

VASILIS FOTOPOULOS

100 YEARS  
NATIONAL  
THEATRE

LATSIS GROUP - 2001





THE NATIONAL THEATRE  
OF GREECE

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VASILIS FOTOPOULOS



**NATIONAL THEATRE**  
**100 YEARS**

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ΣΚΗΗ

ΕΥΡΕΙΝΑΡΗΣ

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#### THEATRE WAS BORN IN GREECE

The National Theatre of Greece has for one hundred years preserved tradition in the best possible way. Its aim has been to disseminate Classical Greek Drama, to introduce the Greek people to the classics of Greek and international repertory, as well as to all contemporary theatrical trends, and to stage productions that no other theatre could bring into realisation.

In this volume we have tried to honour the world of these dreamers who toil on the stage.

We assigned the responsibility for this task to Vasilis Fotopoulos, an established theatre person. We see the most important moments of the National Theatre through his vision.

This book is dedicated to the known and unknown workers of the theatre.

MARIANNA LATSIS





It is very difficult for me, dear reader, to discuss the work we have been doing at the National Theatre in recent years. Since I assumed the post of Artistic Director my colleagues and I have waged a difficult battle against successive predictable as well as unforeseen obstacles. Through hard work and perseverance we are endeavouring to raise the National Theatre to the level the Greek people would want. Some of our efforts have been successful and others have not worked as well as we would have liked. However we are continuing on a course with clearly defined aims, generating the energy which is the secret of every living organisation with goals and prospects.

When Melina Merkouri invited me to assume the responsibility of the National, I already knew well what such a post meant. I felt boundless love for this theatre, which we all considered the THEATRE, sensing the depth and secrecy of our bonds with it, the admiration and awe it inspires. This stage has for an entire century been soaked with the sweat of eminent colleagues, and has presented its audience with moments of great artistic value. The Main Stage of the National Theatre has witnessed the Greek and international theatrical repertory almost in its entirety. The shades of great and unforgettable artists wander the corridors. The past lives on near us. But we want this past to be the solid platform upon which we build the future. We need a tomorrow at least as good, and why not better, as our yesterday.

At the National Theatre we expanded the theatrical space. To the Main and New Stages we added the Kotopouli Theatre, the Experimental Stage, and the Katina Paxinou Children's Theatre. Now, more plays are being staged, more actors have opportunities to demonstrate their talents. More audiences fill our halls and enjoy our efforts. In the last year one hundred and sixty actors were employed in creative projects.

A large group of people with various theatrical specialisations is working effectively with the artists and is thrilled to be part of the common effort. Everybody wants to secure a climate of creativity, responsibility and pride. We hope that when the expansion to the theatre, designed to utilise modern technology, is over, our staging potential will have increased and the work rendered technically simpler.

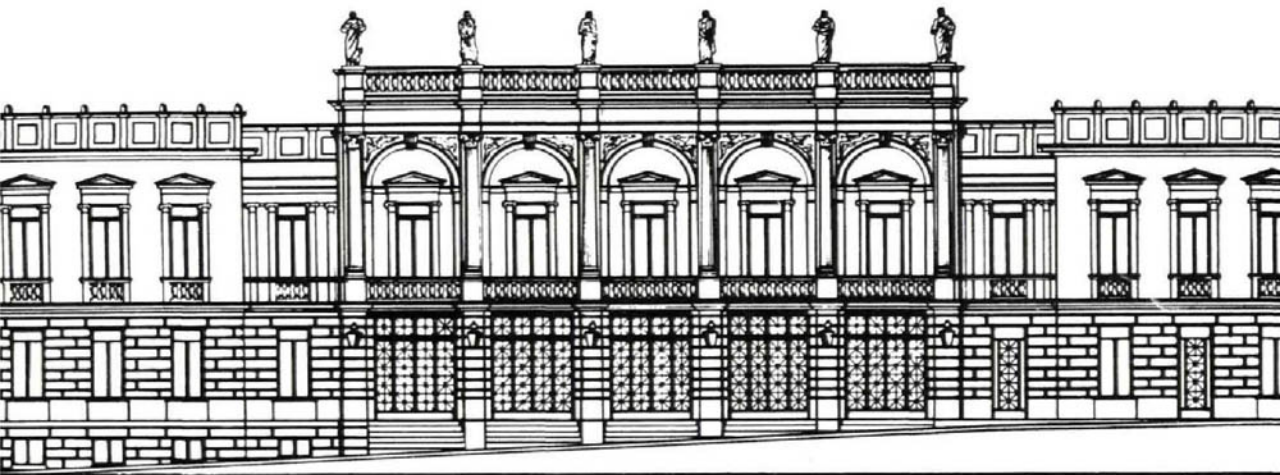
We hope that this important volume of remembrance and retrospection will inspire thought, inform the young, and inspire those who love the theatre, its people and its achievements.

Clearly it was not possible to include in the book all the eight-hundred productions which were staged over the past hundred years or the thousands of actors and other contributors to every show. Omission does not represent judgement.

I believe this book will assist the reader in the process of recollection and re-evaluation.

I thank the people at the Latsis Group for this gift to the world of theatre. I thank Alexis Solomos for allowing us to use his texts and I thank Kostas Georgoussopoulos and Eleni Varopoulou for their work in completing the volume.





#### THE BEGINNINGS (1901 - 1908)

The Royal Theatre was the second official theatrical building (after the Municipal) acquired by the Greek capital -and the last. In 1880 King George I received a donation of ten thousand pounds from a wealthy Greek in England, Efstratios Rallis, and he decided to use this money -despite opposition from politicians- to build a theatre. Ten years later, this sum, amplified through interest and collections, was enough to begin construction, based on the plans of German architect Ernst Ziller, who had already built several important buildings in Athens. In 1891 the foundations were laid on a plot of land belonging to Nikolaos Thon on Agiou Konstantinou Street. Ten years and one and a half million gold drachmas later, the Royal Theatre was ready to open. Angelos Vlahos was appointed Artistic Director and Thomas Economou, born and trained in Vienna, Director. Set and costume designers were not needed because the sets and costumes came from Europe.

The official inauguration was November 1901. The theatre's eight-hundred seats were all occupied and the king was in the royal box. The programme included Koromilas' *Thanatos tou Pericleous* (Death of Pericles) and Anninos' *Ziteitai Ypiretis* (Wanted: Servant), a monologue of *Maria Doxapatri* by Bernardakis and a symphony played by the orchestra. The audience was enchanted. Unfortunately, it seems the enchantment did not last very long. For the seven years the Royal Theatre was able to stay open, it often played to empty seats and the royal treasury was constantly forced to bail it out. So, after staging one hundred and forty plays, most of them classics -both Greek and international- the theatre declared bankruptcy in

April 1908. The main actors who graced its technologically advanced, for the time, stage were Dionysis and Sofia Tavoulari, Edmondos and Eleni Furst, Ekaterini Veroni, Nikolaos Mengoulas, Nikolaos Rozan, Christina Kalogerikou, Sappho Alkaïou, to limit ourselves to the better known - and students of the Theatre's Drama School, Kyveli, Veakis, Myrat and Eva Sikelianou. Tiny Marika Kotopouli triumphantly began her career there as Puck in Shakespeare's *Midsummer Night's Dream*.

The most historic event of the period was the production of the *Oresteia*, translated by Sotiriadis. This sparked the so-called "Oresteïaka", the student demonstrations which would originate in University of Athens circles and head towards the 'sacrilegious' building on Agiou Konstantinou street, with the students firing guns as they followed Professor Mystriotis, in order to torch it. (The 'Mystriotists' believed that classical plays must only be staged in the original language and that translation, even into *katharevousa*<sup>1</sup>, was anathema). With police protection and a military guard around the theatre the production continued for a few more days of rage.

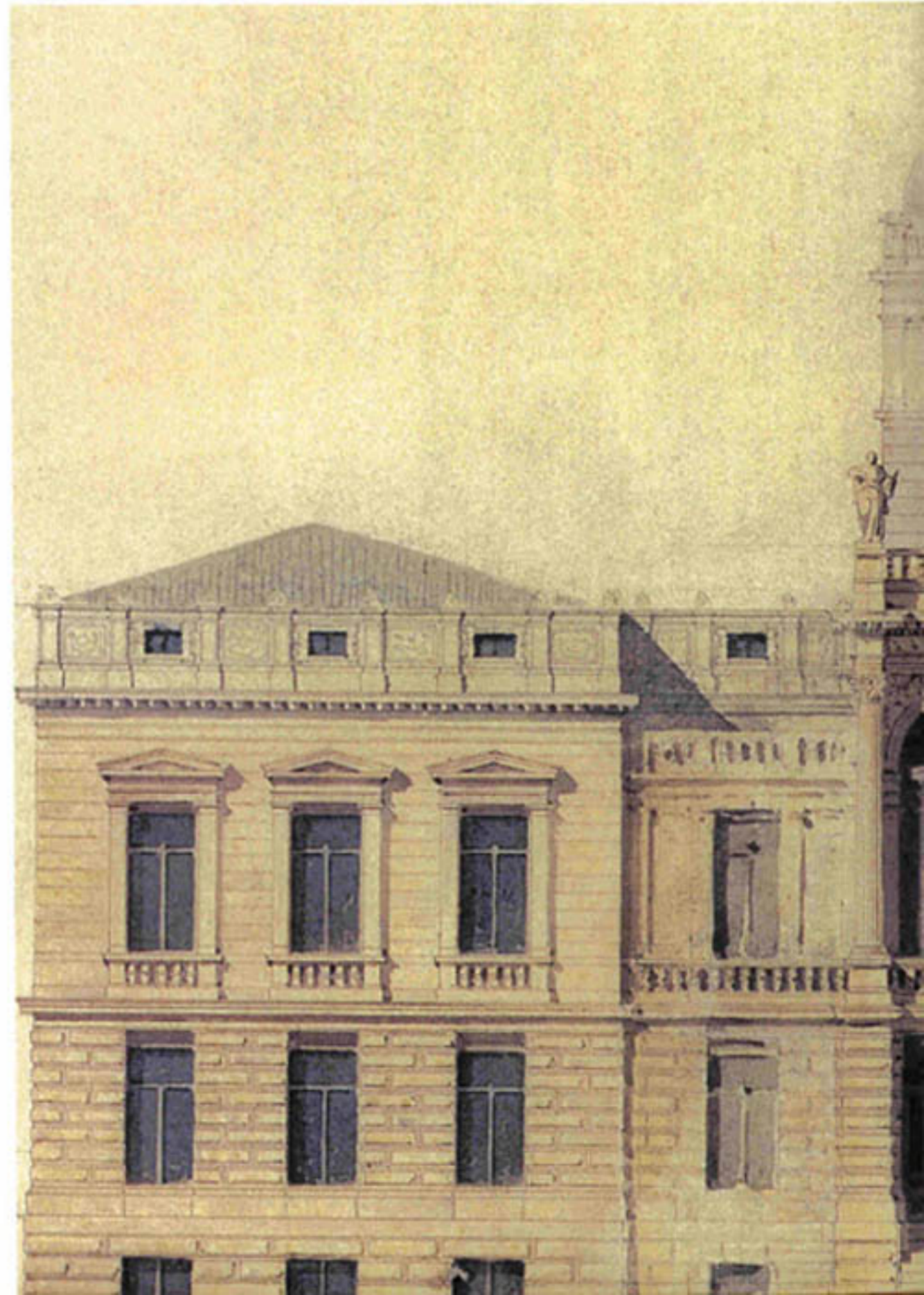
It should be noted that from the day the Royal closed, to reopen twenty-four years later as the National (1908-1932), no politician in power showed any interest in providing Greece with a state theatre. Even today, the National operates in a building that has not been renovated since 1901.

ALEXIS SOLOMOS

<sup>1</sup> *Katharevousa* is a constructed formal version of Greek that is close to Ancient Greek



Τίτις μου η ἀγάπη τῶν πατρῶν  
 Τίτις



In 1880 King George I received a donation of ten thousand pounds from a wealthy Greek in England, Efstratios Rallis, and he decided to use this money -despite opposition from politicians- to build a theatre. Ten years later, this sum, amplified through interest and collections, was enough to begin construction, based on the plans of German architect Ernst Schiller. Another ten years and one and a half million gold drachmas later, the Royal Theatre was ready to open.





The institution of national theatres is a fruitful idea of the Enlightenment. Their aim was the creation of a national repertory, the enlightenment of the masses, aesthetic cultivation and the articulation of an indigenous theatrical language.

The Greek Enlightenment pursued these goals, during a time when the nation was under foreign domination, via translations. Under the impetus, mainly, of Adamantios Korais, historical plays were translated to fan the people's patriotism and to awaken the national consciousness. Comedies, especially ones that record or satirise social defects, those which we usually refer to as characters and morals comedies were also translated en masse: Moliere and Goldoni, Alfieri and Metastasio.

The first theoretical paper laying the foundations for the contents of a national theatre is the prologue Konstandinos Economou wrote to his adaptation of Moliere's *Miser*. In this magnificent transposition to a Greek milieu, the action takes place in Smyrna. That enlightened clergyman preached that a national theatre, i.e. the national repertory, should cultivate the language of the people, record their customs, teach what is politically and morally correct, chip away at social defects and document the customary behaviour and values of the people. At the same time it needs to search through the international repertory for those masterpieces which contribute to-the education of a people and reaffirm the constant values of civilisation.

The Greek 19<sup>th</sup> century, especially following the installation of the capital in Athens, saw the faltering efforts of Greek scholars and the first theatre people to articulate a national, modern Greek theatrical style and idiom. On the one hand Vyzantios, Hourmouzis, Karydis and, to a certain extent, Rangavis developed an approach to theatre along the lines of Konstandinos Economou. On the other hand, the *katharevousa-using* playwrights such as Rangavis, Soutsos and Vernardakis drew from German romanticism and Shakespeare to produce poetic theatre. A trend among these scholarly writers attempted to bring the theatre back to its classical form by imitating the ancients, especially Euripides and Aristophanes.

The century's end saw the invasion of French naturalism and the predilection for farce. The mixture of these two forms resulted in three Greek hybrids: the Dramatic Love Affair (i.e. *Golfo*), the Comic Love Affair (i.e. *I Tychi tis Maroulas*, Maroulas' Luck), and the Athenian Revue.

At this time Ibsen's seminal influence was conquering souls and capturing the imagination of Europe. Grigorios Xenopoulos, Spyros Melas, Pavlos Nirvanas, even Kostis Palamas were inspired by Ibsen's idealism and the Theatre of Ideas.

Thus at the beginning of the 20th century, the idea had matured for the creation of an institutional theatre which would assume the responsibility for laying the foundations of a national theatrical tradition in both play-writing and performance. Performances up to then had been marked by the ascendancy of



ANGELOS VLAHOS (1838-1920)

Angelos Vlahos was a writer, critic, diplomat and politician. He studied law at the Universities of Athens, Heidelberg and Berlin and he occupied various governmental posts. He was the first Artistic Director of the Royal Theatre of Greece and had been very active in its founding. His writing is varied and broad-ranging; he wrote poetry, fiction, plays, translations and criticism. As a comedy writer he wrote such plays as *I Kori tou Pantopolou* (The Grocer's Daughter), *O Lohagos Ethnofylakas* (The Patriotic Captain), *Gamos Eneka Vrohis* (Wedding due to Rain), *Gambrou Poliorkia* (Siege of the Bridegroom), *Pros to Theathine* (To Be Seen), *I Giorti tis Mamis* (The Festival of the Midwife), among others. He also left us some excellent translations in the *katharevousa* (formal form of Greek) of plays by Shakespeare, Racine, Lessing, Schüller, Sophocles, Euripides, etc. His special contribution however, was in criticism. His clash with Emmanouil Roidis, apart from the theoretical matters it touched upon, provoked a more general discussion of Modern Greek poetry.



THOMAS ECONOMOU (1864-1927)

Thomas Economou was an actor and director who helped establish the art of directing theatre in Greece. He was born in Vienna and he trained at the Drama Stage there, absorbing the teachings of the Meininger company, which contributed decisively to the development of European theatrical directing in the late 19<sup>th</sup> century.

Economou was called to Athens in 1900 to help with the preparations for the founding of the Royal Theatre. At first he was appointed director of the Theatre's Drama School. The School operated for only a short while, but it was instrumental in the development of a number of the important figures of Greek theatre, such as Marika Kotopouli, Edmondos Furst, and others. His creative directing of classical and ancient plays at the Royal Theatre also marked Economou's contribution to the history of Greek theatre.

'folk' improvisation, amateurism and empirical self-teaching, the school of experience.

It was this logic that led the King to found in 1901 a Royal Theatre subsidised by the Palace. Ideologically this institution suited the *katharevousa-using* scholars. The Royal Theatre's first artistic director was Angelos Vlahos, who had translated Shakespeare and Heine.

The first director was Thomas Economou, an actor who got started in Germany and was a follower of the naturalist Duke of Saxe-Meiningen, George II, the world's first director and one who inspired Stanislavsky.

Thomas Economou staged productions of Shakespeare, Goethe, Schiller, Grillparzer, Moliere, the French realists, the Northern mystics, Vernardakis, Ambelas, but also Maeterlinck and the Italian realists.

For actors Economou relied on the experienced 19<sup>th</sup> century 'old guard' along with the breath of fresh air contributed by Marika Kotopouli.

Economou and his formidable rival Konstandinos Christomanos with his *Nea Skini* (New Stage) inaugurated the revival of classical drama. In 1903 the scandal of the *Oresteia* broke out. Students led by Professor Mystriotis demonstrated against the 'audacious' performance of Aeschylus' *Oresteia* translated into mild *'katharevousa'*, resulting in a modern Greek paradox, that of the Royal Police Force protecting a performance of the greatest of the ancient tragedians translated into modern Greek!

In 1908 the Royal Theatre closed due to bankruptcy and Ernst Schiller's beautiful 1891 building, which had been raised with money donated by Greeks of the Diaspora and royal funding, remained without a resident company. Between 1908 and 1930 this fabulous theatre was given over to amateurs, private companies, dances, and charities.

In 1930 the government of Eleftherios Venizelos, with Georgios Papandreou as minister for Education, founded a National Theatre Organisation on the European model. The main aim was to promote a national repertory, present the national theatrical tradition, introduce the Greek people to theatre through high quality productions of world drama and expose them to new theatrical currents.

The first artistic director of the new institution was the poet and translator Ioannis Gryparis and the first director was Fotos Politis who was additionally a critic and translator.

The National Theatre established itself in the Royal Theatre building after its renovation by the architect Kleovoulou Klonis who went on to become the National's set designer and workshop director for the next fifty years.

From March 17, 1932, when the National first raised its curtain, until December 1934, when he died suddenly at the age of 44, Fotos Politis directed 34 plays. Symbolically, he began with the grandfather of world and Greek theatre, Aeschylus (*Agamemnon*) and the father of Greek theatre, Grigorios Xenopoulos (*Theios Oneiros*, Divine Dream) in a double bill, and he went on to stage plays by Schiller, Merimee, Bernard Shaw, Shakespeare, Buchner,





GEORGIOS PAPANDEOU (1888-1968)

Georgios Papandreou was one of the outstanding political figures of the century in Greece. He was a close associate of Eleftherios Venizelos and served as Prime Minister in the years 1944-45 and 1963-65. During his career spanning half a century Papandreou defended democratic and constitutional freedoms with such zeal that he was known at the end of his life as the "Old Man of the Republic". He also worked hard to modernise Greek society on a progressive and liberal basis and concentrated particularly on developing the educational system.

In 1930 Georgios Papandreou was appointed Education Minister following the electoral victory of the Liberal party. During his two years at the ministry he managed to initiate reform of his ministry's services, rapidly building schools in both urban and agricultural areas, promoting the *demotic* form of Greek in the schools, commissioning updated and more easily understood textbooks and upgrading university studies.

the tragic heroes, the intimacy of modern acting and the poetry of the spoken language. He was also the first to study in depth the problems of the chorus. He initially proposed rhythmic speaking in unison and eventually his chorus reached the point of full song.

Rondiris' first tragedy was Sophocles' *Electra*, and it was staged in the Herod Atticus theatre below the Acropolis in 1936. In 1938 it was staged at Epidaurus, in daylight for the first time since antiquity. Rondiris also directed productions of Euripides' *Hippolytus* in 1937 and *The Persians* in 1939.

After the war, in 1949, he staged his majestic production of the *Oresteia* with Marika Kotopouli at the Herod Atticus theatre (it was revived in 1959 with a new cast) and he opened the Epidaurus festival of 1954 with *Hippolytus*.

Rondiris' most important productions were Shakespeare's *Twelfth Night* and *King Lear*, Ibsen's *Peer Gynt* and Pirandello's *To Clothe the Naked*. He also demonstrated Angelos Terzakis' dramatic genius, staging two of his Byzantine tragedies. His productions of Dimitris Bogris, Dionysios Romas and Xenopoulos had special value.

That wraps up the pre-war period, which was watched over by the genius of Kostis Bastias as artistic director.

During the Occupation and under imposed leadership, the National Theatre staged productions of German and Italian classics and Greek tragedies. Katina Paxinou and Alexis Minotis, who had monopolised Rondiris' shows, fled abroad allowing Eleni Papadaki's star to really shine. From 1941 to her deplorable death in the civil street fighting of December 1944 she played *Antigone* (with Veakis), *Iphigenia in Tauris* (with Kostas Kotsopoulos, directed by Takis Mouzenidis) and *Hecuba*, her swan song, a tour de force, under the direction of Socratis Karantinos.

After the war Rondiris returned to pursue his philosophy with a new ensemble of actors from the School he had founded, including Mary Aroni, Stelios Vokovits, Nikos Hatziskos, Melina Merkouri, Dimitris Horn and Elli Lambeti.

The most significant productions of the period 1946-1952 were *Richard II* with Horn, *The Tempest* with Aroni, Xenopoulos' *Foittitai* (Students) with Horn and, of course, the *Oresteia* of 1949, emblematic of Rondiris' views on the revival of ancient drama.

The artistic directorship of Georgios Theotokas which opened new vistas for the National followed this period. New directors were used, including Karantinos, Pelos Katselis, Karolos Koun and an innovator in the person of Alexis Solomos. Theotokas also renewed the artistic staff. Hatzikyriakos Ghukas, Vasileiou and Vakalo brought new images, new colours, more painting to complement Klonis' more plastic solutions. Under Theotokas, Karantinos directed the first Aristophanes in the history of the National: *Clouds* with Nezer and set design by Ghukas, translated by Kostas Varnalis.

Rondiris returned briefly in 1953-54, opened the Epidaurus festival with *Hippolytus* and was fired in October 1955.

The next artistic director was the journalist Emiliios Hourmouzios who

Hauptmann, and the Greek playwrights Xenopoulos, Pandelis Horn, Spyros Melas, Alekos Lidorikis and Galatea Kazantzaki.

Apart from *Agamemnon*, he also directed *The Persians*, *Oedipus the King*, and Euripides' satyr play *Cyclops*.

Fotos Politis as a severe and relentless critic raised the level of Greek theatre through hard work and sheer conviction. As a director he always aimed high and he was supported by an ensemble of great actors: Sappho Alkaiou, Emilios Veakis, Nikos Dendramis, Eleni Papadaki, Nikolaos Rozan, Evangelos Mamias, Telemachus Lepeniotis, Katina Paxinou, Alexis Minotis, Georgios Glinos, Katerina Andreadou, Mary Sagianou-Katseli, Nikos Papageorgiou and later as graduates of the National's Drama School, Vasso Manolidou, Thanos Kotsopoulos, Manos Katrakis and Tzavelas Karousos, among others. This was the ensemble that Politis initiated into the mysteries of style, articulation of speech and faith in the spiritual achievements of good theatre.

Politis had espoused the aesthetic proposals of the great German director Max Reinhardt and he managed to adapt them to the Greek atmosphere, the rhythms of the Greek language and, naturally, the limits of the Greek gesture.

Dimitris Rondiris took over the National Theatre after Politis died. As an actor he had graduated from Kotopoulos school and as a director he had assisted Reinhardt in both Vienna and Berlin. He was multilingual and able to translate from four languages.

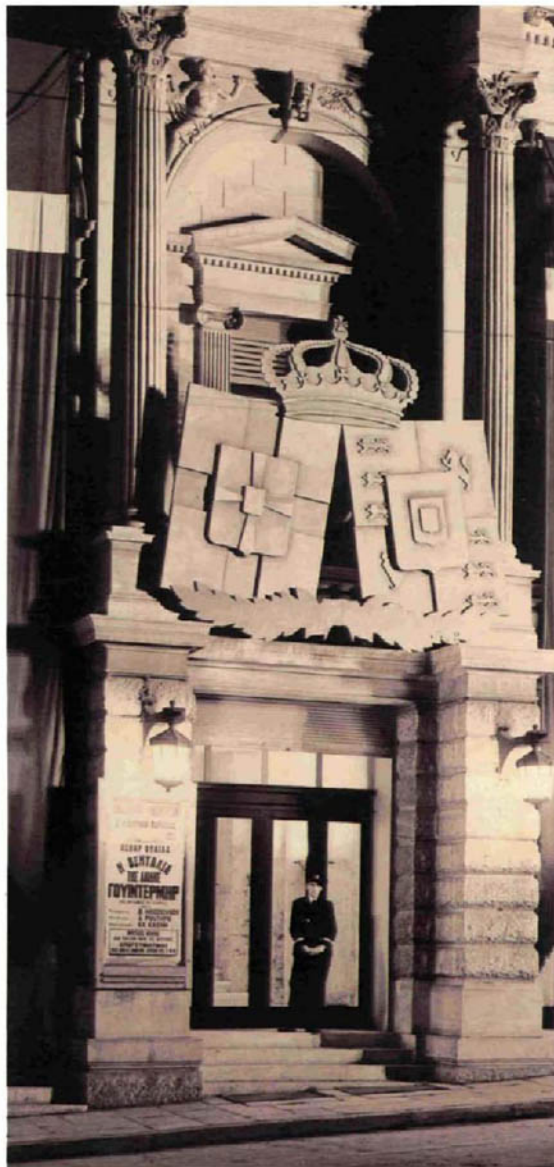
Rondiris was a devoted theatre perfectionist, strict, puritanical and greatly experienced in dramatic technique. He was an important actor in his own right and a charismatic teacher. He set up the National's Drama School to act as a nursery for new acting talent. The programme he established is in force today both in the National's Drama School and in private drama schools; indeed it is part of the state guidelines.

Dimitris Rondiris followed Politis' theatrical philosophy and from 1934 to 1942 when he resigned to protest the German Occupation, he produced, almost exclusively world classics by Shakespeare, Schiller, Goldoni, Moliere, Bernard Shaw, Oscar Wilde, O'Neill, Pirandello, Tolstoy, Gogol and Ibsen.

He had a permanent staff consisting of Kleovoulos Klonis, the gifted costume designer Antonis Fokas, the composer Dimitris Mitropoulos and the choreographer Angelos Grimani, as well as the help of excellent translators such as Rotas, G. N. Politis, Karthaios, Koukoulas and Spatalas. With their help he created a great theatrical tradition which has left its mark on the Greek theatre to this day.

Rondiris believed in the music of language and in the musical expression of emotion and so his productions were based on a relentlessly strict score. For this reason he needed actors who were cultivated, dedicated virtuosos.

He was the first, after Angelos and Eva Sikelianos, to perceive the need to stage the classical tragedians in their natural environment, the open-air ancient amphitheatres. He was the first to study the terms, limits and techniques necessary for out-door performances that would retain the grandeur of





IOANNIS GRYPARIS (1870-1942)

Ioannis Gryparis was a poet, translator and scholar. He grew up in Constantinople and studied at the *Great School of the Greek Nation*. His father was a teacher and bookseller who ensured that his son received a broad education. In 1888, Gryparis arrived in Athens where he studied Literature, and in 1897 he settled in the city permanently. He taught Literature at high schools in the provinces. In 1923 he was appointed to head the Arts and Letters section of the Ministry of Education. In 1930 he was appointed director of the National Theatre where he remained until 1935.

He was not a prolific poet and his poetry is collected in *Scaravay kai Terrakottes* (Scarabs and Terracottas), a work influenced both by symbolism and parnassism.

The greater volume of Gryparis' work was devoted to translation and is evidence of the great range and depth of his learning. He himself thought that his best work was his translation of ancient dramatic poetry. He translated all of Aeschylus, as well as Euripides' *Bacchae*.

remained at the post for ten years. His term was brilliant and ushered in the second golden age of the National Theatre. At this point the repertory really expanded. The spectrum now began with Strindberg and Chekhov and ended with Giraudoux, Durrenmatt and Fry. The age belongs to Minotis, a director now, Mouzenidis, and above all, Alexis Solomos.

At Epidaurus Minotis staged *Hecuba*, *Medea*, *Antigone*, *Prometheus*, *Oedipus the King*, *Oedipus at Colonus*, *Phoenician Women* with the help of the composers Gianni Christou, Manos Hadjidakis and Mikis Theodorakis and with the asset of Katina Paxinou's great talent. This was when such stars as Synodinou and Kotsopoulos established themselves and Mouzenidis staged unperformed plays of Euripides for the first time in the modern era.

From 1956 on, Alexis Solomos often honoured Aristophanes, with his permanent crew of Thrasyvoulos Stavrou, Hadjidakis, Vakalo, Varoutis, Nezer, Zervos, Halkoussi and Kalogiannis. Solomos also initiated the public to the secrets of Menander (*The Bad Tempered Man*) and of the satyr play (*Cyclops*).

From 1965 to fateful 1967 (when a group of army colonels took power through a coup d'etat), Minotis and Venezis ran the National Theatre. During the Junta the National Theatre along with all the other state theatres and the Opera were lumped together in the Organisation of State Theatres (O.St.Th.E) under the leadership of a general.

The National Theatre was assigned to the former personnel officer of the National Theatre of Northern Greece, Vasilis Frangos, a follower of Sikelianos and Theotokas. During his reign he tilted toward the new theatrical currents (Brecht, Ionesco, Handke), founded the *Nea Skini* (New Stage), brought Antigone Valakou and Manos Katrakis to the National as well as a new director, Spyros Evangelatos. He also showed trust in new writers (Pavlos Matesis, Stratis Karras, Maria Lampadaridou). In Epidaurus while retaining Mouzenidis' pre-eminence, he gave Kotsopoulos more exposure and to Vera Zavitsianou the opportunity of directing *Antigone*. This was also the time that Kostas Bakas became a director.

Following the restoration of democracy, Minotis returned to his previous post. Solomos followed him near the end of the decade. The same repertory and ideology was followed, apart from the addition of Becket by Minotis, the actress Vasso Manolidou and some modern American plays by Solomos, who also opened the theatre to French farce.

Both tragedy and comedy were dominated by repeats and revivals with the difference that the new versions starred Dinos Iliopoulos and Thymios Karakatsanis. Solomos had earlier placed his trust in the talent of Nikos Kourkoulas in a controversial production of Euripides' *Orestes*.

This period presents an interesting mix of styles in the performance of ancient plays. Evangelatos, Bakas and the other newcomers adapted tradition to modernity and combined the scholarship of the National with the passion of Koun's Arts Theatre.

In the mid-seventies it became obvious to everyone that the legal frame-



FOTOS POLITIS (1890-1934)

Fotos Politis was a theatre critic, director (the National Theatre's first), writer and translator, and one of the creators of the modern Greek theatre. He belonged to the generation of Athenians formed by the linguistic and political conflicts of the beginning of the 20<sup>th</sup> century.

He studied in Germany and devoted himself mainly to theatre. He wrote such plays as *O Vrykolakas* (The Vampire), *Tsimiskis*, *Karagiannis o Megas*, he translated *Oedipus the King*, and he wrote criticism. About a thousand of his articles relating to the theatre were published in Athenian newspapers. In them Politis, a strict rejecter of mediocrity, proves his culture, his unyielding idealism and his ceaseless quest for high quality art. The same quest can be seen in his directing. Politis' staging of *Oedipus the King* in 1919 and his association with Max Reinhardt signalled his interest in ancient tragedy and the role of the director.

work governing the workings of the National Theatre, the National Theatre of Northern Greece and the Greek National Opera had resulted in a bureaucratic mindset and a lack of competitiveness at the box office. At the same time the union movement, reviving after the seven years of dictatorship, continually fought for measures in favour of workers in state theatres and created a thick maze of regulations discouraging the National Theatre from going on tour, either within Greece or abroad, or even changing its repertory much.

The political changes brought about by the Socialist victory in 1981 and Melina Merkouri's presence at the helm of the ministry of Culture for twelve years allowed attempts at renewal of both regulations and persons posted to sensitive spots in the councils governing the Greek theatre world.

A building housing three stages on Panepistimiou Avenue was purchased, the Children's Theatre moved into the Teatro Paxinou, and a division of the National was installed in the REX (Theatro Kotopouli) allowing a far greater range of stages.

The "Garage" was inaugurated under the artistic directorship of Kostas Politopoulos. It went on to become an experimental studio and, under the directorship of Nikos Kourkoulos it was given over to promising experimental theatre groups free of charge on the condition that the performances also be free.

Since the early eighties the National Theatre no longer has a particular aesthetic artistic space. It has opened up to significant theatrical forces and to various aesthetic and ideological trends which initially created confusion in both aims and execution (during the directorship of Kostas Nitsos, a man who as editor of the magazine *Theatro* enriched Greek theatre with fundamental knowledge and news on theatrical theory and practice). This opening also, naturally, surprised the permanent 'residents' of the theatre as well as the press and the public.

However a synthesis followed, despite the opening of Kostas Politopoulos to new and avant-garde forces (mainly directors). Twenty years later as the National Theatre approaches the end of the century it has become an amalgam of trends, aesthetic axioms, practices and techniques.

The new work of Minos Volanakis, Jules Dassin, Georgios Michailidis, Andreas Voutsinas, Giannis Houvardas and Giannis Margaritis, stands beside the crystallised views of Minotis, Solomos, Bakas, Evangelatos and G. Theodosiadis giving a multifaceted aesthetic impression.

In 1995, with Thanos Mikroutsikos as minister for Culture, the bill to reverse sixty years of entrenchment was finally passed. State theatres became Private Law Entities, freed from the bonds of bureaucratic hierarchy. Management of the theatres was given the unlimited right to negotiate using market criteria in favour of the box office.

The first artistic director under the new regime was and still is the actor Nikos Kourkoulos, who has had a commendable career in the theatre both on stage and in direction and administration. He has developed the National's

repertoire on its five stages, created an experimental workshop, led the National abroad and opened its gates to actors and artists from the private sector, who used to be barred work with the state theatres due to financial constraints.

Five years before the new millennium the National Theatre entered the difficult and crucial phase of adapting itself to the free market and it remains to be seen whether it can keep the balance between its mission to provide a good theatrical education to broad layers of Greek society (given that its budget is funded entirely by the state and therefore by the Greek taxpayer) and its new-found role as a theatre able and willing to compete with private theatres and state subsidised theatres on the open market.

In an era when the new economic model is privatisation, the National Theatre is entering the 21st century as a state institution of theatrical education of the people and yet it must function according to the criteria of the market and the box office.

A difficult and dangerous balancing act.

In its seventy years of operation the National Theatre has, at least at certain peak times, acted as a popular university of aesthetics. The National Theatre cultivated poetic speech, educated and trained actors, offered its own aesthetic point of view on the theatrical phenomenon. It informed the broad public of the vast range of the world's theatre, the new trends and currents and helped promote the modern Greek theatrical tradition. It discovered and supported, within the constraints of politics and society, new Greek writers. Most of all though, the National Theatre created a solid, valid and conscientious tradition and interpretation of ancient drama, bringing the great tragedies and comedies out of the museum and offering a new, modern and realistic look at them.

In 1932, when Fotos Politis announced the productions for the next season, including ancient and modern classics, the two *grandes dames* of the Greek theatre, Marika Kotopouli and Kyveli, were forced, bitter rivals though they were, to join forces and respond to Politis by offering quality plays in place of the Boulevard Theatre they had been limiting themselves to. To Politis' Schiller and O'Neill they answered with Schiller's *Maria Stuart* and O'Neill's *Mourning Becomes Electra*.

That is the point of a National Theatre. To raise the bar by which quality is judged, to elevate theatre, to inspire a nation's most creative forces.

The National Theatre of Greece has played this role several times in its history and it is condemned to play it again now if it wishes to avoid irrelevance amongst the torrent of free competition and the dominance of post-modern kitsch.

ΑΨ  
ΑΙΣΧΥΛΟΥ  
**ΑΓΑΜΕΜΝΩΝ**  
ΜΕΤΑΦΡΑΣΗ Ι. ΓΡΥΠΑΡΗ  
ΣΕΠ ΜΕΛΕΤΡ ΔΥΨ

ΜΟΥΣΕΙΟΝ  
ΜΑΡ. ΒΑΡΦΟΛΗΑ  
Μεταφράσις: Ήρωιδότου W. HOFFMANN

ΕΠΙΘΕΩΡΗΣ ΔΙΟΝΕΥΣΙΟΣ  
ΚΑ. ΚΑΛΩΝ

— ΠΡΟΣΩΠΑ —

Φωκίσις . . . . .	Ήλιος Δαυριώτης
Α'. Κερκίσις . . . . .	Κ. Κερκίσις
Β' . . . . .	Ίω. Αϊλακίτης
Γ' . . . . .	Έρμ. Κατράνης
Δ' . . . . .	Αλ. Μουράτης
Κληρωσάτης . . . . .	Καίτω Παζιού
Κίρην . . . . .	Αλ. Μινωτής
Άνταόπις . . . . .	Αλπ. Βήσιος
Κουσίβη . . . . .	Μαίρη Σαγγιάνου-Κατολιάν
Αλφειός . . . . .	Γεώργιος Φλαγγί

\*Ασπασίης της Κληρωσάτης καί σπάρτου  
της Δαυριάτις: Ήρην, καί Ήρώιδου Βασιλέως.

ΧΟΡΟΣ ΑΡΤΕΙΩΝ ΓΕΡΟΝΤΩΝ  
ΟΡΧΗΣΤΡΑ  
καί της Δραχίνας καί κ. ΜΑΡΙΟΥ ΒΑΡΦΟΛΗΑ  
Της πρώτης Ωδούλου ή της ΖΩΡΩΤΑΝ

ΔΙΑΔΕΙΜΜΑ 30 ΛΕΠΤΩΝ

ΒΨ  
ΓΡΗΓ. ΞΕΝΟΠΟΥΛΟΥ  
ΤΗΣ ΑΚΑΔΗΜΙΑΣ ΑΘΗΝΩΝ

**“ΘΕΙΟΣ ΟΝΕΙΡΟΣ,”**  
ΚΩΜΩΔΙΑ ΜΟΝΟΠΡΑΚΤΟΥ

— ΠΡΟΣΩΠΑ —

Μέριμος — κλειστής Ἀθηναίος πρώην τραγικός ἀσπασίτης της τραγωδίας . . . . .	Ντω. Παπαγιωάννης
Καρυβιδίς — ἀσπασίτης Ἀθηναίος κωμικός (αἰών) . . . . .	Μιχ. Ξακουρίδης
Ἀρχύλας — ἀσπασίτης γέροντας (αἰών) . . . . .	Ε. Μαρίας
Φιλολέλης — ἀσπασίτης γέροντας (αἰών) . . . . .	Ντω. Παπαγιωάννης
Γάκιον — κείνη τοῦ Μέρημου, 18 ἔτη . . . . .	Ἄλκιον
Ναυάρις — γυνὴ τοῦ ἀσπασίτου Σαυράδ . . . . .	Νικολ. Δανδραβάνης
Παιωνίς — κωμωδίστρια τῆς Παιωνίας, ἀσπασίτης . . . . .	Σαμπώ Ἀλακίου
Μόρρα — κείνη τῆς Παιωνίας, μία αἰς τὴν ἑσπέρην . . . . .	Α. Σταυρίδου
Φρόσις — γέροντας ἄλλος (Οὐδίας) τοῦ Μέρημου . . . . .	Κρ. Νέστορ

\*Ἡ κωμὴ στήν Ἀθήναι, καί σπάρου τοῦ Μέρημου,  
ἐπιχρῶν τοῦ Παπαγιωάννη.

Καθίσματα: γεννηθῶν ἐπὶ τῆς σκηνῆς ἀσπασίτης καί Δραχίτης  
ή ἀσπασίτης τῆς Παιωνίας καί Φωκίτης καί τῆς Ήρώιδου καὶ  
τῆς Ζωρῶτας καί τῆς Κωμῶτιδος καί τῆς Μορρας καί τῆς  
τῆς Φροσίδου κωμῶτιδος.

**Aeschylus**

**AGAMEMNON**

MAIN STAGE March 19, 1932

Translation: Ioannis Gryparis

Director: Fotos Politis

Set Design: Kleovoulos Klonis

Costume Design: Antonis Fokas

Music: Marios Varvoglis

Choreography: Mlle. Jordan

Katina Paxinou (Clytemnestra), Emiliios Veakis (Agamemnon), Alexis

Minotis (Messenger), Mary Sagianou-Katseli (Cassandra), Georgios Glinos

(Aegisthus), Tzavalas Karousos (Chorus leader), etc.

After 24 years the National Theatre re-opens with Aeschylus' *Agamemnon*, directed by Fotos Politis. It is the first of 27 productions he will direct for the National Theatre. The opening night programme also included *Theios Onetros* (Divine Dream) by Xenopoulos.





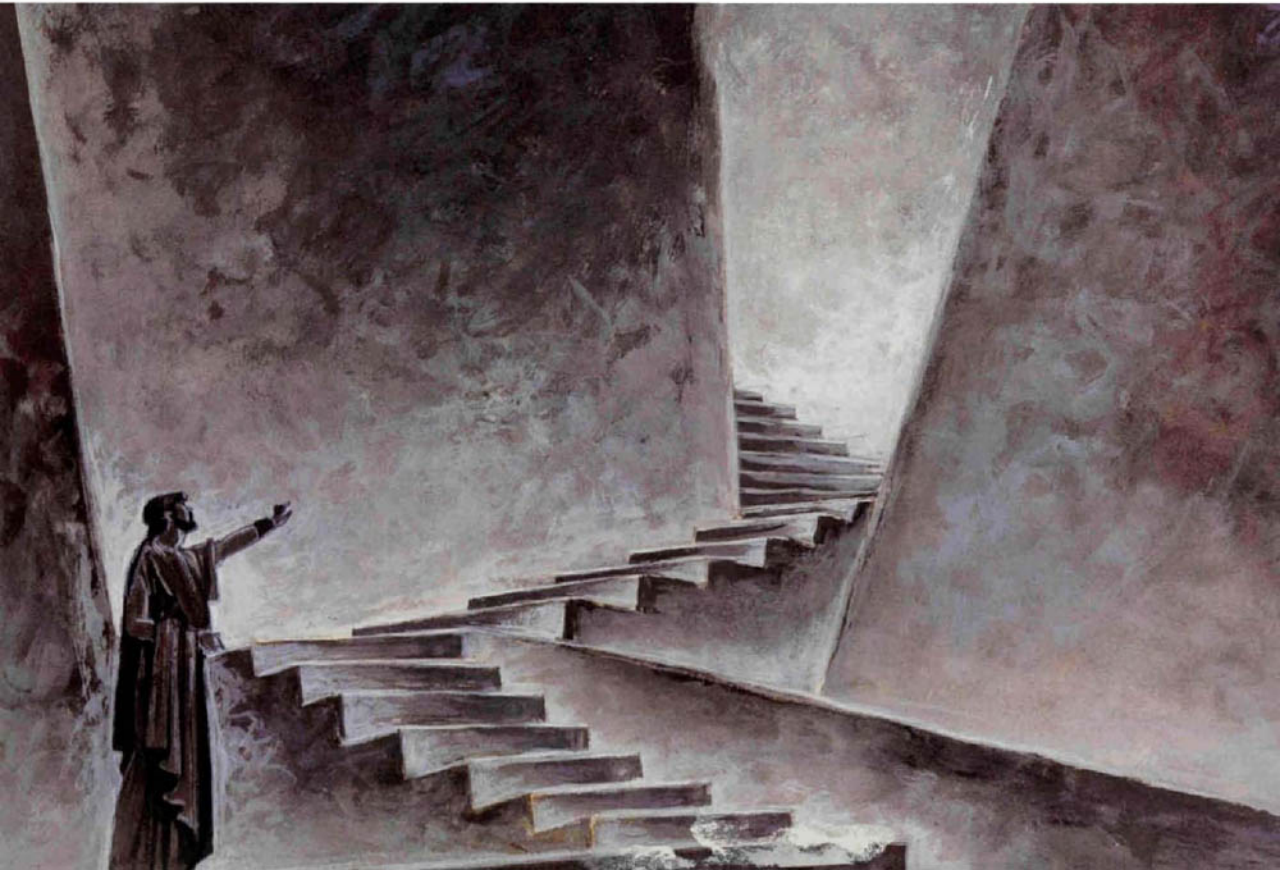
### KLEOVOULOS KLONIS

A set designer whose career began at Kotopouli's Free Stage, Kleovoulos Klonis became a pillar of the National Theatre. Before him, there was no concept of the speciality of "set designer" in Greece. In the early years of the modern Greek theatre, in the era of the Royal Theatre and the New Stage, backdrops were either shipped in from abroad along with the productions or designed by Christomanos himself. It was common practice for an actor-manager to simply order sets from his chief carpenter in the following manner: "We need two sitting-rooms and a forest for this play. See what we've got in storage and knock together the rest. Do it sharpish, we open the day after tomorrow." With Klonis, the art and science of set design made a belated appearance in Greece, some four centuries later than in other European countries. It might not even have happened then, if the National Theatre hadn't opened in 1932, and if Fotos Politis had not been at the helm. In the first two seasons Klonis designed 36 productions, each reflecting the particular atmosphere of the author and each making different use of the technical resources available to the state theatre. The Greek public was unfamiliar with the full pageantry of a proper theatrical production and

were dazzled by the spectacles that Klonis and the gifted costume designer Antonis Fokas presented before them. Klonis presided over the sets at the National for half a century (as sole designer for 20 years and in association with younger colleagues for a further 30) and one is at a loss what to single out from the extensive body of his work. Shall we mention the 30 Shakespeare plays or the 50 classical tragedies? The revolving stage, the train carriages and the elevator, or the classical simplicity of the ancient countryside? There were also historical sets for *Judas*, *Ivan the Terrible* and the Byzantine emperor *Michael* and the folkloric Greece of *Babylonia*, of *O Vasilikos*, of *Trisevgeni* and *Popolaros*. Not to mention the mystical austerity of *Erofilis*, of *King Rodolinos* and Claudel's *The Tidings Brought to Mary* or the *Commedia dell'Arte* of Goldoni and Benavente, the naturalistic landscape of *As You Like It* and Giraudoux's *Intermezzo*, or the claustrophobic rooms of *Ghosts* and of *John Gabriel Borkman*. Finally, (to close with his two masterpieces) do we remember him for the photographically precise rendering of a Plaka courtyard for *Fyntanaki* or the metaphysical void of that dark gateway for *Oedipus*?



Rendering of Klonis' set design for Aeschylus' *Agamemnon*.





#### ANTONIS FOKAS

The Athens-born designer was a master of traditional costume design. He worked tirelessly (along with set designer Kleovoulos Klonis) at the National Theatre from the year it was established for approximately 40 creative years. The playwrights whose work he costumed are too numerous to list here, they include Shakespeare and Moliere, Schiller and Goldoni, Beaumarchais, Gogol, Buchner, Claudel, Shaw and Anouilh. He designed over 10,000 individual costumes, which may be a record. With the inspiration of Eva Sikelianos, he was the first to conceive of a modern idiom for the costume of ancient tragedy (as Vakalo did for comedy) enlivened by

natural dyes and the motifs of modern Greek folk art. His designs for modern works include *Babylonia* (1932), *The sacrifice of Abraham* (1933), *Erofilii* (1961), *King Rodolinos* (1962) as well as the historical plays of Melas, Terzakis, and others. This self-taught genius never used design sketches but built the costumes directly, even dyeing the material himself. Though sharp-tempered while at work, he was, when at ease, brilliantly funny and one of the incomparable raconteurs of the Greek stage.

Details from Antonis Fokas' costumes.



## KLEOVOULOS KLONIS - ANTONIS FOKAS

The sets of Kleovoulos Klonis and the costumes of Antonis Fokas coexisted in the National Theatre for decades. Hundreds of costumes and diverse takes on the theatrical space composed the looks of various shows of Greek and foreign writers, in the end giving rise to a "look"; a look associated with the idea that sets and costumes, in balance with each other, work together to serve the words of the playwright, shadowing step by step the needs of the performers and obeying the artistic commands of the director.

Expressionistic flats and evocative lighting follow the adventures of the tragic soul. Mansions are "constructed" with an architectural mood to restore antiquity to ancient theatres. Monumental shapes and stairs lead to metaphysical depths. Kleovoulos Klonis used all the essential scenic design concepts which held sway in the great theatres of Europe after Adolph Appia, drawing from abstraction and using three-dimensional, massive structures and changeable set design through the use of the revolving stage. In his stylised and malleable sets, the space under the unified and formalised reasoning was a faint, imposing, simplified framework, capable of enclosing the action, reinforcing the dramatic sequences, and showing off the colours and shapes of the costumes.

Fokas' imprint on the visual Gestalt of the period of each show is difficult to separate from the directorial visions of Fotos Politis, Dimitris Rondiris and Alexis Minotis. However, the underlying tone of the costumes becomes visible and attainable thanks to the repetition of changeable rules and choices, thanks to various combinations of materials, shapes and colours. Trumpeting the ability of the costume designer to compromise, Fokas was in favour of fully including him in the production team to achieve a final harmonious blend of the competing elements of the entire design of a play.

Fokas created each costume with clear outlines, symmetry and clean colours. He avoided deforming the human body, dull and fluid colours, and losing definition against the background. His costumes were historically realistic without being slavishly devoted to detail. Next to one another his costumes for each play were clearly of a set, they did not clash though they

were differentiated and stratified according to the needs of the play and the requirements of performance.

Fokas did not make costumes to impress, to show off his talent or to overshadow everything else on stage. He dressed his actors the way they needed to be dressed to play a character and to bring out the identity of that character. "The dramatic figure was born on stage through a series of chain reactions between the costume and the actor, the gesture and the peculiarity of the costume", Strehler would say.

The verisimilitude of the historical costumes was guided by styling, as Fokas, taking into account the time distance from the period portrayed, subtracted all elements unnecessary to recognition and kept only those "points" which stimulated historical memory and raised these to the status of emblems.

The special use of materials in his costumes was perhaps the greatest source of their theatricality. Fokas manipulated the materials, fabrics, leather, metals, in two ways: he either transferred them to the stage for what they were, dedicated to their steady and incontrovertible value -the silk drapery of Lady Macbeth's costume or the dense velvet of Maria Stuart's, exist for their truth, a severe majesty and a glory which imposed itself without detracting or distracting. Or he "invented" the materials out of diverse other objects and cheap materials -tires for crowns, coasters for precious embroideries- like a wizard giving life to inanimate mass, like a sculptor who knows the secrets of his every material and the creative power of artistic processing. Either way, Fokas used materials for their semantic value and not for aesthetic effects. When Fokas transformed the leather decoupage of Elisabeth's costume into brocade (Maria Stuart) or embellished the home-spun of Hecuba's costume with archaic hieratic folds, it was not to demonstrate his craftsmanship. His costumes translated meaning into fabric, a three dimensional metaphor which came magically to life under the lights.



**Sophocles**

**OEDIPUS THE KING**

MAIN STAGE May 10, 1933

Translation: Fotos Politis

Director: Fotos Politis

Sets: Kleovoulos Klonis

Costumes: Antonis Fokas

Music: Katina Paxinou

Choreography: Rallou Manou

Emilios Veakis - Nikolaos Rozan (Oedipus), Katina Paxinou (Jocasta), Georgios Glinos (Creon),

Nikolaos Rozan - Tzavalas Karousos (Teiresias), Alexis Minotis (Herald), etc.

Veakis as Oedipus, below, and Fotos Politis' crowd in Kleovoulos Klonis' nightmarish set, next page.





**Pantelis Horn****TO FYNDANAKI (THE SEEDLING)**

MAIN STAGE December 20, 1933

Director: Fotos Politis

Sets: Kleovoulos Klonis

Costumes: Antonis Fokas

Emilios Veakis (Antonis), Katina Paxinou (Eva), Alexis Minotis (Iagos), Athanasia Moustaka (Frosso), Vasso Manolidou (Toula), Sappho Alkaïou (Kyra Katina), etc.

To *Fyndanaki* was much loved and the set greatly admired as a triumph of folkloric realism. ►

**PANDELIS HORN (1881-1941)**

The playwright Pandelis Horn exemplifies the modern Greek theatre at its most poetic. His first play, written while he was an officer in the Greek navy, earned him a trial by court-martial for 'offences against public morality'. Fortunately, none of his later successes, staged by the Kotopouli and Kyveli companies (not even the daring Sentzas with Veakis in 1925) attracted legal attention. The best known among his many plays are *Petroharides*

(1908), *Melahra*, *Flandro*, *The Church on the Slope*, *The Easterner*, *Fyndanaki* (1921 and still performed), *Dalmanopoula*, *Meltemaki*, *The Woman from the Fair*, *Sea, Life and Legend* (1937, one of his last). Horn, like Xenopoulos, had a gift for crafting authentic and lively portraits of modern Greek life imbued with his love of folk culture and of the natural world, particularly the sea.







Aeschylus

## THE PERSIANS

MAIN STAGE May 9, 1934

Translation: Ioannis Gryparis

Director: Fotos Politis

Sets: Kleovoulos Klonis

Costumes: Antonis Fokas

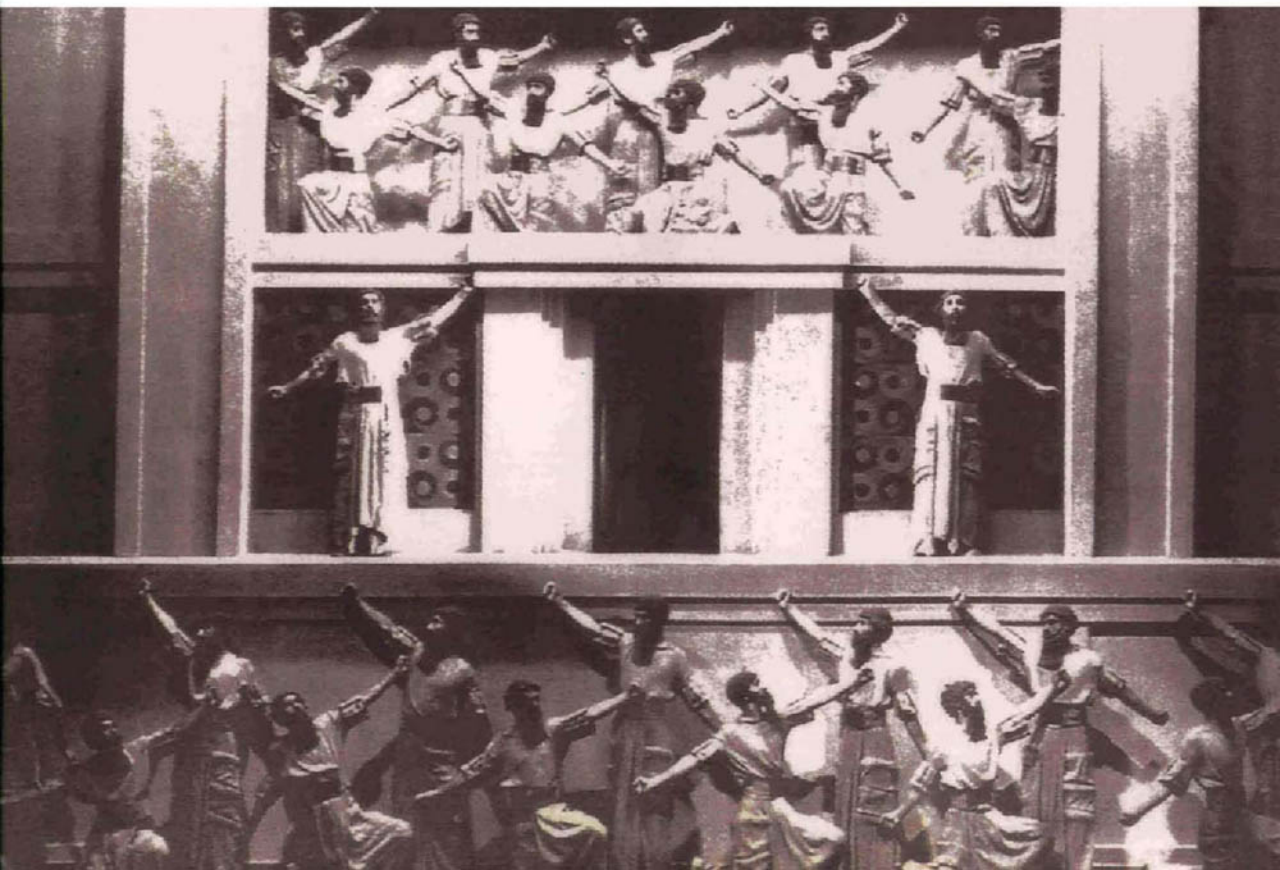
Music: Antiochos Evangelatos

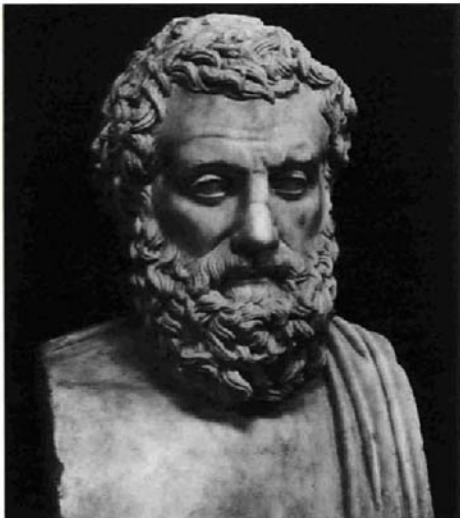
Nikolaos Rozan (Darius), Katina Paxinou (Queen),  
Alexis Minotis (Messenger), Georgios Glinos  
(Xerxes), etc.

### THE PERSIANS (1077 lines)

The second in chronological order (or first according to some) of the seven surviving Aeschylus tragedies, it is the only one not to take its subject from mythology. Instead, the play puts recent history, the return to Sousa of defeated Xerxes after the battle of Salamis, into dramatic verse. It was part of a quartet of plays *Phineas*, *The Persians*, *Lord Glaucos* and the satyr play *Prometheus Afire* that differed in subject from other contemporary works. When it was first performed at the Dionysia of 472 BC (8 years after the battle) it won Aeschylus the victor's crown. As in the *Suppliant Maidens* the chorus (the elders of Persia in this case) is the protagonist. Their impassioned invocation causes the spirit of dead Darius to manifest itself, and the defeated Xerxes leads their last lament. The other main characters are the Queen Mother, Atossa (the oldest surviving female role) and the Messenger (ancestor of all theatrical messengers) whose extraordinary description of the naval battle contains the famous exhortation "Advance ye sons of Greece..." Nowhere in the play is Themistocles or any other Greek mentioned by name. The Persians lay no blame on the enemy, but on unconquerable Destiny. Aeschylus is primarily concerned however with the Greek liberal spirit. The audience witnesses (as in the Egypt of the *Suppliant Maidens*) the collapse of a barbarian power and the triumph of a new and superior civilisation.

Klonis' three-level set for *The Persians*, an innovative solution to the problems of staging classical drama indoors. ◀ ▼





## AESCHYLUS

The ancient Athenian tragedian Aeschylus is the first great name in the history of the theatre. His work laid the foundations of play-writing and taught succeeding generations the nature of the art of the theatre. Of the more than 80 tragedies and satyr plays he wrote, only seven remain: the trilogy of the *Oresteia* (*Agamemnon*, *Libation Bearers*, *Furies*) and four unrelated tragedies the *Suppliant Maidens*, *The Persians*, *Seven against Thebes* and *Prometheus Bound*. Very little is known about his life. He was born at Eleusis and said to be an initiate of the mysteries. He is thought to have been born around 520 or 515 BC because his name first appears among the contestants for a theatrical prize in 496, along with those of Chyriilos and Pratinas. According to another source, it was for one of his plays that the wooden seating risers for the Dionysia were demolished and rebuilt in stone. He fought in the battle of Marathon in 490; and his brother Cynaegirus was killed attempting to stop the Persian fleet's retreat. Aeschylus' first victory at the greater Dionysia dates from some three or four years later, as (approximately) does what is thought by some to be his earliest surviving play, *Suppliant Maidens*. After the Persian wars the tyrant of Syracuse, Hieron, invited him to Sicily. Hieron was a great patron of the arts and commissioned a play from him, the tragedy *Women of Aetna*, which is lost to us. His next Athenian victory was with *The Persians*. Phrynichus in his *Phoenissae* had already addressed

the unusually topical subject of Xerxes' catastrophic defeat at Salamis. In 468 the newcomer Sophocles won the theatrical competition, but a year later he was soundly defeated by Aeschylus' *Seven against Thebes*. Aeschylus then returned to Syracuse, where Hieron now had several Greek artists at his court. The victory of the *Oresteia* at the Dionysia of 458 marks the peak of Aeschylus' mature period. It is commonly agreed that *Prometheus Bound* was first performed some time earlier. As well as the seven complete works, there are 76 more plays of which only the titles survive.

There is a highly suspect ancient *Vita* which states that "he surpassed all who had come before him at the art of scenic design", a claim which other sources make for Sophocles. At the beginning of Aeschylus' career there was no set design to speak of. The orchestral circle was unadorned, with the landscape behind, along with the temple of Dionysus adjoining the theatre, as the only backdrop. The biographer mentions that Aeschylus decorated the playing space with "altars and tombs and statues" without mentioning particular constructions. None of his four earliest plays have a point where the action demands any set construction and the scenic requirements of the *Oresteia* can be traced to the influence of his younger contemporary Sophocles. Aeschylus' contribution to the evolution of theatre lies elsewhere, in that he found a way to harmonise the two elements of choral ode and

dramatic dialogue to the detriment of neither. Before him the only characters were the Chorus and the Protagonist. This gave the tragic hero little scope for character development as he had no one but the Chorus to talk to. By adding secondary characters, Aeschylus created person-to-person dialogues, "fooled the dupes raised on Phrynichus" (*Frogs*, line 909) and established conflicts between people as the basis of tragedy. As for his choral odes, filled as they are with a fervent belief in heavenly power but also with metaphysical doubts, history records that he himself taught the actors the necessary choral movements. He taught, that is, not simply the gestures of the dance, but the blocking that was the visual complement to the text. In other words, Aeschylus not only wrote his plays he also choreographed and directed them. Playwright, musician, choreographer, actor and prophet, he was a Nietzschean superman of the theatre.

We do not know what reasons; artistic, personal, or political caused Aeschylus to leave Athens for the final time. Whatever the cause, he died and was buried far from home, in Gela on the island of Sicily, in 456. The cause of his death is also unknown. The story that an eagle circling with a tortoise in his claws mistook the playwright's bald pate for a rock and dropped the tortoise on his head, killing him surely has more in common with Attic comedy than Sicilian fact, and can be dismissed. The inscription

on his tomb (possibly written by him) commemorates his military rather than his dramatic accomplishments:

"Beneath this stone lies Aeschylus, son of Euphorion, the Athenian, who perished in the wheat-bearing land of Gela; of his noble prowess the grove of Marathon can speak, or the long-haired Persian who knows it well."

Aeschylus' plays continued to be popular throughout the 5<sup>th</sup> century and well into the 4<sup>th</sup>. As the *Vita* so eloquently puts it "he won many victories (at the Dionysia) while living, and many more dead." His son Euphorion and his nephew Philocles were also successful playwrights, the former winning the Dionysia in the year of Euripides' *Medea* and the latter in the year of Sophocles' *Oedipus the King*. There has been much discussion over whether Aeschylus was an initiate of the mysteries at Eleusis and whether he did, as was said, profane them in his works. Certainly his belief in the supremacy of free will could have led him to sacrilegious extremes. His choral odes too, rich as they are in pious sentiments, harbour doubts here and there as to the existence, not only of the Olympian twelve, but even of the one all-knowing godhead, begetter of good and evil.

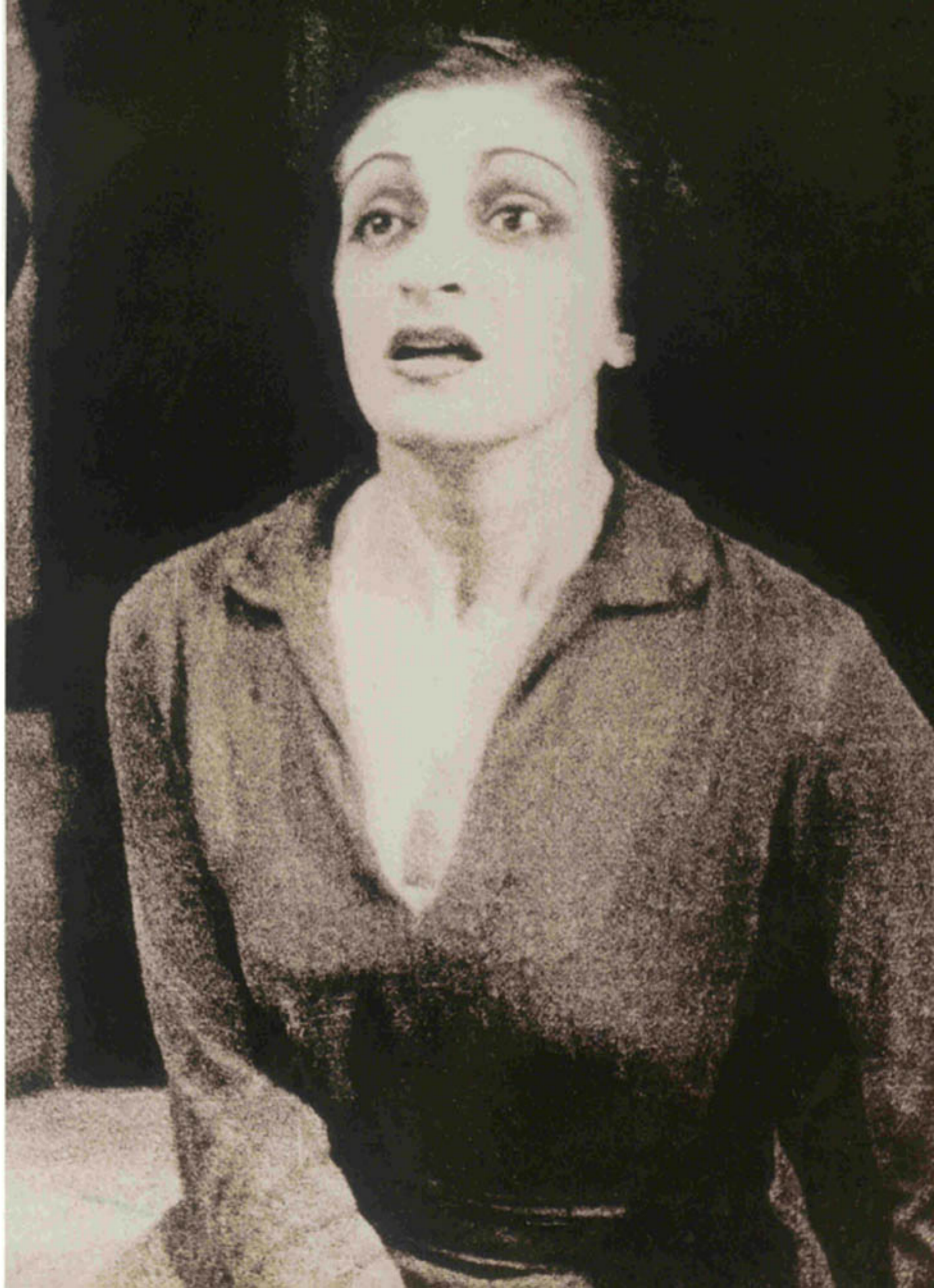


**Luigi Pirandello**  
**TO CLOTHE THE NAKED**  
 MAIN STAGE May 14, 1935

Translation: Takis Barlas  
 Director: Dimitris Rondiris  
 Sets: Kleovoulos Klonis  
 Costumes: Antonis Fokas  
 Mitsos Myrat (Ludovico Nota), Eleni Papadaki (Ersilia Dray), Athanasia Moustaka (Onorina), Alexis Minotis (Franco Laspiga) Nelli Marselou-Glykofrydi (Emma), Georgios Glinos (Grotti), etc.

◀ Eleni Papadaki (Ersilia) and Georgios Glinos (Grotti).

Eleni Papadaki. ▶



**Henrik Ibsen**

**PEER GYNT**

MAIN STAGE October 7, 1935

Translation: Omiros Bekes

Director: Dimitris Rondiris

Sets: Kleovoulos Klonis

Costumes: Antonis Fokas

Music: Edvard Grieg

Choreography: Angelos Grimanis

Alexis Minotis (Peer Gynt), Sappho Alkaiou (Ose), Rita Myrat (Solweig),

Evangelos Mamias (Groom), Manos Karrakis (Father Solweig), Eleni

Papadaki (Ingrid), Katina Paxinou (The woman in green), Emiliios Veakis

(King of Dobre), Vasso Manolidou (Helga), etc.

One of Klonis' many abstract yet plastic sets for *Peer Gynt*. ►

## PEER GYNT

Peer Gynt is the hero of the eponymous play written early in Ibsen's career. It dates from 1867 while he was living in self-imposed exile in Italy. When the play was first performed ten years later in Kristiania<sup>2</sup> (now Oslo) it met with great audience acclaim, though many critics took exception. It is the most phantasmagorical of Ibsen's work, the fullest expression of his symbol-laden and mystical poetic period, before he devoted himself to the realistic exploration of social themes. The character of Peer Gynt and the fantastical elements of the play are drawn from a Norwegian folk tale. He chose this folktale partly because he needed a character who was an everyman, an ordinary sort of fellow, neither virtuous enough for heaven nor sinful enough for hell. Peer Gynt though, is a dreamer as well as a peasant, and Ibsen's subject here is the world of the imagination; a world in which the

protagonist is not only Peer Gynt, but ourselves. Ibsen was a writer ahead of his time, in lyrical as much as in social drama. He was a torch-bearer for realism, but also for anti-realism and *Peer Gynt* in many ways, speaks to us more clearly than *A Doll's House* or *An Enemy of the People* despite their modern (for the time) 'slice-of-life' realism. There is only one setting, the stage, for the duration of the performance and only one story, the fabulous workings of the imagination. As a work of non-representational art, using symbols as its main means of expression the play invites viewers to fill in the gaps out of their own imagination; and the pleasure they derive from it is akin to the satisfaction of interpreting a dream. Fourteen years later Strindberg was to write *Lucky Per's Journey*.

<sup>2</sup> Oslo was formerly known as (1624-1877) Christiania, or (1877-1925) Kristiania.





**William Shakespeare**  
**TWELFTH NIGHT**  
MAIN STAGE October 29, 1935

Translation: Vasilis Rotas  
Director: Dimitris Rondiris  
Sets: Kleovoulos Klonis  
Costumes: Antonis Fokas  
Choreography: Angelos Grimanis  
Emilios Veakis (Sir Toby), Katina Paxinou (Olivia), Vasso Manolidou (Viola), Nikos Paraskevas (Malvolio), Georgios Glinos (Feste), Manos Karrakis (Sebastian), Miranda Myrat (Maria), Nikos Dendramis (Orsino), etc.







## WILLIAM SHAKESPEARE

The English poet and playwright William Shakespeare was born in the town of Stratford-upon-Avon (he has been called the "Sweet Swan of Avon") in Warwickshire in the year of Michelangelo's death and Galileo's birth. He was the third child of John Shakespeare (a burgess of the borough and later alderman) and Mary Arden. He grew up in Stratford, and the surrounding countryside with its forests and fields must have made a deep impression on him, so clearly is it evoked in *A Midsummer Night's Dream* and *As You Like It*. It is likely that he was a pupil at the local grammar school, where he must have learned the "little Latin and less Greek" to which Ben Jonson refers as the sum of his education. As a child he probably helped his father in his business. He was only eighteen when he married Anne Hathaway, a woman several years his senior who was to bear him three children. He left few marks in the parish records other than the baptisms of his children. There are some stories (of later date and dubious accuracy) of his poaching deer from a local landowner.

Whatever the details of his early life, by 1594 he was a member of the Lord Chamberlain's Men, already one of the most successful theatrical companies in London. The company was already housed in the Globe Theatre,

considered the best in the city and boasted Richard Burbage, London's favourite actor, among its members. With the addition of Shakespeare and his ever more popular plays, the company grew increasingly prosperous and eventually became the official royal actors: the King's Men.

The order in which his plays were written is as much in doubt as is his sparse biography. The Roman tragedy *Titus Andronicus* is generally considered the earliest. It is a wordy (and remarkably bloody) melodrama with a body-count of a dozen or so. The writing shows no particular spark of genius, being merely a slavish imitation of Marlowe. The same could be said of the Henry VI trilogy, a long chronicle of the Wars of the Roses; the struggle for the throne between the ducal families of York (their symbol was a white rose) and Lancaster (a red rose). This dark beginning is followed by a string of comedies which were to make his name. The earliest of these, *Love's Labour's Lost* parodies the flowery speechifying which was the theatrical fashion of the time (John Lyly's plays are a fine example). It was first performed for Queen Elizabeth I, Christmas 1597. In 1593, his reputation as an actor and playwright already established, he entered the world of respectable literature, publishing the long poem *Venus and Adonis*. That same year also saw the first performance of his comedy *Two Gentlemen of Verona*. This marks the beginning of his fascination with the artists and poets of Renaissance Italy, which was to be the setting of many of his plays. It is not the best of his comedies, but it is the first one in which Shakespeare emerges as a mature playwright with his own unique voice. He went on to write *Romeo and Juliet* (1595) and to dominate the English theatre for the next twenty years. The comic masterpiece *The Taming of the Shrew* was next, and then he wrote *A Midsummer Night's Dream* to celebrate the marriage of his friend the count of Essex. Comedies and fantasies were not all the Globe Theatre had to offer its audiences; there were also several plays set in the Middle Ages. The main source for these historical plays was a book of popularised retellings of the lives of medieval English kings by Thomas Hollingshead. *Richard III* begins with a monologue, one of the very few instances (not only in Shakespeare's canon but anywhere in world theatre) in which a protagonist opens the play as his own prologue, exposing his character and intentions to the audience. Contrary to historical progression, Shakespeare's *Richard II* follows *Richard III*, and is a radically different character. Yet another historical play, *King John*, was written in the year his only son, Hamnet, died. The scenes involving the murdered prince Arthur

and the speeches of his mother Constantia must have served as an outlet for Shakespeare's own grief. Following the success of Marlowe's *The Jew of Malta*, Shakespeare thought to write a different sort of play around a Jewish character, *The Merchant of Venice*. Whereas Marlowe's Barnabas is a monster, Shylock, though still a villain, has a vulnerable, human aspect. Falstaff, his next protagonist, could not be more different. He first appeared in the two Henry IV plays and there's a tradition that Elizabeth I was so charmed by the misadventures of the fat knight that she demanded to see him in another play. Shakespeare accommodated the royal whim with *The Merry Wives of Windsor* in which, despite some farcical events, the high jinks are somewhat curtailed. In *Henry V*, a patriotic drama with moments of delirious comedy, the death of Falstaff is described. This brings us to the heady years of Shakespeare's three greatest comedies, when his love of a mysterious woman (or perhaps several) is transmuted into three extraordinary characters; Beatrice (*Much ado about Nothing*), Viola (*Twelfth Night*) and Rosalind (*As You Like It*), the most wonderful creations of his enchanted pen. North's translation of Plutarch's Lives was published in 1579, and furnished him with the material for *Julius Caesar*; of which Brutus is the real protagonist. Two years after it was first performed, Queen Elizabeth died and was succeeded by James I, the son of Mary Stewart, Queen of Scots. *Hamlet* and *Othello* belong to the final years of Elizabeth's reign, whilst *Macbeth* and *King Lear* were written under James I. *Hamlet* is much more than the story of "a man who can't make up his mind"(as it's been described), and *Othello* also is more than a tragedy of jealousy. Iago's hatred of the Moor is the lever that tilts the forces of evil into motion. *Macbeth* (1606) is drawn from Scottish history, and the choice subject may have been an even more direct reference to the new king. In one of their chilling prophecies, the witches hail Macbeth as "king hereafter" and Banquo as "father to kings". Banquo is killed at Macbeth's order, as Mary, James' mother was killed at Elizabeth's; and James I was descended from the historical Banquo. *Hamlet* and *Macbeth*, two men continually at war with themselves, have many points in common (one of which is oversensitivity of spirit which causes them to see visions and heightens their metaphysical suffering). *King Lear* is thought to be the twenty-fifth play, and is the richest in incident as well as psychological complexity. Though *King Lear* shows Shakespeare at the peak, of his artistic development, some scholars declare *Antony and Cleopatra* to be his most perfect tragedy. The three plays, which follow, have a cyn-

ical character. History does not record what unlucky love affairs, betrayals of friendship or professional setbacks could have made a misanthrope of the playwright; but the fact remains that in *Troilus and Cressida* the shallow and fickle heroine embodies a diatribe against women, while the Bronze Age heroes appear in the worst possible light. The cynicism continues in *Timon of Athens*, it is, in fact, the nucleus of the action. Finally, *Coriolanus*, a tragedy of epic scope, centres on Caius Marcius Coriolanus; a Roman general whose injured pride causes him to ally himself with Rome's enemies and march on his own homeland. The Roman mob is a protagonist in this play, and is portrayed with a disdain that quite outdoes any heaped on the worst of his villains. This scorn for the common people from a mere craftsman's son has been used as evidence in their favour by those who claim that Shakespeare's plays were written by Bacon or some other nobleman who used the actor from Stratford as a front.

In his mid-forties, Shakespeare left London and the stage to return to Stratford. Three final plays belong to this period of his life. *Cymbeline*, *A Winter's Tale* and *The Tempest* would be thematically linked even if they weren't written together; they are escapist plays, reflecting the author's desire to leave human society for the glories of nature and the peace of solitude. In *A Winter's Tale*, the Bohemian countryside is where the mistakes of kings can be redeemed, while in *Cymbeline* the wilderness is where the innocent find refuge from the schemes of evil. Forgiveness is a recurring theme in *Cymbeline*, the first "de profundis" written from the isolation of the village of his birth. He uses it to evaluate his life, dividing people between good and evil, cloaking the real and contemporary in a fairy-tale aura. Finally, Prospero's island encompasses a divine justice which magically smoothes away all the imperfections of human civilisation. It is unclear whether these plays were in fact written in Stratford. We do know that he set up house in the New Place, his father's home in the middle of town and that he died there, on the banks of the Avon, at the age of fifty-two. The King's men and the Globe Theatre continued to thrive and went on to stage plays by Webster, Fletcher, and others. The theatre in England would flourish for another twenty-five years, until Cromwell closed the playhouses. The end of the 17th century will see Shakespeare's work, unique and ever made new with each production, begin to spread around the globe.



## DIMITRIS RONDIRIS

Dimitris Rondiris was director for the National Theatre as well as a perceptive teacher of acting. He began his career as an actor with Marika Kotopouli's company, where he was particularly noted for his appearances as the messenger in ancient tragedies and for the role of Polydorus in *Hecuba*. After studying theatre in Vienna and Berlin, he became an assistant director at the National Theatre where coaching the actors was his particular responsibility. When Fotos Politis died in 1934, Rondiris took over and he remained as sole in-house director until the German Occupation. Of the approximately forty productions he directed for the National Theatre, some of the most memorable were *O Vasilikos* (The Basil) by Antonios Matesis, *Twelfth Night*, *Trisevgeni* by Kostis Palamas (with Katina Paxinou in the lead), *The Inspector General*, Angelos Terzakis' Byzantine plays. *The Servant of Two Masters*, *Hamlet*, *The Prince of Homburg*, *King Lear* (with Veakis in the title role), *Richard III* (with Minotis), *The Miser* (with Nezer), *Louisa Miller*. His productions of ancient tragedy (Sophocles' *Electra* in 1936, *Hippolytus*

in '37 and *The Persians* in '39) were also much admired, and were widely imitated in the decades to follow. After the end of the war, he served two terms as Artistic Director of the National Theatre: from 1946 to '50, then again from 1953 to '55. He directed Kotopouli in the *Oresteia* (1949), and various successful productions with Mary Aroni, Myrat and Horn. He was instrumental in the re-opening of the recently excavated theatre at Epidaurus as a performance space. Through the Theatre of Piraeus (the company he founded in 1957) and the National Theatre, Rondiris spread the fame of Greek tragedy far and wide. Both as teacher and director, he steered actors away from showy gesticulation and from declaiming their speeches, always insisting upon the internal truth of the role. Himself a model of professional rectitude he never forgave anyone, friend or foe, who made cheap artistic compromises, pursued superficial success, put profit above the integrity of their work or allowed it to become routine.

◀ Dimitris Rondiris with Alexis Minotis at the Herod Atticus theatre in 1937. The two men, dedicated professionals both, worked together on numerous productions. When Rondiris left the National Theatre, Minotis refused to work with any other director and insisted on directing all his shows himself.



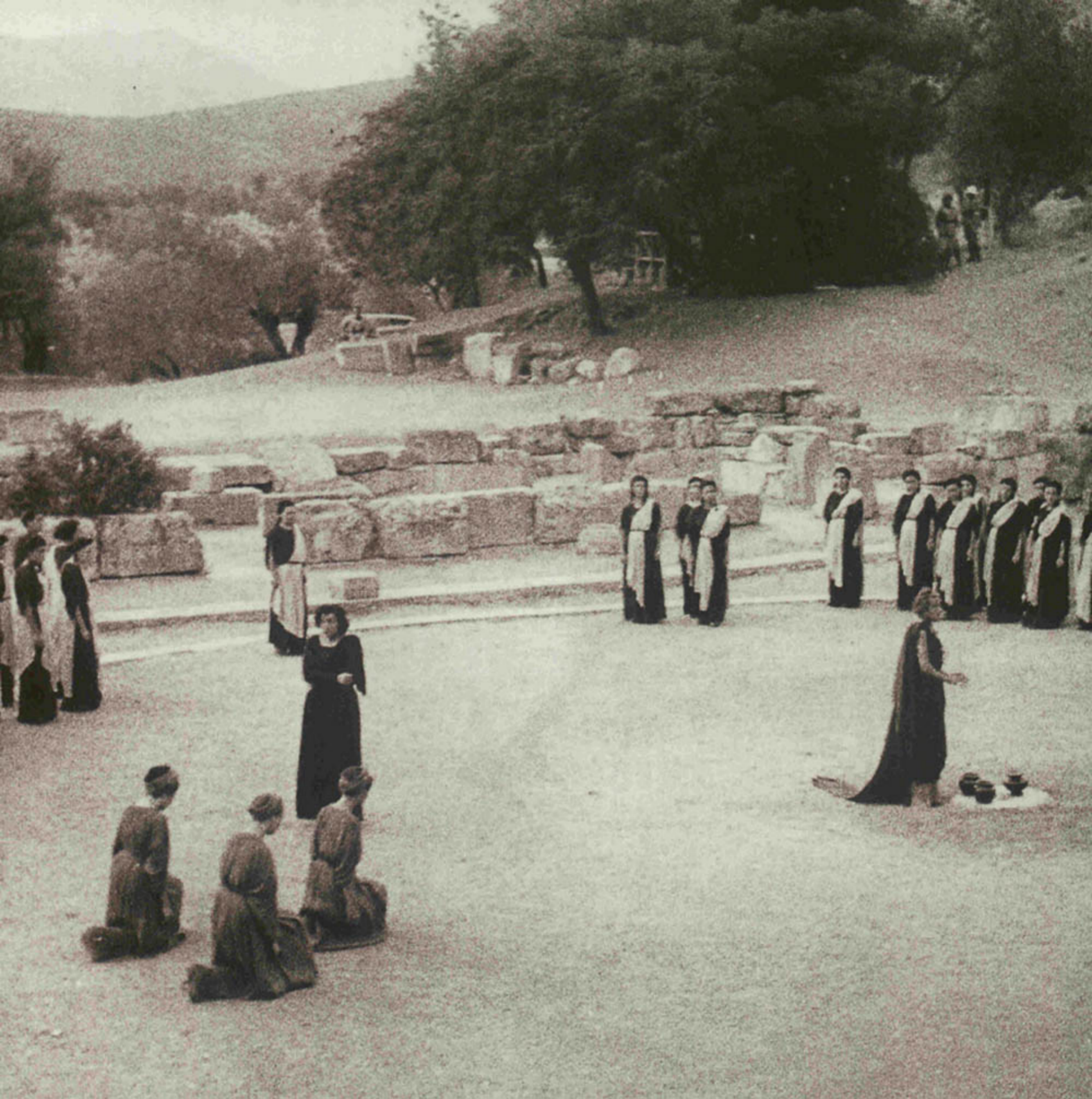
Greek tragedy began its triumphal career in the open. Rondiris' production opened at the Herod Atticus Theatre and later moved to Epidaurus.

Paxinou as Electra. >

< Papadaki as Clytemnestra.







**Sophocles**

**ELECTRA**

HEROD ATTICUS THEATRE October 3, 1936

(Revived 1937, EPIDAUROS ANCIENT THEATRE)

Translation: Ioannis Gryparis

Director: Dimitris Rondiris

Sets: Kleovoulos Klonis

Costumes: Antonis Fokas

Music: Dimitris Mitropoulos

Choreography: Angelos Grimanis

Katina Paxinou (Electra), Eleni Papadaki (Clytemnestra),

Thanos Kotsopoulos (Orestes), Vasso Manolidou (Chrysothemis),

Georgios Glinos (Aegisthus), etc.

◀ The National Theatre at Epidaurus for the first time. ▼



The National Company in Berlin, 1939. The tour introduced Ancient Tragedy to Europe for the first time. Shown are: Lidorikis, Kotsopoulos, Karrakis, Manolidou, Rondiris, Bastias, Papadaki, Klonis and Fokas. The wreaths are chilling.







**William Shakespeare**

**HAMLET**

MAIN STAGE October 25, 1937

Translation: Vasilis Rotas

Director: Dimitris Rondiris

Sets: Kleovoulos Klonis

Costumes: Antonis Fokas

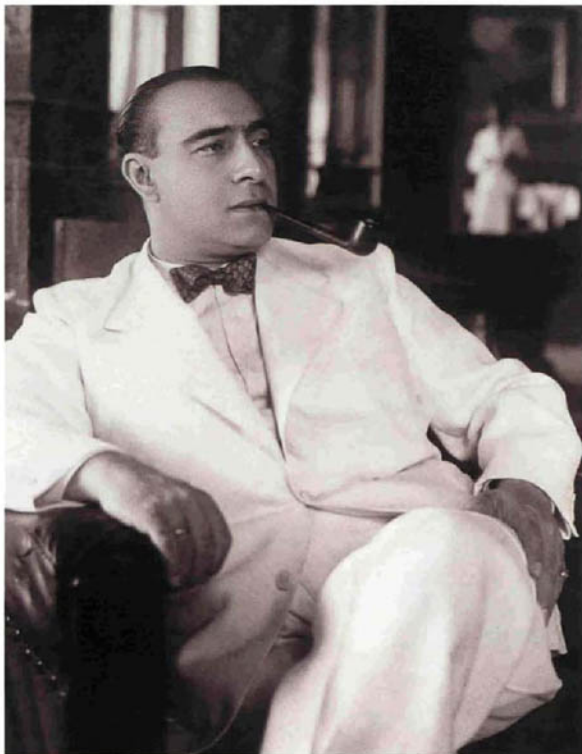
Alexis Minotis (Hamlet), Vasso Manolidou -  
Titika Nikiforaki - Thalia Kalliga (Ophelia),  
Emilios Veakis (Claudius), Sappho Alkaiou -  
Athanasia Moustaka (Gertrude), M. Iakovidis  
(Polonius), Thanos Kotsopoulos (Horatio),  
Manos Katrakis (Laertes), etc.

◀ Veakis as Claudius.

Alexis Minotis' Hamlet duels with Manos Katrakis'  
Laertes. ▶

The production received positive reviews in Britain.





#### KOSTIS BASTIAS

The playwright and theatrical administrator Kostis Bastias began his career as a journalist. He wrote for many different newspapers and published two magazines, *Iho tis Ellados* (Echo of Greece) and, between 1927 and 1931 *Ellinika Grammata* (Greek Letters). In the years following the Second World War he lived in the United States, where he was an educational consultant to the Greek embassy and a correspondent for the newspaper *I Vradini*. Early in his career he wrote for the theatre, but he is best known for his travel writing (*Limania*, Harbours, is one example) and historical novels

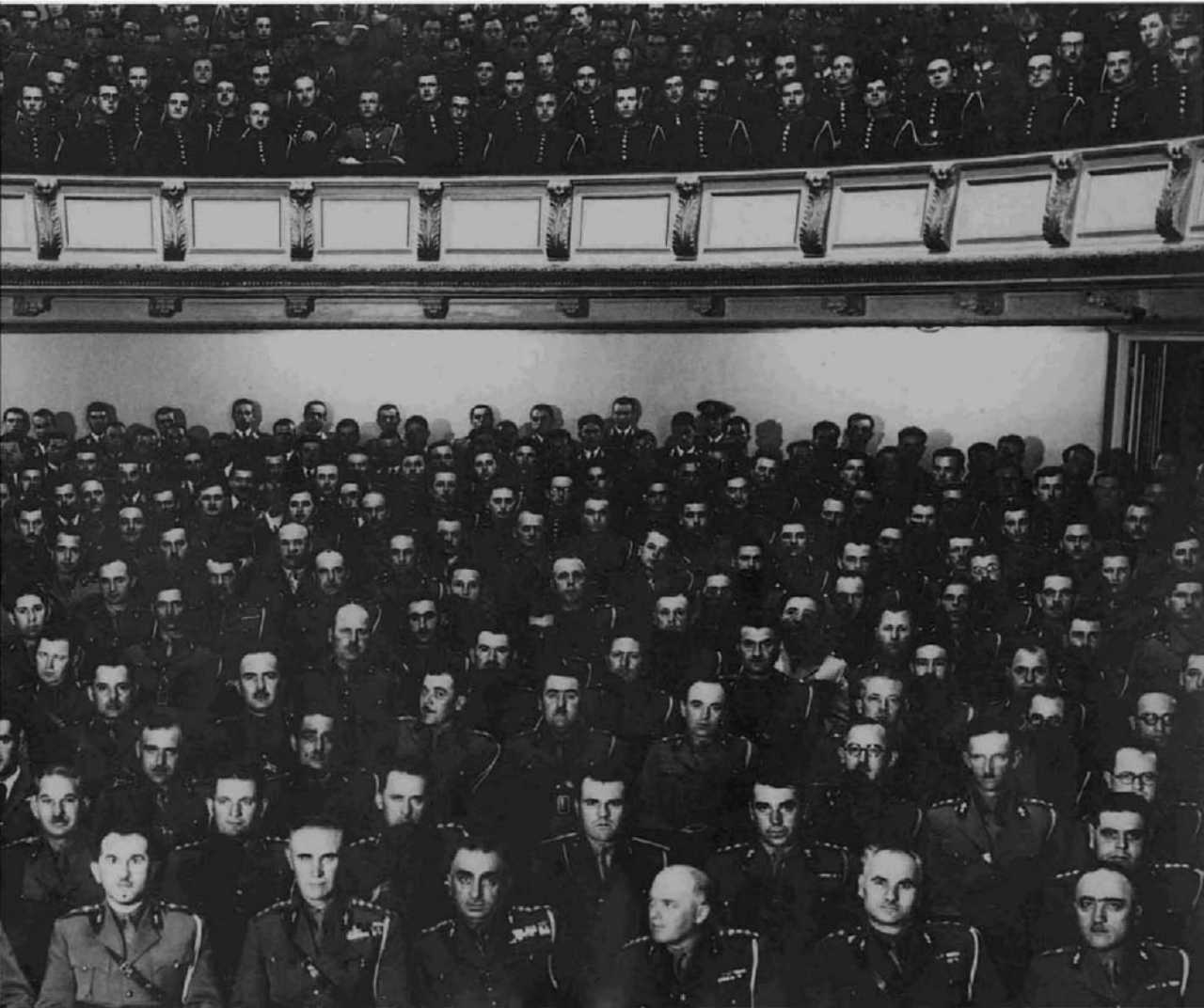
(*Minas the Wastrel*, *Bouboulina*, *Papoulakos*, etc.). In the theatre, he is remembered as an administrator. He was General Secretary of the National Theatre from 1931 to 1937 and Artistic Director from '37 to '41. He also served as under-secretary for the Arts and Letters at the Ministry of Education, and, later, as director of the National Opera. During the Occupation he was Artistic Director for Maria Kotopouli at the Rex theatre. Between 1961 and '64, he was Director of the National Broadcasting Corporation.







Educational evening at the Royal Theatre during the Metaxas dictatorship.



**William Shakespeare**

**KING LEAR**

MAIN STAGE October 21, 1938

Translation: Vasilis Rotas

Director: Dimitris Rondiris

Sets: Kleovoulos Klonis

Costumes: Antonis Fokas

Emilios Veakis (Lear), Vasso Manolidou (Cordelia), Katina Paxinou (Goneril),

Eleni Papadaki (Regan), Alexis Minotis (Edgar), Manos Katrakis (Cornwall),

Evangelos Mamiias (Fool), etc.

Veakis as the mad King Lear. ►





**Sophocles**

**ANTIGONE**

HEROD ATTICUS THEATRE September 23, 1940

Translation: Ioannis Gryparis

Director: Takis Mouzenidis

Sets: Kleovoulos Klonis

Costumes: Antonis Fokas

Music: Georgios Pomiridis

Choreography: Loukia Sakellariou-Kotsopoulou

Eleni Papadaki (Antigone). Emiliios Veakis - Georgios Glinos  
(Creon), Eleni Zafiriou - Vasso Manolidou - Krinio Pappa (Ismene),  
Manos Katrakis (Aemon), Nikolaos Rozan (Teiresias), etc.



**Euripides****HECUBA**

MAIN STAGE December 13, 1943

Translation: Nikolaos Poriotis

Director: Socratis Karantinos

Sets: Kleovoulos Klonis

Costumes: Antonis Fokas

Music: Antiochos Evangelatos

Choreography: Loukia Sakellariou-Kotsopoulou

Eleni Papadaki (Hecuba), Tzavalas Karousos (Agamemnon), Elsa Vergi (Polyxene), Nikolaos Rozan (Talthyvius), Thanos Kotsopoulos (Polymestor)

**ELENI PAPADAKI**

The actress Eleni Papadaki was only thirty-six (the same age as Lorca when he too fell afoul of political fanaticism) when she was killed during the December Uprising which precipitated the Greek Civil War. She first rose to prominence in 1925, when she was with Melas' Art Theatre, earning enthusiastic praise from Xenopoulos, Fotos Politis, Melas, and others for her performances as Herodias in Wilde's *Salome* and as the Daughter in Pirandello's *Six Characters in Search of an Author*. The versatility of her talent became apparent when she turned her hand to comedy dazzling audiences with her satiric flair in both Greek and foreign plays, and even in vaudevillian revues. From 1932 until her death (except for a hiatus during the occupation) she was a key member of the National Theatre company. In the tradition of rival leading ladies established by Ekaterini Veroni and Evangelia Paraskevopoulou and Marika Kotopouli and Kyveli Adrianou, she and the company's other leading lady, the renowned Katina Paxinou dominated the Greek theatre. They vied for dominance on the same stage

many times during the thirties, in such productions (directed by Politis or Rondiris) as: *John Gabriel Borkman* (Papadaki as Ella), *Don Carlos* (as the Queen), *Othello* (Desdemona), Sophocles' *Electra* (Clytemnestra), Wilde's *Lady Windermere's Fan* and *An Ideal Husband, Before the Sunset* by Hauptmann and as the elder daughters of Veakis' as *King Lear*. Papadaki stole the show in a cameo appearance as the Prima Donna in *Zakynthos Serenade* by Dionysios Romas. She was also impressive as Portia, Celimene, Turandot, Lady Teazle, Serena (in *The Bonds of Interest* by Benavente), but her performance as the anxiety-ridden Ersilia in Pirandello's *To Clothe the Naked* was her greatest triumph. From 1941 (when Paxinou fled the country) onwards she was the National Theatre's only tragic leading lady, starring in *Antigone*, *Iphigenia at Tauris* and, finally, *Hecuba*. This, her last performance, was, in the words of the poet Sikelianos, "an event the like of which we can find few". Shortly before she was killed, Papadaki wrote "I walk in this world as if I had already departed for the next."







**Caron de Beaumarchais**  
**THE BARBER OF SEVILLE**  
PIRAEUS MUNICIPAL THEATRE  
November 17, 1948

Translation: Dimitris Rondiris  
Director: Kostis Michailidis  
Sets: Kleovoulos Klonis  
Costumes: Antonis Fokas  
Dimitris Horn (Figaro), Elli Lambeti  
(Rosina), Christoforos Nezer (Bartolo),  
Andreas Filippidis (Count Almaviva),  
etc.

**A handsome and talented couple in life as  
well as on the stage.**



**Aeschylus****ORESTEIA**

HEROD ATTICUS THEATRE September 7, 1949

Translation: Ioannis Gryparis

Director: Dimitris Rondiris

Sets: Kleovoulos Klonis

Costumes: Antonis Fokas

Music: Menelaos Pallandios

Choreography: Rallou Manou

Marika Kotopouli (Clytemnestra), Dimitris Myrat (Orestes), Ioannis

Apostolidis (Agamemnon), Nikos Hatziskos (Aegisthus - Apollo), Kikia

Panagiotou - Titika Nikiforaki (Cassandra), Athanasia Moustaka (Vagia -

Pythia), Elsa Vergi (Electra), etc.

Clytemnestra's ambush of Agamemnon. ►

**ORESTEIA (3796 Lines)**

Aeschylus' trilogy, the Oresteia, won the Dionysia in 458 BC, two years before the playwright's death in Sicily. It is the only ancient trilogy to survive intact and the first known work of Aeschylus' to require scenery: Agamemnon's palace, the Delphic Oracle, the Areios Pagos of Athens. The plays are, *Agamemnon*, *Libation Bearers*, and *Furies*. The satyr play *Proteus*, which belongs to the same mythological cycle of the curse on the House of Atreus, is missing. It is the first work of art to deal with crime and redemption. Its significance, as an integrated work, is to be found particularly in the fact that Orestes is the hero and not Clytemnestra, much less, Agamemnon. When produced on its own the first play, which does not feature Orestes, leaves a strange impression. It becomes apparent that the dramatic conclusion is missing and that we are missing a character in whom we can place our sympathies. We are thus mistakenly led to sympathise with a secondary character, Cassandra, because of her passage through the tragic action provides us with an integrated picture of agony and death. But Aeschylus never asks us to identify with Clytemnestra. We see her as a criminal element. She does not repent, she has no guilt, she is not redeemed through pain. Proud to the very last moment of Agamemnon, she defies the horror of public opinion. The last words of the murderess to her lover and accomplice are: "You and me, with power in hand will take care of it all here!" The audience will realise the irony of these last words in the second play when Clytemnestra and Aegisthus are killed by Orestes avenging his father. Things however are not taken care of when violence follows violence. Thus the end of the second play is no more complete than the first. (This gives rise to the suspicion that perhaps other plays of Aeschylus which don't feel quite right, such as *The Persians*, are simply parts of dramatic unities now lost). When Orestes murders his own mother, he is immediately haunted by the Furies, invisible yet but terrifying. They become vis-

ible in the third part when we encounter the matricide suppliant at the temple of Apollo, the moral instigator of his criminal act. It is only with the ending of the third play that Cassandra's scene in the first one acquires its real meaning: the god who destroyed Cassandra and ordered the punishment of Clytemnestra now magnanimously extends his hand to Orestes. In this way he proves a momentous moral theorem: that a man who has known agony in his soul for his transgression deserves the reward - unknown to primitive religions and a creation of Greek civilisation- *of forgiveness*. Aeschylus' trilogy reached this Christian conclusion five centuries before Christ was born, with the even more valuable belief in the supremacy of *human free will*. The fate of the royal house of Argos had indicted the gods as well as men. And yet the solution was not brought by divine power but by the decision of a sworn human court. Orestes is acquitted without the presence of all-knowing Zeus. The gods who are standing by him are Apollo and Athena, two divinities of the new generation. Fearing divine monarchy, humanity turned to the newer, more democratic gods. They are expected to at least neutralise the aged lord of thunder. However, at Orestes trial neither Apollo's influence nor Athena's vote would have any power if more than half of the Athenian judges had voted to convict rather than forgive. The final judgement which exonerates Orestes once and for all arose out of human minds and not divine law.

