over 1 kilo (2.2 lbs.) may be mailed  
 from certain post offices only. These include  
 Koumoundourou 29 (Tel. 524-9568); Stadiou 4  
 in the Stoa at the Tamion Building (Tel.  
 322-8940); Psychico (Tel. 671-2701); Am-  
 belokipi (Tel. 646-3541). Parcels should be left  
 unwrapped until after inspection.

**Telephone**

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**ATHENS TIME: GMT + 3**

**Municipal Utilities**

Electricity (24-hr. service) .....324-5311  
 Gas (24-hr. service) .....346-3365  
 Garbage collection .....512-9450  
 Street lights .....324-5603  
 Water (24-hr. service) .....777-0866

**Consumer Complaints**

Athens .....321-7056  
 Suburbs .....250-171

**Lost Property**

14 Messogion .....770-5711  
 For items left in taxis or buses .....523-0111

**Pets**

Hellenic Animal Welfare Society  
 (English spoken) .....643-5391  
 Greek Society for the Protection  
 of Animals (pets only) .....346-4445  
 Vet Clinic & Kennels,  
 Iera Odos 77 (English spoken) .....346-0360  
 Vet Clinic, Halkidonos 64,  
 Ambelokipi .....770-6489  
 For the export & import of pets:  
 Ministry of Agriculture,  
 Veterinary Services, Voulgari 2 .....524-4180

**Tourism**

EOT (National Tourist Organization)  
 Central Office, Amerikis 2B .....322-3111  
 Information, Kar. Servias (Syntagma) .....322-2545  
 Yugoslav National Tourist Office,  
 16, Voukourestiou .....360-4670

**EMERGENCIES**

**For Information or Emergency Help**  
**Responding 24-hours a day in all languages**  
**For questions or problems of any kind**  
**Tourist Police** .....171  
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**Poison Control** .....779-3777  
**Traffic Police Ag. Konstandinou 38** .....523-0111  
**For U.S. Citizens: Emergencies** .....981-2740

## ATHENS SHOP HOURS

Shop hours during Orthodox Holy Week were not available at the time of going to press. Normally, during this period, shops keep longer hours early in the week; they are open a few hours on Holy Friday afternoon and continuously on Holy Saturday from 8 am-5 pm. Shops are closed on Easter Monday, and on May Day (May 1).

Shop Category	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Clothing, Furniture, Hardware, Optical, Pharmacies*	8am-2:30pm	8am-1:30pm 5pm-8pm	8am-2:30pm	8am-1:30pm 5pm-8pm	8am-1:30pm 5pm-8pm	8am-2:30pm
Barbers and Hairdressers	8:15am-2pm	8:15am-1:30pm 4:30am-8:30pm	8:15am-2pm	8:15am-1:30pm 4:30pm-8:30pm	8:15am-1:30pm 4:30pm-8:30pm	8am-2pm
Dry Cleaners and Laundries	8am-2:30pm	8am-2pm 5pm-8pm	8am-2:30pm	8am-2pm 5pm-8pm	8am-2pm 5pm-8pm	8am-2:30pm
Groceries, Fruits and Vegetables	8am-3pm	8am-2pm 5:30pm-8:30pm	8am-3pm	8am-2pm 5:30pm-8:30pm	8am-2pm 5:30pm-8:30pm	8am-3pm
Meat, Poultry, Fish	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm	7:30am-2pm 5pm-8:30	7:30am-4pm
Bakeries	7:30am-3:30pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-3:30pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-2:30pm 5:30pm-8:30pm	7:30am-3:30
Wines and Spirits	8am-3pm	8am-2:30pm 6pm-9pm	8am-3pm	8am-2:30pm 6pm-9pm	8am-2:30pm 6pm-9pm	8am-3pm
Florists Open Sun.	8am-9pm	8am-9pm	8am-9pm	8am-9pm	8am-9pm	8am-9pm

\* In accordance with a rotating schedule, some pharmacies remain open twenty-four hours a day. Their names and addresses are posted on the doors or in the windows of pharmacies that are closed.

# Athens

# Daily Post

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