The first notorious production of the trilogy was performed at the Royal Theatre in 1903 (translation by Sotiriadis, directed by Economou, starring Furst, Mengoulas, Rozalia Nika and Marika Kotopouli). It provoked the so-called 'Orestaki', the student uprising, led by Mystriotis, against the use of any language other than ancient Greek in the revivals of ancient drama.

Η Κλυταιμνήστρα παγιδεύει τον Αγαμέμνονα.





◀ Marika Kotopouli as Clytemnestra, the murder weapon at her feet.

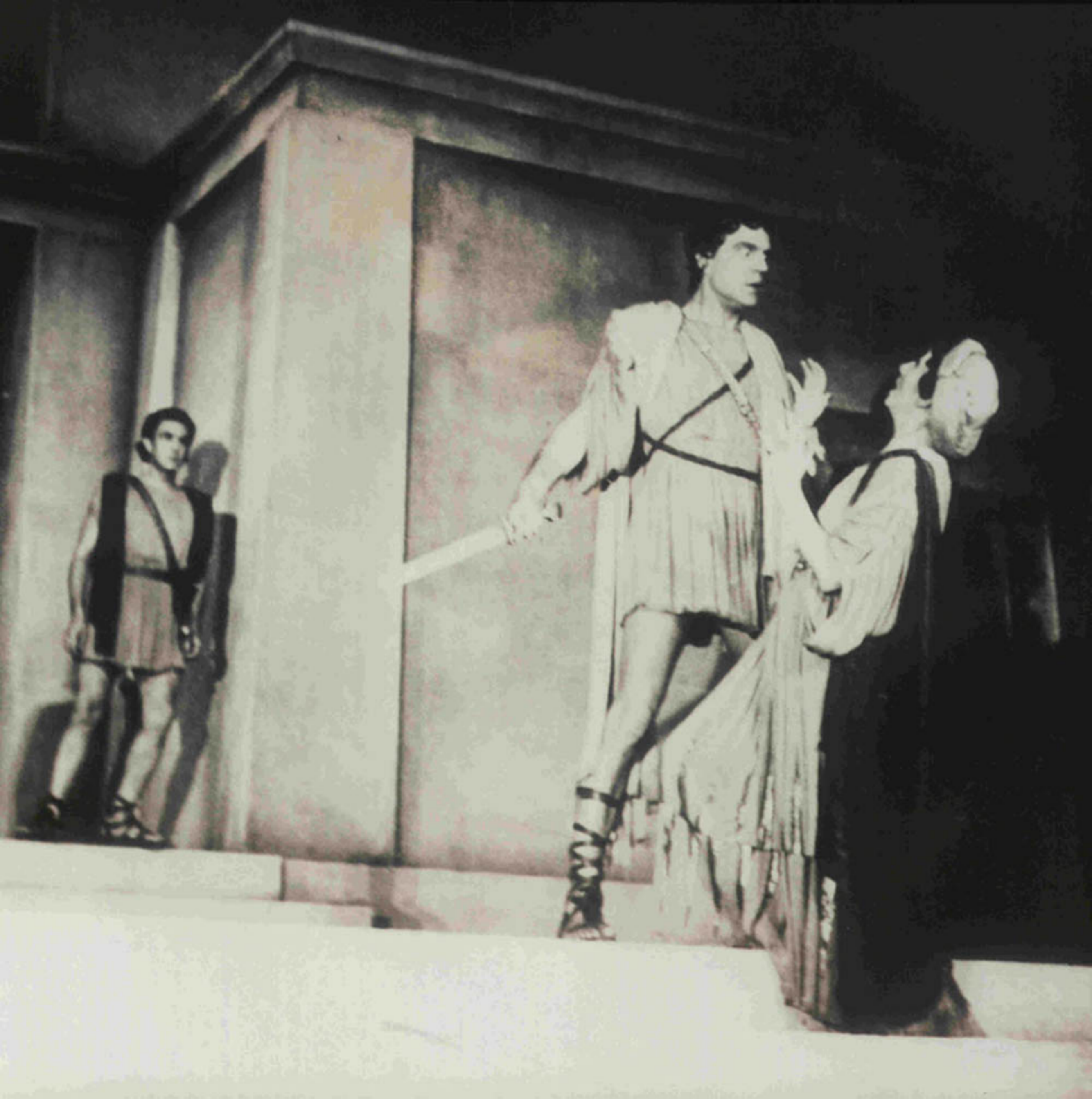
The Chorus laments the murder of the king. ▼

Overleaf: Avenging Orestes confronts his mother. The killing will rouse the Furies which will pursue him till his trial by the Areios Pagos (High Court). ▶











## KAROLOS KOUN

The teacher and director Karolos Koun was one of the most passionately creative figures of the modern Greek stage. He was born in Asia Minor of a Greek mother and foreign father and educated at the Roberts School in Istanbul and in Paris. For about eight years he taught English at Athens College, where he also directed the students in short fairy-tale comedies of his own devising. In 1933, still at the school, he began staging daring productions of Aristophanes (*The Birds*, *Frogs*, *Plutus*), Cretan dialect plays (*Stathis*) and Shakespeare (*A Midsummer Night's Dream* and *The Tempest*). Several intellectuals took a lively interest in these, and urged him to found a professional company. He started the Laiki Skini (Popular Theatre, 1934-36) with young unknowns (as they then were) such as Kallergis, Zervos, Dianellos, Frosso Kokkola and others. His aim was to train a company capable of presenting quality popular theatre. The productions (*Alcestis*, *Erofilis*, *The Hypochondriac*) were ambitious and painstaking and the painter Giannis Tsarouhis served as an advisor; but the takings were insufficient to keep the company afloat, and Koun returned to teaching. The theatre bug had bitten him though, and he couldn't rest until he tried again. In 1939 he left Athens College to direct an extraordinary *Cherry Orchard* on a shoe-string budget in a miserable little hall in the Hellenic Conservatory. The actress-managers of Athens took note and suddenly he was in great demand, working with both Marika Kotopouli and Katerina Andreadi. Without suspending these necessary collaborations, he founded the Athens Arts Theatre, which for the first ten years of its existence was a guest of the Aliko (then Moussouri) theatre, performing only during the dead hours of the afternoon, before the resident company's shows. During these first epoch-making years, he directed Ibsen's *The Wild Duck*, Strindberg's *Swanwhite*, Pirandello's *Right You Are, If You Think You Are* and Caldwell and Kirkland's *Tobacco Road* (this last was advertised as a French play called "A

Plot of Land" in order to avoid German censorship). The company was made up of the actors from the Laiki Skini with the addition of Metaxa, Hatzigiorgi, Lambropoulou, and Diamandopoulos. Elli Lambeti joined in 1946, following her success in William's *The Glass Menagerie*. While onstage production succeeded exciting production, backstage, it was an unrelenting struggle to keep the company together and its members fed and housed. Where someone like Christomanos could finance his art by emptying his pocketbook, Koun had no pocketbook to empty. Fortunately the ever-active Dora Stratou gathered together a group of sponsors the "Friends of the Arts Theatre", and they were able to continue. A similar group financed the company's move in 1954 to what was to become its permanent home, the basement of the Orfeas Theatre. None of Koun's original actors were still with the company; but those very first productions, by necessity in the round, would demonstrate the talent of the newcomers from Koun's School; Zavitsianou, Hatzimarkos, Fyssoun, Lazanis and others. The vigour and creative energy of the director were so great; the productions so staggering (particularly the plays of Tennessee Williams and Arthur Miller, Brecht, Frisch, Weiss, Ionesco and Arrabal) that the plays, largely unknown before to the Greek public, seemed as if they belonged to Koun. He put on plays by Kambanellis and other later Greek dramatists too, avoiding those who were already familiar. In 1959 he returned to his beloved *Birds*; Koun's direction, Hadjidakis' music, the designs of Tsarouhis and Zouzou Nikoloudi's choreography combined to produce an exemplary staging of Attic Comedy. Other productions of ancient plays would follow; at the Herod Atticus theatre, at Epidaurus, on tour abroad. With the beginning of arts subsidies, the Greek state retroactively paid the debt it had owed to Koun since 1934; allowing that tireless theatrical warrior, in his last years, a little rest.



DIMITRIS MITROPOULOS

The conductor and composer Dimitris Mitropoulos was born on the 18<sup>th</sup> of February, 1896. His parents were the leather merchant Ioannis Mitropoulos and his wife Angeliki (nee Anagnostopoulou). He studied at the Athens Conservatory where he was taught piano by Ludwig Wassenhoffen and harmony, counterpoint and fugue by Armand Marsik. He graduated as a piano soloist in 1919, with honours and the Andreas and Ifigenia Syngrou gold medal. The following year he went to Brussels on a scholarship from the Athens Conservatory where he took private lessons in composition from Paul Gileson and organ from Alphonse Desmais. From 1922 to 1924 he was Korrepetitor at the Berlin National Opera Unter der Linden. He met Ferruccio Busoni in Berlin; this was to have a decisive effect on his career and the development of his character as a musician.

Mitropoulos returned to Greece, where he became principal conductor of the Symphony Orchestra at the Greek National Conservatory (1924-5), the Concert Society Symphony Orchestra (1925-7) and finally the Athens Conservatory Symphony Orchestra (1927-37). He was guest conductor at the Berlin Philharmonic in 1930. Other guest appearances followed with the French Philharmonic in Paris, the National Academy Orchestra of Santa Cecilia, the Leningrad State Philharmonic, the Lamourais Concert Orchestra, the Boston Symphony Orchestra, the Minneapolis Symphony Orchestra and others. In 1938, he succeeded Eugene Ormandy as Principal Conductor of the Minneapolis Symphony Orchestra (MSO), where he was to remain until 1949. From 1944 until 1947 he was also Artistic Director and Principal Conductor of the Robin Hood Dell Symphony Orchestra.

In 1949 he and Leopold Stokowsky became co-directors of the New

York Philharmonic, of which from 1951 to '57 he was also Artistic Director and Principal Conductor. He avoided Europe from the beginning of the Second World War in 1939 until 1950. From that year onwards he divided his time between his resumed European appearances and New York: the Philharmonic, the Metropolitan Opera and the New York Chamber Ensemble. Mitropoulos also conducted many of the other great orchestras of the United States: the Boston Symphony Orchestra, the Philadelphia Symphony Orchestra, the LA Philharmonic, the Cleveland Symphony Orchestra and others. He toured Europe with the New York Philharmonic, playing at the Salzburg Festival, the Athens Festival, the Venice Contemporary Music Festival, the May Music Festival in Florence and elsewhere. He conducted operas at La Scala in Milan, the Vienna State Opera and other venues. Mitropoulos gave concerts with such orchestras as the La Scala Orchestra, the Vienna Philharmonic, the Berlin Philharmonic, Amsterdam's Concertgebouw, the Bavarian Radio Symphony Orchestra and others. He toured the U.S. and Latin America dozens of times with the MSO, The New York Philharmonic and the Metropolitan Orchestra. In the summer of 1955 he conducted the New York Philharmonic on a European tour that visited many cities, Athens among them.

Mitropoulos was chosen as co-director of the New York Philharmonic along with Leonard Bernstein for the 1957-58 season. Beginning the following season, he was made principal conductor. He died of a heart attack on November 11, 1960 in Milan while conducting a rehearsal of Mahler's Third Symphony.



**Anton Chekhov**

**THREE SISTERS**

MAIN STAGE April 11, 1951

Translation: Athina Sarantidi

Director: Karolos Koun

Sets - Costumes: Giannis Stefanellis

Vasso Metaxa (Olga), Eleni Hatzirygi (Masha), Maria Alkaiou (Irina),  
Lykourgos Kallergis (Nikolai Touzebach), Thanos Kotsopoulos (Alexandr  
Versinin), etc.





#### NIKOS HATZIKYRIAKOS-GHIKAS

The painter Nikos Ghikas was born in Athens in 1906. He was a student of the painter K. Parthenis and later studied at the Ranson academy in Paris under Bissier and Galanis. He studied aesthetics and literature (both Greek and French) at the Sorbonne. He first made an impression as a painter with a solo exhibition in Paris in 1927. He has since had many shows in Greece and abroad. From 1941 to '58 he regularly taught drawing at the architectural school of the *Ethniko Metsovio Polytechnio* (National Polytechnic). He designed sets and costumes for many plays. His first Athens set designs were for Marika Kotopouli's company in 1937. He later designed for the National Theatre, for *Elliniko Chorodrama*, and others. He has illustrated books and written studies on architectural and aesthetic topics.

#### Aristophanes

#### CLOUDS

MAIN STAGE November 3, 1951

Translation: Kostas Varnalis

Director: Socratis Karantinos

Sets - Costumes: Nikos Hatzikyriakos-Ghikas

Music: Georgios Kazasoglou

Choreography: Rallou Manou

Christoforos Nezer (Strepsiades), Dimitris Hatzimarkos (Xanthias), Christos Efthymiou (Socrates), Iordanis Marinos (Pheidippides), Miranda Myrat (Chorus leader), etc.

Sketch of the set ►

#### CLOUDS (1510 lines)

Aristophanes *Clouds* is a comedy which may have helped turn Athenians against Socrates. When it came third in the Dionysia of 423 BC, it was listed as written by Philonedes. The surviving text does not date from 423 however, being a later revised version (according to some, the anti-Socratic polemics are milder in this later version, while others maintain the opposite). The satire centres on the Sophists whose schools were very popular in Athens and on the excesses of "progressive" education in general. The hero, Strepsiades, decides to enrol in one of these schools in order to learn the "sophistries" that will allow him to leave his creditors unpaid. He strives to educate his son in the same fashion and the son becomes even more addled than his father. Symbolically, without malicious intention, Aristophanes depicts Socrates, the most famous contemporary teacher of philosophy as a ridiculous sophist. He has him lecturing on the nature of the universe while suspended in a basket, for example, or saying that the posterior of the mosquito is a trumpet. (Socrates was a common target for the satirists of his time and was often to be found sitting in the audience laughing as much as anyone.) The fight between the old fashioned conservative approach to education and the new schools comes to a head in an allegorical debate between the Just and Unjust. The flames of his burning school finally swallow up the philosopher and the chorus of his cloudy teachings disperses. One of the very first modern Greek productions was staged around 1870 by Sofoklis Karidis, and a translation by Souris thirty years later. The National Theatre's production in 1951 (directed by S. Karandinos and designed by N. Hatzikyriakos-Ghikas) was distinguished by its historical accuracy. The comedy was staged by A. Solomos at Epidaurus in 1970 with sets and costumes by G. Vakalo.







◀ Clouds directed by Sokratis Karandinos on the basis of meticulous historical research (period-appropriate masks and stage machinery, etc.) was the first Aristophanes play staged by the National Theatre. Ghikas created a unique atmosphere. ▼





◀ Costume designs.

Photograph from the performance. ▼



### George Bernard Shaw

#### SAINT JOAN

MAIN STAGE February 28, 1951

Translation: Dimitris Konstandinidis

Director: Alexis Solomos

Sets - Costumes: Nikos Hatzikyriakos-Ghikas

Music: Manos Hadjidakis

Aleka Katseli - Vasso Manolidou (Joan), Grigoris Vafias (Bertrand de Poulange), Lykourgos Kallergis (Archbishop), Michalis Bouchlis (Bluebeard), Georgios Glinos (Cauchon), Nikos Paraskevas (Inquisitor), etc.

### VASSO MANOLIDOU

The actress Vasso Manolidou was a key member of the National Theatre company for half a century. She trained at the National Theatres Dramatic School and joined the permanent company in the year she graduated. She has a powerful stage presence and her enormous versatility as a performer has led her to triumph in plays of all genres and time periods, from *Electra* (Chrysothemis) to *Happy Days*. She has been directed by Fotis Politis, Dimitris Rondiris, Takis Mouzenidis, Alexis Solomos, Alexis Minotis and Michalis Kakogianis. Her first appearance was in 1932, in the breeches part of Isaac in *The Sacrifice of Abraham* by Komaros. She went on to play Calliope in *Temptation* and Fanoula in *The Students*, both by Xenopoulos, and Tsevi in *Engagements* by Bogris. She has played many of Shakespeare's heroines, Ophelia, Juliet and Viola as well as Miranda, Imogen and Cordelia. Manolidou is particularly remembered as Shaws *Saint Joan*, Nora in *The Doll's House*, Margeurite in Goethe's *Faust* and in the title roles in Schillers

*Maria Stuart* and *Louisa Miller*. She has a refreshingly delicate comic sensibility and made a particular impression in the comedies of Moliere and Goldoni as well as distinguishing herself in weightier roles. Her repertoire includes works by Ostrovsky, Hugo, de Musset, Chekhov and Tennessee Williams. Towards the end of her career at the National Theatre she gave stunning performances in *Mourning Becomes Electra* (Lavinia) and *John Gabriel Borkman*, but it was as Becketts vapid monologist in *Happy Days* that she made Greek theatrical history.

Vasso Manolidou derives her standing from no school or teacher, she does not imitate, though she is widely imitated. Her success is based entirely on her unsterotypical approach, enormous and highly original talent and the focus, sensitivity and intuitive understanding she brought to her work. She retired in 1981, and we are the poorer for it.





## EMILIOS VEAKIS

Emilios Veakis was unquestionably one of the greatest actors of the modern Greek stage, his great and multi-faceted talent informed by a passionate love and deep knowledge of the theatre. He trained at the Royal Dramatic Academy, and his first professional engagement was in Volos in 1901. Veakis performed with Marika Kotopouli's company, the Kyveli company and (in collaboration with Christoforos Nezer) the *Etairia Ellinikou Theatrou* (Greek Theatrical Association). He earned great acclaim as Oedipus in the 1919 production directed by Fotos Politis, a production he and the director revived in 1933. He had also already distinguished himself in various Shakespearean roles by 1932 when he joined the newly-formed National Theatre, of which he became the leading light. His successes are too many to list here, but some of his best-loved performances were in: *Le Carosse Du Saint-Sacrement*, *Anna Christie*, *Danton's Death*, *John Gabriel Borkman*, *Othello*, *The Insulted and the Injured* (his own adaptation from the novel by Dostoyevsky), *Oedipus the King*, *Fyrtanaki*, *Cyclops*, *The Poor Man's Lamb*, *Ivan the Terrible*, *Twelfth Night* (as Sir Toby Belch), *Trisevgeni*, *Aravoniasmata*, *Before the Dawn*, *The Hypochondriac*, *Desire Under the Elms* and, most memorably, *King Lear*. During the German Occupation, he formed a company with Manolidou, Pappas and Dendramis -*Thamba Tzamia* (Misty Windows), *Niata* (Youth), *Agapitikos tis Voskopoulas* (The Beloved of the Shepherdess)- and also worked with Katerina Andreadi. After Liberation he appeared with the Artists United company, in *The Bridal Song* by Notis Perigialis and other plays. Returning to the National Theatre in 1950, he played the painter Koutouzis in Dionysios Romas' *Three Worlds*. It was his final appearance. His death in 1951 was mourned by all of Athens.

Veakis had a larger than life personality and enriched the country enormously by his presence. He never courted publicity, nor any of the trappings of fame, but remained throughout his life the consummate professional, living only to tread the boards. His wife Esmeralda almost always played opposite him, and their children Mary, Giannis and Mimis all distinguished themselves in the profession. Unfortunately the film which is the only record we have of Veakis in performance gives only a sketchy impression of his great talent.

◀ Portrait of Veakis by Apostolos Gerals.

Veakis as Don Bartolo in *The Barber of Seville*, 1939. ▶



Dionysios Romas

ΟΙ ΤΡΙΣ ΚΟΣΜΟΙ (THE THREE WORLDS)

MAIN STAGE May 9, 1951

Director: Kostas Michailidis

Sets - Costumes: Kleovoulos Klonis

Emilios Veakis (Father Koutouzis), Aleka Katseli (Countess Mihailitsena),

Nikos Papakonstantinou (Mertelaos), Ghikas Biniaris (Count Makri),

Despo Manolidou (Countess Makri), Georgios Glinos (Count Lountzis),

Georgios Pappas (Martinegos), etc.

Veakis last appearance, as the Zakynthian painter Koutouzis in Dionysios Romas' *Tris Kosmoi*, 1951. ►







## TRAGEDY

Tragedy, the first form of poetic theatre -and of the theatrical art, in general- was created as a development of lyric poetry and specifically of the Dithyramb which honoured Dionysus. The consensus opinion is that the etymology of the word derives from the custom of disguising the dancers as rams (*tragoi - or tragi*) so as to evoke the satyrs who followed the god. The variation *trygodia* which is found in some texts has given footing to the idea that the word derives from the harvest (*trygos*) instead.

Dionysian ceremonies included re-enactments of the life and works of the god. Later, thanks to the Dithyramb dance, these re-enactments became integrated song and dance shows on the Dionysian Passion. However, the spectacle had not yet been liberated from its ties to religion. When the stage first echoed to the passions of men and not gods, then the spectator could begin to identify with the hero and the theatrical art could become an inde-

pendent world. The accepted principle that the theatre was born of religion does not mean that the ancient Greek theatre was religious. It signifies the exact opposite: the theatre started its own life when it left the religious womb. If we knew more about the career of Thespis, the founding father of the theatre, or of his immediate successors, Chyrilos, Pratinas and Phrynichus, there would be no mystery as to exactly when drama was liberated from ritual and when Man definitively replaced the gods as the theatrical hero. When Aeschylus' period begins around 500 BC, the art form is already mature and completely human. The contribution of the gods, as theatrical characters is by this point entirely honorary. They appear discreetly or as an invisible presence, leaving the leading roles to the mortals. Revealingly, humans come to dominate the Athenian theatre at the same time that Athenian democracy flourishes. Even though it was the Tyranny

that instituted the performance of tragedies at the Dionysia, it was Democracy which gave Tragedy its human character. Liberated from religious feudalism, tragedy grappled with right and wrong and filled the heart with metaphysical fear. From this point on, mystery had become drama.

What gave tragedy its liberating character can be found in the essence of the entertainment intent of the theatrical phenomenon. In ancient Greece, *psychagogia* (entertainment) meant both having fun and raising the spirit. Greek Tragedy aimed to praise the triumph of thought and the freedom of the human will. The ancient playwrights did not aim to instruct, showing how hubris always ends in disaster, or to convince us to live virtuously using moderation as the regulator of our conduct. They did not create the human dramatic hero just to prove that the higher you go the heavier your fall. They replaced the divine heroes with humans because they wanted to underline the divinity of man. And if the dramatic hero did not convince with the strength of his thought -the strength of a mortal god- then his fall would fail to rouse our interest. Because it is exactly at the first moment of self-doubt that the drama begins.

The Tragic Contests were instituted in 534 BC (Thespes won. The prize was a goat) and continued, waning always in importance, for some five hundred years. The founding fathers of theatre and the three greats have their own entries. Lesser known poets of the 5<sup>th</sup> century, who did occasionally defeat Sophocles and Euripides, were Philocles, Xenocles, Ion, Neophron (who wrote a Medea), Aeschylus' son Euphorion, and Sophocles' son Iophon, who was famous from *Thesmophoriazusae* and the *Symposium of the Good*, among others. In the last decades of the 4<sup>th</sup> century, when tragedy has begun its decline, Aristotle analysed it and gave us its definition: " Tragedy is, then, a representation of an action that is heroic and complete and of a certain magnitude - by means of language enriched with all kinds of ornament, each used separately in the different parts of the play: it represents men in action and does not use narrative, and through pity and fear it effects relief to these and similar emotions. By 'language enriched' I mean that which has rhythm and tune." He rushes to elaborate that "tragedy is

not a representation of men but of a piece of action, of life, ..."3 an important distinction. Regardless of Aristotle's position, Attic Tragedy, acting through the surviving texts, greatly influenced subsequent eras and was seminal in producing later historical revivals: (A) Roman Tragedy, from Livy Andronicus (3<sup>rd</sup> century BC) to Seneca (1<sup>st</sup> century BC) passionately mimics the Greek conventions, overemphasising the element of raw horror and adding historical subjects to the mythological repertoire. (B) The Christian Mysteries, thanks to medieval clerics steeped in Greek culture, betray an unadmitted (for fear of the *auto da fe*) hazy memory of the Greek theatre. (C) Italian tragedy dawns in the Renaissance (16<sup>th</sup> century) following the printing and spread of ancient literature. (D) The English and Spanish (16<sup>th</sup> - 17<sup>th</sup> centuries) theatres, though they create with fertile imagination new forms of tragedy which avoid direct contact with the ancient writings, do borrow from antiquity via the Italian channels. (E) France in the 17<sup>th</sup> century trumpets the triumph of the resurrection of Greek tragedy, adapting it to the moral principles and aesthetic sense of the era. The positive and negative influence of the French school is such that it marks the beginning of the decline -due to saturation- of the 'worship' of the Greeks. (F) Romantic tragedy (late 18<sup>th</sup> - early 19<sup>th</sup> centuries) sought out new horizons with Goethe and Schiller before reaching its final peak with Hugo.

Since then, though the ancient tragedies are performed again and again -providing the great actors with opportunities for glory- the dominant Realistic trend does not permit new ones. The absence however, of this poetic form from the stage set into motion a nostalgic effort to revive it - even if with adaptations- in the early years of the 20<sup>th</sup> century.

<sup>3</sup> translated by W. H. Fyfe. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd 1932.

The two photographs illustrating this text are from the 1971 production of Euripides *Orestes* in Epidaurus. Eleni Hatzigryfi is shown as Electra, Nikos Kourkoulos as Orestes.

◀ Οι δυο φωτογραφίες Χατζηαγγέλη Ηλέκτρα, Κούρκουλος Ορέστης, που εικονογραφούν το κείμενο για την τραγωδία είναι από την παράσταση Ορέστης του Ευριπίδη στην Επίδαυρο το 1971. ▼



**Sophocles****OEDIPUS THE KING**

HEROD ATTICUS THEATRE September 1, 1951

Translation: Fotos Politis

Director: Alexis Minotis

Sets: Kleovoulos Klonis

Costumes: Antonis Fokas

Music: Katina Paxinou

Choreography: Rallou Manou

Alexis Minotis (Oedipus), Katina Paxinou (Jocasta), Georgios Glinos (Creon), etc.

Minotis in his own production of *Oedipus the King*, playing opposite Katina Paxinou. ►**OEDIPUS THE KING (1464 lines)**

Sophocles' tragedy of *Oedipus the King* belongs to the middle period of his career (430-422 BC). Interestingly, it failed to win the tragedy prize. The ancients held it was "the greatest of Sophocles' works, though defeated by Philocles", and it is still recognised today as one of the masterpieces of world theatre. The play achieves a perfect balance of realism and lyricism, character psychology and plot density. The climax of the action is brought about through one of the most devastating of Sophoclean ironies: it is the solving of a riddle that seals his doom, just as riddle-solving brought him the crown. When he learns the answer he sought so persistently, he too, like the Sphinx, is ruined. Most authorities date the play to after the Athens plague epidemic of 430, which may have given Sophocles the idea for the "miasma". He may also have been inspired by the 429 trial of Pericles, a hero of mythic proportions facing destruction at the height of his glory.

Characters: Oedipus, Priest of Zeus, Creon, Chorus of Theban elders,

Teiresias, Messenger, Herdsman of Laius, Jocasta, Second Messenger.

Setting: in front of the palace at Thebes.

The first references to modern Greek productions appear in the mid 19th century. In 1888 the Comedie Francaise production with Mounet-Sully brought the play international acclaim. In Greece, the Royal Theatre staged it in 1903, with Edmondos Furst in the title role (translation by Angelos Vlahos, coaching by Thomas Economou). The same production was revived at the Olympic Stadium three years later, and Furst performed it again in 1916. Fotos Politis directed his own translation in 1919 at the Olympia theatre, with Emiliios Veakis. Politis and Veakis joined forces again in 1933 at the National Theatre, in a production that was crucial to the development of the modern Greek tragic tradition. Alexis Minotis was next to take up the mantle of Oedipus, in 1951, then again in Epidaurus in 1955.







Minotis as Oedipus. The king does not realise that he is the pawn of fate. When the truth is revealed, his wife/mother takes her own life and he blinds himself.







## ALEXIS MINOTIS

Alexis Minotis was one of the most important actors and directors of the modern Greek stage. He made his stage debut in Chania in 1921, as the Chorus leader and as the Second Messenger in the touring production of the Veakis company's *Oedipus the King*. His first professional engagement was with M. Palaologos and C. Kalogerikou's company in Tripolis where he appeared in *Dead Man 'S Revenge* by Charles Mairais. He went on (1925-1930) to Kotopouli's company (the "Free Stage" after 1928) and subsequently formed a company with Paxinou and Veakis (*Uncle Vanya* and the first production he directed, O' Neil's *Desire Under The Elms*). After joining the National Theatre in 1932, he appeared in dozens of plays by Shakespeare (*Julius Caesar, Antony and Cleopatra, The Merchant of Venice, Hamlet, Richard III, Henry V, King Lear* as Edgar, then after Veakis' death, as Lear), Ibsen (*Osvald in Ghosts, and Peer Gynt*) Eugene O'Neill (*Beyond the Horizon*) and others. His *Hamlet* was a great success in the 1939 National Theatre tour of London and Frankfurt. In 1941 he fled occupied Greece, and until 1951 he and his wife (the actress Katina Paxinou) lived in the US. During this period he appeared in a few films, of which the best known is Hitchcock's "Notorious".

In 1951 he returned to the National Theatre, directing *Oedipus the King* at a festival in Delphi celebrating the Greek diaspora and afterwards on tour in the US. During this second period at the National Theatre he directed and starred in several classics of the world stage (Ibsen's *Ghosts, Ugo Betti's Crime on Goat Island, Dürrenmatt's The Physicists* and *The Visit, The Dark is Light Enough* by Christopher Fry, Lorca's *The House of Bernarda Alba, O' Neill's Long Day's Journey into Night, The Madwoman of Chaillot* by Giraudoux, Strindberg's *The Father, Rigas Velesinlis* by Melas, Shakespeare's *Richard III, Macbeth, Hamlet, and many more*).

During this period he dominated the festival of ancient Drama at Epidaurus as a director and a performer with *Hecuba, Phoenixsae, Prometheus Bound, Medea, Philoctetes, Oedipus at Colonus, Bacchae*. He took these productions on tour, to the United States in 1952, to Italy and Germany (1953-56), and to Paris in 1958.

In 1960 and 1961 he directed the great Greek soprano Maria Callas in Bellini's *Norma* and Cherubim's *Medea*, both performed at Epidaurus. He and Callas took *Medea* to La Scala in Milan and to the Dallas Opera in Texas. He directed two tragedies, *Oedipus the King* and *Medea*, in Italian at the Olimpico theatre in Vicenza.

After the April coup that brought the junta to power in 1967, Minotis and Paxinou distanced themselves from the National Theatre and founded

a company of their own. Here Minotis directed some of his old favourites (*Long Day's Journey into Night, The Father, Ghosts*) as well as plays he had never directed before, such as Lorca's *Blood Wedding, Juno and the Paycock* by O'Casey, *Oi Palaistes* by Karras, Brecht's *Mother Courage and her Children, The Captain of Koppenick* by Zuckmayer). In 1973, when Katina Paxinou died, the company collapsed and Minotis did not return to the theatre until, after the fall of the dictatorship in 1974, he was appointed director of the National Theatre. He remained at the National Theatre until 1981, directing and starring in new productions (*King Lear, Ibsen's John Gabriel Borkman, Beckett's Endgame, The Cardinal of Spain* by Henri de Montherlant, and others) while reviving his old productions for Epidaurus (*Prometheus Bound, Philoctetes, Phoenixsae, Oedipus at Colonus*). In 1981, he resigned from the Board of Governors of the National Theatre and was dismissed from the company.

In 1984, he directed his new company, *Empeirikio Theatre*, in *The Persians* at Epidaurus and played Darius. In 1986 he played Oedipus (*Oedipus at Colonus*) with the same company at the Herod Atticus theatre.

Alexis Minotis wrote two books. The first (*Practical Theatrical Education*, 1972), was a collection of essays on the staging problems of the classics, while the second (*Distant Friendships*, 1981), was a memoir of some of the important people he had known. A commemorative volume, *The Actor Alexis Minotis* appeared 1958 with some autobiographical pieces, his comments on the staging of ancient texts and various articles and reviews as well as photographs of his productions.

The career of Alexis Minotis is an important chapter in the history of the modern Greek stage. He was a careful craftsman and a very cultured man, an artist of enormous range who managed, through turbulent historical times to keep his high professional standards. He applied himself to the classics with great seriousness and passion but was not afraid to tackle modern plays with the same integrity. An actor of great restraint and clarity, he brought to his directing a deep commitment to serve the author's meaning and convey it to the audience. His contribution to the staging of ancient tragedy was particularly significant. Following Politis and Rondiris he based his productions on the text, without resorting to technical razzle-dazzle or complicated sets. He broke with them over rhythmic choral chanting though, preferring to use individual voices or song. His collaborations with such composers as G. Christou, M. Theodorakis and Th. Antoniou remain a rich source of inspiration on this last problem.





William Shakespeare  
MIDSUMMER NIGHT'S DREAM  
MAIN STAGE March 20, 1952

Translation: Ioannis Economidis  
Director: Karolos Koun  
Sets - Costumes: Spyros Vasileiou  
Music: Manos Hadjidakis  
Choreography: Manos Hadjidakis  
Thanos Kotsopoulos (Oberon), Michalis Bouhlis (Puck), Eleni Hatziaigyri (Titania), Maria Alkaiou (Hermia), Titika Nikiforaki (Helena), Dinos Dimopoulos (Lysander), Alekos Deligiannis (Demetrius), Dimitris Hatzimarkos (Quince), Lykourgos Kallergis (Theseus), etc.



**Anton Chekhov****UNCLE VANYA**

MAIN STAGE January 21, 1953

Translation: Athina Sarantidi

Director: Karolos Koun

Sets - Costumes: Giannis Tsarouhis

Vasilis Diamantopoulos (Ivan), Thanos Kotsopoulos (Astrov), Nikos

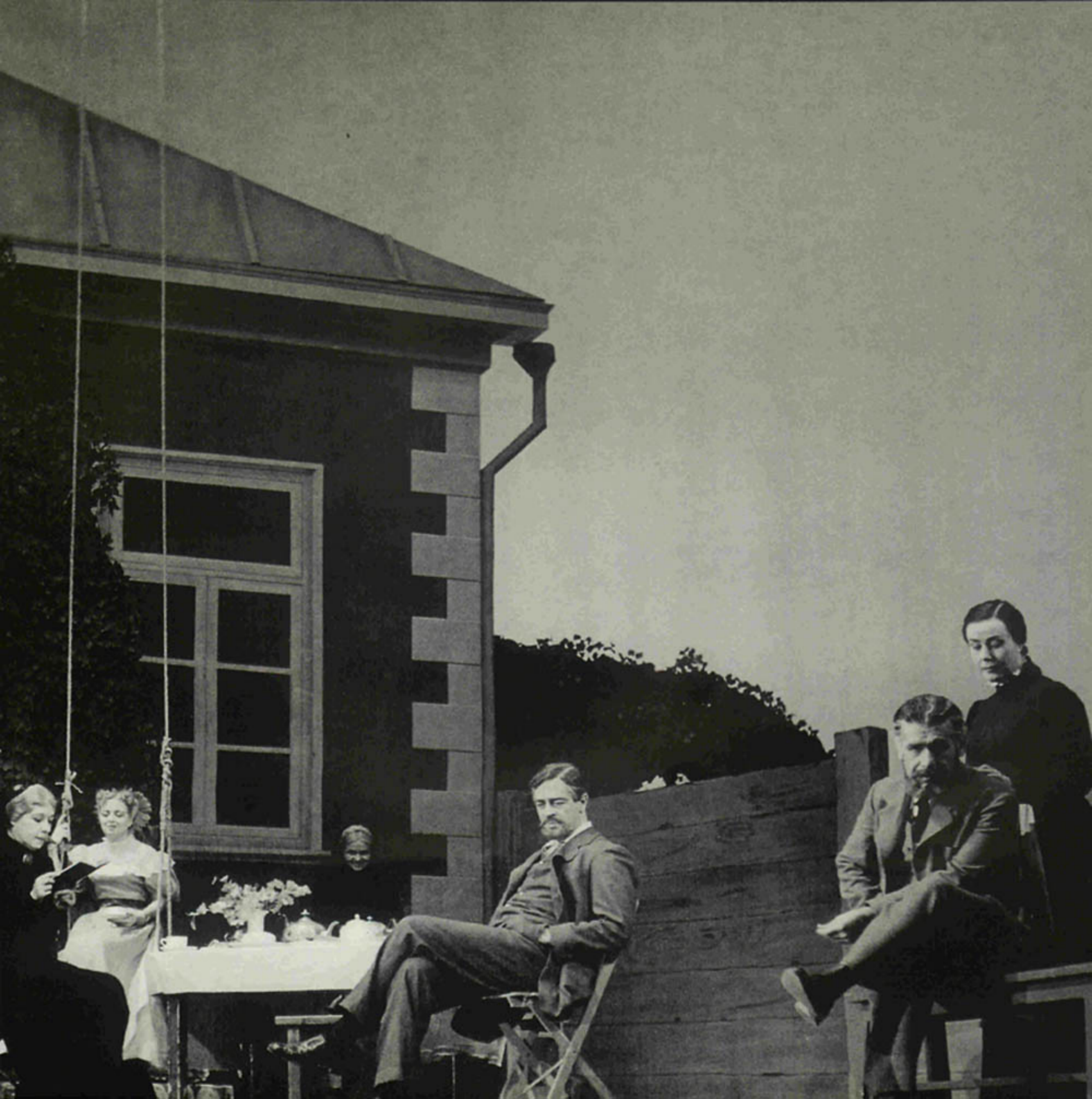
Paraskevas (Alexander), Rita Myrat (Elena), Maria Alkaiou (Sophia), etc.

**ANTON PAVLOVICH CHEKHOV**

Anton Chekhov was one of the greatest playwrights in the history of the theatre. His mastery of psychological drama had an enormous impact on the development of twentieth century theatre. In a Russian context, his plays followed the social satire tradition of Gogol and Ostrovsky with an added melancholy flavour all his own. He studied medicine in Moscow and was a practising physician before increasing fame allowed him to support himself by writing alone. Chekhov was consumptive, and towards the end of his life spent much of the year in the Crimea, where the milder weather was good for his health. In the years before he wrote his great plays, before he had met Stanislavsky or achieved fame as a dramatist, before he married Olga Knipper, he had already written numerous short stories and several one-act farces. These miniature masterpieces [*On the High Road* (1884), *The Bear*, *The Proposal*, *The Tragedian in Spite of Himself*, *The Harmful Effects of Tobacco*, *Swan Song*, *The Jubilee*, *The Wedding* (1902) and others] were quite successful and continued to supply him with a trickle of royalties until his death in 1904. He began work on his first full-length comedy, *Ivanov*, in 1887. The play only ran for a few performances, and was not well received. The play had not even been published, and one critic referred to it punningly as a Volbanov (stuffed shirt). Understandably disheartened, Chekhov never showed his next play (*The Wood Demon*, later to become *Uncle Vanya*) to a producer. *Platonov* (1889) was for decades regarded as a long-winded and awkward play, though in recent years it's been successfully revived in Europe. In 1896, Chekhov faced the discerning audiences of St. Petersburg, when *The Seagull* was staged at the Alexandrinsky theatre with Vera Komissarevskaya as Arkadina. After the opening night, he wrote in his journal: "The play failed miserably. I shall never write for the stage again. As soon as I got home I drank castor-oil and took a cold bath. Now I am ready

to write a new play." His health continued to deteriorate and he fled south to the warmth of the French Riviera, where he became interested in the Dreyfus affair. He returned to Russia, settling down in a villa in Yalta. Two years later, Konstantin Stanislavsky and Vladimir Nemirovich-Danchenko, the founders of the Moscow Art Theatre wrote asking his permission to stage *The Seagull*. Chekhov spent the opening night fretting in Yalta, but the play was a great success. That production was a milestone in the Russian theatre, overturning the reigning aesthetic. *The Seagull* is the first of his mature works, though lesser than the three which were to follow. Bombast and sentimentality dominated the Russian stage, and Chekhov, though he fought against them, is not entirely free of their influence. The monologues, the asides, the order of scenes, the entire structure of the play is reminiscent of French melodrama. The characters however, are so vivid, the dialogue so spare and the subtext so rich that these technical flaws can be overlooked. Chekhov reached his full flowering as a playwright in his work for the Moscow Art Theatre; just as the approach to acting that became known as the Stanislavsky Method (the cultivation within the actor of the emotions he is to represent) was (at least partly) developed in response to the plays of Anton Chekhov. His plays show that the words an actor speaks are not as important as the ones he conceals. Never straying from naturalism (though like many of his contemporaries he flirted with romanticism) he created a theatre that was poetic without rhyme, without verse, without heroes, without dramatic resolution and, often enough, without words. In 1899 the Moscow Art Theatre staged *Uncle Vanya*, in 1901 *The Three Sisters* and finally, just a few weeks before Chekhov's death, *The Cherry Orchard*, with his wife as Lyubov Adreyevna.





### KYVELI (Kyveli Adrianou)

The actress Kyveli Adrianou was one of the Greece's great leading ladies. She was the mother of Miranda Myrat by her first husband and Alike Theodoridi-Nor by her second. Kyveli was thirteen when made her debut at Christomanos' Nea Skini (New Stage) playing juvenile leads in Ibsens *Wild Duck*, in Tolstoy's *The Power Of Darkness* and, most notably, *Alceste*. Before the idealistic Christomanos was forced to declare bankruptcy, she also starred in *Romeo and Juliet*, and in *La Parisienne* by Becque. She established her own company in 1908. The Athens-based company was hugely popular with audiences for the next twenty years, whether in Omonia, the Stock Exchange, or Syntagma (Constitution Square). Her greatest popular successes were in *The Rag* by Nicodemi, and Sheldon's *Romance*, but she also starred in Hembel's *Mary Magdalen*, *A Doll's House*, D'Annunzio's *Gioconda* and the full Porto Pus and Bataille repertoire of risqué boulevard theatre. She is also known for her appearances in the plays of Nirvanas, Melas, and especially Xenopoulos: *Monakrivi*, *O Peirasmos*, *Foteini Santri*, *Herowim* and others. In 1930 Spyros Melas directed her together with the other great leading lady of the day, Marika Kotopouli, and the rivals played enemies with consummate artistry in Schillers *Maria Stuart* and Shaws *Mrs Warren's*

*Profession*. After her marriage to the leading politician Georgios Papandreou, Kyveli withdrew from the stage. The couple left for the Middle East, where they remained throughout the Second World War. In 1949 she returned to the stage in the comedy *Edward's Children*. She had stayed clear of the National Theatre when it was first founded in 1932, but from this point on it was to host the peak of her career and its appropriately grand finale. Her mature presence graced the National theatre's productions of Chekhov (*The Seagull*), Lorca (*Dona Rosita*), Bermanos (*The Carmelite Dialogues*) and once again Xenopoulos (*Countess Valerenas' Secret*, 1953). She appeared with Katerina in Cocteau's *Terrible Parents*. She led her own company in productions of Brecht's *Mother Courage* and Chodorov's *Good Lady* and appeared in *The Isle of Venus* and *Blood Wedding* in Thessaloniki. For Greece, Kyveli was the last example of the grand old-fashioned actor-managers who had no need of a director and made the audience forget the existence even of the playwright. She presented audiences with an overriding human truth that was larger than life and more naturalistic than nature, simultaneously realistic and poetic.



**Grigorios Xenopoulos**

**TO MYSTIKO TIS KONTESSAS VALERENAS  
(COUNTESS VALERENAS' SECRET)**

MAIN STAGE March 4, 1953

Director: Alexis Solomos

Sets: Kleovoulos Klonis

Costumes: Antonis Fokas

Kyveli (Countess), Thanos Kotsopoulos (Manolis), Titika Nikiforaki (Tasia), etc.

#### GRIGORIOS XENOPOULOS

The hugely prolific and enormously popular Zakynthian playwright Grigorios Xenopoulos was born in Constantinople and died in his house on Euripides street in Athens. He wrote for many newspapers, was Editor in Chief of *I Diaplasia ton Paidon* (est. 1895, a magazine for children) and founder of *Nea Hestia* (a prestigious literary magazine, est. 1927). He wrote many novels and short stories as well as criticism. Nevertheless, his most significant contribution to Greek letters is his work for the theatre. He wrote thirty full-length plays and about a dozen one-acts. He wrote comedies, dramas, and folkloric plays (Zakynthian and Athenian), all skilfully crafted and populated by vividly realised characters. The most important of his plays are: *Countess Valerenas' Secret* (New Stage, with Paraskevopoulou in the title

role, 1904.), *Foteini Santri* (1908, with Kyveli, an adaptation of his novel *The Red Rock*), *Stella Violanti* (with Marika Kotopouli, 1909). Kyveli starred in the first productions of *O Peirasmos* (Temptation, 1910), *Herousim* (Cherubim), *Polygamia* (Polygamy), *Monakrivi* (The One and Only). *To Fioro tou Levante* (The Flower of the East) [in Zakynthian dialect] was written in 1914, *Oi Foitites* (The Students) in 1920, and *O Popolaros* (The Commoner, a period love story social drama which Fotos Politis staged at the National Theatre). Thanks to the works listed above and to his one-acts *Theios Oneiros* (Divine Dream) and to *Psyhosavato* (All Soul's Day) Xenopoulos' plays have been revived more than those of any other modern Greek playwright.





**Euripides**

**HECUBA**

EPIDAUROS June 19, 1955

Translation: Apostolos Melachrinou

Director: Alexis Minotis

Sets: Kleovoulos Klonis

Costumes: Antonis Fokas

Music: Menelaos Pallandios

Choreography: Maria Kazazi

Katina Paxinou (Hecuba), Anna Synodinou (Polyxene), Alexis Minotis (Talthyvius), Alekos Alexandrakis (Polydorus)

Thanos Kotsopoulos (Polymestoras), Vasilis Kanakis (Agamemnon), Athanasia Moustaka (Vagia), etc.





## EMILIOS HOURMOUZIOS

The writer Emilius Hourmouziou was born in Limassol and lived in Athens from the age of twenty. His writing career began with articles in newspapers and magazines with communist sympathies (he would repudiate these after the war) which appeared under the pseudonymous byline Andreas Zevgas. He was Editor of *Kathimerini* (a major daily newspaper) and later Editor-in-Chief until the dictatorship began in 1967. He wrote literary essays, translations and (often scathing) theatre reviews. His most positive and creative contribution to the Greek theatre was as Artistic Director of the National Theatre from 1955 to 1964. Under his administration the National Theatre staged some hundred different plays of every period and nationality; many of them previously unknown to Greek audiences: Durrenmatt's *The Visit*, Lorca's *Dona Rosita*, Claudel's *The Satin Slipper*, Stridberg's *Dream Play*, *Basilias Rodolinos* (King Rodolinos) by Troilos, *Melissa* by Kazantzakis, *The Bad Tempered Man* by Menander, *Christ's Passion*, and others. The National Theatre and Greek theatre in general are also in his debt for the definitive establishment of the Epidaurus Festival as a yearly event with

noteworthy productions, the expansion of the national dramatic repertoire, Greece's participation in the Festival of Nations in Paris and, most of all, for the rehabilitation of the previously neglected Aristophanes. Hourmouziou brought the plays of Aristophanes into modern Greek life and to the Festival of Epidaurus, laying the foundations of an appreciation for ancient comedy which others still continue to build upon. He was a wise administrator and just employer and no complaint or disruption troubled the National Theatre during his term of office. Among many other scholarly essays, he wrote one about Eugene O'Neill and many about Ancient tragedy. He was married to the famous Greek concert pianist Marika Pappaioannou.

Hourmouziou established the annual Epidaurus Festival and rehabilitated Aristophanes.

The seats are full. The darkness of the night, the beauty of the theatre, all surroundings combine to give each person a unique experience.







**Euripides**

**MEDEA**

EPIDAURUS June 23, 1956

Translation: Pandelis Prevelakis

Director: Alexis Minotis

Sets: Kleovoulos Klonis

Costumes: Antonis Fokas

Music: Manos Hadjidakis

Choreography: Alexis Minotis - Maria Kazazi

Katina Paxinou (Medea), Thanos Kotsopoulos

(Jason), Ioannis Apostolidis (Creon), Eleni

Zafeiriou (Nurse), Nikos Paraskevas (Tutor)

Kakia Panagiotou (Chorus leader), etc.





## MANOS HADJIDAKIS

The composer Manos Hadjidakis was born on October 23<sup>rd</sup>, 1925 in Xanthi, a provincial town in north-eastern Greece. His parents had settled there when the town was flourishing thanks to the local cash crop, tobacco. The prosperous community still had an Ottoman atmosphere between the world wars. It was in Xanthi that young Manos began to take piano lessons from Miss Atlounian, the Armenian spinster who was the town musician. He was seven when his family moved to Athens. His parents separated but did not get divorced. During the musical intervals in open-air movie theatres he absorbed the idiom of the popular Greek songs of the time, fortunately without adverse consequences. From an early age he had a sense of humour as

well as destructive tendencies which -as he himself acknowledged- nearly led him into a career of crime. He was in his teens and had just decided to devote himself to his musical studies when the war began; shortly afterwards, Greece was occupied. Much of his post-war vision is drawn from these years: the poetry of the time, his friendships and the then all-powerful Lily Marlene. The Liberation found him slightly traumatised, but also thirsty for knowledge of the world from which he had been cut off. After several narrow escapes from oblivion, he matured into a composer capable of expressing his life experience musically. Early period: Theatre, music and poetry, at a time when the three were separate in Greece. Second period: Love and a little music. Third period: Highly creative contact with music in large-budget productions and at the same time an unfortunate involvement with pop music which earned him an undesired vulgar popularity. Fourth period: Abroad, an attempt to shake the fame he hadn't wished for and the reputation he despised. The dictatorship he neither condemned nor embraced. Fifth period: Return to Greece and the mature creativity of works such as the *Megalos Erotikos* and *Oi Ballades tis Odou Athinas*. Sixth period: A return to the austere approach of his youth. 1990 *I Orchestra ton Chromaton* (the Orchestra of Colours) and the beginning of his most important creative period, which lasted until his death.

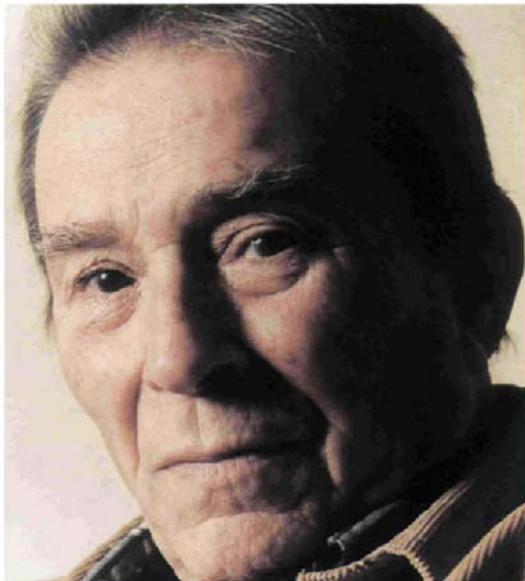
Mikis Theodorakis is a composer of formal and popular music who has been active in leftist politics. His activism and popular anthems made him from 1960 onwards and particularly during the Dictatorship (1967 to 1974) the unofficial bard of Greek liberalism as a whole, regardless of political ideology. The son of refugees from Asia Minor, his early contact with music was in the provincial towns where his father was a civil servant. The music of the Orthodox liturgy he learned from his grandmother, and he served as a church cantor in Ioannina and Argostoli. Around 1937 or '38 he took violin lessons from Georgios Papavasiliou at the Patra Conservatory and from 1943 he studied Harmony and Music Theory with Filoktitis Oikonomidis at the Athens Conservatory. His studies were frequently interrupted (1945-6, 1947-9) by political activity and persecution. He got his diploma in 1950 and went to Paris on a French scholarship; there he studied (1954-57) at the Paris Conservatory (Messian's analysis class) and took lessons in conducting from Eugene Bigaut. He may have learned most, however, from the analysis of works by Bartok and Stravinsky with the composer and teacher Pierre Anselenne.

The popular tendencies of Theodorakis' music in combination with his political activism had already made him very popular; so the Dictatorship prohibited performances of his music. He went underground, joined the *Patriotiko Antidictatoriko Metopo* (Patriotic Antidictatorship Front), was arrested (August 1967), tried (October 1967) by a court-martial and jailed in the



Michalis (MIKIS) THEODORAKIS

Averof prison. Then he was under house-arrest from January to August 1968, first in Athens, then in Vrahati, then in Zatouna in Arkadia. Afterwards he was transferred to the Oropos prison camp, then to a sanatorium where he was treated for tuberculosis. In the following year, 1970, the dictatorship yielded to international pressure and handed him over to the General Secretary of the French Radical Party, Jean-Jacques Servan-Schreber who took him to France. Theodorakis continued the struggle against the dictatorship from abroad, holding numerous concerts all over the world. On his return to Greece in 1974, he was hailed as a hero at concerts where he presented his new work, much of it written in prison. He had been given the Lenin award in 1967 and on the first of May 1983 also received the Lenin Peace Prize.



### Iakovos Kambanellis

#### I EVDOMI IMERA TIS DIMIOURGIAS (THE SEVENTH DAY OF CREATION)

SECOND STAGE (MAIN STAGE) January 23, 1956

Director: Kostis Michailidis

Sets: Kleovoulos Klonis

Costumes: Antonis Fokas

Jenny Karezi (Christina), Vyron Pallis (Alexis), Despo Diamantidou (Anna), Georgios Glinos (Giannis), Pitsa Kapitsinea (Eleni), Pandelis Zervos (Pedlar), etc.

### IAKOVOS KAMBANELLIS

The playwright Iakovos Kambanellis is the foremost figure in Greek post-war drama, an innovator and iconoclast. He is self-taught, his secondary education interrupted by World War II. He spent the years 1943 to 45 at Mauthausen POW camp in Austria. His first work for the theatre was *Horos Pano sta Stahia* (A Dance upon Straw), first performed by the Lemos company in 1950. His plays, mostly performed by Kou'n's Arts Theatre and the National Theatre show a steady and constant effort to address social problems through experimentation with different forms of expression. His work uses traditional forms and popular acting styles to explore modern Greek life: *I Evdomi Mera tis Dimiourgeias* (The Seventh day of Creation, 1956), *I Avli ton Thavmaton* (The Courtyard of Miracles, 1957) *I Ilikia tis Nihtas* (The Age of the Night, 1958), *To Paramithi Horis Onoma* (Tale Without Title, 1959), *Viva Aspasia* (Long Live Aspasia, 1966), *Odyssea Givise Spiti* (Odysseus Come Back Home, 1966), *I Aptikia ton Timorimenon* (The Colony of the Punished, 1970), *Aspasia*, 1971, *To Megalo mas Tsirko* (Our Great Circus, 1974), *O Ehtiros Laos* (The Enemy People, 1975), *Prosopa gia Violi kai Orchestra* (Characters for Violin and Orchestra, 1976) and *Ta Tessera Podia tou Trapezitou* (The Four Legs of the Table, 1978). His plays have been translated into several languages.

Kambanellis was the first writer to explore the social and economic causes of modern Greek dissatisfaction, successfully defining in the process the character of the post-war everyman: A dreamer and petty crook, romantic and betrayed, a trapped, generous, contemporary fellow divided between reason and sentiment, love and money, truth, artifice and the vital lie.

Kambanellis established subject matter and character-types which have been used by all subsequent Greek playwrights. His contribution to the cinema is also enormous. He wrote the screenplays for many films: *Stella* by Michalis Kakogiannis, *Drakos sto Potami* (Dragon in the River) by Nikos Koundouros, *Arpagi tis Persephonis* (The Abduction of Persephone) by Grigoris Grigoriou etc. He also directed one of his own screenplays; *To Kanoni kai to Aidoni* (The Canon and the Nightingale, 1968).

As a lyricist, his collaborations with various composers -Hadjidakis for *To Paramithi Horis Onoma*, Theodorakis for *Mauthausen*, Xarhakos for *To Megalo Tsirko* (The Great Circus), Mamangakis for *The Caucasian Chalk Circle* - promoted the highest of standards for Greek song-writing. In 1963 he wrote the only work of prose he has yet published, *Mauthausen*. It is, he says, a true story "as I relived it in the hours when I was looking over my old notes and trying to remember."



Aristophanes

ECCLESIAZUSAE

HEROD ATTICUS THEATRE July 14, 1956

Translation: Thrasyvoulos Stavrou

Director: Alexis Solomos

Sets - Costumes: Georgios Vakalo

Music: Manos Hadjidakis

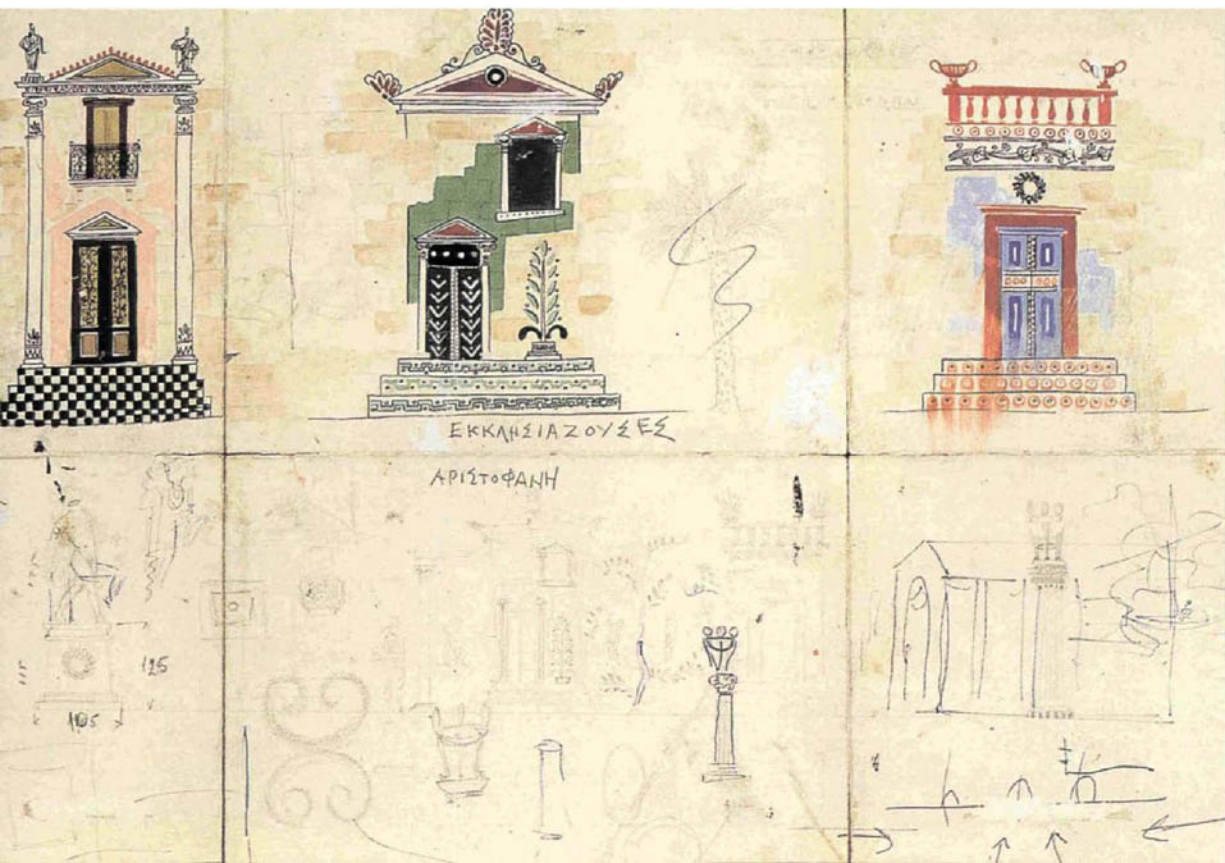
Choreography: Tatiana Varouri

Mary Aroni (Praxagora), Christoforos Nezer (Blepyrus), Thalia Kalliga

(First Woman), Aleka Paizi (Second Woman), Maria Alkaïou (Third

Woman), Jenny Karezi (Young Woman), etc.

Sketches for the set. ▼









**Anton Chekhov**  
**THE SEAGULL**  
MAIN STAGE January 30, 1957

Translation: Athina Sarantidi  
Director: Alexis Solomos  
Sets: Kleovoulos Klonis  
Costumes: Antonis Fokas  
Kyveli (Arkadina), Dimitris Papamichail (Treplev),  
Vasso Manolidou (Nina), Thanos Kotsopoulos  
(Trigorin), Pandelis Zervos (Ilia), etc.

◀ Konstantin is here played by Dimitris Papamichail;  
his first professional role after graduating from the  
National Theatre School.



EPIDAUROS June 23, 1957

Translation: Thrasyvoulos Stavrou

Director: Alexis Solomos

Sets - Costumes: Georgios Vakalo

Music: Manos Hadjidakis

Choreography: Tatiana Varouri

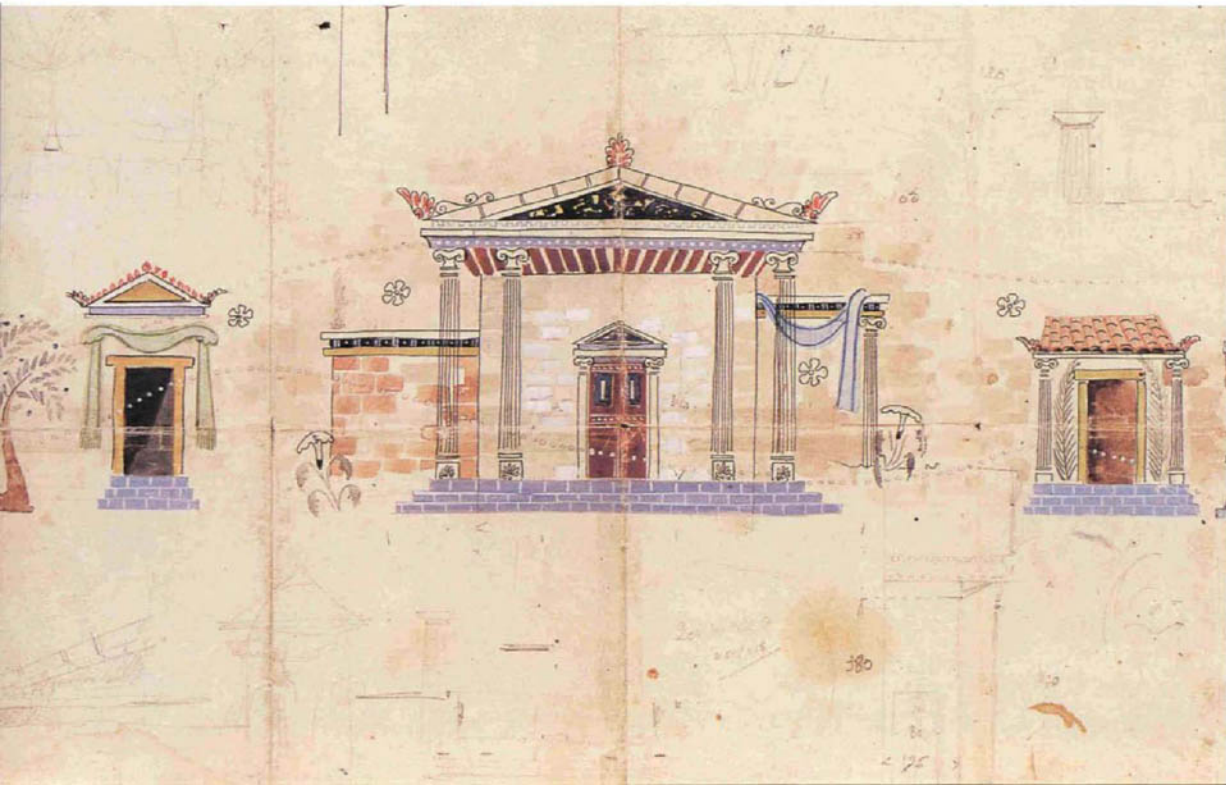
Mary Aroni (Lysistrata), Pandelis Zervos (Proboulos), Christoforos Nezer

(Cinesias), Eleni Halkoussi (Cleonike), Jenny Karezi (Myrrine),

Anna Raftopoulou (Lampito), etc.

**Lysistrata marks the return of Attic Comedy to Epidaurus after a two thousand year hiatus.**

**The photographs illustrating the following article are from the above production; a great success for Mary Aroni. ►**







Jenny Karezi as Myrrine  
and Christophoros Nezer  
as Cinesias.

## ATTIC COMEDY

The comedies which entertained and scolded ancient Athenians (and eventually all Greeks and Greek-speaking peoples) grew out of several different traditions. One source was the ritual of Dionysiac worship (the licence of the komos, phallic processions, masks and transformation), another the iambic poetry of the 7<sup>th</sup> and 6<sup>th</sup> Centuries (ideology, combativeness, jibes) a third can be found in the improvisational tradition of Doric Drama (visual and verbal aspects of the chorus). Attic Comedy began in 486 BC as a satirical attack on the state and on public life and kept its vitality for about a century; afterwards persisting as a way of depicting local customs seasoned with philosophy. Around 150 BC it died a sudden, violent (the comedy competition at the Dionysia was abolished) but also a natural death of cultural stagnation. Alexandrian scholars divided Attic Comedy into three periods: Early or Old, Middle, and New or Late.

Early Attic Comedy consists of political satire with sung choruses, frenetic music, direct exhortation of the audience and acerbic commentary on contemporary persons and events. The Chorus is made up of twenty-four masked actors, representing either specific individuals (*Acharnians* by Aristophanes), or categories of people (*The Poor* by Chionedes), animals (*Goats* by Cratinus) or abstract ideas (*Numeniae* by Eupolis). Even at the height of cultural sophistication, Attic Comedy from this period retains - thanks to the countless opportunities for unscripted business (beatings, scatological gags, animal impressions, disguises) to be carried out by the slaves, old men and Chorus - much of the flavour of the primitive improvisation

from which it is descended. Seven centuries later Julius Polydeucis would use the surviving masks to classify the comic characters by type. This kind of early Attic Comedy would flourish with ever-renewed belligerence and imagination from the Persian Wars through the Peloponnesian until the collapse of Athenian hegemony at the end of the 5<sup>th</sup> century. Out of this rich harvest, only eleven complete plays by Aristophanes (perhaps a quarter of his output) and assorted fragments from over five hundred works by other playwrights are extant. We know of four great early playwrights: Chionedes (from 486 BC), Magnis (from 480), Cratinus (from 453) and Crates (from 450). The following are some of the other writers of lost comedies. Ecphantides was a contemporary and rival of Cratinus, a play of his won the competition in 458. He helped to form the political and poetic character of Attic Comedy, drawing only very slightly on the slapstick Megara Drama, which he considered inferior. His works are unknown to us except for two titles, *Satyroi* and *Peirai*. Pherecrates, some years his junior, belongs to the "school" of the Sicilian Epicharmus and of Crates, and like them, used allegorical myths as the foundations for his plays. Several titles of his works survive, and we know that he won three victories. Also writing in the Age of Pericles were Telecleides and Hermippus. History records eight victories for the former and only one, in 453 BC, for the latter. Pherecrates was celebrated for the comic insults he directed at Pericles, one of which, "king of satyrs" is mentioned by Plutarch. Eupolis and Aristophanes are later still, dating to the Peloponnesian Wars, as is Phrynichus (known as 'the



Pandelis Zervos as  
Prokoulos.



Comedian" to distinguish him from his grandfather who wrote tragedies). He won two victories, and the titles of three of his plays survive: *Ephialtes*, *Monotropus*, and *Musae*. Another contemporary, Ameipsias, twice triumphed over Aristophanes; his *Connus* defeated *Clouds* in 423 and his *Commastae* defeated *Birds*. We finish off our list of 5<sup>th</sup> century comic playwrights with Leucon and Plato the comedian, the titles of many of whose plays survive. This Plato and Aristophanes saw the end of the 5<sup>th</sup> century and the transition from Old Comedy. Indeed, they helped foster Middle Comedy with their later plays as their craft evolved to adapt to changing circumstances. Of the other figures of this transitional period little is known but their names: Diocles, Theopompus, Strattis and Sannyrion.

Much of what is listed above is of questionable accuracy; only from the work of Aristophanes do any plays survive. What little we know of the others is gleaned from later writers, many from the Christian era, and they are often ambiguous or contradict each other. Nor can Aristotle, the most methodical of sources help us here, for only a few fragmentary passages remain from the Comedy section of his *Poetics*.

Middle Attic Comedy. The economic and political limitations which caused the collapse of Athenian democracy (404 BC) also brought an end to Old Comedy. New laws limited the freedom of theatrical expression and lack of money crippled the Chorus. The only surviving play from this period is Aristophanes' *Plutus* (388). The ageing playwright has been forced to adapt to the times, omitting half the odes (something he had also done years before in *Ecclesiazusae*) and structuring the story around a politically neutral

allegory. He was to go even further down this path with the two parables drawn from mythology (*Atolotikon* and *Kokalos*) which would round off his career.

Working at the same period and under the same restrictions were a number of younger writers. The best known among the many practitioners of Middle Comedy were three immigrants. Antiphanes, whose career began at about the time *Plutus* was performed, wrote over 250 plays and won 13 victories. There is a famous fragment from one of his plays, a complaint that the comic playwright has a more difficult task than a tragedian who finds his stories ready-made in mythology. Anaxandrides who was from either Rhodes or Colophon appears on the scene about ten years later, and is the only one of the group mentioned by Aristotle, his contemporary (in *Rhetoric*). The title of his play *Cometragedy* makes a fitting summary for the burlesque flavour that the comedies of this period all have to some degree in common. Alexis, from Italy, lived to be nearly one hundred, and was the first to use the character of "the parasite"; who afterwards became a stock theatrical character. Other famous comedians of the time of whom little is now known include Timocles, Xenarchus, Anaxilas, Epicrates, Amphes, Ehippus, Axionicus, Mnismachus and Iniochus; though even this scant information is not entirely reliable. By the 4<sup>th</sup> century, comedy has lost its cultural significance and high prestige. The Chorus has become mere entertainment, the playwright a carefree storyteller. The formula now is almost invariably a parody of mythology, usually the love stories. Audiences are entertained by the escapades of Aphrodite and Adonis, Odysseus and Circe,

Hercules, Pan, and of course Zeus and his innumerable paramours. Gods and demi-gods alike behave in a most mortal fashion and nonsense has replaced Dionysism as the hallmark of drama. These conclusions are drawn from contemporary accounts as no actual plays from this period survive. The only other source is Plautus' *Amphitryon*, the only surviving Roman comedy which drew its inspiration from Middle rather than New Comedy. None of this is new, precisely; it recalls the spirit in which the plays of Crates and Epicarmus were written. Perhaps the only new element is the off-repeated antithesis between Wealth and Hunger; a popular theme in the destitute and avaricious 4<sup>th</sup> century.

#### **New Attic Comedy.**

The first performance of a play by Philemon around 340 BC marks the end of the Middle period of Attic Comedy. Late Comedy would flourish for about half a century before it too, slowly but inevitably, degenerated into formulaic routine. Of the two thousand or so comedies dating from this period only two plays and a half, all by Menander, are extant. If it weren't for six later Latin adaptations by Plautus and Terence we would have little indeed to say on the subject. Along with Menander and the innovator Philemon, the great names in Late Comedy were Diphilus, Aristarchus, Poseidippus, Apollodorus, Nikostratus, Athenodorus and some sixty lesser lights. As Early Comedy was at its height in the bloody years of the Peloponnesian War, so Late Attic Comedy entertained Athenians through a period that began with Macedonian hegemony and ended in conquest by

Rome. Yet the atmosphere of Late Comedy reflects anything but troubled times and the decline of Greece. It was a drama to forget sorrows by, a theatre of escapism. One of the biographers of Aristophanes writes of him that: "He showed the way for new comedy as well, and Menander and Philemon followed his lead!" He means, more specifically, that the typical Late Comedy plot, which generally begins with the seduction of a maid and ends with the recognition of her child, is derived from Aristophanes' last play. So bastards too, faithful devices of so many comedy plots, can be attributed to Aristophanes. The difference between these stories in New Comedy and their predecessors in the Middle Period is that whereas in Middle Comedy the seducer is a god or hero who could impregnate with impunity, in New Comedy he is invariably an Athenian dandy and his inevitable fate is to eventually marry the woman he seduced. Such plots were liberally adorned with cynical witticisms or moralising epigrams on the nature of love and marriage of the sort which continue to appear in the theatre up to the present. Like *Love*, the theme of *Wealth*, broadly sketched in Middle Comedy finds full expression in the New. The plots abound in wealthy fathers unwilling to give their daughter's hand to a destitute suitor, poor young men too proud to court their wealthy beloveds or unable to afford the slave-girl they desire, and with parasites and flatterers, thugs and hangers-on eating and drinking at other men's expense. Feasting is no longer, as it was in Old Comedy the peak of Dionysiac celebration nor the seal on the hero's victory. It has become the central preoccupation of every character's existence. Small wonder then that one of the most prominent characters is now that

of the cook. In general, the characters are not public figures real or symbolic, as in Ancient Comedy, nor figures out of mythology as in Middle, but ordinary run-of-the-mill sorts of fellows. Let us note that in New Comedy, the ordinary fellow is elevated to dramatic supremacy. Clever long-suffering slaves, descendants of Aristophanes' Xanthias and Carion, multiply and conquer, stealing not scenes but whole plays from their masters. The female slaves, too, win freedom with their dazzling beauty or sharp wits. Thus, as the subject matter shrinks from humankind as a whole to one family and from the universe to a neighbourhood, is the comedy of manners born, a genre which continues to flourish today as a mirror of ordinary life. In the plastic arts too, the 4<sup>th</sup> century sees a turn towards naturalism; the famous contest between Zeuxes and Parrasius as to who could most faithfully copy a natural scene dates from this period and testifies to the preoccupation with imitating reality. This naturalism (arising out of the 4th century admiration for Euripides) is not, of course naturalism in our modern sense of the word; the theatre continues to display such unrealistic elements as verse-speaking and the use of masks. New Comedy comes to an end halfway through the 2<sup>nd</sup> century BC when the Comedy competitions at the greater Dionysia and the Lenaea are abolished. The comedy torch lit in Greece passes then to Rome.

Michalis Kalogiannis as the Chorus leader. ►



## MARY ARONI

The actress Mary Aroni was born Maria Arvanitaki. She trained at the Greek National Theatre School and first appeared in 1936 in Marika Kotopouli's company. From 1941 onwards she was a headliner with various companies (Kostas Moussouris and others) or co-manager of her own company either with her husband Theodoros Aronis or with such stars as Dimitris Horn, Vasso Manolidou, Manos Katrakis or Dinos Iliopoulos. In 1946 she became one of the mainstays of the National Theatre, where she remained until 1960, when she established her own company. A few years later she returned to the National Theatre where she remains one of the leading lights of the company. Aroni also teaches acting at the National Theatre School.

At the beginning of her career Aroni mostly played comedic ingenue roles, but having gained in experience she made a successful transition through the classical repertoire and the heroines of Aristophanes to become a fine tragic actress. Some of her most notable performances were in Tennessee Williams' *The Rose Tattoo*, Shakespeare's *The Taming of the Shrew*

(Katherina), Goldoni's *Mine Hostess, Vassilissa Amalia* (Queen Amalia) by Georgios Roussos, Schiller's *Maria Stuart* (Elizabeth), O'Neill's *Mourning Becomes Electra*, Anouilh's *The Rehearsal*, Ibsen's *Hedda Gabler*, and Albee's *A Delicate Balance*. Her greatest success was as Lysistrata in Aristophanes' comedy directed by Alexis Solomos. This production was repeated many times at Epidaurus and at the Athens Festival and also toured abroad. She was also remarkable in Lorca's *The Shoemaker's Marvellous Wife*. Her first leading role in classical tragedy was as Clytemnestra in the *Oresteia*, though she met with even more success in Euripides' *Hippolytus* as Phaedra.

Mary Aroni had great theatrical virtuosity, a cultivated and flexible voice, a familiarity with different styles of playing and a wonderful sense of timing in conjunction with a glowing stage presence rooted in the natural abundance of her talent. Hers was a varied repertoire, she excelled in character roles overflowing with life, wit, and coquetry.



**Henrik Ibsen**

**GHOSTS**

MAIN STAGE October 11, 1950

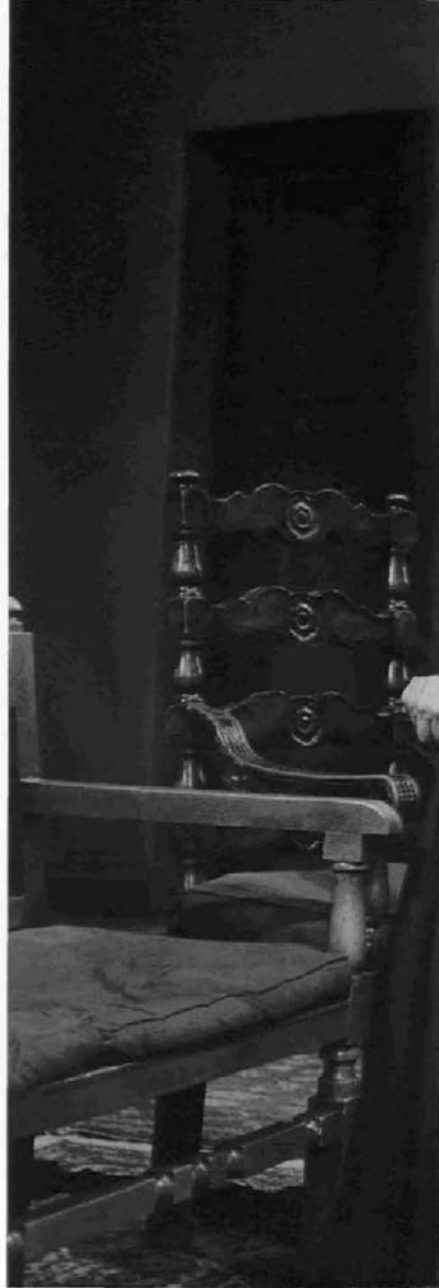
Translation: Georgios N. Politis

Director: Fotos Politis - Alexis Minotis

Sets: Kleovoulos Klonis

Costumes: Antonis Fokas

Katina Paxinou (Mrs Alving), Alexis Minotis (Osvald), Nikos Paraskevas  
(Pastor Manders), etc.





**Federico García Lorca**  
**THE SHOEMAKER'S MARVELLOUS WIFE**  
MAIN STAGE April 2, 1958

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Translation: Alexis Solomos

Director: Alexis Solomos

Sets - Costumes: Giannis Moralis

Mary Aroni (Shoemaker's Wife), Pandelis Zervos (Shoemaker), Michalis  
Bouhlis (Juanito), Despo Diamantidou (The Red Neighbour), Ioannis  
Apostolidis (Mayor), etc.









## FEDERICO GARCIA LORCA

The Spanish poet and playwright Garcia Lorca had so rich and compelling a vision that his work alone is nearly enough to make the 20<sup>th</sup> century a second Golden Age of Spanish Drama. He was born in Fuente Vaqueros in Granada and was taught by his mother before attending the Almeria school. He then studied at the Law school of the University of Madrid. He was a close friend of de Falla, Dali, Buñuel and of several of the leading artists of his generation. The playwright Martinez Sierra was the first to stage one of Lorca's plays, *The Butterfly's Evil Spell* (1920). It was written while the poet was still a teenager, and was not well received. Lorca had already published poetry, travel writing and an essay on Zorilla. He and de Falla had organised a children's puppet theatre which played Cervantes farces and a festival in honour of the *cante hondo* (traditional Andalusian folksong). In the ensuing three years he completed *Mariana Pineda* (a play about a heroine of a revolution in the 1830's) and *Ode to Salvador Dali*, and began to plan *The Sacrifice of Iphigenia*, a play that he seems to never have finished. During the dictatorship of Primo de Rivera, the actress Margarita Xirgu was daring enough to stage *Mariana Pineda* in Barcelona with sets by Dali. This production and the publication of his first significant poetry collection (*Romancero Gitano*, 1928) brought him a certain amount of celebrity. He and some friends in Granada published the literary magazine *El Gallo*, which caused a scandal. He published a volume of poems and essays called *Buster Keaton's Walk*. In 1929 having finished several folkloric plays, he travelled abroad, spending some time at New York's Columbia University, and also visiting Cuba. On his return to Spain, he published a collection of poems entitled *A Poet in New York* and a surrealist play, *Asi que pasan Cinco Anos*

(When Five Years Have Passed). Shortly afterwards, Margarita Xirgu produced his folkloric comedy *The Shoemaker's Marvellous Wife* in Madrid. Another puppet play, *Don Cristobal*, followed. Lorca was appointed head of Baraca, a university students dramatic company, and toured the country with them, directing Calderin, Lope de Vega, Tirso de Molina and Cervantes. Two years later they toured Latin America, also performing some of Lorca's plays to great acclaim (after his death, his complete works were collated and published in Argentina). In 1933, Josefina Diaz de Artiguas staged *Blood Wedding* in Madrid, and Lorca started work on *The House of Bernarda Alba*. The three years remaining to him were particularly productive. He wrote *Ode to Walt Whitman* and the lovely *Lament for Ignacio Sanchez Mejias* on the death of his dear friend, a bullfighter. He also wrote two lyrical plays, and saw both performed with great success by Margarita Xirgu's company: *Yerma* (Madrid 1934) and *Dona Rosita the Spinster* (Barcelona 1935). At this time his plays were performed outside the Spanish-speaking world for the first time; *Blood Wedding* opened in New York and *Dona Rosita* in Vienna. He had already finished *The House of Bernarda Alba* and read it to his friends, and was working on a new play, *The Destruction of Sodom* when the Civil War broke out. He was persuaded to take refuge at a friend's house, but the fascists found him and on the morning of August 19<sup>th</sup>, 1936, he was executed by a firing squad. The next day the press announced that Federico Garcia Lorca had been killed (by mistake, the fascists later said) along with many others. The news shocked the civilised world, and he has gone down in history as a writer and a martyr.



*Evans*

**Ugo Betti****CRIME ON GOAT ISLAND**

MAIN STAGE January 9, 1959

Translation: Themistoklis Athanasiadis-Novas

Director: Alexis Minotis

Sets: Kleovoulos Klonis

Costumes: Antonis Fokas

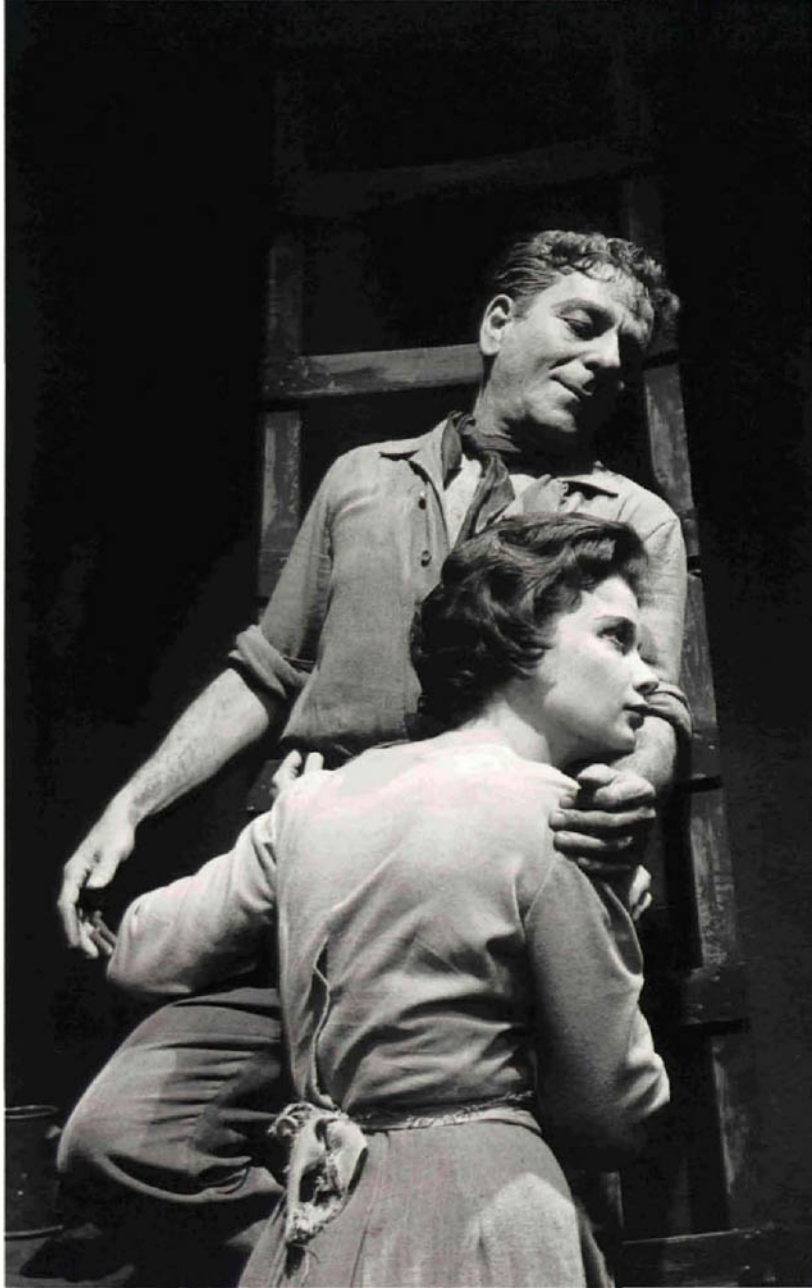
Katina Paxinou (Agatha), Aleka Katseli (Pia),

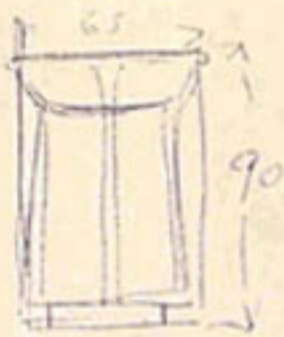
Alexis Minotis (Angelo), Jenny Karezi (Silvia),

Pandelis Zervos (Eduardo), etc.

**UGO BETTI**

Ugo Betti was the first Italian playwright (along with De Filippo) to win international recognition after the collapse of fascism and the end of World War II. Despite this timing, many of his plays had been performed during the Mussolini years. The best known of his thirty-odd plays are: *The Lady Boss*, *Peace is Innocent*, *Holiday Land*, *A Beautiful Sunday in September*, *Night at the Rich House*, *Flaming Bush*, *Interrogation* (1947), *Crime on Goat Island*, *The Queen and the Rebels*, *Corruption in the Courthouse*, *Struggle until Dawn*, *The Player* (1951) etc. The subjects involve social despair and Christian hope and the technique is often reminiscent of Pirandello.

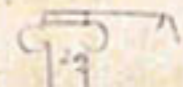




G. VAKALO

ΠΑΤΡΑΧΟΙ

Κεφάλια - Ενδοίμα.



Σ.



**Aristophanes****FROGS**

EPIDAURUS June 27, 1959

Translation: Apostolos Melachrinos

Director: Alexis Solomos

Sets - Costumes: Georgios Vakalo

Music: Manos Hadjidakis

Choreography: Tatiana Varouri

Christoforos Nezer (Dionysus), Michalis Kalogiannis (Xanthias),

Vasilis Kanakis (Hercules), Ioannis Apostolidis (Aeschylus),

Takis Galanos (Euripides), etc.

**Euripides****CYCLOPS**

EPIDAURUS June 27, 1959

Translation: Alexandras Pallis

Director: Alexis Solomos

Sets - Costumes: Andreas Nomikos

Music: Manos Hadjidakis

Choreography: Agapi Evangelidi

Stelios Vokovits (Odysseus), Aris Maliagros (Silenus),

Pandelis Zervos (Cyclops), Michalis Bouhlis (Chorus leader), etc.





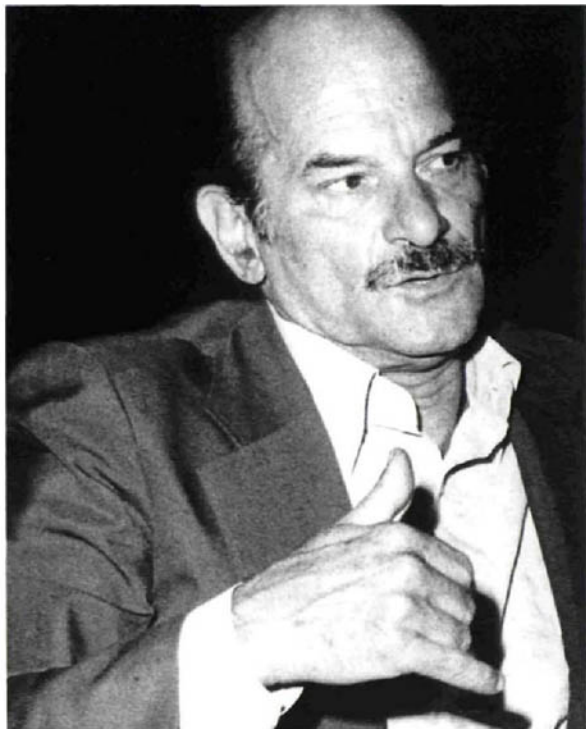


## ALEXIS SOLOMOS

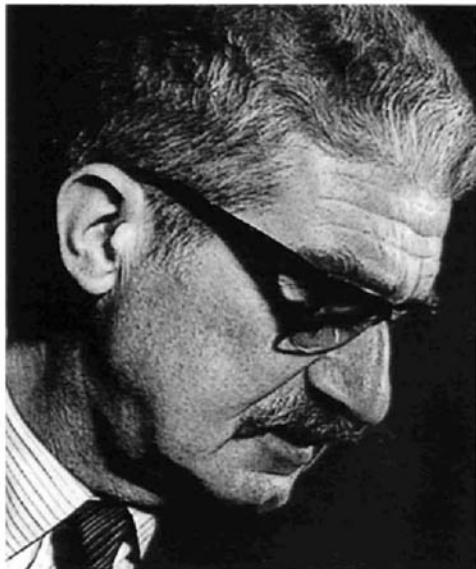
Alexis Solomos is writer and theatrical director. As a student of Karolos Kouris at Athens College he became active in the theatre in early youth. He eventually abandoned his studies in Law at Athens University shortly before completing his degree in order to pursue a theatrical career. He trained at the Greek National Theatre School under Dimitris Rondiris from 1939-42, then at the Royal Academy for the Dramatic Arts in London from 1945 to 1946. He continued his training at Yale University in Connecticut and at the Piscator Studio (1946-8).

In 1937, before studying theatre, Solomos had worked as a designer for the Kerameikos Studio as well as designing the costumes for Marika Kotopoulis' production of *Macbeth*. 1937 was also when he began to write short stories, interviews, cultural news pieces and translations for Dimitris Fotiadis' magazine *Neoellinika Gramata* (Modern Greek Letters). He directed his first production (Chekhov's One-Act *The Bear*) in 1939, with a company drawn from the ranks of the Anglo-Hellenic Union. His professional career, however, dates from his work with the Athens Theatre of Kostis Bastias in the 1942-3 season. He appeared in Shaw's *The Doctor's Dilemma* at the "Dionysia", in a cast that included Eleni Papadaki, Thanos Kotsopoulos and Georgios Pappas and also designed the costumes for the production of *Aida* at the Olympia celebrations. In 1943 he acted with the Athens Arts Theatre for a short time and then with the Manolidou-Veakis-Pappas-Dendramis company. He also wrote plays during this period, but only *O Teleftaios Asprokorakas* (The Last White Crow) was ever staged, by the Athens Arts Theatre in 1944. During his years in the United States Solomos directed productions for the Cherry Lane Theatre and the Provincetown Playhouse, and his production of Camus' *Caligula* was performed at the Embassy Theatre in London in 1949.

That year, Solomos returned to Greece and as a director quickly established himself as a powerful force in the Greek theatre. Although he also worked elsewhere, most of his productions were for the National Theatre (1950-64, 1968-82) and for his own 'Proscenium' company (1964- 72 and occasionally from 1978 onwards). He was Deputy General director of the Greek Broadcasting Corporation in 1974, and of the National Theatre from 1980 to 1983.



Solomos has directed the works of Shaw, Giraudoux, Shakespeare, Ibsen, Strindberg, Hauptmann, Tolstoy, Mayakovsky, Pirandello, O' Neill, Kazantzakis (whom he called a theatrical poet), Kafka, Wedekind, Brecht, and others. It was he who brought Aristophanes back to the Greek stage, directing 10 of the eleven extant comedies. He has also directed tragedy: Aeschylus (*The Suppliant Maidens*, *Seven Against Thebes*), Sophocles (*Antigone*), and Euripides (*Medea*, *Helen*). Solomos is a knowledgeable and imaginative director with grace and finesse; he is familiar with period styles and conventions yet never shrinks from innovation. He is active in all aspects of his productions and often translates the plays himself and designs the costumes. He has translated Strindberg, Ibsen, Lorca, Shaw and, under the pen name A. Rosolymos, Aristophanes. He has written extensively about the theatre; some of his many books are *The Living Aristophanes* (1961), *Theatre Notebook* (1962), *Saint Bacchus* (1964), *What to Dionysus* (1972), *Age of Theatre* (1973), *Cretan Theatre* (1980), the autobiographical *Life and Game* (1980), and *My Dear Thaleia* (1987).

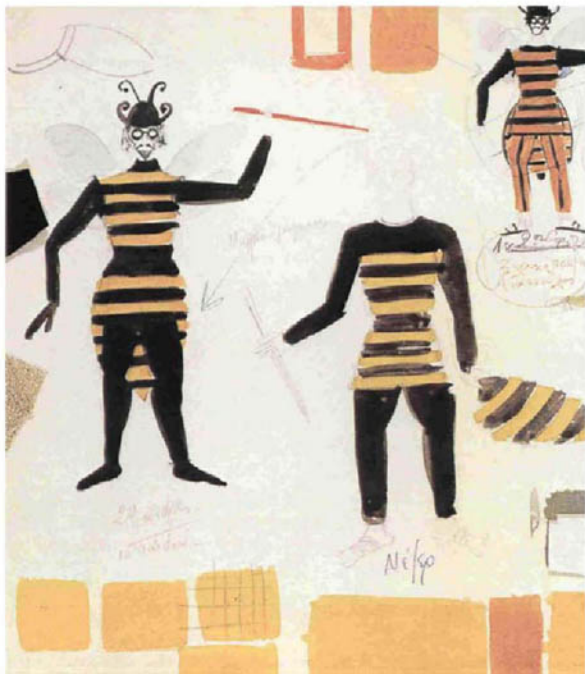


### GEORGIOS VAKALO(POULOS)

Georgios Vakalo was a painter and set-designer. He studied in Paris at the Grande Chaumiere school, the Julien Academy, the Louvre school and the Ecole des Arts Decoratifs. He was a student of the Hungarian set-designer Ladislas Medgyes and of Charles Dillenne, director of the "New Acting School". He also worked with Jean Louis Barrault. Vakalo designed sets for productions in Paris and London. In Greece he worked with the National Theatre, the National Theatre of Northern Greece, and the Greek National Opera. He designed sets for plays by Shakespeare, Moliere, Racine, Goldoni, Schiller, Ibsen, Lorca, Brecht. He also designed all of Aristophanes' comedies for the Athens Festival.

Vakalo's early paintings are highly realistic, but over the course of his career his work became gradually more and more abstract, and he came to use ever more decorative motifs. He had eleven solo exhibitions in Athens and Thessaloniki, participated in several exhibitions featuring contemporary Greek artists and in 1960 had a solo show in Los Angeles. His work has also been shown in Sweden, France, England, and Germany as well as at the Biennale in Alexandria.

He was a founding member of the *Stathmi* group and, along with his wife Eleni Vakalo, Panagiotis Tetsis and F. Frantzeskakis, of the Open Studio for the Fine Arts in 1957. Vakalo also illustrated works of literature.





Translation: Alexis Solomos

Director: Alexis Solomos

Sets: Kleovoulos Klonis

Costumes: Antonis Fokas

Georgios Glinos (Father), Despo Diamantidou (Mother), Anna Synodinou (Daughter), Dimitris Papanichail (Son), Lykourgos Kallergis (Director), etc.

## SIX CHARACTERS IN SEARCH OF AN AUTHOR

*Six Characters* is, along with *Henry IV* the most famous of Pirandello's plays and shares with *Tonight We Improvise* the distinction of being the most innovative. It has had an enormous impact on subsequent theatrical experimentation. The 'ex machina' appearance of a real fictional family in the middle

of a group of actors rehearsing a fictional representation of real life sets up a dialogue of ambiguity between appearance and reality, between banal illusion and melodramatic fact.

## LUIGI PIRANDELLO

The work of the Agrigento-born Sicilian playwright Luigi Pirandello is Italy's most significant contribution to world theatre in the 20<sup>th</sup> century. He was a teacher at a girls school, a poet and writer of prose (many short stories and novels one of which, *The Late Mattia Pascal* shows traces of the eccentric vision that was to be more fully realised in his plays). In 1910, with a series of rural farces he first tried his hand at the craft that was to occupy the rest of his professional life, but his work didn't attract much attention until the first performance of *Better Think Twice About It* in 1914. The first year of World War I also saw the beginnings of the new European literature of Proust, D. H. Lawrence, Joyce and Kafka. By the end of the war *Right You Are, If You Think You Are* and *The Pleasure of Honesty* had established his reputation as a playwright. In 1918 he published *Naked Masks*, a collection of his plays, and in 1926 he founded the Teatro Artistico (Arts Theatre) in Rome. Two years before his death he was awarded the Nobel Prize for Literature. Though his work was influenced by Ibsen, Strindberg and the German Expressionists it remained thoroughly Italian. Pirandello belongs to a tradition that is rooted in the mix-ups of Roman Comedy, continued in the pratfalls of *Commedia dell'Arte* and celebrated in the celluloid fantasies of Fellini; a tradition that always seems to be saying: "Tonight, we improvise!". He wrote some 50 full-length plays and about 10 one-acts. All of them reflect his unique approach but their subjects fall into four broad categories. 1. Tragicomic love triangle plays set in the city or village and in which either the husband, the wife or the lover can be the hero. Though they have little else in common (some are as different from one another as a play by Ibsen might be from one by Ruzzante), the following plays belong

in this category: *Cap and Bells* (1916), *The Pleasure of Honesty* (1917), *The Graft* (1918), *It's Nothing Serious* (1918), *The Rules of The Game* (1918), *Man, Beast and Virtue* (1919), *All For The Best* (1920), *As Before, Better Than Before* (1920), *The Reasoning of Others* and *The Wives' Friend*. The second, more "Pirandellian", category could be called "the face and the mask" or "the subjectivity of truth". The plays in this category are tragic games usually ending in unanswerable metaphysical questions: *Right You Are, If You Think You Are* (1916), *Signora Morli One and Two* (1920), *Six Characters In Search of an Author* (1920), *Henry IV* (1922), *To Clothe the Naked* (1922), *The Life I Gave You* (1923), *Each in His Own Way* (1924), *Tonight We Improvise* (1930) and *As You Desire Me* (1930). Many of these were performed by Ruggero Ruggeri, Emma Grammatica and Pirandello's mistress Marta Abba as well as in experimental theatres across Europe. The film *As You Desire*, starring Greta Garbo is based on *As You Desire Me*. The plays in the third and final categories are of more limited interest. The third category consists of folkloric plays in Sicilian dialect such as Liola and several one-acts, the final category consists of allegorical plays with philosophical pretentious and diverse effects on their audiences: *The Jar* (1925), *The New Colony* (1928), *Lazarus* (1929) and *The Mountain Giants* (1937). The works of Pirandello have been much studied and scholars have offered various interpretations of his ideas. He himself wrote "When we come face to face with ourselves the collective result is inconsolable mourning. This mourning is what my plays are about". His work is best understood not by reading the text but in performance by actors with the skill to electrify the audience with his characters, two-faced like Janus.





## CHRISTOPHOROS NEZER

A gifted comic actor, Christophoros Nezer left a lucrative job in manufacturing to concentrate on theatre. In his long and varied career he appeared in comedies and tragedies, in classical and folkloric plays. He brought the same zest to the character parts he played in all manner of production as to his starring roles in Aristophanes, Moliere and Goldoni. Nezer's theatrical debut was with the Evangelia Paraskevopoulou company and his comic talents came to the fore in the years 1910-19, with Kyveli Adrianou's company. In 1920 he first played Aristophanes. He became co-manager of a company with Veakis (1921 and again in 1930). In the opening season of the National Theatre he was an unforgettable Anatolian in *Babylonia*. Before returning permanently to the National Theatre he co-managed a company with Aliko and Moussouris. Two of his performances from that period have become legendary: Pagnol's *Cezar from Marseilles* and Melas' *Educating Dad*. Evangelos Mamiias and Telemachus Lepeniotis having died he was from 1938 until his own death the National Theatre's leading comic actor. His thirty-year career spanned the masterpieces of Greek and foreign drama. Between Moliere's *The Hypochondriac* and *The Bourgeois Gentleman* he appeared in Ibsen's *Ghosts*, and between playing Falstaff and Pantalone in a play by Xenopoulos. One role with which he continued to fill the house of the Ag. Konstantinou St. theatre in revival after revival, year after year (from 1941 onwards) was Moliere's *Miser*. The true peak of his artistry though could only be seen at Epidaurus, where from 1957 until his death he played each of Aristophanes' comic heroes (from all eleven surviving plays) in turn -an achievement no other actor can boast of.

◀ Portrait of Nezer by A. Lazaris.

Nezer as Falstaff in *The Merry Wives of Windsor*. ▶





**Moliere**

**THE MISER**

MAIN STAGE December 17, 1959

Translation: Leon Koukoulas

Director: Kostas Michailidis

Sets: Kleovoulos Klonis

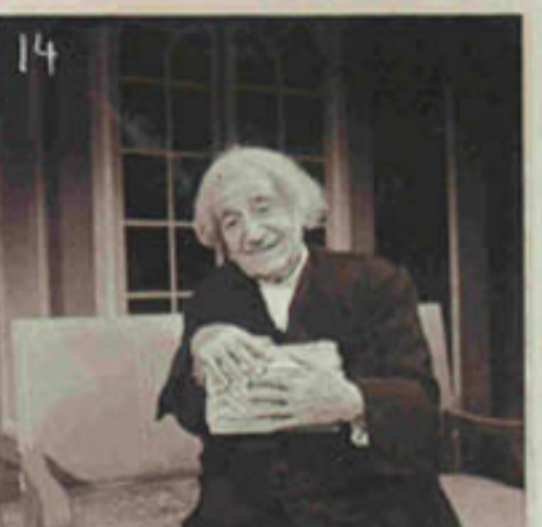
Costumes: Antonis Fokas

Christoforos Nezer (Arpagon), Miranda Myrat (Frosene), Ghelly Mavropoulou (Marianne), Thanos Livaditis (Valerian), Alekos Deligiannis (Cleanthe), Nelly Marsellou (Claudia), etc.





Elite..





### THE APPEAL OF RICHARD III

It is no mean achievement of the art of a great playwright to have elevated so criminal a character as Richard of Gloucester to the status of a tragic hero. This, more precisely is the dilemma: tragedy does not of course require its heroes to be models of virtue, nor can it achieve the desired effect on the audience by making symbols out of characters so repulsive that the audience longs for their destruction. That would provide no spiritual redemption, only relief at being rid of so unpleasant and gross an impression. Shakespeare could not fall into such a pitfall.

The great playwright set himself the task of making heroes out of villains twice in his many plays: first with Richard of Gloucester; second with Macbeth. Let us note that at the time of this first attempt Shakespeare was still very young, his career just beginning.

The play dated from 1591 or 1592; the playwright could be no more than twenty-seven or twenty-eight years old. The impression is of an impetuous talent, drunk on its own power, longing to tackle an extreme subject. History provided the raw material, in the form of the bloody years that brought the Wars of the Roses to an end. Richard the Duke of Gloucester became Richard III, the last Plantagenet king, through a series of crimes and deceptions. He was defeated and killed at the battle of Bosworth Field in 1485 and succeeded by the man who defeated him, Henry the Earl of Richmond who became the first Tudor king, Henry VII.

The facts, though they tell an exciting story, are by themselves dry. The writer provides the deeper meaning of the play in the way he illuminates the facts by stringing events together with the implacable logic of fate. In order to understand the pattern, we must look further back. The deposing and murder of Richard II is the original sin, the arrival of evil. The glory days of the House of Lancaster follow; the reigns of Henry IV and Henry V. In the person of Henry VI, however, Lancaster is called to account, and falls. The House of York takes the throne. Though York acts in that moment as an instrument of justice, that dynasty too is founded on blood. Evil begets evil. Richard, in the end belongs not to York or Lancaster, but to evil. The cycle of lawlessness must end.

There is something almost classical in this idea of the persistence of

evil from one generation to the next; and it is perhaps not altogether implausible to suggest that the great Elizabethan is here following an ancient Greek conception of tragedy, transmitted to the Renaissance by Seneca. Nor is the play lacking in signs of classical influence, however distant or indirect. The character of Margaret for instance, frozen in a terrible immobility, almost more symbol than character, cursing and prophesying, has a paradoxically and intensely archaic quality. Richard's opening monologue, stating the subject of the play with categorical frankness so that we can proceed to its development in the action without delay, is reminiscent of a Euripidean prologue. Perhaps we will never know to what extent Elizabethan writers received and assimilated ancient teaching and to what extent they consciously rejected them for the sake of their own culture's aesthetics.

The character of Richard is the most extraordinary creation in the play; so much so that the other characters, uniquely well-structured as they are, are often unjustly neglected. It is not of course particularly difficult, in theory, to analyse Richard's character and break it down to its constituent parts.

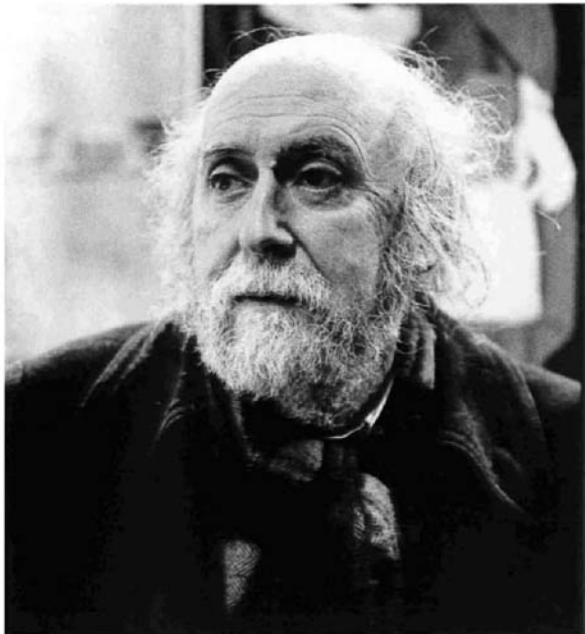
There is no mystery about the motives of his actions as there is with Iago or Hamlet. Richard's motives are perfectly clear, as are the extenuating circumstances. The latter can be summarised thus: terribly wronged by nature in his deformity he is nevertheless justifiably conscious of an overwhelming intellectual superiority to his contemporaries. He feels that with his abilities, he is destined for greatness and refuses to succumb before the various obstacles that fate has set before him.

Richard seems to have no internal conflict other than rage at his twisted body -an emotion already assimilated into his personality. He lacks the startling metaphysical visions of Macbeth, without being coldly intellectual like Iago. He is motivated by an abysmally deep passion, a lust for power, for recognition by those blessed with healthy bodies, who in his eyes are unworthy.









#### GIANNIS TSAROUHIS

The painter and theatrical designer Giannis Tsarouhis was born in Piraeus and studied at the Athens School of Fine Arts and in Paris. He was a student of Parthenis, an admirer of Pikionis and Kontoglou. His work was first exhibited in 1928, the same year that his first theatrical designs (for Maeterlinck's *Princess Malena*) first appeared on stage at the *Epangelmatiki Scholi Theatrou* (Professional Theatre School). In the 1930's he was quickly recognised as one of the leading representatives of contemporary Greek art and as a highly original design talent. This article is concerned only with the theatrical portion of his career. In 1934, he designed the sets and costumes for Karolos Koun's production of *Erofilii* by Georgios Hortatzis, suspending a shining sun cut out of a large tin can over the set. He and Koun had a harmonious professional relationship and each greatly influenced the other. Tsarouhis designed many of the plays Koun directed (*Blood Wedding*, *Our Town*, *The Courtyard of Miracles*, etc.) and the *Birds* in 1959. During this period he was also designing for the Marika Kotopouli company (*Madame s'en Gene*, *Elizabeth*, *Cantina*, *Stella Violanti*), the Katerina Andreadi company

(*The Taming of the Shrew*), *Elliniko Chorodrama* (Greek Dance Drama) for which he designed *Marsyas*, and many more companies both in Greece and abroad. He designed for the theatre, dance, opera and cinema; in this last category the most famous example is *Christ Recrucified*, directed by Jules Dassin. A major component of Tsarouhis' aesthetic was the combination of ancient and modern Greek traditions. He believed that the spirit of the ancients was alive in contemporary folk art. His work and his philosophy are characterised by the reconciliation of opposing elements -fantasy and reality, piety and cynicism. His designs for the theatre went beyond the merely decorative to include directorial statements on the play in question. Towards the end of his life these directorial tendencies led him to stage his own productions, *Trojan Women* in a ruined sheepfold and *Seven Against Thebes* in a mythological landscape. During his final illness he continued to produce designs. He made gifts of them to theatrical companies both great and small until his dying day, a thoroughly characteristic response to mortality.





Friedrich Durrenmatt

THE VISIT

MAIN STAGE February 2, 1961

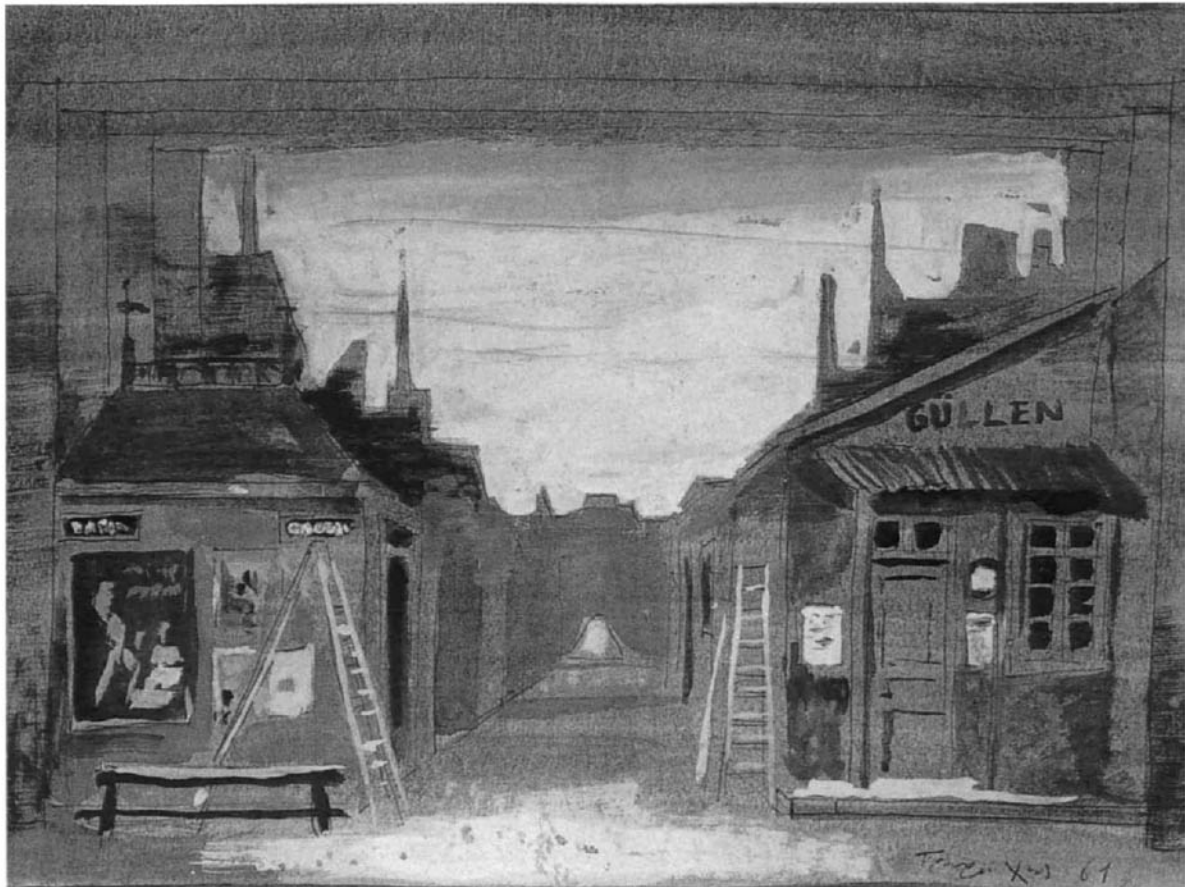
Translation: Georgios N. Politis

Director: Alexis Minotis

Sets - Costumes: Giannis Tsarouhis

Katrina Paxinou (Claire Zahanassian), Alexis Minotis (Hilf), Eleni Zafiriou (His Wife), etc.

A rendering by Giannis Tsarouhis of his design for the set. ▼

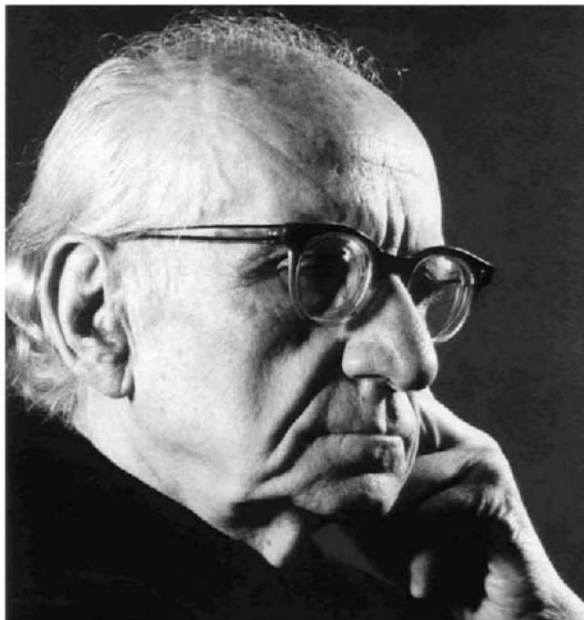






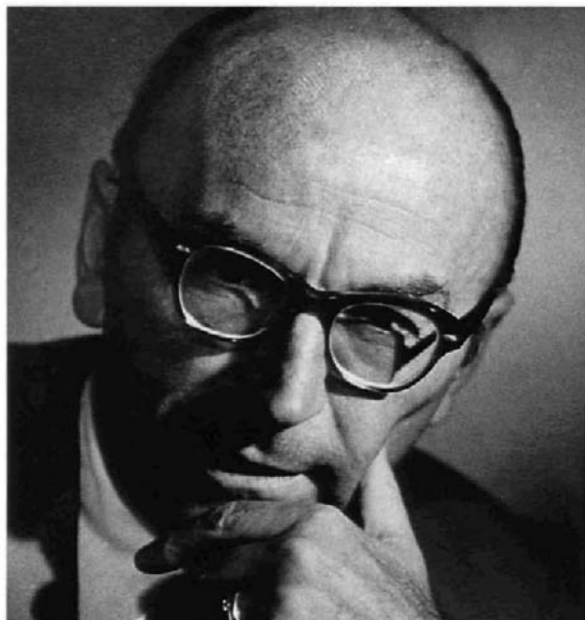
#### ANGELOS TERZAKIS

Angelos Terzakis was the premier playwright of his generation. He also wrote novels and scholarly essays, but the theatre was his first love. Of his early plays *To Gamilio Emvatirio* (The Wedding March) was staged by Marika Kotopouli's company and *Aflokrotor Mihail* (Emperor Michael) by the National Theatre. This parallel invasion by the thirty-something playwright of both commercial and state theatre was unprecedented. *O Stavros kai to Spathi* (The Cross and the Sword, 1938), *Theofano* (1956) and *Nihta sti Mesogeio* (Night on the Mediterranean) completed the Byzantine Quartet which began with *Aflokrotor Mihail*. Terzakis' other works include *Enas Ziliaris* (A Jealous Man, first staged in 1939 with Logothetidis in the lead), *Eilotes* (Helots), *Agni* (Agnes, 1949) *Thomas o Dipsihos* (Thomas With Two Souls, first staged in 1962 with Dimitris Horn in the title role) and various one-acts. *To Megalo Palmidi*, a poetic farce in the tradition of Goldoni and Beaumarchais appeared like a comet on the Greek scene right after the German Occupation. The courtyard to which the action of the play is confined becomes both threshing ground and altar to Dionysus, a primeval theatrical space enclosing eternity in disguise. Terzakis made valuable contributions to the growth of the National Theatre. For some forty years he was instrumental in adding new plays to the repertoire. He also served as General Secretary and at one time as Artistic Director.



SOKRATIS KARANTINOS

The director Sokratis Karantinos was educated in Austria and France. He began his career as a teacher and founded the *Nea Dramatiki Skini* (New Drama stage) in 1938. During the Second World War and in the years immediately following he was in-house director at the National Theatre. During this period Karantinos directed Eleni Papadaki in *Electra* at Epidaurus, he also directed *Tartuffe* and *Monsieur Pourceaugnac*, Maxwell Anderson's *Winterset*, Salacrou's *The Earth is Round* and Anouill's *Thieves Carnival*. His production of *Clouds* in an indoor theatre was a remarkable achievement designed by Hatzikyriakos-Ghikas with stage machinery, masks and buskins. In 1953, when Dimitris Rondiris took over from Georgios Theotokas as Artistic Director, Karantinos left the National Theatre and established the *Attiki Skini* (Attic Stage). He was an actor too, appearing in Moliere comedies (in those unforgettable 19<sup>th</sup> century adaptations that transported the action to Greece and transformed the French characters into Greeks). His greatest contribution to the Greek stage however was his exemplary period at the helm of the newly-founded National Theatre of Northern Greece from 1961-1967, only briefly returning to Athens. In those years Karantinos directed innumerable productions of classical plays at Philippi, Epidaurus and elsewhere.



PELOS KATSELIS

The director Pelos Katselis was born in Asia Minor. He trained at the *Epangelmatiki Scholi Theatrou* and later in Germany and Austria. He played Iago in *Othello*, a play which became crucial to his outlook both as a director and a critic (he wrote *Othello, Meaning and Characters*, 1933). When *Arma Thespidos* (Chariot of Thespiis, a state-run touring company) was established in 1939, Kostis Bastias appointed him to direct it. For the next two years Katselis toured the provinces with a repertoire of classics. He was also a journalist and translator. He directed for the National Theatre from 1941 to '46, staging *The Merchant of Venice*, Lessing's *Emilia Galotti* and *Mina von Bamhelm*, Ibsen's *A Doll's House* and *The Pretenders*, Dostoyevsky's *The Idiot* (in an adaptation by Skouloudis), Daudet's *The Woman from Aries* as well as *To Megalo Paimidi* by Terzakis, *Aravoniasmata* by Bogris and *Block C* by Venezis. In the decades that followed he worked closely with the National Theatre of Northern Greece, as well as Katrakis' *Elliniko Laiko Theatro* (Greek Popular Theatre), the Greek National Opera and many other companies. In the post-war years he devoted himself to his Drama School.



**Federico García Lorca**

**YERMA**

MAIN STAGE March 16, 1961

Translation: Alexis Solomos

Director: Alexis Solomos

Sets - Costumes: Alexis Solomos

Music: Giannis Papaioannou

Choreography: Tatiana Varouri

Anna Synodinou (Yerma), Thanos Kotsopoulos (Juan), Nikos Tzogias

(Victor), Christina Kalogerikou (Old Peasant Woman), Elli Vozikiadou

Maria Mosholiou (Maria), etc.



MAIN STAGE December 14, 1962

Translation: Nikos Gatsos

Director: Alexis Minotis

Sets - Costumes: Giannis Tsarouhis

Music: Vittorio Rietti

Katrina Paxinou (Bernarda), Eleni Hatzargyri (Martyrio), Antigone Valakou (Adela), Eleni Zafeiriou (Ponzia), Rita Myrat (Angustias), Olga Toumaki (Slave woman), Pitsa Kapitsinea (Magdalene), Popi Papadaki (Amelia), etc.

## THE HOUSE OF BERNARDA ALBA

García Lorca wrote *The House of Bernarda Alba* shortly before his death, the circumstances of which continue to shock and sadden world opinion. The play, his last, was therefore written in 1936. Here Lorca the poet who had brought a sensibility all his own to the theatre, Lorca whose earlier plays nonetheless show signs that he had not quite mastered the dramatist's craft achieves a superb harmony of form and subject. *The House of Bernarda Alba* is the product of a fully mature artist.

The play begins in a funereal atmosphere. Lorca unfolds this skilfully through a recounting of the circumstances by two colourful characters. Bernarda's husband has died, leaving her with five daughters, four of whom seem destined for spinsterhood. Their meagre inheritance will be divided up, and none of them will be left with enough for a dowry. Only the eldest daughter, Angustias, has any hopes of marriage. She is the child of Bernarda's first husband and has her own money. Angustias however is nearly forty, very old for a bride in that time and place. Moreover she is plain, sour and graceless. The groom presented to her will, unsurprisingly, have other ambitions.

Bernarda, stern upholder of tradition that she is, imposes a gloomy atmosphere of strict mourning on her household. Against this backdrop the struggle of her youngest daughter to throw off the multiple yokes of maternal expectations, custom, and family destiny, unfolds. Behind the simple clean lines of *The House of Bernarda Alba* other shadows lurk and the subtext gradually makes itself felt, overwhelming the apparent simplicity of the story. Why does Bernarda oppress her household so terribly? What is the origin of the dark fanaticism which makes her so hard-hearted, which makes her hated by everyone around her, without exception? Is it merely devotion to a superstition, or to venerable tradition? Is it a representative expression of the indomitable Spanish spirit? Is it the unyielding pride of a mother who fears that her daughters might marry beneath them? Is it a natural, secret conflict? Is it the abominable voice of some primeval matriarchal urge to dominate all life under its own devastating rule?

There is a shadow over Bernarda's house that is both enigmatic and impenetrable. Is it fate? Such is the playwright's skill that we can never be

certain of the answer. We reflect as the play unfolds that the oppression that drives the plot is the product of human will, a will become nightmarish and faceless. Behind the puritanical rigidity that Bernarda's intransigence imposes, a catalysing outburst is fermenting, gathering force. It is a primitive untameable force and the more it is resisted the wilder it will grow, shaking the very foundations of their existence. Nowhere in the play does Man ever appear, but he is ever-present; diffuse, he lurks in the wings, driving the confined women into a frenzy. He is, here, not a character but the opposite sex itself, the other, the complement without which Woman feels incomplete, because without a mate she cannot reach her ultimate goal of child-bearing. Of all the women in the play only Maria-Josefa the ancient and half-senile grandmother has realised this. The grandmother's words, spoken from within the derangement which lends her character a symbolic quality, illuminate.

This play, bathed as it is in the inexorable harsh light of the Spanish sun keeps its soul tucked away in some secret corner where the shadows lie deep and dark. It is animated by an austere, cruel poetry. The landscape imagined to surround this shuttered house of passion and mourning is a landscape not of nature, but of the soul. A terrible heat raging "like molten lead" scorches all the creatures of the earth. The heat makes no distinctions, threatening to engulf all things in its conflagration. In the shadowed courtyard the white horse glows through the gloom, luminescent as a wraith. Passion here is no coquetry, whim or lust. It is not a narcissistic game but a mystical tempest, a law of nature. Thus, behind the clashes among Bernarda's daughters we can discern something that surpasses their will, their responsibility. Is Bernarda aware of her own intentions? We cannot know. Honour, custom and maternal authority all become terrible weapons in her hands. She seems to be taking revenge for her widowhood, to be burning secretly with the mute pain of the female animal. In her eyes man has become Temptation, the profaner who must at all costs be kept away from sacred ground.









## NOCTURNAL WANDERINGS

When one is wandering lost among the paths of theatreland, often one turns a corner to be suddenly confronted by a nocturnal landscape where thousands of night scenes are taking part. Wandering dazed in the maze of theatrical ritual means that, whether one wants to or not, one follows its conspiratorial laws and exchanges passwords with the peculiar inhabitants of the theatrical netherworld. Because, truth be told, all theatrical heroes belong to the underworld, are contained in something, put up with something, lack something and seek it, have something and seek to lose it.

On theatre nights passions run high, relationships, meetings, contacts, touches, whispers, confessions, intentions, repentances, plans, rejections, cancellations, self-deceptions and delusions loom, turn arrogant, sink, drown or merely shriek, making meaningless gestures, desperate signals, unsuccessful attempts at communication.

Often during these nocturnal wanderings of mine in theatreland I meet the cursed, the ghosts and spirits, the happy and the isolated, the hearthless and the lovers.

Here on the roof of the house of Atreus a guard has been waiting for many nights, ten whole years of rain and snow, clear skies and storms. He has been waiting for the changing of the guard. Struggling to stay awake, shuffling along, singing folk songs to keep sleep at bay, lest he remain outside the bridal chamber like the foolish virgins. There on the battlements of Elsinore, after midnight and before the first rooster crows, walks the armoured shadow, livid in sulphur smoke, of Hamlet's father seeking his son, crying out for him, occasionally cupping his ear as if to protect it from

the hand which poured the murderous henbane into it.

Further over, on the castle's terrace, a full moon brightens the sky as Lady Macbeth sleepwalks, rubbing her hands to wash off the blood of regicide. Often she sees Othello there, as he rushes, candlestick in hand, eyes feverish, to Desdemona's quarters. He is pushed aside by Glamis Castle's drunken porter who, on hearing the knocking at the gates thinks himself doorkeeper of Hell with the newly dead clamouring to get in. He is freezing.

Further over, in a big bushy tree, Oberon is fondling a plump boy he grabbed from Titania's bedchamber, while further down on the green fields under the silver light of the moon Titania has given in to the supreme ecstasy afforded by the outside phallus of a weaver metamorphosed into an insatiable donkey.

Around the corner, in a fabulous garden, the Duke Orsino pines for a boy who is a girl and, next door, Olivia pines for a girl who is dressed as a boy.

The stone statue of the Commendatore enters through the open door of a palace. Petrified, Don Juan watches him from behind the richly laden table.

In the town square of theatreland the Walpurgis Night feast is set. Here licentious nature reigns and Mephistopheles disguises licentiousness as beauty in the eyes of Faust.

In a small cell on the next street Maria Stuart lies awake. The day of her execution is dawning and her lover has failed to come to free her.

Mrs Alving desperately looks on the fire consuming the proposed Poorhouse through an open window in Kristiania and behind her, Oswald sinks into insensibility muttering incomprehensible words, something about seeking the rising sun.

Outside the General's country manor, the servants, workers and villagers dance under the drunken moon of mid-summer's night and in Jean's dark room Miss Julia cuts her throat with a razor. The blade gleams in the moonlight.

A married woman with her infant in her lap stands awake on a balcony in Andalucia. A sweaty horse whinnies outside and from the darkness her old lover sighs deeply.

In the middle of the night a hoarse, hollow woman's voice is often heard exclaiming: "My daughter died a virgin". In the faint light of the corner lamp post one can see Adela's shadow on the wall swinging like a macabre pendulum.

Every night Ersilia Drai in Ludovico Nota's apartment tries to cover her nakedness and no one can brighten the uniform of her soul.

In the narrowest alleyway of theatreland one can hear, every night, the piercing crying of an Iguana and every night on the great crossroads a ramshackle Ford, driven by a failed salesman called Loman, crashes into a post so that his unprotected family can claim the life insurance.

At the edges of theatreland, in an empty room with only a single skylight high above, Ham in his wheelchair continually asks his servant Clove what is happening outside and he walks up a short staircase and peering

out informs him that the waters are rising. Then the night wanderer understands that the empty room is the arc, the deluge is occurring outside, and these are the last people on Earth. Then Ham spreads a handkerchief over his face and bids goodnight to the world as its last inhabitant.

In a basement somewhere in theatreland a family remains awake. The father is the proletarian of Kambanellis' play, *I Ilkka tis Nihtas* (The Age of the Night). It is the last night of a man condemned to death, a leftist fighter in the days of conflict. They lie awake without hope, without a future, without delusions. The state has the power. It will impose the decisions of the victor. It is a night with no dawn.

There is no ending to the wandering of the paths of theatreland.

The night endures, the night signifies, the night insists. The great Heraclitus, in his dialectic pairings contrasts the day with the night and calls her *Eufroni*, that is the hour of wisdom, of taking stock, of self-awareness.

My grandmother called it "cadi of the night" and in one of my poems I have tried to save her phrase.

*Taleless nights with the cadi of the night.*

KOSTAS GEORGOUSSOPOULOS

The text was the opening of a speech delivered to a symposium at Athens University on "Ode to the Night" on 23/9/1999.

**Aeschylus****THE SUPPLIANT MAIDENS**

EPIDAUROS July 25, 1964

Translation: Ioannis Gryparis

Director: Alexis Solomos

Sets - Costumes: Giannis Moralis

Music: Iannis Xenakis

Choreography: Agapi Evangelidi

Anna Synodinou (Chorus leader), Thanos Kotsopoulos (Danaos), Lykourgios Kallergis (Pelasgus), Eleni Hatzigiorgi (Chorus second), Kakia Panagiotou (Chorus third), Pitsa Kapitsinea (Chorus fourth), Elli Vozikiadou (Chorus fifth), Vasilis Kanakis (Herald), etc.

**THE SUPPLIANT MAIDENS (1074 lines)**

The *Suppliant Maidens* is one of Aeschylus' tragedies - the first in the Danaean tetralogy, the rest of which (*Egyptians*, *Danaean Women* and the satyr play *Amymone*) have not survived. (Phrynichus used the same myth). From the immaculate conception of Epaphos, the son of Io and Zeus, emerges in the fourth generation, the king of the Nile, Aegyptus, who will have fifty sons, and his brother Danaos with fifty daughters. According to barbarian law the men choose their women without the women having any say. It is legal therefore for the sons of Aegyptus to want to marry their cousins. But the Danaean women are the first in human history to rebel against the primitive institution. They leave Egypt to find refuge in Greece. The coast of the Argolid where they find shelter is several degrees more advanced than the civilisation of Egypt which is founded on slavery. They put their hope in the king and people of Argos as well as in the indistinct idea of freedom they find in their new home. This tragedy is an illuminat-

ing example of early 5<sup>th</sup> century BC drama. Dramatic technique is still being formed and, with it, internal action is gaining in importance. Most scholars see in the *Suppliant Maidens* Greek tragedy in its most archaic form: the playwright is still somewhat awkward with his newly introduced second actor and the protagonist is the chorus of fifty Danaean women. From the historical point of view more generally the play symbolises the end of the Egyptian middle ages and the beginning of the Greek renaissance. The king of Argos, who makes no decisions without consulting his people, is the oldest democratic leader in literature. (Characters: Danaos, King, Messenger, Chorus of Danaean women. Location: Argos, shrine outside the city.) A production of the tragedy was performed in Delphi by Angelos and Eva Sikelianou in 1930. The National Theatre first presented it at Epidaurus in 1964.



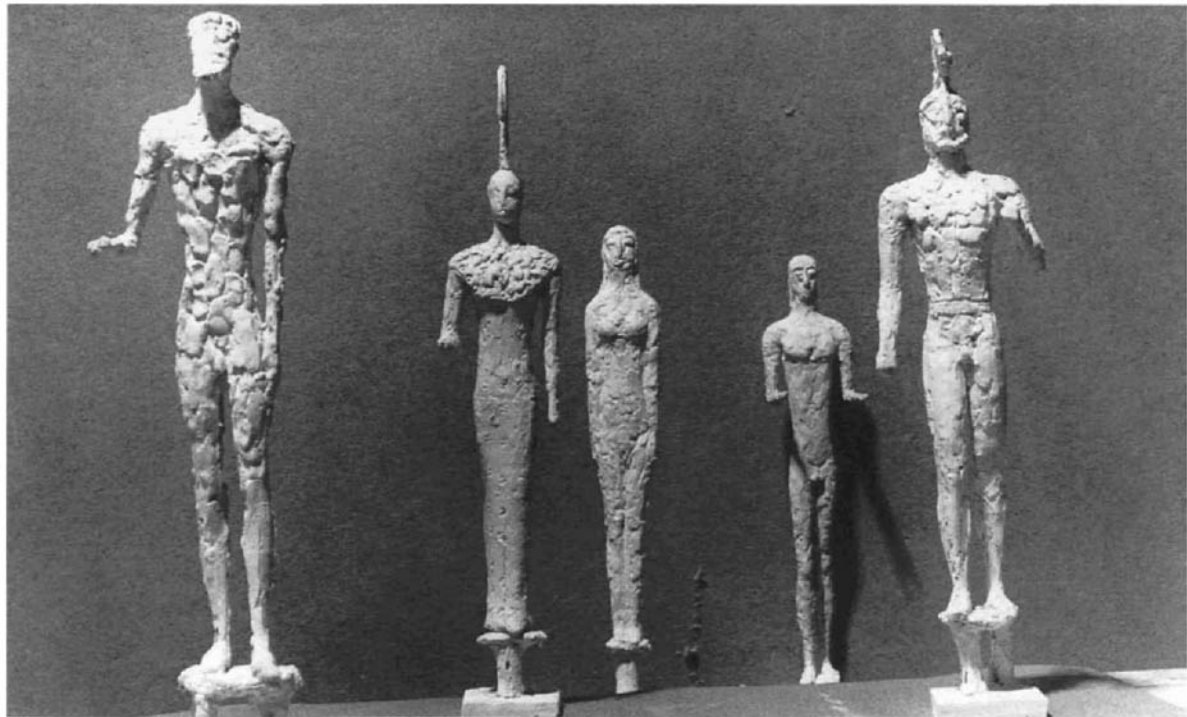


#### GIANNIS PAPPAS

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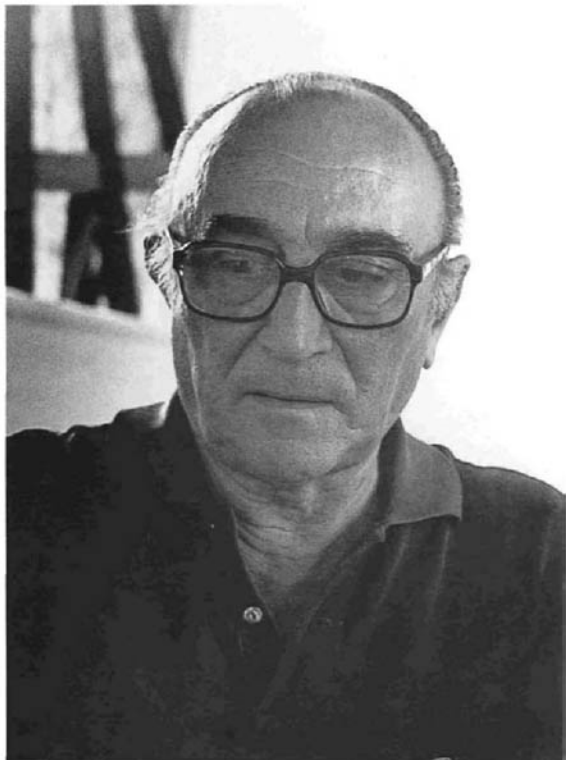
Giannis Pappas was born in Constantinople in 1913. He studied at the *Ecole Nationale Supérieure des Beaux-Arts* in Paris (1929-1937). He was elected regular professor of the Sculpture Workshops of the School of Fine Arts in Athens in 1953, where he remained until 1978. He has exhibited his paintings and his sculptures many times in Athens and Paris and won numerous awards. He has crafted a number of monuments and busts. In 1972 he was elected to the French Academy of Fine Arts. He has won the Greek Order of the Phoenix and the Italian *Ordine del Merito Nazionale*. In 1980 he was elected to the Athens Academy.

◀ Giannis Pappas at Epidaurus observing the set he helped create. Often directors brought in artists unrelated to the theatre and achieved wonderful results.





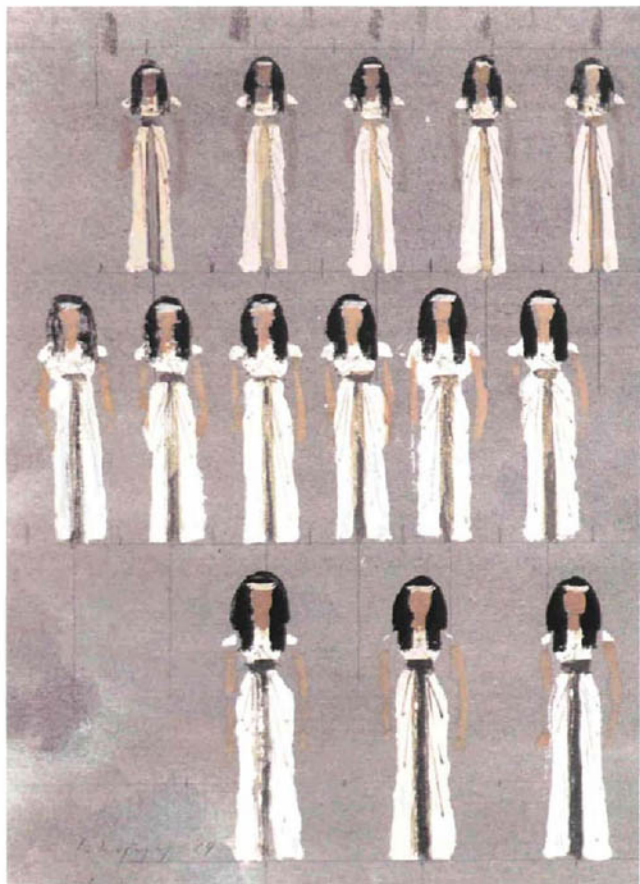




#### GIANNIS MORALIS

Giannis Moralis was born in Arta in 1916. He studied painting at the School of Fine Arts in Athens, mural painting at the *Ecole des Beaux-Arts* and mosaics at the *Ecole du Dessin, Arts et Metiers* in Paris. He first appeared as an engraver in 1936, as a painter in 1940, and as a set designer in 1950 with the play *Ode to Death* with the Proskinio company at the Moussouri theatre. Later he worked with Greek Dance Drama, the Athens Arts Theatre, and the National Theatre among others. He has shown his work often in exhibitions both singly and in groups in Greece and abroad. Since 1947 he has been a full professor at the School of Fine Arts. He has been awarded the Order of the Phoenix.

Costume designs for *Suppliant Maidens*.





*Fig. 1. Five female figures in ancient Egyptian attire, showing variations in dress and hairstyle.*



Translation: K. Papalexandrou

Director: Jean Tassault

Sets: Giannis Karydis

Costumes: Antonis Fokas

Music: Dimitris Terzakis

Choreography: Tatiana Varouri

Dimitris Horn (Lorenzo de Medici), Nikos Tzogias (Duke Alexander),

Eleni Hatzigiargyri (Marquise Chibeu), etc.

#### DIMITRIS HORN

Dimitris Horn was one of the most gifted actors, on both the screen and the stage, of modern Greece. The son of the writer Pandelis Horn, he enrolled in the Drama School of the then Royal Theatre of Greece in 1937 and graduated in 1940. During this period he had the good fortune to be taught by the greats of the Greek stage, including Dimitris Rondiris and Emilios Veakis. His teacher of Theory was Kostis Bastias, who was also General Director of the State theatres. Bastias hired Horn to act with the Dramatic Company of the Royal Theatre, which housed the newly established Greek National Opera.

The first production Horn appeared in was Strauss' *Die Fledermaus* in 1940. With the entry of German troops into Greece the following year he left the National Theatre and was hired by Maria Kotopouli's company. In 1943 he worked with Katerina Andreadi and in 1944 he founded a company with Mary Aroni. Later that year he formed a company with Manolidou and Aroni at the Pantheon theatre; immediately after the violent disturbances of December the company left to tour Egypt and Cyprus. When Horn returned a year later he worked on a single production with the Melina Merkouri and Nikos Hatziskos company. From 1946 to 1950 he was a leading man with the Royal Theatre under Dimitris Rondiris.

In 1950 Dimitris Horn received a British Council scholarship and left for England where he stayed for a year before going on to the United States for another year in New York. He never tried to launch a career abroad. When he returned to Greece in 1952 he founded a company with Elli Lambeti and Georgios Pappas. In 1955 Elli Lambeti and Horn worked with K. Moussouris in the latter's theatre and in 1956 the pair installed themselves at the Kentrikon theatre where they became the most popular couple in the history of Greek theatre. In 1960 Lambeti left for America and Horn continued on by himself at the Kentrikon until 1964, when he worked with the National Theatre for a single season. In 1965 he returned to the *Elefthero Theatro* and performed in *To Avgo* (The Egg). He was then called back to the National by its new managing director, Ilias Venezis, and its new artistic director, Alexis Minotis. In 1968 Horn left the National Theatre again and founded his own company with which he worked almost ceaselessly with only a few short

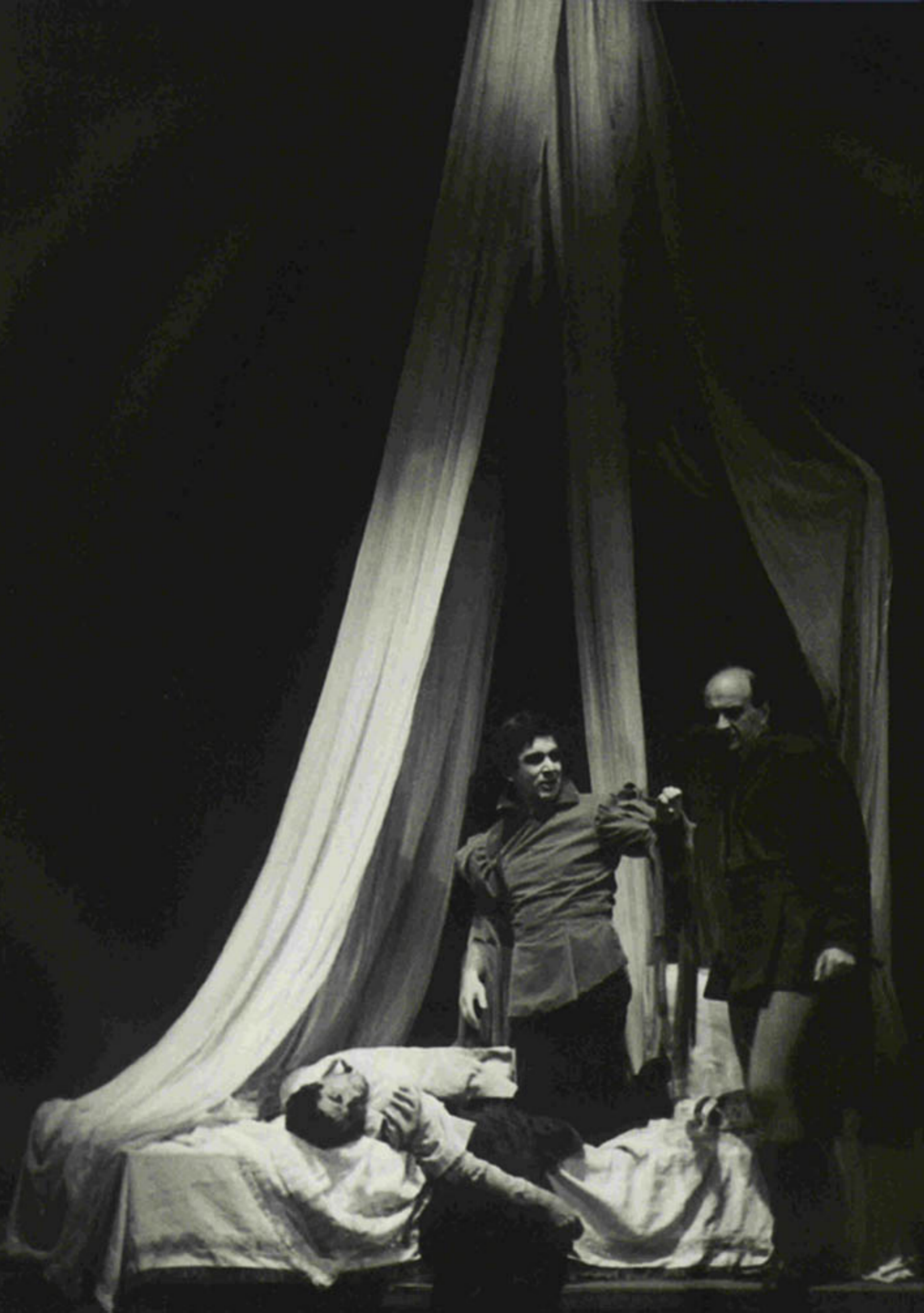
pauses for health reasons and for travel abroad with his wife Anna.

Horn was a charismatic actor. He had imagination, vast amounts of humour, a wonderful sense of rhythm, passion, an ability to keep his cool under pressure, a rare ability to compose and create. He managed to pull the essence of a text out into the open and to present it in a unique and inimitable way. He was deeply educated and informed and often read the plays he would perform in the original languages so as to internalise them as much as possible. However, for a thirty two year period, from 1952 to 1984 he also performed light and charming roles which required humour, imagination, skilful acting and an excellent sense of timing. While he established these plays in the consciousness of the broader public he perhaps denied the Greek theatre his rare abilities to do more serious work. However, he did play some very important parts during his career. These performances remain to this day beacons of brilliance and aesthetic composition: *Richard II*, *Richard III*, *Timon of Athens*, *Twelfth Night* (Feste), *Much Ado About Nothing* (Benedick) and *Lorenzaccio*, to mention just a few. He worked with the most important directors (Dimitris Rondiris, Alexis Solomos and Leonidas Trivizas among others) and he mobilised new powers which he himself instituted.

Horn's contribution to the birth of Greek cinema was also great. He first appeared in Dimitris Ioannopoulos' seminal film *I Foni tis Kardias* (The Voice of the Heart) next to Veakis and in G. Tzavellas' *Methystakas* (The Drunkard) with Orestis Makris. Mostly though he helped the then unknown M. Kakogiannis to develop his gifts with appearances in *Kyriakatiko Xypnima* (Sunday Awakening) and *To Koritsi me ta Mavra* (The Girl in Black). His presence in the Tzavellas' *I Kalpiki Lira* (The Counterfeit Pound) and in his excellent *Mia Zoe tin Ehoume* (We Only have one Life) as well as in Alekos Sakellarios' comedy *Alimono stous Neous* (Youths Beware) was instrumental in the establishment of a natural, anti-histrionic acting style. Horn also had a long and distinguished career on the radio. He taped dozens of plays with many important actors. In 1974 he was made the first post-dictatorship director of the Greek Broadcasting Corporation.







Eugene O'Neill

LONG DAY'S JOURNEY INTO NIGHT

MAIN STAGE March 26, 1965

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Translation: Nikos Gatsos

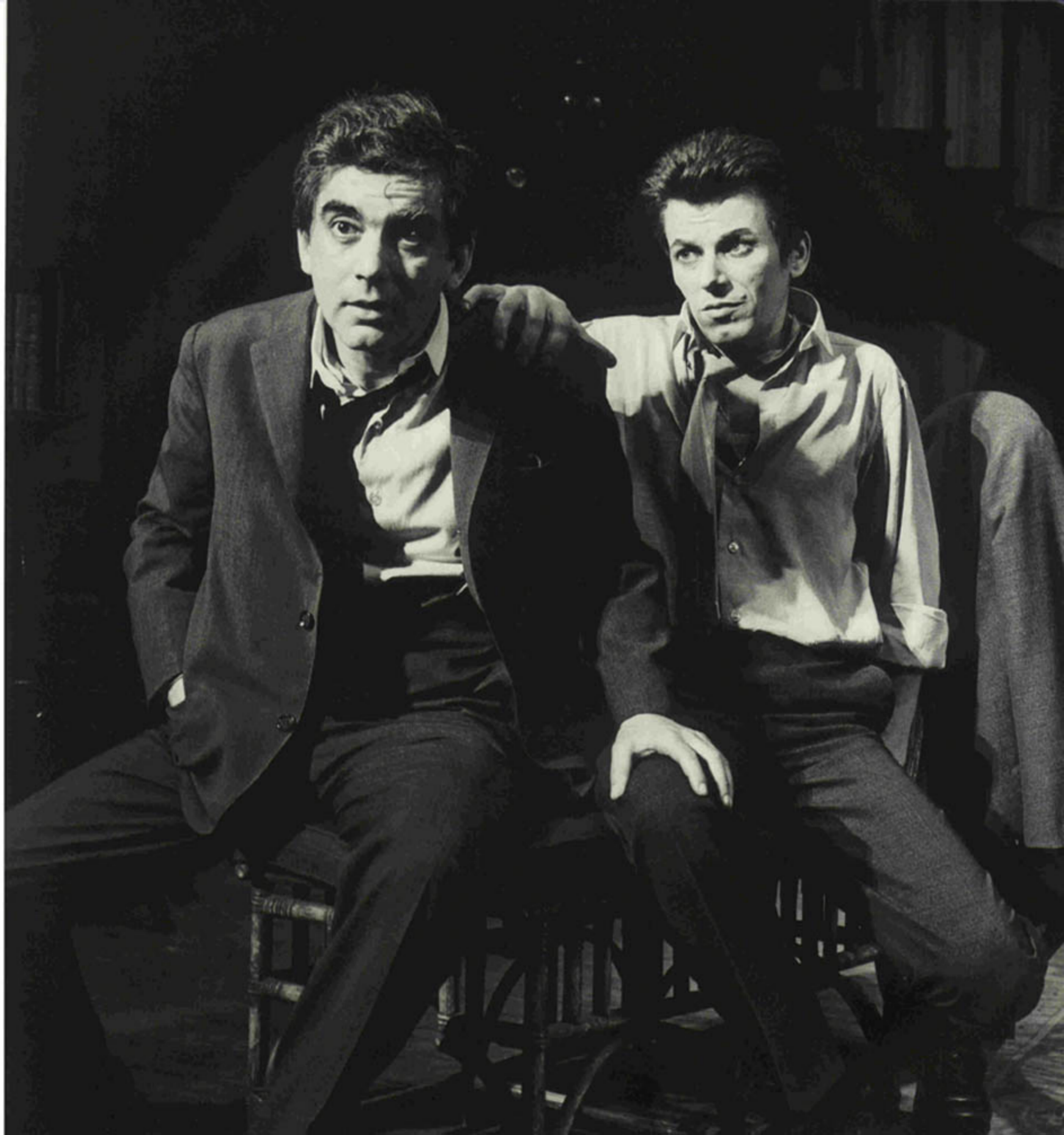
Director: Alexis Minotis

Sets - Costumes: Vasilis Vasiliadis

Alexis Minotis (James Tyrone), Katina Paxinou (Mary Tyrone), Dimitris Horn (Jamie), Petros Fyssoun (Edmond), Eleni Hatziargyri (Kathleen), etc.







**Jean Giraudoux**

**THE MADWOMAN OF CHAILLOT**

MAIN STAGE January 27, 1966

Translation: Xenofontas Lefkoparidis

Director: Alexis Minotis

Sets: Vasilis Vasiliadis

Costumes: Antonis Fokas

Katina Paxinou (Aurelie), Alexis Minotis (Rag and bone man), Eleni Hatziargyri (Constance), Rita Myrat (Gabrielle), Antigone Glykofrydi (Josephine), Vera Zavitsianou (Irma), Lykourgos Kallergis (The President), Aris Malliagros (The Baron), Pandelis Zervos (The Policeman), etc.

Katina Paxinou in *The Madwoman of Chaillot*. ►

Overleaf: A scene from *The Madwoman of Chaillot*, with Alexis Minotis as the rag-and-bone man, a role that brought the great actor's comic gifts to the fore.

#### KATINA PAXINO

Katina Paxinou was a versatile actress who excelled in all manner of roles but tragedy was her forte. Thanks to her superb vocal skills and expressive intensity, she distinguished herself as Clytemnestra with Marika Kotopouli's company in 1930, then at the National Theatre under the direction of Fotos Politis. Her performance as Electra in Dimitris Rondiris' production (Herod Atticus Theatre, 1936) was a landmark in the rejuvenation of Classical Tragedy. As leading lady of the National Theatre in the 30's she played Ibsen (Mrs Alving), O' Neill (Anna Christie), Pandelis Horn (Eva in *To Fyntanakji*), Schüller, Kostis Palamas (*Trisevgeni*), Angelos Terzakis (Zoe in *Aftokrator Mihail*), Wilde (Mrs. Erlyn, Mrs. Cheveley) and Shakespeare (Olivia, Goneril, Gertrude). Having received critical praise overseas on the National Theatre's 1937 tour, she left Greece at the beginning of World War II. Her husband Alexis Minotis soon joined her in the United States where

they stayed for ten years. She achieved international acclaim and won an Oscar for her performance as Pilar in *For Whom the Bell Tolls*. Homesickness and a love of the Greek stage eventually prompted the couple to abandon Hollywood and Broadway to return to Athens. She played Bernarda Alba at the Rex and the old lady of Durrenmatt's *The Visit* at the National Theatre. At Epidaurus she shone in many classical tragedies under the direction of Alexis Minotis: her Hecuba was particularly memorable. During the Dictatorship she and Minotis withdrew from State Theatre and established their own company, performing at the Pantheon and Sineac theatres. Her performances as Mother Courage and the mother in Lorca's *Blood Wedding* were unforgettable but the strains of management took a heavy toll; she died before the 1974 restoration of democracy.







Oscar Wilde

AN IDEAL HUSBAND

MAIN STAGE March 28, 1968

Translation: Stathis Spiliotopoulos

Director: Alexis Solomos

Sets - Costumes: Giannis Stefanellis

Nikos Tzogias (Sir Robert Chiltern), Vasso Manolidou (Lady Chiltern),

Mary Aroni (Mrs Cheveley), Ioannis Apostolidis (Count of Caversham),

Eleni Halkoussi (Lady Markeby), Nikos Kazis (Goring), etc.

OSCAR WILDE (Full name Oscar Fingal O'Flahertie Wills Wilde)

The Irish writer Oscar Wilde was the "cursed" genius of Victorian England. After a brilliant degree at Oxford he founded an aesthetic cult of 'Art for art's sake'. His epigrams dazzled society salons while his cynicism scandalised the puritanical majority. He wrote poetry inspired by the works of Baudelaire and Verlaine stories both fairy-tale like (*The Nightingale and the Rose*) and satirical (*The Canterville Ghost*) and novels, the risqué *The Picture of Dorian Gray* among them. Of his tragedies, which include *Vera* (1882), *The Florentine Tragedy* and the *Duchess of Padua*, the best known is the notorious *Salome*. Banned in England, it was performed in France by Sarah Bernhardt in Wilde's own translation. His comedies were hugely successful in London: *Lady Windermere's Fan*, *A Woman of No Importance*, *An Ideal Husband* and *The Importance of Being Earnest*. All four are masterful modernisations of the comedy of manners, and the plot twists lampoon the popular melodramas

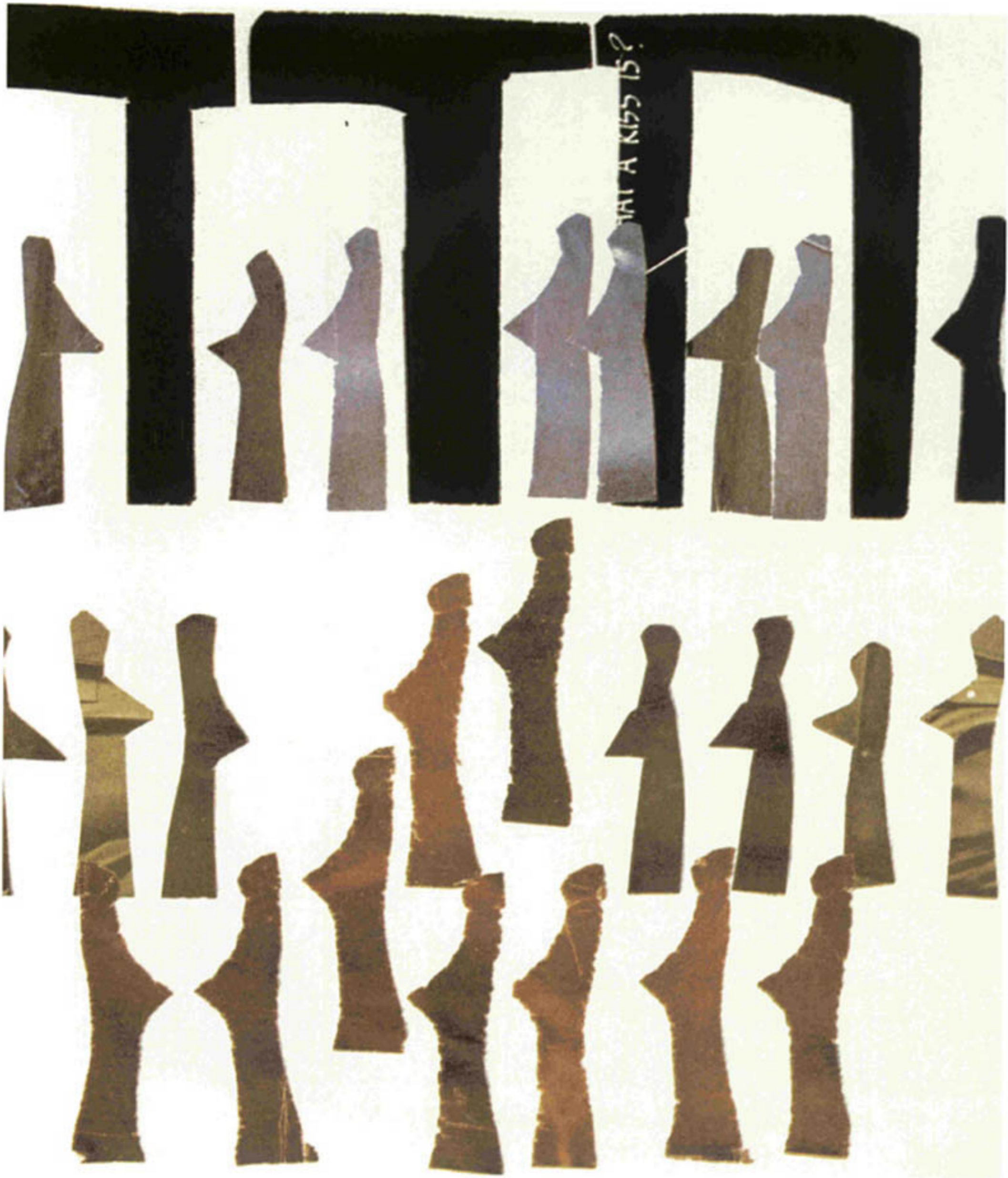
of the period. While (with the exception of *Salome*) his tragedies are largely forgotten, the comedies still enjoy a world-wide popularity. Brilliant as he was ("I put all my genius into my life; I put only my talent into my works" he famously quipped) Wilde fell into a trap set by his enemies. When the Marquess of Queensberry accused him of sodomy (homosexuality was illegal in Britain at the time), Wilde sued him for slander. The ensuing trial revealed Wilde's homosexuality. His social standing, marriage and career were ruined and he was sentenced to two years hard labour. He wrote the poem *De Profundis* in prison and *The Ballad of Reading Gaol* after his release. He moved to France where, unable to publish under his notorious real name he wrote under the pen-name Sebastian Melmoth. He died not long afterwards in debt and nearly friendless.











**Aeschylus**  
**SEVEN AGAINST THEBES**  
 EPIDAUROS June 30, 1968

Translation: Ioannis Gryparis  
 Director: Alexis Solomos  
 Sets - Costumes: Alexis Solomos  
 Music: Michalis Adamis  
 Choreography: Dora Tsatsou  
 Nikos Kazis (Eteocles), Stelios Vokovits (Messenger),  
 Kakia Panagiotou (Chorus Leader), etc.



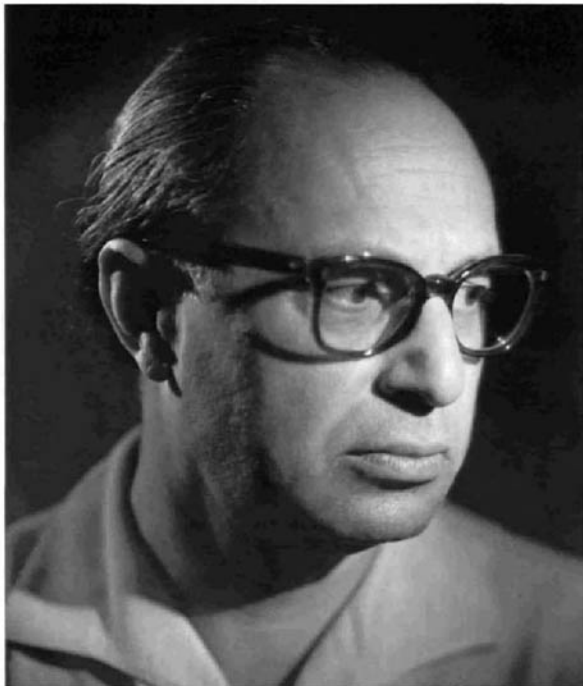
## SEVEN AGAINST THEBES

This Aeschylus tragedy is the only one extant of his four Theban plays. Of the lost three, two formed a trilogy with *Seven Against Thebes* preceded by *Laius* and *Oedipus* and the third was a satyr play called *Sphinx*. Aeschylus won the play competition in 468 BC with *Seven Against Thebes*, defeating Aristias and Polyphrasmon. It must have been performed by a Chorus and only two actors, playing Eteocles and the Herald; the epilogue with Antigone and Ismene is thought to be a later addition. In 468, Athenian imperialism was at its zenith, with Kimon's fleet wreaking bloody vengeance on any city that dared rebel against Athenian hegemony. Aeschylus uses the play to remind his fellow citizens of the horrors of civil war; some fifty different words for armed conflict appear in the play, echoing the clamour of the battle over luckless Cadmeia. Thebes having sided with Persia in the recent wars, is referred to throughout the play by the name of its founder, Cadmus.

The plot concerns the struggle for the throne between Oedipus' two sons Eteocles and Polyneices who remains off stage. They meet in single combat during the battle (which also takes place offstage) and kill each other. This physical conflict is presaged by a moral conflict between two opposing conceptions of the Gods. One opinion, expressed by the Chorus of frightened women is that the Gods are all-powerful. The opposing view represented by Eteocles is that human will can successfully defy them. The

burden of dramatic responsibility is thus divided and the Choral odes are not mere interludes but dramatic events whose visionary power conquers time. The horror of war belongs to the present, references to the fate of Laius to the past and laments for the conquered city belong to the future. The Chorus of Cadmeian women brings all of them together, giving dramatic shape to the nightmare of fear and despair. The dancer Telestes earned distinction for his work on this very play for "making things clear with his dancing". Though the Chorus is still the real protagonist, this is the play in which the first tragic hero appears in the person of Eteocles. Here the playwright in mid-tragedy takes a decisive turn away from the collective and towards the individual. At the beginning the play is about war and the fate of the city; suddenly the fate of one man and the unwinding of the curse on his family dominate the action. Characters: Eteocles, Herald (in some versions three heralds), Chorus of Cadmeian women. Setting: outside Cadmeia. In modern Greece *Seven Against Thebes* is the least known of Aeschylus' tragedies and one the least performed of all Classical plays. After Spyros Melas directed it at his Arts Theatre in 1925, it was not performed again until the 1968 National Theatre production at Epidaurus. This was a translation by Ioannis Gryparis directed by Alexis Solomos with music by M. Adami and choreography by Dora Tsatsou.





#### TAKIS MOUZENIDIS

The Trebizond-born director Takis Mouzenidis studied in Hamburg and Berlin. In the tradition of Politis and Rondiris but not without his own innovations, he was with the National Theatre through two crucial periods (1937-42 and 1961-74). He was first appointed by Kostis Bastias to lighten the directorial load of the overburdened Rondiris who was then in sole charge of the Greek state theatre. Mouzenidis' early productions with the National Theatre include Sheridan's *The School For Scandal*, Romas' *Zakynthian Serenade*, Hermann Barr's *Concerto*, *The Bonds of Interest* by Benavente, and Hauptmann's *Dorothea Angermann*. All these productions featured the delightful Eleni Papadaki, whom he also directed in *Antigone* at the Herod Atticus theatre in 1940. In the final years of the Occupation he directed the company which Veakis, Manolidou, Pappa and Dendramis established at the Pantheon theatre. After Liberation he established a short-lived experimental company called the Stage Curtain Company. They staged classics (*The Tempest*, *Don Carlos*, etc.) with the actors in rehearsal clothes rather than costumes. From 1955 to 59 he produced such open-air spectacles as Lope de

Vega's *Fuenteovejuna*, an adaptation of Nikos Kazantzakis' *Christ Recrucified*, *The Beloved of the Shepherdess* by Dimitris Koromylas and others with Katrakis' Greek Popular Theatre. During this period he also began a school for Musical Theatre which only lasted three years. After a nearly twenty-year absence he returned to the National Theatre and directed, among many other plays, *The Gardener's Dog* by Lope de Vega, *The Storm* by Ostrovsky, *The Cherry Orchard* and *Mourning Becomes Electra*. Mouzenidis was instrumental in the creation of a secondary venue for the National theatre, the New Stage. In 1971, he inaugurated the new stage with a production of Syngé's *The Playboy of the Western World*. He produced and directed 16 Classical tragedies, most with Anna Synodinou for the Epidauros festival, a significant step towards the goal of reviving the entire extant Classical repertoire. Dynamic and tireless, he travelled all over the world lecturing on ancient theatre. A few days after his last show opened he died of shock while watching his house burn down.

**Euripides****RHESUS**

EPIDAUROS July 21, 1968

Translation: Tasos Roussos

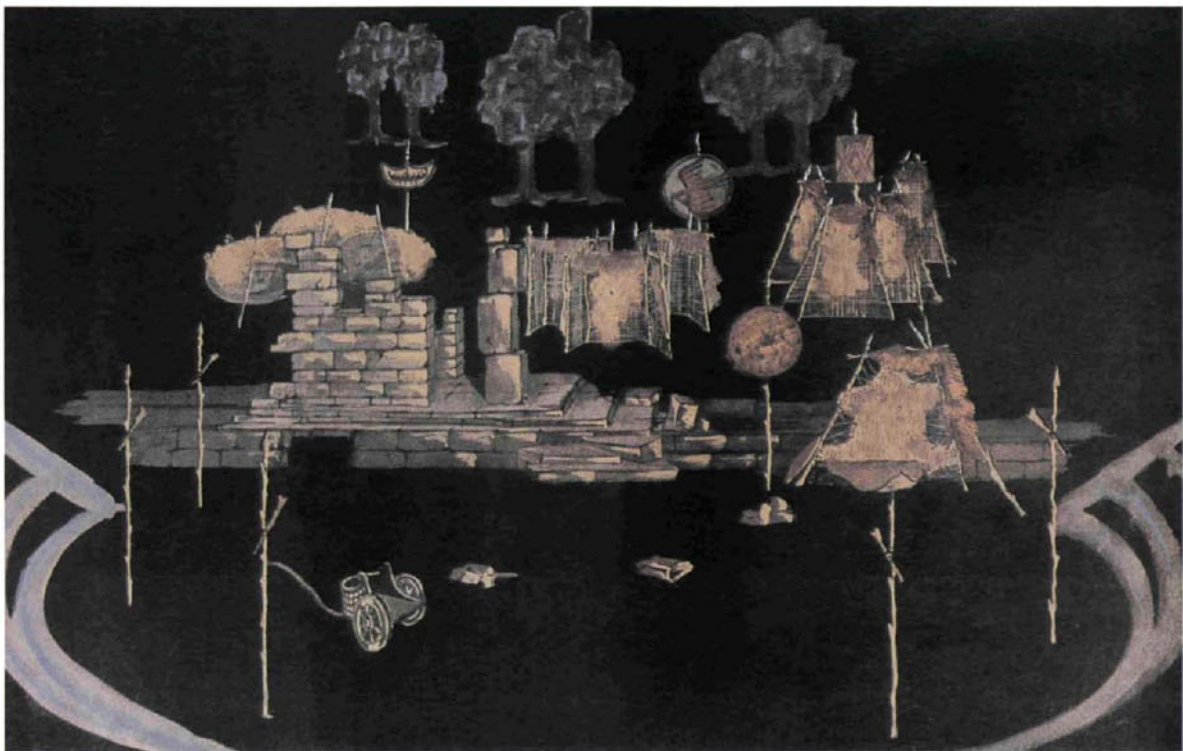
Director: Takis Mouzenidis

Sets - Costumes: Pavlos Mantoudis

Music: Georgios Kouroupos

Choreography: Maria Hors

Grigoris Vafias (Rhesus), Theodoros Moridis (Rhesus' Charioteer), Vasilis Kanakis (Hector), Ghikas Biniaris (Creon), Giannis Argyris (Odysseus), Nikos Dendrinis (Diomedes), Olga Toumaki (Muse), Giannis Apostolides (Aeneas), etc.



### RHESUS (996 lines)

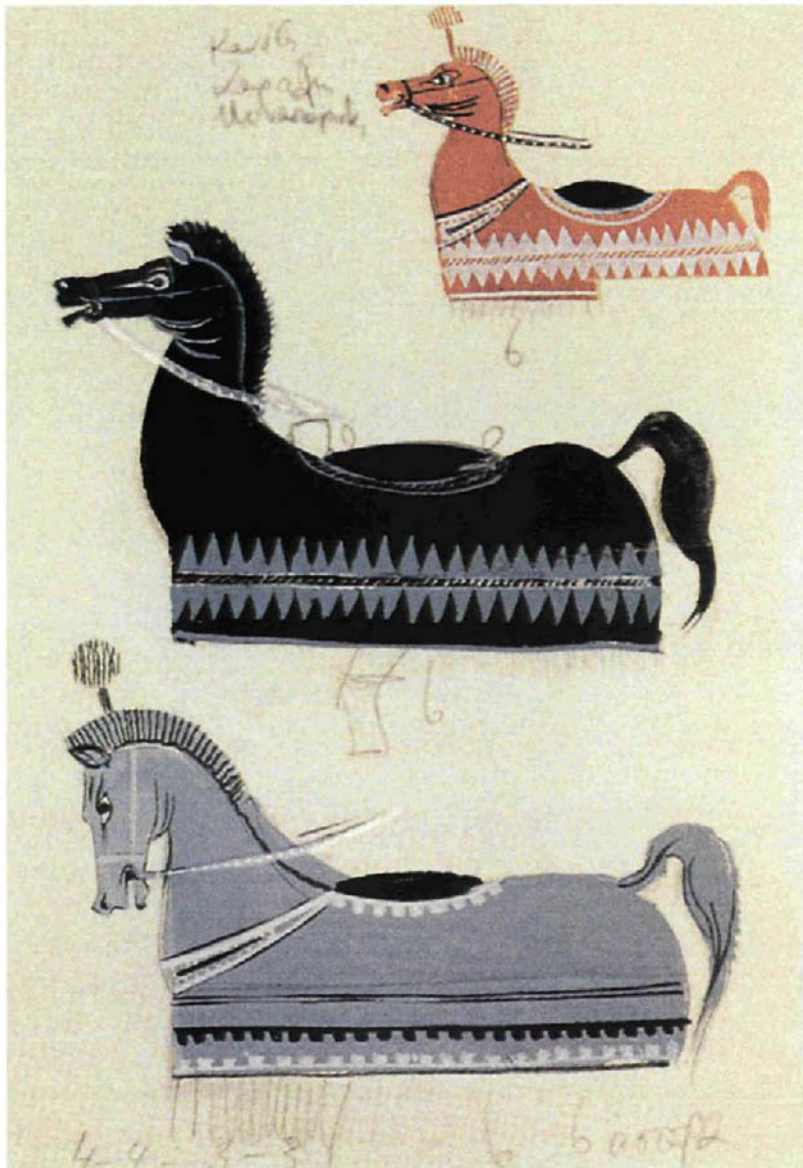
*Rhesus* is a tragedy of unknown date (450 BC is one possibility) which has been attributed with many scholarly reservations to Euripides. The action takes place during the siege of Troy and the *dramatis personae* include several Greek and Trojan heroes, a muse and a goddess. The plot is reminiscent of a modern spy-thriller war movie. Rhesus is the son of the river Strymon and the muse Terpsichore. He is king of Thrace and his herds of miraculous horses make him a valuable ally on whose help the Trojans are depending. The Achaeans are bent on preventing him from coming to the aid of the besieged city, and thanks to the stratagems of Odysseus, they eventually succeed. (Characters: Chorus of guards, Hector, Aeneas, Dolon, Messenger, Rhesus, Odysseus, Diomedes, Athena, Paris, Charioteer. Setting: Trojan camp)

It is worth noting that this tragedy contains the only appearances of Hector, Aeneas, Diomedes and Paris in the extant Classical canon. The first modern production was directed by Takis Mouzenidis at Epidaurus in 1968. The Balkan-inspired costumes ignited some controversy.









## KNIGHTS (1408 lines)

*Knights* is the fourth comedy Aristophanes wrote. In the 424 BC Lenaea it defeated plays by wise Cratinus and vulgar Aristomenes. It is the most confrontational of his extant political satires, consisting of a frontal attack on the then leader of the state, the demagogue Cleon in the character of the raging Paphlagon. The two leading Athenian generals, Nicias and Demosthenes appear in the play under their own names as his two much-beaten servants. If the protagonist Allantopoles is based on a historical personage, he has not yet been identified; perhaps he is meant to represent Aristophanes himself. Allantopoles is a small-time merchant in the meat business, uncouth, wily, and not particularly bright, who succeeds in humiliating the mighty politician. His allies in this are twenty-four young knights. It is the only Chorus of young men among Aristophanes' plays, and the only time the playwright provides us with a favourable view of Athenian youth. It is also the only example of a mounted Chorus, reminiscent of the Komos associated with Dionysian celebrations. It is the only production Aristophanes rehearsed without the assistance of Callistratus. There is also a story that, as no actor dared fall afoul of Cleon, Aristophanes was forced to play the part of Paphlagon himself. This may be the reason why Eupolis dissolved his collaboration with his fellow playwright. The first modern production was by the National Theatre at the 1968 Epidaurus Festival. Christophoros Nezer played Allantopoles and Ghikas Biniaris played Paphlagon. Alexis Solomos directed, Georgios Vakalo designed the production and Stavros Xarhakos wrote the music. The production was revived and taken to Moscow in 1976.

Aristophanes

KNIGHTS

EPIDAURUS August 4, 1968

Translation: Nikos Sfyroeras

Director: Alexis Solomos

Sets - Costumes: Georgios Vakalo

Music: Stavros Xarhakos

Choreography: Tatiana Varouti

Ghikas Biniaris (Paphlagon), Christoforos Nezer (Allantopoles),

Michalis Kalogiannis (Demosthenes), Evangelos Ptotopappas (Niceas),

Pandelis Zervos (Demos), etc.





**Frank Wedekind****SPRING AWAKENING**

NEW STAGE December 18, 1971

Translation: Mitsi Kougioumtoglou

Director: Georgios Theodosiadis

Sets - Costumes: Pavlos Mantoudis

Rania Economidou (Wendla), Danis Katranidis (Moritz), Stelios Kalogeropoulos (Melchior), Eleni Nenedaki (Mrs Bergman), Vilma Kyrrou (Mrs Gabor), Zoras Tsapelis (A Mysterious Man), Nikos Kazis (Mr Gabor), etc.

**FRANK WEDEKIND**

Frank Wedekind is one of Germany's greatest playwrights. He was also a journalist, secretary to a circus, composer of ballads for the Hanover cabaret and a convict imprisoned for offending public morals. Plays: *Spring Awakening* (1891), *Earth Spirit* (1895. This and its 1902 sequel are together known as the Lulu plays), *The Court Singer*, *The Marquis of Keith*, *Karl Hetmann*, *The Pygmy Giant*, *Death and the Devil*, *Music*, *Wetterstein Castle*, *Franziska*, *Sampson*, *Bismark*, *Hercules* (1917), etc. He admired Strindberg and, to a certain extent Ibsen. Though his work draws on Naturalism, his theatrical career was an attack on the Naturalist status quo and its main exponents in Germany, Hauptmann and Sudermann. He wrote of them "when their realism is bankrupt they will earn their living by informing on people's lives." What he attempted to represent was not the surface appearance

of human existence but the life force that seethes within people. *Spring Awakening*, the play that made him famous, is a hymn to the sexual instinct of adolescents and the tragic consequences of its suppression by adult society. The Lulu plays show the power of female sexuality overwhelming those narrow-minded souls who see it through the distorting lens of conventional society. Wedekind brought to the European theatre a new cynicism and sensuality. He made use of the unexpected and the irrational. To use the terminology of his beloved circus, he was acrobatic with events and conjured internal action. In his plays Fate strikes suddenly and devastatingly, like a pot falling from a windowsill or a bolt from the blue. Wedekind was still writing when Expressionism, whose principal prophet he was, took European theatre by storm.



**Euripides**

**ORESTES**

EPIDAUROS July 11, 1971

Translation: Angelos Terzakis

Director: Alexis Solomos

Sets: Kleovoulos Klonis

Costumes: Ioanna Papantoniou

Music: Michalis Adamis

Choreography: Rallou Manou

Nikos Kourkoulos -

Dimitris Malavetas (Orestes),

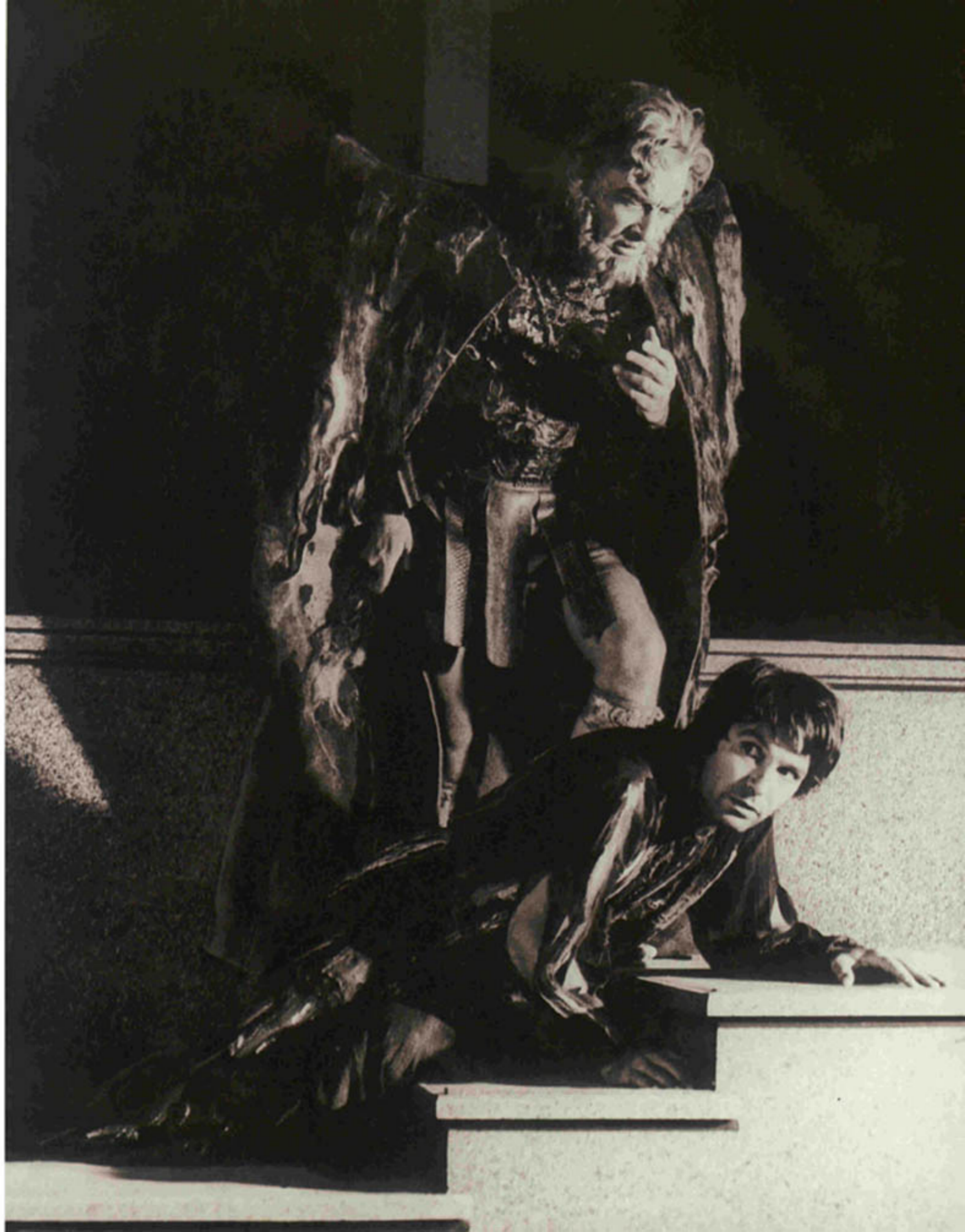
Eleni Hatzigryri (Electra),

Elli Vozikiadou (Eleni),

Vasilis Kanakis (Menelaos),

Takis Voulalas -

Theodoros Dimitrieff (Apollo), etc.



**Miguel de Cervantes****DON QUIXOTE**

MAIN STAGE November 18, 1972

Adaptation: Yves Jamiac

Translation: Pavlos Matesis

Director: Takis Mouzenidis

Sets - Costumes: Dionysis Fotopoulos

Music: Manos Hadjidakis

Choreography: Maria Hors

Manos Katrakis (Don Quixote), Pandelis Zervos (Sancho), Chloe Liaskou (Dulcinea), Karmen Roungeri (Shepherdess - Dulcinea), Maria Skountzou (Maritorna - Dulcinea), Annie Paspati (Death - Dulcinea), Tzoly Garbi (Teresa Sancho), Theodoros Moridis (Inn Keeper), Nikos Dendrinou (Kamas), etc.

**PANDELIS ZERVOS**

The actor Pandelis Zervos trained with Koun at the latter's short-lived Popular Theatre. His 1935 debut was as Polymnistoras in *Erofilis* by Georgios Hortatzis. His other Popular Theatre roles include Hercules in Alceste and Carion in Aristophanes' *Plutus* (1936). In his subsequent career, Zervos played dozens of roles both comic and tragic with several different companies; the Kotopouli company (1939-40 and 1950-54), the Arts Theatre (1942-43), the State Theatre of Thessaloniki (1943-45), the Greek Stage (1950) and the National Theatre (1947-50 and 1954-82). Particularly noteworthy were his performances in: *The Cherry Orchard* (Kotopouli 1939), *The Wild Duck*, *Right You Are, if You Think You Are* (Arts 1942-3), Byzantios' *Babylonia* (Thessaloniki 1943-45), *Volpone* (National 1949), Ostrovsky's *The Forest* (Directed by Rondiris at the Greek Stage, 1950), *Lysistrata*, Lorca's *The*

*Shoemaker's Marvellous Wife*, *Thesmophoriazusa*, Moliere's *The Miser*, Menander's *The Bad-Tempered Man*, Durrenmatt's *The Visit*, *Romeo and Juliet*, *Antigone*, *Bacchae*, *O Vasilikos* by Antonios Matesis, *Lorenzaccio*, *Peace*, *The Bourgeois Gentleman*, *Plutus* and *Frogs*. These last, among others, he performed at the National Theatre between 1954 and 1982. He also appeared in hundreds of films, television shows and on the radio.

Zervos was an actor of rare gifts. He had an overwhelming stage presence, and his acting displayed disarming technique, economy of expression and a deep human understanding. He had the ability to adapt to all sorts of different performance styles, and could convey the essence of a character with a single gesture. He excelled in comedy, particularly in classical comedy, with his inventive pacing and salt of the earth characterisations.

**MANOS KATRAKIS**

The Cretan actor Manos Katrakis was born in Kastelli Kissamou. His heroic bearing and extraordinary voice earned him rapid recognition, but his true gift was slow to mature. As a very young man, he was type-cast as a proud young Cretan (in the Cretan epic *Erotokritos* and in *Babylonia*) and also played chorus leaders or messengers in tragedy (Fotos Politis' productions of *Agamemnon* and *Oedipus the King*, Dimitris Rondiris' of *The Persians*). After nine years (with an occasional hiatus) at the National Theatre with occasional appearances elsewhere, he established his own company, the Greek Popular Theatre in 1955. Despite the lack of state subsidies, despite debt and frequent bankruptcy he managed to maintain a consistently high quality almost until the year of his death. With the exception of a few foreign plays such as *Julius Caesar* and *Inherit the Wind*, he concentrated on Greek playwrights. He staged works by Koromilas (*Agapitikos tis Voskopoulas*, The Sutor of the Shepherdess), Kondylakis (an adaptation of *Patouhas*), Roussos

(*Vassilissa Amalia*, Queen Amalia), Pergialis (*Koritsi Me to Kordelaki*, Girl With a Hair-ribbon and *Antigoni tis Katohis*, Antigone of the Occupation), Theodorakis (*To Tragoudi tou Nekrou Aderfou*, Dead Brother's Song) and closest to his heart, Kazantzakis (adaptations of the novels *Kapetan Mihalis*, Captain Michael and *Christos Xanastavronetai*, Christ Re-Crucified and the play *Christoforos Colombos*). Prometheus in *Prometheus Bound* was his greatest role, and often revived. Katrakis performed it in Athens, Delphi and Epidaurus, the final performance, where he appeared more wasted and spiritual than ever, in 1976. His very last performance that put the seal on his career was in *Da*, an insignificant foreign play. Despite this busy performance schedule Katrakis found time to appear in many films. Sometimes he acted in a film for the sheer pleasure of it, as in *Marina Kondara* or Tzavelas' version of *Antigone*, at other times in order to subsidise his continuing work in the theatre.





Pavlos Matesis

TO FANTASMA TOU KYRIOU RAMON NOVARRO  
(THE GHOST OF MR RAMON NOVARRO)

NEW STAGE March 29, 1973

Director: Kostas Bakas

Sets - Costumes: Dionysis Fotopoulos

Thymios Karakatsanis (Antonis), Nasos Kedrakas (A Friend),  
Kostas Galanakis (Ramon Novarro), Angeliki Kapelari (Theoni)  
Agni Mouzenidou (Mother), Kostas Kokkakis (Father),  
Antonis Antypas (Archangel), etc.







**Pantelis Prevelakis**  
**MOUSAFIREI STO STEPANTSIKOVO**  
**(GUESTS AT STEPANTSIKOVO)**  
 MAIN STAGE January 25, 1974

(adapted from the novella *The Village Stepantsikovo* by Dostoyevsky)  
 Director: Socratis Karantinos  
 Sets - Costumes: Vasilis Vasiliadis  
 Kostas Kastanas (Sergei Alexandrovich Nazientof), Pantelis Zervos  
 (Stepan Alexeievich Bachtseyev), Antigone Glykofrydi (Anna Nilovna  
 Peripelitsina), Stelios Vokovits (Foma Fomits Opishkin), Chloe Liaskou  
 (Anastasia Igrafovna), etc.

#### **PANDELIS PREVELAKIS**

The writer Pantelis Prevelakis was one of the most prominent figures of the 1930's generation. He was born in Rethymno on the island of Crete and studied in Paris. He taught Art History at the School of Fine Arts, and was briefly responsible for this field at the Ministry of Education. A prolific writer, he is particularly well known for his 'fictionalised histories' (the marvellous *Hroniko mias Politias*, Chronicle of a City 1938, being the most famous), essays (*Domenicos Theotokopoulos*, 1930, etc.), poetry and plays. His plays, all but *Monaxia* (Loneliness, 1935) staged by the National Theatre, are distinguished by their high literary quality and cover a variety of subjects: Biblical (*Lazarus*, Herod Atticus Theatre, 1970), Cretan history (*To Ifaisteio*,

The Volcano 1966), the Renaissance (*Iero Sfageio*, The Sacrificial Victim 1966), Dostoyevsky's Russia (*Ta Heria tou Zontanou Theou*, The Hands of the Living God 1957 and *Mousafirei sto Stepanotsivoko*, Guests at Stepanotsivoko 1974) and folk culture (his last One Acts *Trelo Aima*, Mad Blood and *Heri tou Skotomenou*, The Hand of the Slain, 1979). He also translated plays from the Classical Greek and from the Spanish. A close friend to Nikos Kazantzakis, Prevelakis dedicated many of his works to his colleague and compatriot, and was instrumental in seeing that his plays were staged. He has been a member of the Athens Academy since 1980.





◀ Costume designs by Vasilis Vassiliadis for  
*Mousafrei sto Stepanovskoye*. ▶





**Marios Pontikas**  
**TO TROMBONI (THE TROMBONE)**  
NEW STAGE December 21, 1974

Director: Kostas Bakas

Sets - Costumes: Georgios Patsas

Music: Manos Loizos

Margarita Lambrinou (Eftychia), Kostas Kokkakis (Pelopidas), Theodoros Dimitrief (First Man), Nikos Bousdoukos (Second Man), Kostas Tymvios (Third Man), Veatriki Deligianni (Nurse), Tzoly Garbi (Fortune-teller), etc.









#### ANNA SYNODINOU

The actress and politician Anna Synodinou is particularly well known for her performances in Classical Tragedy. She trained at the National Theatre School and was taught by Dimitris Rondiris and Angelos Terzakis. Her debut was with the Kotopouli company in *Edward's Children* (1950) and she stayed with the company, playing opposite Dinos Iliopoulos in several comedies. She started out playing ingenue roles and servant girls (Smeraldina in Goldoni's *The Servant of Two Masters*). She became leading lady of the Dinos Iliopoulos-Mimis Fotopoulos company in 1954. In the summer of 1954 she played Juliet in the theatre of the National Garden opposite N. Hatziskos, with Georgios Pappas as Mercutio. 1955 saw her first leading role with the National Theatre, in Lope de Vega's *The Star of Seville*.

In the summer of 1955, Synodinou first played at Epidaurus. She was Polyxene next to Katina Paxinou's Hecuba in the eponymous play by Euripides with Thanos Kotsopoulos and Alexis Minotis. In 1956 she married the businessman Georgios Marinakis. She spent the years between 1956 and 1964 at the National, appearing in dozens of plays both ancient and modern. She played the title role in Sophocles' *Antigone* and the two Iphigenia plays by Euripides, as well as Helen, Alcestis, Andromache, and Desdemona. She played Strindbergs *Miss Julie*, the title roles in Trisevgeni by Palamas and *Syvilla* by Sikelianos as well as Lorca's *Yerma* and *Dona Rosita*. In 1956 she founded her own company *Elliniki Skini* (Greek Stage). She established an open-air theatre on Lycabettus and her productions there include *Antigone* (directed by Georgios Sevastikoglou), *Ecclestazusae* (directed by Minos Volanakis) and Euripides' *Helen* (directed by Georgios Theodosiadis). She also produced the adaptation of Tolstoy's *War and Peace* at the Kentriko theatre with Thanos Kotsopoulos.

**Sophocles**  
**ANTIGONE**

EPIDAUROS August 10, 1974

Translation: Ioannis Gryparis

Director: Alexis Solomos

Sets - Costumes: Nikos Nikolaou

Music: Vasilis Tennidis

Anna Synodinou (Antigone), Stelios Vokovits (Creon), Elli Vozikiadou

(Ismene), Vasilis Kanakis (Guard), Dimitris Malavetas (Aemon),

Theodoros Moridis (Teiresias), Nikos Papakonstantinou (Messenger), etc.





**Georgios Skourtis**  
**I THILIA (THE NOOSE)**  
 NEW STAGE November 6, 1975

Director: Kostas Bakas  
 Sets - Costumes: Antonis Kyriakoulis  
 Grigoris Vafias (Professor Anagnostis),  
 Popi Papadaki (Woman), Giannis Argyris  
 (Man), Georgios Tsitsopoulos (Wanderer A),  
 Antigone Glykofydi (Woman A),  
 Takis Voulalas (Patient), Kostas Galanakis  
 (Announcer), Stefanos Kyriakidis  
 (Speaker A), etc.

Alfred Jarry  
**UBU ROI**  
 MAIN STAGE February 14, 1975

Translation: Georgios Mavroedis  
 Director: Alexis Solomos  
 Sets - Costumes: Spyros Vasileiou  
 Music: Vasilis Tennidis  
 Choreography: Tatiana Varouti  
 Pandelis Zervos (Ubu), Mary Aroni (Madam  
 Ubu), Angelos Gianoulis (King Wenceslas),  
 Ghikas Biniaris (Captain Macnure),  
 Theodoros Moridis (Sultan), Aris Malliagros  
 (Lord), Pitsa Kapitsinea (Queen Rosamund),  
 etc.







## OEDIPUS AT COLONUS

EPIDAURUS July 6, 1975

Translation: Ioannis Gryparis

Director: Alexis Minotis

Sets: Kleovoulos Klonis

Costumes: Dionysis Fotopoulos

Music: Theodoros Antoniou

Choreography: Maria Hors

Alexis Minotis (Oedipus), Olga Tournaki (Antigone), Maria Skountzou (Ismene), Grigoris Vafias (Stranger), Vasilis Kanakis (Theseus), Ghikas Biniaris (Creon), Christos Parlas (Polyneicus), Stelios Vokovits (Messenger), etc.

◀ Alexis Minotis making up for Oedipus with the assistance of designer Dionysis Fotopoulos.

Alexis Minotis as Oedipus and Olga Tournaki as Antigone. ▶

## OEDIPUS AT COLONUS (1779 lines)

*Oedipus at Colonus* is the last tragedy Sophocles wrote. He did not live to see it performed. His grandson (Sophocles the son of Aristion) rehearsed the actors for the performance that took place in 401 BC, four years after the death of the ninety-year-old tragedian. The play depicts Oedipus' journey through the grove of the Eumenides on the outskirts of Athens, a journey that will lead the elderly traveller to the kingdom of the dead. It is the most mature of Sophocles' plays, in thoughtfulness and lyricism if not in action, and the last great work of the golden age of tragedy. The glorious fifth century comes to a close with the deaths, both at Colonus, of Sophocles and his Oedipus. Characters: Oedipus, Antigone, Ismene, Theseus, Creon, Polyneices, Messenger, Chorus of old African men. Setting: Colonus, sometime after the blinding of Oedipus and before the war of the Seven. As with *Oedipus the King*, Edmondos Furst was the first modern Greek actor to play this role (Royal National Theatre, 1907). Minotis treated the part as his personal property from 1958 onwards. His high quality productions at Epidaurus were imbued with great respect for ancient forms. Veakis, unfortunately, was not granted the time.







**Henrik Ibsen****JOHN GABRIEL BORKMAN**

MAIN STAGE March 5, 1976

Translation: Pavlos Matesis

Director: Alexis Minotis

Sets - Costumes: Dionysis Fotopoulos

Alexis Minotis - Stelios Vokovits (John Gabriel Borkman), Eleni Hatziargyri (Gunhild Borkman), Tzoly Garbi (Malena), Vasso Manolidou (Ella Renthaim), Miranda Zafiropoulou (Fanny Witlan), Alexandras Antonopoulos (Erhard Borkman), Rania Economidou (Frida Foldal), Lykourgos Kallergis (Wilhelm Foldal)

**HENRIK IBSEN**

The work of the great Norwegian playwright Henrik Ibsen had a decisive effect on the development of 20<sup>th</sup> century theatre. He left his home town of Skien at 15, after his father's bankruptcy and moved to a tiny hamlet where he supported himself as an apothecary's apprentice. He was only 18 and writing melancholy poems when Else Borkental bore him an illegitimate son. He wrote his first play, a tragedy called *Caitlinc*, in 1849 while studying to be admitted to Christiania (Oslo) University. He was admitted in 1850, but instead of attending classes took a job as director and playwright at a new theatre in Bergen. Later, in 1857, he became Artistic Director of the Norwegian Theatre in Oslo, where he remained until 1862. He directed many of his own early plays there: *St. John's Night*, *The Warrior's Barrow*, *Lady Inger of Istraat*, *The Feast at Solhus*, *Olaf Liljekrans* and *The Vikings* at Helgeland (1857). He drew on Norwegian history and the rich tradition of the sagas, tendency which was to find its fullest expression in what is perhaps the most Shakespearean of his works, *The Pretenders* (1863). He applied for a state grant in order to travel abroad and received it. Ibsen, his wife Suzannah Thoresen and their four year old son Sigurd left Norway. He would not return, except for short visits, for 27 years. They lived in Denmark, Germany and Italy. He seemed to find the Italian sun particularly inspiring (as Goethe had before him) and wrote his first two masterpieces there, *Brand* (1865) and *Peer Gynt* (1867). The first of these, a symbolic verse drama reminiscent of the lyrical theatre of Schiller and Goethe, is about an uncompromising and intransigent man of God (said to be based on the Danish philosopher Kierkegaard) who sacrifices all human affection and hope of happiness on the altar of his religion. The play was published in Norway and brought its owner great fame in Scandinavia in general, a fame that was to increase two years later with the publication of *Peer Gynt*. This mercurial and visionary verse play fuses myth and reality, metaphys-

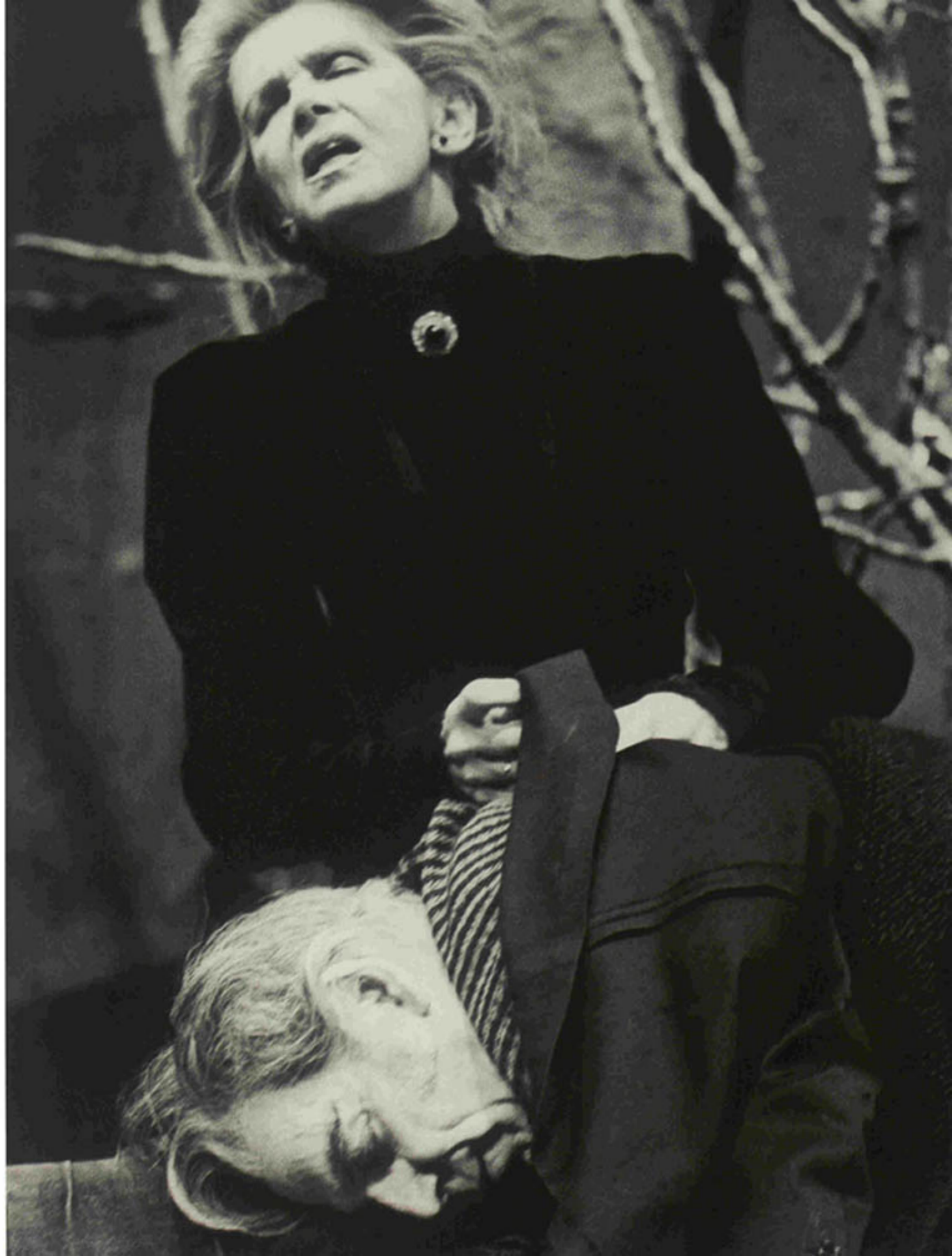
ical symbolism and homespun satire. It was performed in Christiania (now Oslo) in 1876, with a score by Grieg and remains increasingly popular world-wide. Two radically different plays were to follow, a light-hearted satire called *The League of Youth*, and a ponderous ten-act historical drama about the Emperor Julian, *Emperor and Galilean*. Ibsen then turned his hand to social commentary with an attack in prose on middle-class hypocrisy, *Pillars of Society*. His definitive statements in this vein, however, were written for the stage. *A Doll's House* (1879), which recounts the rebellion of wife and mother Nora Helmer scandalised audiences throughout Europe and established Ibsen as an innovator and reformer. Thanks to the appeal to the great leading ladies of the time of Nora and his other indomitable heroines, Mrs. Alving in *Ghosts*, Rebecca West in *Rosmersholm*, the eponymous *Lady from the Sea* and *Hedda Gabler* (1890), Ibsen, by the end of the century, was the second-most widely performed playwright in the world after Shakespeare. The uncompromising social commentary (he wrote about emancipation, venereal disease and hypocrisy) and use of the 'fourth-wall' that characterised the above plays and Ibsen's later work became the foundation for several decades of twentieth century theatre.

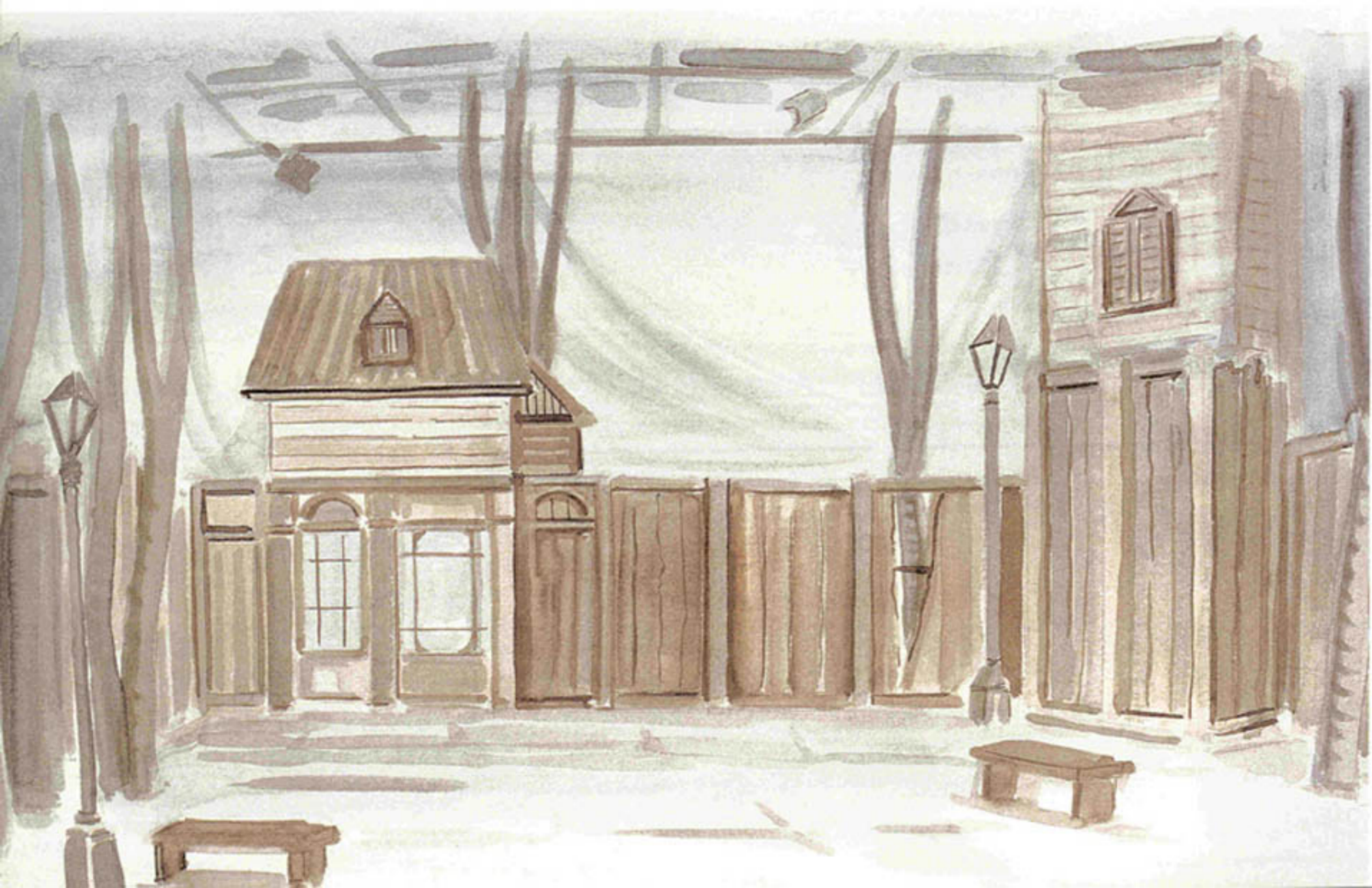
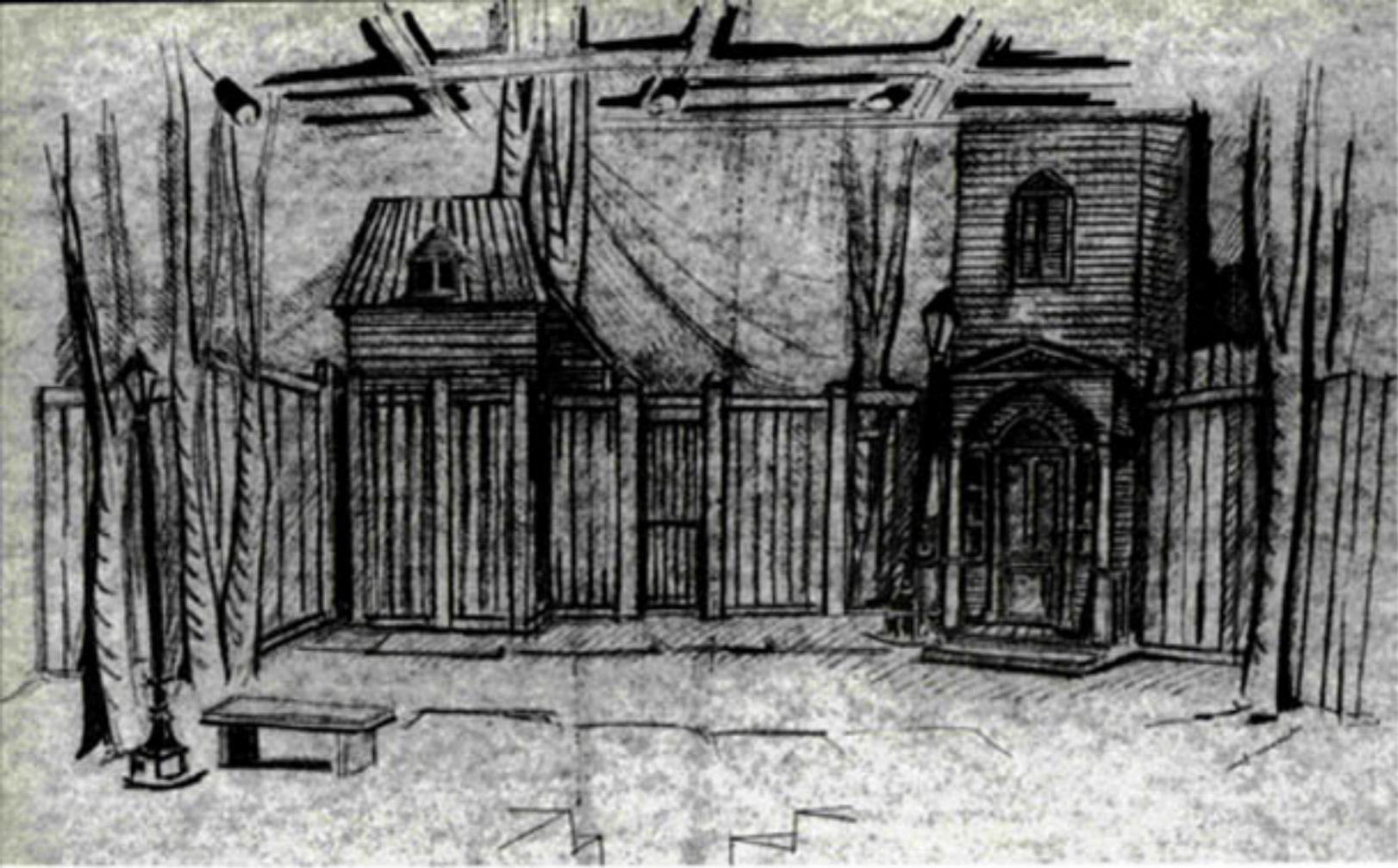
He returned to Norway at sixty-three and wrote his last four plays there. The protagonist in each of these is an old man at the end of his creative life -an architect in *The Master Builder*, a writer in *Little Eyolf* an industrialist in *John Gabriel Borkman* and a sculptor in *When We Dead Awaken*. It takes only a little decoding of his symbolic style to see all of these as autobiographical. Consciously or not, the playwright allowed his own situation to creep into these final works: the course of his marriage towards complete mutual alienation, his invigorating friendship with a young admirer, Emilia Bardach, and above all, his state of suspension between life and approaching death.











**Notis Pergialis****I GEITONIA TOU TSEHOF (CHEKHOV'S NEIGHBOURHOOD)**

NEW STAGE December 18, 1976

Director: Dinos Dimopoulos

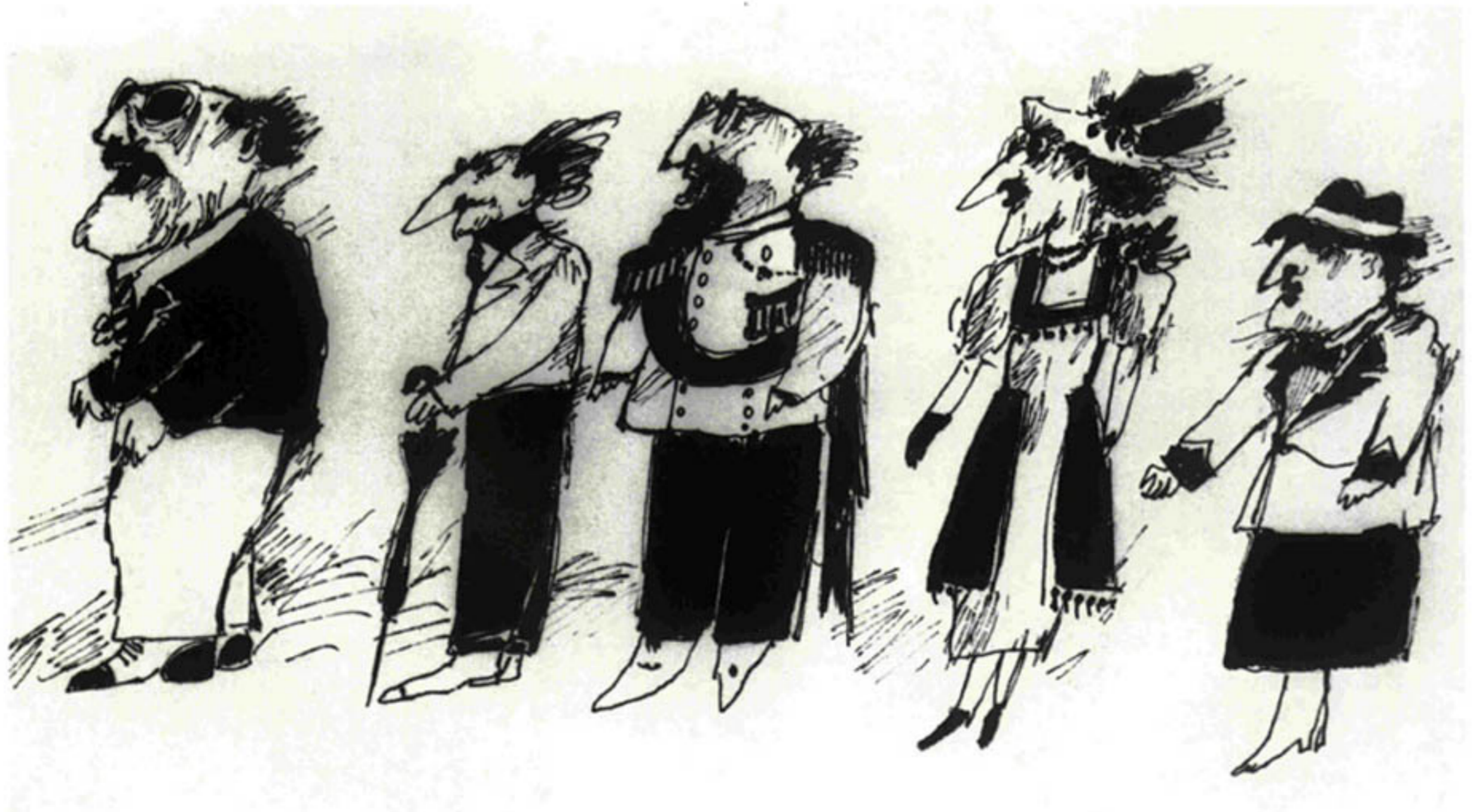
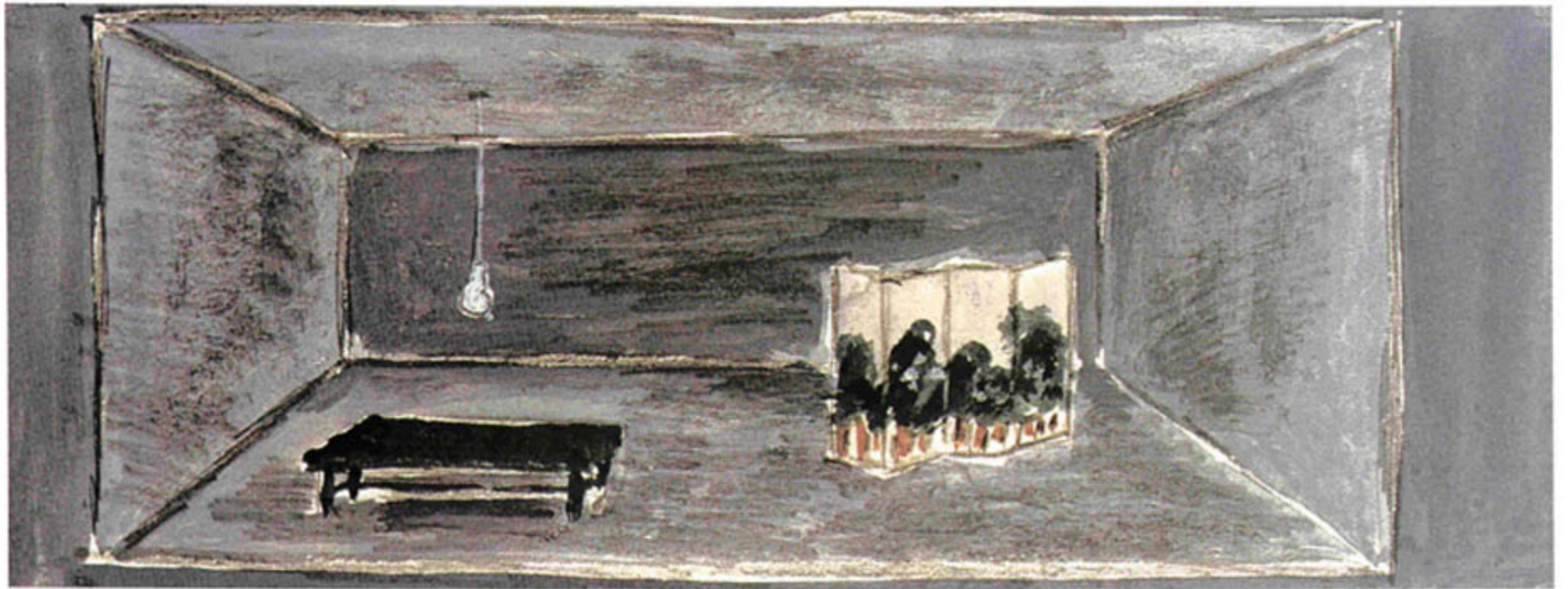
Sets - Costumes: Rena Georgiadou

Kostas Kokkakis (Chekhov), Valentini Moutafi (Vanka), Ghikas Biniaris (Tsoumelov), Stelios Vokovits (Grigori), Vasilis Kanakis (Zigalov), Georgios Tsitsopoulos (Siskin), Nikitas Tsakiroglou (Kyril), Takis Voulalas (Andrei), etc.

▼ Preliminary sketch of the set design.

▲ Colour rendering of the set design.





Vasilis Ziogas

TWO ONE-ACTS

I KOMODIA TIS MYGAS (THE FLY COMEDY)

TO PROXENIO TIS ANTIGONES (COURTING ANTIGONE)

MAIN STAGE February 25, 1977

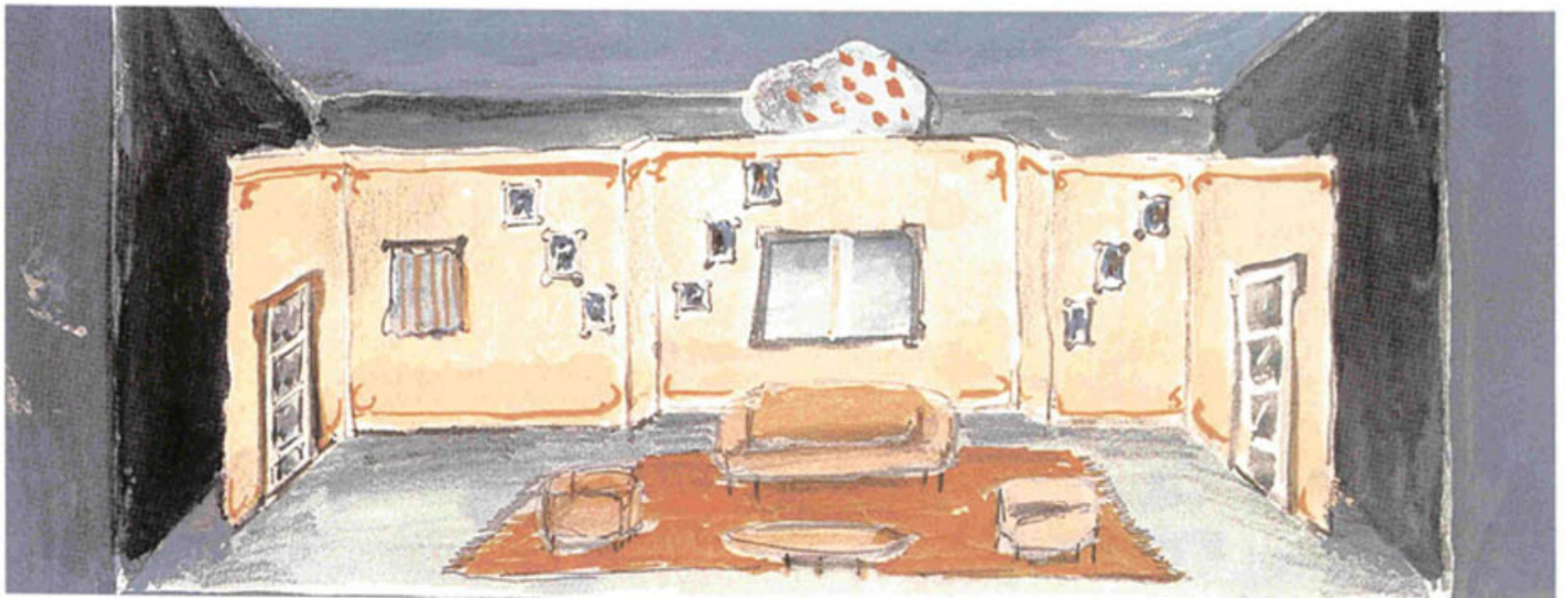
Director: Kostas Bakas

Sets - Costumes: Antonis Kyriakoulis

Babis Giotopoulos (Clown), Miranda Zafiropoulou (Secretary), Vasilis Kanakis (Interrogator), Nikos Filipopoulos (Murderer), Theano Ioannidou (Aunt), Kostas Kokkakis (Father), Babis Giotopoulos (Matchmaker), Grigoris Vafias (General), Theodoros Sarris (Teacher), Dolly Jones (Antigone).







**Euripides**

**HELEN**

EPIDAURUS July 16, 1977

Translation: Tasos Roussos

Director: Alexis Solomos

Sets: Kleovoulos Klonis

Costumes: Alekos Fasianos

Music: Iannis Xenakis

Choreography: Dora Tsatsou

Anna Synodinou (Helen), Nikos Tzogias (Teucres), Vasilis Kanakis (Menelaus), Eleni Zafeiriou (Old Woman), Pandelis Zervos (Greek Messenger) Kakia Panagiotou (Theonoe), Ghikas Biniaris (Theoclymenus), Christos Parlas (Castor), etc.







Α. Φανίας

ὄψιν ἐπιπέφυ

Τῶκρο

Samuel Beckett

ENDGAME

MAIN STAGE March 11, 1977

Translation: Kostis Skalioras

Director: Alexis Minotis

Sets - Costumes: Georgios Patsas

Choreography: Maria Hors

Nikitas Tsakiroglou (Clove), Alexis Minotis (Ham), Iakovos Psarras (Nag), Margarita Lambrinou (Nell).

SAMUEL BECKETT

The Irish writer Samuel Beckett spent most of his life in France, and beginning in 1945 wrote mostly in French. When he turned his attention from novels and stories to theatre, he had trouble getting his plays performed. His first play, *Eleutheria*, was neither published nor performed. A French publisher issued three of his novels and his second play, *Waiting for Godot*, in 1952. The novels met with critical success in France, but it was the production of *Waiting for Godot* at the *Theatre de Babylone* that changed theatre forever and established Beckett's reputation. The play's nightmarish take on the Theatre of the Absurd of Ionesco and Adamov was received as a groundbreaking theatrical statement on the futility of human existence. It was quickly translated into several languages and widely performed. Meanwhile, Beckett continued to write. *Endgame* was published in 1956,

the speechless *Act Without Words* in 1958, *Krapp's Last Tape* (a dialogue between a man and his own recorded voice) in 1959, *Happy Days* in 1961, *Not I* in 1973; he continued to write until his death in 1989. He wrote for radio (*All That Fall*, 1959), television (*Ah Joe*, 1967) and film (*Film*, 1967) as well as theatre. All his works are intensely psychological, set outside time and space in an atmosphere that is at once farcical and tragic. They are peopled by characters 'half martyr and half clown' who talk and talk (as he himself said) 'without having anything to say'. Beckett's importance to 20<sup>th</sup> century theatre is undoubted and immeasurable; he influenced his passionate detractors as much as his (equally passionate) admirers. He was awarded the Nobel prize for literature in 1969.

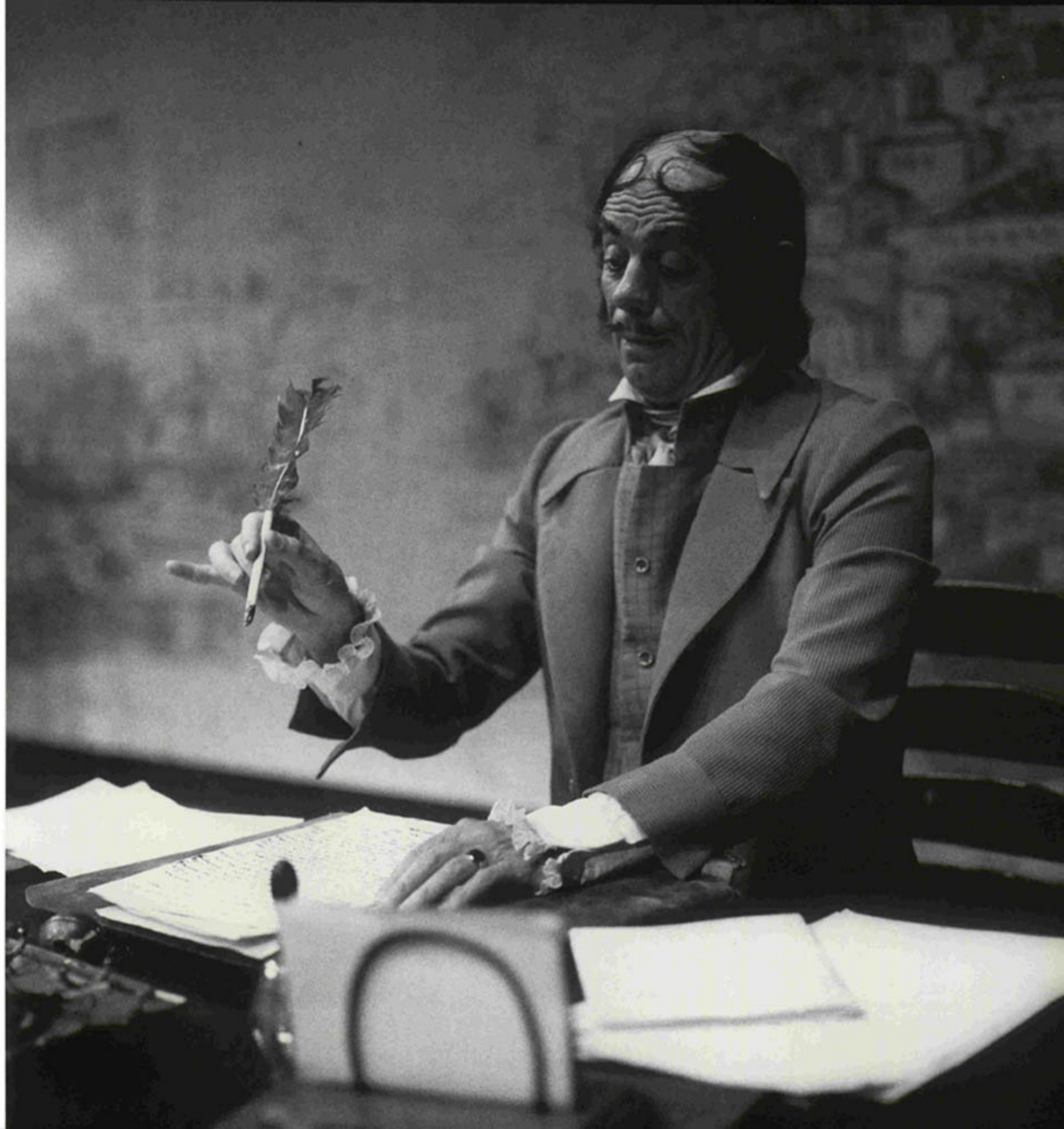


**Michail Hourmouzis**  
**O YPALLILOS (THE CLERK)**  
NEW STAGE November 12, 1977

Edited by Tasos Lignadis  
Director: Kostas Bakas  
Sets - Costumes: Dionysis Fotopoulos  
Music: Loukianos Kilaidonis

Choreography: Dora Tsatsou  
Nikitas Tsakiroglou (Chronidis), Nikos Tzogias (Olympiadis), Titika Vlahopoulou (Kleopatra), Danis Katranidis (Xenophon), Nefeli Orfanou (Sophitsa), Georgios Tsitsopoulos (Menecrates), Babis Giotopoulos (Oenerides), etc.





**Kostoula Mitropoulou**  
**TO PAICHNIDI KAI MIA TYPSI**  
**(THE GAME AND ONE REGRET)**  
NEW STAGE February 3, 1978

Director: Stelios Papadakis  
Sets - Costumes: Savvas Haratsidis  
Music: Anakreontas Papageorgiou  
Kostas Kokkakis (The Husband), Maria Skountzou (The Wife),  
Christoforos Kazantzidis (Avraam), Nikos Kapsis (Policeman)  
Pitsa Kapitsinea (The Mother), etc.



## THE TRAGEDY OF KING LEAR

*King Lear*, the fourth of Shakespeare's great tragedies, seems to have been written between 1603 and 1606, most likely in 1606. The playwright was then forty-six years old and at the height of his powers. Most critics and commentators on the play agree that *King Lear* is among the finest of Shakespeare's plays, and therefore, surely, among the finest works of post-Classical drama in general. Until then only Aeschylus had reached such heights. The affinity between the two greatest playwrights the world has ever seen is not limited to the heights they reached but extends to a similarity of tone in *King Lear*. The old king has been called Promethean in those moments of his great passion when he communes with natural forces, calls on them, and excites them. With him, man and all his concerns pass through to another dimension above everyday reality. This mythic atmosphere is not a rejection of reality but rather an intensification of it. Whereas in Aeschylus a Titan has human qualities, here a human character grows to Titanic size. This transformation of a human misadventure into a cosmological phenomenon, and the corresponding atmosphere thus created, are necessary requirements for the understanding of the extraordinary work which is the tragedy of *King Lear*.

The very first scene of the play ushers us into the realm of myth. An old king, over eighty years old, more patriarch than father, three marriageable daughters, a kingdom to be split... The whole scene has something monumental about it, as if it is carved in stone. We are not in an actual historical era so much as a geological epoch. If Shakespeare's every great work contains a separate world, then *King Lear*'s is lit by the dawning of history. The character of the old king too, who dominates the stage, his decision to rid himself of his kingdom, his egotistical whim in demanding that his daughters tell him how much they love him, have an autocratic flavour which anchors the sense that we are in a fairy-tale. It is this imposing frame which places the drama in a particular space and defines it.

If however we are outside the realm of everyday reality we are not outside the realm of human nature. The weaknesses of the until now all-powerful Lear are all too human. The imperious monarch, accustomed his whole life long to bending people to his will, used to idol-worship, falls, right at the beginning, into the great error the ancient Greeks called hubris.

Lear after all had never seen life's true face, he had never lived as an ordinary man. He lived and grew old at a remove, stranded in the loneliness of his high estate. This old king is also, in a way, a child, with a spoiled child's idiosyncrasies, high-handedness, and cruelty. But also with that child's naivete and trust; with a generosity barely darkened by his violent personality. "Thou shouldst not have been old till thou hadst been wise" the fool tells him in *Act I sc. 5*, by which time the darker side of life is already becoming apparent to Lear. This dark side is made incarnate in whom? In Lear's own daughters, the ones he was so generous to, the two eldest rather than the youngest whom he wronged, who left with his curse as her only dowry.

This theme of betrayal from within, by one's own kin, is fundamental to the whole concept of tragedy. It expresses something monstrous, vile, yet at the same time -and here lies the horror of it- not at all alien to the order of things. It seems, on the contrary, to be fostered by it, to consist of an essential component. Nor is ingratitude limited in the play to Lear and his daughters. The theme is mirrored in the relationship of Gloucester with his illegitimate son. This makes it more general, gives it scope and significance reminiscent of a law of nature. If law it is, it is a law that offends something sacrosanct in our nature, parenthood itself, the very wellspring of life, the practical expression of the creative principle of the world within its creatures.

On the human level, Lear has clearly been at fault. He wronged Cordelia and is guilty of overweening pride. Despotism, blinded by his own power, he cast aside the brave and honourable Kent, the worthiest of all his court, for trying to prevent his fateful error: "Peace, Kent! /Come not between the dragon and his wrath.". And again: "The bow is bent and drawn; make from the shaft." Thus speaks Lear from the heights of his majesty. Kent is a man who serves but would never crawl, nor does he frighten easily, and so the full weight of the royal displeasure comes down on his head: "O, vassal! Miscreant!... Hear me, recreant!... Five days we do allot thee for provision/ To shield thee from the disasters of the world/And on the sixth to turn thy hated back/ Upon our kingdom". Banishment for honest Kent for siding with the wronged Cordelia.





This is Lear's first sin, a sin essential to the destiny of the tragic hero who cannot afford to be irresponsible. The course of events however, will soon make us forget this as another, overriding theme moves into prominence: ingratitude. Putting into effect the initial terms of the kingdom's division, Lear visits his favoured daughters for a month, and each in her turn kicks him out. Stripped of real power he becomes, without realising it, less intransigent. He wonders whether he did not understand, whether he is taking things the wrong way: "I have perceived a most faint neglect of late, which I have rather blamed as mine own jealous curiosity than as a very pretence and purpose of unkindness". And then when, following Goneril, Regan and her husband Cornwall refuse to see him, he searches within himself, unable to face the awful truth and full of desperate self-pity, for reasons to excuse their behaviour: "May be he is not well," he says of the Duke of Cornwall, "... I'll forbear;/ and am fallen out with my more headier will/ to take the indispos'd and sickly fit/ for the sound man..."

This is new language for Lear, and how rapidly he has acquired it! When life gives out her harsh lessons there is no respite, no chance to stop for a breath. Wisdom is hammered into us whether we can take it or not. "You heavens, give me that patience, patience I need!" says the miserable old man. This transformation from the arrogance of absolute power to the thoughtfulness of the powerless, and from thoughtfulness to an apocalyptic excitement of the mind, has been accomplished by Shakespeare with extraordinary brevity and power. In two lines he sums up the situation and the disintegration of Lear's mind, then foretells the coming tempest:

Lear: O fool, I shall go mad  
Cornwall: Let us withdraw; 'twill be a storm.

The symmetry is dazzling in its eloquence. The patriarch's agony has found its mirror in the heavens. The internal landscape is projected on the external without confusing us because we now know -having entered the universe of *King Lear* - that both of these belong to the same mysterious and sacred order of things.

Lear left outdoors by his daughters at night, in the wasteland, endures the storm and at the same time he is the storm. His suffering and his passion are on a par. The hero is thrashed by the gale, he is not annihilated.

He exhorts it, he communes with it, in a language well-suited to titans. When he first becomes aware of his misfortune we hear him cry aloud: "O heavens, if you do love old men, if your sweet sway/ Allow obedience, if you yourselves are old,/ Make it your cause; send down, and take my part." Now, as the heavy firmament answers him in letters of lightning, the figure of the old king, instead of shrinking, becomes gigantic. The dripping white-haired head loses its reason by overcoming and breaking the limitations of convention, those limitations which conceal the terrible truth from weak and miserable mortals; and the frail hand grasps the lightning bolt. The heartless downpour is a revelation to Lear. Now for the first time in the green light of the thunder-storm he begins to see and guess things he had not previously suspected: "The art of our necessities is strange/ That can make vile things precious". And immediately he tells the shivering Fool: "Poor fool and knave, I have one part in my heart/ That's sorry yet for thee". He will not seek shelter in the hut first, and says to his Fool: "In, boy; go first. - You houseless poverty-/ Nay, get thee in. I'll pray and then I'll sleep". And Lear's prayer is splendid, a complete reversal of his attitude as king:

Poor naked wretches, wheresoe'er you are, That bide the pelting of this pitiless storm, How shall your houseless heads and unfed sides, Your loop'd and window'd raggedness, defend you From seasons such as these? O, I have ta'en Too little care of this!...

The conclusion simple and yet comprehensive: "Take physic, pomp;..." Lear has been humanised by his suffering.

One would have imagined that after the storm has ravaged through nature and Lear's mind alike, the journey would be over and the hero would have nothing further to learn. A dramatic character, however, does not learn through the dry language of written wisdom, he lives intensely; life's experience unceasingly produces the images and symbols that inspire. Lear's tragedy is, from the spiritual side, the tale of a tortuous journey to internal maturity. Hiding in the hut in which they sought shelter from the storm Lear and the Fool find the other wronged man. Edgar has been disowned by his father, the scatterbrained and gullible Gloucester. Disguising himself as a beggar in rags to escape persecution, he pretends to have lost his wits. Thus the wind-beaten hut shelters three different sorts of madman from the

furious night: Lear whose mental faculties have been shaken deeply, the Fool, his lunacy charmingly ambiguous as to whether it is his professional demeanour or his mind is genuinely uninged, and Edgar, the man who felt that his only refuge from injustice was in the denial of sanity. The way that the playwright composes and harmonises these three characters creates a counterpoint, astounding not only for the variety of tones but mostly for what grows out of it, an atmosphere that is worryingly surreal illuminated by intermittent lightning flashes that reveal the night outside. Here Lear will discover man as "really a creature". At the sight of the half-naked, shivering Edgar he says: "Thou ow'st the worm no silk, the beast no hide, the sheep no wool, the cat no perfume... Thou art the thing itself: unaccommodated man is no more but such a poor, bare, forked animal as thou art." And immediately, with the fervour of a mind seeking to strip itself of every falsehood, every convention responsible for twisting the truth, he continues: "Off, off, you lendings! " and rips off his clothes. Here a behaviour typical of insanity becomes a spiritual act, as Lear's madness more generally is of spiritual rather than psycho-pathological origin. It is the turmoil of a soul and mind faced with a monstrous insult to the moral integrity of humankind. "Then let them anatomize Regan; see what breeds about her heart. Is there any cause in nature that makes these hard hearts?" The insurrection has reached the limits of despair. It will put the very principle of life itself on trial and reject it. It is the moment when the old king reaches the tragic verdict and denial of the instinct of reproduction embodied by woman: "Down from the waist they are Centaurs, /Though women all above: /But to the girdle do the gods inherit,..."

And yet the highest expression of maturity is not that represented by mutiny. It is the detachment from blinding passion, the overcoming of one's self, the excitement that precedes absolute, divine understanding. Through successive highs and lows Lear comprehends the meaning of all these situations. Crazy himself, he meets with the blind Gloucester, the man who "stumbled when" he "saw". Bitterly did the two old men in the twilight of their lives learn new things. And Lear, stretching himself to his full height in that marginal situation when one is seen and judges with supreme, and speaks the sublime shout, which is one of the moral highpoints of the play: "None does offend, none"!

Is the hero's internal journey thus complete? Edgar, drawing on his

blind father's sad circumstances utters the deepest meaning of the tragedy, one of the most final lines ever spoken: "Ripeness is all". But no. Shakespeare is too great a writer to round off his tragedy logically. In the depth of truth there is always the untameable threat, the sleepless evil, that plots and breaks out when it is least expected. Lear first encounters the sweet uplift of love, the tender awakening in Cordelia's warmth, the daughter with the undying internal light. Later: "[Enter, in conquest, with drum and colours, / EDMUND, KING LEAR and CORDELIA, / prisoners"! Here is the answer of the dark, faceless plot which makes a deep, painful mystery of the meaning of the world. Irony or secret economy? Lear recovers from his madness, is enjoying in his captivity a supreme felicity. "Come, let's away to prison: / We two alone will sing like birds i' the cage: / When thou dost ask me blessing, I'll kneel down, / And ask of thee forgiveness: so we'll live, / And pray, and sing, and tell old tales, and laugh / At gilded butterflies, and hear poor rogues / Talk of court news; and we'll talk with them too, / Who loses and who wins; who's in, who's out; / And take upon's the mystery of things, / As if we were God's spies..."

The endless renewal of this tragedy is dizzying, the term the characters spend in Purgatory limitless. Is it 'chance' - what we call chance in everyday life, that is without meaning or justification - that Edmund's order to spare Cordelia's life comes too late? Only the superficial observer or those slavishly devoted to meaneast censorship would see it that way. Nor should it be supposed that this blow, which breaks Lear's heart, is the writer's surrender to the typically pessimistic law of Tragedy. A deeper exaltation, an uplift to apotheosis, is given by the conclusion of the story of Lear and Cordelia. Death here is finality: from hence no further will be said of these souls who completed their worldly destiny in the most perfect manner. One might say that life has become too narrow for them, they fit in it no longer. That after all is the moral of Tragedy in general. A transformation is achieved to a higher plane where the practical definitions of good and evil disappear and give their place to that which is spiritually beautiful. Who knows whether Lear's happiest moment isn't exactly when as he dies he thinks he sees Cordelia's lips move. The ultimate comforting fallacy? Or perhaps a transfer to a new life?...

William Shakespeare

KING LEAR

MAIN STAGE March 31, 1978

250

Translation: Vasilis Rotas

Director: Alexis Minotis

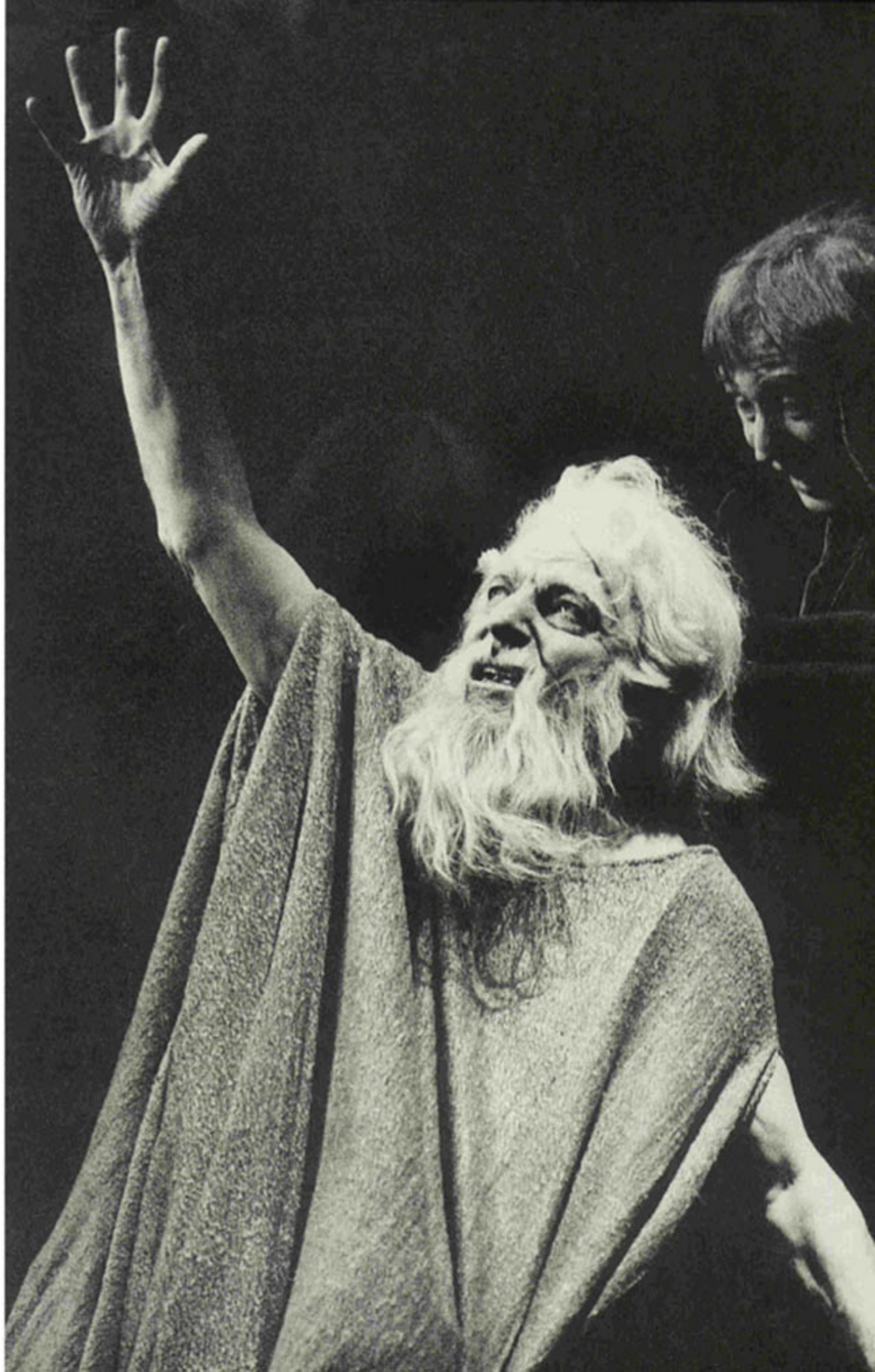
Sets - Costumes: Vasilis Fotopoulos

Alexis Minotis (King Lear), Titika Vlahopoulou - Marialena Kambouri

(Cordelia), Eleni Hatzargyri (Goneril), Olga Toumaki - Nora Katseli

(Regan), Christos Parlas (Edmond), Nikitas Tsakiroglou (Edgar), etc.







DORA TSATSOU-SYMEONIDI

The dancer and choreographer Dora Tsatsou was the daughter of Konstandinos Tsatsos and Ioanna Seferiadi Tsatsou. She trained at the Rallou Manou Dance Academy in Athens and, with Igor Sveclov among others, at the Martha Graham School in the United States. After her return to Greece, she joined *Elliniko Chorodrama* and remained with the company until 1958. In 1960, she married Anatomy professor Alexandras Symeonides and moved with him to Thessaloniki. Tsatsou was a founding member of the National Theatre of Northern Greece responsible for the choreography of classical productions. In this capacity she taught, danced and choreographed for this Theatre from 1961 to 1975. In 1975 she returned to Athens and was promptly hired by the National Theatre as its choreographer, a position she filled until 1981. In 1982 she became a modern dance teacher at the *Kratiki Scholi Orchestikis Technis*. She was elected president of the school and served until 1989. Throughout her professional life, Dora Tsatsou worked towards the recognition of dance as an art form whose great cultural significance and unique qualities deserve to be fostered in all countries as well as in Greece.



MARIA HORS

Maria Hors was born in Piraeus and from an early age was attracted to dancing. She studied at and graduated from the professional section of Koula Pratsika's school. She then studied abroad under such masters as M. W. Harald Krauljberg, Rosalia Chladxek, Anna Sofrolow and others. She also studied archaeology at the University of Athens.

For many years she was a member of the Pratsika dance team and she often soloed both in Greece and abroad. She taught dance at the professional section of Koula Pratsika's school. She still teaches at the Dance department which she founded at the Lyceum of Greek Women. She has been teaching expression, movement, dance and improvisation at the National Theatre's Drama School since 1964 and since 1982 she has been giving classes in the same subjects at the Athens Conservatory. She gave instruction in gymnastics and dance at various other institutions and organisations.

As a choreographer she often danced her own work. In the National Theatre she worked as a choreographer from 1958 to 1982 and choreographed some 45 tragedies which were staged at festivals at Epidauros, the Herod Atticus Theatre, Dodoni, Philippi and which toured many European countries as well as the United States, Canada, China, and Japan, among others, with the National Theatre. She also choreographed more than 20 plays from the classical and contemporary repertory.

Her work was presented on television both in Greece and the United States. With the *Elefthero Teatro* (Free Theatre) she choreographed Sophocles' *Oedipus the King* and Euripides' *Medea* for the famous festival of the *Olympico* Theatre of Vicenza. With the National Opera she choreographed Sklavos' opera *Kassiani* and Cherubim's *Medea* with Maria Callas in the title role, at Epidauros. Maria Hors also choreographed this opera when it was performed in the Scala of Milan. In this performance she worked with Alexi Minotis, who directed, Tsarouhis who designed the sets, and Callas.

Maria Hors and her students at the Lyceum have prepared the ceremony of the lighting of the Olympic flame for many years. With her students she has presented her work at dance performances at the Athens Stadium and at various theatres. At the *Elefthero Teatro* she worked with the "Paxinou-Minotis" company and Spyros Evangelatos' Amphitheatro company.

Among the directors that Maria Hors worked with are Minotis, Mouzenidis, Solomos, Papadakis, Christodoulakis, Bakas, and Dimopoulos. She also worked with the composers M. Pallandios, M. Theodorakis, M. Hadjidakis, G. Christou, S. Vasiliadis, M. Adamis, T. Antoniou and G. Kouroupos, among others.

Moliere

THE BOURGEOIS GENTLEMAN

MAIN STAGE November 16, 1979

Translation: Georgios N. Politis

Director: Georgios Theodosiadis

Sets - Costumes: Georgios Patsas

Choreography: Dora Tsatsou

Iakovos Psarras (Moliere), Pandelis Zervos (Jourdain), Nora Valsami (Mlle. Debreuil), Nita Pagoni (Dorimene), etc.

MOLIERE (Jean-Baptiste Poquelin's stage name)

Moliere is the only representative of French classicism who survived to become the property of world theatre. He was born six years after Shakespeare's death, during the reign of Louis XIII. Corneille's *Le Cid* was performed and Racine born when Moliere was a teenager. Moliere earned a Law Degree but went on to found a company, the Illustre-Theatre which however did not last long, and Moliere was forced to take his troupe on tour to the provinces. Their wanderings lasted thirteen years and were extremely productive. Moliere made contact with the unsophisticated people and found his dramatic tone, writing *L'Etourdi ou les contretemps* (The Blunderer), *Le Depit amoureux* (The Amorous Quarrel) and *Les Precieuses ridicules* (The Affected Young Ladies). The latter comedy inaugurated Moliere's return to Paris in 1659 at the Theatre du Petit-Bourbon. With it he established himself as an unequalled entertainer and launched a career that was to know as many crowns of thorns as laurel wreaths. His next plays are *Sganarelle*, *Don Gacis de Navarre, ou le prince jaloux*, *L'Ecole des femmes* (The School for Wives), and *Les Facheux* (The Impertinents). He drew inspiration from Plautus and Terence as well as the *Commedia dell'Arte* which was established in Paris. Moliere delighted in the *Commedia's* farcical inventiveness and elevated its stock figures into, often tragic, *characters*. Moliere's company had by this point moved to the *Palais-Royal* (jealousy of his success contributed to his ouster from the *Petit-Bourbon*) and he had married the sister (or daughter) of his leading lady and lover Madeleine Bejart, Armande - who according to some gossip was his daughter. In 1663, he received the first open assault from his colleagues and the establishment following the triumph of *The School for Wives*. He countered with two single-act discussion plays *La Critique de L'Ecole des Femmes* in June 1663 and *L'Impromptu de Versailles* (where the characters are himself, his actors, and his ridiculous critics).

Moliere then wrote *Le Mariage force* (The Forced Marriage), *Le Docteur amoureux* (The Amorous Doctor), and the spectacular *La Princesse d'Elide*

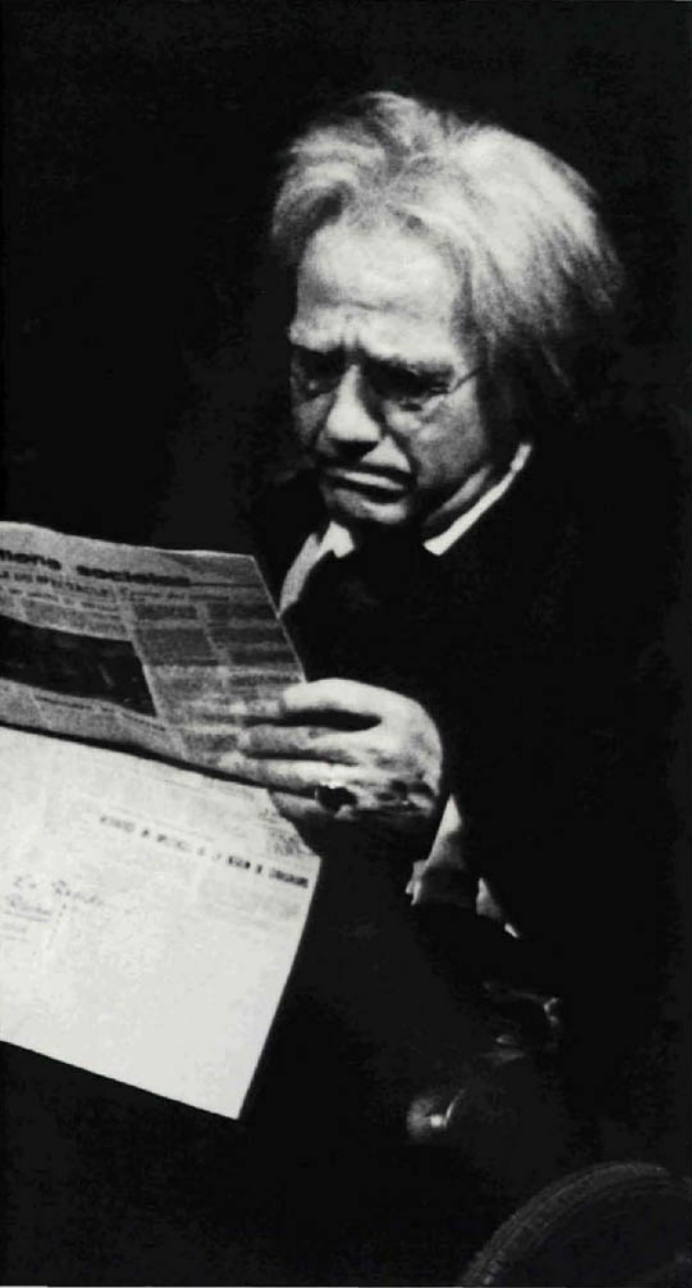
(The Princess of Elide) staged at Versailles at the command of Louis XIV. At the same royal festival Moliere also presented *Tartuffe* (1664) which raised against him a second and greater assault, this time from the clergy. Accused of atheism and sacrilege, the play was banned. (*Tartuffe* finally began its run three years later, after much effort, thanks to the intervention of the king). Much the same fate awaited Moliere's next play, *Don Juan* (1665) which was roughly removed after only fifteen performances - as an affront to religious feeling - and never staged again during the playwright's lifetime (indeed centuries were to pass before the masterpiece joined the French repertory). King Louis consoled Moliere by naming his company the "*Troupe du Roi*" but his bitterness, combined with marital troubles, was expressed in the *Misanthrope* (1666) his least joyful comedy.

It did not take long for Moliere to find his old form in such plays as *L'Avare* (The Miser), *Le Medecin malgre lui* (The Doctor in Spite of Himself), *Amphitryon*, *George Dandin*, *Monsieur de Pourceaugnac*, *Le Bourgeois Gentilhomme* (The Bourgeois Gentleman), *Les Fourberies de Scapin* (The Cheats of Scapin) and *Les Femmes savantes* (The Blue-Stockings) as well as such celebratory open air performances -with Lully's musical cooperation- as *Melicerte*, *La Pastorale comique* (The Pastoral Comedy), *Les Amants magnifiques* (The Magnificent Lovers), *Psyche* and *La Comtesse d'Escarbagnas* (The Countess of Escarbagnas).

In February 1673, during the fourth performance of *Le Malade imaginaire* (The Hypochondriac or The Imaginary Invalid), Moliere collapsed on stage and died during the night. His legacy included 33 works (7 comedies with satirical ballets, 14 comedies without ballets, 6 single act plays, 3 pageants, 2 dialectical attacks on his enemies and 1 tragedy). A few years later Richelieu merged Moliere's company with another two to found the first European 'national theatre', the Comedie-Francaise formally Le Theatre-Francais, also called La Maison De Moliere. Moliere's work has been required study for European comedy writers ever since.







**August Strindberg**  
**GHOST SONATA**  
NEW STAGE March 30, 1979

Translation: Ioannis Economidis  
Director: Alexis Solomos  
Sets - Costumes: Liza Zaimi  
Lykourgos Kallergis (Old man), Olga Toumaki  
(The Mummy), Fotini Maneta (Adela),  
Alexandros Antonopoulos (Student), etc.



### Aeschylus

#### PROMETHEUS BOUND

EPIDAURUS August 4, 1979

Translation: Tasos Roussos

Director: Alexis Minotis

Sets - Costumes: Vasilis Fotopoulos

Music: Georgios Kouroupos

Choreography: Maria Hors

Alexis Minotis (Prometheus), Eleni Hatziaargyri (Io), Christos Parlas

(Hermes), Georgios Messalas (Via), Nikitas Tsakiroglou (Cratus),

Vasilis Kanakis (Hephaestus), Stelios Vokovits (Oceanus), etc.

#### PROMETHEUS BOUND (1093 lines)

*Prometheus Bound* is the second play in Aeschylus' Prometheus tetralogy, which also includes *Prometheus Fire-bearer*, *Prometheus Unbound* and the satyr play *Glaukos*. The date is unknown but is thought to have been written between 467 and 458 BC. This tragedy uses *three* actors for the first time and the Chorus (the Oceanides) has lost its leading role and merely commiserates with the hero, who fills the orchestra with the volume of his destiny. The main conflict is between him and the invisible and almighty Zeus, between self-determination and divine power. "I can see no end to my torments before Zeus falls from his throne", says Prometheus.

Perhaps the fight to death would have given final victory to the imprisoned titan - not just with his liberation by Hercules but also through

Aeschylus' elevation of human justice as supreme. In *Prometheus Bound*, the father of the gods is not defeated, but he is condemned in the audience's conscience, and the end of his absolute rule is foretold: "He shall not be lord of the gods forever". Like the mortal theatrical heroes, he too -who came to power by crippling his father Cronus- will fall victim to the "violence begat by violence". Aeschylus combines in this tragedy the *immobile* Titan and the ceaseless *motion* of the fly-tormented Io, bringing the two victims of heavenly tyranny, the latter broken, the former unbowed, together. Some other figures in the play are: Hephaestus, Kratos (the state), Via (Violence), Oceanus (Ocean), Hermes, the Chorus of the daughters of Oceanus. The play takes place in the Caucasus.







**Federico Garcia Lorca**

**BLOOD WEDDING**

MAIN STAGE December 12, 1980

Translation: Nikos Gatsos

Director: Alexis Solomos

Sets - Costumes: Liza Zaimi

Music: Manos Hadjidakis

Choreography: Dora Tsatsou

Eleni Hatziaargyri (Mother), Kostas Kastanas (Groom), Nora Valsami (Bride), Christos Parlas (Leonardo), Nora Katseli (Leonardo's Wife), etc.

#### **ELENI HATZIARGYRI**

Eleni Hatziaargyri was born in Halkida. She studied under Karolos Koun and made her debut at the *Theatro Technis* in Ibsen's *Rosmersholm* as Rebecca West. She worked with Koun on *Three Sisters* (Masha), *Midsummer Night's Dream* (Titania), *Blood Wedding* (Bride), *The Idiot* (Natasha Philipovna), *Mourning Becomes Electra* (Electra), *Louisa Miller* (Lady Milford), *The Dresser* (Lady), *Ghosts* (Regina), *The House of Bernarda Alba* (Martyrios), *Anagnostakis' I Synastrophe* (The Encounter - woman), Terzakis' *Theophano* (Theophano), Kazantzakis' *Melissa* (Alka), *Ivanov* (Sara), *Henry IV*

(Matilda), *Dead Queen*, *King Lear* (Goneril), *Othello* (Desdemona), *Macbeth* (Lady Macbeth), *The Cherry Orchard* (Varia), *The Cardinal of Spain* (Mad Joan), and the ancient Greek tragedies *Prometheus Bound* (Io), *Agamemnon* (Cassandra), *Ion* (Creoussa), *Alcestis* (Alcestis), *The Women of Trachis* (Deaneira), *Suppliant Maidens* (Chorus leader), Sophocles' *Electra* (Electra), Euripides' *Electra*, *Libation Bearers* (Electra), *Orestes*, *Oedipus the King* (Jocasta), *Trojan Women* (Hecuba), *Bacchae* (Agave), *Iphigenia in Tauris* (Iphigenia), *The Persians* (Atossa).



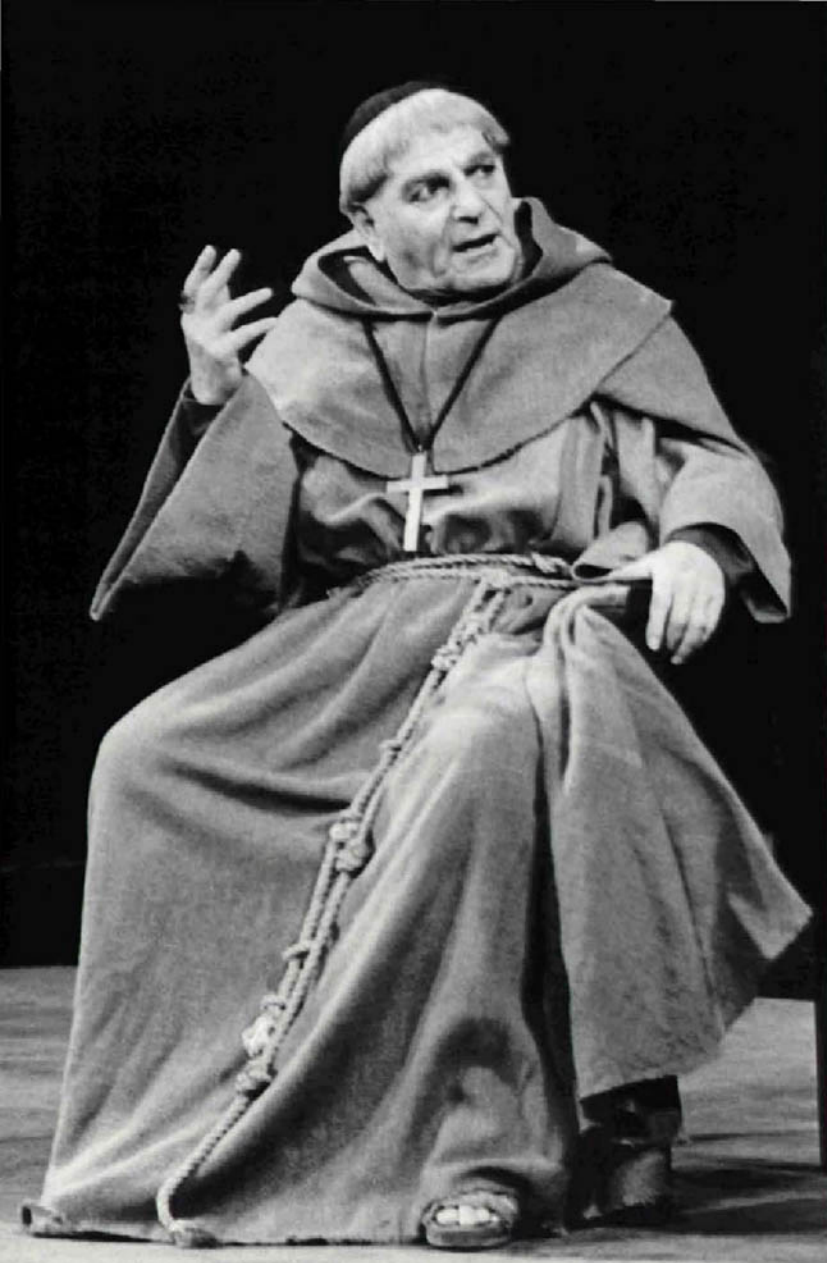


**Aeschylus**  
**SEVEN AGAINST THEBES**  
EPIDAUROS July 18, 1981

Translation: Kostas Kolotas  
Director: Nikos Haralambous  
Sets - Costumes: Georgios Ziakas  
Music: Michalis Christodoulidis  
Iakovos Psarras (Messenger - Spy), Takis Voulalas (Eteocles),  
Kakia Panagiotou (Chorus leader), etc.







**Henri de Montherlant**  
**THE CARDINAL OF SPAIN**  
 MAIN STAGE December 4, 1981

Translation: Pandelis Prevelakis  
 Director: Alexis Minotis  
 Sets: Kleovoulos Klonis  
 Costumes: Liza Zaimi  
 Alexis Minotis (Cardinal), Eleni Hatziargyri  
 (Queen), Christos Parlas (Luis Cardona),  
 Antigone Glykofrydi (Doia Ines), Tryfon  
 Karatzas (Duke), Pandelis Zervos (Brother  
 Ortega), Christos Konstandopoulos  
 (Servant), Takis Voulalas (Count), etc.





**Odon von Horvath**

**CASIMIR AND CAROLINE**

NEW STAGE December 5, 1981

Translation: Mitsi Kougioumtoglou

Director: Georgios Remoundos

Sets - Costumes: Georgios Patsas

Nora Valsami (Caroline), Nikitas Tsakiroglou (Casimir), Kostas Kastanas (Surtsinier), Miranda Zaffropoulou (Erna), Tasos Halkias (Mercl - Franz), Zoras Tsapelis (Speer), etc.

#### ODON VON HORVATH

The novelist and playwright Odon Edmund Josef von Horvath was the son of a Hungarian diplomat. He was educated in Budapest, Vienna and Munich and wrote in German. His plays reflect his bitter and mildly radical personal philosophy without quite realising the dynamic folk-theatre of which he dreamed and which Brecht would succeed in creating. He was one of the first to write about the dangers of fascism. Among his best known dramatic works are: *Revolt on Hill 3018* (1927, rewritten as *The Mountain Railway* in 1929), *Sladek*, *The Black Guard*, *Italian Night* (1930), *Tales from the Vienna Woods*, *Faith, Hope and Charity*, *Casimir and Caroline*, *Figaro Gets a Divorce*, *The Stranger from the Seine* and *Don Juan Returns From the War*.



**Georgios Ioannou**  
**TO AVGO TIS KOTAS (THE HEN'S EGG)**

MAIN STAGE December 25, 1981

Director: Georgios Messalas

Sets - Costumes: Mimos Argyrakis

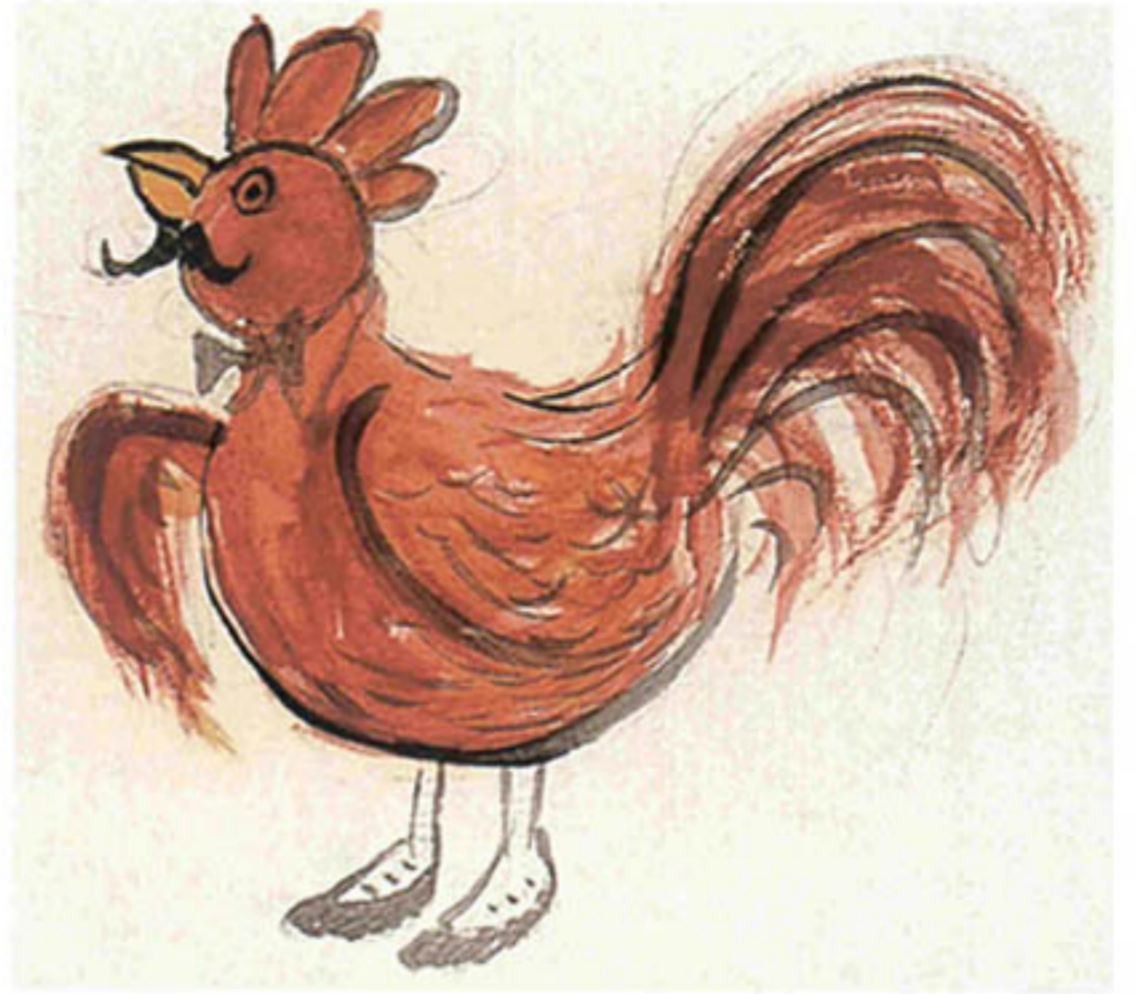
Music: Mimis Plessas

Choreography: Dora Tsatsou

Vana Blazoudaki (Child), Eleni Halkoussi (Grandmother), Vilma Kyrrou (Hen), Babis Giotopoulos (Dog), Karmen Roungeri (Cat), Sophia-Maria Pyrounaki (Pigeon), Georgios Messalas (Rooster), etc.









**Sophocles****OEDIPUS THE KING**

EPIDAUROS July 11, 1981

Translation: Fotos Politis

Director: Takis Mouzenidis

Sets - Costumes: Giannis Stefanellis

Music: Stefanos Vasiadias

Manos Katrakis (Oedipus), Lykourgos Kallergis (Creon), Eleni Hatzigiorgi

(Jocasta), Zoras Tsapelis (Teiresias), Theodoros Moridis (Messenger),

Angelos Giannoulis (Priest), Christos Parlas (Herald), etc.



**Iakovos Kambanellis**

**I AVLI TON THAVMATON (THE COURTYARD OF MIRACLES)**

NEW STAGE December 4, 1982

Director: Kostas Bakas

Sets - Costumes: Nikos Stefanou

Music: Sophia Michalitsi

Iakovos Psarras (Jordanis), Betty, Valasi (Aneto), Mary Inglesi (Voula), Tonia Manesi (Maria), Fotis Gaveras (Giannis), Margarita Lambrinou (Asta), Annie Paspati (Olga), Nikos Galanos (Stratos), Nikos Bousdoukos (Stelios), Thanos Kalioras (Babis), Efi Tsambodimou (Dora), etc.







**Sophocles**

**OEDIPUS THE KING**

EPIDAUROS July 3, 1982

Translation: Minos Volanakis

Director: Minos Volanakis

Sets: Robert Mitchell

Costumes: Dionysis Fotopoulos

Music: Theodoros Antoniou

Nikos Kourkoulou (Oedipus), Katerina Helmi (Jocasta),  
Kostas Kosmopoulos (Creon), Georgios Danis (Teiresias),  
Theodoros Moridis (Messenger), Andreas Lazaris  
(Attendant), Spyros Mavidis (Herald), etc.





OEDIPUS:

I will start afresh, and once more make dark things plain. Worthily has Phoebus Apollo -and worthily have you- bestowed this care on behalf of the dead. And so, as is fitting, you will find me allied with you in seeking vengeance for this land, and for the god as well. I will dispel this taint not on behalf of far-off friends, but for my own benefit. For whoever killed Laius might wish to take vengeance on me also with a hand as fierce. Avenging Laius, therefore, I serve myself.

Come, my children, as quickly as possible rise from the altar-steps, and lift these suppliant boughs. Let someone summon here Cadmus' people, warning them that I will leave nothing untried. For with the god's help our good fortune -or our ruin- will be made certain.

Sophocles, *Oedipus the King*. Edited with introduction and notes by Sir Richard Jebb. Cambridge. Cambridge University Press. 1887.

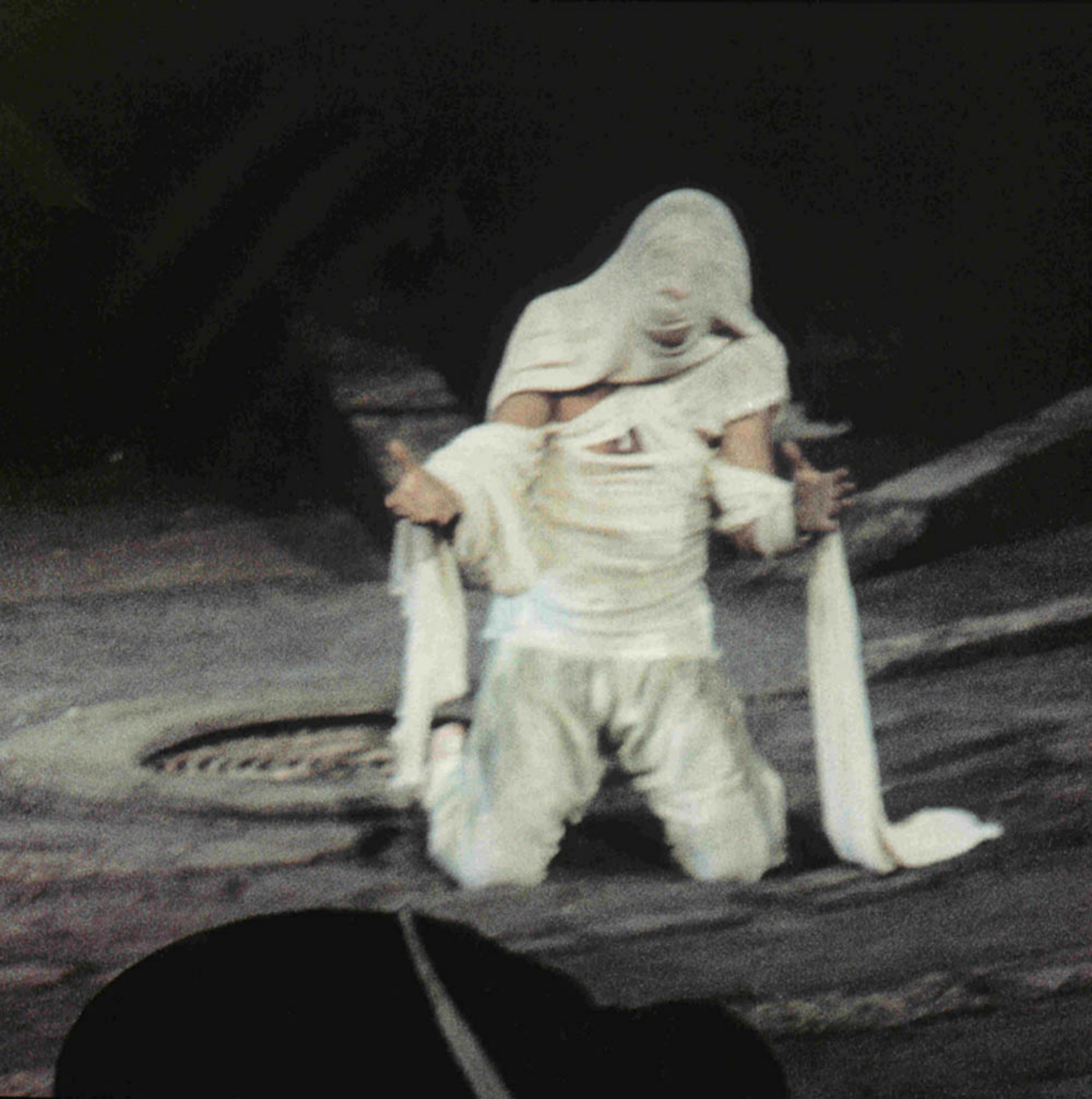




**CHORUS:**

Residents of our native Thebes, behold, this is Oedipus, who knew the renowned riddle, and was a most mighty man. What citizen did not gaze on his fortune with envy? See into what a stormy sea of troubles he has come! Therefore, while our eyes wait to see the final destined day, we must call no mortal happy until he has crossed life's border free from pain.

Sophocles, *Oedipus the King*. Edited with introduction and notes by Sir Richard Jebb. Cambridge. Cambridge University Press. 1887.





**Georgios Hortatzis**

**KATZOURBOS**

MAIN STAGE February 5, 1983

Director: Michalis Bouhlis

Sets - Costumes: Dimitris Mytaras

Music: Stamatis Kraounakis

Georgios Partsalakis (Katzaropos), Betty Valasi - Nefeli Orfanou

(Poulisena), Dimitris Lignadis (Eros), Theodoros Katsafados (Nikolos),

Katerina Bourlou (Annousa), Takis Voulalas (Koustoulieris),

Mias Plakidis (Katzourbos), etc.



## GEORGIOS HORTATZIS

The greatest name in Cretan verse drama is undoubtedly that of Georgios Hortatzis (var. Hortatsis, Hortakis, Hortakios). Contemporaries and later chroniclers describe him as 'greatest of wordsmiths' and 'poetam celeberrimum', and he is praised in song by Marinos Tzane Bounialis. Little else was known of him until recently, save that he came from Rethymnon and wrote the verse play *Erofilii*. A few years ago scholars made a very convincing case that two other plays could also be attributed to him.

The first clue that led them to this conclusion comes from the paean to Hortatzis in Bounialis' poem *Filonikta Handakos kai Rethymnou*.

The discovery of the manuscript of an unsigned Cretan comedy (*Katzourbos*) in which one of the main characters is called 'Katzaropos' corroborated the implications of the poem. With the discovery of yet another manuscript (a previously unknown variant of *Gyparis*, the third to come to light), the evidence began to mount up. The author of this manuscript introduces himself: "say that Tzortzis I am called, by family Hortatzis". In the dedication, to "the noble gentleman Markantonios Viaros" he compares Panoria, the heroine of the play to the eponymous heroine of *Erofilii* -the first

is a shepherdess, the second a princess, Gyparis takes the one and death the other. If all these are genuine, then Hortatzis wrote a comedy, a tragedy and a pastoral idyll all within a twenty-year period around 1600. Katzourbos must have been the first play. The play follows the popular Italian model, not entirely successfully. Striving for light-hearted good humour, the author often falls short and attempts to win by vulgarity the audience he is as yet too inexperienced to charm with sheer virtuosity. Some years later he wrote *Panoria*, the play that was to become *Gyparis*. It was over a decade since Guarinis *The Faithful Shepherd* had taken Europe by storm and pastoral plays were enormously popular. In the dedication, Hortatzis promises that *Erofilii* (which he was apparently already working on) would be finished 'in a little time'. The date of his death is unknown. Most later scholars have been persuaded by the argument made by Sathas that Hortatzis must have been dead by the time *Erofilii* was published in 1673 "since, had he been in life, under no circumstances would he have permitted the publication of so gross a desecration of his text."



**Ivan Turgenev**

**A MONTH IN THE COUNTRY**

MAIN STAGE February 9, 1984

Translation: A. Rosolymos

Director: Jules Dassin

Sets - Costumes: Dionysis Fotopoulos

Music: Eleni Karaindrou

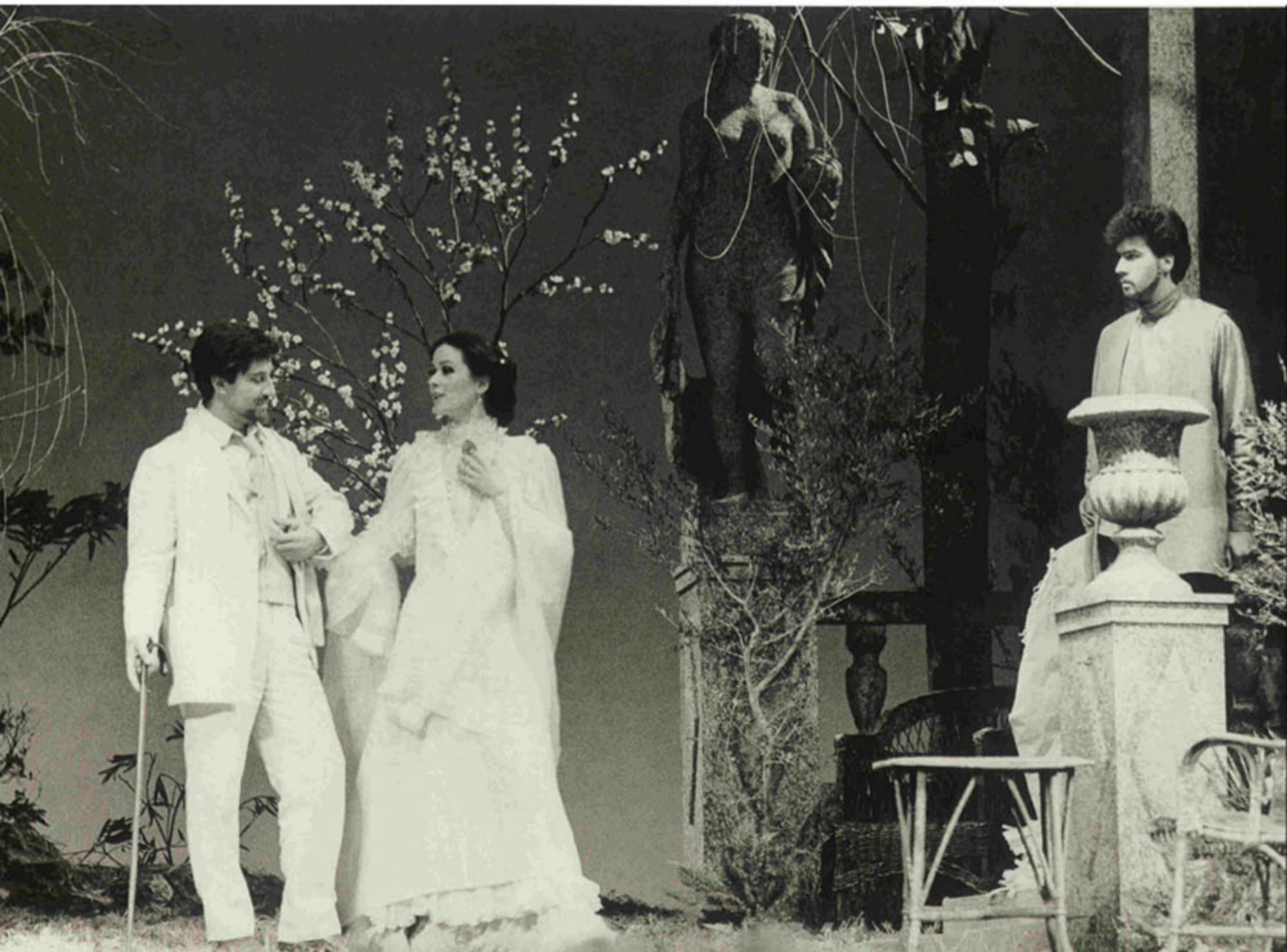
Aleka Katseli (Anna Semyovna Islayev), Katia Dandoulaki (Natalia Petrovna), Antonis Theodorakopoulos (Mikhail Alexandrovich Rakitin), Makis Panorios (Saav), Giannis Kasdaglis (Arkady Sergeyevich Islayev), etc.

#### IVAN SERGEYEVICH TURGENEV

Ivan Turgenev was one of the greatest Russian writers of the Tsarist period. He also wrote a number of comedies in Ostrovskys style: *A Poor Gentleman* (1848), *One May Spin a Thread Too Finely* (1848), *The Bachelor* (1849), *A Provincial Lady* (1851) and others which are occasionally revived

on the Russian stage. Internationally the only one of his plays to survive is his masterpiece *A Month in the Country* (1855) which foreshadows Chekhov's theatrical atmosphere. The latter, though he respected Turgenev, poked fun at him in the *Seagull* as Trigorin, the writer who is an "observer of life".



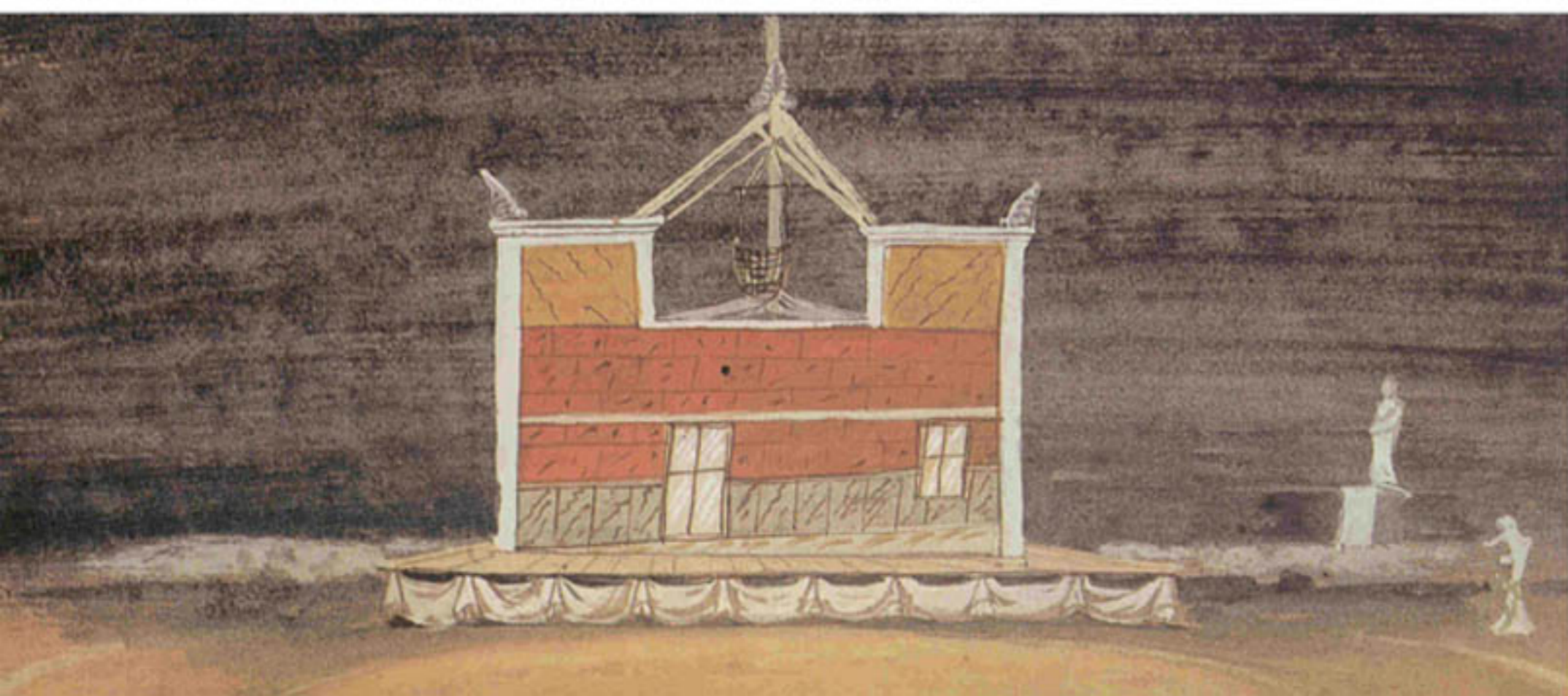






ΤΑ ΚΟΣΤΟΥΜΙΑ του Νίκου Στεφανίου  
για τις ΝΕΦΕΛΕΣ του Αριστοφάνη

ΕΘΝΙΚΟ ΘΕΑΤΡΟ 1984



Aristophanes

CLOUDS

EPIDAUROS July 7, 1984

Translation: Kostas Varnalis

Director: Kostas Bakas

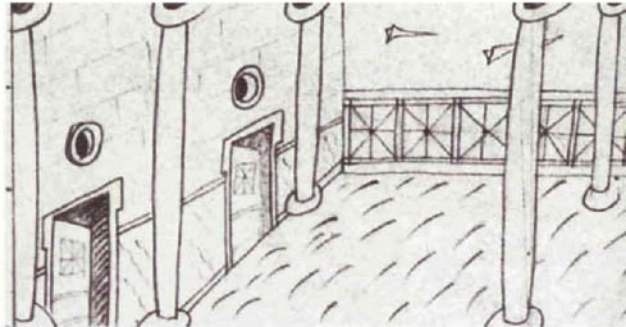
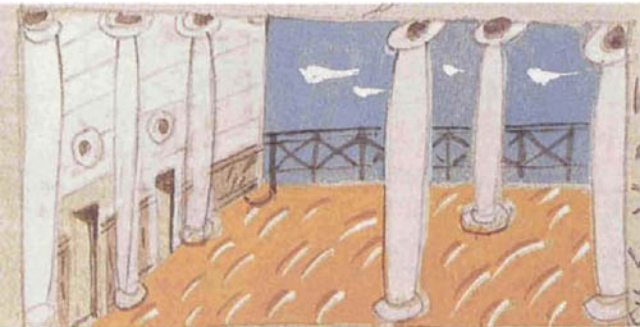
Sets - Costumes: Nikos Stefanou

Music: Eleni Karaindrou

Choreography: Sophia Spyratou

Iakovos Psarras (Strepsiades), Dimitris Paleohoritis (Pheidippides),

Tasos Papadakis (Just), Tasos Halkias (Unjust), Georgios Danis (Socrates), etc.



**George Bernard Shaw**

**HEARTBREAK HOUSE**

MAIN STAGE November 3, 1984

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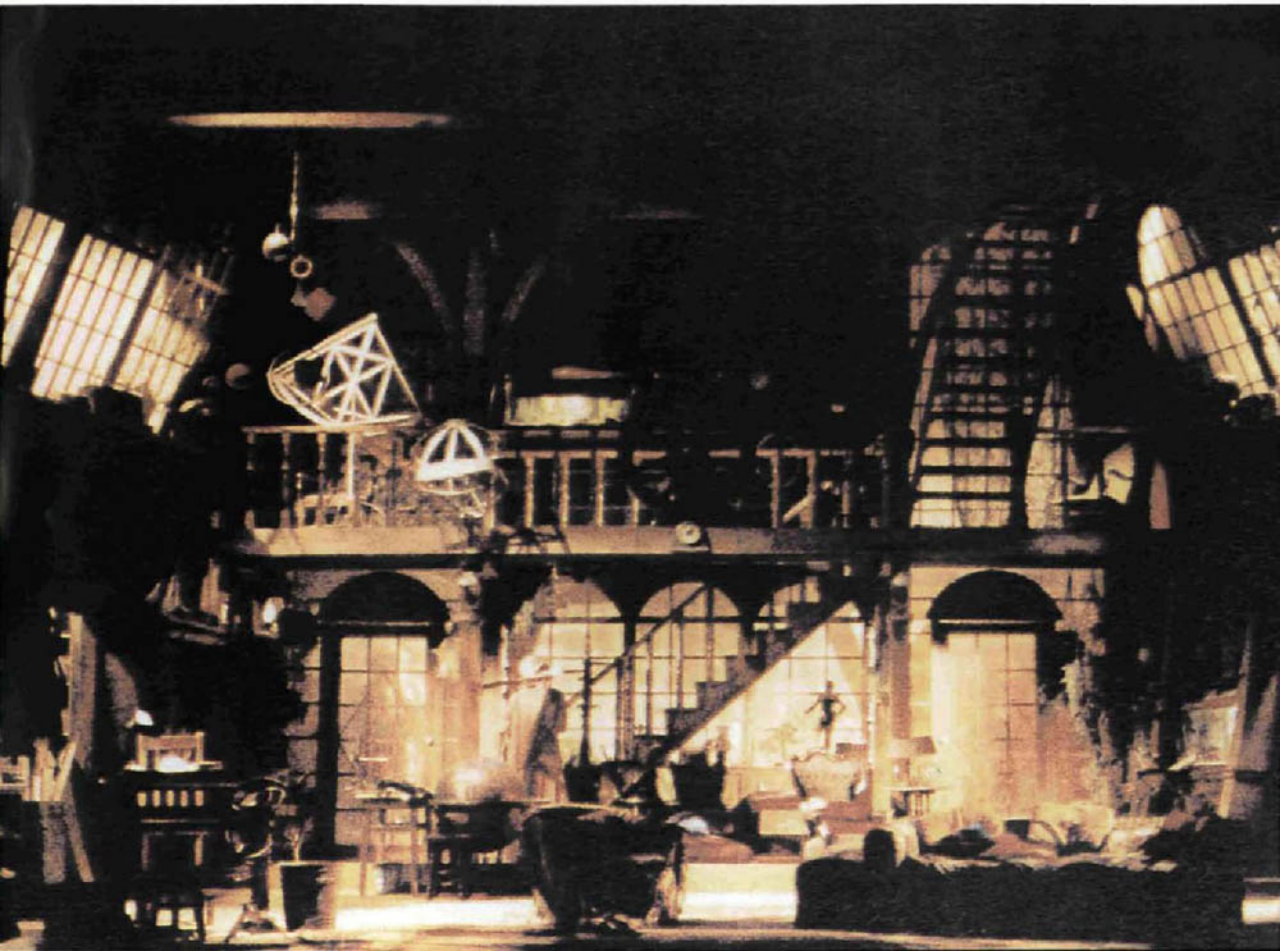
Translation: Kostis Skalioras

Director: Jules Dassin

Sets - Costumes: Dionysis Fotopoulos

Music: Nikos Kypourgos

Olia Lazaridou (Ellie), Anna Paitatzi (Nurse), Nikitas Tsakiroglou (Captain Shotover), Miranda Zafeiropoulou (Lady Atherword), Annie Paspati (Hesione Hushabye), Spyros Konstandopoulos (Machine Dan), Andreas Barkoulis (Hector Hushabye), Kostas Kokkakis (Robber), etc.



Spyros Konstandopoulos as Machine Dan, Andreas Filippidis as Magnan, and Annie Paspati as Hesione Hushabye. ▼



Andreas Barkoulis as Hector Hushabye and Miranda Zafetropoulou as Lady Atherword. ▼

Nikitas Tsakiroglou as Captain Shotover and Olia Lazaridou as Ellie. ►







**Aristophanes**

**PLUTUS**

EPIDAUROS August 17, 1985

Translation: Kostas Varnalis

Director: Luca Ronconi

Sets - Costumes: Dionysis Fotopoulos

Music: Dionysis Savvopoulos

Georgios Danis (Plutus), Georgios Partsalakis (Carion), Stavros Paravas (Chremylus), Spyros Konstandopoulos (Blepsidemus), Kitty Arseni (Penia), Despo Diamantidou (Old woman), etc.



Αριστοφάνης - Πλούτος - Ερνέστος



Oct 1935 Sunday A Parkers Home A Sabbath in Lark





**Antonios Matesis**

**O VASILIKOS (BASIL)**

MAIN STAGE November 22, 1985

Director: Kostas Bakas

Sets - Costumes: Nikos Stefanou

Music: Dimitris Lagios

Choreography: Sophia Spyratou

Nikitas Tsakiroglou (Darios Ronkalas), Efi Roditi (Mrs Ronkalas), Kostas Kastanas (Draganigos), Tonia Manesi (Garoufalia), Dimitris Vyzantios (Filippakis), Nikos Bousdoukos (Gerasimakis), etc.

**O VASILIKOS (BASIL)**

*O Vasilikos* (Basil) by Antonios Matesis was written in 1830, first performed two years later and printed in 1859. Even though the writer's home island of Zakyntos was still under British rule, *O Vasilikos* is the first theatrical offspring of newly independent Greece and the inspiration for the flood to follow. It is a historical play whose action takes place nearly a century earlier and it is influenced ideologically by European dramas and melodramas of the Enlightenment. It presents in close-up two of the most popular, then

as now, conflicts between a) the autarchic lords and their miserable subjects and b) the old generation with its medieval beliefs and the new, with its liberal ideas. The plot is cleverly full of scenes of merriment and characters who are wonderfully drawn, especially the paternal figure Darios Ronkalas who reminds us of a Sicilian godfather and the rest of the numerous figures who appear. It is to these attributes, wrapped up in the charm of Ionian idiom and atmosphere, that the play owes its lasting success.









## Aristophanes

### FROGS

EPIDAURUS August 29, 1986

Translation: Kostas Stamiatiou

Director: Kostas Bakas

Sets - Costumes: Ioanna Papantoniou

Music: Georgios Tsangaris

Choreography: Regina Kapetanaki

Georgios Mihalakopoulos (Dionysus), Thymios Karakatsanis (Xanthias), Theodoros Syriotis (Hercules), Nikitas Tsakiroglou (Euripides), Iakovos Psarras (Aeschylus), etc.

### FROGS

Aristophanes' comedy, *Frogs* was performed in 405 BC (probably at the contest of the Lenaea), a year after the deaths of Euripides and Sophocles and a year before the end of the Peloponnesian War and the occupation of Athens by Sparta. A literary satire like *Thesmophoriazousae* and other, lost, works by the playwright, it was submitted under the name Philonidis. It won first prize and a special wreath honouring Aristophanes' national contribution, not of course for the humorous humiliation of the tragic poets but for the patriotic call of the Chorus to the divided citizenry for concord and forgiveness. The protagonist is the god Dionysus who, with his inseparable and irascible yet perceptive slave, Xanthias, descends to Hades disguised as Hercules in the hero's lion skin and club. His goal is to return the great Euripides to a Greece whose poetry is in a sorry state. However, the comedy ends on a peak of parody: Euripides and Aeschylus compete, with the god of Theatre as their judge and under the gaze of the lord of the underworld, Pluto. This contest, which takes up nearly half the play, is a draw

but Dionysus decides that "One I consider clever, the other I enjoy..." and returns to the land of the living, taking the ideologically heroic Aeschylus with him, with the reasoning that he will be of greater use during troubled times. *Frogs* is the last of the surviving comedies in which the chorus maintains its full importance. Indeed there are two choruses: the frogs who with their vreekekekex-koax-koax symbolise bad poets, and the Initiates of Hades who announce the violation with the famous aphorism about bad money driving out the good (in other words dishonest office-holders who drive the honest citizens from public service). Let us add the way that Xanthias lays the foundation for the long tradition of theatrical slaves who support the comic art for many centuries. The play was saved in 78 manuscripts and was first printed by Aldus in Venice, 1498. It was first revived at Epidauros in 1959 by the National Theatre. (Translation A. Melachrinou, Director A. Solomos, Sets and Costumes G. Vakalo, Music M. Hatzjidakis, Choreography T. Varouti, and Christoforos Nezer in the role of Dionysus.







Aristophanes no longer offends and the audience enjoys even the most risqué

Georgios Mihalakopoulos and Thymios Karakatsanis in a particularly farcical moment. ▼











Costume design is part of Directing. Every theatrical costume should complete, externally of course, a character. It is the outer covering of every role.

A single sketch is never enough. All the sketches together must compose a whole picture, regardless of whether the action of the play is in motion or not.

Naturally, a knowledge of painting is required. A more general cultivation, a sensitivity and, most important of all, intuition, are the necessary prerequisites which lead to a precise interpretation of a theatrical work. With these attributes the costume designer penetrates into the author's intentions. The author is not always present. The aim of the costume designer is to reach a compromise between his interpretation and that of the director as well as the intentions of the author, which may not always overlap. There is also the interpretation of the actors who are not always on the same wavelength as the director.

It is the duty of the costume designer to compromise. If an accommodating personality is not there to begin with, it must be acquired. Theatre teaches flexibility and diplomacy.

Among the duties of the costume designer is the knowledge of the raw materials. He or she must be familiar with the properties of the various fabrics, leather, and metals.

Close co-operation with the technical crew. An atmosphere of equality must infuse the relationship between the costume designer and the technical crew.

Arrogance must be kept at bay and self-confidence should not be hurried. There are many stages to go through first.





Pavlos Matesis

I EXORIA (EXILE)

NEW STAGE February 28, 1987

Director: Kostas Bakas

Sets - Costumes: Vasilis Fotopoulos

Nelly Angelidou (Maria), Iakovos Psarras - Kostas Kokkakis (Thanasis),  
Georgios Partsalakis (Mimis), Tasos Halkias (Nassos), Mirka Kalatzopoulou  
(Mrs Eleni), etc.





**Sophocles**

**OEDIPUS THE KING**

EPIDAUROS July 10, 1987

Translation: Artemis Mertani-Liza

Director: Georgios Michailidis

Sets: Dionysis Fotopoulos

Costumes: Giannis Metzikof

Music: Theodoros Antoniou

Choreography: Doni Michailidi

Nikitas Tsakiroglou (Oedipus), Antigone Valakou

(Jocasta), Takis Voulalas (Creon), Alexis Stavrakis

(Teiresias), Georgios Moschidis (Messenger),

Christos Konstandopoulos (Attendant), Tasos Halkias

(Herald), etc.











## August Strindberg

## THE FATHER

MAIN STAGE March 24, 1988

Translation: Nikos Gatsos

Director: Alexis Minotis

Sets - Costumes: Vasilis Vasiliadis

Alexis Minotis (Cavalry Captain), Nelly Angelidou (Laura),

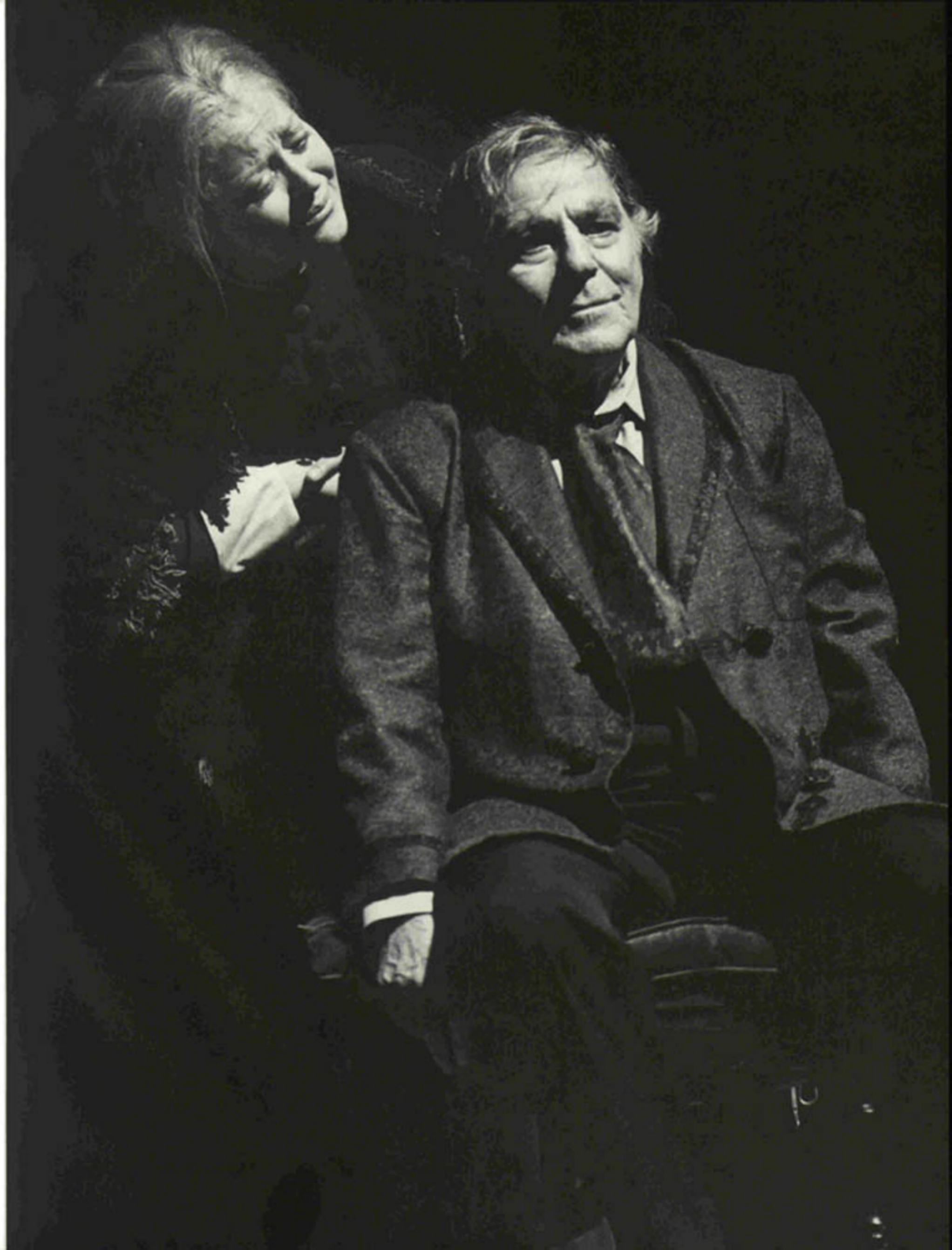
Iakovos Psarras (Pastor), Georgios Tsitsopoulos (Doctor), etc.

## AUGUST STRINDBERG

The great Swedish writer August Strindberg was an innovator who helped to define the course of 20<sup>th</sup> century theatre. His father was a shipping clerk, his mother a former domestic servant who died when August was only thirteen. He hated his stepmother, and psychologists have been quick to attribute to this formative relationship the misogyny apparent in his works and the failure of his three turbulent marriages. The first of these was to Siri von Essen, a Finnish aristocrat who had divorced her first husband to marry him. He had a small income from an early play, *The Outlaw* (1871), but his inability to find anyone to stage his historical drama *Master Olof* (1872) forced him to work as a journalist and librarian. The marriage lasted for thirteen years, by the end of which period Strindberg felt that his Muse had turned Fury. His novel *The Red Room* was published to great acclaim, and *Master Olof* was finally seen by Swedish audiences. Its success emboldened the writer, and in 1882 he wrote another play *Lucky Per's Journey*, a response to Ibsen's *Peer Gynt*. In 1883, Strindberg moved to France with his family. The naturalistic plays that were to follow were flavoured with the bitterness of an unhappy marriage, an ever-growing persecution complex and lashings of absinthe. His wife Siri can be discerned in such characters as Laura in *The Father* (1887), Verthra in *Conrades* (1887) and Thecla in *The Creditors* (1890), three women who would rather 'borrow' than 'lend'. In contrast to Ibsen, who tended to portray women as victims, Strindberg wrote female characters who were judge and jury and executioner. Men are revenged upon them though in *Miss Julie* (1888), and the hope of reconciliation is offered in the person of the Daughter of God in his much later *Dream Play* (1902). Generally however, this fear of female dominance saturates all his works, as it does those of Euripides or Nietzsche. Three years after divorcing Siri he married a young Austrian journalist, Frida Uhl. This union that lasted until 1895. By this time his persecution complex had evolved into full-blown mania. He spent the years between 1892 and 1897 in a profound mental and emotional crisis, writing the harrowing memoir *Inferno* among other things, spending time in insane asylums, and corresponding with Nietzsche who, he wrote, 'helps me find a method to my madness'. In the meantime, productions of *Miss Julie* in Paris and Berlin brought his work to the attention of an international audience and his fame continued to grow,

abroad if not at home. He wrote *Debit and Credit* (1892), *Crime and Crime* (1900) and a series of plays based on Swedish history: *Gustav Vasa* (1899), *Erik XIV* (1899), *Gustav Adolf* (1900), *Queen Christina* (1901), *Karl XII* (1902), and *Gustav II*. These so impressed that stern critic George Bernard Shaw that he called Strindberg the only genuine Shakespearean dramatist of the time. Many years later, when Shaw was awarded the Nobel prize he dedicated a portion of the money to the memory of the Swedish genius whose compatriots had not considered worthy of their greatest honour. Strindberg had returned to Sweden by the turn of the century and married again in 1901. His third wife, after the Finnish Siri and Austrian Frida, was a Norwegian actress called Harriet Bosse who had appeared in his play *Easter* (1900). Inspired by a marriage he called his "spring in winter" Strindberg abandoned naturalism and continued the experimentation with a more fantastical approach that had already produced the Damascus trilogy and was to find its purest expression in *A Dream Play* (1902). *The Dance of Death*, the two-part exploration of the fading of a failed superman and his last great statement on the war of the sexes, was written in 1900 but not performed until 1909. The folktale-based *Swanwhite* and *The Bridal Crown* (in which Christ acts as a *deus ex machina*) also date from the first years of the century. Strindberg established the little Intima theatre with a young producer called August Falk and used it to stage his "Chamber Plays" as he called the nightmarishly lyrical plays of these last years of his life: *Ghost Sonata*, *The Pelican*, *The Burned House*, *The Thunderstorm*, and the last, *The Great Highway* (1909). He died of stomach cancer in 1912 and his final words are reputed to be "There is nothing that is ours".

The horizons he opened for the century to follow were those of human honesty as well as artistic expression. Rarely had any writer, since Rousseau published his *Confessions*, delved so deeply into the darker reaches of his own soul. Difficult as such honesty is for any writer, it is harder still for a dramatist, who must project the cruel conflict between the self that errs and the self that judges upon the public and pitiless stage. Strindberg dared and triumphed, and the magnitude of his achievement is apparent now, and has earned him after death the recognition and adulation of which he found little in life.



**Eugene - Marin Labiche**

**THE ITALIAN STRAW HAT**

MAIN STAGE December 3, 1988

Translation: Giannis Iordanidis

Director: Giannis Iordanidis

Sets - Costumes: Georgios Patsas

Georgios Partsalakis (Fandinare), Georgios Moschidis (Nonancourt),

Nita Pagoni (Anais), Alexis Stavrakis (Emil Tavernier), Ilias Lambridou

(Helene), Anna Paitatzi (Isabelle), etc.

**EUGENE - MARIN LABICHE**

The French comedy playwright Eugene Labiche was the brightest light of the period between the romantic comedies of Musset and the cynical farces of Feydeau at the end of the century. His 150 plays combine social satire and mad high jinks, outrageous spectacle and sparkling witty dialogue. Many of his comedies are vaudevillian and make use of song and dance numbers. He often wrote in collaboration with other playwrights. Some of his best-known works have been translated as *The Italian Straw Hat* (1851), *Dust in Your Eyes* (1861), *The Journey of Mr. Perrichon* (1860), *A Matter of Wife and Death*, *The Happiest of the Three* (1870), and *Young Man in a Hurry*.







**Iakovos Kambanellis**

**AORATOS THIASOS (INVISIBLE COMPANY)**

MAIN STAGE November 3, 1988

Director: Georgios Michailidis

Sets - Costumes: Savvas Haratsidis

Music: Theodoros Antoniou

Assistant director: Christos Kokkinos

Nikitas Tsakiroglou (Host), Maria Marmarinou (Lady), Christos Konstandopoulos (Old Friend), Emiliios Mesidis (Gentleman), Eleni Panagiotou (Girl), Annie Paspatis (Wife), Babis Hadjidakis (New Student), Evangelos Rokos (Son), etc.



Nikolai Gogol

**THE INSPECTOR GENERAL**

MAIN STAGE December 17, 1988

Translation: Kostas Stamatiou

Director: Kostas Bakas

Sets: Nikos Stefanou

Costumes: Ioanna Papantoniou

Music: Christos Leontis

Assistant director: Anna Veneti

Takis Voulalas (Judge), Iakovos Psarras (Dmuhanovsky), Kostas Ballas (Pyotr), Ghelly Mavropoulou (Anna Andreyevna), Mary Inglesi (Maria Antonova), Dimitris Chrysomallis (Ivan Alexandrovich Chlestakov), etc.

**NIKOLAI VASILIEVICH GOGOL**

The Russian Nikolai Gogol wrote extensively and produced two undisputed masterpieces: the novel *Dead Souls* (1852) and the comedy *The Inspector General* (1836). Although the works of Pushkin and Lermontov had already been translated into other languages, it was Gogol who with his realism and melancholy humour came to be seen as the father of Russian letters; it is he who is ranked among the great novelists of the 19<sup>th</sup> century. Gogol established the theatrical tradition which brought forth Ostrovsky and later Chekhov. He was still in his twenties, and already famous for his fiction, when *The Inspector General* was first performed in St. Petersburg, by special imperial order. The play's wildly funny satirical take on corruption in local

government was popular with audiences, but so unpopular with government officials that Gogol was forced to leave the country. He spent some years in Italy and elsewhere but returned to Russia before his death in 1852. Although none of them were produced in his lifetime, he wrote several other plays: *Matchmaking*, *The Carol-players*, and a comic sketch, *Leaving the Theatre After the Performance of a New Comedy*. Mayakovsky's production of *The Inspector General* made history. Additionally, adaptations of his fiction have been staged by Stanislavsky and others. One of his stories, *Taras Bulba*, was made into a film.





**Pavlos Matesis**

**PERIPORITIS FYTON (CARETAKER OF PLANTS)**

NEW STAGE March 10, 1989

Director: Spyros Evangelatos

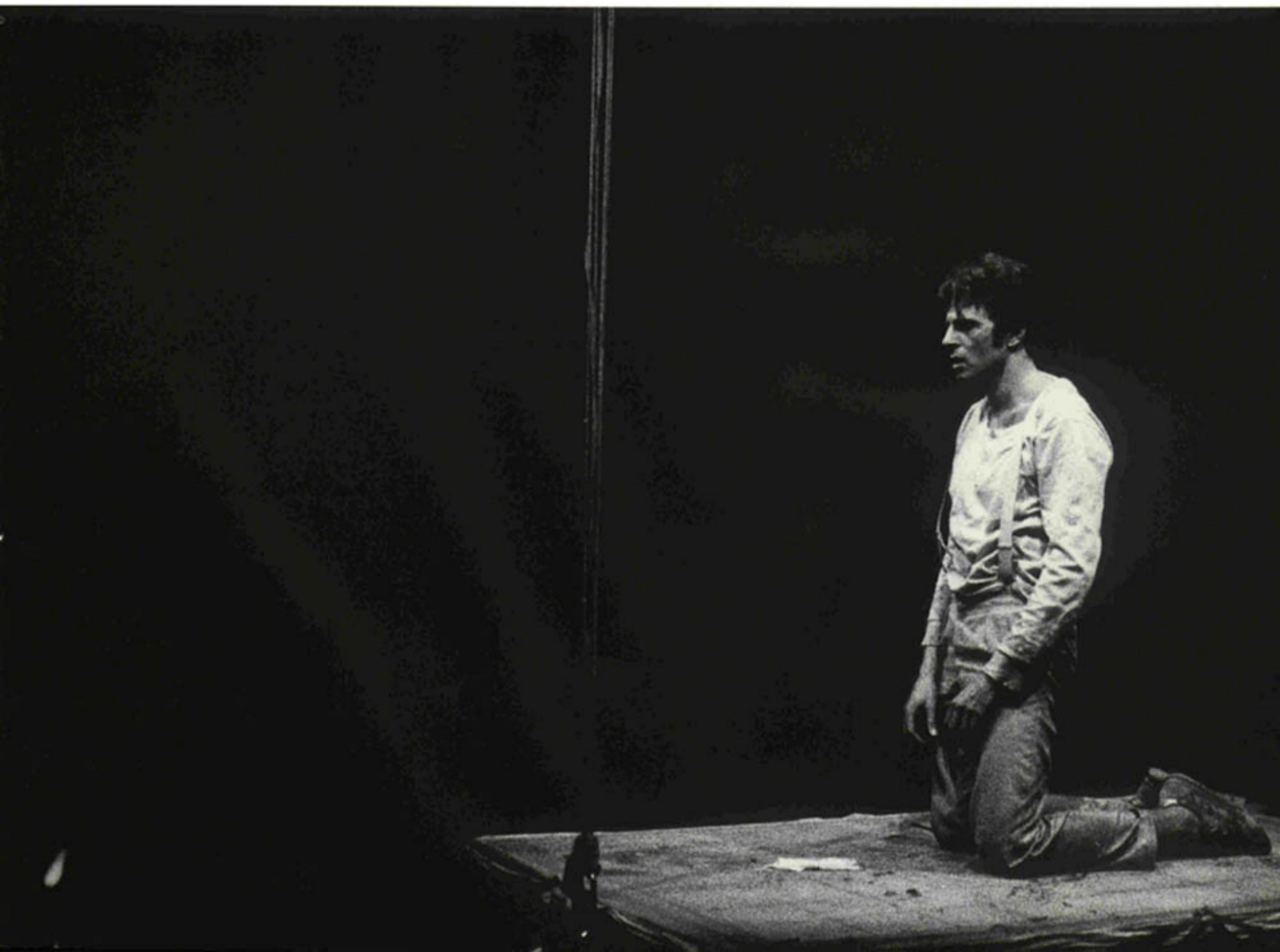
Sets - Costumes: Laloula Chrysiopoulou

Georgios Mihalakopoulos (Konstantios), Spyros Konstandopoulos (Frixos), Aristotelis Aposkitis (Caretaker of Plants), Dimitra Malesi - Pavlos Fotopoulos (Dancing couple), Makis Panorios (First Figure),

Mirka Kalatzopoulou (Second Figure), Katerina Bourlou (Third Figure), Georgios Tsimidis (Hermes), etc.









**TIRSO DE MOLINA** The playwright in a cassock.

Tirso de Molina was the pseudonym of Gabriel Tellez, a 17<sup>th</sup> century Spanish monk who along with Lope de Vega and Calderon de la Barca was one of the premier dramatists of his countrys Golden Age. Till a century ago, though his plays were being performed, little was known of his life. The circumstances of his birth, the details of his education, the nature of his character, were all obscure. Only his name and monastic vocation were certain, all other available information belonged more to the realm of legend than of history.

From that time to this, research into various sources has managed to shed some light on the character of the playwright-theologian, yet all the new evidence put together still does not yield a complete or satisfying biography. Next to nothing is known of his life before he joined the Mercederian order in 1601. Indeed, there seems to be a mystery surrounding his birth. Who was his father? Could he have been the illegitimate son of a nobleman? The entry for his baptism in the parish books of the church of San Gines in Madrid, a record unearthed at the end of the last century, gives a date of March, 1584. His mother is listed as one Gracia Juliana, his father

as unknown. Partly erased in the margin of the book however is a comment implying that young Gabriel is the son Don Juan Tellez Giron, the Duke of Osuna.

Recently two more documents of biographical significance have come to light. One is a permit to travel issued by the Colonial Secretary in 1616 to Brother Gabriel Tellez and six other monks of his order, authorising their voyage to Santo Domingo. The second is a sworn statement made by Brother Gabriel in 1638 to the Office of the Holy Inquisition. According to the first he is thirty-three years old on the date of issue, which would mean he was born in 1583. The second document gives his age as fifty-seven, which would date his birth to 1581. In conclusion, not even that baldest of facts, the date of his birth, can be established.

Amidst this dearth of information there is, oddly, one treasure: we know what he looked like. The above portrait, copied from a lost original, shows him in the white habit of his order. He has a long face with a slightly hooked nose and a warm, if lowered gaze. The faintest suggestion of an ironic, aristocratic smile plays about his lips. Another portrait was found in Santo Domingo. Even the most cursory comparison of the two portraits is convincing- they are both of the same man. If we know nothing of where he came from we do, thanks to these portraits, know what he was like.

The legend of Tirso de Molina says that his father's failure to acknowledge wounded him deeply; a wound that never healed. Certainly several of his works contain vicious attacks against the powerful de Osuna clan, the family of Pedro Tellez Giron, the Viceroy of Sicily (who may have been his half-brother). Even the history he wrote of the Mercederian Order contains several slurs on them. According to the prologue to one of his plays, he had been a student at the University of Alcalá. The year 1600 found him a novice at the San Antolin monastery in Guadalajara and by 1601 he was a sworn Mercederian brother. He later travelled widely on the Order's behalf,

lecturing on theology and consulting manuscripts in his capacity as the Order's official historian, not only in the colonies but all over the Iberian peninsula.

Tirso de Molina's plays are often compared to those of Lope de Vega, and it seems that the two met at least once, when de Molina was visiting a monastery in Toledo. While it is possible to speculate that this encounter with his great contemporary inspired the monk to pursue his own interest in writing for the theatre, speculation is all it can be. What is certain is that like Lope he was remarkably prolific; he claims (and there is no reason to doubt his veracity) to have written 300 plays in just fourteen years though only eighty are extant. We know also, from his *Cigarrales de Toledo* (1621, Weekend Retreats of Toledo) that he admired Lope de Vega greatly: "I maintain that if the prestige of Aeschylus and Euripides is such in Greece (and in Rome of Terence and Seneca) that it was sufficient to establish the conventions that these masters set forth and which are now so widely followed, then the excellence of our own Lope de Vega makes the refinements he has brought to both types of play [ he means Comedy and Tragedy] so obvious that his authority alone, as exemplified by these refinements, must be reason enough to justify amending those conventions."

Any statement by Tirso de Molina on matters of Dramatic theory can, of course, only be relative, constrained as he was by the prejudices of his time, place and vocation. His approach however to the aesthetic of Commedia as crystallised by the genius of Lope de Vega, is of great historical interest.

It is difficult to disentangle the monk from the playwright in his work, so closely are the two interwoven. As for which profession is more fully representative of the man, that we do not and most probably cannot hope to know. If we except his two great tragedies (*The Seducer of Seville* and *The Doubted Damned*) both of which are enriched by theology, and those plays

that are of a clearly religious rather than secular nature, his work is quite worldly. So great is his knowledge of human nature, so deep his psychological insight (especially when it comes to female characters), so evident his enjoyment of the tricks of his trade, that we are tempted to imagine him leading a double life, internally at least. This can of course only add to the appeal of this enigmatic figure.

Toledo city archives record that in the summer of 1615 Pedro de Valdes and his company performed *Don Gil of the Green Stockings*. There is reason to suppose that the playwright was present on this occasion. The female lead was played by Geronima, a famously ugly actress who was the mistress of Lope de Vega. No consideration of her feelings apparently prevented her lover from mocking his colleague's casting misfortune. The great man was ruthless to friends and lovers alike.

In 1629 de Molina took part in a literary competition in Salamanca. If his progress as a writer was smooth, the same cannot be said of his religious career, the ups and downs of which grew ever more abrupt. In 1632 he was appointed official historian to the Mercederian Order. In 1640 he was arrested and kept in solitary confinement at a monastery in Cuenca for the duration of the Catalan revolt. In 1643 he was elected abbot of his order's monastery in Soria. He died in Almazan in February 1648.

Of the hundreds of characters he wrote, one has become among the most enduring figures in western literature. Although Tirso de Molina did not so much create Don Juan as assemble him from Spanish folktales, it was his play *The Seducer of Seville* which introduced that fascinating libertine to the rest of the world. As well as this famous tragedy he wrote comedies both plot and character-based, histories, and plays about ideas. In inventiveness and versatility, he ranks among the world's greatest dramatists.



**Tirso De Molina**  
**THE SEDUCER OF SEVILLE**  
 MAIN STAGE March 16, 1989

Translation: Leonidas Karatzas  
 Director: Giannis Houvardas  
 Sets - Costumes: Dionysis Fotopoulos  
 Music: Georgios Kouroupos  
 Antonis Theodorakopoulos (Don Juan Tenorio), Nikos Bousdoukos (King of Naples), Takis Moshos (Duke Octavio), Dimitra Hatoupi (Thisbe), Georgios Armenis (Catalino), Odysseas Stamoulis (Anfriso), Georgios Moschidis (Don Gonzalo de Ugioa), Dina Andreopoulou (Isabella), Kostas Halkias (Batrisio), etc.





**Vincenzos Kornaros**  
**I THYSIA TOU AVRAAM (THE SACRIFICE OF ABRAHAM)**  
 MAIN STAGE March 3, 1990

Director: Alexis Minotis  
 Sets - Costumes: Vasilis Fotopoulos  
 Music: Christodoulos Halaris  
 Assistant Director: Vana Blazoudaki  
 Odysseas Stamoulis (Angel), Alexis Minotis (Abraham), Olga Tournaki (Sarah), Eleni Tzortzi (Assistant), Niki Touloupaki (Tamar), Penny Stavropoulou (Ada), Babis Hadjidakis (Universe), Kostas Kokkakis (Chauffeur), Natalia Kapodistria (Isaac), etc.

**DIRECTOR'S NOTE**

Historians and other scholars of 17<sup>th</sup> century Cretan literature attribute this Biblical play to Vincenzos Kornaros, the author of the epic poem *Eratokritos* which it so much resembles, both in vocabulary and in tone. It has been staged by the National Theatre on two previous occasions. The first production, in 1933, was directed by Fotos Politis and starred Katina Paxinou as Sarah, Nikos Rozan as Abraham and Vasso Manolidou as Isaac. The set for the Ag. Konstantinou street Main Stage was conceived by Fotis Kontoglou and designed by Kleovoulos Klonis and the costumes by Antonis Fokas.

Politis loved the play and revered it as the mystery of the initial cohesion between God and Man; at that time when both laboured together in terror to overcome the mundane through the tragic and become eternal.

With the same faith in Abraham's ordeal, I too tried my hand at it in the Herod Atticus Theatre in 1963. Katina Paxinou reprised her performance as Sarah, Ioannis Apostolidis played Abraham and Vera Zavitsianou Isaac. The enormous set was again by Kleovoulos Klonis, the costumes by Antonis Fokas, and Manolis Skouloudis wrote the music. Despite my own love for the play and the efforts of my colleagues, the production was unsuccessful. That is to say, I found it unsatisfactory because the hugeness of the open-air performance space dissipated the awe and devout concentration which the play inspired indoors. The action became dispersed, the

words scattered and were lost in the wings.

Things were different in 1974, in the Venetian theatre in Crete. Kleovoulos Klonis, Architect and Designer, narrowed the amphitheatre by enclosing it, and by concentrating the space in this way we managed to achieve the desired atmosphere of piety.

Now, indoors once again, here on the main stage of the National Theatre, he bring our craftsmanship, love and faith to the task of bringing this moving play to life.

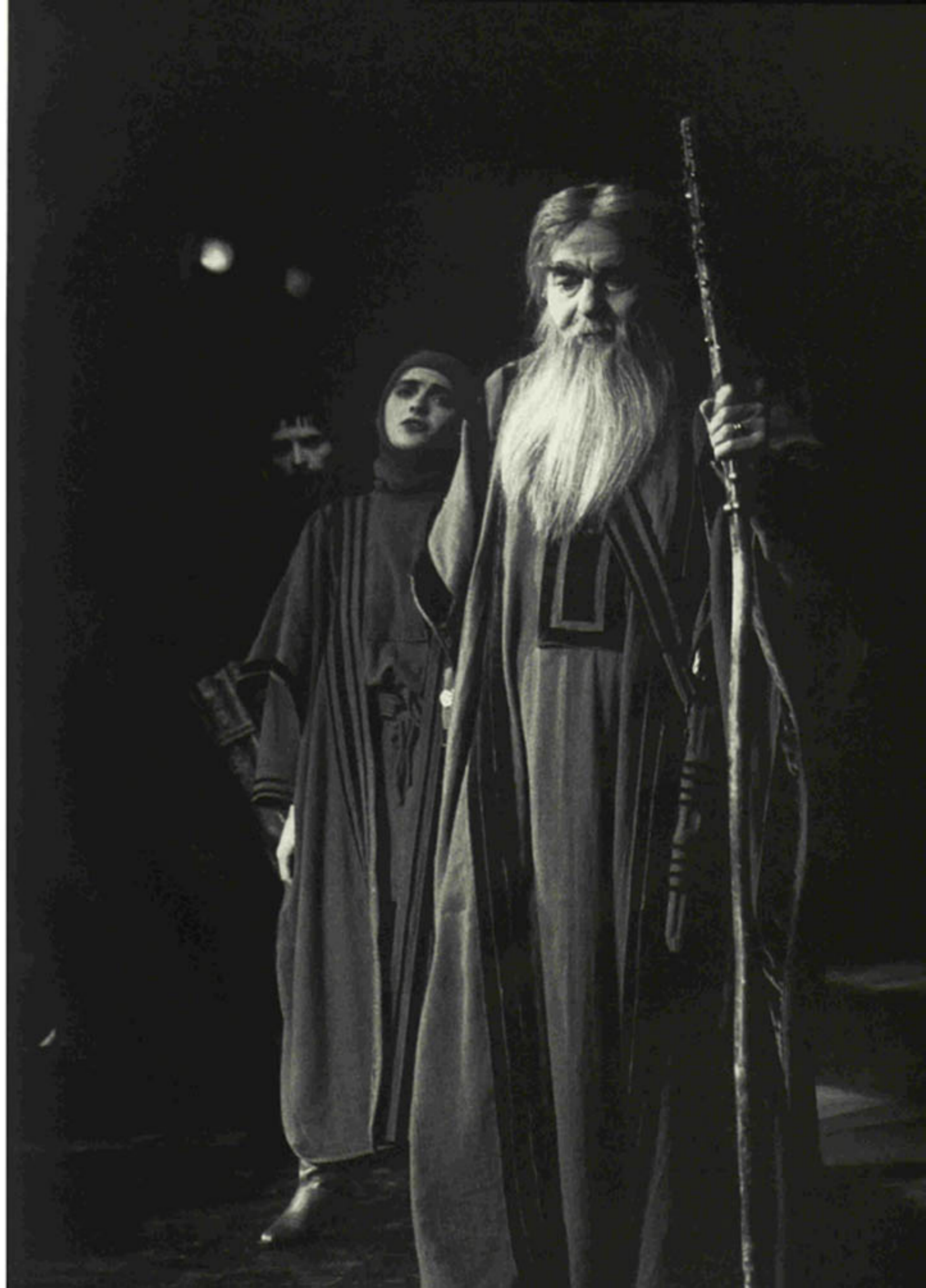
In this production I play Abraham, Olga Tournaki plays Sarah, the talented newcomer Natalia Kapodistria plays Isaac, Kostas Kokkakis plays the Chauffeur, Babis Hadjidakis plays the Universe, Odysseas Stamoulis plays the Angel, Niki Touloupaki plays Tamar, Penny Stavropoulou plays Ada and Eleni Tzortzi the Helper.

The set and costumes are by Vasilis Fotopoulos and the music by Christodoulos Halaris. Vana Blazoudaki, the Assistant Director, also played the part of Isaac in our Cretan performances. I hope the production pleases, not just aesthetically, as is our aim but also ideologically; in these times of great resurgence in religious feeling, when religion returns even to places where it was, just yesterday, forbidden. So may it be.

ALEXIS MINOTIS









**Luigi Pirandello**

**HENRY IV**

MAIN STAGE March 23, 1991

Translation: Georgios Roussos

Director: Kostas Bakas

Sets - Costumes: Georgios Patsas

Music: Georgios Tsangaris

Assistant Director: Anna Veneti

Kostas Pagonis (Ordulfo), Kostas Ballas

(Bertoldo), Nikos Mantas (Giovanni),

Antonis Theodorakopoulos (Baron Tito

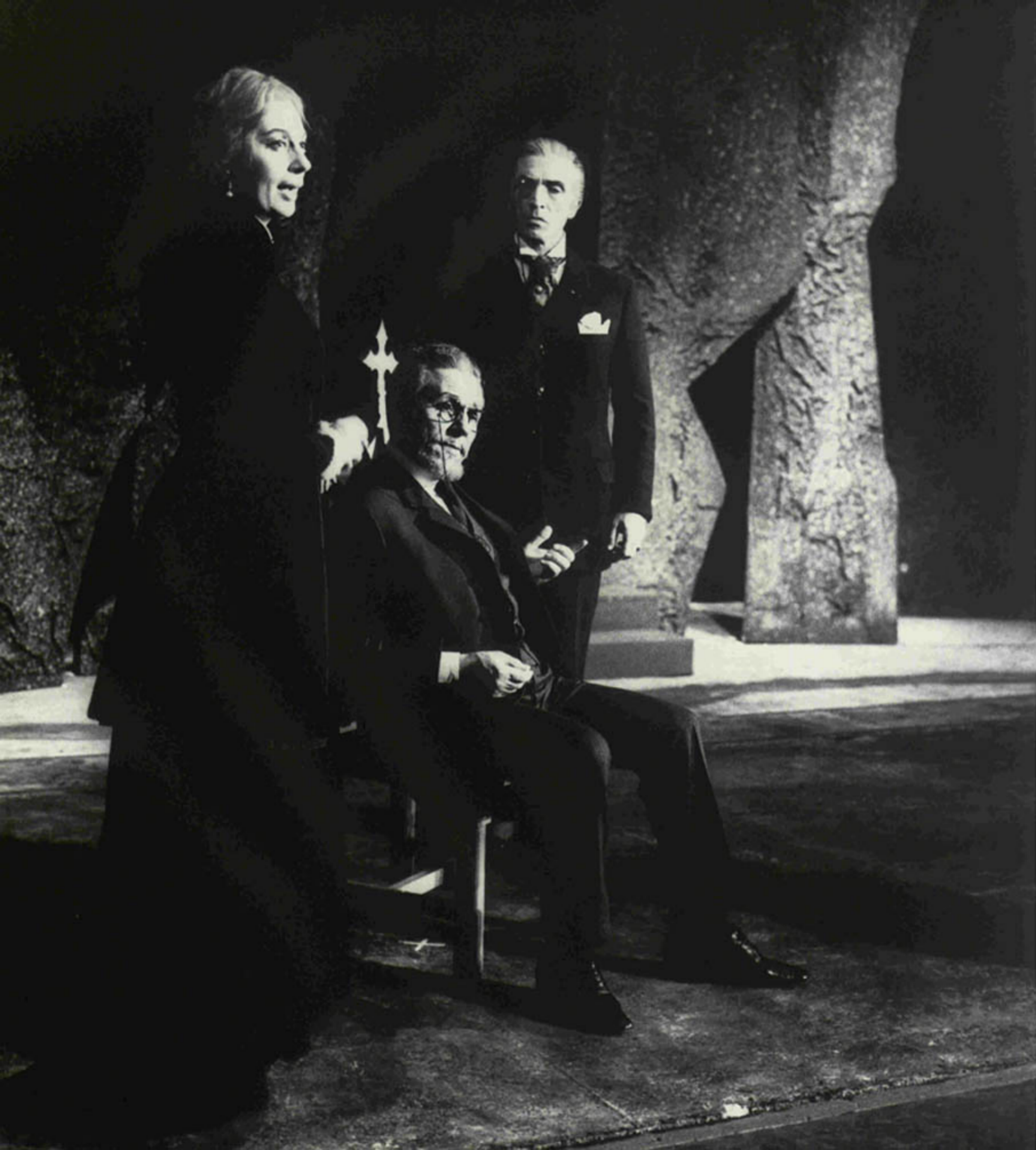
Belgredi), Christos Dactylidis (Doctor

Dionigio Genoni), Georgios Mihalakopoulos

(Enrico), Annie Paspati (Marquise Matilda

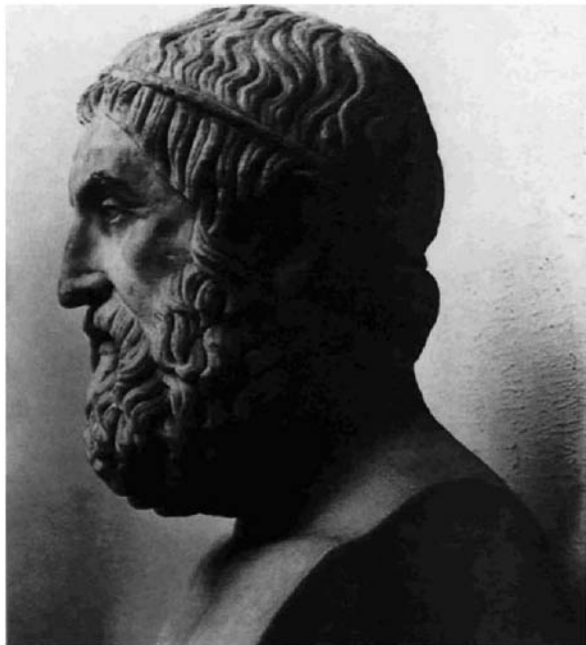
de Spina), etc.











## SOPHOCLES

Sophocles the son of Sophilos was one of ancient Athens' greatest tragic playwrights. He was born in Colonus on the outskirts of Athens in the early years of the 5<sup>th</sup> century BC. Aeschylus was at the beginning of his career then, and the great names in tragedy were those of Chyriilus, Pratinas and Phrynichus the tragedian. Over the ensuing years, Aeschylus grew ever more prominent, and by the time young Sophocles defeated him in the Dionysia of 468 (the winning play may have been the lost *Triptolemos*) he was the undisputed leader among Athenian tragedians. On his death in 456, the mantle passed to Sophocles, who remained at the peak of his profession until the end of the century and was victorious in twenty-four different dramatic contests. Only seven tragedies and a fragmentary satyr play are extant out of the over one hundred plays he is thought to have written. There is some debate about the precise dating of his plays, but most scholars agree that they were written in the following order: *Ajax* (447-440), *Antigone* (443-441), *Oedipus the King* (431-422), *Electra* (430-410), *Women of Trachis* (420-410), *Philoctetes* (409) and *Oedipus at Colonus* (written in 406 and produced after his death, in 401). The fragmentary satyr play which

has been translated as *Trackers* is a recent discover and has yet to be dated. Of his remaining plays only the odd verse remains, and a list of seventy-four titles, some or all of which may be incorrect. Some of the titles imply mythological subjects, others seem to be trilogies, which is odd since Sophocles established the tradition of writing mythology-based tragedy quartets. This is only one of his many contributions to theatrical practice. Thespis had established the protagonist and Aeschylus pioneered the use of a second actor. Sophocles expanded the range of dramatic possibilities still further by adding a third. He expanded the orchestration, adding the passionate 'Phrygian section', the main instrument of which was the flute. He added more singers, increasing the size of the Chorus to fifteen. He is also known for various scenery innovations, including the first use of specifically designed painted flats in the place of the generic landscape backdrops previously used for all plays. Until his day it was traditional for the playwright to play the lead. Sophocles acted as young man and was also known as a fine dancer and musician; he played the lyre and sang. His voice however was not strong, and he played female roles. As he grew older, he with-

drew from performing to avoid straining his voice, thus severing forever the traditional rule that playwright must always play the protagonist. His plays show great psychological insight, particularly in the characterisation of the protagonist which he could define "with half a verse or even a single word".

As Sophocles got older, so did the subjects of his plays. As a young man he danced the eponymous role in *Nausicaa*, in the prime of his manhood he identified with the King of Thebes, ageing he sees the world through the eyes of Hercules and in his old age he brings Oedipus to final rest at Colonus, where he himself was born. He has been called the father of Tragic Irony, and many other dramatic and literary innovations can be found through a close study of his work. As for the remark attributed to him by Aristotle, he made his heroes "as they ought to have been" while Euripides made his "as they were", we need not take it too literally as there is so much textual evidence in direct contradiction.

In the seventy-odd years that he was active in the theatre, Sophocles spanned the better part of classical drama's Golden Age. In his early youth, he competed against Aeschylus, as an old man, against Euripides. He influ-

enced both and also, of course, was influenced by them. His earliest plays are reminiscent of Aeschylus, while *Trackers* and *Philoctetes* have a Euripidean flavour. In the middle stands *Oedipus the King*, perhaps the truest expression of his voice. Unlike the other two great tragedians, he never lived away from Athens. On hearing that Euripides had died in Macedonia, Sophocles dressed in mourning and came out in public with his Chorus to speak a eulogy for his younger rival. His own death followed a few months later. Accounts of his death vary; according to one he died in the middle of re-reading *Antigone*, while another has him choking to death on a grape. Whatever the cause of his death he was buried in Decelia in 406 BC. He is eulogised in this fragment from a work by the comic playwright Phrynichus:

Fortunate Sophocles who after a long life  
Died a happy and a gifted man  
After writing many fine tragedies  
He made a good end; no evil befell him.

**Sophocles****PHILOCTETES**

EPIDAUROS August 23, 1991

Translation: Leonidas Zenakos

Director: Diagoras Chronopoulos

Sets - Costumes: Dionysis Fotopoulos

Music: Dimitris Papadimitriou

Choreography: Maria Hors

Assistant director: Vana Blazoudaki

Christos Kalavrouzos (Odysseus - Merchant), Dimitris Lignadis (Neoptolemus), Nikos Kourkoulos (Philoctetes), Dimitris Aronis (Hercules), etc.

**PHILOCTETES (1471 lines)**

Sophocles' tragedy *Philoctetes* won the dramatic competition at the Dionysia of 408 BC. It is the last play he staged, as *Oedipus at Colonus* was produced posthumously by his son and grandson. Although the earlier plays on this subject (by Aeschylus and Euripides) do not survive, it is easy to see in it the influence of Euripides on his older contemporary. It can be found in the physical details of the hero's suffering, in the references to current events (Thucydides *Melian Dialogues*, for instance), in the dialectic as a whole and finally in the appearance of Hercules as an *ex machina* Epilogue.

In this play, as in Euripides *Orestes*, which was written at about the same time, the use of the third actor has matured and we have a strong trio (Neoptolemus, Odysseus, Philoctetes) of fully realised characters. The play is based on the myth of Hercules' bow which Philoctetes (who is lame from a snakebite) has inherited and which according to a prophecy will win the Greeks the Trojan War. The Chorus is made up of Greek sailors. Setting: Lemnos.







## PHILOCTETES

You destroying fire, you utter monster, you hateful masterpiece of astounding wickedness! What treachery you have done to me! How thoroughly you have deceived me! And are you, you wretch, unashamed to look at me, the suppliant who turned to you for mercy? In taking my bow, you have robbed me of my life. Return it, I beg you, return it, I pray you, son! By the gods of your fathers, do not rob me of my life! Ah, me! He speaks to me no more. He looks away, as if he will never give it up! O you inlets and headlands, you wild creatures of the hills who have shared my life, and you jagged cliffs, to you -for you alone hear me- to you my accustomed companions, I bewail the treacherous treatment I have received from the son of Achilles. Although he swore to take me to my home, it is to Troy that he takes me. Although he gave me his right hand in pledge of his word, he has taken my bow, the sacred bow, once belonging to Zeus' son Heracles, and he keeps it, and wants to show it to the Argives as his own. By force he drags me away, as if he had captured a strong man, and does not see that he is cutting down a corpse, the shadow of smoke, a mere phantom. In my strength he could not have taken me -no!- nor even in my present condition, save by deceit. But now, because of my rotten fate, I have been tricked. What should I do? Wait, give it back! Now, at least, recover your true self! What do you say? Silence! I am nothing! Double-gated cave, back, back again I return to you, but now stripped and lacking the means to live. Yes, in that chamber I will wither away alone, bringing down with that bow no winged bird, no beast that roams the hills. Rather I myself shall die in misery, and supply a feast for those who fed me, becoming the prey of those on whom I preyed.

Sophocles *Philoctetes*. Edited with introduction and notes by Sir Richard Jebb. Cambridge, Cambridge University Press. 1898.







Jean Genet

THE MAIDS

NEW STAGE December 6, 1991

Translation: Odysseus Elytis

Director: Korais Damatis

Sets: Ioanna Papantoniou

Costumes: Louis Gerardos

Music arranged by: Olympia Kyriakaki

Antigone Valakou (Solange), Vera Zavitsianou (Claire), Katerina Helmi (Madame).

#### JEAN GENET

The French writer Jean Genet was an ambiguous and notorious figure, in life as in art. He was born illegitimate and abandoned by his mother. Brought up by a peasant family, he was caught stealing at the age of ten and sent to a notorious reform school. He spent much of his life in prison or on the run, and travelled all over Europe as a tramp, pickpocket, and male prostitute. He wrote his first novel, *Our Lady of the Flowers*, in the early 1940's while serving a sentence for theft. The book brought him to the attention of such luminaries as Cocteau, de Beauvoir and Sartre. Sartre in particular espoused his cause and even canonised him by combining his name with that of a famous mime, *Saint Genet, Actor and Martyr*, 1952. Genet's first play, *The Maids*, 1947, was produced by Louis Jouvet the same year. Another early play was the prison drama *Deathwatch*, 1949. Though admired by intellectuals, his plays were considered obscene and confusing by audiences, and it was not until Beckett and Ionesco popularised the "Theatre of the Absurd" that they came to be widely recognised as masterpieces. International fame came with *The Blacks*, 1958, where black actors

play white colonists in Africa, which ran for years in Paris and even longer in an off-Broad way production. A slightly earlier play, *The Balcony*, opened in London in 1957 and was not seen in France until Peter Brook's production in 1960. French censorship forced him to produce his last play, *The Screens*, 1961, in Germany. When it finally opened in France a storm of controversy greeted its scathing criticism of the French presence in Algeria. His plays have since been staged (with a dignity verging on religious awe) by directors old and new on every continent. Their lyrical language and violent, degraded sexuality invite comparisons with de Sade, only theirs is a ceremonious, mystical humiliation, and the sense of sacred sacrilege they invoke owes more to Artaud's concept of a 'Theatre of Cruelty'. Genet stopped writing for the theatre at the age of sixty. Instead he lectured, and raised money for the Black Panthers in the United States. Ignoring his declaration "I am not a revolutionary, I am an adventurer", the FBI arranged his deportation.





Eugene Ionesco

EXIT THE KING

NEW STAGE December 18, 1992

Translation: Kostas Stamatiou

Director: Korais Damatis

Sets - Costumes: Apostolos Vettas

Music arranged by: Olympia Kyriakaki

Assistant director: Maria Stamataki

Georgios Mihalakopoulos (King Berenger), Nelly Angelidou (Queen Marguerite), Miranda Zafiropoulou (Queen Marie), Melina Vamvaka (Juliette), Giannis Rosakis (Guard), Georgios Lefas (Doctor), etc.



## EUGENE IONESCO

Born in Rumania of a Rumanian father and French mother, the playwright Eugene Ionesco brought the surrealist and anti-logical techniques of what came to be called the 'Theatre of the Absurd' to prominence. He lived in France as a child, and returned to settle there at the end of the Second World War. He took up play-writing in early middle age and quickly established himself as a unique and powerful voice. With the impossibility of communication between people as his starting point he comments on the perversion and destruction of language, behaviour and reason, especially among members of the bourgeoisie. His characters endure a puppet-like existence snowed under by trivia, platitudes and biological impulses; even the most primitive manifestations of mind or spirit have been leached from them; their existence has neither meaning, purpose, nor justification." Speech can no longer express thought, because thought has disappeared...people have nothing personal to say because in essence they have ceased to exist."

In his early plays, all one-acts, Ionesco pokes fun at the cornerstones of conventional life: Marriage, in which communication can deteriorate so far that the partners no longer recognise each other (*The Bald Soprano*, 1949 first performed 1950). Education, all too often useless and imposed with terrible cruelty (*The Lesson*, 1950/51). The Family, with its self-interest and the smothering oppression it imposes on its younger members who are doomed to replicate their elders (*Jacques or Submission* 1950/1955 and its sequel *The Future is in Eggs* 1951/1958). His most important play from this period is perhaps *The Chairs* (1951/1952), in which the hopes and dreams of the middle class, the glory, honour and recognition they long for, fail to materialise, and their absence is represented only by an ever-increasing number of empty chairs. Furniture also figures greatly in *The New Tenant*, taking over not only his room but the whole city, in a scathing assessment of our society's obsession with material wealth. The couple in *Amadee or How*

*to Get Rid of It* (his first full-length play, 1953/54) are in a similar position, living with the corpse of their dead love which grows ever bigger until at last it overwhelms its progenitors.

Ionesco's second full-length play *The Killer* (1957/1959) sees the appearance of the first 'human' character in his work, the innocent Berenger, ever at odds with the robotic society around him. Murders are being committed and no-one seems to notice or care but Berenger whose relentless search for the mysterious killer ends in his joining the list of victims himself. Berenger is also the protagonist of *Rhinoceros* (1958-1960), in which fanaticism, violence and mob rule turn people into pachyderms; but here, for the first time, the conscious man (Berenger) manages to resist being turned into a beast. Ionesco promotes him to the kingship for *Exit the King* (1962), but only in order to bring him face-to-face with the inevitability of death, the agony of ending life and the terror of ceasing to exist. In contrast, the Berenger of *A Stroll in the Air* (1963) suddenly develops the ability to fly and disappears into the blue, only to return, greatly aged, to foretell a cold apocalyptic future. *Thirst and Hunger* (1965/1966) is yet another allegory of attempted escape from coarse biological necessity. With *Killing Game* (1968) Ionesco returns to the subject of death, depicting the extinction, by disease or terror, of an entire town, and indeed the whole world. Death and tyranny also dominate his retelling of *Macbeth* (*Macbett*, 1972).

Most of his plays were introduced to Greece by the Teatro Technis.

Besides his work for the stage, Ionesco also wrote *Notes and Counter-notes*, *Journal in Fragments*, *Past Present*, *Present Past* as well as a collection of short stories (*The Colonel's Photo*) and the novel *The Solitary One* (1973).





**Aristophanes**

**PLUTUS**

HEROD ATTICUS THEATRE August 20, 1994

Translation: Kostas Georgoussopoulos

Director: Stamatis Fasoulis

Sets - Costumes: Georgios Asimakopoulos

Music: Stamatis Kraounakis

Choreography: Vangelis Seilinos

Lyrics: Lina Nikolakopoulou

Music coach: Olympia Kyriakaki

Assistant Director: Miltos Dimoulis

Assistant choreographer: Katerina Antonatou

Georgios Kimoulis (Chremylus), Georgios

Armenis (Carion), Dimitris Tsoutsis (Plutus),

Nikos Bousdoukos (Blespidemus), Smaragda

Smyrneou (Penia), Melina Botelli (Woman),

Georgios Moutsios (Just), Dimitris Aronis

(Sycophant), Dina Konsta (Old Woman),

Odysseas Stamoulis (Neanias), Christos

Efthymiou (Hermes), Kostas Kleftogiannis

(Priest), etc.







**Dusan Kovacevic**  
**SAINT GEORGE KILLS THE DRAGON**  
 KOTOPOULI THEATRE - REX  
 February 17, 1995

Translation: Gaga Rosic  
 Director: Bratislav Lechic  
 Sets - Costumes: Andreas Sarandopoulos  
 Music: Goran Bregovic  
 Music coach: Olympia Kyriakaki  
 Assistant Director: Vana Blazoudaki  
 Kostas Klefogiannis (Sublieutenant Tasic),  
 Georgios Tsimidis (Raico), Maria  
 Kehagioglou (Katerina), Manos Vakousis  
 (Gavrilo), Nikos Bousdoukos (Country  
 Policeman), Dimitris Zakynthinos  
 (Teacher), Nikos Tzogias (Doctor), etc.



**Ben Jonson****EPICOENE, OR THE SILENT WOMAN**

MAIN STAGE March 17, 1995

Translation - adaptation: Kostis Velmyras

Director: Diagoras Chronopoulos

Sets: Simos Karafyllis

Costumes: Simos Karafyllis - Christina Papoulia-Barlow

Music: Nikos Kypourgou

Choreography: Isidores Sideris

Georgios Lefas (Knight Spirit), Tatiana Lygari (Lady Yulia), Kostas

Rigopoulos (Lord Morose), Chronis Pavlidis (Mute, Moroses slave), Kostas

Ballas (Cutbeard), etc.

**BEN JONSON**

Ben Jonson is perhaps the only English Renaissance dramatist of Shakespeare's stature. He led an adventurous life, including a stint as an actor. His vast output includes two Roman historical plays *Catiline* and *Sejanus*, numerous spectacular masques (on which he collaborated with the architect Inigo Jones) and the enduring classics *Volpone* (1606), *Epicoene or The Silent Woman* (1609), *The Alchemist* (1610) and *Bartholomew Fair* (1614). One of his first successes, *Every Man in his Humour* (1598) established the

so-called "comedy of humours" in which each character belongs to one of the ancient types, being choleric, phlegmatic, sanguine or bilious. In *Poetaster* (1601) he ridicules many of his contemporaries, one of whom, Dekker, was to reply in kind with *Satyromastix*. He was imprisoned twice, once for killing an actor and a second time for his caustic outspokenness in political matters.









#### MINOS VOLANAKIS

The director Minos Volanakis trained with Karolos Koun, for whose company he translated many American plays into Greek (*Life With Father and Our Town* among others). He became interested in directing, and his early productions, until about 1960, were for British and American university theatres. His repertoire was varied and included the comedies of Aristophanes and classical tragedies. Many of these were his own translations from the Classical Greek. In Greece, his first productions were for the National Theatre of Northern Greece, and enormously successful. Particularly memorable was his *Waiting for Godot*; it was the first time Beckett's work was staged in this country. Later he also collaborated at times with companies in the private sector, or formed temporary companies of his own (*The Balcony* by Genet with the Vergis company, *The Cherry Orchard* with the Lambeti company, Anouilh's *Ring Around the Moon* with the Kourkoulos company, *Ecclesiastusae* with his own company etc.)

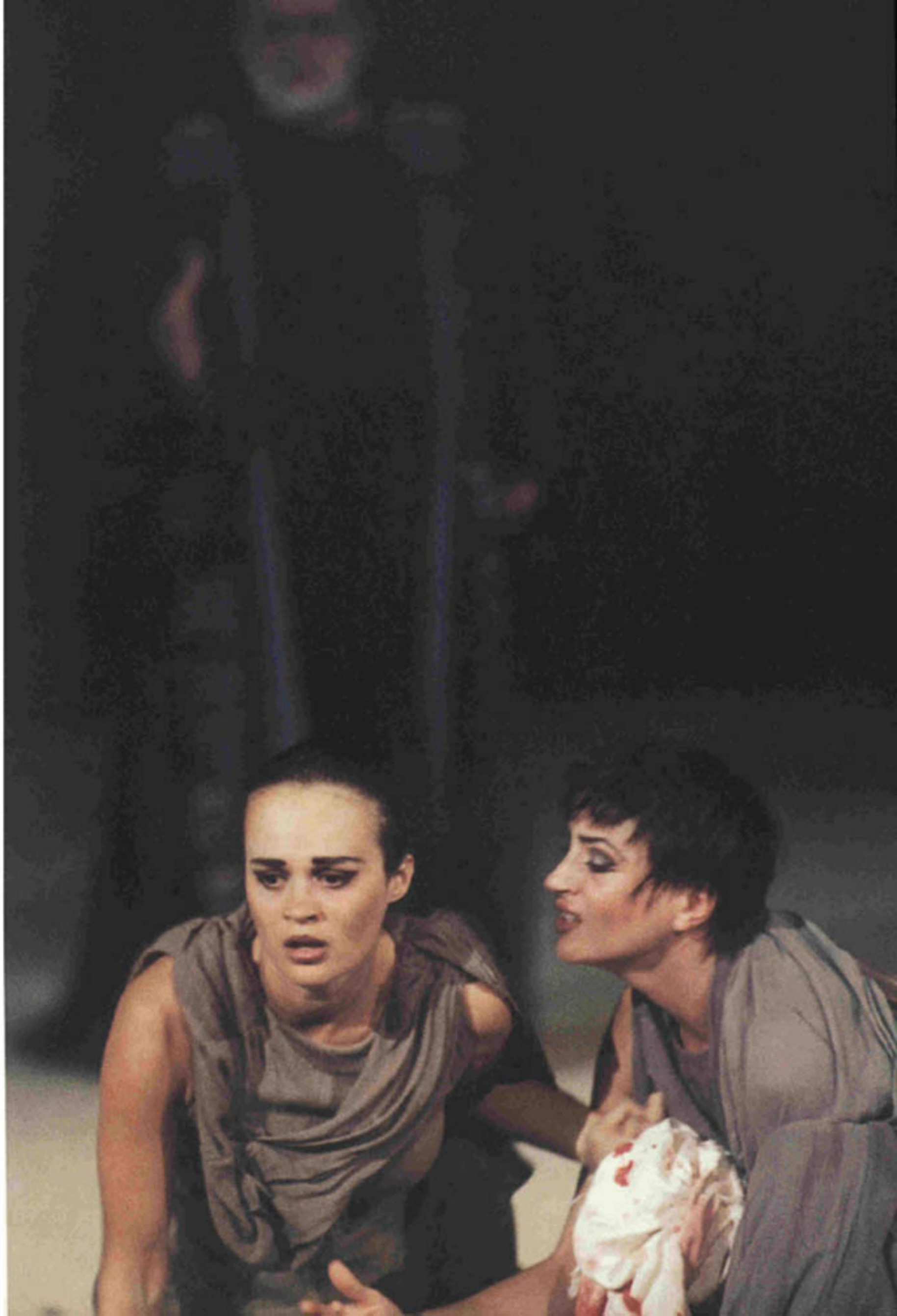
From 1975 to 1978 he steered the National Theatre of Northern Greece through one of its most creatively interesting periods. Among his other contributions to this company he directed Brecht's *Mr. Puntila and his Man Matti* with Dimitris Papamichail, two tragedies by Sophocles, *Electra* with Anna Synodinou and *Medea* with Melina Merkouri, both in his own translation). During this period he also directed *The Deadlined* by Elias Canetti, the first Greek production of any play by the future Nobel laureate.

The '*Festival ton Vrachon*' or Festival on the Rocks was conceived by Volanakis and realised by him in 1982. It was an ambitious attempt to decentralise the theatre by transforming amphitheatrical open-air spaces such as quarries into venues for concerts, dance recitals, theatrical performances and other cultural events. That same year, Volanakis directed his own translation of *Oedipus the King*, with Nikos Kourkoulos in the title role. The production was repeated at the following summer's Festival.

Volanakis' theatrical knowledge is both deep and wide-ranging and his artistic attitude progressive. As a director he has a holistic way of working and is able to impose his vision in brilliant and artistically valid ways. He is a fine teacher of actors, a patient perfectionist with an eye for and dedication to the details of the production. His approach to the ancient Greek classics combines knowledge of the ancient world, concepts based on modern Greece, and a psychoanalytic view of characters, to arrive at a new way of interpreting the ancient masters. His translations are personal, dramatic and poetic.

Volanakis occupies a special place in the modern Greek theatre thanks to his daring, persistence and the seriousness of his work. His productions never fail to attract attention and when they have been controversial, the debate provoked has been to the benefit of Greek theatre.





**Sophocles****ANTIGONE**

DODONI ANCIENT THEATRE August 5, 1995

Translation: Minos Volanakis

Director: Minos Volanakis

Sets - Costumes: Minos Volanakis - Nikos Kasapakis

Music: Mikis Theodorakis

Orchestration: Dimitris Papangelidis

Music Coach: Melina Peonidou

Assistant Directors: Michalis Papamichalis, Tasos Vasileiou, Karioiyma

Karabeti (Antigone), Kostas Kazakos (Creon), Maria Kehagioglou

(Ismene), Nelly Angelidou (Teiresias), Nikos Bousdoukos (Guard),

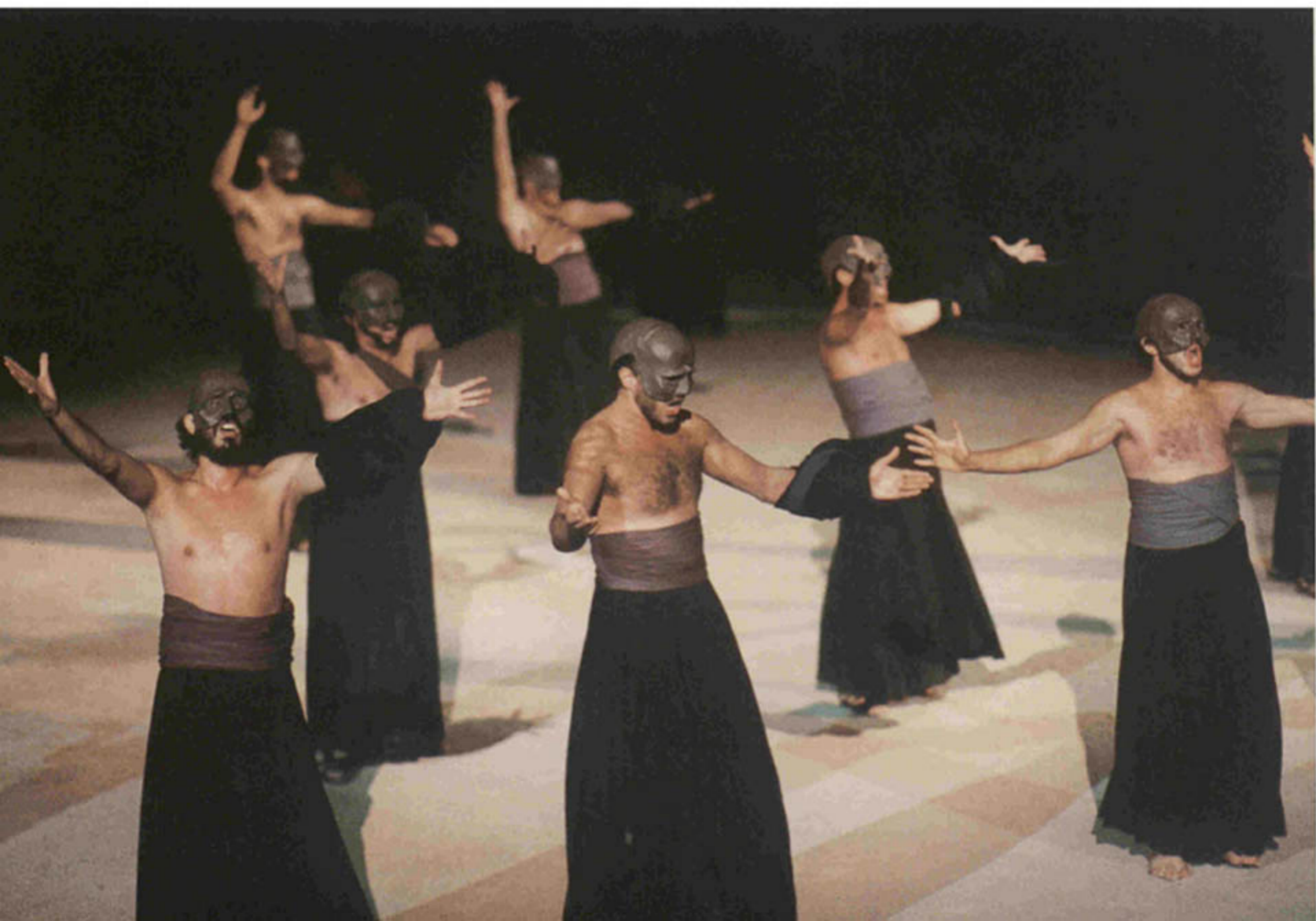
Katerina Helmi (Euridice), etc.

**ANTIGONE (1352 lines)**

The date of this tragedy by Sophocles is uncertain, though it may be the earliest of his extant plays and written between 443-440. Ancient sources say that he prospered through directing *Antigone*, which may mean that the play won a dramatic competition. Being earlier than the two *Oedipus* plays it cannot be considered as forming a trilogy with them, but it does belong to the mythological Theban cycle so beloved by Sophocles. Ancient commentators considered it one of his finest tragedies, and out of all the classical canon it is the play which has enjoyed the greatest popularity throughout history. The clash between the integrity of *Oedipus'* heroic daughter "born to love and not to hate" and the tyranny of rationalist Creon continues to captivate audiences. It does so because it combines interpersonal conflict with the ethical conflict between written and unwritten law -the root of every revolution. Characters: Antigone, Ismene, Creon, Guard, Aemon, Teiresias, Messenger, Euridice, Second Messenger, Chorus of Theban eld-

ers. Setting: Before the royal palace in Thebes. Some of the most memorable productions have been: Constantinople 1863 with Pipina Vonasera in a translation by Ragavis, Herod Atticus Theatre 1867 as part of the celebrations for the wedding of George I (with music by Mendelsohn), 1888 to inaugurate the newly-built Municipal Theatre (in classical Greek with students in the female roles), 1896 on the occasion of the first modern Olympic Games (music by Th. Sakelaridis), 1903 at Christomanos' New Stage with Imarmeni Xanthaki as *Antigone* and Kyveli Adrianou as *Ismene*. Kyveli played the title role in 1910 and Marika Kotopouli in 1925 at the Herod Atticus Theatre (directed by N. Papageorgiou, with Rondiris, Minotis, Apostolidis and Georgia Vassiliadi). The first modern production at Epidaurus was the National Theatre's in 1958 with Anna Synodinou in the title role under the direction of Alexis Minotis.









The clash between Oedipus' heroic daughter "born to love and not to hate" and the tyranny of Creon continues to captivate audiences.



**Iakovos Kambanellis**

**PARAMYTHI HORIS ONOMA (TALE WITHOUT TITLE)**

MAIN STAGE December 3, 1995

Director: Thanasis Papageorgiou

Sets - Costumes: Nikos Politis

Music: Manos Hadjidakis

Orchestration: Nikos Kypourgos

Choreography: Maria Alvanou

Music coach: Olympia Kyriakaki

Assistant Director: Giannis Anastasakis

Nonika Galinea (Queen), Kostas Rigopoulos (King), Christos Giannaris (Prince),

Maria Konstandarou (Poor Mother), Stefanos Kyriakidis (Teacher), etc.







## ELECTRA

Daughter of Agamemnon and Clytemnestra, sister of Iphigenia, Chrysothemis and Orestes; fanatically dedicated to the memory of her murdered father and decisive accomplice in her brother's matricide, she too bears her share of the curse on the house of Atreus. Her story ends with her marriage to Pylades, a man of few words and friend to her brother Orestes. Unlike many of the heroes of tragedy, she owes her character less to mythology than to the skills of the various dramatists who have depicted her. Each of the great 5<sup>th</sup> century tragedians has had a part in making Electra the fascinating and multi-faceted character we know today. For Aeschylus (in *Libation Bearers*, 458 BC) she is only a participant at the mourning rites for her father and her rage against Clytemnestra is overshadowed by that of Orestes, Apollo's chosen instrument of vengeance. For Sophocles (*Electra*, probably written between 430-410) hers is a solitary struggle, heart and soul committed to justice against her cruel mother. She is friendless, even without siblings, for her sister is a coward and she thinks her brother dead; her lament for him is one of the most moving passages in all of ancient literature. In Euripides' version (*Electra*, 413 BC), her conflict with her mother reaches the heights of hysterical passion and leaves room for us to identify with the older woman too. Each playwright treats her recognition of Orestes differently, but that is only one scene. What is fascinating about Electra is that her character offers a unique opportunity to compare and contrast the approaches of all three great tragedians to the same story. Aeschylus' Electra has been called 'religious', Sophocles' 'psychological' and that of Euripides 'moral'. *Libation Bearers* by Aeschylus, 1076 lines. Characters: Electra, Orestes, Clytemnestra, Pylades, Aegisthus, Trophus, Attendant, Messenger, Chorus of women of Argos. Electra by Sophocles, 1510 lines. Characters: Electra, Orestes, Clytemnestra, Pylades, Aegisthus, Chrysothemis, Tutor, Chorus of women of Argos.

Electra by Euripides, 1349 lines. Characters: Electra, Orestes, Clytemnestra, Pylades, Attendant, Messenger, Auturgus, Castor and Pollux

*ex machina* in the Epilogue, Chorus of women of Argos. All three take place by Agamemnon's tomb in Argos; Euripides the innovator added a peasant hovel.

European playwrights when inspired to their own versions of classical tragedies, have tended to be drawn to heroines in love (Phaedra) or to the extremes of goodness (Iphigenia) and evil (Medea). Electra has been less popular. The earliest is an Electra from 1537, by the French diplomat Lazare de Baif. French playwrights continued to find Electra interesting; Racine's rival Jean Pradon wrote a play about her, as did Crebillon. There follows a hiatus, and it is not until the beginning of the 20<sup>th</sup> century, the century of psychoanalysis, that Electra comes back into her own. Benito Perez Galdis set the story in a Spanish nunnery (*Electra*, 1901) and was criticised for being anti-clerical. Hoffmannstahl's version, written in 1903, became the libretto for the opera by Richard Strauss. Eugene O'Neill moved the setting across the Atlantic and substituted the American Civil War for the War of Troy in his trilogy *Mourning Becomes Electra* (1931). The mythological house of Atreus becomes the Mannon family, their moral decay leading them gradually to their doom. Six years later, Giraudoux's *Electra* opened in Paris. In this version, which is set in modern times only with ancient dress, Agamemnon's daughter doesn't know how her father died until Orestes tells her. Sartre's post-war *The Flies* is the last notable contemporary addition to the legend. His Electra and Orestes represent free human will confronting the organised power of the state.

In the annals of modern Greek staging of the classics, Electra has been very prominent indeed. Among the most notable productions was the one directed by Dimitris Rondiris in 1936, with Katina Paxinou and Eleni Papadaki. It opened at the Herod Atticus Theatre, then went on to dazzle European audiences on the National Theatre's first tour. The production was revived for the inauguration of the newly-restored Epidaurus theatre in 1938.



**Sophocles**  
**ELECTRA**  
EPIDAUROS July 5, 1996

Translation: Georgios Heimonas

Director: Lydia Koniordou

(with the collaboration of Dimitris Economou)

Sets - Costumes: Dionysis Fotopoulos

Music: Takis Farazis

Choreography: Apostolia Papadimaki

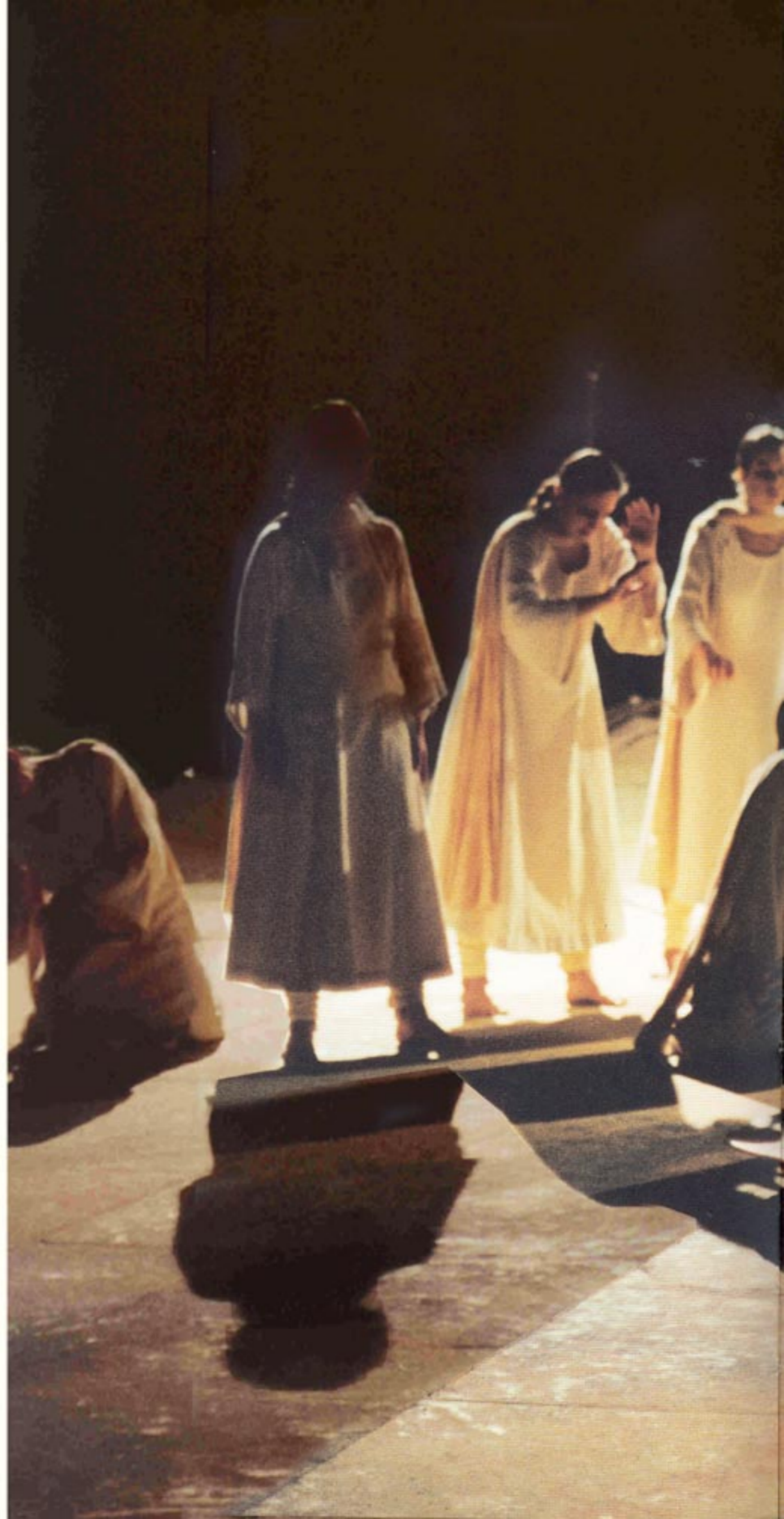
Music Coach: Melina Peonidou

Lighting: Alekos Giannaros

Alexandros Mylonas (Tutor), Miltos Dimoulis (Orestes),  
Lydia Koniordou (Electra), Tania Papadopoulou (Chrysothemis),  
Aspasia Papathanassiou (Clytemnestra), Stefanos Kyriakidis  
(Aegisthus), etc.









## SOPHOCLES' ELECTRA

## Chrysothemis

What is this speech of yours, sister, which you have come forth yet again to speak at the public doors? Will you not learn with any lapse of time to end your vain indulgence in futile anger? Yet this much I know -that I myself am saddened by our present circumstances; indeed so much so that, could I find the strength, I would bare my feelings towards them.

But now, in these evil times I think it best to navigate with shortened sail so that I may not seem to be on the attack, when I am unable to cause harm. I wish that your own conduct were the same! Nevertheless, right is on the side which you favor, not on that which I advise. But if I am to live the life of the freeborn, those in power must be obeyed in all things.

## Electra

It is strange, indeed, that you, the daughter of our father from whom you grew, should forget him and instead show concern for your mother! All your admonitions to me have been taught by her; you speak no word of your own. So now take your choice: be imprudent, or be prudent, but forgetful of your friends. You have just said that if could you find the strength, you would show your hatred of them; yet, when I am doing my utmost to avenge our father, you do not work with

me, but seek to deflect your sister from her deed.

Does this not add cowardice to our miseries? Therefore instruct me, or rather learn from me what gain there might be for me if I ended my lamentation. Am I not now alive? Miserably so, I know, but well enough for me. And I hurt them, and thereby affix an honorable tribute to the dead, in case those in that world can enjoy it and feel gratitude. But you, who tell me of your hatred, hate in word alone, while by your behavior you unite with the murderers of our father. I, however, would never yield to them, not even if one of them were to bring to me the gifts in which you now glory. Let yours be the richly-spread table and superabundant lifestyle. As for me, let my sustenance be only that I do not wound my own conscience -I do not covet such privilege as yours and neither would you, if you had self-control. But now, when you could be called the child of the noblest father among men, be called instead your mother's daughter, for in this way your corruptness will be evident to the greatest number as you betray your dead father and your true friends.

Sophocles, *Electra*.

Edited with introduction and notes by Sir Richard Jebb. Cambridge.

Cambridge University Press. 1894.





### ATHENIAN COMIC REVUE, ITS ROOTS AND INFLUENCES

Athenian Comic Revue was born in the summer of 1894 from the union of Greek *Komeidyllio* (light romantic comedy) and one of the genres of European Musical Theatre popular at the time, the Spanish Gran Via-style Zarzuela. It did not evolve gradually through several productions; the new theatrical form appeared suddenly, complete in all essentials, like Athena from the head of Zeus. With the benefit of hindsight, it is possible to discern certain forerunners in the previous two decades, though it will not be possible to discuss them here.

Certainly the time was ripe for such an innovation; there were two ever-growing tendencies within the Greek theatre that were bound to come together. One was the increasing tendency of playwrights to show a timid interest in commenting on current events, the second the insatiable appetite of the theatre-going public for song and dance on the stage.

The tendency of Greek playwrights to take their inspiration from current events was only a slight one to begin with, and one couldn't say it grew by leaps and bounds. Instead it spread slowly, almost shyly.

The genre that had always been closest to everyday life was comedy, and it was through comedy that this interest in current affairs began to manifest itself.

Prose theatre, however, was neither the only nor the most popular form of entertainment in 19th century Athens. Since the reign of King Otto, the more educated social classes had shown a marked preference for musical theatre, and such European companies as came to Athens with Opera or Operetta productions were greeted by packed houses on every evening of their stay.

In contrast to the cold, sterile tragedies written in *katharevousa*, musical theatre performances became ensconced in the public mind as representative of sophistication, and their equation in that period with some of the most innovative tendencies within European culture reinforced that impres-

sion. Musical theatre was "European", with all the significance that the 19<sup>th</sup> century Greek ruling class gave that word. It hailed from the great urban centres of the continent and brought with it all the atmosphere of those modern cities. The music had no trace of the Ottoman or Balkan influence they were so eager to shed, nor was it as anodyne as the pseudo-classical pieces of the *katharevousa*-speakers, which up until that point had been the only alternative to the folk tradition.

Musical theatre had the glamour of its progressive European origins and all the charm of its own emotive force.

From this point on, a new theatrical genre appeared, a genre that owed its massive popular appeal to its satirisation of public figures and institutions, to its light-hearted lyrical music and flexible construction.

Naturally, at first, the Comic Revue was very much under the influence of *Komeidyllio* and was to a certain extent merely its natural extension or continuation, though at the time it was hailed as an alternative to the outmoded parent genre.

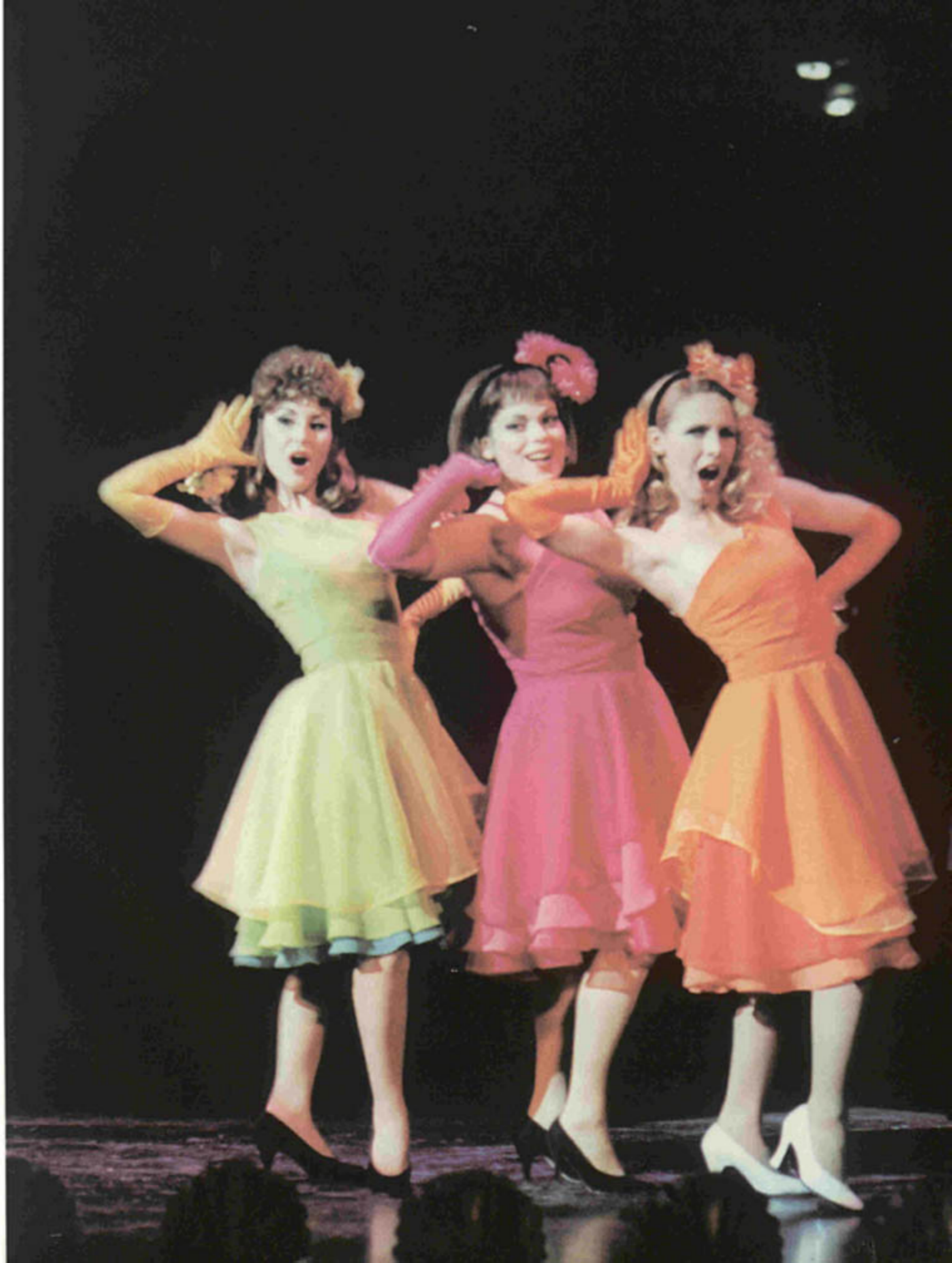
Comic Revue inherited the plot of *Komeidyllio*. Though increasingly tenuous, this persisted until the 1920's, providing a framework for the disparate sketches. It also inherited the various broadly comic country-bumpkin characters and their exaggerated regional accents.

Finally, it inherited the classic three-act structure, which, like the plot, disappeared altogether in the early part of the 20<sup>th</sup> century.

What distinguished the Comic Revue from the very beginning was its outlook, diametrically opposed to that of any of the other theatrical genres in Greece at the time. The ideological convictions that informed it brought a radically different point of view to Greek cultural life, a unique point of view that reflected the growing awareness of Athenians of their own urban identity. It is not accidental, nor is it insignificant, that the new genre was, from the very beginning, known as 'Athenian Comic Revue'.





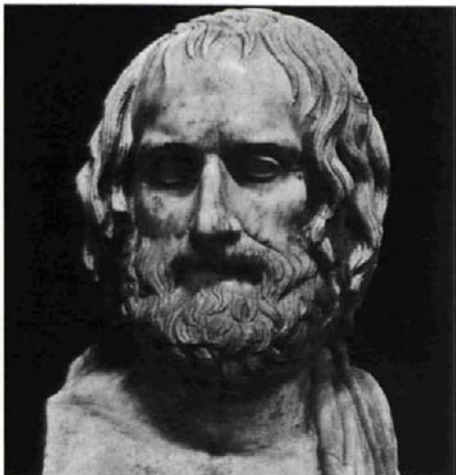




**Thanasis Papathanassiou - Michalis Reppas**  
**VIRA TIS ANGYRES (ANCHORS AWEIGH)**  
 KOTOPOULI THEATRE - REX November 27, 1997

Director: Stamatis Fasoulis  
 Sets - Costumes: Georgios Asimakopoulos  
 Music: Georgios Mouzakis - Georgios Katsaros - Zak Iakovidis - Georgios Papadakis  
 Selection of archival material and Musical Direction: Georgios Papadakis  
 Orchestra Direction: Anakreon Papageorgiou  
 Music Coach: Melina Peonidou  
 Choreography: Gianni Fiery - Dimitris Papazoglou  
 Lighting: Eleftheria Deko  
 Assistant Directors: Melita Kourkoulou, Petros Kokozis  
 Kerasia Samara (Rosalia), Evelina Papoulia (Fofò Rinaldi, Mary Dolly, Girl in Alakalakoumba, Girl in Haroumeni Vdomada), Dinos Avgoustidis (Lambros Rinaldis, Giannis Roumbos), Giannis Bezos (Zano), Natasa Manisali (Show Girl, Pipitsa, Smaro Bizani), Sia Koskina (Show Girl, Girl Stis Nychtas Ti Sigalia, First Lady in Kontofoustanakia, Bela, First Show Girl in E Re Kosme, Mia Vouli, Girl with ravasakia, Girl in Alakalakoumba, First Girl in Haroumeni Vdomada), Kostas Euripiotis (Mantas, Georgios Sarantos, Mexican), Tania Trypi (Titika Venieri, Kaiti Viva), Nikos Bousdoukos (Actor at the Seismographo, Pyrgian), Vera Krouska (Jenny), etc.





## EURIPIDES

Euripides was the son of Mnesarchus and Cleito who was, according to Aristophanes, a greengrocer. He was the youngest of the three great tragedians of ancient Athens, about twenty years younger than Sophocles and forty years younger than Aeschylus. He was born on the island of Salamis, according to one tradition, on the day of the great naval battle against the Persians. According to another tradition, which is perhaps unreliable, he wrote most of his plays in a cave on the island, consumed by bitterness against Athens. Oddly, both Aristophanes, who used Euripides as a comic target, and Aristotle, who valued him less than the other two tragedians, concur with Athens, which never appreciated the radical art and *common demons* of Euripides as much as they deserved, awarding him only five victories as against the Sophocles' twenty or so. On the other hand according to Plutarch, Athenian prisoners in Sicily in 416 BC saved themselves by singing his verses to their captors. Moreover, his popularity soared posthumously. "If I were certain that the dead could speak I'd commit suicide in order to meet Euripides," said the comic playwright Philemon. This unrecognised master of the 5<sup>th</sup> century went on to inspire the creators of the New Comedy, the Alexandrians, mimes, Seneca, Racine, Goethe and many others. This posthumous glory is the reason why so many (18) of his works survive in contrast to those of Aeschylus and Sophocles (seven each). The works are the satyr play *Cyclops* and the tragedies: *Alcestis* (438 BC), *Medea* (431 BC), *Hecuba* (430-425 BC), *Children of Hercules* (430-422 BC),

*Hippolytus* (428 BC), *Ion* (428-413 BC), *Andromache* (420 BC), *Suppliant Women* (420 BC), *Madness of Hercules* (420-415 BC), *Trojan Women* (415 BC), *Electra* (414-413 BC), *Iphigenia in Tauris* (414-409 BC), *Helen* (412 BC), *Phoenician Women* (411-408 BC), *Orestes* (408 BC), *Iphigenia in Aulis* (406 BC) and *Bacchae* (406 BC). The latter two were presented by Euripides' son two years after the playwright's death. *Rhesus* is variously attributed either to a very young Euripides (450 BC) or to a later imitator. About half the plays deal with the myths of the Trojan War and its effects on the royal house of Argos. This underlines one of the main characteristics of the Euripidean drama: the awareness of current events and the parallelism between the mythological war and the ever-present Peloponnesian War (431-404 BC). Of the three great Athenian tragedians Euripides felt the disasters of war most keenly and was the one who dedicated his life to the struggle against it, just as Aristophanes did through comedy. Even though he did not actually dramatise current events, as Phrynichus did in his *Phoenician Women* and Aeschylus did in *The Persians*, we still find the echo of contemporary history in his plays.

Of the ninety plays Euripides is thought to have written only their titles remain. He began his career in mid-century, possibly around the same time Aeschylus was dying in Sicily. He appears in the theatrical archives for the first time in 438 with a double scandal at the Dionysia festival: in his tetralogy he replaced the satyr play with the tragicomedy *Alcestis*, and he



presented a dramatic hero who was lame and dressed in rags in his *Telephos*. His famous realism, which informed his theatrical personality and inspired both Sophocles and Aristophanes' sarcastic Muse (*Acharnians*, *Thesmophoriazusa*, *Frogs*), manifested itself increasingly from this date. Euripides' realism is not, of course, related to the modern meaning of the term. It concerns the de-mythification the playwright imposes on his tragic heroes and on the *divine powers* that descend *ex machina* to introduce or conclude the play without threats or violence. The enemy of man on most of his tragedies is no longer God but man. Generally his new ideas, which drew upon the Sophists to a certain extent, often reached the point of dissolving the moral establishment -even to the point of changing the myths which everyone knew and had grown up with. Another innovation of his was his acceptance of romantic love as a motive force in tragedy (*Medea*, *Phaedra*, *Helen*) which affected the older Sophocles (*Deianeira*) and established Eros as the protagonist of all later drama. His innovations in the content of the myths changed theatrical form. Apart from the informative Prologues and *ex machina* Epilogues he also instituted the actor's monologue, the use of wooden percussion and the *Lydian part*. In set design he also surpassed Sophocles, using cranes and other mechanical means to move gods and other supernatural entities spectacularly about. What really characterises Euripides' drama is his gradual departure from the Sophoclean balance between the chorus and dramatic action in favour of the latter. The realism

of the dialogue, which often becomes a *trialogue* (*Orestes*, for example), is emphasised by the give and take of the lines between both speakers as well as the lively versification typical of Sophocles. There are cases where the dialogue has actually begun off-stage and the audience is plunged into the middle of a discussion (*Iphigenia in Aulis*, for example). If we add to this Euripides' fondness for emotionalism and the 'rags' which Aristophanes accuses him of dressing his heroes in then it becomes clear that Euripides' legacy has an incredible reach, all the way to 'bourgeois' and 'proletarian' theatre and the identification of drama with the imitation of everyday life. Thanks to Euripides a vast change took place in theatre by the end of the 5<sup>th</sup> century BC; whether it was good or bad is irrelevant.

At the 405 BC Lenaeon festival Euripides appeared for the last time as a comic character, in Aristophanes' *Frogs*. He had died about a year earlier in distant Macedonia. (According to a tradition of doubtful authenticity he was eaten by the dogs of his host, King Archelaus). Two years later one of his sons presented Euripides' unperformed trilogy *Iphigenia in Aulis*, *Alceon in Corinth*, *Bacchae* which won first place. His epitaph was written by Thucydides: 'All Greece is Euripides' tomb. His bones remain in Macedonian soil which received his life's end. His home was Greece and in Greece Athens; many muses he delighted, thus from many has he praise.'

**Euripides****MEDEA**

DODONI ANCIENT THEATRE July 16, 1997

Translation: Georgios Heimonas

Director: Nikaiti Kontouri

Sets - Costumes: Georgios Patsas

Music: Savina Giannatou

Choreography: Vasso Barbousi

Lighting: Lefteris Pavlopoulos

Music Coach: Olympia Kyriakaki

Dramatic Analysis: Marilena Panagiotopoulou

Assistant Director: Ioanna Michalakopoulou

Assistant Set Designer: Tota Pritsa

Assistant Choreographer: Katerina Hatz

Kariofyllia Karabetti (Medea),

Magia Lymberopoulou (Nurse), Lazaros

Georgakopoulos (Jason), Giannis Dalianis

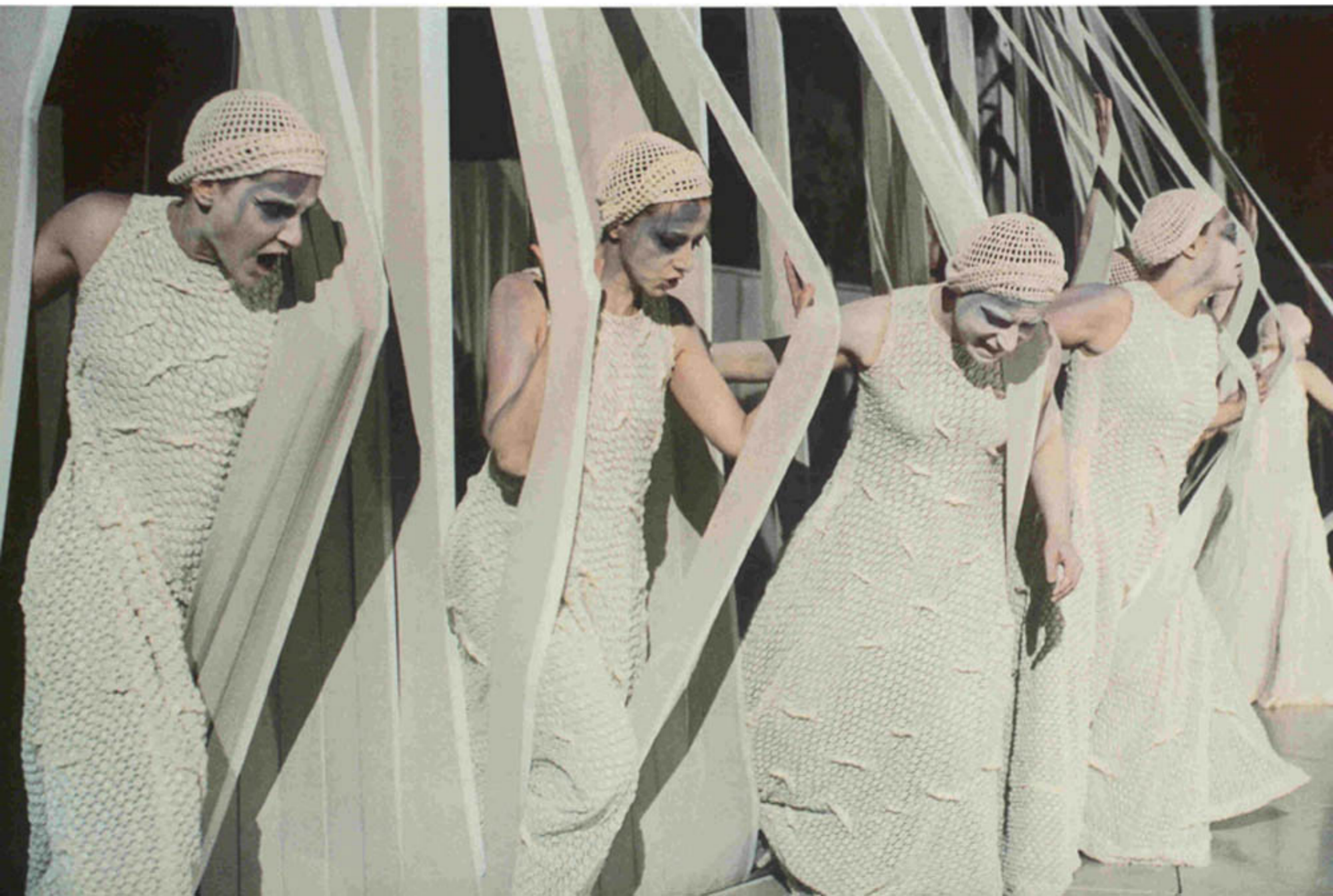
(Creon), Anna Makraki (Messenger),

Aris Lembesopoulos (Aegeas), etc.

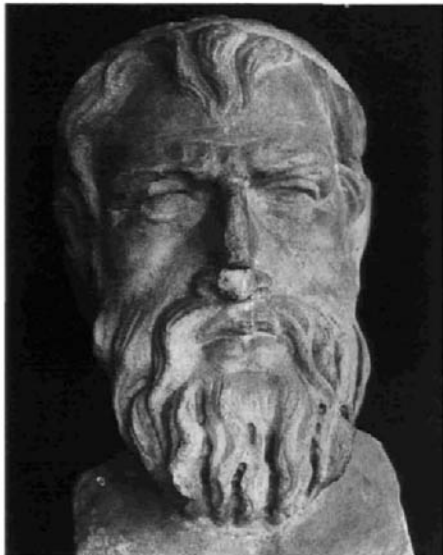












## ARISTOPHANES

Aristophanes was a comic playwright of the 5<sup>th</sup> century BC. He lived in Athens and on the nearby island of Aegina. His are the only comedies to survive intact to our day. This is attributable to his popularity both in his own day and in the subsequent ages, among the copyists of Alexandria and Byzantium. During the period of New Attic Comedy Aristophanes is somewhat overshadowed by Menander. However, only two and a half comedies of Menander's survive while we have eleven plays by Aristophanes as well as copious fragments from another thirty.

Aristophanes was born around mid-century (sometime between 450 and 445 BC) and he began his career as the Peloponnesian War was getting underway, coming second at the Lenaea with *The Banqueters* (427 BC). The subject of the play, which Aristophanes returned to in other comedies (and which remains current to this day), is the alienation between fathers and sons. He won first place in the following year at the Great Dionysia contest with *Babylonians*, which inaugurated his campaign against war, war mongers and in particular the demagogue Cleon. State power counterattacked, barring Aristophanes from participating in the contest in the future. He continued his struggle in the less official Lenaeian contest, with *Acharnians* (425 BC) defeating his strong rivals Cratinus and Eupolus for

first place. These youthful plays -of which only the third survives- had been presented by a certain Callistratus, who was also responsible for their coaching. However, Cleon had become all-powerful and neither Callistratus nor any actor wished to go against him. Aristophanes put his own name on the combative *Knights* (424 BC), according to ancient anecdote, playing the terrible Paphlagon who symbolised Cleon, himself. He won his third first place in a row against Cratinus. Wisdom however counselled him to leave politics aside for a while and his next play was the *Clouds*, presented under the name of another colleague, Philonides. This was a stinging parody of the Sophists, who had filled Athens with their schools, all rolled together into a theatrical figure: a comic Socrates. Twenty two years later Aristophanes was accused of responsibility for the conviction and death of the great philosopher. Even the initial performance of the *Clouds* was not well received. It was awarded third place, first place going to old Cratinus who was nearing the end of his life.

Using Philonides' name again, Aristophanes entered the Lenaea of 422 BC with *Wasps*, a satire of Athenian litigiousness, and placed second. Then, he was once again allowed to participate in the Great Dionysia as Cleon had died in the meanwhile. *Peace*, the theatrical utopia uniting all the Greeks,



was performed shortly before a real peace was signed with the treaty of Nicias (421 BC), a short interlude from the war.

No comedies survive from the next seven years. Aristophanes resurfaced in 414 BC with two plays. He entered the Dionysia with the fantastical *Birds* (with Callistratus) and the *Lenaea* with the lost *Amphiarao* (with Philonides) without gaining a victory with either. In 411 BC he presented the political play *Lysistrata* and a year later the literary satire *Thesmophoriazusae* with Euripides and Agathon. His satirical bow was again turned on Tragedy with the *Frogs* (405 BC), loosing many arrows against Euripides, fewer against Aeschylus and none at all against Sophocles. This comedy triumphed at the *Lenaea*, not so much for its subject matter as for its impassioned plea for Athenian unity.

The next surviving work, *Ecclesiazusae* (392 BC), some thirteen years later, is a parody of the Platonic "communism" of the *Republic*. In it we see the deleterious effects the fall of Athenian Democracy in 404 BC had on the theatre. Political references were outlawed, the chorus was curtailed and the *Parabasis* was eliminated. Soon thereafter in *Plutus* (Wealth), the last of the surviving comedies, Aristophanes seems to have completely adapted to the new status quo, proffering an allegorical farce with an insignificant chorus,

the first instance of Middle Attic Comedy. His last two plays, *Aiolosikon* and *Kokalos* (the king of Sicily who gave refuge to Daedalus) were produced posthumously by his son, Araros. Ancient commentators say that with these last two plays, Aristophanes pointed the way to the New Attic Comedy of Menander and Philemon.

Of the lost plays we have already mentioned *The Banqueters*, *The Babylonians*, *Amphiarao*, *Aiolosikon* and *Kokalos*. From titles and fragments we also know that the following existed: *Farmers*, *Centaur*, *Proagon*, *Tent Occupiers*, *Anagyros*, *Age*, *Storks*, *Heroes*, *Hours*, *Lemnians*, *Danaean Women*, *Phoenician Women*, *Daedalus*, *Freighters*, *Seer*, *Trepthalus* (from three and phallus), *Friers*, *Clueless*, *Telmessians*. We are not certain of the following: *Twice Castaway*, *Dramas or Niobus*, *Islands*. Even more doubtful are: *Second Clouds*, *Second Peace*, *Earlier Plutus*, *Second Aiolosikon*, and a sequel to the parody of Euripides *Thesmophoriazusae*.

Aristophanes died around 385 BC. Plato composed his epitaph: "The Graces, seeking a shrine that could not fall, discovered the soul of Aristophanes." (Kuritz 32-3) The fact is that the philosopher dedicated one of the most important roles of the *Symposium* -indeed a completely Aristophanic one- to him.

Aristophanes

FROGS

DODONI ANCIENT THEATRE July 11, 1998

400

Free Adaptation and Translation: Kostas Tsianos

Director: Kostas Tsianos

Sets - Costumes: Georgios Asimakopoulos

Music: Dimitris Papadimitriou

Choreography: Efi Karakosta - Kostas Tsianos

Music Coach: Melina Peonidou

Orchestration - Orchestral Supervision: Georgios Wastor

Lighting: Spyros Kardaris

Giannis Bezos (Dionysus), Petros Filippidis (Xanthias), Dimitris Ioakeimidis

(Aeacus), Alexandros Mylonas (Euripides), Nikos Bousdoukos (Aeschylus), etc.











Alekos Sakellarios - Christos Giannakopoulos

MAKRYKOSTEI KAI KONTOGIORGIDES

(LONGJOHNS AND SHORTGEORGES)

MAIN STAGE January 15, 1999

Director: Kostas Tsianos

Sets - Costumes: Rena Georgiadou

Music arranged by: Iakovos Drosos

Lighting: Spyros Kardaris

Assistant Director: Thodoros Katsafados

Georgios Lefas (Pandelis), Petros Filippidis (Stelios), Dimitris Zakyntinos

(Perdikoulis), Georgios Galitis (Thomas), Athinodoros Prousalis

(Uncle Thanasis), Maria Konstandarou (Aunt Paraskevi), etc.



**Aristophanes****BIRDS**

DION ANCIENT THEATRE July 17, 1999

Translation: A. Rosolymos

Director: Kostas Tsianos

Sets - Costumes: Gianni Metziko

Music: Dimitris Papadimitriou

Choreography: Kostas Tsianos - Elena Gerodimou

Music Coach: Melina Peonidou

Lighting: Spyros Kardaris

Petros Filippidis (Pisthetaerus), Sotiris Tzevelekos (Euelpides), Tryfon

Papoutsis (First Slave), Nikos Bousdoukos (Epopas), Hara Kefala

(Nightingale), etc.

**BIRDS (1765 lines)**

*Birds* is an allegorical and Utopian comedy by Aristophanes, first performed at the Great Dionysia of 414 BC following the launching of the Athenian expedition to conquer the Spartan ally, Syracuse, in Sicily (which was to be Athens' fatal mistake in the Peloponnesian War). It was submitted under the name of Callistratus and won second place after Ameipsias' *Komastes*. Some scholars have suggested that the fairy-tale place of Cloud-cuckoo-land stands for Sicily and that the play's hero, Pisthetairos stands for Alcibiades, who was instrumental in getting the expedition together even if he did not join it in the end. The play however has a more general aim. Aristophanes imagined the many ways in which a clever Athenian would have enslaved the 'stupid birds' of any primitive paradise. Reaching the land of the birds with his most inert companion Euelpides, the deceiving orator convinces the

feathered folk to turn against gods and men and take power with the final result that he is declared king. Apart from the slapstick, social satire and the exotic spectacle the comedy presents, it also contains the most beautiful of Aristophanes' choral odes ("Waking of the Nightingale", "Creation of the World", etc.). Europeans have admired the play since the time of Ronsard, who had adapted part of it, and Goethe, who paraphrased it, as well as Dullin who introduced it to Parisians during the inter-war years. Marika Kotopouli staged it in 1929 (Spyros Melas directed that production). Karolos Koun tried it on the students of Athens College in 1933 and later, gloriously, produced it with the Arts Theatre at the Herod Atticus Theatre (1959) and at Epidaurus (working with Tsarouhis, Hadjidakis and Zouzou Nikoloudi).













Director: Vangelis Theodoropoulos

Sets: Antonis Daglidis

Costumes: Claire Bracewell

Music: Maria-Christina Krithara

Movement: Angeliki Steliatou

Lighting: Tasos Ratzos

Assistant Director: Maria Papalexii

Assistant Set Designer: Sotiris Stelios

Assistant Costume Designer: Maria Kokkini

Kostas Rigopoulos (Darios Ronkalas), Soula Athanasiou (Ronkalena),

Nikos Zorbas (Draganigos), Ioanna Pagiataki (Garoufalia),

Kostas Galanakis (Gerasimakis), Sotiris Tzevelekos (Thomas), etc.

#### ANTONIOS MATEISIS

The Zakynthian playwright, lyricist and translator Antonios Matesis was a friend and contemporary of Dionysios Solomos (author of the Greek National Anthem). Both men belonged to the Italian-influenced Ionian school of Greek literature. Born in Zakynthos, he studied Greek, foreign languages and mathematics at a local school run by Antonios Martelaos. He joined the public sector and was distinguished for his conscientious service as a municipal councillor and as director of the Zakynthos Orphanage. In 1857 he moved to Ermoupoli, the capital of Syros, where he lived until his death.

Matesis wrote verse in the manner of Solomos, some lyrical and some satirical, translated the Romantic poets and many Greek and Latin classical authors, but the work for which he will be remembered is the play *O Vasilikos* (Basil). It was written between 1829 and 1830 and first published in Zakynthos in 1859. *O Vasilikos* is a drama in five acts set in the turbulent beginning of the 18<sup>th</sup> century, during the decline of the Venetian hegemony over the Ionian islands. The play highlights the clash of manners and mores between the fading Greco-Venetian feudal aristocracy and the rising urban merchant class. The vivid language and its social realism make it stand out, not only from Matesis' earlier plays, but also from other Greek plays of the time (*O Odiporos*, The Traveller by Panagiotis Soutsos, for example). Even in comparison to European plays in general it is a very modern work, as the social realism that would dominate the west later in the century was not yet fully formed. The technique is extraordinarily impressive in so inexperienced a playwright, the action tight, the conflicts progressively greater, the characters beautifully delineated, the atmosphere of a prosperous provincial town perfectly captured.

Matesis' lyrical poems are not particularly original; they are love

poems, somewhat trite, expressing the fashionable sentiments of the period. His vocabulary is not notably rich nor his word choices striking, he often uses archaic or dialect words. Nevertheless, they can be moving in their simplicity and the thoughtfulness so typical of Ionian poetry. The most famous of these are *Eis Rodon* (To a Rose) and *Eis ton Thanaton tis Anipsias Mon* (On the Death of my Niece). His satirical poetry is reminiscent of similar works by Solomos, and his poems are directed at specific people or aspects of Zakynthian society, with no ambitions of wider relevance. *I Anagnosi tou "Passio"* (The Reading of the "Passio"), *Oi Lithakiotes* (The People of Lithakia), *Parodia tis Aspidos tou Achilleos* (Parody of Achilles' Shield) and *Epitafios tou Lahania* (Epitaph for Lahania) are typical.

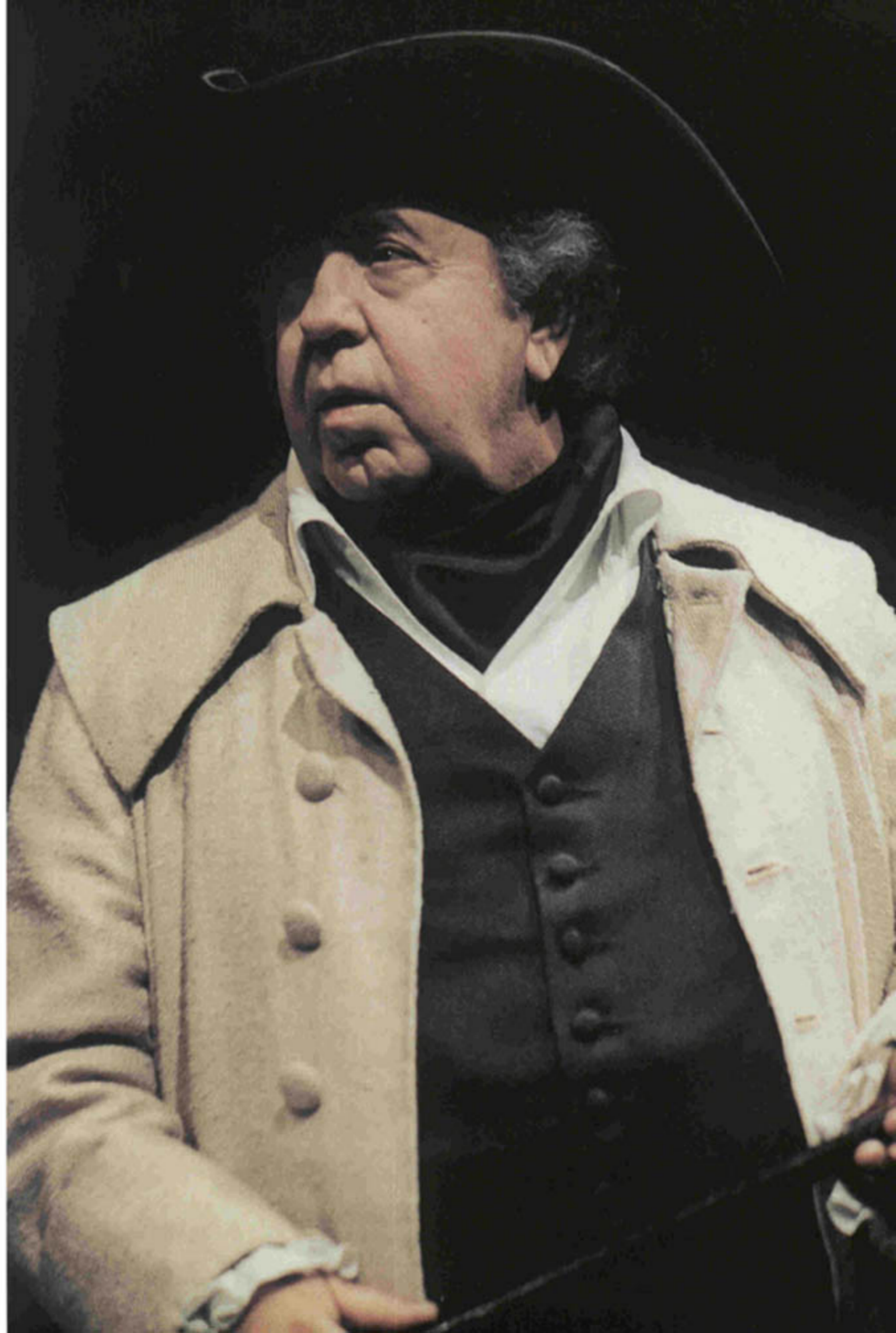
His choice of works to translate also reflects a taste in literature that is in perfect accordance with his time: Ugo Foscolcfe *Sepulchres*, Gray's *Elegy*, several fragments of Ossian's, Milton's *Paradise Lost*. His translations from classical literature include works by Anacreon, Sappho, Euripides, Virgil and Cicero, as well as *The Mother-in-Law* by Terence.

Matesis was an active participant in the debate over what should be the official language of the new Greek state, and argued eloquently in favour of demotic. In 1823, a year before Solomos published his *Dialogue*, Matesis wrote a grammar of modern Greek and *Treatise on Language*, which was intended as an introduction to a never-published volume of poetry. The argument is the same as that of *Dialogue*, and he cites as examples of the national language various fragments from folk song lyrics, Cretan literature, and the works of Christopoulos. No collection of his poems was ever published in his lifetime. His complete works, edited by De Viazis, were published in Zakynthos in 1881.









**Aphra Behn****THE ROVER**

(Presented under the title: TO KARNAVALI TOU EROTA)

MAIN STAGE November 20, 1999

Translation: Georgios Depastas

Director: Nikos Mastorakis

Sets - Costumes: Georgios Patsas

Music arranged by: Giannis Nenes

Movement: Petros Gallias

Lighting: Lefteris Pavlopoulos

Assistant Director: Irini Moundraki

Assistant Set Designer: Tota Pritsa

Assistant Costume Designer: Lia Asvesta

Katerina Lehou (Valeria), Nikos Hatzopoulos (Don Pedro),

Minas Hatzisawas (Wilmore), Alkis Kourkoulos (Belville),

Dimitris Alexandris (Frederick), Sophia Seirli (Angelica Bianca), etc.

**APHRA BEHN**

The playwright, novelist and poet Aphra Behn was the first Englishwoman to earn her living as a writer. The details of her early life are obscure, but she seems to have been born in Kent, possibly to a family called Johnson. Most of her childhood was spent in Surinam (Dutch Guiana), then an English possession, and the setting and inspiration of her novel *Oroonoko; or the History of the Royal Slave* (1688). Back in England by 1658, she married a merchant of Dutch descent and was widowed within a few years. During the Dutch War (1665-67) she lived in the Netherlands and supplied information to the court of Charles II. She seems never to have been paid by the crown for her work as a spy; she returned to England penniless and was imprisoned for debt.

Her first play, *The Forc'd Marriage; or, The Jealous Bridegroom* was performed at Lincoln's Inn Fields in 1670. She was to write another 14 plays before her death in 1689.

*The Rover; or, The Banished Cavalier* (1677) was her first big success. It depicts the adventures of a group of Royalist noblemen in continental Europe before the Restoration. The character of Wilmore the Rover (said to be based on the libertine poet John Wilmot, Earl of Rochester) remained extremely popular with leading men into the following century, and this is the most frequently revived of her plays. *The City Heiress; or, Sir Timothy Treat-All*, a comedy about London's flamboyant social scene was very successful at the time but lost its appeal as contemporary references became irrelevant to younger audiences. *The Lucky Chance* (1686) is another treat-

ment of Behn's favourite subject, the unhappiness resulting from a marriage arranged between incompatible partners.

She published a collection of verse, *Poems upon Several Occasions* in 1684. Oronooko and two other volumes of prose were published in 1688. Based on her own experience of slave revolts in Surinam and on the life of a slave she met there, it has been described as the first novel of ideas in the English language. Severely critical of the institution of slavery and the hypocrisy surrounding it, it is the only one of her works that is still read today. A further ten novels and a play were published after her death.

Behn is celebrated as much for her eventful life as for her work. Her scathing condemnation of woman's lot in marriage is matched by her bohemian lifestyle and many rumoured lovers. In a promiscuous age, she gathered a reputation for libertinism that may well have been exaggerated by the moralists of the century to follow, but does not seem to have been entirely unearned. More recently, female scholars have hailed her as a forerunner of feminism; she has even been called a Restoration George Sand. She was an outspoken Tory and a highly visible public figure, and her lack of title and social position made her an easy target for satirists; nevertheless she continued to live as she chose. Along with her fellow Restoration dramatists she was largely ignored in the 19<sup>th</sup> century, but the publication of her complete works in 1915 revived interest in this fascinating woman.







**Federico García Lorca**

**YERMA**

MAIN STAGE February 25, 2000

Translation: Jenny Mastoraki

Director: Kostas Tsianos

Sets - Costumes: Ioanna Papantoniou

Music: Georgios Christianakis

Choreography: Kostas Tsianos

Music Coach: Melina Peonidou

Lighting: Spyros Kardaris

Assistant Director: Martha Frintzila

Lydia Koniordou (Yerma), Stefanos Kyriakidis (Juan), Martha Vourtsi (Lady of the Meadows), Tzini Papadopoulou (Maria), Kostas Falelakis (Victor), Maria Konstandarou (First Sister in Law), etc.

#### LORCA AND HIS ROOTS

This play is about the frustrated maternal instinct. Yerma (whose name means barren) wants neither love nor money from her husband, what she wants is children. Her husband Juan however, is sterile, and Victor, the shepherd she desires, is out of bounds. Suspicious, her husband invites his two sisters to live with them and keep an eye on her. Yermas frustration rises to a hysterical pitch. One evening, visiting the chapel of a saint with a reputation for granting fertility, her husband smirkingly tells her how pleased he is that they are childless. It is too much for Yerma's self-control and in a terrible outburst of rage and despair she strangles him. Here too, as in *Blood Wedding*, the theme is the betrayal of love. Whatever does not conform to Nature's mystery is severely punished. Yerma is a cursed and barren land because the love of the man she was given to in marriage scorns the only purpose in her life, the continuation of the species. She sees her unborn children hidden in Juan, and somewhere in her primeval tormented heart, she believes that he is deliberately withholding them from her. Yerma is no adulteress, for her there is only one man, the one she married, only one potential father for the children she so fiercely desires, her husband. In

killing him, she destroys her only hope of fulfilment. She herself recognises this, saying: "I have killed my child". In *Yerma* we find an exaltation of the theatrical medium. The subject allows a thorough moral analysis, subjecting the main character to minute psychological scrutiny. The conflict here aspires to the depths of tragic development. The rupture with normal life is delineated in a more profound way than it is in *Blood Wedding*. Lorca presents us with the soul of a woman in whom the primeval purpose of life to reproduce itself is contradicted by the absolute laws of Christian society. Unable to adapt to her husband's cold rationality or to change it, she kills the cause of the conflict, the fervour of her own hope for a child. The way of things is overturned by death, betrayed nature has taken her revenge. The poetry, music, and dance of the play accompany and underline internal action. Lorca's approach is more Greek, more tragic, in *Yerma* than in *Blood Wedding* though the other play is superior in its poetic unity and incomparable spare immediacy.













ΑΛΛΗΛΑΙΟΥ



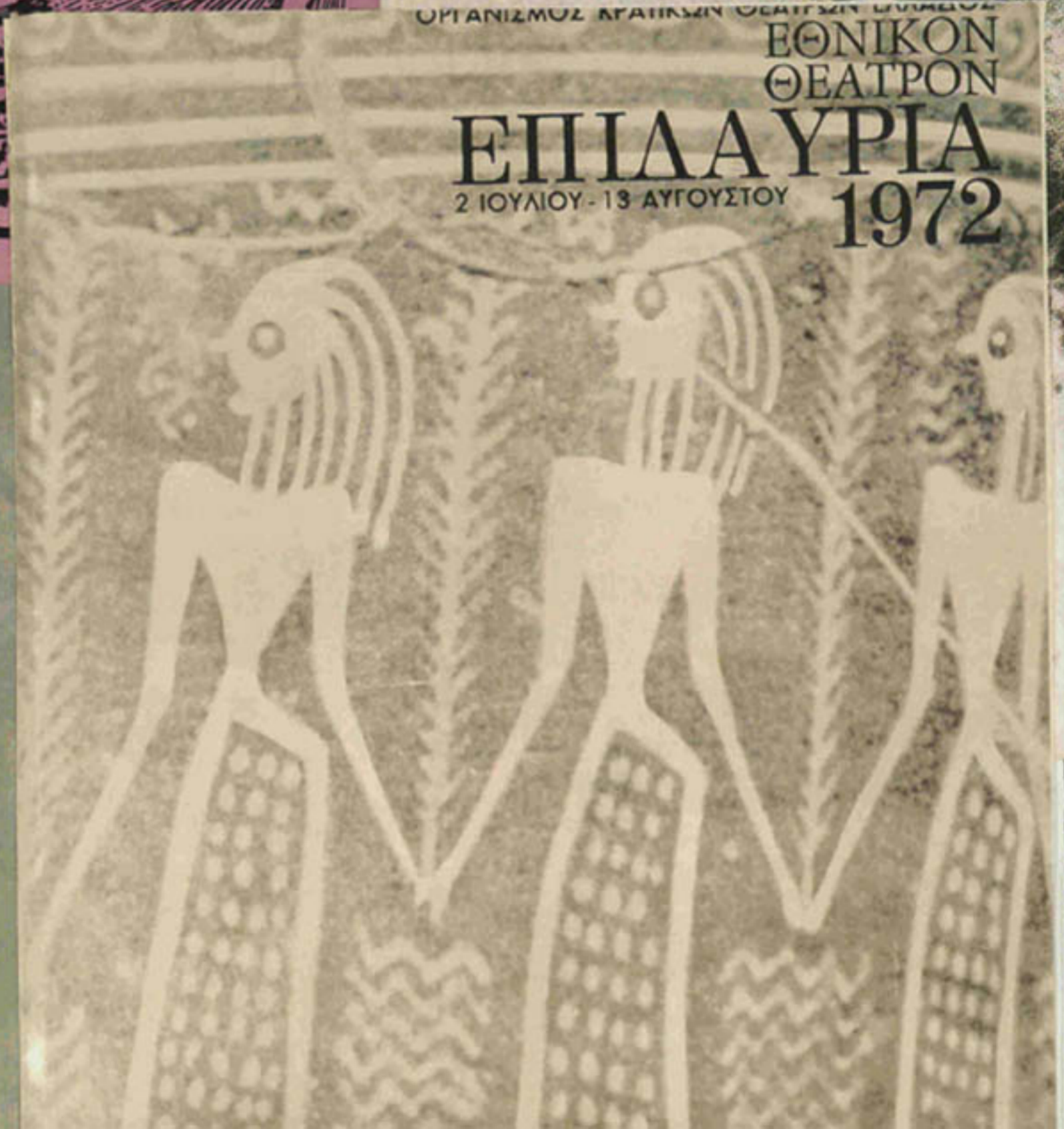
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LIST OF PRODUCTIONS

**PERIOD 1, (March 19 - May 30, 1932)**  
**Artistic Director: Ioannis Gryparis (1932-1935)**

1. Aeschylus  
**AGAMEMNON**  
Translator Ioannis Gryparis, Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Manos Varvoglis, Choreography Mlle. Jordan  
MAIN STAGE March 19, 1932  
Katerina Paxinou (Clytemnestra), Emilios Veakis (Agamemnon), Alexis Minoitis (Messenger), Mary Saganou-Katseli (Cassandra), etc.
2. Grigorios Xenopoulos  
**THIOS ONEIROI (DIVINE DREAM)**  
Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE March 19, 1932  
Tour: Patra in 1933  
Nikos Paraskevas (Morsimos), Christoforos Nezer (Thrasis), Sappho Alkaiou (Painooe), etc.
3. William Shakespeare  
**JULIUS CAESAR**  
Translator Kostas Karthaios, Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE March 30, 1932  
Nikolaos Rozan (Julius Caesar) Emilios Veakis (Brutus), Alexis Minoitis (Mark Antony), etc.
4. Dimitrios K. Vyzantios  
**BABYLONIA**  
Director Fotos Politis. Sets Kleovoulos Klonis. Costumes Antonis Fokas  
MAIN STAGE April 15, 1932  
Tour: Patra and Thessaloniki in 1933.  
Christoforos Nezer (Anatolian), Manos Katrakis (Cretan), Ilias Destounis (Peloponnesian), etc.
5. Prosper Merimee  
**LE CAROSSE DU SAINT-SACREMENT**  
Translator Fotos Politis, Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE May 10, 1932  
Tour: Patra and Thessaloniki in 1933.  
Emilios Veakis (Don Andres Riviera), Evangelos Mamas (Martinez), Katerina Andreadou (Camilla Peric), etc.
6. Alexander Ostrovsky  
**FEAST, WINE, LOVE**  
Translator Eleni Sifinaou, Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE May 10, 1932  
Tour: Patra, Thessaloniki 1933  
Emilios Veakis (Agafon Potapich), Nikolaos Rozan (Ilya Ivanich), Athanasia Moustaka (Spyridonovna), etc.

**PERIOD 2 (1932-1933)**

7. William Shakespeare  
**THE MERCHANT OF VENICE**  
Translator Alexandros Pallis. Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE October 5, 1932  
Tour: Patra and Thessaloniki in 1933  
Nikolaos Rozan (Shylock), Katerina Andreadou (Portia), Tzavalas Karouzos (Bassanio), etc.
8. Galateia Kazantzaki  
**ENO TO ELOIO TAXIDEVI (WHILE THE SHIP IS SAILING)**  
Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE November 1, 1932

- Nikolaos Rozan (Captain), Christos Farmakis (Lepër), Telemachus Lepeniotis (Magician), etc.
9. Gregorio and Maria Martinez Sierra  
**CRADLE SONG**  
Translator Adhileas A. Kyrou, Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE November 14, 1932  
Tour: Patra and Thessaloniki in 1933  
Tzavalas Karouzos (Foot), Sappho Alkaiou (Abess), Manos Katrakis (Doctor), etc.
10. George Bernard Shaw  
**MAN OF DESTINY**  
Translator Fotos Politis, Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE November 14, 1932  
Tour: Patra and Thessaloniki in 1933  
Alexis Minoitis (Napoleon), Nikos Dendramis (Lieutenant), Miranda Theohari (Madame), etc.
11. Eugene O'Neill  
**ANNA CHRISTIE**  
Translator Katina Paxinou, Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE November 29, 1932  
Tour: Patra and Thessaloniki in 1933, Alexandria 1939  
Emilios Veakis (Chris), Katina Paxinou (Anna), Alexis Minoitis (Mat Barrow), etc.
12. Georg Buchner  
**DANTON'S DEATH**  
Translator Georgos Karanikolos. Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Marian Thekla  
MAIN STAGE January 13, 1933  
Emilios Veakis (Danton) Georgios Ginos (Robespierre), Alexis Minoitis (Saint Just), etc.
13. George Bernard Shaw  
**CAPTAIN BRASSBOUND'S CONVERSION**  
Translator Adhileas A. Kyrou, Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE January 24, 1933  
Tour: Patra, Thessaloniki  
Alexis Minoitis (Captain Brassbound), Katerina Andreadou (Lady Cecilia Wenfield), Nikolaos Rozan (Howard Hallum), etc.
14. Henrik Ibsen  
**JOHN GABRIEL BORKMAN**  
Translator Georgios N. Politis, Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE February 7, 1933  
Tour: Patra, Thessaloniki  
Emilios Veakis (John Gabriel Borkman), Katina Paxinou (Judith), Eleni Papadaki (Ella Renthem), etc.
15. Grigorios Xenopoulos  
**O POPOLAROS (THE COMMONER)**  
Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE February 14, 1933  
Tour: Patra, Thessaloniki  
Nikos Paraskevas (Conte Dimaras), Nelly Marselou (Contessa Maria), Katina Paxinou (Zabella), etc.
16. Vincentos Kornaros  
**1 THISIA TOU AVRAAM (THE SACRIFICE OF ABRAHAM)**  
Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Manolis Skouloudis  
MAIN STAGE March 21, 1933

- Tour: Patra, Thessaloniki  
Nikolaos Rozan (Abraham), Katina Paxinou (Sara), Vasso Manolidou (Isaac), etc.
17. NA ZEI TO MESSOLONGHI (REMEMBER MESSOLONGHI)  
Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas. Music Vasilis Rotas  
MAIN STAGE March 21, 1933  
Tzavalas Karouzos (Priest) Athanasia Moustaka (Georgena), Rita Myrat (Fotini), etc.
18. William Shakespeare  
**OTHELLO**  
Translator Konstantinos Theotokis and Kostas Karthaios, Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE March 29, 1933  
Tour: Patra, Thessaloniki  
Emilios Veakis (Othello), Eleni Papadaki (Desdemona), Georgios Ginos (Iago), etc.
19. Alfred de Musset  
**TO FANARI (THE LIGHTHOUSE)**  
Translator Kostas Vamalis. Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE April 25, 1933  
Tour: Patra, Thessaloniki  
Michail Iakovidis (M. Andre), Rita Myrat (Jacqueline), Georgios Ginos (Clavarre), etc.
20. Tristan Bernard  
**TO ZIZANIO (THE STRANGLER)**  
Translator Kostas Vamalis, Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE April 25, 1933  
Tour: Patra, Thessaloniki  
Katina Paxinou (Comtesse), Evangelos Mamas (Baron), Telemachus Lepeniotis (Comte), etc.
21. Sophocles  
**OEDIPUS THE KING**  
Translator Fotos Politis, Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Katina Paxinou, Choreography Rallou Manou  
MAIN STAGE May 10, 1933  
Tour: Patra, Thessaloniki  
Emilios Veakis - Nikolaos Rozan (Oedipus), Katina Paxinou (Jocasta) Georgios Ginos (Creon), etc.

**PERIOD 3 (1933-1934)**

22. Moliere  
**THE BOURGEOIS GENTLEMAN**  
Translator Georgios N. Politis. Director Fotos Politis and Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Manolis Skouloudis, Choreography Angelos Grmnans  
MAIN STAGE October 10, 1933  
Tour: Patra 1935  
Telemachus Lepeniotis (Jourdain) Miranda Nyrole (Dormentene), Katerina Andreadou (Mircle), etc.
23. John Galsworthy  
**LOYALTY**  
Translator Georgios N. Politis, Director Fotos Politis and Dimitris Rondris. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE November 7, 1933  
Alexis Minoitis (Ferdie de Levis), Nikos Paraskevas (Winsdor), Rita Myrat (Lady Adella), etc.
24. Gabriele D'Annunzio  
**DAUGHTER OF JORIO**  
Translator Nikolaos Periotis, Director Fotos Politis and Dimitris Rondris, Sets

- Kleovoulos Klonis, Costumes Antonis Fokas, Music Fraghetti  
MAIN STAGE November 29, 1933  
Vasso Manolidou (Lambrini), Eleni Papadaki (Ornella), Tzavalas Karouzos (Aligis), etc.
25. Pantelis Horn  
**TO FYNDANAKI (THE SEEDLING)**  
Director Fotos Politis, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE December 20, 1933  
Tour: Patra 1935, Thessaloniki 1940  
Emilios Veakis (Antonis), Katina Paxinou (Eva), Alexis Minoitis (Iagos), etc.
26. Carlo Goldoni  
**MINE HOSTESS**  
Translator Nikolaos Periotis, Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE January 16, 1934  
Telemachus Lepeniotis and Giannis Avlontinis (Knight), Katerina Andreadou (Mirandolina), Georgios Ginos (Count), etc.
27. Henrik Ibsen  
**GHOSTS**  
Translator Georgios N. Politis, Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE January 30, 1934  
Tour: Patra 1935  
Katina Paxinou (Mrs Alving), Alexis Minoitis (Osvald) Nikos Paraskevas (Pastor Manders), etc.
28. George Bernard Shaw  
**THE DEVIL'S DISCIPLE**  
Translator Achilles A. Kyrou, Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE February 13, 1934  
Tour: Patra 1935  
Alexis Minoitis (Richard Dudgeon), Georgios Ginos (Anthony Anderson), Rita Myrat (Judith), etc.
29. Alekos M. Lidonikis  
**LORD BYRON**  
Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE March 13, 1934  
Georgios Ginos (Obhouse), Nikos Dendramis (Lord Byron), Eleni Papadaki (Lady Annabella), etc.
30. Fyodor Dostoyevsky  
**THE DESPISED AND REJECTED**  
Adapted for the stage by Emilios Veakis, Director Fotos Politis and Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE April 17, 1934  
Emilios Veakis (Nicholas Serge Ichmeniev), Sappho Alkaiou (Anna Andreyevna), Eleni Papadaki (Natasha), etc.

31. Aeschylus  
**THE PERSIANS**  
Translator Ioannis Gryparis, Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Antiochos Evangelatos  
MAIN STAGE May 9, 1934  
Nikolaos Rozan (Darius), Katina Paxinou (Queen), Alexis Minoitis (Messenger), etc.
32. Euripides  
**CYCLOPS**  
Translator Alexandros Pallis, Director Fotos Politis. Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Manolis Skouloudis, Choreography Angelos Grmnans  
MAIN STAGE May 9, 1934  
Emilios Veakis (Cyclops), Ilias Destounis

- (Odysseus), Christos Ethymiou (Silenus), etc.
40. Caron de Beaumarchais  
THE MARRIAGE OF FIGARO  
Translator Georgios Simnrotis, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Manolis Skouloudis, Choreography Angelos Grimanis  
MAIN STAGE April 2, 1935  
Tour: Patra 1935  
Nikos Dendramis (Figaro), Miranda Myrat (Suzanna), Mitos Myrat (The Count), etc.
41. Luigi Pirandello  
TO CLOTH THE NAKED  
Translator Takis Barlas, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE May 14, 1935  
Tour: Patra 1935, Alexandria 1939  
Mitos Myrat (Ludovico Nota), Eleni Papadaki (Erisila Dra), Alexis Minotis (Franco Laspiaga), etc.
- PERIOD 5 (1935-1936)**
42. Henrik Ibsen  
PEER GYNT  
Translator Omiros Bekes, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Edvard Grieg, Choreography Angelos Grimanis  
MAIN STAGE October 7, 1935  
Alexis Minotis (Peer Gynt), Sappho Alkaiou (Ose), Rita Myrat (Golvweig), etc.
43. William Shakespeare  
TWELFTH NIGHT  
Translator Vasilis Rotas, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Choreography Angelos Grimanis  
MAIN STAGE October 29, 1935  
Tour: Thessaloniki 1938, 1940  
Emilios Veakis (Sir Toby), Katina Paxinou (Olivia), Vasso Manolidou (Viola), Nikos Paraskevas (Malvolio), etc.
44. Kostas Palamas  
TRISEVGENI  
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE November 19, 1935  
Tour: Thessaloniki 1938, Alexandria 1939  
Katina Paxinou (Trisevgeni), Alexis Minotis (Panos Tratas), Georgios Glinos (Petros Floris), etc.
45. Theodoros Synadinos  
DON QUIXOTE (based on the novel by Cervantes)  
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Choreography Angelos Grimanis  
MAIN STAGE January 14, 1936  
Nikos Paraskevas (Don Quixote), Christos Ethymiou (Sancho), Rita Myrat (Antonina), etc.
46. Nikolai Gogol  
THE INSPECTOR GENERAL  
Translator P. D. Panagopoulos, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE February 4, 1936  
Tour: Thessaloniki 1938, Alexandria 1939  
Nikos Dendramis (Ivan Chestakov), Mitos Myrat (Lukas Lukich), Emilios Veakis (Governor), etc.
- Artistic Director: Georgios Vlahos (1935-1936)**
39. Antonimomis Provelongos  
O RIGAS  
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE March 25, 1935  
Georgios Glinos (Rigas), Sappho Alkaiou (Midwife), Eleni Papadaki (Avgi), etc.
- Artistic Director: Kostas Karthaios (1936-1937)**
47. Dimitris Bogris  
ARAVONIASMATA (ENGAGEMENTS)  
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE February 26, 1936  
Repeat 1937, 1938, 1939, 1944, 1945  
Tour: Thessaloniki 1938, Alexandria 1939  
Emilios Veakis (Lembesis), Sappho Alkaiou (Mrs Lembes), Rita Myrat (Tzevi), Alexis Minotis (Dimitros), etc.
48. Angelos Terzakis  
EMPEROR MICHAEL  
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE March 24, 1936  
Alexis Minotis (Michael), Katina Paxinou (Empress Zoe), Thanos Kotsopoulos (Manuel Iragis), etc.
49. Caron de Beaumarchais  
THE BARBER OF SEVILLE  
Translator Dimitris Rondiris, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE April 28, 1936  
Tour: Thessaloniki 1938, 1940  
Emilios Veakis (Bartolo), Vasso Manolidou (Rosina), Evangelos Marnias (Figaro), etc.
50. Sophocles  
ELECTRA  
Translator Ioannis Gryparis, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Dimitris Mitropoulos, Choreography Angelos Grimanis or Loukia Sakellariou  
HEROD ATTICUS THEATRE  
October 3, 1936  
Katina Paxinou (Electra), Eleni Papadaki (Clytemnestra), Thanos Kotsopoulos (Crestes), etc.
- REVIVALS:  
OEDIPUS THE KING December 3, 1935 (First 1933, 1934)
- PERIOD 6 (1936-1937)**
51. William Shakespeare  
ROMEO AND JULIET  
Translator Kostas Karthaios, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Spyros Skiadareis, Choreography Talina Varouti  
MAIN STAGE October 21, 1936  
Tour: Thessaloniki 1938  
Nikos Dendramis (Romeo), Vasso Manolidou (Juliet), Emilios Veakis (Friar Lawrence), Athanasia Moustaka (Nurse), etc.
52. Gerhard Hauptmann  
BEFORE THE DAWN  
Translator Nikos Kazantzakis, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE November 24, 1936  
Tour: Thessaloniki 1938, Alexandria, Cairo 1939  
Emilios Veakis (Matthias Clausen), Thanos Kotsopoulos (Wolfgang Clausen), Katina Paxinou (Paula Clothild Clausen), etc.
53. Grigoris Xenopoulos  
O PEIRASMOΣ (THE TEMPTATION)  
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE December 22, 1936  
Tour: Thessaloniki 1940  
Vasso Manolidou (Kalliope), Nikos Paraskevas (Menealos Georgiadiis) Sappho
- Alkaiou/Athanasia Moustaka (Kleio Georgiadiou), etc.
54. Moliere  
THE HYPOCHONDRIAC  
Translator Ioannis Polemis, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Choreography Angelos Grimanis  
MAIN STAGE January 26, 1937  
Emilios Veakis (Argan), Telemachos Lepeniotis (Pyrgon), Eleni Papadaki (Beline), etc.
55. Carlo Gozzi  
PRINCESS TURANDOT  
Translator Georgios N. Politis, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE February 26, 1937  
Eleni Papadaki (Turandot), Nikolaos Rozan (Altumb), Georgios Glinos (Varouh), etc.
56. Roger Varrac  
OCEAN LINER TENACITY  
Translator Angelos Symiriots, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE March 16, 1937  
Emilios Veakis (Idu) Miranda Myrat (Theresa), Georgios Glinos (Bastian), etc.
57. Eugene O'Neill  
DESIRE UNDER THE ELMS  
Translator Katina Paxinou, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE March 30, 1937  
Emilios Veakis (Ephraim Cabbot) Katina Paxinou (Abby), Georgios Glinos (Eben), etc.
58. Carlo Goldoni  
THE SERENITY OF TWO MASTERS  
Translator Michail Kokalis, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE May 11, 1937  
Evangelos Marnias (Truffaldino), Miranda Myrat (Beatrice), Nikos Dendramis (Florindo Artus), etc.
59. Euripides  
HIPPOLYTUS  
Translator Dimitris Sarros, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Dimitris Mitropoulos, Choreography Polyxene Mate  
HEROD ATTICUS THEATRE July 5, 1937  
Katina Paxinou (Phaedra), Alexis Minotis (Hippolytus), Nikolaos Rozan (Theseus), etc.
- REVIVALS:  
Sophocles ELECTRA  
HEROD ATTICUS THEATRE July 2, 1937 / EPI-DAURUS September 11, 1937 (First 1936)
- PERIOD 7 (1937-1938)**  
**Artistic Director: Kostas Bastias (1937-1941)**
60. William Shakespeare  
HAMLET  
Translator Vasilis Rotas, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE October 25, 1937  
Tour: Thessaloniki 1938, Alexandria, Cairo, England, Germany 1935, Thessaloniki 1940  
Alexis Minotis (Hamlet), Vasso Manolidou, Titika Nikiforaki, Thalia Kaliga (Ophelia)  
Sappho Alkaiou, Athanasia Moustaka (Gertrude), etc.

61. Oscar Wilde  
LADY WINDERMERE'S FAN  
Translator B. Iliopoulos, Director Dimitris Rondiris, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE December 8, 1937  
Tours: Thessaloniki 1938, Alexandria, Cairo 1939  
Eleni Papadaki (Lady Windermere), Katina Paxinou (Mrs Eryllynne), Alexis Minotis (Lord Windermere), etc.
62. Moliere  
THE CHEATS OF SCAPIN  
Translator Fotis Koutoglou, Director Dimitris Matsoukis, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE February 9, 1938  
Evangelos Mamas (Scapin), Maria Alkaiou (Zerbinette), Tikka Nikiforaki (Hyacinthe), etc.
63. Moliere  
THE AFFECTED YOUNG LADIES  
Translator Kostas Vamalis, Director Dimitris Matsoukis, Sets Kleououlos Klonis, Costumes Antonis Fokas, Choreography Loukia Sakellariou  
MAIN STAGE February 9, 1938  
Thanos Kotsopoulos (La Grange), Eleni Papadaki (Madelon), Miranda Myrat (Cathos), etc.
64. Heinrich von Kleist  
THE PRINCE OF HOMBURG  
Translator Kostas Karthaos, Director Dimitris Rondiris, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE March 16, 1938  
Alexis Minotis (Prince of Homburg), Emiliou Veakis (Colonel Kottwitz), Eleni Papadaki (Natalia of Orange), etc.
65. Dionysios Romas  
ZAKYINTHINI SERENATA (ZAKYINTHIAN SERENADE)  
Director Takis Mouzenidis, Sets Kleououlos Klonis, Costumes Antonis Fokas, Choreography Loukia Sakellariou  
MAIN STAGE April 13, 1938  
Tours: Thessaloniki 1938, Alexandria, Cairo 1939  
Nikos Dendrakis (Zakasiakos), Vasso Manolidou (Emma), Katina Paxinou (Keri), etc.
- REVIVALS:  
Sophocles ELECTRA,  
HEROD ATTICUS THEATRE September 11, 1938  
(First HEROD ATTICUS THEATRE 1936, 1937)
- PERIOD 8 (1938-1939)
66. William Shakespeare  
KING LEAR  
Translator Vasilis Rotas, Director Dimitris Rondiris, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE October 21, 1938  
Tour: Thessaloniki 1940  
Emilios Veakis (Lear), Vasso Manolidou (Cordelia), Evangelos Mamas (Fool), etc.
67. Oscar Wilde  
AN IDEAL HUSBAND  
Translator D. S. Devaris, Director Dimitris Rondiris, Sets Kleououlos Klonis, Costumes Andreas Gerakis  
MAIN STAGE December 14, 1938  
Alexis Minotis (Lord Robert Childern), Eleni Papadaki (Lady Chiltern), Katina Paxinou (Mrs Cheby), etc.
68. Richard Brinsley Sheridan  
THE SCHOOL FOR SCANDAL  
Translated and adapted by Leon Koukoulas and Angelos Terzakis, Director Takis Mouzenidis, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE January 18, 1939  
Tour: Thessaloniki, Egypt 1940  
Christoforos Nezer (Sir Peter Teazle), Nikos Paraskevas (Sir Oliver Surface) Sappho Alkaiou (Mrs Cader), etc.
69. Angelos Terzakis  
O STAVROS KAI TO SPATHI (THE CROSS AND THE SWORD)  
Director Dimitris Rondiris, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE April 19, 1939  
Katina Paxinou (Irene), Alexis Minotis (Constantine VD), Emiliou Veakis (Stavrakios), etc.
- REVIVALS:  
Sophocles ELECTRA,  
ALEXANDRIA March, 1939  
(Tour: Cairo, England, Germany)  
(First HEROD ATTICUS THEATRE 1936, 1937)
- PERIOD 9 (1939-1940)
70. Aeschylus  
THE PERSIANS  
Translator Ioannis Gryparis, Director Dimitris Rondiris, Sets Kleououlos Klonis, Costumes Antonis Fokas, Music Manos Vargovis, Choreography Loukia Sakellariou-Kotsopoulou  
MAIN STAGE October 6, 1939  
Nikolaos Rozan (Darius), Eleni Zafirou (Atossa), Georgios Glinos (Xerxes), Alexis Minotis (Messenger), etc.
71. William Shakespeare  
RICHARD III  
Translator Kostas Karthaos, Director Dimitris Rondiris, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE November 2, 1939  
Tour: Thessaloniki 1940  
Alexis Minotis (Richard), Vasso Manolidou (Lady Anne), Katina Paxinou (Margaret), etc.
72. Hermann Barr  
THE CONCERTO  
Translator Leon Koukoulas, Director Takis Mouzenidis, Sets Kleououlos Klonis, Costumes Andreas Gerakis  
MAIN STAGE November 14, 1939  
Tour: Thessaloniki 1940  
Georgios Glinos (Gustav Heink), Eleni Papadaki (Maria), Nikos Dendrakis (Dr Franz Yrka), etc.
73. Iacinto Benavente  
THE BONDS OF INTEREST  
Translator Fanatis Prevelakis, Director Takis Mouzenidis, Sets Kleououlos Klonis, Costumes Antonis Fokas, Music Georgios Poiridris, Choreography Sasha Mahof and Loukia Sakellariou-Kotsopoulou  
MAIN STAGE November 29, 1939  
Tour: Thessaloniki 1940  
Eleni Papadaki (Donna Sirina), Vasso Manolidou (Sylvia), Georgios Glinos (Crispin), etc.
74. Eugene O'Neill  
BEYOND THE HORIZON  
Translator Katina Paxinou, Director Dimitris Rondiris, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE December 12, 1939  
Emilios Veakis (James Mayo), Sappho
- Alkaiou (Katie Mayo), Katina Paxinou (Ruth Atkins), etc.
75. Gerhard Hauptmann  
DOROTHEA ANGERMANN  
Translator Kostas Karthaos, Director Takis Mouzenidis, Sets Kleououlos Klonis, Costumes Andreas Gerakis  
MAIN STAGE January 10, 1940  
Tour: Thessaloniki 1940  
Emilios Veakis (Angermann), Eleni Papadaki (Dorothea), Nikos Dendrakis (Malonek), etc.
76. Eugene Scribb  
A GLASS OF WATER  
Translator N. Nikolaidis, Director Takis Mouzenidis, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE February 21, 1940  
Tour: Thessaloniki 1940  
Vasso Manolidou (Queen Anne), Eleni Papadaki (Duchess of Marlborough), Mitsos Myrat (Henri de Saint Jean), etc.
77. Spyros Melas  
PAPAFLESSAS  
Director Dimitris Rondiris, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE April 10, 1940  
Alexis Minotis (Papaflessas), Manos Katrakis (Tsakalo), Thanos Kotsopoulos (Skoutas), etc.
78. Sophocles  
ANTIGONE  
Translator Ioannis Gryparis, Director Takis Mouzenidis, Sets Kleououlos Klonis, Costumes Antonis Fokas, Music Georgios Poiridris, Choreography Loukia Sakellariou-Kotsopoulou  
HEROD ATTICUS THEATRE September 23, 1940  
Eleni Papadaki (Antigone), Emiliou Veakis - Georgios Glinos (Creon), Eleni Zafirou Vasso Manolidou - Krinio Pappa (Ismene), etc.
- REVIVALS:  
Sophocles ELECTRA,  
MAIN STAGE October 24, 1939  
(First HEROD ATTICUS THEATRE 1936, 1937, 1938)
- During the period 1939-1940 the National Theatre's ARMA THESPIDOS toured with the following productions:  
William Shakespeare,  
THE MERCHANT OF VENICE  
William Shakespeare, OTHELLO  
Nikolai Gogol, THE INSPECTOR GENERAL  
Spyros Melas, O BABAS EKPAIDEVETAI (EDUCATING DAD)  
Eugene O'Neill, ANNA CHRISTIE  
Gerhard Hauptmann, BEFORE THE DAWN  
Gregorio and Maria Martinez Sierra, THE SONG OF THE CRADLE  
Anton Chekhov, THE WEDDING  
Nikolai Gogol, ARAVONIASMATA (ENGAGEMENTS)  
Dionysios Romas, ZAKYINTHINI SERENATA (ZAKYINTHIAN SERENADE)  
Director Pelos Katselis, Sets Nikos Zografos, Costumes Andreas Gerakis
- PERIOD 10 (1940-1941)
79. William Shakespeare  
THE MERCHANT OF VENICE  
Translator Alexandros Pallis, Director Dimitris Rondiris, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE October 21, 1940  
Alexis Minotis and Nikolaos Rozan (Shylock), Eleni Papadaki (Portia), Manos Katrakis (Bassanio), etc.
80. William Shakespeare  
HENRY V  
Translator Vasilis Rotas, Director Dimitris Rondiris, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE March 19, 1941  
Alexis Minotis (Henry), Christoforos Nezer (Baroloph), Nikolaos Rozan (King of France), etc.
- Artistic Director: Nikos Giokarinis (1941-1943)
81. Sophocles  
OEDIPIUS THE KING  
Translator Fotis Politis, Director Dimitris Rondiris and Fotis Politis, Sets Kleououlos Klonis, Costumes Andreas Gerakis  
HEROD ATTICUS THEATRE July 17, 1941  
Emilios Veakis (Oedipus), Athanasia Moustaka (Jocasta), Georgios Glinos (Creon), etc.
82. Moliere  
THE MISER  
Translator Leon Koukoulas, Director Dimitris Rondiris, Sets Kleououlos Klonis, Costumes Antonis Fokas  
PARK SUMMER THEATRE August 19, 1941  
Christoforos Nezer (Harpagon), Vasso Manolidou (Elise), Sappho Alkaiou (Frosine), etc.
- REVIVALS:  
THE PERSIANS,  
FALLS November 24, 1940  
(First MAIN STAGE 1939)  
ANTIGONE,  
HEROD ATTICUS THEATRE June 18, 1941  
(First 1936, 1937, 1938, 1939, 1940)
- During the period 1940-41 the National Theatre's ARMA THESPIDOS toured with the following productions:  
Theodoros Synadinos,  
EFTYCHOS EPTHOFSAMEN (FORTUNATELY, WE'RE BANKRUPT)  
Alekos M. Lidorakis I MEGALI STIGMI (THE GREAT MOMENT)  
Angelos Terzakis, ELIOTES (HELOTS)  
Director Pelos Katselis, Sets Nikos Zografos, Costumes Andreas Gerakis
- PERIOD 11 (1941-1942)
83. Euripides  
IPHIGENIA IN TAURIS  
Translator Apostolos Melachrinis, Director Takis Mouzenidis, Sets Kleououlos Klonis, Costumes Antonis Fokas, Music Petros Petridis, Choreography Loukia Sakellariou-Kotsopoulou  
MAIN STAGE October 15, 1941  
Eleni Papadaki (Iphigenia), Thanos Kotsopoulos (Orestes), Georgios Glinos (Thoas), etc.
84. Carlo Goldoni  
THE FAN  
Translator Gerasimos Spatalas, Director Takis Mouzenidis, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE December 19, 1941  
Christoforos Nezer (Coronato), Mitsos Myrat (Baron), Nikos Paraskevas (Conte), etc.
85. Panteles Horn  
TO FYNTANAKI (THE SEEDLING)  
Director Nikos Papageorgiou, Sets Nikos Zografos, Costumes Antonis Fokas  
MAIN STAGE February 23, 1942  
Periklis Gavrilidis (Antonios), Eleni Avlontou (Eva), Alekos Eoubis (Yiannos), etc.



86. Johann Wolfgang Goethe  
FAUST  
Translator Konstandinos Hatzopoulos,  
Director Dimitris Rondiris, Sets Kleovoulos  
Klonis, Costumes Antonis Fokas  
MAIN STAGE March 23, 1942  
Nikos Dendramis (Faust), Georgios Glinos  
(Mephistopheles), Vasso Manolidou  
(Marguerite), etc.
87. Euripides  
MEDEA  
Translator Pantelis Frevlekis, Director Takis  
Mouzenidis, Sets Kleovoulos Klonis,  
Costumes Antonis Fokas  
MAIN STAGE September 25, 1942  
Elsa Vergi (Medea), Tzavalas Karousos  
(Jason), Athanasia Moustaka (Nurse),  
Destounis Paschalidis (Creon), etc.
- PERIOD 12 (1942-1943)**
88. Friedrich Schiller  
LOUISA MILLER  
Translator Leon Koukoulas, Director  
Dimitris Rondiris, Sets Kleovoulos Klonis,  
Costumes Antonis Fokas  
MAIN STAGE October 26, 1942  
Vasso Manolidou and Titika Nkifarakis  
(Louisa), Georgios Glinos and Periklis  
Gavrillidis (von Walther), Nikos Dendramis  
and Tzavalas Karousos (Ferdinand), etc.
89. Pedro Calderin de la Barca  
THE ELEMENTAL WOMAN  
Translator Kostas Karthaios, Director Takis  
Mouzenidis, Sets Kleovoulos Klonis,  
Costumes Antonis Fokas  
DRAMA STAGE (MAIN STAGE)  
January 14, 1943  
Tzavalas Karousos (Don Juan), Vasso  
Manolidou (Doña Angela), Manos Karkakis  
(Don Luis), etc.
- Artistic Artistic Director: Angelos Terzakis  
(1943-1944)**
90. Moliere  
THE MISANTHROPE  
Translator Kostas Vamalis, Director Kostis  
Michalidis, Sets Kleovoulos Klonis,  
Costumes Antonis Fokas  
DRAMA STAGE (MAIN STAGE)  
April 16, 1943  
Georgios Glinos (Alceste), Thanos  
Kotsopoulos (Philinte), Eleni Papadaki  
(Celimene), etc.
91. Vincentos Kormaros  
I THISIA TOU AVRAAM  
(THE SACRIFICE OF ABRAHAM)  
Director Fotos Politis, Sets Kleovoulos  
Klonis, Costumes Antonis Fokas, Music  
Manolis Skouloudis  
MAIN STAGE April 24, 1943  
Nikolaos Rozan (Abraham), Sappho Alkaiou  
(Sarah), Maria Alkaiou (Isaac), etc.
92. Dimitris Levidis  
O VOSKOS KAI I NERAIDA  
(THE SHEPHERD AND THE NYMPH -  
Musical Dance Drama)  
Director Fotos Politis, Sets Kleovoulos  
Klonis, Costumes Antonis Fokas, Music  
Leonidas Zoras, Choreography Angelos  
Grimanis  
MAIN STAGE April 24, 1943  
Angelos Grimanis (Shepherd), E.  
Papagianopoulou (Nymph), etc.
- PERIOD 13 (1943-1944)**
93. Euripides  
HECTEA  
Translator Nikolaos Poriotis, Director Socrates  
Karantinos, Sets Kleovoulos Klonis,  
Costumes Antonis Fokas, Music Antiochos  
Evangelatos, Choreography Loukia  
Sakellariou-Kotsopoulou  
MAIN STAGE December 13, 1943  
Eleni Papadaki (Hecuba), Tzavalas Karousos  
(Agamemnon), Elsa Vergi (Polyxene), etc.
94. Henrik Ibsen  
A DOLL'S HOUSE  
Translator Vasilis Daskalakis, Director Pelos  
Katselis, Sets Kleovoulos Klonis, Costumes  
Antonis Fokas  
MAIN STAGE January 13, 1944  
Georgios Glinos (Helmer), Miranda Myrat  
(Nora), Nikolaos Rozan (Dr Rank), etc.
95. Gotthold Ephraim Lessing  
MINNA VON BARNHEIM  
Translator M. Bezos, Director Pelos Katselis,  
Sets Kleovoulos Klonis, Costumes Antonis  
Fokas  
MAIN STAGE February 11, 1944  
Maria Alkaiou (Minna), Thanos Kotsopoulos  
(Colonel von Telheim), Ilias Destounis  
(Count von Brucksal), etc.
- Artistic Director: Nikolaos Laskaris (1943-  
1946)**
96. Theodoros Synadinos  
STIN KAPSA TOU KALOKAIRIOU  
(IN THE HEAT OF THE SUMMER)  
Director Socrates Karantinos, Sets Kleovoulos  
Klonis, Costumes Antonis Fokas, Music  
Menealos Pallandios, Choreography Loukia  
Sakellariou-Kotsopoulou  
MAIN STAGE March 29, 1944  
Sappho Alkaiou (Katina Kafani), Spyros  
Moussouris (Dimitris), Thanos Kotsopoulos  
(Tasos), etc.
97. Tartuffe  
TARTUFFE  
Translator Thrasivoulos Stavrou, Director  
Socrates Karantinos, Sets Kleovoulos Klonis,  
Costumes Antonis Fokas  
MAIN STAGE April 29, 1944  
Georgios Glinos (Tartuffe), Merope Rosan  
(Femelle), Maria Alkaiou (Marianne), etc.
98. Gotthold Ephraim Lessing  
EMILIA GALOTTI  
Translator S. Maratos, Director Pelos  
Katselis, Sets Kleovoulos Klonis,  
Costumes Antonis Fokas  
KLATHMONOS SUMMER THEATRE  
June 29, 1944  
Maria Alkaiou (Emilia Galotti), Georgios  
Glinos (Marinello), Tzavalas Karousos  
(Ettore Gonzaga), etc.
99. Angelos Terzakis  
TO MEGALO PAICHNIDI  
(THE GREAT GAME)  
Director Pelos Katselis, Sets Kleovoulos  
Klonis, Costumes Antonis Fokas  
KLATHMONOS SUMMER THEATRE  
July 21, 1944  
Aris Mahlagos (Gordanis Samianthidis),  
Christos Eftymiou (Pelopidas Feklas),  
Athanasia Moustaka (Persephone), etc.
100. Dimitris Bogris  
ARAVONIASMATA (ENGAGEMENTS)  
Director Pelos Katselis, Sets Kleovoulos  
Klonis, Costumes Antonis Fokas  
KLATHMONOS SUMMER THEATRE  
August 16, 1944  
Tzavalas Karousos and Giorgos Talanos (Old  
Lembesis), Maria Alkaiou (Tzevi), Alkios  
Deligiannis (Dimitros), etc.
- PERIOD 14 (10/1944-8/1945)**
101. Michail Rodas  
LETTERIA (LIBERTY)  
Except, with the participation of the entire  
company  
MAIN STAGE October 26, 1944  
Liberation Day  
Nikolaos Rozan (Prelate), Georgios Glinos  
(Tzavelas), Tzavalas Karousos (Botaris),  
Alkios Petros (Kasomoulis), etc.
- Artistic Director: Georgios Theotokas (1945-  
1946)**
102. Oscar Wilde  
FLORENTINE TRAGEDY  
Translator Nikolaos Poriotis, Director  
Pelos Katselis, Sets Kleovoulos Klonis,  
Costumes Antonis Fokas  
MAIN STAGE March 21, 1945  
Nikolaos Rozan (Simones), Ilias Stamatiou  
(Gaudio Vardi), Jenny Peridou (Viaga),  
Moshá Zani (Maria), etc.
103. Moliere  
MONSIEUR DE POURCEAUGNAC  
Translator Thanos Kotsopoulos and I  
Botaris, Director Socrates Karantinos, Sets  
Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE March 21, 1945  
Christos Eftymiou (Pourceaugnac), Periklis  
Gavrillidis (Oronte), Maria Alkaiou (Julie), etc.
104. William Shakespeare  
THE MERCHANT OF VENICE  
Translator Alexandros Pallis, Director Pelos  
Katselis, Sets - Costumes Georgios Vakalo  
KLATHMONOS SUMMER THEATRE  
June 12, 1945  
Nikos Paraskevas and Tzavalas Karousos  
(Shylock), Alkka Mazaraki (Portia), Thanos  
Kotsopoulos (Bazanio), etc.
105. Nikolai Gogol  
THE INSPECTOR GENERAL  
Translator P. D. Panagoulas, Director  
Socrates Karantinos and Ant. Krezis Sets -  
Costumes Georgios Vakalo  
KLATHMONOS SUMMER THEATRE  
July 19, 1945  
Nikos Dendramis (Ivan Chlestakov), Nikos  
Paraskevas (Zemlyanka), Christos  
Eftymiou (Governor), etc.
106. Alfons Daudet and Georges Bizet  
THE WOMAN FROM ARLES  
Translator Kleon Parashos, Director Pelos  
Katselis, Sets Kleovoulos Klonis, Costumes  
Antonis Fokas, Music Georgios Kazazolou,  
Choreography Alkka Mazaraki  
KLATHMONOS SUMMER THEATRE  
August 18, 1945  
Nikolaos Rozan and Tzavalas Karousos  
(Balthazar), Thanos Kotsopoulos (Frederi),  
Thalia Kalliga, Moshá Zani, Vera Deligianni  
(The little innocent), etc.
- PERIOD 15 (1945-1946)**
107. Henrik Ibsen  
THE PRETENDERS  
Translator Leon Koukoulas, Director Pelos  
Katselis, Sets Kleovoulos Klonis, Costumes  
Antonis Fokas, Music Georgios Kazazolou  
MAIN STAGE December 2, 1945  
Thanos Kotsopoulos (Haakon Haakonson),  
Sappho Alkaiou (Inga Wartheig), Tzavalas  
Karousos (Jara Skouie), etc.
108. Ilias Venezis  
BLOCK O  
Director Pelos Katselis, Sets Kleovoulos  
Klonis, Costumes Antonis Fokas  
MAIN STAGE December 5, 1945  
Thanos Kotsopoulos (Pavlos Desillas),  
Iordanis Marinou (Vasilis Vagianos), Ilias  
Stamatiou (Fotis Paraschos), etc.
109. Maxwell Anderson  
WINTERSET  
Translator Nikos Proestopoulos, Director  
Socrates Karantinos, Sets - Costumes  
Spyros Vasileiou  
EXPERIMENTAL STAGE (MAIN STAGE)  
December 19, 1945  
Ilias Destounis (Trook), Tzavalas Karousos  
(Gaunt), Aris Vilahopoulos (Shadow), etc.
110. Thanos Kotsopoulos  
LYTTROMOS (SALVATION)  
Director Pelos Katselis, Sets Dimitris  
Kendakas, Costumes Antonis Fokas,  
Music Georgios Kazazolou  
EXPERIMENTAL STAGE (MAIN STAGE)  
January 15, 1946  
Alkka Katseli (Mother), Thanos Kotsopoulos  
(Giannos), Angelos Gianoulis (Dimos), etc.
111. Armand Salacrou  
THE EARTH IS ROUND  
Translator Kostas Karthaios, Director  
Socrates Karantinos, Sets Spyros Vasileiou  
MAIN STAGE February 8, 1946  
Periklis Gavrillidis (Mantele), Nelly  
Marselou (Clarissa), Nikos Paraskevas  
(Hieronymos Savonarola), etc.
112. Manolis Skouloudis  
THE IDIOT (adapted from the novel by  
Fyodor Dostoyevsky)  
Director Pelos Katselis, Sets - Costumes  
Giannis Terzopoulos, Music Manolis  
Skouloudis  
MAIN STAGE March 16, 1946  
Tzavalas Karousos (Ragozin), Thanos  
Kotsopoulos and Angelos Giannoulis  
(Mishkin), Alkka Katseli (Philipoevna), etc.
113. Nikos Kazantzakis  
KAFODISTRIAS  
Director Socrates Karantinos, Sets - Costumes  
Nikos Engonopoulos  
MAIN STAGE March 25, 1946  
Nikos Paraskevas (Kapodistrias), Tzavalas  
Karousos (Makrygiannis), Giannis Avlonitis  
(Kolokotronis), etc.
- PERIOD 16 (1946-1947)  
Artistic Director: Dimitris Rondiris  
(1946-1950)**
114. Aeschylus  
THE PERSIANS  
Translator Ioannis Gryparis, Director  
Dimitris Rondiris, Sets Kleovoulos Klonis,  
Costumes Antonis Fokas, Music Manos  
Vargiolis, Choreography Loukia Sakellariou-  
Kotsopoulou  
MAIN STAGE October 27, 1946  
Athanasia Moustaka (Atossa), Nikolaos  
Rozan (Darius), Thanos Kotsopoulos  
(Messenger), etc.
115. William Shakespeare  
MUCH ADO ABOUT NOTHING  
Translator Vasilis Rotas, Director Dimitris  
Rondiris, Sets Kleovoulos Klonis, Costumes  
Antonis Fokas  
MAIN STAGE November 27, 1946  
Summer tour 1947  
Mary Aroni (Beatrice), Dimitris Horn  
(Benedick), Manos Karkakis (Don Pedro), etc.

- (Benedik), Manos Katrakis (Don Pedro), etc.
- 116 Dimitrios K. Vyzantios  
BABYLONIA  
Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE February 5, 1947  
Christoforos Nezer (Anatolian), Manos Katrakis (Cretan), Athanasia Moustaka (Marouso), etc.
- 117 Victor Hugo  
RUY ELAS  
Translator Thrasvoulos Stavrou, Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE March 19, 1947  
Thanos Kotsopoulos (Ruy Bias), Dimitris Horn (Don Cesar), Rita Myrat (Donna Maria), etc.
- 118 George Bernard Shaw  
MAN AND SUPERMAN  
Translator Achilles A. Kyrou, Director Dimitris Rondris, Sets - Costumes Kleovoulos Klonis  
MAIN STAGE May 17 1947  
Revised February 7, 1950  
Dimitris Horn (John Tanner), Melina Merkouri (Violet), Mary Aroni (Mrs Whitefield), etc.
- 119 Spyros Melas  
PAPAFLASSAS  
Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
PIRAEUS MUNICIPAL THEATRE  
June 26, 1947  
Revised 1948, 1949, 1950  
Stelios Vokovits (Papaflassas), Theodoros Aronis (Alexandros Pspalantis), Christoforos Nezer (Armaoulgou, Vorvode of Kalamata), etc.
- PERIOD 17 (1947-1948)**
- 120 William Shakespeare  
RICHARD II  
Translator Kostas Karthaios, Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE November 21, 1947  
Revised January 10, 1950  
Dimitris Horn (Richard), Rita Myrat (Queen), Thanos Kotsopoulos (Bolingbroke), etc.
- 121 Grigorios Xenopoulos  
O PEIRASMOΣ (THE TEMPTATION)  
Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE December 10, 1947  
Revised 1948, 1949, 1950  
Mana Alkaiou (Kalipoi), Aris Maliagros (Menealos Georgiadi), Eleni Halkoussi (Klio Georgiadi), etc.
- 122 Moliere  
AMPHITRYON  
Translator Georgios N. Politis, Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE January 11, 1948  
Dimitris Horn (Jupiter), Mary Aroni (Alceme), Nikos Hatzikos (Amphitryon), etc.
- 123 Alfred de Musset  
THE DOOR MUST BE EITHER OPEN OR SHUT  
Translator Thrasvoulos Stavrou, Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE January 11, 1948  
Dimitris Horn (Comte), Mary Aroni (Marquise), etc.
- 124 Antonios Malesis  
O VASILEKOS (THE BASIL)  
Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE January 24, 1948  
Theodoros Aronis (Darius Konkakos), Nikos Hatzikos (Draganikos), Melina Merkouri (Groufalasia), etc.
- 125 Dimitris Bogris  
ARAVONIASMATA (ENGAGEMENTS)  
Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE February 5, 1948  
Revised 1949, 1950  
Theodoros Aronis (Lembesis), Athanasia Moustaka (Mrs Lembesis), Titika Nikiforaki (Tzevi), etc.
- 126 Edmond Rostand  
CYRANO DE BERGERAC  
Translator Dimitris Gianoukakis, Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE March 23, 1948  
Revised November 1, 1949  
Mitso Myrat (Cyrano), Rita Myrat (Roxanne), Alekos Deligiannis (Christian de Neuville), etc.
- 127 Gregorio and Maria Martinez Sierra  
THE SONG OF THE CRADLE  
Translator Achilles A. Kyrou, Director Kostas Michailidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
PIRAEUS MUNICIPAL THEATRE  
April 20, 1948  
Revised February 7, 1950  
Thanos Kotsopoulos (Poet), Ela Vergi (Abess), Aris Maliagros (Doctor), etc.
- 128 Babis Anninos  
ZITEITAI YPIRETIΣ  
(WANTED SERVANT)  
Director Kostas Michailidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
PIRAEUS MUNICIPAL THEATRE  
April 20, 1948  
Revised February 7, 1950  
Maria Alkaiou (Evantia Glikadi), Kaiti Lambropoulou (Marigo), Christos Elthymiou (Symeon Kourounis), Aris Maliagros (Andreas Theagenis), etc.
- 129 Grigorios Xenopoulos  
STELLA VIOLANTI  
Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Manolis Kalomiris  
THESSALONIKI ROYAL THEATRE  
June 12, 1948  
Revised on the MAIN STAGE  
March 30, 1949  
Theodoros Aronis (Panagis Violantis), Mary Aroni (Stella Violanti), Eleni Halkoussi (Aunt Niortia), etc.
- PERIOD 18 (1948-1949)**
- 130 Dimitris Bogris  
KAINOURGIA ZOE (NEW LIFE)  
Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
PIRAEUS MUNICIPAL THEATRE  
October 9, 1948  
Revised November 22, 1949  
Christoforos Nezer (Thrasvoulos) Rita Myrat - Elsa Vergi (Nata), Eleni Halkoussi (Aglia), etc.
- 131 William Shakespeare  
THE TAMING OF THE SHREW  
Translator Kostas Karthaios, Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
- MAIN STAGE October 21, 1948  
Revised November 15, 1949  
Dimitris Myrat (Petruchio), Mary Aroni (Katherina), Thalia Kalliga (Bianca), etc.
- Pantelis Horn  
TO FYNDANAKI (THE SEEDLING)  
Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE November 8, 1948  
Revised 1949  
Pandelis Zervos (Antonis), Athanasia Moustaka (Katina), Mercopi Kosan (Froso), etc.
- Caron de Beaumarchais  
THE BARBER OF SEVILLE  
Translator Dimitris Rondris, Director Kostas Michailidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
PIRAEUS MUNICIPAL THEATRE  
November 17, 1948  
Revised 1949  
Dimitris Horn (Figaro), Eli Lambeti (Rosina), Christoforos Nezer (Bartolo), etc.
- Ben Jonson  
VOLPONE OR THE FOX  
Translator Angelos Terakis, Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
PIRAEUS MUNICIPAL THEATRE  
February 16, 1949  
Theodoros Aronis (Volpone), Dimitris Horn (Mosca), Eleni Halkoussi (Lady Goodby), etc.
- Georges Courteline  
BOUBOUROCHE  
Translator Dimitris Giannoukakis, Director Kostas Michailidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
PIRAEUS MUNICIPAL THEATRE  
March 15, 1949  
Christos Elthymiou (Boubouroche), Alekos Deligiannis - Nikos Hatzikos (Andreas), Mana Alkaiou - Louiza Fodimata (Adele), etc.  
Georges Courteline  
THE DIRECTOR IS A NICE KID  
Translator Dionysios Romas, Director Kostas Michailidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
PIRAEUS MUNICIPAL THEATRE  
March 15 1949  
Dimitris Papagiannopoulos (Policeman), Vasilis Kanakis (Breloc), Stelios Vokovits (Flauche), etc.
- Dimitris Bogris  
HARAVO (LAWN)  
Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE March 25, 1949  
Theodoros Aronis (Samouli) Pandelis Zervos (Dimitris), Athanasia Moustaka (Chrouso), etc.
- Pierre Carlet de Chamblain de Marivaux  
THE GAME OF LOVE AND CHANCE  
Translator Dionysios Romas, Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE May 3, 1949  
Repeated October 22, 1949  
Dimitris Horn (Montant), Mary Aroni (Sylvia), Takis Galanos (Arlequin), etc.
- Aeschylus  
ORESTEA  
Translator Ioannis Gryparis, Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Menelios Pallandros, Choreography Rallou Manou  
HEROD ATTICUS THEATRE
- September 7, 1949  
Marika Kotopoli (Clytemnestra), Dimitris Myrat (Orestes), Nikos Hatzikos (Aegisthus - Apollo), etc.
- REVIVALS  
THE PERSIANS  
MAIN STAGE  
October 28, 1948  
(First 1946)
- PERIOD 19 (1949-1950)**
- 140 Grigorios Xenopoulos  
FOITITAI (STUDENTS)  
Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE January 31, 1950  
Dimitris Horn - Alekos Deligiannis (Tasos Louzis), Eleni Henedaki (Fannta), Kaiti Lambropoulou (Koula), etc.
- 141 John Patrick  
THE HASTY HEART  
Translator Louis Danos, Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE February 28 1950  
Dimitris Horn (Lutz), Rita Myrat (Margaret), Pandelis Zervos (Blossom), etc.
- 142 Carlo Goldoni  
MINE HOSTESS  
Translator Nikolaos Poriotis, Director Kostas Michailidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Choreography Rallou Manou  
MAIN STAGE March 21, 1950  
Mary Aroni (Marandolina), Thanos Kotsopoulos (Knight), Eleni Halkoussi (Ortensia), etc.
- 143 William Shakespeare  
TEMPEST  
Translator Ioannis Economidis, Director Dimitris Rondris, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Mathew Locke, Choreography Rallou Manou  
MAIN STAGE May 10, 1950  
Thanos Kotsopoulos - Theodoros Aronis (Prospero), Rita Myrat (Miranda), Stelios Vokovits - Ghikas Biniaris (Caliban), etc.
- REVIVALS  
THE PERSIANS  
MAIN STAGE  
April 3, 1950  
(First 1946, 1948)
- PERIOD 20 (1950-1951)**  
**Artistic Director: Georgios Theotokas (1950-1953)**
- 144 Henrik Ibsen  
GHOSTS  
Translator Georgios N. Politis, Director Fotos Fotiadis - Alekis Minois, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE October 11, 1950  
Katina Paxinou (Mrs Alving), Alexis Minois (Osvald), Nikos Paraskevias (Pastor Manders), etc.
- 145 William Shakespeare  
AS YOU LIKE IT  
Translator Manolis Skouloudis, Director Alexis Solomos, Sets - Costumes Kleovoulos Klonis, Music Georgios Katsagogou, Choreography Rallou Manou  
MAIN STAGE October 31, 1950  
Vaso Manolidou (Rosalind), Christoforos Nezer - Giannis Avlonitis (Duke Frederick), Thanos Kotsopoulos (Orlando), etc.

146. Luigi Pirandello  
HENRY IV  
Translator Georgios Roussos. Director  
Karolos Koun. Sets - Costumes Giannis  
Stefanelis  
AFTERNOON STAGE (MAIN STAGE)  
November 21, 1950  
Vasilis Diamantopoulos (Henry IV). Miranda  
Myrat (Matilda de Spina). Vilma Kyrou  
(Frieda), etc.
147. Jose Zorrilla y Moral  
DON JUAN TENORIO  
Translator Kostas Ouranis, Director Socrates  
Karantinos. Sets - Costumes Spyros  
Vasilieou, Music M. Dounias, Choreography  
Rallou Manou  
MAIN STAGE December 12, 1950  
Georgios Pappas (Don Juan Tenorio),  
Thanos Kotsopoulos (Don Luis Batilla),  
Aris Vlahopoulos (Suitor), etc.
148. John Steinbeck  
OF MICE AND MEN  
Translator Stathis Spiliotopoulos.  
Director Karolos Koun  
Sets - Costumes Spyros Vasilieou  
AFTERNOON STAGE (MAIN STAGE)  
January 10, 1951  
Vasilis Diamantopoulos (George). Thanos  
Kotsopoulos (Lenny), Titika Nikiforaki  
(Curly's wife), etc.
149. James Bridie  
DAPHNE LAUREOLA  
Translator Nikos Gatos,  
Director Kostas Michalidis,  
Sets - Costumes Kleovoulos Klonis  
MAIN STAGE January 31, 1951  
Kyveli (Lady Pitts), Emilos Veakis (Sir  
Joseph Pitts), Nikos Paraskevas (Gooch), etc.
150. George Bernard Shaw  
SAINT JOAN  
Translator Dimitris Konstantinidis.  
Director Alexis Solomos  
Sets - Costumes Nikos Hatzikyriakos-Ghikas  
Music Manos Hadjidakis  
MAIN STAGE February 28, 1951  
Aleka Katseli - Vasso Manolidou (Joan),  
Georgios Glinos (Cauchon), Nikos Paraskevas  
(Inquisitor), etc.
151. Jean Anouilh  
THIEVES' CARNIVAL  
Translator Toniis Spiteris. Director Socrates  
Karantinos. Sets - Costumes Georgios  
Vakalo. Music Giannis Konstantinidis.  
Choreography Rallou Manou  
AFTERNOON STAGE (MAIN STAGE)  
March 20, 1951  
Miranda Myrat (Lady Harf), Nikos  
Paraskevas (Lord Edgar), Maria Alkaiou  
(Quilet), etc.
152. Carlo Goldoni  
THE GOODNATURED GROUCH  
Translator Gerasimos Spatalas.  
Director Socrates Karantinos.  
Sets - Costumes Nikos Engonopoulos  
PIRAEUS MUNICIPAL THEATRE  
April 7, 1951  
Christoforos Nezer (Geronte). Grigoris Vafias  
(Dalancourt). Elsa Vergi (Madame  
Dalancourt), etc.
153. Anton Chekhov  
THREE SISTERS  
Translator Athina Sarantidis. Director Karolos  
Koun. Sets - Costumes Giannis Stefanellis  
MAIN STAGE April 11, 1951  
Tour: Thessaloniki 1951  
Vasso Metaxa (Olga), Eleni Hatzigrigori
- (Masha), Maria Alkaiou (Irina), etc.
154. Dionysios Romas  
OI TRIS KOSMOI (THE THREE WORLDS)  
Director Kostas Michalidis, Sets - Costumes  
Kleovoulos Klonis  
MAIN STAGE May 9, 1951  
Tour: Thessaloniki  
Emilos Veakis (Father Koutouzis), Georgios  
Pappas (Martingos), Aleka Katseli  
(Countess Michalitsena), etc.
155. Sophocles  
OEDIPUS THE KING  
Translator Fotos Politis. Director Alexis  
Minotis, Sets Kleovoulos Klonis, Costumes  
Antonis Fokas, Music Katina Paxinou,  
Choreography Rallou Manou  
HEROD ATTICUS THEATRE  
September 1, 1951  
Tour: New York 1952  
Aleka Minotis (Oedipus). Katina Paxinou  
(Jocasta). Georgios Glinos (Creon), etc.
- PERIOD 21 (1951-1952)**
156. Aristophanes  
CLOUDS  
Translator Kostas Varnalis, Director Socrates  
Karantinos, Sets - Costumes Nikos  
Hatzikyriakos-Ghikas. Music Georgios  
Kazazoglou. Choreography Rallou Manou  
MAIN STAGE November 3, 1951  
Christoforos Nezer (Srepanades), Christos  
Efhymios (Socrates), Jordanis Marnos  
(Pheidippides), etc.
157. George Bernard Shaw  
CAESAR AND CLEOPATRA  
Translator Maria Karma. Director Alexis  
Solomos, Sets - Costumes Georgios Vakalo.  
Music Georgios Lykouridis  
MAIN STAGE December 19, 1951  
Georgios Pappas (Julius Caesar), Vasso  
Manolidou - Titika Nikiforaki (Cleopatra),  
Lykourgos Kallergis (Pothimos), etc.
158. Manolis Skouloudis  
TO STAVRODROMI (THE CROSSROADS)  
Director Kostas Michalidis. Sets Kleovoulos  
Klonis. Costumes Antonis Fokas. Music  
Manolis Skouloudis  
MAIN STAGE February 7, 1952  
Ioannis Apostolidis (Kapetan Kalogeras),  
Anna Raftopoulou (Irnikaki), Lykourgos  
Kallergis (Kostas), etc.
159. William Shakespeare  
MIDSUMMER NIGHT'S DREAM  
Translator Ioannis Economidis, Director  
Karolos Koun. Sets - Costumes Spyros  
Vasilieou. Music Manos Hadjidakis.  
Choreography Manos Hadjidakis  
MAIN STAGE March 20, 1952  
Thanos Kotsopoulos (Oberon), Michalis  
Bouhris (Puck), Eleni Hatzigrigori (Titania), etc.
160. Paul Claudel  
THE TIDINGS BROUGHT TO MARY  
Translator Myrtilittisa. Director Alexis  
Solomos. Sets Kleovoulos Klonis  
Costumes Antonis Fokas  
MAIN STAGE May 2, 1952  
Revised April 8, 1955  
Thanos Kotsopoulos (Jacob). Nikos  
Paraskevas (Vercor). Eleni Halkoussi -  
Vasso Metaxa (Elisabeth), etc.
161. Georgios Hortalzis  
EROFILI  
Director Alexis Solomos. Sets - Costumes  
Nikos Nikolau. Music Georgios Kazazoglou,  
Choreography K. Nichols  
RHODES MEDIEVAL FESTIVAL -  
PALACE OF THE GRAND MASTERS  
September 6, 1952  
Titika Nikiforaki (Erofili), Georgios Glinos  
(King), Jordanis Marnos (Panaretos), etc.
- PERIOD 22 (1952-1953)**
162. Sophocles  
ELECTRA  
Translator Ioannis Gryparis, Director  
Dimitris Rondiris, Sets Kleovoulos Klonis.  
Costumes Antonis Fokas, Music Dimitris  
Mitropoulos. Choreography Loukia  
MAIN STAGE October 15, 1952  
Tour: New York 1952  
Katina Paxinou (Electra). Thanos  
Kotsopoulos (Orestes). Anna Raftopoulou  
(Clytemnestra), etc.
163. Moliere  
THE BOURGEOIS GENTLEMAN  
Translator Georgios H. Politis.  
Director Socrates Karantinos,  
Sets - Costumes Georgios Vakalo,  
Music Jean Lully arranged by M. Dounias.  
Choreography Tatiana Varouri  
MAIN STAGE November 2, 1952  
Christoforos Nezer (Jourdan). Miranda  
Myrat (Domremene). Eleni Halkoussi (Madame  
Jourdan), etc.
164. William Shakespeare  
A WINTER'S TALE  
Translator Vasilis Rotas. Director Alexis  
Solomos. Sets - Costumes Spyros Vasilieou,  
Music Georgios Kazazoglou, Choreography  
Tatiana Varouri  
MAIN STAGE December 3, 1952  
Antigone Valakou (Perdita), Georgios Glinos  
(Leontes). Ilias Stamatou (Florizel), etc.
165. Anton Chekhov  
UNCLE VANIA  
Translator Athina Sarantidis, Director Karolos  
Koun. Sets - Costumes Giannis Tarouhis  
MAIN STAGE January 21, 1953  
Vasilis Diamantopoulos (Ivan). Thanos  
Kotsopoulos (Astron). Nikos Paraskevas  
(Alexander), etc.
166. Grigoris Xenopoulos  
TO MISTIKO TIS KONTESSAS VALERENAS  
(COUNTESS VALERENAS' SECRET)  
Director Alexis Solomos, Sets Kleovoulos  
Klonis, Costumes Antonis Fokas  
MAIN STAGE March 4, 1953  
Revised 1961  
Kyveli (Countess). Thanos Kotsopoulos  
(Manolis). Titika Nikiforaki (Tasia), etc.
- REVIVALS**
- OEDIPUS THE KING  
MAIN STAGE  
October 27, 1952  
(First HEROD ATTICUS THEATRE 1951)
- PERIOD 23 (1953-1954)**  
Artistic Director: Dimitris Rondiris (1953-  
1955)
167. Euripides  
HIPPLYTUS  
Translator Dimitris Sarros. Director Dimitris  
Rondiris. Sets Kleovoulos Klonis, Costumes  
Antonis Fokas, Music Dimitris Mitropoulos.  
Choreography Dance coaching: Loukia  
HEROD ATTICUS THEATRE
- September 10, 1953  
Elsa Vergi - Kasia Panagiotou (Phaedra),  
Nikos Hatzikos - Alekos Alexandrakis  
(Hippolytus), Thanos Kotsopoulos -  
Ioannis Apostolidis (Theseus), etc.
168. Spyros Melas  
O VASILIAS KAI O SKYLOS (THE KING  
AND THE DOG)  
Director Dimitris Rondiris. Sets Kleovoulos  
Klonis. Costumes Antonis Fokas  
MAIN STAGE October 23, 1953  
Dimitris Papamichail (Alkidas), Aleka  
Katseli (Erpilida). Stelios Vokovits  
(Diogenis), etc.
169. Dimitris Bogris  
SKOTINIA STON EPAHTO (DARKNESS  
AT EPAHTOS)  
Director Kostas Michalidis. Sets Kleovoulos  
Klonis. Costumes Antonis Fokas  
MAIN STAGE October 28, 1953  
Elsa Vergi (Mrs Marem). Thanos  
Kotsopoulos (Dimitris). Christoforos Nezer  
(Barba Thomas), etc.
170. Moliere  
THE HYPOCHONDRIAC  
Translator Ioannis Polemis, Director Alexis  
Solomos, Sets Kleovoulos Klonis, Costumes  
Antonis Fokas, Choreography Loukia  
PIRAEUS MUNICIPAL THEATRE  
December 9, 1953  
Christoforos Nezer (Hargan). Aiki  
Vagou Kishi (Louisa). Ghikas Binaris  
(M. Pyrgos), etc.
171. Eugene O'Neill  
ANNA CHRISTIE  
Translator Stathis Spiliotopoulos, Director  
Alexis Solomos. Sets - Costumes Kleovoulos  
Klonis  
MAIN STAGE February 2, 1954  
Mary Aroni (Anna), Thanos Kotsopoulos  
(Matt Burke), Theodoros Aronis (Chris  
Christopherson), etc.
172. Dimitris Bogris  
FOUSKOTHALASSIES (ROUGH SEAS)  
Director Kostas Michalidis. Sets - Costumes  
Kleovoulos Klonis  
PIRAEUS MUNICIPAL THEATRE  
February 5, 1954  
Stelios Vokovits (Augustos), Antigone  
Valakou (Alkmini), Miranda Myrat  
(Chrysoyla), etc.
173. Richard Brinsley Sheridan  
THE RIVALS  
Translator Dionysios Romas, Director Kostas  
Michalidis. Sets Kleovoulos Klonis  
Costumes Antonis Fokas  
MAIN STAGE March 23, 1954  
Alekos Alexandrakis (Captain Jack  
Subborn). Maria Alkaiou (Lydia). Alekos  
Deligiannis (Falkland), etc.
174. George Bernard Shaw  
THE DEVIL'S DISCIPLE  
Translator Achilles A. Kyrou. Director  
Alexis Solomos. Sets Kleovoulos Klonis,  
Costumes Antonis Fokas  
MAIN STAGE April 13, 1954  
Antigone Valakou (Ester). Elsa Vergi  
(Mrs Dudgeon). Christos Efhymios  
(Christopher Dudgeon), etc.
175. Charles Morgan  
THE RIVER LINE  
Translator Stathis Spiliotopoulos. Director  
Dimitris Rondiris. Sets Kleovoulos Klonis,  
Costumes Antonis Fokas  
MAIN STAGE May 14, 1954

- Alekos Alexandrakis (Phillip Storges), Mary Aroni (Marie Sassin), Thanos Kotsopoulos (Julian Wierton), etc.
176. Aeschylus  
ORSTELA  
Translator Ioannis Gryparis, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Menelaos Pallandros, Choreography Loukia HEROD ATTICUS THEATRE October 3, 1954  
Elsa Vergi (Clytemnestra), Thanos Kotsopoulos (Orestes) Aleka Katseli (Electra), etc.
- REVIVALS:  
HYPOLYTUS  
EPIDAUROS July 11, 1954  
(First HEROD ATTICUS THEATRE 1933)
- PERIOD 24 (1954-1955)**
177. Lope de Vega  
THE STAR OF SEVILLE  
Translator Kostas Karthaios, Director Alexis Solomos, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Georgios Lykoudis MAIN STAGE October 23, 1954  
Thanos Kotsopoulos (Don Sancho Ornis de la Rodras), Anna Synodinou (Estrella), Alekos Alexandrakis (Vustus Tavera), etc.
178. Heinrich von Kleist  
THE BROKEN FITCHER  
Translator Ioannis Economidis, Director Alexis Solomos, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
PIRAEUS MUNICIPAL THEATRE December 2, 1954  
Giannis Gionakis (Licht), Christos Efthymios (Adam), Vera Deligianni (Dame Brigitte), etc.
179. Eugene-Marie Labiche  
EMBRACE ME  
Translator Dimitris Giannoukakis, Director Alexis Solomos, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
PIRAEUS MUNICIPAL THEATRE December 2, 1954  
Alekos Deligiannis (Vicome de Sanetes), Antigone Valakou (Berthe), Nikos Paraskevas (Marquis de Manciane), etc.
180. Pierre Carlet de Chamblain de Marivaux  
THE SURPRISE LOVE  
Translator Dimitris Bogris, Director Kostas Michalidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE December 8, 1954  
Mary Aroni (Aramide), Alekos Alexandrakis (Dorante), Theodoros Aronis (M. Remy), etc.
181. Spyros Melas  
COLOMBE PEDEVETE  
(EDUCATING DAD)  
Director Kostas Michalidis, Sets - Costumes Kleovoulos Klonis  
PIRAEUS MUNICIPAL THEATRE December 22, 1954  
Christoforos Nezer (Prokopis Kolaouzos), Anna Synodinou (Riri), Nikos Kazis (Giannis), etc.
182. Jean Anouilh  
COLOMBE  
Translator Alexis Solomos, Director Alexis Solomos, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE January 27, 1955  
Antigone Valakou (Colombe) Alekos Alexandrakis (Gaston), Eleni Halkoussi (Madame Alexandra), etc.
183. William Shakespeare  
THE MERRY WIVES OF WINDSOR  
Translator Kostas Karthaios  
Director Kostas Michalidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Choreography Loukia MAIN STAGE March 22, 1955  
Christoforos Nezer (Falstaff) Miranda Myrat (Mistress Ford), Aris Maligiorgos (Ford), etc.
- Artistic Director Emilios Hourmouzios (1955-1964)**
184. Luigi Pirandello  
AS YOU DESIRE ME  
Translator D. Trivolis, Director Alexis Solomos Sets - Costumes Kleovoulos Klonis MAIN STAGE May 3, 1955  
Mary Aroni (Strange woman), Theodoros Aronis (Karl Zeller), Christoforos Nezer (Uncle Salezio), etc.
185. Euripides  
HECUBA  
Translator Apostolos Melachrinou, Director Alexis Minoitis, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Menelaos Pallandros, Choreography Maria Kazari EPIDAUROS FESTIVAL COMMENCES June 19, 1955  
Tours: Venice, Paris, Yugoslavia  
Katina Paxinou (Hecuba), Anna Synodinou (Polyxene), Alexis Minoitis (Talthyvius), Alekos Alexandrakis (Polydorus), etc.
- REVIVALS:  
HYPOLYTUS  
EPIDAUROS June 26, 1955  
(First HEROD ATTICUS THEATRE 1953, EPIDAUROS 1954)  
OEDIPUS THE KING  
EPIDAUROS July 2, 1955  
(First HEROD ATTICUS THEATRE 1951, 1952)
- PERIOD 25 (1955-1956)**
186. Friedrich Schiller  
MARIA STUART  
Translator Thrasvyoulos Stavrou, Director Alexis Solomos, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE October 12, 1955  
Vasso Manolidou (Maria Stuart), Mary Aroni (Elizabeth), Georgios Pappas (Robert Dudley), etc.
187. Arthur Miller  
THE CRUCIBLE  
Translator Alexis Solomos, Director Alexis Solomos, Sets Andreas Nomikos, Costumes Antonis Fokas  
MAIN STAGE November 9, 1955  
Jenny Karezi (Abigail Williams), Georgios Pappas (John Proctor), Eleni Halkoussi (Anne Putnam), etc.
188. William Shakespeare  
HAMLET  
Translator Vasilis Kotas, Director Alexis Minoitis, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Manos Hadjidakis MAIN STAGE December 8, 1955  
Alexis Minoitis (Hamlet), Jenny Karezi (Ophelia), Katina Paxinou (Gertrude), etc.
189. Jean Giraudoux  
ONDINE  
Translator Odysseus Elytis, Director Alexis Solomos, Sets - Costumes Andreas Nomikos, Music Argyris Kounadis  
MAIN STAGE January 5, 1956  
Vasso Manolidou (Ondine), Christoforos Nezer (Auguste), Georgios Pappas (Knight Hans), etc.
- Iakovos Kambanelis  
I EPIDAUROS IMERA TIS DIMOURGIAS (THE SEVENTH DAY OF CREATION)  
Director Kostas Michalidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
SECOND STAGE (MAIN STAGE)  
January 23, 1956  
Jenny Karezi (Christina), Vyron Pallis (Alexis), Pitsa Kapritsina (Eleni), etc.
- George Farquhar  
THE BEAUX' STRATAGEM  
Translator Alexis Solomos, Director Alexis Solomos, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE February 2, 1956  
Alekos Alexandrakis (Archer), Aleka Katseli (Mrs Sullen), Christoforos Nezer (Bonifacio), etc.
- Panos Samaras  
O ARCHONTAS (THE SQUIRE)  
Director Kostas Michalidis, Sets Giannis Stefanellis, Costumes Antonis Fokas  
SECOND STAGE (MAIN STAGE)  
February 12, 1956  
Stelios Vokotris (Dimitros), Eleni Zafiriou (Amersa), Vera Deligianni (Vasilio), etc.
- Leon Tolstoy  
REDEMPTION OR THE LIVING CORPSE  
Translator A. Rosolymos, Director Alexis Solomos, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE March 1, 1956  
Georgios Pappas (Fedia), Rita Myrat (Elisabeta Andreyevna Protasova), Thanos Kotsopoulos (Victor Michailovich), etc.
- Angelos Terazakis  
THEOPHANO  
Director Kostas Michalidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE March 29, 1956  
Elsa Vergi (Theophano), Vasilis Diamantopoulos (Nikiforos Fokas), Thanos Kotsopoulos (Ioannis Tsimisakis), etc.
- Vasilis Iliadis  
TO HALAZI (THE HAIL)  
Director Thanos Kotsopoulos, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
SECOND STAGE (MAIN STAGE)  
April 9, 1956  
Giannis Avlonitis (Andreas Soundas), Anna Rathopoulos (Maroussa), Kaiti Lambropoulou (Vassoula), etc.
- Peter Ustinov  
THE LOVE OF FOUR COLONELS  
Translator Dimitris Konstandinidis, Director Alexis Solomos, Sets - Costumes Georgios Vakalo  
MAIN STAGE April 25, 1956  
Mary Aroni (Beauty), Aleka Katseli (Good Witch), Vasilis Diamantopoulos (Bad Witch), etc.
- Euripides  
MEDEA  
Translator Pandelis Prevelakis, Director Alexis Minoitis, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Manos Hadjidakis, Choreography Alexis Minoitis - Maria Kazari  
EPIDAUROS June 23, 1956  
Paris Theatre of Nations 1958  
Katina Paxinou (Medea), Thanos Kotsopoulos (Jason), Ioannis Apostolidis (Creon), Eleni Zafiriou (Nurse), etc.
- Sophocles  
ANTIGONE  
Translator Ioannis Gryparis, Director Alexis Minoitis, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Manos Hadjidakis, Choreography Alexis Minoitis - Maria Kazari  
EPIDAUROS June 30, 1956  
Anna Synodinou (Antigone), Thanos Kotsopoulos (Creon), Antigone Valakou - Vivetta Tsionni (Ismene), etc.
199. Aristophanes  
ECCLESIAZUSAIE  
Translator Thrasvyoulos Stavrou, Director Alexis Solomos, Sets - Costumes Georgios Vakalo, Music Manos Hadjidakis, Choreography Tatiana Varouli  
HEROD ATTICUS THEATRE July 14, 1956  
Mary Aroni (Praxagora), Christoforos Nezer (Elipeyros), Thalia Kalliga (First Woman), etc.
- REVIVALS:  
OEDIPUS THE KING  
EPIDAUROS July 11, 1956  
(First HEROD ATTICUS THEATRE 1951, 1952 1955)
- PERIOD 26 (1956-1957)**
200. Johann Wolfgang Goethe  
FAUST  
Translator Konstantinos Hatzipoulos, Director Alexis Solomos, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
Choreography Maria Kazari  
MAIN STAGE October 10, 1956  
Thanos Kotsopoulos (Faust), Georgios Pappas (Mephistopheles), Vasso Manolidou (Margaret), etc.
201. Luigi Pirandello  
THE PLEASURE OF HONESTY  
Translator Marios Floritis, Director Kostas Michalidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
SECOND STAGE (MAIN STAGE)  
November 5, 1956  
Revived April 22, 1958; March 20, 1962  
Vasilis Diamantopoulos (Angelo Baldovino), Maria Alkaiou (Agata Renni), Nikos Trozias (Marquis Fabio Colli), etc.
202. Leonid Andreyev  
ANTHREE  
Translator Athina Sarantidi, Director Kostas Michalidis, Sets - Costumes Giannis Stefanellis  
MAIN STAGE November 21, 1956  
Mary Aroni (Andreev), Georgios Pappas - Andreas Filippidis (Fyodor Ivanovich Kostomarov), Rita Myrat (Alexandra), etc.
203. Alexandros Matisas  
CLYTEMNESTRA  
Director Kostas Michalidis, Sets - Costumes Giannis Tsaroulis, Music Argyris Kounadis  
Choreography Kostas Michalidis  
SECOND STAGE (MAIN STAGE)  
December 11, 1956  
Aleka Katseli (Clytemnestra), Andreas Filippidis (Agamemnon), Vyron Pallis (Aegisthus), etc.
204. George Bernard Shaw  
ANDROCLES AND THE LION  
Translator Maria Karapanagiotou, Director Alexis Solomos, Sets Mimos Argyrakis, Costumes Antonis Fokas  
MAIN STAGE December 19, 1956  
Anna Synodinou (Lavina), Michalis Kalogianis (Androcles), Vasilis Kanakis (The Lion), etc.
205. August Strindberg  
MESS JULIE

- Translator Leon Koukoulas, Director Kostas Michailidis, Sets Kleououlos Klonis  
Costumes Antonis Fokas  
SECOND STAGE (MAIN STAGE)  
January 16, 1957  
Anna Synodinou (Julia), Thanos Kotsopoulos (Jean), Anna Raftopoulou (Christine), etc.
206. Prosper Merimee  
THE CARRIAGE  
Translator Georgios N. Politis, Director Kostas Michailidis, Sets Kleououlos Klonis, Costumes Antonis Fokas  
SECOND STAGE (MAIN STAGE)  
January 16, 1957  
Vasilis Diamantopoulos (Don Andrie Riviera), Maria Alkaiou (Camille Pericou), Aris Vlahopoulos (Bishop of Lima), etc.
207. Anton Chelkov  
THE SEAGULL  
Translator Athina Sarantidi, Director Alexis Solomos, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE January 30, 1957  
Kyveli (Arkadia) Dimitris Papatichail (Trepier), Thanos Kotsopoulos (Trigorm), etc.
208. Georgios Theotokas  
SYMPANTIMA STIN PENDELI (ENCOUNTER ON PENDELI)  
Director Alexis Solomos, Sets - Costumes Spyros Vaniotou, Music Georgios Kazanoglou, Choreography Agapi Evangelidi  
SECOND STAGE (MAIN STAGE)  
February 27, 1957  
Mary Aroni (Yvonne de Saint-Gaul) Aleka Katseli (Asteros), Christoforos Nezer (Captain Chrysoleontas), etc.
209. William Shakespeare  
KING LEAR  
Translator Vasilis Rotas, Director Alexis Minotis, Sets Kleououlos Klonis, Costumes Antonis Fokas, Music Manos Hadjidakis  
MAIN STAGE March 28, 1957  
Alexis Minotis (Lear), Jenny Karezi (Cordelia), Eleni Zafirou (Goneril), Kakia Panagiotou (Regan), etc.
210. Alessandro Casona  
THE LADY OF THE DAWN  
Translator Ioulia Iatridi, Director Kostas Michailidis, Sets Kleououlos Klonis, Costumes Antonis Fokas, Music Georgios Kazanoglou  
MAIN STAGE April 26, 1957  
Mary Aroni (Nun) Georgios Glinos (Grandfather), Jenny Karezi (Adele), etc.
211. Pantelis Prevelakis  
TA HERIA TOU ZONTANOU THEOU (THE HANDS OF THE LIVING GOD)  
Director Alexis Solomos, Sets - Costumes Giannis Moralis  
MAIN STAGE May 9, 1957  
Nikos Paraskevatos (Colonel Leon), Georgios Glinos (Major Michail), Kakia Panagiotou (Natalia), etc.
212. Euripides  
IPHIGENIA IN AULIS  
Translator Apostolos Melachrinou, Director Kostas Michailidis, Sets Kleououlos Klonis, Costumes Antonis Fokas, Music Argyris Kounadis  
EPIDAURUS June 15, 1957  
Anna Synodinou (Phigienia) Thanos Kotsopoulos (Agamemnon), Elsa Vergi (Clytemnestra), etc.
213. Aristophanes  
LYSISTRATA  
Translator Thrasyvoulos Stavrou, Director
- Alexis Solomos, Sets - Costumes Georgios Vakalo, Music Manos Hadjidakis, Choreography Tatiana Varouti  
EPIDAURUS June 23, 1957  
Mary Aroni (Lysistrata), Pandelis Zervos (Probulous), Christoforos Nezer (Cmesias), etc.
210. Jean Giraudoux  
TERESA  
Translator Alexis Solomos, Director Alexis Solomos, Sets - Costumes Georgios Vakalo  
MAIN STAGE March 20, 1958  
Vasso Manolidou (Teresa Sanger) Vasilis Diamantopoulos (Louis Dodd), Maria Alkaiou (Linda Sanger), etc.
211. Jean Cocteau  
THE HUMAN VOICE  
Translator Marios Floritis, Director Alexis Solomos, Sets - Costumes Giannis Moralis  
MAIN STAGE April 2, 1958  
Mary Aroni
212. Federico Garcia Lorca  
THE SHOEMAKER'S MARVELLOUS WIFE  
Translator Alexis Solomos, Director Alexis Solomos, Sets - Costumes Giannis Moralis  
MAIN STAGE April 2, 1958  
Mary Aroni (Shoemaker's Wife) Pandelis Zervos (Shoemaker) Despo Diamantidou (Red Neighbour), etc.
213. Euripides  
IPHIGENIA IN TAURIS  
Translator Apostolos Melachrinou, Director Kostas Michailidis, Sets Kleououlos Klonis, Costumes Antonis Fokas, Music Georgios Sitsilianos, Choreography Kostas Michailidis - Marmo Georgala  
EPIDAURUS June 15, 1958  
(Took part in the Theatre of Nations)  
Anna Synodinou (Phigienia) Thanos Kotsopoulos (Orestes), Ghikas Bimaris (Thoas), etc.
214. Aristophanes  
THESMOPHORIAZUSAE  
Translator Thrasyvoulos Stavrou, Director Alexis Solomos, Sets - Costumes Georgios Vakalo, Music Manos Hadjidakis, Choreography Tatiana Varouti  
EPIDAURUS June 29, 1958  
(Took part in the Theatre of Nations)  
Christoforos Nezer - Pandelis Zervos (Mnesiochous), Michalis Kalogiannis (Euripides), Eleni Halkoussi (Mica), Jenny Karezi (Crittilya), etc.
215. Sophocles  
OEDIPUS AT COLONOUS  
Translator Ioannis Gryparis, Director Alexis Minotis, Sets Kleououlos Klonis, Costumes Antonis Fokas, Music Menelaos Pallandios, Choreography Maria Hors  
EPIDAURUS July 5, 1958  
(Took part in the Theatre of Nations)  
Alexis Minotis (Oedipus), Eleni Zafirou (Antigone), Georgios Glinos (Creon), etc.
216. Henrik Ibsen  
HEDDA GABLER  
Translator Georgios N. Politis, Director Kostas Michailidis, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE November 28, 1957  
Vasilis Diamantopoulos (Jurgen Tesman), Mary Aroni (Hedda), Thanos Kotsopoulos (Hert Lovborg), etc.
217. Dionysios Romas  
TO ZAMBELAKI  
Director Alexis Solomos, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE December 19, 1957  
Jenny Karezi (Zambelaki) Dimitris Papatichail (Coste Merkatis), Nikos Tzogias (Karrer), etc.
218. Kostas Palamas  
TRISEVENI  
Director Kostas Michailidis, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE February 6, 1958  
Stelios Vokovits (Panos Tratsas), Anna Synodinou (Triseveni), Alekos Deligiannis (Petros Floris), etc.
219. Henrik Ibsen  
OHOSTS  
Translator Georgios N. Politis, Director Alexis Minotis, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE February 27, 1958
- Revived March 2, 1960  
Katina Paxinou (Mrs Alving) Alexis Minotis (Osvold) Nikos Paraskevatos (Pastor Manders), etc.
220. Jean Giraudoux  
TERESA  
Translator Alexis Solomos, Director Alexis Solomos, Sets - Costumes Georgios Vakalo  
MAIN STAGE March 20, 1958  
Vasso Manolidou (Teresa Sanger) Vasilis Diamantopoulos (Louis Dodd), Maria Alkaiou (Linda Sanger), etc.
221. Jean Cocteau  
THE HUMAN VOICE  
Translator Marios Floritis, Director Alexis Solomos, Sets - Costumes Giannis Moralis  
MAIN STAGE April 2, 1958  
Mary Aroni
222. Federico Garcia Lorca  
THE SHOEMAKER'S MARVELLOUS WIFE  
Translator Alexis Solomos, Director Alexis Solomos, Sets - Costumes Giannis Moralis  
MAIN STAGE April 2, 1958  
Mary Aroni (Shoemaker's Wife) Pandelis Zervos (Shoemaker) Despo Diamantidou (Red Neighbour), etc.
223. Euripides  
IPHIGENIA IN TAURIS  
Translator Apostolos Melachrinou, Director Kostas Michailidis, Sets Kleououlos Klonis, Costumes Antonis Fokas, Music Georgios Sitsilianos, Choreography Kostas Michailidis - Marmo Georgala  
EPIDAURUS June 15, 1958  
(Took part in the Theatre of Nations)  
Anna Synodinou (Phigienia) Thanos Kotsopoulos (Orestes), Ghikas Bimaris (Thoas), etc.
224. Aristophanes  
THESMOPHORIAZUSAE  
Translator Thrasyvoulos Stavrou, Director Alexis Solomos, Sets - Costumes Georgios Vakalo, Music Manos Hadjidakis, Choreography Tatiana Varouti  
EPIDAURUS June 29, 1958  
(Took part in the Theatre of Nations)  
Christoforos Nezer - Pandelis Zervos (Mnesiochous), Michalis Kalogiannis (Euripides), Eleni Halkoussi (Mica), Jenny Karezi (Crittilya), etc.
225. Sophocles  
OEDIPUS AT COLONOUS  
Translator Ioannis Gryparis, Director Alexis Minotis, Sets Kleououlos Klonis, Costumes Antonis Fokas, Music Menelaos Pallandios, Choreography Maria Hors  
EPIDAURUS July 5, 1958  
(Took part in the Theatre of Nations)  
Alexis Minotis (Oedipus), Eleni Zafirou (Antigone), Georgios Glinos (Creon), etc.
- REVIVALS:  
MEDEA  
EPIDAURUS July 6, 1958  
(First 1956, 1957)
226. William Shakespeare  
OHELLO  
Translator Kostas Karthaios, Director Alexis Solomos, Sets Kleououlos Klonis, Costumes Antonis Fokas, Music Manos Hadjidakis  
MAIN STAGE October 10, 1958  
Thanos Kotsopoulos (Othello) Vasilis Diamantopoulos (Iago), Anna Synodinou (Desdemona), etc.
227. Angelos Terazis  
NYCHTA STI MESOGEIO (NIGHT ON THE MEDITERRANEAN)  
Director Kostas Michailidis, Sets Kleououlos Klonis, Costumes Antonis Fokas, Music Spyros Skiadreas  
MAIN STAGE November 7, 1958  
Nikos Tzogias (Perantos Malipieros), Jenny Karezi (Maria d'Anguyenne), Pandelis Zervos (Steward), etc.
228. Jean Anouilh  
LEOCCADIA  
Translator Alexis Solomos, Director Alexis Solomos, Sets - Costumes Giannis Moralis  
MAIN STAGE December 4, 1958  
Vasso Manolidou (Amanda), Alekos Alexandrakis (Prince), Eleni Halkoussi (Duchess), etc.
229. Ugo Betti  
CRIME ON GOAT ISLAND  
Translator Themistoklis Athanasiadis-Novas, Director Alexis Minotis, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE January 9, 1959  
Katina Paxinou (Agatha) Aleka Katseli (Pia) Alexis Minotis (Angelo) Jenny Karezi (Silvia) Pandelis Zervos (Eduardo), etc.
230. Nikos Kazantzakis  
JULIAN THE APOSTATE  
Director Kostas Michailidis, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE February 5, 1959  
Stelios Vokovits (Julian), Nelly Angelidou (Marina), Nikos Paraskevatos (Bishop), etc.
231. Federico Garcia Lorca  
DONA ROSITA  
Translator Alexis Solomos, Director Alexis Solomos, Sets Georgios Vakalo, Costumes Antonis Fokas, Music Manos Hadjidakis  
MAIN STAGE February 26, 1959  
Anna Synodinou (Rosita) Kyveli (The Aunt), Christina Kalogerikou - Athanasia Moustaka (Nena), etc.
232. Gerhard Hauptmann  
ROSE BERND  
Translator Stratis Myrivilis, Director Alexis Solomos, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE April 16, 1959  
Vasso Manolidou (Rosa Bernd), Thanos Kotsopoulos (Flam), Nikos Tzogias (Strekmann), etc.
233. Aeschylus  
ORESTEA  
Translator Ioannis Gryparis, Director Dimitris Rondiris, Sets Kleououlos Klonis, Costumes Antonis Fokas, Music Menelaos Pallandios, Choreography Loukia EPIDAURUS June 21, 1959  
Anna Synodinou (Clytemnestra), Thanos Kotsopoulos (Orestes), Pitsa Kapitsmea (Electra) Vasilis Kanakis (Aegisthus), etc.

- 234 Aristophanes  
FROGS  
Translator Apostolos Melachrinou. Director Alexis Solomos. Sets - Costumes Georgios Vakalo, Music Manos Hadjidakis, Choreography Tatiana Varouti. EPIDAURUS June 27, 1959  
Christoforos Nezer (Dionysus), Michalis Kaloigiannis (Xanthus), Ioannis Apostolidis (Aeschylus), Takis Galanos (Euripides), etc.
- 235 Euripides  
CYCLOPS  
Translator Alexandros Pallis, Director Alexis Solomos, Sets - Costumes Andreas Nomikos. Music Manos Hadjidakis. Choreography Agapi Evangelidi.  
EPIDAURUS June 27, 1959  
Stelios Vokovitis (Odysseus), Aris Maliagros (Silenus), Pandelis Zervos (Cyclops), etc.
- REVIVALS:  
ANTIgone  
EPIDAURUS July 4, 1959  
(First 1956, 1957, 1958)  
OEDIpus AT COLONUS  
EPIDAURUS July 6, 1959  
(First 1958)
- PERIOD 29 (1959-1960)
- 236 William Shakespeare  
THE TAMING OF THE SHREW  
Translator Kostas Karthaios, Director Alexis Solomos, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE October 8, 1959  
Vasso Manolidou (Katherine), Nikos Tzogias (Petruccio), Dimitris Pampanichal (Lucentio), Ghely Mavropoulou (Bianca), etc.
- 237 Luigi Pirandello  
SIX CHARACTERS IN SEARCH OF AN AUTHOR  
Translator Alexis Solomos, Director Alexis Solomos, Sets Kleovoulos Klonis. Costumes Antonis Fokas  
MAIN STAGE November 6, 1959  
Georgios Glinos (Father), Despe Diamantidou (Mother), Anna Synodinou (Daughter), Lykourgos Kallergis (Director), etc.
- 238 Georgios Theotokas  
ALCIBIADES  
Director Kostas Michalidis. Sets Giannis Tsaroulis. Costumes Antonis Fokas  
MAIN STAGE November 26, 1959  
Thanos Kotsopoulos (Alcibiades), Nelly Angelidou (Hippareti), Lykourgos Kallergis (Socrates), etc.
- 239 Moliere  
THE MISER  
Translator Leon Koukoulas, Director Kostas Michalidis, Sets Kleovoulos Klonis. Costumes Antonis Fokas  
MAIN STAGE December 17, 1959  
Christoforos Nezer (Arapagon), Miranda Myrat (Frosene), Alekos Deligiannis (Cleanthe), etc.
- 240 John Osborne  
LOOK BACK IN ANGER  
Translator Evi Mela. Director Alexis Solomos. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE January 16, 1960  
Dimitris Pampanichal (Jimmy Porter), Nelly Angelidou (Alison Porter), Stelios Vokovitis (Cliff Lewis), etc.
- 241 William Shakespeare  
RICHARD III  
Translator Kostas Karthaios. Director Alexis Minoitis, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE January 28, 1960  
Alexis Minoitis (Richard Duke of Gloucester), Nelly Angelidou - Elli Vozitiadou (Lady Anne), Dimitris Pampanichal (Henry Earl of Richmond), etc.
- 242 Oliver Goldsmith  
SHE STOOPS TO CONQUER  
Translator Alexis Solomos. Director Alexis Solomos. Sets Kleovoulos Klonis. Costumes Antonis Fokas  
MAIN STAGE March 16, 1960  
Dimitris Pampanichal (Hastings), Antigone Valakou (Miss Hardcastle), Lykourgos Kallergis (Mr Hardcastle), etc.
- 243 Grigoris Xenopoulos  
FOITITAI (STUDENTS)  
Director Socrates Karantinou. Sets Kleovoulos Klonis. Costumes Antonis Fokas  
MAIN STAGE May 5, 1960  
Antigone Valakou (Fanista), Nikos Tzogias (Thanos), Dimitris Pampanichal (Tasos), etc.
- 244 Euripides  
PHOENICIAN WOMEN  
Translator Gerassimos Spalatas. Director Alexis Minoitis, Sets Kleovoulos Klonis. Costumes Antonis Fokas. Music Mikis Theodorakis. Choreography Alexis Minoitis - Maria Hors  
EPIDAURUS June 19, 1960  
Katina Paxinou (Jocasta), Alexis Minoitis (Oedipus), Anna Synodinou (Antigone), Thanos Kotsopoulos (Creon), etc.
- 245 Euripides  
THE MADNESS OF HERCULES  
Translator Panagis Likatas. Director Takis Mouzenidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas. Music Georgios Siflianos. Choreography Tatiana Varouti.  
EPIDAURUS June 26, 1960  
Thanos Kotsopoulos (Hercules), Lykourgos Kallergis (Theseus), Kakia Panagiotou (Megara), etc.
- 246 Menander  
THE BAD-TEMPERED MAN  
Translator Thrasivoulos Stavrou, Director Alexis Solomos, Sets Pavlos Vlahos, Music Nikos Skalkotas. Choreography Tatiana Varouti.  
EPIDAURUS July 10, 1960  
Nikos Tzogias (Sostrates), Georgios Glinos (Cnemon), Vasilis Kanakis - Kostas Vouliaris (Gorgias), etc.
- REVIVALS:  
LYSISTRATA  
EPIDAURUS July 10, 1960  
(First 1957)  
HECUBA  
EPIDAURUS July 3, 1960  
(First 1955, 1957)  
OEDIpus THE KING  
EPIDAURUS June 25, 1960  
(First 1951, 1952, 1955, 1956, 1958)
- PERIOD 30 (1960-1961)
- 247 William Shakespeare  
THE MERCHANT OF VENICE  
Translator Alexandros Pallis. Director Alexis Minoitis. Sets Kleovoulos Klonis. Costumes Antonis Fokas  
MAIN STAGE October 20, 1960  
Alexis Minoitis (Shylock), Vasso Manolidou (Portia), Nikos Tzogias (Bassanio), etc.
- 248 Eugene O'Neill  
MARCO POLO'S MILLIONS  
Translator I. Valaoritis. Director Alexis Solomos. Sets - Costumes Georgios Vakalo, Music Giannis Papaioannou, Choreography Tatiana Varouti.  
MAIN STAGE December 15, 1960  
Thanos Kotsopoulos (Marco Polo), Lykourgos Kallergis (Kublai Khan), Vasilis Kanakis (General Bagian), Eleni Kypreou (Donata), etc.
- 249 Grigoris Xenopoulos  
PERIASMOS (TEMPTATION)  
Director Alexis Solomos. Sets Kleovoulos Klonis. Costumes Antonis Fokas  
MAIN STAGE January 12, 1961  
Antigone Valakou - Anna Kyriakou (Kalliope), Christoforos Nezer (Menealos Georgiadi), Nikos Tzogias (Nikos Papastamou), etc.
- 250 Friedrich Durrenmatt  
THE VISIT  
Translator Georgios N. Politis. Director Alexis Minoitis.  
Sets - Costumes Giannis Tsaroulis  
MAIN STAGE February 2, 1961  
Retired January 8, 1965  
Katina Paxinou (Claire Zahannasian), Alexis Minoitis (Hitt), Eleni Zafeiropoulou (His Wife), etc.
- 251 Federico Garcia Lorca  
YERMA  
Translator Alexis Solomos. Director Alexis Solomos. Sets - Costumes Alexis Solomos, Music Giannis Papaioannou. Choreography Tatiana Varouti.  
MAIN STAGE March 16, 1961  
Anna Synodinou (Yerma), Thanos Kotsopoulos (Juan), Nikos Tzogias (Victor), etc.
- 252 John Van Brugh  
THE PROVOKED WIFE  
Translator Yolanda Kerastoti. Director Alexis Solomos, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE May 4, 1961  
Nelly Angelidou (Lady Brut), Lykourgos Kallergis (Sir John Brut), Anna Kyriakou (Belinda), etc.
- 253 Sophocles  
ELECTRA  
Translator Ioannis Gryparis, Director Takis Mouzenidis. Sets Kleovoulos Klonis, Costumes Antonis Fokas. Music Menealos Pallandios, Choreography Tatiana Varouti.  
EPIDAURUS June 18, 1961  
Anna Synodinou (Electra), Thanos Kotsopoulos - Nikos Kazis (Crestes), Kakia Panagiotou (Clytemnestra), etc.
- 254 Sophocles  
AJAX  
Translator Ioannis Gryparis, Director Takis Mouzenidis. Sets Kleovoulos Klonis, Costumes Antonis Fokas. Music Mikis Theodorakis, Choreography Zouzou Nikoloudi.  
EPIDAURUS July 2, 1961  
Thanos Kotsopoulos (Ajax), Eleni Zafirou (Tecessa), Grigoris Vafias (Agamemnon), etc.
- 255 Aristophanes  
ARCHAMIANANS  
Translator Thrasivoulos Stavrou. Director Alexis Solomos. Sets - Costumes Georgios Vakalo. Music Argyris Kouandis. Choreography Tatiana Varouti.  
EPIDAURUS July 9, 1961
- 256 Georgios Hortatzis  
EROFILI  
Director Alexis Solomos.  
Sets Kleovoulos Klonis. Costumes Antonis Fokas. Music Manos Hadjidakis.  
Choreography Rallou Manou.  
HEROD ATTICUS THEATRE  
August 24, 1961  
Vasso Manolidou (Erofilis), Dimitris Pampanichal (Panaretos), Lykourgos Kallergis (Filigonos), etc.
- REVIVALS:  
IPHIGENIA IN AULIS  
EPIDAURUS June 24, 1961  
(First 1957, 1958)  
OEDIpus AT COLONUS  
EPIDAURUS June 25, 1961  
(First 1958, 1959)
- PERIOD 31 (1961-1962)
- 257 William Shakespeare  
ROMEO AND JULIET  
Translator Kostas Karthaios. Director Alexis Solomos, Sets Georgios Vakalo, Costumes Antonis Fokas, Music Spyros Skiadareis. Choreography Tatiana Varouti.  
MAIN STAGE November 2, 1961  
Dimitris Pampanichal (Romeo), Antigone Valakou (Juliet), Pandelis Zervos (Friar Lawrence), Christina Kalogerikou (Nurse), etc.
- 258 Leon Tolstoy  
THE POWER OF DARKNESS  
Translator A. Erosimovs. Director Takis Mouzenidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE January 5, 1962  
Thanos Kotsopoulos (Nikita), Eleni Hatziargyri (Anisia), Lykourgos Kallergis (Akhim), etc.
- 259 August Strindberg  
THE FATHER  
Translator Nikos Gatsos. Director Alexis Minoitis, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE February 8, 1962  
Alexis Minoitis (Cavalry Captain), Katina Paxinou (Laura), Lykourgos Kallergis (Dr Estermark), etc.
- 260 Henrik Ibsen  
ROGERSHOLM (WHITE HORSES)  
Translator Vasso Daskalakis. Director Takis Mouzenidis. Sets Kleovoulos Klonis. Costumes Antonis Fokas  
MAIN STAGE March 8, 1962  
Thanos Kotsopoulos (Johann Rosmer), Anna Synodinou (Rebecca West), Stelios Vokovitis (Professor Kroll), etc.
- 261 Georges Bernanos  
THE CARMELITE DIALOGUES  
Translator Despo Diamantidou, Director Alexis Solomos. Sets - Costumes Georgios Anemogiannis. Music Spyros Skiadareis.  
MAIN STAGE April 5, 1962  
Antigone Valakou (Blanche), Kyveli (Madame de Croissy), Nikos Tzogias (Chevalier de la Force), etc.
- 262 Euripides  
ALCEIAE  
Translator Pandelis Prevelakis, Director Alexis Minoitis. Sets Kleovoulos Klonis. Costumes Antonis Fokas. Music Manos Hadjidakis. Choreography Maria Hors

- EPIDAUROS June 17 1962  
Paris Theatre of Nations  
Nikos Zrogias (Dionysus), Vasilis Kanakis (Penetheus), Katina Paxinou (Agave), etc.
263. Euripides  
HELEN  
Translator Thrasyvoulos Stavrou, Director Takis Mouzenidis. Sets Kleououlos Klonis. Costumes Antonis Fokas, Music Argyris Kounadis. Choreography Tatiana Varouti  
EPIDAUROS June 24 1962  
Anna Synodinou (Helen), Thanos Katsopoulos (Menelaus), Vasilis Kanakis (Teucer), etc.
264. Ioannis-Andreas Troilos  
KING RODOLINOS  
Director Alexis Solomos. Sets Kleououlos Klonis. Costumes Antonis Fokas, Music Giannis Markopoulos  
HEROD ATTICUS THEATRE July 17, 1962  
Petros Fyssoun (Rodolinos), Antigone Valakou (Aretousa), Lykourgos Kallergis (Erminios) etc.
265. Nikos Kazantzakis  
MELISSA  
Director Alexis Solomos. Sets - Costumes Georgios Vakalo, Music Argyris Kounadis. Choreography Agapi Evangelidi  
HEROD ATTICUS THEATRE  
September 12 1962  
Revived on the Main Stage in 1964  
Thanos Katsopoulos (Periandros), Petros Fyssoun (Kypselos), Eleni Hatzirygini (Alka), etc.
- REVIVAL:  
THE MADNESS OF HERCULES  
EPIDAUROS June 30 1962  
(First 1960)  
OEDIPUS AT COLONUS  
EPIDAUROS July 1 1962  
(First 1958 1959 1960)  
PHOENICIAN WOMEN  
EPIDAUROS July 14 1962  
(First 1960)  
PERIOD 32 (1962-1963)
266. Vasilis Fokas  
RIGAS VELESTINLIS  
Director Alexis Minoitis. Sets Kleououlos Klonis. Costumes Antonis Fokas, Music Alekos Xenos  
MAIN STAGE October 20 1962  
Alexis Minoitis - Stelios Vokovits (Rigas), Thanos Katsopoulos (Brancoveanu), Eleni Hatzirygini (Roxandra), etc.
267. Jean Giraudoux  
INTERMEZZO  
Translator Angelos Terzakis. Director Alexis Solomos, Sets Kleououlos Klonis, Costumes Antonis Fokas, Music Giannis Markopoulos  
MAIN STAGE November 23 1962  
Vasso Manolidou (Isabella), Nikos Zrogias (Checker), Christoforos Nezer (Mayor), etc.
268. Federico Garcia Lorca  
THE HOUSE OF BERNARDA ALBA  
Translator Nikos Gatsos,  
Director Alexis Minoitis. Sets - Costumes Giannis Tsarouchis. Music Vittorio Rietti  
MAIN STAGE December 14 1962  
Revived January 1964  
Katina Paxinou (Bernarda), Eleni Hatzirygini (Martyrio), Antigone Valakou (Adela), etc.
269. Alexandros Mataras  
CROESUS  
Director Alexis Solomos, Sets - Costumes
- Georgios Vakalo  
MAIN STAGE January 10 1963  
Thanos Katsopoulos (Croesus), Nikos Kazis (Gygis), Vasilis Kanakis (Adrastos), etc.
270. Clifford Bar  
THE ROSE WITHOUT A THORN  
Translator X. Director Takis Mouzenidis, Sets Kleououlos Klonis, Costumes Antonis Fokas. Choreography Rallou Manou  
MAIN STAGE January 31 1963  
Stelios Vokovits (Henry VIII), Lykourgos Kallergis (Thomas Crammer), Antigone Valakou (Catherine Howard), etc.
271. August Strindberg  
DREAMPLAY  
Translator Alexis Solomos. Director Alexis Solomos, Sets - Costumes Spyros Vasileiou  
MAIN STAGE February 28 1963  
Anna Synodinou (Agnes), Thanos Katsopoulos (Indiana's Voice), Athanasia Moustaka (Mother), etc.
272. Friedrich Durrenmatt  
THE PHYSICISTS  
Translator Mtsi Kougioumztzioglou. Director Alexis Minoitis, Sets Kleououlos Klonis, Costumes Antonis Fokas  
MAIN STAGE March 21 1963  
Katina Paxinou (Miss Mathilde von Chad), Alexis Minoitis (Gohann Wilhelm Mebus), Eleni Hatzirygini (Monica Stetler) etc.
273. Lope de Vega  
THE GARDENER'S DOG  
Translator Takis Tsiganas. Director Takis Mouzenidis, Sets Georgios Anemogiannis. Costumes Antonis Fokas  
MAIN STAGE April 26 1963  
Mary Aroni (Diana), Nikos Zrogias (Theodore), Popi Papadaki (Marcella) etc.
274. Aeschylus  
FROETHEUS BOUND  
Translator Ioannis Gryparis, Director Alexis Minoitis, Sets Kleououlos Klonis. Costumes Antonis Fokas, Music Giannis Christou. Choreography Maria Hors  
EPIDAUROS June 16, 1963  
Alexis Minoitis (Prometheus), Eleni Hatzirygini (Io), Nikos Kazis (Hermes), Ioannis Apostolidis (Oceanus), etc.
275. Aristophanes  
WASPS  
Translator Thrasyvoulos Stavrou, Director Alexis Solomos. Sets - Costumes Vasileiou. Music Simonas Karras  
EPIDAUROS July 23 1963  
Christoforos Nezer - Lykourgos Kallergis (Philocteon), Stelios Vokovits (Bdeleyceon), Evangelos Protopappas (Double), etc.
276. Euripides  
ALCESTIS  
Translator Thrasyvoulos Stavrou, Director Takis Mouzenidis, Sets Kleououlos Klonis. Costumes Antonis Fokas, Music Menelaos Pallandios, Choreography Maria Kapalsi  
EPIDAUROS July 29 1963  
Anna Synodinou (Alcesteis), Thanos Katsopoulos (Admetus), Theodoros Moridis (Hercules), etc.
277. Vincentos Kornaros  
I THISIA TOU AVRAAM  
(THE SACRIFICE OF ABRAHAM)  
Director Alexis Minoitis. Sets Kleououlos Klonis. Costumes Antonis Fokas, Music Nikos Mamagakis
- HEROD ATTICUS THEATRE  
August 14 1963  
Ioannis Apostolidis (Abraham), Katina Paxinou (Sarah), Vera Zavitsianou (Isaac), etc.
- REVIVAL:  
HECUBA  
EPIDAUROS July 13 1963  
(First 1955 1957, 1960)  
PERIOD 33 (1963-1964)
278. William Shakespeare  
ANTONY AND CLEOPATRA  
Translator Vasilis Rotas. Director Alexis Solomos, Sets Alexis Solomos, Costumes Antonis Fokas  
MAIN STAGE November 7, 1963  
Anna Synodinou (Cleopatra), Thanos Katsopoulos (Antony), Petros Fyssoun (Octavian), etc.
279. Agustin Moreto  
DONA DIANA  
Translator Dionysios Romas. Director Takis Mouzenidis. Sets Kleououlos Klonis. Costumes Antonis Fokas  
MAIN STAGE December 12 1963  
Mary Aroni (Doa Diana), Nikos Zrogias (Don Caesar), Evangelos Protopappas (Perin), etc.
280. Fyodor Dostoyevsky  
THE POSSESSED, adapted by Albert Camus  
Translator Dimitris Myra, Director Takis Mouzenidis  
Sets - Costumes Georgios Vakalo  
MAIN STAGE February 6 1964  
Thanos Katsopoulos (Stepan Verhovensky), Mary Aroni (Barbara Stavrogin), Vera Zavitsianou (Daria Satov), Lykourgos Kallergis (Alexei Kyrilov), etc.
281. Paul Claudel  
THE SATIN SLIPPER  
Translator Pandelis Prevelakis. Director Alexis Solomos. Sets Kleououlos Klonis. Costumes Antonis Fokas  
MAIN STAGE March 27 1964  
Eli Lambeti (Doa Proesa), Lykourgos Kallergis (Don Pelagio), Petros Fyssoun (Don Rodrigo), etc.
282. CHRISTOS PASCHON (CHRIST'S PASSION)  
Translator Thrasyvoulos Stavrou, Director Alexis Solomos, Sets - Costumes Spyros Vasileiou. Music Simonas Karras  
MAIN STAGE April 23 1964  
Anna Synodinou (Mary), Petros Fyssoun (Christ), Katina Panagiotou (Mary Magdalene), etc.
- Temporary Artistic Director: Georgios Theotokas (1964)
283. Euripides  
ION  
Translator Nikolaos Poriotis. Director Takis Mouzenidis. Sets Kleououlos Klonis. Costumes Antonis Fokas, Music Menelaos Pallandios. Choreography Rallou Manou  
EPIDAUROS June 21 1964  
Nikos Kazis (Ion), Eleni Hatzirygini (Cressusa), Vasilis Kanakis (Hermes), etc.
284. Euripides  
ANDROMACHE  
Translator Thrasyvoulos Stavrou. Director Takis Mouzenidis. Sets Kleououlos Klonis, Costumes Antonis Fokas, Music Argyris Kounadis, Choreography Tatiana Varouti  
EPIDAUROS June 27, 1964
- Aleka Katseli (Andromache), Thanos Katsopoulos (Peless), Katia Panagiotou (Hermione), etc.
285. Aristophanes  
PEACE  
Translator Thrasyvoulos Stavrou, Director Alexis Solomos, Sets - Costumes Georgios Vakalo. Music Giannis Markopoulos, Choreography Stelios Papadakis - Marmo Georgala  
EPIDAUROS July 18, 1964  
Christoforos Nezer (Trygeos), Theodoros Moridis (Hermes), Evangelos Protopappas (War), etc.
286. Aeschylus  
THE SUPPLIANT MAIDENS  
Translator Ioannis Gryparis, Director Alexis Solomos, Sets Giannis Pappas, Costumes Giannis Moralis. Music Iannis Xenakis, Choreography Agapi Evangelidi  
EPIDAUROS July 25, 1964  
Anna Synodinou (Chorus leader), Thanos Katsopoulos (Danaus), Lykourgos Kallergis (Pelagus), Eleni Hatzirygini (Chorus second), etc.
- REVIVAL:  
AAAZ  
EPIDAUROS June 28 1964  
(First 1961)  
PERIOD 34 (1964-1965)  
Artistic Directors: Ilias Venezis and Alexis Minoitis (1964-1967)
287. Antonios Mataris  
O VASILIKOS (THE BASIL)  
Director Alexis Minoitis. Sets Kleououlos Klonis. Costumes Antonis Fokas  
MAIN STAGE October 28, 1964  
Lykourgos Kallergis (Darios Ronkalas), Petros Fyssoun (Dragnagios), Vera Zavitsianou (Garoufalina), etc.
288. Henrik Ibsen  
A DOLL'S HOUSE  
Translator Georgios N. Politis. Director Takis Mouzenidis  
Sets - Costumes Vasilis Vasiliadis  
MAIN STAGE December 3 1964  
Vasso Manolidou (Nora), Thanos Katsopoulos (Helmer), Lykourgos Kallergis - Vasilis Kakakis (Doctor Rank), Eleni Hatzirygini (Mrs Lide), etc.
289. Alfred de Musset  
LORENZACCIO  
Translator K. Pappalexandrou, Director Jean Tassoul, Sets - Giannis Karydis, Costumes Antonis Fokas, Music Dimitris Terzakis. Choreography Tatiana Varouti  
MAIN STAGE February 11 1965  
Dimitris Horn (Lorenzo de Medici), Nikos Zrogias (Duke Alexander), Eleni Hatzirygini (Marquise Chebau), etc.
290. Eugene O'Neill  
LONG DAY'S JOURNEY INTO NIGHT  
Translator Nikos Gatsos. Director Alexis Minoitis, Sets - Costumes Vasilis Vasiliadis  
MAIN STAGE March 26, 1965  
Alexis Minoitis (James Tyrone), Katina Paxinou (Mary Tyrone), Dimitris Horn (Jama), etc.
291. Alexis Parnis  
TA FTERA TOU IKAROU  
(THE WINGS OF ICARUS)  
Director Takis Mouzenidis, Sets Kleououlos Klonis. Costumes Georgios Anemogiannis. Music Nikos Mamagakis

- MAIN STAGE April 29, 1965  
Nikos Tzogias (Chorus) Theodoros Moridis (Daedalus), Vera Zavitianou (Ariadne), etc.
292. Aeschylus  
AGAMEMNON  
Translator Ioannis Gryparis, Director Alexis Minotis, Sets Vasilis Vasilias, Costumes Antonis Fokas, Music Giannis Christou.  
Choreography Maria Hora  
EPIDAURUS June 27, 1965  
Katina Paxinou (Clytemnestra) Thanos Kotsopoulos (Agamemnon) Eleni Hatziargyri (Cassandra) Nikos Tzogias (Aegisthus), etc.
293. Euripides  
TROJAN WOMEN  
Translator Thrasyvoulos Stavrou, Director Takis Mouzenidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Mikis Theodorakis, Choreography Rallou Manou  
EPIDAURUS July 4, 1965  
Aleka Katseli (Hecuba) Eleni Zafiriou (Andromache) Kiklia Panagiotou (Cassandra), etc.
294. Aristophanes  
PLUTUS  
Translator Kostas Varnalis, Director Leonidas Trivizas, Sets - Costumes Giannis Karydis, Music Nikos Marnagakis, Choreography Tatiana Varouhi  
HEROD ATTICUS THEATRE September 15, 1965  
Christoforos Nezer (Chremylus) Pandelis Zervos (Carion), Eleni Halkoussi (Old woman), Aris Malliargos (Vlepidimus), etc.
- REVIVALS  
PHEOBIAN WOMEN  
EPIDAURUS July 11, 1965  
(First 1960, 1962)  
THE MADNESS OF HERCULES  
EPIDAURUS July 18, 1965  
(First 1960, 1962)  
OEDIPUS THE KING  
EPIDAURUS July 25, 1965  
(First Herod Atticus 1951, Epidaurus 1955, 1956, 1958, 1960)
- PERIOD 35 (1965-1966)
295. William Shakespeare  
COMEDY OF ERRORS  
Translator Nikolaos Fotiotis, Director Takis Mouzenidis, Sets - Costumes Georgios Vakalo  
MAIN STAGE November 3, 1965  
Theodoros Moridis (Solinus) Mary Aroni (Adriana), Vera Zavitianou (Luciana), etc.
296. Henrik Ibsen  
GHOSTS  
Translator Georgios N. Politis, Director Alexis Minotis, Sets - Costumes Kleovoulos Klonis  
MAIN STAGE December 2, 1965  
Katina Paxinou (Mrs Alving), Alexis Minotis - Konstantinos Kastanos (Ovald), Thanos Kotsopoulos (Pastor Manders), etc.
297. Alexander Ostrovsky  
THE STORM  
Translator Athina Sarantidi, Director Takis Mouzenidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE December 23, 1965  
Thanos Kotsopoulos (Tychon Cambanov), Vasso Manolidou (Katherine), Aleka Katseli (Barbara), etc.
298. Jean Giraudoux  
THE MADWOMAN OF CHAILLOT  
Translator Xenofotis Lefteridis, Director Alexis Minotis, Sets Vasilis Vasilias.  
Costumes Antonis Fokas  
MAIN STAGE January 27, 1966  
Katina Paxinou (Aurelie), Alexis Minotis (Rag and bone man) Eleni Hatziargyri (Constance), Vera Zavitianou (Irma), etc.
299. Panteis Prevelakis  
THE SACRIFICIAL VICTIM  
Director Leonidas Trivizas, Sets Vasilis Vasilias, Costumes Antonis Fokas  
MAIN STAGE March 3, 1966  
Vasilis Kanakis (Lorenzo de Medici) Thanos Kotsopoulos (Juliano de Medici) Eleni Zafiriou (Lucrecia Tornabuoni), etc.
300. George Bernard Shaw  
MRS WARREN'S PROFESSION  
Translator Stathis Spiiotopoulos, Director Takis Mouzenidis  
Sets - Costumes Giannis Karydis  
MAIN STAGE March 24, 1966  
Mary Aroni (Mrs Warren), Eleni Hatziargyri (Miss Vivie Warren), Nikos Tzogias (Frank Gardner), etc.
301. Euripides  
SUPPLIANT WOMEN  
Translator Thrasyvoulos Stavrou, Director Takis Mouzenidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Dimitris Terzakis, Choreography Zouzou Nikoloudi  
EPIDAURUS June 26, 1966  
Stelios Vokovits (Adrastus), Aleka Katseli (Aethra), Vasilis Kanakis (Theseus), etc.
302. Panteis Prevelakis  
TO IFAISTIO (THE VOLCANO)  
Director Alexis Minotis, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Nikos Marnagakis  
RETHYMO, CRETE August 26, 1966  
Katina Paxinou (Harikleia Daskalana), Alexis Minotis (Konstantinos Gtaboudakis), Theodoros Moridis (Mustafa Nail Bey), etc.
- REVIVALS:  
ION  
EPIDAURUS July 3, 1966  
(First 1964)  
OEDIPUS THE KING  
EPIDAURUS July 9, 1966  
(First Herod Atticus 1951, Epidaurus 1955, 1956, 1958, 1960, 1965)  
OEDIPUS AT COLONUS  
EPIDAURUS July 9, 1966  
(First 1958, 1959, 1961, 1962)  
TROJAN WOMEN  
EPIDAURUS July 17, 1966  
(First 1965)  
AGAMEMNON  
EPIDAURUS July 24, 1966  
(First 1965)
- PERIOD 36 (1966-1967)
303. Anton Chekhov  
IVANOV  
Translator Kostas Stamatiou, Director Leonidas Trivizas, Sets Savvas Haratidis, Costumes Antonis Fokas  
MAIN STAGE November 10, 1966  
Dimitris Horn (Ivanov), Eleni Hatziargyri (Anna Petrovna), Stelios Vokovits (Sabelky Matvei Semonovich), etc.
304. Tirso De Molina  
DON GIL OF THE GREEN STOCKINGS  
Translator Vasilis Rostas, Director Takis Mouzenidis, Sets Kleovoulos Klonis,
- Costumes Antonis Fokas, Choreography Tatiana Varouhi  
MAIN STAGE January 12, 1967  
Vasso Manolidou (Doña Juana) Nikos Tzogias (Don Martin), Anna Kyriakou (Doña Ines), etc.
305. Loula Anagnostaki  
I SYNANASTROFI (THE ENCOUNTER)  
Director Leonidas Trivizas, Sets - Costumes Giannis Karydis, Music Chritos Leonis  
MAIN STAGE February 9, 1967  
Eleni Zafiriou (Olga), Vera Zavitianou (Mary), Eleni Hatziargyri (Woman), etc.
306. William Shakespeare  
MACBETH  
Translator Kostas Karthaios, Director Alexis Minotis, Sets Vasilis Vasilias, Costumes Antonis Fokas  
MAIN STAGE February 24, 1967  
Alexis Minotis (Macbeth), Katina Paxinou (Lady Macbeth), Stelios Vokovits (Banquo), etc.
307. Grigorios Xenopoulos  
TO MYTHICO TIS KONTESSAS VALERENAS (COUNTESS VALERENAS' SECRET)  
Director Alexis Solomos - Leonidas Trivizas, Sets Kleovoulos Klonis  
Costumes Antonis Fokas  
NICOSIA MUNICIPAL THEATRE  
March 26, 1967  
Revival of 1933 production  
Director Alexis Solomos, Nikos Tzogias (Manolis), Mary Aroni (Tasia), etc.
308. Sophocles  
PHILOCTETES  
Translator Tasos Roussos, Director Alexis Minotis, Sets Vasilis Vasilias, Costumes Antonis Fokas, Music Theodoros Antoniou  
Choreography Maria Hora  
EPIDAURUS June 25, 1967  
Tour, Canada  
Alexis Minotis (Philoctetes), Thanos Livaditis (Neoptolemus), Stelios Vokovits (Odysseus), etc.
309. Euripides  
HECUBA  
Translator Apostolos Melachrois, Director Alexis Minotis, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Menelaos Pallandios, Choreography Maria Hora  
EPIDAURUS July 16, 1967  
Revival of the 1955 production  
Katina Paxinou (Hecuba), Alexis Minotis (Thallyvrius), Elli Voznikidou (Polyxene), etc.
- REVIVALS:  
ION  
EPIDAURUS July 2, 1967  
(First 1964, 1966)  
AGAMEMNON  
EPIDAURUS July 9, 1967  
(First 1965, 1966)
- PERIOD 37 (1967-1968)  
Artistic Director: Evangelos Fotiadis (1967-1970)
310. Luigi Pirandello  
HENRY IV  
Translator Georgios Roussos, Director Leonidas Trivizas, Sets - Costumes Savvas Haratidis  
MAIN STAGE November 9, 1967  
Dimitris Horn (Henry IV) Eleni Hatziargyri (Matilda de Spina), Maria Skountzou (Freida), etc.
311. Moliere  
TARTUFFE  
Translator Thrasyvoulos Stavrou, Director
- Socratis Karantinios, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
PIRABUS MUNICIPAL THEATRE  
November 30, 1967  
Pandelis Zervos - Angelos Giannoulis (Tartuffe) Eleni Halkoussi - Olga Tourmaki (Pernella) Aleka Katseli - Elli Voznikidou (Elmira), etc.
312. George Bernard Shaw  
TOY NEVER GAMBELL  
Translator Stathis Spiiotopoulos, Director Takis Mouzenidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE December 21, 1967  
Nikos Tzogias - Dumitris Malavetas (Valentine), Mary Aroni - Vilma Kyrou (Mrs Clanton), Vera Zavitianou - Regina Kapetanaki (Gloria), etc.
313. Grigorios Xenopoulos  
PSYCHOSAVATO (ALL SOULS' DAY)  
Director Socratis Karantinios, Sets Kleovoulos Klonis, Costumes Frangiskos Kappos, Music Stefanos Vasilias, Choreography Tatiana Varouhi  
MAIN STAGE February 29, 1968  
Stelios Vokovits (Konstantinos), Eleni Hatziargyri (Maria), Athanasia Moustaka (Old Barbara), etc.
314. Grigorios Xenopoulos  
THEIOS ONEIROIS (DIVINE DREAM)  
Director Socratis Karantinios, Sets Kleovoulos Klonis, Costumes Frangiskos Kappos  
MAIN STAGE February 29, 1968  
Theodoros Moridis (Morsimos) Alekos Deligiannis (Karkinos), Ghikas Biniaris (Archias), etc.
315. Oscar Wilde  
AN IDEAL HUSBAND  
Director Stathis Spiiotopoulos, Director Alexis Solomos  
Sets - Costumes Giannis Stefanellis  
MAIN STAGE March 28, 1968  
Ioannis Apostolides (Count of Caversham), Mary Aroni (Mrs Chrevely), Vasso Manolidou (Lady Chiltern), etc.
316. Aeschylus  
SEVEN AGAINST THEBES  
Translator Ioannis Gryparis, Director Alexis Solomos, Sets - Costumes Alexis Solomos, Music Michalis Adamis, Choreography Dora Tsatsou  
EPIDAURUS June 30, 1968  
Nikos Kallis (Eteocles), Stelios Vokovits (Messenger), Kiklia Panagiotou (Chorus Leader), etc.
317. Euripides  
ALCESTIS  
Translator Thrasyvoulos Stavrou, Director Takis Mouzenidis  
Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Menelaos Pallandios, Choreography Maria Diamantidou  
EPIDAURUS July 7, 1968  
Eleni Hatziargyri (Alcestis), Stelios Vokovits (Admetus), Theodoros Moridis (Hercules), etc.
318. Euripides  
MEDEA  
Translator Efi Ferentinou, Director Lambros Kostopoulos, Sets Kleovoulos Klonis, Costumes Frangiskos Kappos, Music Dimitris Dragatikis, Choreography Eleni Zaboura  
EPIDAURUS July 14, 1968  
Aleka Katseli (Medea), Vasilis Kanakis (Jason), Ghikas Biniaris (Creon), etc.
319. Euripides



- RHEIUS  
Translator Tasos Roussos. Director Takis Moutzenidis. Sets - Costumes Pavlos Mantouidis. Music Georgios Kouroupos  
Choreography Mana Hors  
EPIDAURUS July 21, 1968  
Grigoris Vafias (Rheus) Vasilis Kanakis (Hector), Nikos Dendrinis (Diomedes), etc.
- 320 Aristophanes  
KNIGHTS  
Translator Nikos Sfyroeras, Director Alexis Solomos. Sets - Costumes Georgios Vakalo, Music Stavros Xarhakos, Choreography Tatiana Varouti  
EPIDAURUS August 4, 1968  
Ghikas Biniaris (Paphlagon), Christoforos Nezer (Allantopoles), Evangelos Protopappas (Nioeas), etc.
- PERIOD 38 (1968-1969)
- 321 Carlo Goldoni  
THE CAFE  
Translator Gerassimos Spatalas. Director Socrates Karantinis. Sets - Costumes Pavlos Mantouidis  
PIRAEUS MUNICIPAL THEATRE  
October 24, 1968  
Evangelos Protopappas (Rodolfo), Alekos Deligiannis (Flamnio) Elli Vozikiadou (Victoria), etc.
- 322 Jean Anouilh  
BECKET OR THE HONOUR OF GOD  
Translator Takis Papantoniou. Director Alexis Solomos. Sets Kleovoulos Klonis, Costumes Georgios Vakalo, Music Ismini Avgeri. Choreography Tatiana Varouti  
MAIN STAGE November 7, 1968  
Stelios Vokovitis - Kostas Kosmopoulos (Henry II), Nikos Tzogias - Takis Voulaïas (Thomas Becket), Alka Katseli (Queen), etc.
- 323 Moliere  
THE HYPOCHONDRIAC  
Translator Ioannis Polemis. Director Socrates Karantinis. Sets - Costumes Kleovoulos Klonis, Choreography Tatiana Varouti  
PIRAEUS MUNICIPAL THEATRE  
December 7, 1968  
Revised 1970, tour 1972  
Grigoris Vafias (Argan), Elli Vozikiadou - Christina Koutsoudaki (Tourette) Georgios Palios (M. Pyrgon) etc.
- 324 Anton Chekhov  
THE CHERRY ORCHARD  
Translator Lykourgos Kallergis, Director Takis Moutzenidis, Sets - Costumes Georgios Vakalo  
MAIN STAGE January 10, 1969  
Mary Aroni (Lyobov Andreyevna) Eleni Hatzirygri - Olga Tournaki (Varia), Vasilis Kanakis (Lopakhin), etc.
- 325 Stratis Karras  
OI NYCHTOFYLLAKES  
(THE NIGHTWATCHMEN)  
Director Lambros Kostopoulos. Sets - Costumes Giannis Karydis  
MAIN STAGE March 6, 1969  
Theodoros Moridis (Pipis), Vera Zavitsianou - Maria Skountzou (Anna), Giannis Argyris (Gavrila) Rita Myrat - Dika Sidiki (Erofili), etc.
- 326 Pavlos Matesis  
I TELETI (THE CEREMONY)  
Director Lambros Kostopoulos. Sets - Costumes Giannis Karydis  
MAIN STAGE March 6, 1969  
Pitsa Kapitsmea - Niki Vorea (Maria), Olga Tournaki - Maria Dimitriadou (Olga), Dimitris Malavetas - Theodoros Moridis
- (Maitre), etc.
- 327 Henri de Montherlant  
QUEEN AFTER DEATH  
Translator Pandelis Prevelakis. Director Alexis Solomos  
Sets - Costumes Giannis Karydis  
MAIN STAGE April 13, 1969  
Nikos Tzogias (Ferante King of Portugal), Vera Zavitsianou (Doa Bianca) Eleni Hatzirygri (Ines de Castro), etc.
- 328 Euripides  
BACCHAE  
Translator Pandelis Prevelakis. Director Alexis Solomos, Sets - Costumes Georgios Vakalo. Music Manos Hajdjakis, Choreography Agapi Evangelidi  
EPIDAURUS June 29, 1969  
Nikos Tzogias (Pentheus), Vasilis Kanakis (Dionysios), Eleni Hatzirygri (Agave), etc.
- 329 Sophocles  
ANTIGONE  
Translator Ioannis Gryparis, Director Lambros Kostopoulos, Sets - Costumes Kleovoulos Klonis, Music Dimitris Dragatakis. Choreography Elithera Milini  
EPIDAURUS July 6, 1969  
Vera Zavitsianou - Elli Vozikiadou - Zetta Kondyli (Antigone), Grigoris Vafias (Creon) Maria Skountzou - Rania Economidou (Ismene), etc.
- 330 Euripides  
ELECTRA  
Translator Tasos Roussos, Director Takis Moutzenidis. Sets - Costumes Pavlos Mantouidis, Music Antiochos Evangelatos. Choreography Mana Hors  
EPIDAURUS July 20, 1969  
Eleni Hatzirygri (Electra) Stelios Vokovitis (Farmer), Nikos Kazis (Orestes), etc.
- REVIVALS:  
LYSTRATA  
EPIDAURUS July 13, 1969  
(First 1957, 1960, HEROD ATTICUS THEATRE 1968)
- PERIOD 39 (1969-1970)
- 331 Dimitrios Ioannopoulos  
ROUFEL  
Director Georgios Voutsinos  
Sets - Costumes Thanos Aronis  
MAIN STAGE October 26, 1969  
Takis Voulaïas (Captain Kaligaris), Eliza Semke (Ioanna), Natos Kedrakas (Moadrakos) etc.
- 332 William Shakespeare  
THE TEMPEST  
Translator Ioannis Economidis. Director Alexis Solomos. Sets - Costumes Giannis Karydis. Choreography Mana Hors  
MAIN STAGE November 6, 1969  
Stelios Vokovitis - Vasilis Kanakis (Prospero) Maria Skountzou - Annie Paspali - Rania Economidou (Miranda) Ghikas Biniaris - Michalis Maragakis (Caliban), etc.
- 333 Oscar Wilde  
LADY WINDERMERE'S FAN  
Translator Stathis Spiliotopoulos, Director Socrates Karantinis, Sets - Costumes Kleovoulos Klonis  
MAIN STAGE January 29, 1970  
Vera Zavitsianou (Lady Windermere) Nikos Kazis (Lord Darlington), Vasilis Kanakis (Lord Augustus Lorton), etc.
- 334 Timos Meratintis  
AIONIA ZOI (ETERNAL LIFE)  
Director Lambros Kostopoulos, Sets - Costumes Kleovoulos Klonis. Choreography Tatiana Varouti  
MAIN STAGE March 10, 1970  
Ghikas Biniaris (Philoopos), Nikos Tzogias (Philoopos Naras), Dimitris Malavetas (Fanis), Annie Paspali (Sophia), etc.
- Foundation of Greek State Theatre Organisation  
Artistic Director: Vasilios Paxonos
- Artistic Director of the National Theatre:  
Vasilios Frangos (1970-1974)
- 335 Euripides  
IPHIGENIA IN AULIS  
Translator Thrasivoulos Stavrou, Director Takis Moutzenidis. Sets - Costumes Spyros Vasileiou. Music Michalis Adamis, Choreography Maria Hors  
EPIDAURUS June 21, 1970  
Alka Katseli (Clytemnestra) Zetta Kondyli (Iphigenia) Nikos Tzogias (Agamemnon), etc.
- 336 Aristophanes  
CLOUDS  
Translator Nikos Sfyroeras  
Director Alexis Solomos. Sets - Costumes Georgios Vakalo, Music Dimos Moutsis. Choreography Tatiana Varouti  
EPIDAURUS June 28, 1970  
Michalis Kagogiannis (Strepsiadēs), Stelios Vokovitis (Socrates), Nikos Kazis (Pheidippides), etc.
- 337 Euripides  
CHILDREN OF HERCULES  
Translator Dimitris Sarros, Director Lambros Kostopoulos, Sets - Costumes Kleovoulos Klonis, Music Dimitris Dragatakis. Choreography Eleni Zaboura  
EPIDAURUS July 5, 1970  
Vasilis Kanakis (Demophon), Stelios Vokovitis (Golaus), Olga Tournaki (Makaria), etc.
- 338 Sophocles  
TRACHINIAE  
Translator Tasos Roussos. Director Alexis Solomos, Sets - Costumes Kleovoulos Klonis, Music Stefanos Vasiliadis, Choreography Natalia Stefanou  
EPIDAURUS July 12, 1970  
Eleni Hatzirygri (Deianira) Vasilis Kanakis (Hercules), Maria Skountzou (Iole), etc.
- REVIVALS:  
RHEIUS  
EPIDAURUS July 19, 1970  
(First 1968)  
MEDEA  
EPIDAURUS August 1, 1970  
(First 1968)
- PERIOD 40 (1970-1971)
- 339 Friedrich Schiller  
MARIA STUART  
Translator Thrasivoulos Stavrou. Director Takis Moutzenidis. Sets Kleovoulos Klonis, Costumes Antonis Fokas  
MAIN STAGE October 23, 1970  
Mary Aroni (Elizabeth), Vasso Manoliou (Maria Stuart), Nikos Tzogias (Mortimer), etc.
- 340 Eduardo De Filippo  
THE MAYOR OF SANITA  
Translator Stella Andrikidou, Director Socrates Karantinis, Sets - Costumes Dimitris Mytaras  
PIRAEUS MUNICIPAL THEATRE  
December 3, 1970  
Revised at the MAIN STAGE  
February 12, 1971
- Ghikas Biniaris (Antonio Barranco - The Mayor), Eleni Zafirou (Immaculata), Maria Skountzou (Geraldina), etc.
- 341 Jean Anouilh  
THE BAKER THE BAKER'S WIFE AND THE BAKER'S BOY  
Translator Eleni Halkoussi  
Director Lambros Kostopoulos  
Sets - Costumes Georgios Vakalo  
MAIN STAGE December 11, 1970  
Nikos Tzogias (Adolf - Louis XVI), Eleni Hatzirygri (Elodie - Marie Antoinette) Dimitris Malavetas (Naubert de la Prebade, Antanare, Captain), etc.
- 342 Moliere  
THE MISANTHROPE  
Translator Kostas Varnalis  
Director Spyros Evangelatos  
Sets - Costumes Georgios Patsas  
MAIN STAGE January 28, 1971  
Vera Zavitsianou (Celimene), Grigoris Vafias (Alceste), Eleni Halkoussi (Arsinoe), Aris Malliargos (Acaste) etc.
- 343 Alekos Lidorakis  
OTAN DEN ZON PERIMEMAN  
(WHEN LEAST EXPECTED)  
Director Lambros Kostopoulos, Sets - Costumes Kleovoulos Klonis  
MAIN STAGE March 4, 1971  
Stelios Vokovitis (The person), Giannis Argyris (Petris Draganis) Aris Malliargos - Kostas Kokkakis (Zephyros), etc.
- 344 John Millington Synge  
THE PLAYBOY OF THE WESTERN WORLD  
Translator Dimitris Stavrou  
Director Takis Moutzenidis  
Sets - Costumes Giannis Stefanellis  
MAIN STAGE March 10, 1971  
Maria Skountzou (Peggen Mike), Takis Voulaïas - Stefanos Kyriakidis (Christy Mahon) Giannis Mavrogenis (Old Mahon) etc.
- 345 Georgios Kitsopoulos  
IEROS LOHOS (SACRED COMPANY)  
Director Kostas Michalidis, Sets Kleovoulos Klonis. Costumes Frangiskos Kappos  
MAIN STAGE March 24, 1971  
Ghikas Biniaris - Theodoros Dimitriof (Vladimiresku) Zoras Tsepelis (Alexandros Ypsilantis) Grigoris Vafias (Olympios), etc.
- 346 Tennessee Williams  
THE ROSE TATTOO  
Translator Kostas Aspreas-Sagia, Director Alexis Solomos, Sets - Costumes Ioanna Papantoniou  
MAIN STAGE April 8, 1971  
Revised October 12, 1972  
Mary Aroni (Senfina Delle Rose), Vasilis Kanakis (Alvarro), Eleni Zafirou (Sterga), etc.
- 347 Maria Lamparidou-Pelhou  
TO GIALINO KIVOTIO (THE GLASS BOX)  
Director Stelios Papadakis  
Sets - Costumes Nikos Apergis  
NEW STAGE April 29, 1971  
Giannis Argyris - Nikos Dendrinis (Former University Professor) Annie Paspali - Rania Economidou (A. Grl) Georgios Palios (A. Man), etc.
- 348 Nikos Zakopoulos  
O KYRIOS ME TA PARDALA  
(THE MAN IN MOTLEY)  
Director Vasilis Ritzos, Sets - Costumes Nikos Apergis  
NEW STAGE April 29, 1971  
Spyros Olympios - Kostas Kosmopoulos (The Old Gentleman), Leda Ventouratou -

- Rika Sifaki (The Lady of the House) Nikos Filippopoulos - Theodoros Andrianopoulos (The Clown, Electrician), etc.
349. Fofi Trecoz  
**ARHITEKTON (ARCHITECT)**  
 Director Tasos Alkoulis  
 Sets - Costumes Kostas Klouvaros  
 NEW STAGE April 29 1971  
 Nasos Kedrakas - Thanos Aronis (Gentleman) Evangelos Protopappas - Theodoros Surris (Architect) Kiki Reppa - Elli Konstantinou (Lady), etc.  
 General title: THREE ONE-ACT PLAYS
350. Aeschylus  
**PERSIANS**  
 Translator Tasos Roussos, Director Takis Mouzenidis Sets - Costumes Vasilis Vasiliadis, Music Stefanos Vasiliadis, Choreography Maria Hors  
**EPIDAURUS** July 4, 1971  
 Kasia Panagiotou (Atossa), Stelios Vokovits (Darius), Vasilis Kanakis (Xerxes), Ghikas Binaris (Messenger), etc.
351. William Shakespeare  
**TWELFTH NIGHT**  
 Translator Vasilis Rotas, Director Mitos Lygizos, Sets - Costumes Giannis Stefanidis  
**PIRAEUS MUNICIPAL THEATRE**  
 July 7, 1971  
 Revved on the MAIN STAGE  
 Annie Paspali (Viola) Lykourgos Kallergis (Malvolio), Popi Papadaki (Olivia), etc.
352. Euripides  
**ORESTES**  
 Translator Angelos Terzakis, Director Alexis Solomos Sets Kleououlos Klonis, Costumes Ioanna Papanoniou, Music Michalis Adamis  
 Choreography Eilou Manou  
**EPIDAURUS** July 11 1971  
 Nikos Kourkoulias - Dimitris Malavetas (Orestes), Eleni Hatzigravni (Electra) Elli Vozikiadou (Eleni) Vasilis Kanakis (Menelaos), etc.
353. Aristophanes  
**ECCLESIAZUSAE**  
 Translator Thrasyvoulos Stavrou  
 Director Socrates Karantinou  
 Sets - Costumes Nikos Nikolaou, Music Nikofores Rotas,  
 Choreography Tatiana Varouti  
**HEROD ATTICUS THEATRE**  
 August 13, 1971  
 Kasia Panagiotou (Praxagora), Pandelis Zervos (Epleirus), Miranda Zafropoulou (Chorus leader), etc.
- REVIVALS:  
**IPHIGENIA IN AULIS**  
**EPIDAURUS** July 18, 1971  
 (First 1970)  
 Euripides **ELECTRA**  
**EPIDAURUS** July 25, 1971  
 (First 1969)  
 Spyros Vasiliou did the costumes for the 1971 production)  
**MEDEA**  
**EPIDAURUS** July 31, 1971  
 (First 1968 1970)  
**CHILDREN OF HERCULES**  
**EPIDAURUS** August 8 1971  
 (First 1970)
- PERIOD 41 (1971-1972)**
354. Thanasis Petalidis-Diornidis  
**I MAYPOLYTI (THE BLACK WOLVES)**  
 Director Lambros Kostopoulos  
 Sets - Costumes Georgios Vakalo  
 Music Dimitris Dragatikis  
**HEROD ATTICUS THEATRE**  
 October 1 1971  
 Stelios Vokovits (Genarchis) Vasilis Kanakis (Stathis) Gannis Argyris (Rigas Veletinis), etc.
355. Eugene O'Neill  
**MOURNING BECOMES ELECTRA**  
**THE RETURN**  
 Translator Pavlos Matesis  
 Director Takis Mouzenidis, Sets - Costumes Nikos Petropoulos  
**MAIN STAGE** November 4, 1971  
 Vasso Manolidou (Lavina Mannon) Mary Aroni (Christine Mannon), Nikos Tzogias (Adam Brand), Lykourgos Kallergis (Ezra Mannon), etc.
356. Maria Lambardaridou  
**O CHEROS TIS ELECTRAS (ELECTRA'S DANCE)**  
 Director Lambros Kostopoulos Sets - Costumes Dionysy Fotopoulos Music Stavros Xarhakos  
**NEW STAGE** November 10 1971  
 Vasilis Kanakis (Aegisthus), Theano Ioannidou (Clytemnestra) Niki Triantafylidi (Electra), etc.
357. Angelos Terzakis  
**THEOPHANO**  
 Director Kostas Michailidis Sets - Costumes Gannis Karydis, Music Michalis Adamis  
**MAIN STAGE** December 16 1971  
 Eleni Hatzigravni (Queen Theophano) Stelios Vokovits (Nikofores Fokas) Nikos Tzogias (Ioannis Tsimisiki) etc.
358. Frank Wedekind  
**SPRING AWAKENING**  
 Translator Mits Kougioumtzoglou, Director Georgios Theodosiadis  
 Sets - Costumes Pavlos Mantoudis  
**NEW STAGE** December 18 1971  
 Rania Economidou (Wendla), Danis Katranidis (Moritz) Stelios Kalogeropoulos (Melchior), etc.
359. Kostas Mourselas  
**ANTHEROPOI KAI ALOGA (MEN AND HORSES)**  
 Director Lambros Kostopoulos, Sets - Costumes Gannis Kyrou  
**NEW STAGE** January 28, 1972  
 Nikos Papakonstantinou (Loudovikos) Gannis Argyris (Apostolos) Theodoros Moridis (Mayor), Anna Kyriakou (Kontessa), etc.
360. Kostas Mourselas  
**1 KYRIA DEN PENTHI (THE LADY MOURNS NOT)**  
 Director Lambros Kostopoulos Sets - Costumes Gannis Kyrou  
**NEW STAGE** January 28, 1972  
 Theodoros Moridis (Antonis) Anna Kyriakou (Chopatra), Stefanos Kyriakidis (Third man), etc.
361. Luigi Pirandello  
**THE MOUNTAIN GIANTS**  
 Translator Alkiviadis Giannopoulos, Director Spyros Evangelatos Sets - Costumes Nikos Petropoulos, Music Stefanos Gazoulas  
**MAIN STAGE** February 10, 1972  
 Nikos Tzogias (Magician), Vera Zavitsianou (Isle), Zoras Tsapelis (Cromo), etc.
362. T. S. Eliot  
**THE ELDER STATESMAN**  
 Translator Stathis Spiliotopoulos  
 Director Mitos Lygizos  
 Sets - Costumes Georgios Vakalo  
**NEW STAGE** March 11 1972  
 Lykourgos Kallergis (Lord Claverton) Eleni Zafriou (Mrs Carghill) Nikos Kazis (Michael Claverton), etc.
363. Dimitris Bogris  
**HARAVLI (DAWN)**  
 Director Lambros Kostopoulos Sets - Costumes Georgios Asimakopoulos  
**MAIN STAGE** March 25, 1972  
 Christos Tsaganeas (Samouil) Georgios Voutsinos (Giannos), Michalis Marangakis (Shehr Aga), etc.
364. Ben Jonson  
**THE ALCHEMIST**  
 Translator Pavlos Matesis, Director Socrates Karantinou Sets - Costumes Lisa Zaimi  
 Music Impromvisation Bouli Kyriakaki  
**MAIN STAGE** April 15 1972  
 Zoras Tsapelis (Alchemist) Anna Makraki (Dora) Evangelos Fotopappas (Mamour), etc.
365. Panagiotis Kagijs  
**O TOPIKOS PARAGON (THE LOCAL REPRESENTATIVE)**  
 Director Lambros Kostopoulos  
 Sets - Costumes Gannis Kyrou  
**PATRA** June 15, 1972  
 Tou Greece  
 Annie Paspali (Annitza), Tzoli Garbi (Angeliki) Theodoros Moridis (Spyros Dalengos), etc.
366. Aeschylus  
**ORRESTEIA - AGAMEMNON**  
 Translator Tasos Roussos, Director Takis Mouzenidis, Sets Kleououlos Klonis  
 Costumes Dionysas Fotopoulos  
 Music Stefanos Vasiliadis,  
 Choreography Zouzou Nikoloudi  
**EPIDAURUS** July 2 1972  
 Mary Aroni (Clytemnestra), Kasia Panagiotou (Cassandra), Vasilis Kanakis (Agamemnon), etc.
367. Aeschylus  
**ORRESTEIA: LIBATION BEARERS FURIES**  
 Translator Tasos Roussos, Director Takis Mouzenidis Sets Kleououlos Klonis  
 Costumes Dionysis Fotopoulos  
 Music Stefanos Vasiliadis, Choreography Dora Tsatou Zouzou Nikoloudi  
**EPIDAURUS** July 9, 1972  
 Christos Politis Stefanos Kyriakidis (Orestes) Eleni Hatzigravni (Electra) Mary Aroni (Clytemnestra) Eleni Zafeiropoulou (Pythia), etc.
368. Sophocles  
**ELECTRA**  
 Translator K. H. Myriss, Director Spyros Evangelatos Sets - Costumes Georgios Patsas, Music Dimitris Terzakis,  
 Choreography Maria Hors  
**EPIDAURUS** July 9 1972  
 Alka Katseli (Clytemnestra), Antigone Valakou (Electra) Petros Fyssoun (Orestes), etc.
- REVIVALS:  
**ECCLESIAZUSAE**  
**EPIDAURUS** July 22 1972  
 (First Herod Atticus 1971)  
**LYSISTRATA**  
**EPIDAURUS** July 30 1972  
 (First 1957, 1960, Herod Atticus 1968, 1969, 1970, 1971, 1972)  
**THE PERSIANS**  
**EPIDAURUS** August 5, 1972
- (First 1971)
- PERIOD 42 (1972-1973)**
369. Tom Stoppard  
**ROZENCRANZ AND GUILDENSTERN ARE DEAD**  
 Translator Evgenia Syrioti  
 Director Lambros Kostopoulos  
 Sets - Costumes Pavlos Mantoudis  
**NEW STAGE** October 19 1972  
 Nikofores Nansos (Rozenzrand) Christos Politis (Guildenstern), Stelios Kalogeropoulos (Hamlet), etc.
370. Miguel de Cervantes,  
 adaptation by Yves Janiac  
**DON QUIXOTE**  
 Translator Pavlos Matesis, Director Takis Mouzenidis, Sets - Costumes Dionys Fotopoulos Music Manos Hadjiadakis, Choreography Maria Hors  
**MAIN STAGE** November 18 1972  
 Manos Katrakis (Don Quixote) Pandelis Zervos (Sancho) Chlo Loukoxo (Dulcinea), etc.
371. Stratis Karras  
**O SYNODOS (THE ESCORT)**  
 Director Stelios Papadakis  
 Sets - Costumes Georgios Patsas  
**NEW STAGE** December 7 1972  
 Takis Voulaias (Savvas), Kostas Kosmopoulos (Makis) Kostas Kokakis (Loukoumas), etc.
372. Jean Anouilh  
**THE REHEARSAL**  
 Translator Alexis Solomos,  
 Director Alexis Solomos  
 Sets - Costumes Ioanna Papanoniou  
**MAIN STAGE** January 13 1973  
 Mary Aroni (Countess), Nikos Tzogias (Count), Eleni Hatzigravni (Hortense) Lykourgos Kallergis (Herault) etc.
373. William Shakespeare  
**ALL'S WELL THAT ENDS WELL**  
 Translator Vasilis Rotas and Vassila Damanakou, Director Lambros Kostopoulos  
 Sets - Costumes Nikos Petropoulos  
**NEW STAGE** February 8 1973  
 Touz Lams, Halkida Patra Aegio  
 Corinzh, Kiato, Argos, Megara, Lavrion 1974  
 Christos Politis (Bertram), Mana Skourzou (Helena) Georgios Tzispoulou (Parolite), etc.
374. Bertolt Brecht  
**GALLIELO GALILEI**  
 Translator Spyros Evangelatos, Director Spyros Evangelatos Sets - Costumes Matthias Krull Music Hans Eisler  
**MAIN STAGE** February 24 1973  
 Stelios Vokovits (Galileo), Nefeli Orfanou (Virginia), Eleni Zafriou (Mrs Sarti), Stefanos Kyriakidis (Andrea Sarti), etc.
375. Pavlos Matesis  
**TO FANTASMA TOU KYRIOU RAMON NOVARRO (THE GHOST OF MR RAMON NOVARRO)**  
 Director Kostas Bakas Sets - Costumes Dionysis Fotopoulos  
**NEW STAGE** March 29 1973  
 Thymios Karakatsanis (Antonis) Nasos Kedrakas (A Friend), Kostas Galanakis (Ramon Novarro), etc.

376. Nikos Toudouzakis  
ALCIBIADES  
Director Lambros Kostopoulos,  
Sets - Costumes Giannis Kyrou,  
Music Manos Hadjidakis  
ROVING COMPANY NEA SMYRNI  
June 30, 1973  
Nikiforos Naneris (Alcibiades) Babis  
Giotopoulos (Mevus) Elli Vozikidou  
(Aspasia), Dimitris Veakis (Socrates), etc.
377. Sophocles  
OEDIPUS THE KING  
Translator Fotos Politis, Director Takis  
Mouzenidis Sets - Costumes Dionysis  
Fotopoulos Music Stefanos Vassiliadis  
Choreography Maria Hors  
EPIDAURUS June 30, 1973  
Tours: Japan and Turkey, 1974  
Manos Katrakis (Oedipus), Aleka Katseli  
(Jocasta) Vasilis Kanakis (Creon), etc.
378. Euripides  
HIPPOLYTUS  
Translator Kostas Varnalis, Director Spyros  
Evangelatos, Sets - Costumes Georgios  
Patsas Music Stefanos Gazouleas,  
Choreography Maria Hors  
EPIDAURUS July 7, 1973  
Mary Aroni (Phaedra), Christos Politis  
(Hippolytus) Nikos Tzogias (Theseus), etc.
379. Aristophanes  
FROGS  
Translator Apostolos Melachrinou, Director  
Alexis Solomos, Sets - Costumes Savvas  
Haratsidis Music Manos Hadjidakis  
Choreography Ellen Tsoukala  
EPIDAURUS July 21, 1973  
Stelios Vokovitis (Dionysus) Pandelis Zervos  
(Xanthias) Lykourgos Kallergis (Euripides)  
Vasilis Kanakis (Aeschylus), etc.
- REVIVALS:  
ORESTEA - AGAMEMNON  
EPIDAURUS July 15, 1973  
(Tour: Poland, Bulgaria, Hungary) (First 1972)  
ORESTEA - LIBATION BEARERS - FURIES  
EPIDAURUS July 16, 1973  
(Tour: Poland, Bulgaria, Hungary) (First 1972)  
ECCLESIAZUSA  
EPIDAURUS August 4, 1973  
(First Herod Atticus 1971, Epidaurus 1972)  
MEDEA  
EPIDAURUS August 5, 1973  
(First 1968, 1970, 1971)  
ELECTRA  
EPIDAURUS August 11, 1973  
(First 1972)  
ORESTES  
EPIDAURUS August 5, 1973  
(Tour: Japan)  
(First 1971)
- PERIOD 43 (1973-1974)
380. William Inge  
COMEBACK LITTLE SHEBA  
Translator Stathis Spiiotopoulos, Director  
Takis Mouzenidis, Sets - Costumes  
Kleovoulos Klionis  
MAIN STAGE October 25, 1973  
Nikos Tzogias (Mr Delaney) Vasso  
Manolidou (Lola) Miranda Zafropoulou  
(Marie), etc.
381. William Shakespeare  
AS YOU LIKE IT  
Translator Manolis Skouloudis Director  
Alexis Solomos Sets - Costumes Georgios  
Patsas Choreography Ellen Tsoukala  
PIRAEUS MUNICIPAL THEATRE  
November 16, 1973
- Revived for the Main Stage April 15, 1974  
Kostas Prekas (Orlando) Anna Synodinou  
(Rosalind) Nikos Dendrinou (Oliver), etc.
382. Peter Handke  
KASPAR  
Translator Niki Adenauer, Director Spyros  
Evangelatos Sets - Costumes Rena  
Georgiadou  
NEW STAGE December 7, 1973  
Nikitas Tsakiroglou (Caspar), Anna Makraki  
and Agni Mouzenidou (Other Caspars)  
Maria Tripodi and Kostas Athanasopoulos  
(Other Caspars) Spyros Georgoulas and  
Christos Demertzis (Other Caspars), etc.
383. William Shakespeare  
ANTHELO  
Translator Kostas Karthaios  
Director Takis Mouzenidis  
Sets - Costumes Giannis Stefanellis  
MAIN STAGE December 13, 1973  
Manos Katrakis (Othello), Nikos Tzogias  
(Iago), Eleni Hatzirygi and Annie Paspali  
(Desdemona), etc.
384. Tennessee Williams  
CAMINO REAL  
Translator Alexis Solomos, Director Alexis  
Solomos, Sets - Costumes Ioanna  
Papanoniou, Music Vasilis Tennis  
PIRAEUS MUNICIPAL THEATRE  
January 23, 1974  
Zoras Tapelitis (Casanova) Miranda  
Zafropoulou (Prudence Divinotti), Nikos  
Papakonstantinou (Don Quixote) Anna  
Vaghena (Esmeralda), etc.
385. Nikolai Gogol  
THE MARRIAGE BROTHER  
Translator Lykourgos Kallergis  
Director Kostas Bakas  
Sets - Costumes Dionysis Fotopoulos  
MAIN STAGE January 24, 1974  
Thymios Karakatsani (Pokhaloshin) Kostas  
Kokakis (Anutshkin), Evangelos Protopoulos  
(Zevakin), Grigoris Vafias (Sfingatus), etc.  
Anton Chekhov  
386. THE PROPOSAL  
Translator Lykourgos Kallergis  
Director Kostas Bakas  
Sets - Costumes Dionysis Fotopoulos  
MAIN STAGE January 24, 1974  
Thymios Karakatsani (Lomov), Grigoris  
Vafias (Tsumbukov) Nefeli Orfanou  
(Natalya), etc.
387. Panteles Prevelakis  
MOUSAFIREI STO STEFANTSIKOVO  
(GUESTS AT STEFANTSIKOVO)  
Adapted from a novella by Dostoyevsky  
Director Socratis Karantinos  
Sets - Costumes Vasilis Vassiliadis  
MAIN STAGE January 25, 1974  
Stelios Vokovitis (Foma Fomits Opishkin),  
Kostas Kastanas (Sergei Alexandrovich  
Nagzento), Pandelis Zervos (Stepan  
Alexeievich Bohtseyev), etc.
388. Paul Zindel  
THE EFFECT OF GAMMA RAYS ON  
MAN-IN-THE-MOON MARIOLDS  
Translator Stella Kranas, Director Lambros  
Kostopoulos Sets - Costumes Georgios  
Patsas, Music James Reihart  
NEW STAGE February 28, 1974  
Antigone Valakou (Beatrice), Chloe Liaskou  
(Ruth), Rania Economidou (Thilie), etc.
389. Eugene Ionesco  
HUNGER AND THIRST  
Translator Niki Kalamara Director Spyros  
Evangelatos Sets - Costumes Dionysis
- Fotopoulos  
MAIN STAGE March 2, 1974  
Nikitas Tsakiroglou (Jean), Maria Skountzou  
and Anna Makraki (Mary Magdalen),  
Lykourgos Kallergis (Brother Tarabas), etc.
390. Nikos Zakopoulos  
I DIKEOSI (THE VINDICATION)  
Director Lambros Kostopoulos Sets -  
Costumes Nikos Petropoulos  
NEW STAGE April 15, 1974  
Thymios Karakatsani (Pandelis) Georgios  
Tsitopoulos (Manager), Nefeli Orfanou  
(Elenitsa) etc.
391. Aeschylus  
PROMETHEUS BOUND  
Translator Stasos Roussos, Director Takis  
Mouzenidis Sets - Costumes Dionysis  
Fotopoulos Music Michalis Adamis  
Choreography Maria Hors  
EPIDAURUS July 6, 1974  
Manos Katrakis and Ghikas Biniasis  
(Prometheus) Anna Synodinou and  
Antigone Glykofrydi (Io), Christos Politis  
and Takis Voulalas (Hermes), etc.
392. Euripides  
ALCESTIS  
Translator Thrasylvoulos Stavrou  
Director Spyros Evangelatos  
Sets - Costumes Georgios Patsas  
Choreography Tatiana Varouti  
EPIDAURUS July 13, 1974  
Miranda Zafropoulou (Alcestis) Nikitas  
Tsakiroglou (Adrastus) Giannis Argyris  
(Hercules), etc.
393. Euripides  
CYCLOPS  
Translator Alexandros Pallis  
Director Spyros Evangelatos Sets -  
Costumes Georgios Patsas Music Nikiforos  
Rotas Choreography Maria Hors  
EPIDAURUS July 13, 1974  
Grigoris Vafias (Cyclops), Thymios  
Karakatsani (Sileus) Stelios Vokovitis  
(Odysseus), etc.
394. Sophocles  
ANTIGONE  
Translator Ioannis Gryparis Director Alexis  
Solomos, Sets - Costumes Nikos Nikolaou,  
Music Vasilis Tennis  
EPIDAURUS August 10, 1974  
Anna Synodinou (Antigone) Stelios Vokovitis  
(Creon) Elli Vozikidou (Ismene), etc.
- REVIVALS:  
OEDIPUS THE KING  
EPIDAURUS July 27, 1974  
(First 1973)  
HIPPOLYTUS  
EPIDAURUS August 3, 1974  
(First 1973)  
(The production of LYSISTRATA was postponed  
due to the Greek military mobilisation)
- PERIOD 44 (1974-1975)  
Artistic Director: Alexis Minotis (1974-1980)
395. Georg Büchner  
DANTON'S DEATH  
Translator Georgios Karanikolos Director  
Alexis Minotis, Sets Kleovoulos Klionis  
Costumes Dionysis Fotopoulos  
MAIN STAGE December 19, 1974  
Stelios Vokovitis (Danton), Antigone  
Glykofrydi (Julie), Nikos Tzogias (Camille  
Desmoulines), etc.
396. Marios Pontikas  
TO TROMBONI (THE TROMBONE)  
Director Kostas Bakas Sets - Costumes  
Georgios Patsas, Music Manos Loizos  
NEW STAGE December 21, 1974  
Margarita Lambrinou (Elychia), Kostas  
Kokakis (Pelopidas), Theodoros Dimitrif  
(First Man), etc.
397. Mona Mitropoulou  
OI AKROVATES (THE ACROBATS)  
Director Stelios Papadakis,  
Sets - Costumes Nikos Petropoulos  
Choreography Maria Hors  
NEW STAGE February 13, 1975  
Rania Economidou (Lelia) Stefanos  
Kyrnakidis (Andon) Theodoros Syriotis  
(Robak) Nikos Dendrinou (Pandelis), etc.
398. Alfred Jarry  
UBU ROI  
Translator Georgios Mavrodes Director  
Alexis Solomos, Sets - Costumes Spyros  
Vassileou, Music Vasilis Tennis  
Choreography Tatiana Varouti  
MAIN STAGE February 14, 1975  
Pandelis Zervos (Ubu) Mary Anou  
(Madame Ubu) Angelos Giannoulis (King  
Wenceslas), etc.
399. Luigi Pirandello  
THE LIFE I GAVE YOU  
Translator Maria Koungioudinoglou Director  
Georgios Theodoros, Sets - Costumes  
Dionysis Fotopoulos  
NEW STAGE March 21, 1975  
Revived April 24, 1980  
Eleni Hatzirygi (Donna Anna Luna) Zoras  
Tapelitis (Don Giorgio) Aleka Katseli and  
Antigone Glykofrydi (Francesca Noretta), etc.
400. Ilias Kapetanakis  
O GENIKOS GRAMATEFS  
(THE GENERAL SECRETARY)  
Director Dimos Dimopoulos, Sets - Costumes  
Giannis Migas Music Mimis Plesas  
Choreography Maria Hors  
MAIN STAGE March 28, 1975  
Miranda Zafropoulou (Penelope) Giannis  
Argyris (Lambros Thymelitis) Georgios  
Tsitopoulos (Konstantis) etc.
401. Sophocles  
OEDIPUS AT COLONNUS  
Translator Ioannis Gryparis Director Alexis  
Minotis Sets Kleovoulos Klionis Costumes  
Dionysis Fotopoulos, Music Theodoros  
Antoniou Choreography Maria Hors  
EPIDAURUS July 6, 1975  
Tours: Moscow, Leningrad, New York,  
Boston, 1976  
Alexis Minotis (Oedipus) Olga Tournaki  
(Antigone), Vasilis Kanakis (Theseus), etc.
402. Euripides  
TROJAN WOMEN  
Translator Thrasylvoulos Stavrou Director  
Alexis Solomos Sets - Costumes Kleovoulos  
Klionis Music Mikis Theodorakis  
Choreography Dora Tsatou  
EPIDAURUS July 12, 1975  
Eleni Hatzirygi (Hecuba), Antigone  
Valakou (Cassandra), Kikia Panagiotou  
(Andromache), etc.
403. Euripides  
BACCHAE  
Translator Kostas Varnalis  
Director Spyros Evangelatos  
Sets - Costumes Georgios Patsas,  
Choreography Maria Hors  
EPIDAURUS July 19, 1975  
Nikitas Tsakiroglou (Dionysus), Dimitris

- Malavetas (Pentheus). Antigone Valakou (Agave), etc.
- REVIVALS**  
**LYSISTRATA**  
 EPIDAUROS July 26, 1975  
 (First 1972)
- PERIOD 45 (1975-1976)**
404. Friedrich Schiller  
 DGN CARLOS  
 Translator Vasilis Rotas. Director Alexis Solomos. Sets Kleovoulos Klonis. Costumes Ioanna Papanтониου  
 MAIN STAGE October 30, 1975  
 Christos Parlas (Don Carlos), Eleni Hatziargyri (Elizabeth Valois), Nikos Tzogias (Phillip II), Dora Katseli (Princess Eboli), etc.
405. Georgios Skourtis  
 I THILIA (THE NOOSE)  
 Director Kostas Bakas  
 Sets - Costumes Antonis Kyriakoulis  
 NEW STAGE November 6, 1975  
 Origenis Vafas (Professor Anagnostis), Popi Papadaki (Woman), Giannis Argyris (Man), etc.
406. Franz Kafka  
 AMERICA  
 Adapted by Alexis Solomos. Director Alexis Solomos. Sets - Costumes Alekos Fasanos  
 MAIN STAGE December 17, 1975  
 Takis Voulaas (Carl Roseman), Christos Parlas (Franz Butlerbaum), Miranda Zafropoulou (Clara), etc.
407. William Shakespeare  
 TWELFTH NIGHT  
 Translator Vasilis Rotas. Director Spyros Evangelatos. Sets - Costumes Marina Karela, Music Stefanos Gazoulas  
 MAIN STAGE December 19, 1975  
 Antigone Valakou (Viola), Zoras Tsapelis (Malvolio), Emilia Ypsilanti (Olivia), etc.
408. Anton Chekhov  
 THE SEAGULL  
 Translator Aithna Sarantidi. Director Georgios Theodosiadis. Sets - Costumes Georgios Patsas  
 MAIN STAGE January 30, 1976  
 Mary Aroni (Arkadina), Nikos Tzogias (Trigorin), Stelios Vokovits (Pyotr Nikolayevich Sorin), etc.
409. Dale Wasserman  
 ONE FLEW OVER THE CUCKOO'S NEST  
 Translator Mitsi Kougiomtsoglou, Director Georgios Messalas, Sets - Costumes Rena Georgiadiou, Music Theodoros Antoniou  
 NEW STAGE January 31, 1976  
 Alex Katseli (Nurse Ratched), Christos Parlas (Mac Murphy), Theodoros Syriotis (Chief), etc.
410. Henrik Ibsen  
 JOHN GABRIEL BORKMAN  
 Translator Pavlos Matisis  
 Director Alexis Minotis,  
 Sets - Costumes Dionysis Fotopoulos  
 MAIN STAGE March 5, 1976  
 Revised February 16, 1979  
 Alexis Minotis (John Gabriel Borkman), Eleni Hatziargyri (Gunhild Borkman), Vasso Manolidou (Ella Renthaim), etc.
411. Angeliki Zervou  
 NYHTERIN PARASTASI (NIGHTTIME PERFORMANCE)  
 Director Stelios Papadakis  
 Sets - Costumes Nikos Petropoulos
- NEW STAGE March 12, 1976  
 Takis Voulaas (Giannis Thomas) Olga Toumaki (Aphroditi), Vasilis Kanakis (Spyros), etc.
412. Lily Zografou  
 TIMI EFKERIAS GIA TON PARADISO (CUT RATE TO PARADISE)  
 Director Dimos Dimopoulos  
 Sets - Costumes Nikos Politis  
 Choreography Maria Hors  
 NEW STAGE April 9, 1976  
 Nora Katseli (Luz), Giannis Argyris (Professor Southam), Kostas Kagdixis (Bart), etc.
413. Euripides  
 MEDEA  
 Translator Pandelis Prevelakis. Director Alexis Solomos, Sets Kleovoulos Klonis, Costumes Ioanna Papanтониου. Music Vasilis Tennis, Choreography Dora Tsatsou  
 EPIDAUROS July 17, 1976  
 Eleni Hatziargyri (Medea), Nikos Tzogias (Jason), Vasilis Kanakis (Creon), Lykourgos Kallergis (Aegeus), etc.
414. Euripides  
 IPHIGENIA AT TAURIS  
 Translator Thrasypoulos Stavrou, Director Spyros Evangelatos, Sets - Costumes Georgios Patsas, Music Dimitris Terzakis  
 Choreography Maria Hors  
 EPIDAUROS July 24, 1976  
 Antigone Valakou (Iphigenia), Stefanos Kyriakidis (Orestes), Theodoros Moridis (Thos), etc.
415. Aristophanes  
 KNOIHTS  
 Translator Nikos Spyroeras, Director Alexis Solomos,  
 Sets - Costumes Georgios Vakalo, Music Stavros Xarhacos  
 Choreography Dora Tsatsou  
 HEROD ATTICUS THEATRE  
 October 18, 1976  
 Tours: Moscow Leningrad, New York, Boston  
 Ghikas Binirias (Paphlagon), Stelios Vokovits (Allantopolis), Theodoros Saris (Demethenes), etc.
- REVIVALS**  
 OEDIPUS AT COLOMUS  
 EPIDAUROS July 11, 1976  
 (Tour: Moscow Leningrad New York, Boston)  
 (First 1975)
- PERIOD 46 (1976-1977)**
416. Federico Garcia Lorca  
 THE LOVE OF DON PERLIMPLIN WITH BELISA IN HIS GARDEN  
 Director Kostas Bakas, Director Kostas Bakas, Sets - Costumes Dionysis Fotopoulos  
 Music Vasilis Tennis  
 NEW STAGE October 29, 1976  
 Nikitas Tsakiroglou (Perlimplin), Annie Paspati (Belisa), Vena Deligianni (Belisa's mother), etc.
417. Federico Garcia Lorca  
 THE TRAGICOMEDY OF DON CRISTOBAL AND DOÑA ROSITA  
 Translator Nikos Gatos, Director Kostas Bakas, Sets - Costumes Dionysis Fotopoulos, Music Vasilis Tennis  
 NEW STAGE October 29, 1976  
 Iakovos Perras (Don Cristobal), Georgios Tzispoulou (Figaro), Thika Vlahopoulou (Rosita), etc.
418. Nikos Kazantzakis  
 A DELICIOUS BALANCE  
 Director Alexis Solomos, Sets Pavlos Mantoudis, Costumes Ioanna Papanтониου, Music Mikis Theodorakis  
 MAIN STAGE November 5, 1976  
 Revised February 26, 1982  
 Nikos Tzogias (Kapodistrias), Lykourgos Kallergis (Papageorgis), Alex Katseli (Old Woman from Souli), etc.
419. Bertolt Brecht  
 THE VISIONS OF SIMONE MACHARD  
 Translator Dimitris Economidis. Director Stavros Doufexis, Sets - Costumes Nikos Politis, Music Hans Eisler  
 MAIN STAGE December 17, 1976  
 Rania Economidou (Simone Machard), Giannis Argyris (Phillipe Xavier), Kostas Kastanas (Georges), etc.
420. Notis Pergialis  
 I GEITONIA TOU TSEHOFO (CHEKHOV'S NEIGHBOURHOOD)  
 Director Dimos Dimopoulos,  
 Sets - Costumes Rena Georgiadiou  
 NEW STAGE December 18, 1976  
 Kostas Kokakis (Chekhov), Valentini Moutafi (Vanka), Nikitas Tsakiroglou (Kyril), Takis Voulaas (Andre), etc.
421. George Bernard Shaw  
 THE DARK LADY OF THE SONNETS  
 Translator Alexis Solomos, Director Alexis Solomos. Sets - Costumes Kleovoulos Klonis  
 MAIN STAGE January 21, 1977  
 Nikos Tzogias (Shakespeare), Mary Aroni (Queen Elizabeth), Elli Vozikiadou (Dark Lady), Nikos Papakonstantinou (Guard), etc.
422. William Shakespeare  
 LOVE'S LABOUR'S LOST  
 Translator Vasilis Rotas. Director Alexis Solomos, Sets - Costumes Kleovoulos Klonis  
 MAIN STAGE January 21, 1977  
 Christos Parlas (King of Navarre), Thanos Dadimopoulos (Dumain), Antigone Valakou (Princess of France), Pandelis Zervou (Holofernes), etc.
423. Margarita Lymberaki  
 O ALLOS ALEXANDROS (THE OTHER ALEXANDER)  
 Director Georgios Messalas, Sets - Costumes Liza Zaimi, Music Mikis Theodorakis,  
 Choreography Dora Tsatsou  
 NEW STAGE January 22, 1977  
 Nikitas Tsakiroglou (Alexandros), Annie Paspati (Aglaia), Iakovos Perras (Father), etc.
424. Vasilis Ziogas  
 TO PROXENIO TIS ANTIGONIS (COURTING ANTIGONE)  
 Director Kostas Bakas  
 Sets - Costumes Antonis Kyriakoulis  
 MAIN STAGE February 25, 1977  
 Theano Ioannidou (Aunt), Kostas Kokakis (Father), Babis Giotopoulos (Matchmaker), etc.
425. Vasilis Ziogas  
 I KOMODIA TIS MYGAS (THE FLY COMEDY)  
 Director Kostas Bakas, Sets - Costumes Antonis Kyriakoulis  
 NEW STAGE February 25, 1977  
 Babis Giotopoulos (Clown), Miranda Zafropoulou (Secretary), Vasilis Kanakis (Interrogator), Nikos Filipopoulos (Murderer), etc.  
 General title. TWO ONE-ACTS
426. Edward Albee  
 A DELICIOUS BALANCE  
 Translator Katerina Angelaki Rook, Director Georgios Theodosiadis. Sets Dionysis Fotopoulos, Costumes Dozia Tymniou  
 MAIN STAGE March 4, 1977  
 Mary Aroni (Claire), Eleni Hatziargyri (Agnès), Alex Katseli (Edna), Nikos Tzogias (Tobias), Antigone Valakou (Julia), Zoras Tsapelis (Harry), etc.
427. Samuel Beckett  
 ACT WITHOUT WORDS  
 Translator Kostas Skaliaras, Director Alexis Minotis, Sets - Costumes Georgios Patsas, Choreography Maria Hors  
 MAIN STAGE March 11, 1977  
 Agnasia Krali
428. Samuel Beckett  
 ENDGAME  
 Translator Kostas Skaliaras, Director Alexis Minotis, Sets - Costumes Georgios Patsas, Choreography Maria Hors  
 MAIN STAGE March 11, 1977  
 Nikitas Tsakiroglou (Clove), Alexis Minotis (Ham), etc.
429. Origenis Xenopoulos  
 FOITITAI (STUDENTS)  
 Director Stelios Papadakis, Sets - Costumes Savvas Haratidis  
 NEW STAGE March 24, 1977  
 Thika Vlahopoulou (Fanita), Kostas Kastanas (Tasos), Takis Voulaas (Thanos), Theodoros Saris (Barba Giorgos), etc.
430. Sophocles  
 PHILOCTETES  
 Translator Tasos Roussos, Director Alexis Minotis, Sets Vasilis Vasilidiu, Costumes Antonis Fokas, Music Theodoros Antoniou, Choreography Maria Hors  
 EPIDAUROS July 10, 1977  
 Alexis Minotis (Philoctetes), Stelios Vokovits (Odysseus), Christos Parlas and Alexandros Antonopoulos (Neoptolemos), etc.
431. Euripides  
 HELEN  
 Translator Tasos Roussos. Director Alexis Solomos. Sets Kleovoulos Klonis. Costumes Alekos Fasanos, Music Iannis Xenakis  
 Choreography Dora Tsatsou  
 EPIDAUROS July 16, 1977  
 Anna Synodinou (Helen), Nikos Tzogias (Teucre), Vasilis Kanakis (Menelaus), etc.
432. Aeschylus  
 SUPPLIANT MAIDENS  
 Translator K. H. Myriss, Director Spyros Evangelatos, Sets - Costumes Giannis Stefanellis. Music Mikis Theodorakis  
 Choreography Maria Hors  
 EPIDAUROS July 30, 1977  
 Stelios Vokovits (Danaus), Zoras Tsapelis (Pelagous), Eleni Hatziargyri (Chorus Leader), etc.
- REVIVALS**  
 KNIGHTS  
 EPIDAUROS July 23, 1977  
 (First Herod Althous 1976)
- PERIOD 47 (1977-1978)**
433. Odysseus Elytis  
 I MEGALI CREA (THE HOUR OF GREATNESS)  
 Director Georgios Messalas. Sets Kleovoulos Klonis. Costumes Dionysis Fotopoulos, Music Thanos Mikrotzikos, Choreography Dora Tsatsou  
 MAIN STAGE October 28, 1977

- Eleni Hatziazgryri, Christos Parlas, Nikitas Tsakiroglou, Nora Katseli, Antigone Glykofrydi, Kasia Panagiotou, Kostas Kastanas, Thanos Dadinopoulos, Fanis Hinas, Maria Skountzou, Annie Paspali, etc.
434. Plautus  
AMPHITRYON  
Translator Tasos Roussos, Director Alexis Solomos, Sets Giannis Karydis, Costumes Nina Solomou  
MAIN STAGE November 5, 1977  
Dinos Iliopoulos (Hermes and Double), Vasilis Kanakis (Jupiter and Amphitryon), Mary Aroni (Alcmene), etc.
435. Michail Hourmouzis  
O YPALLLOS (THE CLERK)  
Edited by Tasos Lignadis, Director Kostas Bakas, Sets - Costumes Dionysys Fotopoulos, Music Loukianos Kilaidonis, Choreography Dora Tsatsou  
NEW STAGE November 12, 1977  
Revised Main Stage 1980  
Nikitas Tsakiroglou (Chronis), Nikos Tzogias (Olympiadi), Georgios Tsiptopoulos (Menecrates), etc.
436. Albert Camus  
CALIGULA  
Translator Olympia Karageorga, Director Tilemachos Moudatsakis  
Sets - Costumes Laloula Chrysiokopoulou  
NEW STAGE December 30, 1977  
Kostas Kastanas (Caligula), Nita Pagoni (Caesonia), Danis Katranidis (Scipio), etc.
437. Dionysios Romas  
O KAZANOVAS STIN KERKYRA (CASANOVA IN CORFU)  
Director Dinos Dimopoulos, Sets - Costumes Vasilis Fotopoulos, Music Michail Christodoulidis, Choreography Maria Hors  
MAIN STAGE January 6, 1978  
Christos Parlas (Casanova), Miranda Zafiropoulou (Contessa), Christos Valavanidis (Gerolymakis), Babis Giotopoulos (Arlekino), Pandelis Zervos (Robolias), etc.
438. Georgios Maniatis  
TO MATS (THE FOOTBALL GAME)  
Director Georgios Messalas  
Sets - Costumes Liza Zaimi  
NEW STAGE February 3, 1978  
Iakovos Pсарas (Giannis), Aleka Katseli (Maritsa), Danis Katranidis and Georgios Partsalakis (Stathis), etc.
439. Kostoula Mitropoulou  
TO PAICHNIDI KAI MIA TYPSI (THE GAME AND ONE REGRET)  
Director Stelios Papadakis,  
Sets - Costumes Savvas Haratizidis, Music Anakreontos Pappageorgou  
NEW STAGE February 3, 1978  
Kostas Kokakis (The Husband) and Maria Skountzou (The Wife), Pita Kapitsina (The Mother), etc.
440. Tennessee Williams  
THE GLASS MENAGERIE  
Translator Michalis Kakogiannis,  
Sets - Costumes Dionysys Fotopoulos, Music Michalis Christodoulidis  
MAIN STAGE March 10, 1978  
Revised March 31, 1979  
Vasso Manolidou (Amanda), Fanis Hinas (Tom), Rania Economidou (Laura), Danis Katranidis (Jim O'Connor), etc.
441. Eugene Ionesco  
LESSONS AND EXERCISES IN CONVERSION AND PRONUNCIATION  
Translator Dimitris Konstantinidis, Director Georgios Christodoulidis, Sets - Costumes Kleopatra Diga, Music Georgios Papadakis, Choreography Maria Hors  
NEW STAGE March 17, 1978  
Georgios Tsiptopoulos (Dick), Aspasia Krali (X3), Christos Valavanidis (Jean Marie), Ylvia Kongoletou (X100), etc.
442. Eugene Ionesco  
THE NEW TENANT  
Translator Mona Mitropoulou, Director Kostas Bakas  
Sets - Costumes Georgios Patsas  
NEW STAGE March 17, 1978  
Vilma Kyrou (Concierge), Theodoros Saris (Gentleman), Fanas Panopoulos (Mover), Dimitris Liangos (Mover), etc.
443. William Shakespeare  
KING LEAR  
Translator Vasilis Rotas, Director Alexis Minotis, Sets - Costumes Vasilis Fotopoulos  
MAIN STAGE March 31, 1978  
Revised 1979  
Alexis Minotis (King Lear), Titika Vlahopoulou - Marielena Kambouri (Cordelia), Eleni Hatziazgryri (Goneril), Olga Tournaki - Nora Katseli (Regan), etc.
444. Sophocles  
ELECTRA  
Translator Ioannis Gryparis, Director Dimitris Rondiris, Sets Kleovoulos Klionis, Costumes Antonis Fokas, Music Dimitris Mitropoulos, Choreography Loukia EPIDAURUS July 1, 1978  
Eleni Hatziazgryri (Electra), Christos Parlas (Crestes), Aleka Katseli (Clytemnestra), etc.
445. Aristophanes  
THESMOPHORIAZUSAE  
Translator A. Rosolymos, Director Alexis Solomos, Sets - Costumes Ioanna Papantoniou, Music Manos Hadjidakis, Choreography Dora Tsatsou  
EPIDAURUS July 8, 1978  
Dinos Iliopoulos (Relative), Kasia Panagiotou (Timoclea), Eleni Zafriou (Mania), Lykourgos Kallergis (Euripides), etc.
446. Euripides  
PHOENICIAN WOMEN  
Translator Gerasimos Spatalas, Director Alexis Minotis, Sets - Costumes Dionysys Fotopoulos, Music Michail Theodorakis, Choreography Maria Hors  
EPIDAURUS July 29, 1978  
Eleni Hatziazgryri (Jocasta), Christos Parlas (Polynices), Vasilis Kanakis (Creon), etc.
447. Nikos Kazantzakis  
BUDDHA  
Director Alexis Solomos, Sets - Costumes Georgios Anagnostiannis, Music Stefanos Vasiladis, Choreography Nelli Karra  
HEROD ATTICUS THEATRE  
August 25, 1978  
Alexis Minotis (Poet's voice), Mary Aroni (Magician), Stelios Vokovits and Iakovos Pсарas (Second Magician), etc.
- REVIVALS  
OEDIPUS AT COLONUS  
EPIDAURUS July 15, 1978  
(First 1975)  
MEDEA  
EPIDAURUS July 22, 1978  
(First 1976)
- PERIOD 48 (1978-1979)**
448. Angelos Terzakis  
AFFECTOR MICHAEL (EMPEROR MICHAEL)  
Director Alexis Minotis, Sets - Costumes Vasilis Fotopoulos, Music Dimitris Terzakis  
MAIN STAGE November 10, 1978  
Nikitas Tsakiroglou (Emperor Michael), Eleni Hatziazgryri (Zoe), Christos Parlas (Andronikos), etc.
449. Ben Jonson  
MASQUES  
Translator Nikos Gatsos, Director Georgios Christodoulakis, Sets - Costumes Dionysys Fotopoulos - Minos Argyrakis - Alekos Fasianos, Music Manos Hadjidakis - Theodoros Antoniou - Georgios Koroupos, Choreography Mama Hors  
MAIN STAGE November 30, 1978  
Integrated performance of three masques:  
OBERON  
Alexandros Antonopoulos (Oberon), Georgios Tsiptopoulos (Silenus), Sophia Kakarelidou (Echo), etc.  
NEWS FROM THE WORLD THAT DISCOVERED THE MOON  
Georgios Partsalakis (Reporter), Nita Pagoni (Truth), Theodoros Saris (Chronographer), etc.  
THE TRIUMPH OF LOVE IN GALLIPOLI  
Minas Hatzisawas (An Adventurous Romantic Lover), Tasos Halikas (A Boastful Lover), Vana Blazoudaki (A Displeased Lover), etc.
450. Ivan Turgenev  
A MONTH IN THE COUNTRY  
Translator A. Rosolymos, Director Alexis Solomos, Sets - Costumes Georgios Patsas  
MAIN STAGE January 5, 1979  
Mary Aroni (Natalya Petrovna), Lykourgos Kallergis (Raktin), Christos Parlas (Belayev), etc.
451. Pandelis Prevelakis  
TO HERI TOU SKOTOMENOU (THE HAND OF THE SLAIN)  
Director Stelios Papadakis, Sets - Costumes Savvas Haratizidis, Music Nikos Mamagakis  
NEW STAGE February 23, 1979  
Olga Tournaki (Mother-in-law), Christos Parlas (Konstandis), Maria Skountzou (Maria), etc.
452. Pandelis Prevelakis  
TRELLO AIMA (MAD BLOOD)  
Director Stelios Papadakis, Sets - Costumes Savvas Haratizidis, Music Nikos Mamagakis  
NEW STAGE February 23, 1979  
Takis Voulaas (Manoussos), Minas Hatzisawas and Georgios Partsalakis (Lefteris), Fotini Maneta (Eleni), etc.  
General title: TWO CRETAN PLAYS
453. Pandelis Horn  
FLANDRO  
Director Dinos Dimopoulos, Sets - Costumes Kleovoulos Klionis, Music Nikiforos Rotas  
MAIN STAGE March 2, 1979  
Aleka Katseli and Kasia Panagiotou (Flandro), Kostas Kastanas (Notis Serdaris), Giannis Argyris (Lefteris Zatonis), etc.
454. August Strindberg  
GHOST SONATA  
Translator Ioannis Economidis, Director Alexis Solomos, Sets - Costumes Liza Zaimi  
NEW STAGE March 30, 1979  
Lykourgos Kallergis (Old man), Alexandros Antonopoulos (Student), Fotini Maneta (Adela), Olga Tournaki (The Mummy), etc.
455. August Strindberg  
MOTHER LOVE  
Translator I. Chrysfidis, Director Alexis Solomos, Sets - Costumes Liza Zaimi  
NEW STAGE March 30, 1979  
Eleni Zafriou (Mother), Tzoli Garbi (Seamstress), Valentini Moutafi (Daughter), Maria Skountzou (Friend), etc.
456. Aristophanes  
BIRDS  
Translator A. Rosolymos  
Director Alexis Solomos, Sets - Costumes Alekos Fasianos, Music Donna Sarmou, Choreography Dora Tsatsou  
EPIDAURUS July 7, 1979  
Stelios Vokovits (Pisthetaerus), Giannis Argyris (Euelpides), Pandelis Zervos (Prometheus), etc.
457. Euripides  
ION  
Translator Tasos Roussos, Director Georgios Theodosiadis, Sets - Costumes Georgios Patsas, Music Thamos Mikroutskos, Choreography Dora Tsatsou  
EPIDAURUS July 14, 1979  
Kostas Kastanas (Ion), Georgios Tsiptopoulos (Hermes), Maria Skountzou (Creousa), etc.
458. Aeschylus  
PROMETHEUS BOUND  
Translator Tasos Roussos, Director Alexis Minotis, Sets - Costumes Vasilis Fotopoulos, Music Georgios Kouroupos, Choreography Maria Hors  
EPIDAURUS August 4, 1979  
Alexis Minotis (Prometheus), Eleni Hatziazgryri (Io), Stelios Vokovits (Oceanus), etc.
- REVIVALS  
PHOENICIAN WOMEN  
EPIDAURUS July 21, 1979  
(First 1978)  
THESMOPHORIAZUSAE  
EPIDAURUS July 28, 1979  
(First 1978)
- PERIOD 49 (1979-1980)**
459. Dimitris Bogris  
SKOTINIA STON EPAHTO (DARKNESS AT EPAHTOS)  
Director Stelios Papadakis, Sets - Costumes Georgios Tsiptopoulos  
MAIN STAGE October 28, 1979  
Kasia Panagiotou (Maremi), Olga Tournaki (Haido), Giannis Argyris (Thomas), Giannis Mavrogenisis (Stroumboulas), etc.
460. Grigorios Xenopoulos  
DEN ELMAI EDO (I AM NOT MYSELF)  
Director Kostas Michalidis, Sets - Costumes Giannis Kyrou  
NEW STAGE November 14, 1979  
Nikos Tzogias (Petros Pappapetrou), Tzoli Garbi (Frossos mother), Vilma Kyrou (Frosso), Dimitris Tsoutsis (Petrakis Pappapetrou), etc.
461. Moliere  
THE BOURGEOIS GENTLEMAN  
Translator Georgios N. Politis, Director Georgios Theodosiadis, Sets - Costumes Georgios Patsas, Choreography Dora Tsatsou  
MAIN STAGE November 16, 1979  
Iakovos Pсарas (Moliere), Pandelis Zervos (Gourdan), Nora Valamira (Mlle Debrueil), Nita Pagoni (Dorimene), etc.

462. Christos Doxaras  
EKOSI (EVICTION)  
Director Georgios Messalas, Sets - Costumes  
Liza Zaimi  
NEW STAGE January 5, 1980  
Iakovos Pсарas (Kozmas), Nikitas  
Tsakiroglou (Stathis), Zoras Tsapelis  
(Kimon), etc.
463. Spyros Melas  
PAPAFLESSAS  
Director Dimos Dimopoulos, Sets Kleououlos  
Klonis, Costumes Ioanna Papantoniou,  
Music Mikis Theodorakis  
MAIN STAGE January 18, 1980  
Christos Parias (Papaflessas), Annie Paspali  
and Miranda Zafeiropoulou (Mando  
Marsouros), Kostas Kastanas (Alexandros  
Ypsilantis), etc.
464. Anton Chekhov  
PLATONOV  
Translator Kostas Stamatiou, Director Kostas  
Bakas, Sets - Costumes Dionysios Fotopoulos  
MAIN STAGE February 22, 1980  
Nikitas Tsakiroglou (Mikhail Vasilyevich  
Platonov), Nora Valsami (Alexandra  
Ivanovna), Lykourgos Kallergis (Ivan  
Ivanovich Triletsky), etc.
465. Dimitrios Kokos  
O BARBA LYNARDOS (UNCLE LYNAR-  
DOS)  
Director Stelios Papadakis, Sets - Costumes  
Savvas Haratzidis, Music Loukianos  
Kilaidonis, Choreography Maria Hors  
NEW STAGE February 27, 1980  
Giannis Argyris (Barba Lynardos), Miranda  
Zafiropoulou (Maroula), Katerina Helmi  
(Erasmia), etc.
466. Samuel Beckett  
HAPPY DAYS  
Translator Lina Lambadariou, Director  
Alexis Minotis, Sets - Costumes Giannis Tsarouhis  
MAIN STAGE April 18, 1980  
Vasso Manolidou (Winnie), Minas  
Hatzisavvas (Willie), etc.
467. Samuel Beckett  
ENDGAME  
Translator Kostas Skliarous, Director Alexis  
Minotis, Sets - Costumes Giannis Tsarouhis  
MAIN STAGE April 18, 1980  
Alexis Minotis (Ham), Nikitas Tsakiroglou  
(Clove), etc.
468. Euripides  
ELECTRA  
Translator Tasos Roussos, Director Georgios  
Theodosiadis, Sets - Costumes Georgios  
Patsas, Music Christodoulos Halaris,  
Choreography Dora Tsatsou  
EPIDAURUS July 5, 1980  
Maria Skountzou (Electra), Kostas Kokakis  
(Farmer), Kostas Kastanas (Orestes), Kalka  
Panagiotou (Clytemnestra), etc.
469. Aristophanes  
ACHARNIANS  
Translator Thrasyvoulos Stavrou, Director  
Kostas Bakas, Sets - Costumes Ioanna  
Papantoniou, Music Vasilis Tenedis  
Choreography Dora Tsatsou  
EPIDAURUS July 12, 1980  
Iakovos Pсарas (Dicaeopolis), Georgios  
Tsitopoulos (Euripides), Vasilis Kanakis  
(Lamachus), etc.
- REVIVALS  
PHOENICIAN WOMEN  
EPIDAURUS July 19, 1980  
(First 1978, 1979)
- PHILOCTETES  
EPIDAURUS August 2, 1980  
(First 1977)
- PERIOD 50 (1980-1981)  
Artistic Director: Alexis Solomos (1980-1981)
470. Eugene Ionesco  
AMEDEE OR HOW TO GET RID OF IT  
Translator Maria Fortiomenou-Latzou,  
Director Georgios Michailidis, Sets -  
Costumes Antonis Kyriakoulis  
NEW STAGE November 21, 1980  
Nikitas Tsakiroglou (Amedee), Olga  
Tournaki (Madelaine), Dimitris Dounakis  
(Postman), etc.
471. Iakovos Kambanellis  
ODYSSEA GYRSE SPITI  
(ODYSSEUS COME BACK HOME)  
Director Kostas Bakas, Sets - Costumes  
Savvas Haratzidis  
MAIN STAGE November 28, 1980  
Stelios Vokovitis (Odysseus), Georgios  
Parsalakis (Philoctetes), Karmen Roungieri  
(Penelope), etc.
472. Kostas Mourselas  
TO ENYDRIO (THE AQUARIUM)  
Director Nikos Haralambous, Sets - Costumes  
Georgios Ziakas  
NEW STAGE December 5, 1980  
Minas Hatzisavvas (Minas), Georgios  
Tsitopoulos (Anestis), Maria Skountzou  
(Alexandra), etc.
473. Federico Garcia Lorca  
BLOOD WEDDING  
Translator Nikos Gatsos, Director Alexis  
Solomos, Sets - Costumes Liza Zaimi,  
Music Manos Hadjidakis  
MAIN STAGE December 12, 1980  
Kostas Kastanas (Groom), Eleni Hatzigiorgi  
(Mother), Christos Parias (Leonardo), Nora  
Valsami (Bride), etc.
474. Maurice Maeterlinck  
THE BLUE BIRD  
Translator Petros Harris, Director Stelios  
Papadakis, Sets - Costumes Ioanna  
Papantoniou, Music Stefanos Vasiladis,  
Choreography Maria Hors  
MAIN STAGE December 24, 1980  
Antigone Glykofrydi (Mother), Kostasoudakis  
Konstandopoulos (Father), Vana Blazandouki  
(Tilytyl), Penny Papoutsis (Mytyl), etc.
475. Giannis Chrisoulis  
TO ONOMA (THE NAME)  
Director Georgios Messalas,  
Sets - Costumes Vasilis Vasiladis  
NEW STAGE January 10, 1980  
Tasos Halkias (Leheris), Aleka Katseli and  
Olga Tournaki (Maritsa), Marina Pefani  
(Annoula), etc.
476. Henrik Ibsen  
TO DIKASTIRIO (THE COURT)  
Director Georgios Messalas,  
Sets - Costumes Vasilis Vasiladis  
NEW STAGE January 10, 1980  
Zoras Tsapelis (The Judge), Theodoros  
Synotis (The Prosecutor), Kostas Tymvios  
(The Other Judge), etc.
477. Tennessee Williams  
ORPHEUS DESCENDING  
Translator Georgios Theodosiadis,  
Director Georgios Theodosiadis,  
Sets - Costumes Georgios Patsas  
MAIN STAGE January 16, 1981  
Mary Aroni (Lady Torrance), Minas  
Hatzisavvas (David), Katerina Helmi  
(Carol), etc.
478. Jean Anouilh  
THE TROUSERS  
Translator Eleni Halkoussi,  
Director Kostas Michailidis,  
Sets - Costumes Rena Georgiadou  
MAIN STAGE January 23, 1981  
Nikos Tzogias (Leon), Eleni Halkoussi and  
Tzoli Garbi (Grandmother), Vilma Kyrou  
(Ada), etc.
479. Maxim Gorky  
THE LOWER DEPTHS  
Translator Georgios Sevastikoglou,  
Director Spyros Evangelatos,  
Sets - Costumes Georgios Patsas  
MAIN STAGE - REX THEATRE  
March 28, 1981  
Lykourgos Kallergis (Luksas), Stelios Vokovitis  
(Sain), Theodoros Moridis (Kostilov),  
Georgios Tsitopoulos  
(Actor), etc.
480. Euripides  
IPHIGENIA IN TAURIS  
Translator Apostolos Melachrinou, Director  
Thanos Koutopoulos, Sets Kleououlos Klonis,  
Costumes Antonis Fokas, Music Georgios  
Koumandakis, Choreography Dora Tsatsou  
EPIDAURUS July 4, 1981  
Anna Synodinou (Iphigenia), Vasilis Kanakis  
(Orestes), Nikos Tzogias (Thoas), etc.
481. Sophocles  
OEDIPUS THE KING  
Translator Fotis Politis, Director Takis  
Mouzendis, Sets - Costumes Giannis  
Stefanelis, Music Stefanos Vasiladis  
EPIDAURUS July 11, 1981  
Manos Katrakis (Oedipus), Eleni Hatzigiorgi  
(Jocasta), Lykourgos Kallergis (Creon), etc.
482. Aeschylus  
SEVEN AGAINST THEBES  
Translator Kostas Kolotas, Director Nikos  
Haralambous, Sets - Costumes Georgios  
Ziakas, Music Michalis Christodoulidis  
EPIDAURUS July 18, 1981  
Stelis Vouliaris (Eteocles), Iakovos Pсарas  
(Messenger - Spy), Kalka Panagiotou  
(Chorus leader), etc.
483. Sophocles  
ELECTRA  
Translator K. II. Myris, Director Spyros  
Evangelatos, Sets - Costumes Georgios  
Patsas, Music Dimitris Terzakis  
Choreography Maria Hors  
EPIDAURUS August 1, 1981  
Nikitas Tsakiroglou (Orestes), Antigone  
Valoukos (Electra), Aleka Katseli and Kalka  
Panagiotou (Clytemnestra), etc.
484. Aristophanes  
ECCLÉSIAZUSAE  
Translator A. Roolymnos, Director Alexis  
Solomos, Sets - Costumes Georgios Valsami,  
Music Manos Hadjidakis, Choreography  
Dora Tsatsou  
EPIDAURUS August 8, 1981  
Mary Aroni (Praxagora), Dinos Iliopoulos  
(Blepyrus), Theodoros Saris (Chremes), etc.
485. Angelos Sikelianos  
EYHILLA  
Director Georgios Messalas  
Sets - Costumes Ioanna Papantoniou,  
Music Georgios Kouropoulos  
LEFKADA August 15, 1981  
Revised Main Stage October 28, 1981  
Anna Synodinou (Sybilla), Nikitas  
Tsakiroglou (Venerable Telephoros), Stelios  
Vokovitis (Venerable Nikandros), etc.
- REVIVALS  
PHOENICIAN WOMEN  
EPIDAURUS July 25, 1981  
(First 1978, 1979, 1980)
- PHILOCTETES  
HEROD ATTICUS THEATRE August 2, 1980  
(First EPIDAURUS 1977, 1980)
- PERIOD 51 (1981-1982)
486. Kostoula Mitropoulou  
TO TAXIDI (THE JOURNEY)  
Director Georgios Christodoulakis  
Sets - Costumes Nikos Politis  
NEW STAGE October 7, 1981  
Zoras Tsapelis (Him), Kalka Panagiotou  
(Her), Thanos Aroniou (Waiter).
487. TA HEIROGRAPHEIA (THE MANUSCRIPTS)  
Director Georgios Christodoulakis, Sets -  
Costumes Nikos Politis  
NEW STAGE October 7, 1981  
Kostas Kokakis (Demos), Pitsa Kapitsinea  
(Despina), Penny Papoutsis (Eleni), Tzezi  
Papoutsis (Sophia), etc.
488. Christos Samouilidis  
OI ARSENIKOI (MALES)  
Director Georgios Christodoulakis,  
Sets - Costumes Nikos Politis  
NEW STAGE October 7, 1981  
Christos Konstandopoulos (Farmer), Vilma  
Kyrou (Coffee Lady), Kostas Kaxidis  
(Aristos), etc.
489. Antonis Teodis  
TO THAVMA (THE MIRACLE)  
Director Georgios Christodoulakis  
Sets - Costumes Nikos Politis  
NEW STAGE October 7, 1981  
Christos Parias (Husband), Nora Valsami  
(Wife), etc.  
General title FOUR ONE-ACTS
490. Angelos Terzakis  
TO MEGALO PEHNIDI  
(THE GREAT GAME)  
Director Kanelos Apostolou,  
Sets - Costumes Giannis Stefanellis  
PIRAEUS MUNICIPAL THEATRE  
October 23, 1981  
Stelis Vouliaris (Jordanis Samiamidis), Kostas  
Kastanas (Loukas Harvatis), Antigone  
Glykofrydi (Areti), etc.
491. William Shakespeare  
MACBETH  
Translator Kostas Karthaios, Director Alexis  
Solomos, Sets - Costumes Savvas Haratzidis  
MAIN STAGE November 6, 1981  
Dimitris Papanichal (Macbeth), Eleni  
Hatzigiorgi (Lady Macbeth), Lykourgos  
Kallergis (Duncan), etc.
492. Dinos Dimopoulos  
O EISANGELEAS (THE PROSECUTOR)  
Director Dimos Dimopoulos, Sets - Costumes  
Pavlos Mantouidis, Choreography Maria Hors  
NEW STAGE November 7, 1981  
Nikos Tzogias (Ignacio Verilla), Olga  
Tournaki (Vana), Rania Economidou - Eleni  
Kyskira (Irene), etc.
493. Henri de Montherlant  
THE CARDINAL OF SPAIN  
Translator Panagis Fressidakis, Director  
Alexis Minotis, Sets Kleououlos Klonis,  
Costumes Liza Zaimi  
MAIN STAGE December 4, 1981  
Alexis Minotis (Cardinal), Eleni Hatzigiorgi  
(Queen), Christos Parias (Luis Cardona), etc.

494. Odon von Horvath  
CASIMIR AND CAROLINE  
Translator Mitsi Koukoumstoglou,  
Director Georgios Remoundos,  
Sets - Costumes Georgios Patas  
NEW STAGE December 5, 1981  
Nora Valsami (Caroline), Nikitas Tsakiroglou  
(Casimir), Miranda Zafropoulou (Ema),  
Zoras Tsapelis (Speer), etc.
495. Georgios Ioannou  
TO AVGOS TI KOTAS (THE HEN'S EGG)  
Director Georgios Mensalas Sets - Costumes  
Minos Argyrakis Music Mimis Plessas  
Choreography Dora Tsatsou  
MAIN STAGE December 25, 1981  
Eleni Halkoussi (Grandmother) Vana  
Blazoukaki (Child) Vilma Kyro (Hen), etc.
496. Dimitris Prathas  
IXARTOPEHTRA  
(THE WOMAN CARDPLAYER)  
Director Kostas Bakas  
Sets - Costumes Nikos Petropoulos  
MAIN STAGE January 1, 1982  
Mary Aroni (Mrs Aleka) Nikos Tzogias  
(Mr Andreas), Vasilis Kanakis (General), etc.
497. Georges Feydeau  
THE LADY'S LATE MOTHER  
Translator A. Rosolymos, Director Stelios  
Papadakis Sets - Costumes Rena Georgiadou  
NEW STAGE January 1, 1982  
Antigone Valakou (Yvonne), Dinis  
Iliopoulos (Lucian), Pitsa Kapritsina  
(Annette), etc.
498. Georges Feydeau  
PURGING BABY  
Translator A. Rosolymos Director Stelios  
Papadakis Sets - Costumes Rena Georgiadou  
NEW STAGE January 1, 1982  
Production entitled Marital Scenes  
Dinios Iliopoulos (Lucian), Antigone Valakou  
(Yvonne), Pitsa Kapritsina (Madame  
Choullout), etc.
499. Anton Chekhov  
THE THREE SISTERS  
Translator Georgios Sevastikoglou  
Director Michalis Kakogiannis  
Sets - Costumes Dionysios Fotopoulos  
MAIN STAGE January 22, 1982  
Amalia Giza (Olga), Annie Paspali (Masha),  
Penny Papoutsis (Irma), etc.
500. John Millington Synge  
THE TINKER'S WEDDING  
Translator A. Rosolymos  
Director Georgios Theodosiadis  
Sets - Costumes Ioanna Papanoniou  
NEW STAGE January 29, 1982  
Olga Tournaki (Sarah Casey) Dimitris  
Tzoutsis (Michael Byrne), etc.
501. John Millington Synge  
RIDERS TO THE SEA  
Translator Felos Katselis  
Director Georgios Theodosiadis  
Sets - Costumes Ioanna Papanoniou  
NEW STAGE January 29, 1982  
Aleka Katseli (Moirra), Nita Pagoni  
(Nora), etc.
502. John Millington Synge  
IN THE SHADOW OF THE GLEN  
Translator Dimitris Stavrou  
Director Georgios Theodosiadis,  
Sets - Costumes Ioanna Papanoniou  
NEW STAGE January 29, 1982  
Maria Skountzou (Nora Burke) Theodoros  
Moridis (Dan Burke), etc.
503. Bertolt Brecht  
A MAN'S A MAN  
Translator Panagiotis Skoufias, Director  
Giannis Hourvartas, Sets - Costumes Laloula  
Chrysopolou, Music Paul Desau  
NEW STAGE February 27, 1982  
Stelios Vokovits (Gully Guy) Antigone  
Glykofrydi (Widow Begbear), Vasilis  
Kanakis (Sergeant Fichtelchil), etc.
- Interim Artistic Directorship by the  
Administrative Council (1981-1983)**
504. Sophocles  
OEDIPUS THE KING  
Translator Minos Volanakis, Director Minos  
Volanakis, Sets Robert Mitchell, Costumes  
Dionysios Fotopoulos, Music Theodoros  
Antonios  
EPIDAUROS July 3, 1982  
Nikos Kourkoulos (Oedipus), Katerina Helmi  
(Jocasta) Kostas Kosmopoulos (Creon), etc.
505. Aristophanes  
FLUTUS  
Translator Kostas Varnalis, Director Kanelos  
Apostolou Sets - Costumes Liza Zaimi,  
Music Nikiforos Rotas, Choreography  
Giannis Metas  
EPIDAUROS July 24, 1982  
Georgios Partsalakis (Carion), Georgios  
Tsitopoulos (Plutus), Stelios Vokovits  
Cherymylos etc.
506. Euripides  
ORESTES  
Translator Georgios Sevastikoglou, Director  
Georgios Sevastikoglou, Sets - Costumes  
Savvas Haratsidis, Music Georgios  
Kouroupos. Choreography Nelli Karra  
EPIDAUROS August 14, 1982  
Nikita Tsakiroglou (Orestes), Maria  
Skountzou (Electra) Takis Voulalas  
(Menelaus), etc.
- REVIVAL:  
OEDIPUS AT COLONUS  
EPIDAUROS July 10, 1982  
(First 1978)  
THESEMOPHORIASUZAE  
EPIDAUROS July 17, 1982  
(First 1978, 1979)
- PERIOD 52 (1982-1983)
507. Iakovos Kambanelis  
I AVLI TON THAVMATON  
(THE COURTYARD OF MIRACLES)  
Director Kostas Bakas Sets - Costumes  
Nikos Stefanou, Music Sophia Michaliti  
NEW STAGE December 4, 1982  
Iakovos Psarras (Jordanis), Betty Valasi  
(Aneto) Annie Paspali (Olga), Nikos  
Galanos (Stratos), etc.
508. William Shakespeare  
OTHELLO  
Translator Kostas Karthaios, Director Spyros  
Evangelatos, Sets - Costumes Dionysios  
Fotopoulos, Music Nikos Christodoulou  
MAIN STAGE December 11, 1982  
Illias Logothetis (Othello) Nikitas  
Tsakiroglou (Iago), Pemi Zouni  
(Desdemona), etc.
509. Georgios Hortalatzis  
KATZOURBOS  
Director Michalis Bouhitis Sets - Costumes  
Dimitris Myrtaras, Music Stamatis Kraounakis  
MAIN STAGE February 5, 1983  
Georgios Partsalakis (Katzarapos) Betty  
Valasi (Poulitsra), Ilias Flakidis  
(Katzourbos), etc.
510. Peter Weiss  
THE INVESTIGATION  
Translator Petros Markaris, Director Nikos  
Perelis, Sets - Costumes Andreas  
Sarandopoulos, Music Nikiforos Rotas  
NEW STAGE February 12, 1983  
Lykourgos Kallergis (Judge) Georgios  
Tsitopoulos (Clare) Kitty Arseni  
(Witness), etc.
511. Dimitris Korafatos  
LIGO PRIN LIGO META  
(SHORTLY BEFORE SHORTLY AFTER)  
Director Thanasis Papageorgiou, Sets -  
Costumes Mirela Papaconomiou Music  
Stamatis Spanoudakis  
NEW STAGE March 31, 1983  
Denise Baltavia (Wife), Iakovos Psarras  
(Father), Olga Tournaki (Mother), Tasos  
Halkias (Son), etc.
512. Friedrich Durrenmatt  
PLAY STRINDBERG  
Translator Pavlos Mantoudis, Director  
Lykourgos Kallergis, Sets - Costumes  
Giannis Stefanidis Music Danae Evangelioiu,  
Choreography Giannis Fiery  
MAIN STAGE April 2, 1983  
Antigone Valakou (Alice), Lykourgos  
Kallergis (Edgar) Nikos Galanos (Kurt), etc.
513. Dimitris Bogris  
I DRAKENA (THE DRAGON LADY)  
Director Felos Katselis - Giannis Kasdaglis,  
Sets - Costumes Virginia Romanou  
ROVING COMPANY, PIRAEUS MUNICI-  
PAL THEATRE April 22, 1983  
Mary Lalopoulou (Drakena), Kostas  
Karathanasis (Giannis), Takis Themos  
(Strapas), Tonya Manesi (Anthoula), etc.
514. Georgios Sounis  
I DIMARHINA (THE MAYORESS)  
Director Ragia Mouzenidou Sets - Costumes  
Virginia Romanou, Music Rinio Papanikola  
ROVING COMPANY NIKEA May 14, 1983  
Georgios Partsalakis (Mayor) Nestor Orfanou  
(M.P.), Orfeas Zahos (M.P.) Tzeni Papoutsis  
(Mayress), etc.
- Artistic Director: Kostas Nitsos (1983-1985)
515. Euripides  
TROIAN WOMEN  
Translator Stavros Doufexis - Dimitris  
Mihlidas, Director Stavros Doufexis,  
Sets - Costumes Savvas Haratsidis,  
Music Christodoulos Halaris  
Choreography Natasa Zouka  
EPIDAUROS July 2, 1983  
Maria Skountzou (Heuba), Olga Tournaki -  
Eleni Kiskyra (Andromache), Nikitas  
Tsakiroglou (Menelaus), Pemi Zouni -  
Christina Kirkendall (Cassandra), etc.
516. Aristophanes  
PEACE  
Translator Thrasivoulou Stavrou,  
Director Kostas Bakas  
Sets - Costumes Ioanna Papanoniou,  
Music Vasilis Tennis.  
Choreography Ersi Pitta  
EPIDAUROS July 9, 1983  
Thymos Karakostas (Trygaeus) Georgios  
Tsitopoulos (Hermes), Lethis Tzoulakis  
(War), etc.
517. Sophocles  
AJAX  
Translator Kostas Kolotas, Director Nikos  
Haralambos, Sets - Costumes Vasilis  
Fotopoulos Music Michalis Christodoulidis  
Choreography Maria Alvanou  
EPIDAUROS July 16, 1983  
Christos Kalavrouzos (Ajax), Nora Katseli  
(Tecmesa), Nikos Boudoukios (Odysseus),  
Kakia Panagiotou (Athens), etc.
- REVIVAL:  
ORESTES  
EPIDAUROS July 23, 1983  
(First 1982)
- PERIOD 53 (1983-1984)
518. Friedrich Schiller  
THE ROBBERS  
Translator Panagiotis Skoufias, Director Heinz  
- Uber Haus, Sets - Costumes Savvas  
Haratsidis, Music-Songs Kyriakos Sfetsas  
MAIN STAGE November 18, 1983  
Nikitas Tsakiroglou (Franz) Giannis Argyris  
(Maximilian von Moor), Christos  
Kalavrouzos (Karl), etc.
519. Caryl Churchill  
TOP GIRLS  
Translator Marlena Georgiadi, Director  
Maretta Rialdi. Sets - Costumes Lila  
Kendaka, Music Sophia Michalitis  
NEW STAGE December 16, 1983  
Olga Tournaki (Isabella Byrd, Joyce, Mrs  
Kidd), Miranda Zafropoulou (Lady Nino,  
Wynne), Nora Katseli (Griseida/Nell/Janine),  
Kitty Arseni (Dali Oret, Angie), Antigone  
Glykofrydi (Pope Joan, Louisa) Papi  
Papadaki (Waitress Kit, Shona), Lily  
Papagianni (Marlene), etc.
520. Ivan Turgenev  
A MONTH IN THE COUNTRY  
Translator A. Rosolymos, Director Jules  
Dassin Sets - Costumes Dionysios  
Fotopoulos Music Eleni Kararidou  
MAIN STAGE February 9, 1984  
Aleka Katseli (Anna Semeyona Islayev),  
Kakia Dandoulaki (Natalia Petrovna),  
Antonios Theodorakopoulos (Mikhail  
Alexandrovich Raktin), etc.
521. Andreas Thomopoulos  
TA PAIDIA TOU KAIN  
(THE CHILDREN OF CAIN)  
Director Takis Voutouris, Sets - Costumes  
Giannis Mikos, Music Nikos Georgiouis  
MAIN STAGE February 15, 1984  
Kostas Kastanas (Grigoris), Georgios  
Dialegmenos (Ilias), etc.
522. Nikos Zakopoulos  
HARILAO'S TRIKOUFIS  
Director Kostas Bakas, Sets - Costumes  
Fotios Mantoudis, Music Vasilis Dimitriou  
PIRAEUS MUNICIPAL THEATRE  
March 24, 1984  
Takis Voulalas (Harilaos Trikoufis), Kostas  
Kokakis (Koumoundouros), Christos  
Konstandopoulos (Deligeorgos), etc.
523. Vasilis Aedeopoulos  
KREATOMICHANI (MEAT GRINDER)  
Director Ragia Mouzenidou  
Sets - Costumes Gioulia Gazetopoulou,  
Music Georgios Theodorakis,  
Choreography - Movement: Vasilis Langos  
NEW STAGE March 31, 1984  
Tasos Halkias - Georgios Partsalakis  
(Leftis), Mary Inglessi (Sophia) Dimitris  
Zakynthinos (Interrogator), etc.

524. Euripides  
EPIPHYLITUS  
Translator Kostas Vamalis, Director Nikos Perelis, Sets - Costumes Laloula Chryssikopoulou, Music Christodoulos Halaris, Choreography Lyda Setaniou  
EPIDAUROS June 30, 1984  
Antonie Theodorakopoulos (Hippolytus), Annie Paspati (Phaedra), Giannis Kasdaglis (Theseus), etc.
525. Aristophanes  
CLOUDS  
Translator Kostas Vamalis, Director Kostas Bakas, Sets - Costumes Nikos Stefanou, Music Eleni Karandrou, Choreography Sophia Spyritou  
EPIDAUROS July 7, 1984  
Iakovos Psarras (Strepsades), Dimitris Paleohortis (Pheidippides), Georgios Danis (Socrates), etc.
526. Sophocles  
ANTIGONE  
Translator K. H. Myriss, Director Georgios Remoundos, Sets - Costumes Georgios Patsas, Music Georgios Tsangaris, Choreography Haris Mandafounis  
EPIDAUROS July 14, 1984  
Maria Skountzou (Antigone), Nikitas Tsakiroglou (Creon), Athina Tsiura (Ismene), etc.
527. Brendan Behan  
THE HOSTAGE  
Translator Vasilis Rotas and Voula Diamaniakou, Director Lambros Kostopoulos, Sets - Costumes Nikos Petropoulos, Music Mikis Theodorakis, Choreography Giannis Fiery  
ROYING COMPANY August 4, 1984  
Betty Valasi (Meg Dillo), Nikos Bousdoulos (Pat), Chloe Liaskou (Teresa), Christos Mantzaris (Mr Mullenty), etc.
- PERIOD 54 (1984-1985)
528. George Bernard Shaw  
HEARTBREAK HOUSE  
Translator Kostas Skalkaras, Director Jules Dassin, Sets - Costumes Dionysios Fotopoulos, Music Nikos Kypourgos  
MAIN STAGE November 3, 1984  
Nikitas Tsakiroglou (Captain Shotover), Andreas Barkoulis (Hector Hushabye), Olia Lazaridou (Ellie), etc.
529. Giannis Chrisoulis  
I EPIBHOI (YOUNG PEOPLE)  
Director Diagoras Chronopoulos, Sets - Costumes Aphrodite Koutsoudaki, Music Giannis Petraris, Choreography Giannis Fiery  
NEW STAGE November 10, 1984  
Oghly Mavropoulou (Eleni), Iakovos Psarras (Aristo), Ilias Lambridou (Tzeni), Tasos Halkias (Vyron), etc.
530. Tennessee Williams  
CAT ON A HOT TIN ROOF  
Translator Marios Floritis, Director Nikos Haralambous, Sets - Costumes Georgios Zikas, Music Kostas Karalis  
MAIN STAGE December 23, 1984  
Nora Katseli (Maggie), Fedon Georgitis (Briek), Georgios Tsitopoulos (Gouper), etc.
531. David Storey  
HOME  
Translator Dimitris Malavetas  
Director Dimitris Exarhos,  
Sets - Costumes Kalliopi Kapanita  
NEW STAGE January 5, 1985
- Tzeni Papoutsi (Kathleen), Vasilis Kanakis (Jack), Theodoros Exarhos (Harry), Nita Paganis (Marjorie), Konstantinos Konstantopoulos (Alfred), etc.
532. Henrik Ibsen  
THE WILD DUCK  
Translator Vasos Daskalakis  
Director Koula Antoniadis, Sets - Costumes Andreas Sarandopoulos, Music Georgios Tsangaris  
ROYING COMPANY - PATRA  
January 12, 1985  
Maria Skountzou (Gina Ekdal), Giannis Kasdaglis (Relling), Antigone Glykofrydi (Mrs Serm), etc.
533. Bertolt Brecht  
THE GOOD WOMAN OF SETZUAN  
Translator Marios Floritis, Director Georgios Remoundos, Sets - Costumes Nikos Petropoulos, Music Paul Desau  
MAIN STAGE February 15, 1985  
Niki Triantafylidou - Rasmii Topela (Sen Te/Sui Ta), Kostas Kastanas (Yang Soen), Theodoros Syriotis (Sun Foo), etc.
534. Stratis Karras  
OI BOULOUKTSIDES (THE 'MOBSTERS')  
Director Thanasis Papageorgiou, Sets - Costumes Mirela Papaconomou, Music Stamatis Spanoudakis  
NEW STAGE March 2, 1985  
Iakovos Psarras (Lydis), Olga Tournaki (Nita), Panos Vasilias (Melpos), Christos Daktylidis (Xydis), etc.
535. Asimakis Ghalamas - Kostas Pretenderis  
MIAS PENDARAS NIATA  
(A NICKER'S WORTH OF YOUTH)  
Director Raga Mouzenidou, Sets - Costumes Gioula Gazetopoulou  
PIRAEUS MUNICIPAL THEATRE  
March 16, 1985  
Betty Valasi (Marika), Nikos Bousdoulos (Paschalis), Makis Panorios (Paraskevas), Kostas Ballas (Contractor), Katerina Bourlou (Doctor), etc.
536. Anton Chekhov  
THE CHEERY ORCHARD  
Translator Aris Alexandrou, Director Georgios Michailidis, Sets - Costumes Deni Vahliti, Music Theodoros Antoniou  
MAIN STAGE March 23, 1985  
Antigone Valakou (Lyobov Andreyevna), Nikitas Tsakiroglou (Trofimov), Vyron Pallis (Gagier), Christos Kalavrouzos (Lopakhin), etc.
537. Euripides  
BACCHAE  
Translator Georgios Heimonas, Director Georgios Sevastikoglou, Sets - Costumes Savvas Haratsidis, Music Georgios Kouroupos, Choreography Eris Pitta  
EPIDAUROS June 29, 1985  
Kostas Kastanas (Dionysus), Nikitas Tsakiroglou (Pentheus), Maria Skountzou (Agave), etc.
538. Euripides  
HECUBA  
Translator Tasos Roussos, Director Lambros Kostopoulos, Sets - Costumes Ioanna Papantoniou, Music Theodoros Antoniou, Choreography Vasilis Lagos  
EPIDAUROS July 6, 1985  
Aleka Katseli - Olga Tournaki (Hecuba), Chloe Liaskou (Polyxene), Christos Kalavrouzos (Polymestoras), Vyron Pallis (Agamemnon), etc.
539. Aristophanes  
ITIS  
Translator Kostas Vamalis, Director Luca Ronconi, Sets - Costumes Dionysios Fotopoulos, Music Dionysios Savvopoulos  
EPIDAUROS August 17, 1985  
Stavros Paravas (Chremylus), Georgios Danis (Plutus), Georgios Patsalakis (Carion), Despo Diamantidou (Old woman), etc.
- PERIOD 55 (1985-1986)  
Artistic Director: Kostas Politoopoulos (1985-1990)
540. Georgios Armenis - Spyros Papadogiorgis - Markos Haritakis  
AKALYPTOS HOROS  
(UNCOVERED SPACE)  
Director Takis Vousteris, Sets - Costumes Aphrodite Koutsoudaki, Music Nikos Georgiouis  
NEW STAGE October 18, 1985  
Maria Marmarinou, Kati Triandafyllou, Tasos Papadakis, Panos Vasilias, Kostas Megapanos, Tzeni Papoutsi, Babis Chropoulos, Theano Ioannidou, Foti Papadakis, Margarita Anhidrou, Rasmii Topela, Dimitris Zakyntinos.
541. William Shakespeare  
THE TAMING OF THE SHREW  
Translator Kostas Karthaos, Director Georgios Theodoridis, Sets - Costumes Georgios Patsas - Antonis Fokas, Music Christos Leonitis  
PIRAEUS MUNICIPAL THEATRE  
October 25, 1985  
Eleni Rantou (Katherine), Konstantinos Konstantopoulos (Petruchio), Angeliki Veloudaki (Bianca), Tasos Halkias (Tranio), etc.
542. Antonios Matesis  
O VASILIKOS (BASIL)  
Director Kostas Bakas, Sets - Costumes Nikos Stefanou, Music Dimitris Lagos, Choreography Sophia Spyritou  
MAIN STAGE November 22, 1985  
Nikitas Tsakiroglou (Dartos Ronkalis), Kostas Kastanas (Draganigos), Tomis Manesi (Goufalina), etc.
543. Euripides  
TROIAN WOMEN  
Translator Thanasis Valtinos, Director Andreas Filippidis, Sets - Costumes Antonis Kyriakoulis, Music Dimitris Antoniou, Choreography Vasilis Lagos  
NEW STAGE November 29, 1985  
Olga Tournaki (Hecuba), Ilias Lambridou - Rasmii Topela (Cassandra), Vyron Pallis (Talthyvius), etc.
544. Manolis Korres  
EPIKINDINO PAHNIDI  
(DANCERUS GAME)  
Director Dimitris Exarhos, Sets - Costumes Faidon Patrikalakis  
NEW STAGE December 20, 1985  
Theodoros Syriotis (Nikos Berstis), Antigone Glykofrydi-Mantouvalou (Mary), Theodoros Katsafados (Fotis), Athina Tsiura (Rea), Christos Konstantopoulos (Harilaos Mourtos), etc.
545. Moliere  
TARTUFFE  
Translator Alexis Solomos  
Director Alexis Solomos,  
Sets - Costumes Ioanna Papantoniou  
MAIN STAGE December 21, 1985  
Iakovos Psarras (Orgon), Andreas Filippidis (Tartuffe), Annie Paspati (Elmira), etc.
546. Giannis Papadopoulos  
A, O B KAI O G (Alpha, Beta and Gamma)  
Director Stelios Goutis, Sets - Costumes Dimitris Mytaras  
NEW STAGE January 31, 1986  
Panos Vasilias (Alpha), Kostas Kokakis (Beta), Mirka Kalatzopoulou (Gamma), etc.
547. Friedrich Schiller  
MARIA STUART  
Translator Vasilis Rotas, Director Georgios Michailidis, Sets - Costumes Damianos Zarifis  
MAIN STAGE February 1, 1986  
Antigone Valakou (Maria Stuart), Nelly Angelidou (Elizabeth), etc.
548. Georgios Haralambidis  
KILLEER  
Director Georgios Haralambidis, Sets - Costumes Laloula Chryssikopoulou, Music Vasilis Tennis  
PIRAEUS MUNICIPAL THEATRE  
February 7, 1986  
Theodoros Syriotis (Landowner), Dinos Douglirakis (Teacher), Thanos Kamellis (Priest), Maria Tenidou (Daughter), etc.
549. Notis Pergialis  
ANOIXE TIN PORTA (OPEN THE DOOR)  
Director Nikos Perelis, Sets - Costumes Andreas Sarandopoulos, Music Georgios Tsangaris  
NEW STAGE February 28, 1986  
Makis Panorios (Pat), Nikos Skidas (Nikos), Takis Karathanasis (Doctor), Petros Damoulis (Petraakis), etc.
550. Antonis Doriadis  
ENAS POLITIS YPERANO PASIS  
YPERIAS  
(A CITIZEN ABOVE SUSPICION)  
Director Dinos Dimopoulos, Sets - Costumes Giannis Metzifok, Music Sakis Tsilikis  
Choreography Kiki Maniati  
NEW STAGE April 4, 1986  
Annie Paspati (Television presenter), Giannis Kasdaglis (Matheos), Chloe Liaskou (Woman), etc.
551. August Strindberg  
GHOST SONATA  
Translator Margarita Melberg  
Director Giannis Houvardas, Sets - Costumes Dionysios Fotopoulos  
MAIN STAGE April 19, 1986  
Georgios Patsalakis (Euanon), Konstantinos Konstantopoulos (Student), Margarita Lambrinou (The Mummy), etc.
552. Euripides  
ELECTRA  
Translator Tasos Roussos, Director Georgios Michailidis, Sets - Costumes Damianos Zarifis, Music Theodoros Antoniou, Choreography Noni Michalidi  
EPIDAUROS August 15, 1986  
Mana Skountzou (Electra), Kostas Karras (Orestes), Takis Vouliaris (Farmer), etc.
553. Aristophanes  
FROGS  
Translator Kostas Stamatiou, Director Kostas Bakas, Sets - Costumes Ioanna Papantoniou, Music Georgios Tsangaris, Choreography Regina Kapetanaki  
EPIDAUROS August 29, 1986  
Georgios Mihalakopoulos (Dionysus), Thymios Karakatsis (Xanthias), Nikitas Tsakiroglou (Euripides), Iakovos Psarras (Aeschylus), etc.



- REVIVALS:  
PLUTUS  
EPIDAUROS September 5, 1986  
(First 1985)
- PERIOD 56 (1986-1987)**
- 554 Athol Fugard  
THE ROAD TO MECCA  
Translator Marlena Georgadi, Director Jules Dassin Sets - Costumes Dionysy Fotopoulos  
NEW STAGE October 24, 1986  
Margarita Lambrinou (Ellen), Noni Ioannidou (Elsa), Giannis Katsaglis (Marius), etc.
- 555 Georgios Christofilakis  
OI KERKEMEZOI  
(THE KERKEMEZOVS FAMILY)  
Director Georgios Christofilakis, Sets Giannis Lekos, Costumes Niki Perdikis, Music Georgios Despotidis  
NEW STAGE November 22, 1986  
Spyros Konstandopoulos (Devas), Kerkemezos, Georgios Danas (Dimos Kerkemezos), Kitty Arseni (Konstandina), etc.
- 556 Eduardo de Filippo  
THOSE GHOSTS  
Translator Giannis Iordanidis, Director Andreas Voutsinas, Sets - Costumes Laloula Chrysiokopoulou, Music Georgios Tsangaris  
MAIN STAGE November 26, 1986  
Georgios Mihalakopoulos (Pasquale Lojacono), Miranda Zafropoulou (Carmela), Maria Skountzou (Maria Lojacono) etc.
- 557 Federico Garcia Lorca  
THE HOUSE OF BERNANDA ALBA  
Translator Pelos Katselis Director Diagoras Chronopoulos, Sets - Costumes Simos Karafyllis, Music Georgios Kouroupos  
NEW STAGE December 20, 1986  
Dina Konsta (Ponzia), Aleka Katseli (Bernarda), Olga Tournaki (Maria Josefa), etc.
- 558 Vasilis Ziogas  
OI GAMOI (MARRIAGES)  
Director Nikos Armasos, Sets - Costumes Apotolos Vettas, Music Iraklis Paschalidis  
NEW STAGE January 24, 1987  
Vera Zavitsianou (Lady), Georgios Moschidis (Doctor), Dimitris Lignadis (Student), etc.
- 559 Georgios Sevastokoglou  
O THANATOS TOU VASILIKOU  
EPITROPOU  
(THE DEATH OF THE ROYAL COMMISSIONER)  
Director Georgios Sevastokoglou  
Sets - Costumes Savvas Haratidis  
MAIN STAGE February 7, 1987  
Nikitas Tsakiroglou (Odysseus), Annie Paspali (Eleni), Takis Voulaas (Renos), Giannis Mavritsakis (Violinist), Rania Trivela (Danae), etc.
- 560 Kostas Vamalis  
I ALITHINI APOLOGIA TOU SOCRATI  
(THE TRUE APOLOGY OF SOCRATES)  
Director Christos Siopahas,  
Sets - Costumes Vasilis Fotopoulos.  
Music Michalis Christodoulidis  
KOMOTINI February 14, 1987  
Christos Kalavrouzos.
- 561 Pavlos Matesis  
I EXORIA (EXILE)  
Director Kostas Bakas,  
Sets - Costumes Vasilis Fotopoulos  
NEW STAGE February 28, 1987  
Nelly Angelidou (Maria), Iakovos Psarras (Kostas Kokalis (Thanasis), Georgios
- Patsalakis (Mimis), Tasos Halkias (Natsos), etc.
- 562 Samuel Beckett  
ACT WITHOUT WORDS  
Director Alexis Minotis, Sets - Costumes Georgios Patsas, Choreography Maria Hors  
MAIN STAGE March 14, 1987  
Aspasia Kralli (Mime).
- 563 Samuel Beckett  
ENDGAME  
Translator Kostas Skaliouras, Director Alexis Minotis, Sets - Costumes Giannis Tsarouchis  
MAIN STAGE March 14, 1987  
Nikitas Tsakiroglou (Clove), Alexis Minotis (Ham), Iakovos Psarras (Nag), Margarita Lambrinou (Nell).
- 564 John Webster  
THE DUCHESS OF MALFI  
Translator Tassos Rouzoss, Director Spyros Evangelatos, Sets - Costumes Antonis Kyriakoulis, Music Stefanos Gazouleas  
MAIN STAGE April 11, 1987  
Antigone Valakou (Duchess of Malfi), Petros Fyssoun (Daniel de Bozola) Olga Politou (Julia), etc.
- 565 Euripides  
PHOENICIAN WOMEN  
Translator Dimitris Dimitriadis, Director Giannis Houvardas, Sets Andreas Sarandopoulos, Costumes Anastasia Arseni, Music Dimitris Lekkas, Choreography Regina Kapetanaki  
GARAGE May 2, 1987  
Katerina Helms (Jocasta), Nikos Bousdoukos (Creon), Dimitris Katalytos - Kostas Halkias (Oedipus), etc.
- 566 Herodas  
MIMES  
Translator Sotiris Kakisis - Stefanos Koumanoudis, Director Giannis Houvardas, Sets Andreas Sarandopoulos, Costumes Anastasia Arseni, Music Dimitris Lekkas, Choreography Regina Kapetanaki  
MAIN FOYER OF THE NATIONAL THEATRE May 2, 1987  
Georgios Patsalakis (Thales - Cedron), Noni Ioannidou (Gylle), Dimitra Houtoupi (Métriche), Dimitris Katalytos (Pyrras), Efi Mourik (Métrétrete) etc.  
General title: THE LAST CITIES
- 567 Aeschylus  
SEVEN AGAINST THEBES  
Translator Tassos Rouzoss, Director Kostas Bakas, Sets Andreas Sarandopoulos, Costumes Georgios Zikas, Music Vasilis Tenmidis Choreography Regina Kapetanaki  
EPIDAUROS June 26, 1987  
Kostas Karras (Eteocles), Iakovos Psarras (Messenger), Nikos Bousdoukos (Herald), etc.
- 568 Aristophanes  
ECCLESIAZUSAE  
Translator Kostas Tsahis, Director Giannis Margaritis, Sets - Costumes Savvas Haratidis, Music Michalis Grigoriotis, Choreography Ersi Pitta  
EPIDAUROS July 3, 1987  
Mary Chronopoulos (Praxagora), Georgios Patsalakis (Blepyrus), Spyros Konstandopoulos - Dimos Doulgerakis (Chremes), etc.
- 569 Sophocles  
OEDIPIUS THE KING  
Translator Artemis Mertani-Liza, Director Georgios Michalidis, Sets Dionysy Fotopoulos, Costumes Giannis Metzkoif, Music Theodoros Antoniou, Choreography Dora Michalidi
- EPIDAUROS July 10, 1987  
Nikitas Tsakiroglou (Oedipus), Antigone Valakou (Jocasta), Takis Voulaas (Creon), etc.
- PERIOD 57 (1987-1988)**
- 570 Jakob Lenz  
THE SOLDIERS  
Translator Stelios Goutis, Director Giannis Kalatzopoulos, Sets - Costumes Nikos Petropoulos, Music Lena Platonos, Choreography Daniel Lomel  
NEW STAGE October 31, 1987  
Georgios Tsitsopoulos (Colonel Spanheim), Dimitris Lignadis (Stolgius), Nikos Nikolaou (Marianne), etc.
- 571 Manolis Skouloudis  
IDIOT  
Adaptation of the novel by Dostoyevsky  
Director Kostas Bakas, Sets - Costumes Savvas Haratidis  
MAIN STAGE October 12, 1987  
Petros Fyssoun (Leon Nikolayevich Mikhkin), Maria Skountzou (Nastasha Filipovna Baraskova), etc.
- 572 Dimosthenis Misisits  
O FIAKAS  
Director Giannis Nikolaidis, Sets - Costumes Laloula Chrysiokopoulou, Music Loukianos Kliaidinos. Choreography Isidoros Sideris  
NEW STAGE December 18, 1987  
Kostas Karras (Fiakas), Georgios Patsalakis (Giannis), Ilias Lambridou - Mary Iglis (Evanthia), etc.
- 573 Anton Chekhov  
THE SEAGULL  
Translator Xenia Kalogeropoulou  
Director Jules Dassin,  
Sets - Costumes Dionysy Fotopoulos  
MAIN STAGE January 23, 1988  
Miranda Zafropoulou (Arkadina), Georgios Mihalakopoulos (Trigorin), etc.
- 574 Marios Pontikas  
ORTHOS LOGOS (PROPER SPEECH)  
Director Christos Siopahas,  
Sets - Costumes Andreas Sarandopoulos, Music Michalis Christodoulidis  
THIRD STAGE February 13, 1988  
Ersi Malikenkou (Ioanna), Tasos Halkias (Georgios), Anna Makraki (Ersi), etc.
- 575 Henrik Ibsen  
GHOSTS  
Translator Anna Varvarevou,  
Director Dimitris Erarhos,  
Sets - Costumes Georgios Patsas  
NEW STAGE February 19, 1988  
Vera Zavitsianou (Helen Alving), Theodoros Katsafados (Orvald), Takis Voulaas (Pastor Manders), etc.
- 576 August Strindberg  
THE FATHER  
Translator Nikos Gatsos, Director Alexis Minotis, Sets - Costumes Vasilis Vasilidis  
MAIN STAGE March 24, 1988  
Alexis Minotis (Cavalry Captain) Nelly Angelidou (Laura), Iakovos Psarras (Pastor), Georgios Tsitsopoulos (Doctor), etc.
- 577 Euripides  
PHOENICIAN WOMEN  
Translator Georgios Spatalas, Director Alexis Minotis, Sets - Costumes Dionysy Fotopoulos, Music Mikis Theodorakis, Choreography Maria Hors  
EPIDAUROS July 22, 1988  
Revival of the 1978 production
- Alexis Mmotis (Oedipus), Nelly Angelidou (Jocasta) Maria Skountzou (Antigone), etc.
- 578 Aristophanes  
THESEMOPHORIAZUSAE  
Translator Pavlos Matesis, Director Kostas Bakas, Sets - Costumes Andreas Sarandopoulos, Music Giannis Markopoulos, Choreography Sophia Sphyratou  
EPIDAUROS July 29, 1988  
Georgios Mihalakopoulos (Mnesticholous), Georgios Moschidis (Eumprides), Tzeni Papoutsi (Female Herald), etc.
- REVIVALS:  
OEDIPIUS THE KING  
EPIDAUROS August 5, 1988  
(First 1987)
- PERIOD 58 (1988-1989)**
- 579 Dimitris Koromilas  
O THANATOS TOU PERIKLEOUS  
(PERICLES' DEATH)  
Director Andreas Filippidis, Sets - Costumes Rena Georgiadou, Music Vasilis Dimitriou  
NEW STAGE October 15, 1988  
Makis Panorios (Kanelakos), Karmen Roungieri (Mother), Themis Marselou (Daughter), etc.
- 580 Angelos Vlahos  
I KORI TOU PANTOPOLOU  
(THE GROCER'S DAUGHTER)  
Director Giannis Nikolaidis, Sets - Costumes Rena Georgiadou, Music Vasilis Dimitriou, Choreography Dora Mitropoulou  
NEW STAGE October 15, 1988  
Takis Karathanasis (Thanasis), Tzeni Papoutsi (Stamata), Vasilis Evtaixopoulos (Konstandinos), etc.
- 581 Ilias Kapetanakis  
I VENGERA (EVENING VISIT)  
Director Giannis Nikolaidis, Sets - Costumes Rena Georgiadou, Music Vasilis Dimitriou, Choreography Dora Mitropoulou  
NEW STAGE October 15, 1988  
Nikos Bousdoukos (Stenos), Aspasia Kralli (Eleni), Nikos Lykimitros (Neroulos), Mary Koutsoukou (Pipsi), etc.
- 582 Dimitris Kehaidis  
TO PANIYORI (THE FESTIVAL)  
Director Nikos Armasos, Sets - Costumes Apotolos Vettas. Music Iraklis Paschalidis  
GARAGE October 21, 1988  
Christos Kalavrouzos (Quiltmaker), Liانا Farouk (Flut), Peris Michalidis (Frangorathis), Athina Kefala (Marika), etc.
- 583 Iakovos Kambanelis  
AORATOS THIASOS  
(INVISIBLE COMPANY)  
Director Georgios Michalidis, Sets - Costumes Savvas Haratidis, Music Theodoros Antoniou  
MAIN STAGE November 3, 1988  
Nikitas Tsakiroglou (Ho-Ho), Christos Konstandopoulos (Old Friend), Evangelos Rokos (Son), etc.
- 584 Eugene-Marie Labiche  
THE ITALIAN STRAW HAT  
Translator Giannis Iordanidis,  
Director Giannis Iordanidis,  
Sets - Costumes Georgios Patsas  
MAIN STAGE December 3, 1988  
Revived Main Stage December 14, 1990  
Georgios Patsalakis (Fandarine), Georgios Moschidis (Nonancour), Ilias Lambridou (Helene), etc.

585. Thanasis Metsimendis  
ENA STAHY ATERISTO  
(ONE STALK UNHARVESTED)  
Director Nikos Papadakis, Sets - Costumes  
Antonis Halkias, Music Georgios Boudouvis  
GARAGE December 16, 1988  
Christina Theodoropoulou (Sev) Filippou  
Sorianos (Augustos), Margarita Lambrinou  
(Mrs Dorfani), etc.
586. Nikola Gogol  
THE INSPECTOR GENERAL  
Translator Kostas Stamatiou,  
Director Kostas Bakas, Sets Nikos Stefanou,  
Costumes Ioanna Papanoniou  
MAIN STAGE December 17, 1988  
Dimitris Chrysomalis (Ivan Alexandrovich  
Chlestakov), Iakovos Psarras  
(Dmshanosky), etc.
587. Kostas Mitropoulos  
I DALIKA, PENTHE MORFES AGAPIS  
(THE TRUCK, FIVE KINDS OF LOVE)  
Director Georgios Christofilakis, Sets Giannios  
Lekos, Costumes Titina Halmatzi, Music  
Andreas and Dimitris Biskiris  
NEW STAGE January 21, 1989  
Christina Theodoropoulou (Wife - Dora),  
Kostas Messaris (Husband), Mania  
Tehriztlogu (Spouse - Klen), etc.
588. Nikos Zakopoulos  
I EPISTROFI (THE RETURN)  
Director Lambros Kotsopoulos,  
Sets - Costumes Andreas Sarandopoulos,  
Music Vasilis Tsiakos  
GARAGE February 4, 1989  
Kitty Arseni (Marouso) Theodoros  
Katafados (Antonis), Dimitris Zakynthinos  
(Dimitris Randas), etc.
589. William Shakespeare  
ROMEO AND JULIET  
Translator Dimitris Mavrikiou Director  
Dimitris Mavrikiou Sets - Costumes Lily  
Pezanou, Music Nikos Kypourgos,  
Choreography Dimitris Kamnaris  
MAIN STAGE February 18, 1989  
Petros Damoulios (Romeo) Lydia Fotopoulou  
(Juliet), Feris Michailidis (Mercutio), Tzeni  
Papoutsi (Nurse), etc.
590. Pavlos Matesis  
PERIPOITIS FYTON  
(CARETAKER OF PLANTS)  
Director Spyros Evangelatos  
Sets - Costumes Laloula Chrysiokopoulou  
NEW STAGE March 10, 1989  
Georgios Mihalakopoulos (Konstantinos),  
Spyros Konstandopoulos (Frixos), Aristotelis  
Aposkitis (Caretaker of Plants), etc.
591. Tirso De Molina  
THE SEDUCER OF SEVILLE  
Translator Leonidas Karatas,  
Director Gianni Housiaris,  
Sets - Costumes Dionysios Fotopoulos,  
Music Georgios Kouroupos  
MAIN STAGE March 16, 1989  
Antonis Theodorakopoulos (Don Juan  
Tenorio), Dina Andreopoulou (Isabella)  
Takis Moschos (Duke Octavio), etc.
592. Peter Weiss  
MARAT/SADE  
Translator Marios Floritis  
Director Koras Damatis,  
Sets Ioanna Papanoniou,  
Costumes Anna Mahairianaki,  
Music Hans Martin Mayevsky  
GARAGE March 24, 1989  
Revised October 17, 1989  
Tasos Halkias (Jean Paul Marat), Nikos
- Nikolaou (Herald), Georgios Tsiptopoulos  
(Marquis de Sade), etc.
593. CHRISTOS PASCHON (CHRIST'S PASSION)  
Translator Thrasypoulos Stavrou - Petros  
Markaris - Stavros Tsakiris,  
Director Stavros Tsakiris, Sets - Costumes  
Laloula Chrysiokopoulou, Music Georgios  
Boudouvis - Michalis Christodoulidis,  
Choreography Ersi Pita  
HEROD ATTICUS THEATRE June 23, 1989  
Vasilis Koum (Christ), Evangelos Kokos  
(Judas), Nikos Nikolaou (Peter), etc.
594. Theodore Prodromos  
KATOMYOMACHIA  
(CAT AND MOUSE BATTLE)  
Translator Thrasypoulos Stavrou - Petros  
Markaris - Stavros Tsakiris, Director Stavros  
Tsakiris Sets - Costumes Laloula  
Chrysiokopoulou, Music Georgios Boudouvis  
- Michalis Christodoulidis,  
Choreography Ersi Pita  
HEROD ATTICUS THEATRE June 23, 1989  
Theodoros Saris (Ptochoprodomos) Nikos  
Bousdoukos (Creylos), Aspasia Krali (Mad  
Woman), etc.
- Two Byzantine Plays under the title THE  
LIFE AND TIMES OF KYROS MANOULLIS
595. Euripides  
HIPPOLYTUS  
Translator Dimitris Dimitriadis Director  
Giannis Housiaris, Sets - Costumes  
Athanasios Soundoulidis, Music Georgios  
Koumandakis, Choreography Mary Tsouti  
EPIDAURUS July 14, 1989  
Minas Hatzisavas (Hippolytus), Betty  
Arvaniti (Phaedra), Nikos Bousdoukos  
(Theseus), etc.
596. Sophocles  
OEDIPIUS AT COLONUS  
Translator Ioannis Gryparis Director Alexis  
Minotis, Sets Gianni Tsarouhis, Costumes  
Dionysios Fotopoulos, Music Theodoros  
Antoniou, Choreography Maria Hori  
EPIDAURUS July 28, 1989  
Alexis Minotis (Oedipus), Maria Skountzou  
(Antigone), Takis Voulalas (Creon), etc.
- REVIVALS:  
THESEMOPHORIASUZAE  
EPIDAURUS July 21, 1989  
(First 1988)
- PERIOD 59 (1989-1990)
597. Joseph Kesselring  
ARSENIC AND OLD LACE  
Translator Pavlos Matesis, Director Nikos  
Armas, Sets - Costumes Apostolos Vettas  
MAIN STAGE October 21, 1989  
Vera Zavitianou (Abby Brewster), Margarita  
Lambrou (Martha Brewster), Antonis  
Theodorakopoulos (Mortimer), etc.
598. Manolis Korres  
O MIDAS EHEI AFTIA GAI DAROU  
(KING MIDAS HAS DONKEY'S EARS)  
Director Nikos Haralambous, Sets -  
Costumes Aphrodite Koutsoukaki  
NEW STAGE October 27, 1989  
Georgios Armenis (Th. Giotis) Spyros  
Konstandopoulos (Mnas), Dina Konsta  
(Olga), etc.
599. Angelos Terzakis  
O FROGONOS (THE ANCESTOR)  
Director Dimitris Exarhos,  
Sets - Costumes Andreas Sarandopoulos,  
Music Dimitris Terzakis
600. Nikolaos Laskaris  
MALLIA KOUVARIA (SNARLED WOOL,  
Figuratively DAGGERS DRAWN)  
Director Georgios Karaharisaris,  
Sets - Costumes Michalis Sdougos,  
Music Georgios Boudouvis  
GARAGE December 9, 1989  
Revised 1990  
Georgios Partalakis (Kostas Koundoupi)  
Kostas Pagonis (Giakoumis), Aleka Paitazi  
(Ergenia Harloupi), etc.
601. Alekos Sakellarios  
O FILOS MOU OF LEFTERAKIS  
(MY FRIEND LEFTERAKIS)  
Director Alekos Sakellarios,  
Sets - Costumes Georgios Anemogiannis  
NEW STAGE December 16, 1989  
Tasos Halkias (Lefteraki), Dimitris  
Chrysomalis (Theodoros), Penny Papoutsi  
(Fofa), etc.
602. Eugene Ionesco  
THE CHAIRS  
Translator Kostas Stamatiou,  
Director Georgios Mihalakopoulos  
Sets - Costumes Savvas Haratsidis  
GARAGE January 6, 1990  
Iakovos Psarras (Old Man), Maria  
Marmariou (Old Woman)
603. Eugene Ionesco  
THE LESSON  
Translator Kostas Stamatiou,  
Director Georgios Mihalakopoulos,  
Sets - Costumes Savvas Haratsidis  
GARAGE January 6, 1990  
Georgios Moschidis (Teacher), Liana Parousi  
(Pupl), etc.
604. Eugene Ionesco  
THE BALD SOPRANO  
Translator Kostas Stamatiou,  
Director Vera Zavitianou,  
Sets - Costumes Savvas Haratsidis  
GARAGE January 6, 1990  
Kitty Arseni (Mrs Smith), Babis Giotopoulos  
(Mr Martin), Sophia Myrmingidou (Mrs  
Martin), etc.
605. Plautus  
MOSTELLARIA - GHOST STORY  
Translator Tasos Roussos Director Georgios  
Michailidis, Sets - Costumes Dionysios  
Fotopoulos, Music Theodoros Antoniou,  
Choreography Dora Michailidi  
MAIN STAGE January 24, 1990  
Georgios Armenis (Tranio), Dimitris Kotsaris  
(Philolaches), Georgios Danis (Theopropidus),  
Karmen Rounger (Scapha), etc.
606. Kostas Mourselas  
MACHERI STO KOKKALO  
(KNIFE TO THE BONE)  
Director Thanasis Papageorgiou,  
Sets - Costumes Gianni Migadis  
Music Vangelis Gerasis  
NEW STAGE February 15, 1990  
Dimitra Hatoupi (Eleni), Georgios Partalakis  
(Leonidas), etc.
607. Manos Haratis  
O1 APRES PODIES (WHITE APRONS)  
Director Eri Vasilikioti,  
Sets - Costumes Kalliope Kopaniti,  
Music Tasos Karakatsanis  
GARAGE February 24, 1990  
Eri Malikenzou (Julia), Dimitris Aronis  
(Stamatris), Theodoros Gogos (Alexandros), etc.
608. Vincentos Kornaros  
I THYSIA TOU AVRAAM  
(THE SACRIFICE OF ABRAHAM)  
Director Alexis Minotis,  
Sets - Costumes Vasilis Fotopoulos,  
Music Christodoulos Halaris  
MAIN STAGE March 3, 1990  
Alexis Minotis (Abraham), Olga Tournaki  
(Sarah), Natalia Kapodistria (Isaac), etc.
609. William Shakespeare  
TWELFTH NIGHT  
Translator Vasilis Rodas, Director Kostas  
Bakas, Sets - Costumes Ioanna Papanoniou,  
Music Christos Leontis  
MAIN STAGE March 16, 1990  
Georgios Mihalakopoulos (Malvolio)  
Christina Theodoropoulou (Viola) Dimitris  
Chrysomalis (Feste), etc.
610. Aeschylus  
THE PERSIANS  
Translator Tasos Roussos, Director Kostas  
Bakas, Sets Nikos Stefanou, Music Periklis  
Koukos, Choreography Sophia Spyrratou  
EPIDAURUS July 13, 1990  
Maria Skountzou (Atossa), Kostas  
Klefiogiannis (Xerxes), Nikos Galistos  
(Darius), Nikos Bousdoukos (Messenger), etc.
611. Euripides  
BACCCHAE  
Translator Panelis Prevelakis, Director  
Georgios Theodotiadis, Sets - Costumes  
Savvas Haratsidis, Music Christos Leontis  
Choreography Dora Tsatou  
EPIDAURUS July 20, 1990  
Tour, Dodoni, Philippi, Patra  
Miranda Zafropoulou (Dionysus), Kostas  
Kastanas (Pentheus), Olga Tournaki  
(Agave), etc.
612. Lope de Vega  
FUENTEOVEJUNA  
Translator Andreas Panagopoulos,  
Director Koras Damatis Sets Laloula  
Chrysiokopoulou, Costumes Anna  
Mahairianaki, Music Michalis Grigoriou  
HEROD ATTICUS THEATRE  
August 7, 1990  
Christos Erythmiou (Fernando), Babis  
Giotopoulos (Flores), Tasos Halkias  
(Fronodos), Ilias Lambridou (Laurencia), etc.
- REVIVALS:  
THESEMOPHORIASUZAE  
HEROD ATTICUS THEATRE August 29, 1990  
(First 1988, 1989)
- PERIOD 60 (1990-1991)
613. Edward Albee  
EVERYTHING IN THE GARDEN  
Translator Kati Kasimati-Myrtili, Director  
Fanos Papanoniou, Sets - Costumes Nikos  
Stefanos, Music Christos Leontis  
NEW STAGE December 20, 1990  
Miranda Zafropoulou (Genny), Antonis  
Theodorakopoulos (Richard) Dimitris  
Chrysomalis (Jack), etc.
614. Vasilis Adreopoulos  
I KLIRONOMIA (THE INHERITANCE)  
Director Rapa Mouseniou  
Sets - Costumes Gioulia Gazetopoulou  
Music arranged by Olympia Kyriakaki  
GARAGE December 29, 1990  
Nikos Bousdoukos (Maros), Karmen  
Rounger (Elsavet), Takis Voulalas  
(Stefanou Hiris), Mania Tsehtzigtlogu  
(Elsavet) etc.

- 615 Bertolt Brecht  
MOTHER COURAGE AND HER CHILDREN  
Translator Petros Markaris, Director Korais Damatis, Sets - Costumes Savvas Haratsidis, Music Paul Desau, Song writer: Loukas Kavarnos, etc.  
MAIN STAGE February 9, 1991  
Nelly Angelidou (Mother Courage) Olga Damani (Katrin), Babis Hadjiadakis (Aeluf), Dimitris Zakynthinos (Recruiting Officer), etc.
- 616 Georgios Sevastikoglou  
KONSTANTINOU KAI ELENIS  
Director Nikos Armasos,  
Sets - Costumes Ioanna Papanoniou.  
Music Platon Andritsakis  
NEW STAGE March 2, 1991  
Dina Konsta (Matchmaker), Themis Marselos (Eleni), Spyros Konstantopoulos (Kotosos Tsozbatzis), etc.
- 617 William Shakespeare  
A MIDSUMMER NIGHT'S DREAM  
Translator Kostas Kolotas, Director Giannis Karaharisidis, Sets - Costumes Giannis Halkias, Music Periklis Koukous.  
Choreography Ersi Pitta  
GABAAGE March 8, 1991  
Alexis Stavrakts (Oberon), Peris Michalidis (Puck), Sivi Sideri (Titania), Dimitris Lignadis (Lysander), Georgios Partalakis (Bottom), etc.
- 618 Luigi Pirandello  
HENRY IV  
Translator Georgios Roussos, Director Kostas Bakas, Sets - Costumes Georgios Patsas, Music Georgios Tsangaris  
MAIN STAGE March 23, 1991  
Georgios Mihalakopoulos (Enrico) Antonis Theodorakopoulos (Baron Tito Belgreid), Annie Paspali (Marquise Matilda de Spina), etc.
- Artistic Director: Alexis Solomos (1991-1992)
- 619 Euripides  
TROJAN WOMEN  
Translator Tasos Roussos, Director Georgios Theodosiadis, Sets - Costumes Savvas Haratsidis, Music Vasilis Tennisdis.  
Choreography Dora Tsatsou  
EPIDAURUS July 26, 1991  
Tours: Iliada, Herod Atticus Syracuse  
Anna Synodinou (Hecuba) Annie Paspali (Helen), Miranda Zafiropoulou (Cassandra), Maria Skountzou (Andromache), etc.
- 620 Aristophanes  
KNIGHTS  
Translator Nikos Glyfoceras, Director Kostas Bakas, Sets Andreas Sarandopoulos, Costumes Ioanna Papanoniou, Music Christos Leontis, Choreography Ersi Pitta  
HEROD ATTICUS THEATRE August 10, 1991  
Tour: Egaleo, Vrovnas  
Nikos Bousdoulos (Ephialtagos) Georgios Mihalakopoulos (Alantopole), Georgios Teimidis (Demosthenes), Kostas Paganis (Nicias), Georgios Danis (Demos), etc.
- 621 Sophocles  
PHILOCTETES  
Translator Leonidas Zenakos, Director Diognos Chronopoulos, Sets - Costumes Dionysis Fotopoulou, Music Dimitris Papadimitriou, Choreography Maria Hori  
EPIDAURUS August 23, 1991  
Tour: Philippi, Dodoni, Syracuse  
Nikos Kourkoulou (Philoctetes), Dimitris Lignadis (Neoptolemus) Christos Kalavrouzos (Odysseus - Merchant), Dimitris Aronis (Hercules), etc.
- PERIOD 61 (1991-1992)
- 622 Oscar Wilde  
AN IDEAL HUSBAND  
Translator Stelios Spiliotopoulos, Director Georgios Remoundos, Sets - Costumes Rena Georgiadou, Music arranged by Olympia Kyriakaki  
KAPPA THEATRE November 22, 1991  
Angelos Antonopoulos (Sir Robert Chiltern), Nora Valsami (Lady Chiltern) Christos Politis (Lord Gring), etc.
- 623 Moliere  
THE HYPOCHONDRIAC  
Translator Pavlos Matess, Director Kostas Bakas, Sets - Costumes Nikos Stefanou, Music arranged by Olympia Kyriakaki, Choreography Sophia Spyratou  
MAIN STAGE November 29, 1991  
Georgios Mihalakopoulos (Argan) Vera Kroukka (Tomette) Dimitris Lignadis (Cleeanthe), Ghelly Masropoulou (Belline), etc.
- 624 Jean Genet  
THE MAIDS  
Translator Odysseus Elytis, Director Korais Damatis, Sets Ioanna Papanoniou, Costumes Lous Gerardos, Music arranged by Olympia Kyriakaki  
NEW STAGE December 6, 1991  
Revised 1994  
Antigone Valakou (Solange), Vera Zavitsianou (Claire), Georgia Helmi (Madame).
- 625 Albert Camus  
THE MISUNDERSTANDING  
Translator Stamatis Hondrogianinis, Director Korais Damatis, Sets - Costumes Ioanna Papanoniou, Music arranged by Olympia Kyriakaki  
NEW STAGE December 7, 1991  
Olga Tourmaki (Marthe), Kostas Kastanas (Jean), Nelly Angelidou (Mother) Fotini Maneta (Mary), Michalis Romanos, etc.
- 626 George Bernard Shaw  
ANDROCLAS AND THE LION  
Translator Maria Karna, Director Takis Kalipopoulos, Sets Alekos Fasanos, Costumes Rena Georgiadou, Music Christos Leontis, Choreography Maria Hori  
CHILDREN'S THEATRE - MAIN STAGE December 14, 1991  
Thanos Dadinopoulos (Lion), Spyros Konstantopoulos (Androcles), Annie Paspali (Lavinia), etc.
- 627 Grigorios Xenopoulos  
FOITITAI (STUDENTS)  
Director Stelios Papadakis, Sets - Costumes Eda Dimopoulou, Music arranged by Olympia Kyriakaki  
ATHENS MUNICIPAL THEATRE December 20, 1991  
Revised Main Stage April 10, 1992  
Marina Karra (Fanita) Theodoros Katsafados (Tasos), Ilias Asproudis (Thanos), Thanos Kanelis (Barba Georgios), etc.
- 628 Melpo Zarokosta  
SYMVIVASTIKAME (WE COMPROMISED)  
Director Dimos Dimopoulou, Sets - Costumes Gianna Karydis, Music arranged by Olympia Kyriakaki  
NEW STAGE February 1, 1992  
Konstandina Andriopoulou (Katerina), Makis Revmatas (Sotiris), Vivia Tsoumi (Eleni), etc.
- 629 Jean Paul Sartre  
THE DIRTY HANDS or RED GLOVES  
Translator Loiska Avagiannou, Director Georgios Theodosiadis, Sets - Costumes Georgios Patsas, Music arranged by Olympia Kyriakaki  
KAPPA THEATRE February 15, 1992  
Nora Valsami (Jessica), Angelos Antonopoulos (Heeder), Christos Politis (Hugo), etc.
- 630 Ferdinand Bruckner  
THE CRIMINALS  
Translator Katerina Katsaveti, Director Alexis Solomos, Sets Liza Zaimi, Costumes Laloula Chrysiokopoulou, Music arranged by Olympia Kyriakaki  
MAIN STAGE February 22, 1992  
Takis Vouliaras (Gustav Tuchnigut) Vera Kroukka (Emestina Pask), Maria Konstandarou (Mrs von Wig), Dimitris Zakynthinos (Trial Attorney), Dimitris Lignadis (Johann Kumerer), etc.
- 631 Kostas Asimakopoulos  
ASTRAPI STO DASOS  
(LIGHTNING IN THE FOREST)  
Director Monika Vasilou, Sets - Costumes Pavlos Mantou, Music Giannis Spanos  
NEW STAGE March 6, 1992  
Nikos Kourou (Rikardo), Miranda Zafiropoulou (Margarita), Babis Hadjiadakis (Vasilis), etc.
- 632 Thanos Kotsopoulos  
TO NISI TIS AGLIAS  
(THE ISLAND OF THE SAINT)  
Director Spyros Evangelatos, Sets - Costumes Georgios Patsas, Music arranged by Olympia Kyriakaki  
NEW STAGE April 4, 1992  
Maria Skountzou (Maria), Giannis Rozakis (Timotheos), Kostas Kastanas (Petros Narzi), etc.
- 633 Grigorios Xenopoulos  
TO MYSTIKO TIS KONTESSAS VALERENAS (COUNTESS VALERENAS'S SECRET)  
Director Georgios Messalas, Sets - Costumes Savvas Haratsidis, Music arranged by Olympia Kyriakaki  
MAIN STAGE April 11, 1992  
Anna Synodinou (Countess Valerena) Kitty Arseni (Orsola), Antonis Theodorakopoulos (Conte Manolis), etc.
- 634 Sophocles  
ANTIGONE  
Translator Ioannis Gryparis, Director Alexis Solomos, Costumes Lambri Stefanou, Music Vasilis Tennisdis  
EPIDAURUS July 31, 1992  
Revised Herod Atticus and Rhodes: 1993  
Maria Skountzou (Antigone), Nikos Tzozgias (Creon) Nora Valsami (Ismene), etc.
- REVIVALS  
KNIGHTS  
EPIDAURUS July 24, 1992  
(First HEROD ATTICUS THEATRE 1991)
- PERIOD 62 (1992-1993)
- 635 Margarita Lymberaki  
ZOE  
Director Nikos Haralambous, Sets - Costumes Ioanna Papanoniou, Music Michalis Christodoulidis  
MAIN STAGE October 23, 1992  
Antigone Valakou (Zoe), Annie Paspali (Empress Theodora, Zoe's sister), Thanos Dadinopoulos (Romanos), Dimitris Lignadis (Emperor Michael IV),
- Takis Vouliaras (Constantine), etc.
- 636 Markos Antonios Foskolos  
FORTUNATOS  
Edited by Alfred Vincomi, Director Kanelos Apotolos, Sets - Costumes Liza Zaimi, Music Nikiforos Rotas  
NEW STAGE November 13, 1992  
Tours: Herod Atticus Theatre, Rethymno Odysseas Stamoulis (Fortunatou), Iakovos Piaras (Louras), Dina Konsta (Petrou), etc.
- 637 Dimitris Koromilas  
O AGAPITIKOS TIS VOSKOPOULAS  
(THE BELOVED OF THE SHEPHERDESS)  
Director Georgios Theodosiadis, Sets - Costumes Ioanna Papanoniou, Music Donna Samou, Choreography Maria Anthymidou  
MAIN STAGE December 11, 1992  
Presented in Thessaloniki  
Anna Synodinou (Stathena), Christos Kalavrouzos (Mitros), Ersi Malikenzou (Giannaena), etc.
- 638 Eugene Ionesco  
EXIT THE KING  
Translator Kostas Stamatiou, Director Korais Damatis, Sets - Costumes Apotolos Vettas, Music arranged by Olympia Kyriakaki  
NEW STAGE December 18, 1992  
Georgios Mihalakopoulos (King Berenger), Nelly Angelidou (Queen Marguerite), Miranda Zafiropoulou (Queen Marie) Melina Varraka (Juliette), Giannis Romakis (Guard), Georgios Lefas (Doctor), etc.
- 639 Giacomo Rossini  
ANGELINA CINDERELLA  
Adapted by Karmen Roungeri, Director Karmen Roungeri, Sets Anna Mahairiariaki, Costumes Laloula Chrysiokopoulou, Music arranged by Olympia Kyriakaki  
Choreography Theodorakopoulos  
CHILDREN'S THEATRE - MAIN STAGE December 23, 1992  
Revised November 28, 1993  
Penny Papoutis (Angelina) Karmen Roungeri (Fairy Godmother), etc.
- Artistic Director: Dora Tsatsou (1992-1993)
- 640 Dimitris Ptsahas  
VON DIMITRAKIS  
Director Panos Papaioannou, Sets - Costumes Georgios Anemogiannis, Music Christos Leontis  
KOTOPOULI THEATRE - REX February 15, 1993  
Giannis Mihalakopoulos (von Dimitrakis), Pepi Metaliidou (Maria), Kostas Klefiogiannis (Serafeim), Makis Revmatas (Zarlus), etc.
- 641 Iakovos Kambanelis  
O DIPNOS: GRAMMA STON ORESTI, O DIPNOS: GAROPOS THYON  
(THE SUFFER, THEES ALLEY TO ORESTE, THE SUFFER, THEES ALLEY TO ORESTE), etc.  
Director Iakovos Kambanelis, Sets - Costumes Dora Lelouda, Music arranged by Olympia Kyriakaki  
NEW STAGE February 27, 1993  
Maria Kehagiolou (Clytemnestra), Dimitris Lignadis (Orestes), Elisavet Giannopoulou (Electra), etc.
- 642 Carlo Goldoni  
THE IMPRESARIO OF SMYRNA  
Translator Anna Varvareou, Director Georgios Remoundos, Sets - Costumes Rena Georgiadou, Music arranged by Olympia Kyriakaki

MAIN STAGE	PERIOD 63 (1993-1994)	PERIOD 63 (1993-1994)	PERIOD 64 (1994-1995)
<p>March 13, 1993 Christos Politis (Count Lasca), Annie Paspati (Lucrecia), Dimitris Tsoutsis (Nhibo), Anneta Papathanasou (Annina), etc.</p>	<p>649. Alan Bennet THE MADNESS OF KING GEORGE III Translator Marieta Georgiadi, Director Andreas Voutsinas, Sets - Costumes Giannis Metzafok, Music Vasilis Dimitriou, Choreography Eri Pitta MAIN STAGE October 23, 1993 Georgios Mihalakopoulos (King George III), Ersi Malikenzou (Queen Charlotte), Dimitris Zakynthinos (Fox), etc.</p>	<p>656. Fyodor Dostoyevsky THE YOUTH Adapted for the stage by Tasos Lignadis, Director Kostas Bakas, Sets Nikos Stefanou, Costumes Ioanna Papantoniou, Music Georgios Tsangaris MAIN STAGE March 17, 1994 Giannis Voglis (Andreas Petrovich Versilov), Ersi Malikenzou (Tatiana Pavlovna), Dimitris Lignadis (Arkadio Makarovich Dolgorouki), etc.</p>	<p>662. Nikos Perelis I MONAXIA TON SKOULAKION (THE LONELINESS OF WORDS) Director Nikos Perelis, Sets - Costumes Antonis Halkias, Music Vasilis Tennidis NEW STAGE October 29, 1994 Elli Fotiou (Ismene), Thanos Dadinopoulos (Andreas), Stefanos Kyriakidis (Pericles), etc.</p>
<p>643. Richard Brinsley Sheridan THE SCHOOL FOR SCANDAL Translator Giannis Iordanidis, Director Giannis Iordanidis, Sets - Costumes Georgios Patzas, Music arranged by Christos Petrou NEW STAGE April 4, 1993 Spyros Konstantopoulos (Sir Peter Teazle), Nora Valsami (Lady Teazle), Dimitris Lignadis (Joseph Surface), etc.</p>	<p>650. Henri de Montherlant THE CITY WHOSE PRINCE WAS A CHILD Translator Alexandros Adoropoulos, Director Vangelis Theodoropoulos, Sets - Costumes Antonis Daghdis NEW STAGE November 20, 1993 Vasilis Ertzopoulos (Abasse) Makis Revmatas (Abbet), Christos Giannaris (Sevre), Evangelos Rokos (Ambere), Dimitris Kotsaris (Henrie), Dimitris Marizas (Souplie)</p>	<p>Artistic Director: Kostas Politopoulos (1994)</p> <p>657. Antonio Buero Vallejo THE CONCERT AT SAINT OVIDE Translator Ioulia Iatridi, Director Nikos Diamantidis, Sets - Costumes Savvas Haralazidis, Music Notis Mavroudis KATINA PAXINOU THEATRE March 5, 1994 Nikos Kalavrouzos (David), Maria Skountzou (Ariana), Nikos Bousdoukos (Luis-Maria Valden), etc.</p>	<p>Artistic Director: Nikos Kourkoulou (1994-)</p> <p>663. Pavlos Matisis FROS ELEFSINA (TO ELEFSINA) Director Korais Damatis Sets - Costumes Korais Damatis MAIN STAGE February 10, 1995 Vanis Andreopoulos (Father), Nelly Angelidou (Mother), Smaragda Smyrniou (Daughter), Ersi Malikenzou (Neighbour), etc.</p>
<p>644. Andreas Thomopoulos ARSENIKO - THILYKO (MALE - FEMALE) Director Andreas Thomopoulos, Sets - Costumes Michalis S'dougos, Music Nikos Kypourgos KATINA PAXINOU THEATRE April 11, 1993 Babis Hadjidakis (Dimitris), Eleni Panagiotou (Niki), Theodoros Katsafados (Alkis), etc.</p>	<p>651. George Orwell ANIMAL FARM Translator Errikos Bellies, Director Dimitris Potamitis, Sets - Costumes Aphrodite Koutoudaki, Music Mimis Plessas, Choreography Maria Gouti KOTOPOULI THEATRE - REX November 6, 1993 Maria Alkaiou (Grandmother), Papi Metallidou (Kind one) Nikos Bousdoukos (Napoleon), etc.</p>	<p>658. G. I. Isaias I TIMI TOU SOUDERMAN (SOUDERMAN'S HONOUR) Director Korais Damatis, Sets - Costumes Andreas Sarandopoulos, Music Christos Leonis NEW STAGE April 1, 1994 Nelly Angelidou (Fotini Haivani), Georgios Lefas (Robertos Haivanis), Dimitris Kotsaris (Mr Souderman), Maria Tsima (Mrs Souderman), etc.</p>	<p>664. Dusan Kovacevic SAINT GEORGE KILLS THE DRAGON Translator Gaga Rotic, Director Bratislav Lehic, Sets - Costumes Andreas Sarandopoulos, Music Goran Bregovic KOTOPOULI THEATRE - REX February 17, 1995 Presented in Belgrade and Novi Sad Kostas Klefiogiannis (Sublieutenant Tasic), Georgios Tsimidis (Ratico), Nikos Tzogas (Doctor), Nikos Bousdoukos (Country Policeman), Maria Kehagioglu (Katerina), etc.</p>
<p>645. Henrik Ibsen JOHN GABRIEL BORKMAN Translator Leon Koukoulas, Director - Sets Giannis Veakis, Costumes - Music arranged by Elli Solomonidou-Balanou MAIN STAGE April 22, 1993 Angelos Antonopoulos (John Gabriel Borkman), Maria Skountzou (Gunhild Borkman), Vera Zavitsianou (Ella Borkman), etc.</p>	<p>652. Moliere THE MISANTHROPE Translator Dimitris Dimitriadis, Director Giannis Iordanidis, Sets - Costumes Georgios Patzas: Music arranged by Iakovos Drosos KATINA PAXINOU THEATRE December 4, 1993 Christos Parlas (Alceste) Smaragda Smyrneou (Celimene), Tryfon Karatzas (Philete), etc.</p>	<p>Acting Artistic Director: Laloula ChrisKopolou (1994-1995)</p> <p>659. Aristophanes CLOUDS Translator Pavlos Matisis, Director Korais Damatis, Sets Apostolos Veltas, Costumes Anna Mahairianaki, Music Vasilis Dimitriou, Choreography Korais Damatis EPIDAURUS July 16 1994 Tours: Ymittos, Iliada, Egaleo Georgios Mihalakopoulos (Strepsiades), Georgios Lefas (Pheidippides), Giannis Kozakis (Socrates), etc.</p>	<p>665. Asimakis Gialamas I TAFOTITA (THE IDENTITY CARD) Director Georgios Armenis, Sets - Costumes Tasos Zografos KOTOPOULI THEATRE - REX February 24, 1995 Stavros Kyriakidis (Lambis), Miranda Zafiriou (Sophia), Georgis Apotolou (Zoe), Makis Revmatas (Pandelis), etc.</p>
<p>646. Friedrich Durrenmatt Presented as PERI ONOU SKIAS Translator Kostas Nikolau, Director Stamatis Theodoropoulos, Sets - Costumes Maria Kakkou, Music Michalis Terzis, Choreography Dinos Psarelis KOTOPOULI THEATRE - REX April 25, 1993 Miranda Zafiropoulou (Tilyzia) Georgios Armenis (Anthrax), Marika Kalatzopoulou (Geri), Antonis Theodoropoulos (Thyfy), etc.</p>	<p>653. Manolis Korres I KATALIPI (THE SIT-IN) Director Eris Gerasilidis, Sets Stefanos Athianitis, Costumes Ioanna Papantoniou, Music Michalis Christodoulidis MAIN STAGE January 15, 1994 Georgios Armenis (Alexis Alexiou), Takis Voulalas (Maras Harilaos), Melina Vamvaka (Magda), Iakovos Psarras (Evthymis), Olga Damani (Flora), etc.</p>	<p>660. Euripides HECUBA Translator Tasos Roussos, Director Kostas Tsanos, Sets - Costumes Ioanna Papantoniou, Music Christos Leontis, Choreography Kostas Tsianos EPIDAURUS July 23, 1994 Tours: Sparta, Iliada, Aizoupoli, Nicosia, Limassol Anna Synodinou (Hecuba), Christos Parlas (Agamemnon), Giannis Voglis (Polymestoras), Maria Kehagioglu - Maria Skoula (Polyxene), Iakovos Psarras (Thallythys), etc.</p>	<p>666. Edward Albee A DELICATE BALANCE Translator Katerina Angelaki-Rook, Director Raga Mouzenidou, Sets - Costumes Sandra Stefanidou - Raga Mouzenidou, Music arranged by Iakovos Drosos NEW STAGE March 3, 1995 Vera Zavitsianou (Agnes), Christos Parlas (Tobias), Nita Pagoni (Claire), Kitty Arseni (Edna), etc.</p>
<p>647. Euripides MEDEA Translator Georgios Heimonas, Director Nikos Haralambous, Sets Stavros Antonopoulos, Costumes Giannis Metzafok, Music Georgios Kouroupos, Choreography Maria Hors EPIDAURUS July 10, 1993 Tours: Veakio, Iliada Antigone Valakou (Medea), Antonis Theodoropoulos (Jason), Nikos Bousdoukos (Aegeas), Takis Voulalas (Creon), etc.</p>	<p>654. Pier-Paolo Pasolini CALDERON Translator Vangelis Iliopoulos, Director Stavros Tsakiris, Sets - Costumes Thalia Istikopoulou Music arranged by Stavros Tsakiris NEW STAGE February 12, 1994 Georgios Moutzios (Speaker), Makis Revmatas (Basilio), Katerina Helmi (Dona Lupa), etc.</p>	<p>661. Aristophanes PLUTUS Translator Kostas Georgioussopoulos, Director Stamatis Fasoulis, Sets - Costumes Georgios Asimakopoulos, Music Stamatis Kraounakis, Choreography Vangelis Selimos HERO AND ATTICUS THEATRE August 20, 1994 Tours: Elefsina, Mesolonghi Georgios Kimoulis (Chremylus), Georgios Armenis (Carion), Dimitris Tsoutsis (Plutus), etc.</p>	<p>667. Ben Jonson EPICOEMIE OR THE SILENT WOMAN Translation - adaptation by Kostas Velmyras, Director Diagoras Chronopoulos, Sets - Costumes Simos Karafyllis - Christina Papouliou-Barlow, Music Nikos Kypourgos, Choreography Indoros Sideris MAIN STAGE March 17, 1995 Georgios Lefas (Knight Spry), Tatiana Lygari (Lady Yulia), Kostas Rigopoulos (Lord Morose), Chronis Pavlidis (Mute, Morose's slave), Kostas Ballas (Cutbeard), etc.</p>
<p>648. Aristophanes ECCLESIAZUSAE Translator Kostas Tahitsis, Director Georgios Theodosiadis, Sets - Costumes Georgios Patzas, Music Stavros Xarhachos, Choreography Dora Tsatou EPIDAURUS July 17 1993 Tour: Iliada, Sparta, Kavala Anna Synodinou - Miranda Zafiropoulou (Praxagora), Georgios Armenis - Georgios Lefas (Blepyrus), Spyros Konstantopoulos - Spyros Fasianos (Chremes), etc.</p>	<p>655. Brian Friel DANCING AT LUGHNASA Translator Thika Nikiforaki, Director Georgios Theodosiadis, Sets - Costumes Georgios Patzas, Music Stavros Xarhachos, Choreography Dora Tsatou KOTOPOULI THEATRE - REX February 19, 1994 Titos Vandis (Jack), Miranda Zafiropoulou (Kate), Antonis Theodoropoulos (Gerry), Annie Paspati (Roosie), etc.</p>	<p>662. William Shakespeare THE MERCHANT OF VENICE Translator Christina Babou-Pagourelli, Director Kostas Bakas, Sets - Costumes Georgios Ziakas, Music Georgios Tsangaris KOTOPOULI THEATRE - REX March 24, 1995 Georgios Mihalakopoulos (Shylock) Vera Krouskis (Portia), Theodoros Katsafados (Gratiano), Stefanos Kyriakidis (Antonio), etc.</p>	<p>668. William Shakespeare THE MERCHANT OF VENICE Translator Christina Babou-Pagourelli, Director Kostas Bakas, Sets - Costumes Georgios Ziakas, Music Georgios Tsangaris KOTOPOULI THEATRE - REX March 24, 1995 Georgios Mihalakopoulos (Shylock) Vera Krouskis (Portia), Theodoros Katsafados (Gratiano), Stefanos Kyriakidis (Antonio), etc.</p>

- 669 Gianni Rodari  
STORIES OF KING MIDAS  
Translator Lina Papadimitri, Director  
Kyriakos Argyropoulos, Sets - Costumes  
Simos Karafyllis - Christina Papoulia-  
Barlow, Music Yuri Srupel, Choreography  
Kyriakos Argyropoulos - Tania Miltenova  
KATINA PAXINOU THEATRE  
April 7, 1995  
Takis Voulalas (Midas), Voula Zoumboulaki  
- Dimitra Tsaliou (Nurse), Tryfon Papoulists  
(Silenus), etc.
- 670 Michalis Kounelakis  
I APAGOGI TIS SMARAGDOS  
(THE KIDNAPPING OF SMARAGDO)  
Director Adamantos Lemos, Sets - Costumes  
Gioulia Gazetopoulou, Music Georgios  
Katsaros, Choreography Simon Patrikios  
LYCABETTUS THEATRE July 14, 1995  
Tours: Kilkis, Edessa, Thessaloniki, Xanthi,  
Komotini Alexandroupoli, Verou,  
Mesolonghi, Patra, Corinth.  
Kostas Rigopoulos (Hafnifotis), Miranda  
Kounelaki (Theano), Georgios Moustos  
(Lambros), Rea Fortouna (Grammatoula), etc.
- 671 Sophocles  
ANTIGONE  
Translator Minos Volanakis,  
Director Minos Volanakis  
Sets - Costumes Minos Volanakis - Nikos  
Kasapakis, Music Mikis Theodorakis  
DODONI ANCIENT THEATRE  
August 5, 1995  
Tours: Epidaurus, Thessaloniki,  
Filippoupoli, Katerini, Kavala, Volo,  
Katrakio  
Karyofyllia Karabetti (Antigone), Kostas  
Kazakos (Creon), Maria Kehagioglou  
(Ismene), Nelly Angelidou (Teresias), etc.
- 672 Aristophanes  
ACHARNIANS  
Translator Ilias Spyropoulos, Director  
Diagoras Chronopoulos, Sets - Costumes  
Lily Pezanou, Music Vasilis Dimitriou  
Choreography Isidoros Sideris  
THESSALONIKI THEATRE IN THE  
WOODS August 10, 1995  
Tours: Epidaurus, Alexandroupoli, Kavala  
Filippoupoli, Iliada, Patra, Herod Atticus  
Theatre  
Georgios Mihalakopoulos (Dicaeopolis),  
Giannis Rozakis (Euripides), Kostas  
Triantafyllopoulos (Lamachus), etc.
- PERIOD 65 (1995-1996)**
- 673 John Marel  
SARAH BERNHARD, THE LAST SUMMER  
Translator Anna Varvaresou, Director Ragia  
Mouzenidou, Sets - Costumes Agni Doutsi,  
Music arranged by Iakovos Drossos  
NEW STAGE November 10, 1995  
Vera Zavitsianou (Sarah Bernhard), Stefanos  
Linaos (Georges Pitou), Toula  
Anagnostopoulou (Memory), etc.
- 674 Charles Perrault  
SLEEPING BEAUTY  
Adapted for the stage by Irini Mara, Lyrics  
by Andreas Kouloumbis, Director Karmen  
Roungeri, Sets Simos Karafyllis, Costumes  
Nikos Saridakis, Music Vasilis Vasileopoulos,  
Choreography Giannis Matis  
KATINA PAXINOU THEATRE  
November 24, 1995  
Tours: Vryonas, Lycabettus, Nikaia, Thiva,  
Livadia, Larissa, Volo, Rhodes, Zakynthos,  
Rethymno, Chania, Iraklio, Ierapetra, Sitia,  
Papaou, Rafina, Syros, Argos, Ilioupoli,  
Vrissini, Egaleo, Patra, Petroupoli, Halandri,  
Christina Kouloumbi (Princess Aurora),  
Tryfon Papoulists (King Forestan), Tonia  
Mpanesi (Nurse), Angeliki Dimitrakopoulou  
(Queen Althea), etc.
- 675 Iakovos Kambanellis  
PARAMYTHI HORIS ONOMA  
(TALE WITHOUT TITLE)  
Director Thanasis Papageorgiou, Sets -  
Costumes Nikos Politis, Music Manos  
Hadjidakis, Choreography Maria Alvanou  
MAIN STAGE December 3, 1995  
Nonika Galinea (Queen), Kostas Rigopoulos  
(King), Christos Giannaris (Prince), Maria  
Konstandarou (Poor Mother), etc.
- 676 Bertolt Brecht  
(THE RESISTABLE RISE OF) ARTURO UI  
Translator Kostas Stamatiou,  
Director Andreas Voutsinas,  
Sets Georgios Asimakopoulos, Costumes  
Rena Georgiadou, Music Vasilis Dimitriou,  
Choreography Ersi Pitta  
KOTOPOULI THEATRE - REX  
December 15, 1995  
Georgios Mihalakopoulos (Arturo Ui), Nikos  
Bousdoukos (Ernesto Roman), Miranda  
Zafriopoulou (Betty Deloit), Sophia  
Kakarelidou (Wife), etc.
- 677 Arthur Miller  
THE CRUCIBLE  
Translator Alexis Solomos, Director Nikos  
Haralambous, Sets Simos Karafyllis,  
Costumes Dora Letouda, Music Michalis  
Christodoulidis  
KOTOPOULI THEATRE - REX  
March 1, 1996  
Stefanos Kyriakidis (John Proctor), Frezi  
Mahaira (Abigail), Miranda Zafriopoulou  
(Elizabeth), Giannis Rozakis (Hathorn), etc.
- 678 Federico Garcia Lorca  
THE HOUSE OF BERNANDA ALBA  
Translator Nikos Gatsos, Director Spyros  
Evangelatos, Sets - Costumes Georgios  
Patsas, Music arranged by Iakovos Drossos  
MAIN STAGE March 8, 1996  
Tours: Thessaloniki, Serres, Veroua Naousa,  
Larissa, Lania, Volo, Agrinio, Patra  
Antigone Valakou (Bernanda Alba), Nelly  
Angelidou (Maria Josefa), Maria Skountzou  
(Martyrty), etc.
- 679 Lenos Christidis  
I ORAIA FUNI (GOOD FUN)  
Director Stamatis Fasoulis, Sets - Costumes  
Georgios Asimakopoulos, Music arranged by  
Tasos Meletopoulos  
NEW STAGE March 22, 1996  
Kostas Rigopoulos (Giannis), Nikos  
Karathanos (Vasilis), Viki Volioti (Sissy), etc.
- 680 Sophocles  
ELECTRA  
Translator Georgios Heimonas, Director  
Lydia Konicoridou, Sets - Costumes Dionysis  
Fotopoulos, Music Takis Farazis,  
Choreography Apostolia Papadimitaki  
EPIDAURUS July 5, 1996  
Tours: Sparta, Iliada, Vryona, Rhodes, Veroua,  
Kavala, Thessaloniki, Katerini, Cassandra,  
Volo, Nikaia, New York  
Lydia Konicoridou (Electra), Aspasia  
Papatheassiou (Clytemnestra), Stefanos  
Kyriakidis (Aegisthus), Miltos Dimoulis  
(Orestes), etc.
- 681 Aristophanes  
ECCLESIAZUSAE  
Translator Polyvios Dimitrakopoulou,  
Director Andreas Voutsinas, Sets - Costumes  
Georgios Asimakopoulos, Music Vasilis  
Dimitriou, Choreography Ersi Pitta  
DODONI ANCIENT THEATRE  
July 20, 1996  
Tours: Epidaurus, Kavala, Veroua,  
Kassandra, Thessaloniki, Katerini, Iliada,  
Rethymno, Chania, Iraklio, Patra, Nikaia  
Egaleo.  
Georgios Mihalakopoulos (Praxagoras)  
Georgios Moschidis (Blepyrou), Giannis  
Karatzogiannos (Chremes), etc.
- PERIOD 66 (1996-1997)**
- 682 Grigorios Xenopoulos  
PEIRASMOS (TEMPTATION)  
Director Kostas Tzianos,  
Sets - Costumes Rena Georgiadou  
MAIN STAGE November 1, 1996  
Christina Alexanian (Kallipoi), Dimitris  
Zakynthinos (Menelaos), Stamatis Gardelis  
(Criton), etc.
- 683 Leo Delibes  
COFFELIA  
Adapted for the stage by Karmen Roungeri,  
Lyrics by Andreas Kouloumbis, Director  
Karmen Roungeri, Sets - Costumes Nikos  
Saridakis, Music adapted and composed  
by Vasilis Vasileopoulos  
MAIN STAGE November 6, 1996  
Tours: Patra, Zakynthos, Thiva, Iraklio,  
Rethymno, Chania, Syros, Volo, Sikopelos,  
Olympia, Ioannina, Vera  
Tryfon Papoulists (Old Coppelia), Angeliki  
Girginoudi (Coppelia), Christina Kouloumbi  
(Sunilinda), etc.
- 684 Marietta Rialdi  
ASTEGOI (HOMELESS)  
Director Georgios Remoundos, Sets -  
Costumes Georgios Ziakas, Music Tasos  
Karatzogiannos  
NEW STAGE November 8, 1996  
Nelly Angelidou (Sophia), Eleni Hatzirygry  
(Irini), Miranda Zafriopoulou (Elpidia), Olga  
Tournaki (Marika), Vera Zavitsianou  
(Mother), etc.
- 685 Ben Jonson  
VOLPONE OR THE FOX  
Translator Minos Volanakis, Director Minos  
Volanakis, Sets - Costumes Giannis Metzkofo,  
Music Georgios Kouropoulos,  
Choreography Daniel Lommel  
KOTOPOULI THEATRE - REX  
November 20, 1996  
Stavros Paravas (Volpone), Spyros  
Papadopoulos (Morsa), Maria Adamaki (Lady  
Goodby), Alberto Eskenazi (Corvino), etc.
- 686 Bost  
FAUSTA I I APOLESTHEIS KORI  
(FAUSTA OR THE LOST DAUGHTER)  
Director Nikos Hatzipapas, Sets - Costumes  
Georgios Asimakopoulos, Music Georgios  
Bousdoukos, Choreography Regina  
Kapetanaki  
NEW STAGE January 24, 1997  
Bousdoukos (Giannis), Isabella Vlasidou  
(Ritsaki), etc.
- 687 Eugene Ionesco  
RHENOCEROS  
Translator Dimitris Rodimos, Director  
Giannis Iordanidis, Sets Andreas  
Sarandopoulos, Costumes Filippos  
Papageorgiou, Music Filippos Tsalhouris  
MAIN STAGE February 14, 1997  
Georgios Mihalakopoulos (Berenger),  
Georgios Moschidis (Jean), Peggy  
Stathakopoulou (Daisy), etc.
- 688 Henrik Ibsen  
GHOGTIS  
Translator Anna Varvaresou-Tzogia,  
Director Spyros Evangelatos,  
Sets - Costumes Georgios Patsas  
NEW STAGE March 28, 1997  
Tour: Syros  
Eleni Hatzirygry (Mrs Alving), Dimitris  
Lignadis (Osvald), Christos Parias (Pastor  
Manders), etc.
- 689 Euripides  
MEDEA  
Translator Georgios Heimonas, Director  
Nikaiti Kontouri, Sets - Costumes Georgios  
Patsas, Music Savina Giannatou,  
Choreography Vaso Barbou  
DODONI ANCIENT THEATRE  
July 16, 1997  
Tours: Epidaurus, Ioannina, Katerini, Sparta,  
Olympia, Kassandra, Kavala, Vryonas,  
Lycabettus, Patra, Nikaia, Herod Atticus  
Theatre, Istanbul, Ankara, Strasbourg,  
Sydney, Melbourne, Tel Aviv, Lisbon,  
Boston, New York, Montreal, Toronto,  
Philippoupoli, Varna, Beijing, Tokyo,  
Toyama, Osaka, Sitoyka, Kyoto,  
Karyofyllia Karabetti (Medea), Lazaros  
Georgakopoulos (Jason), Giannis Dalanis  
(Creon), Aris Lembesopoulos (Aegeus), etc.
- 690 Aristophanes  
LYSISTRATA  
Translator Giannis Varveris,  
Director Diagoras Chronopoulos, Sets -  
Costumes Georgios Ziakas  
Music Dimitris Papadimitriou  
Choreography Isidoros Sideris  
PHILIPPI ANCIENT THEATRE  
July 26, 1997  
Tours: Kavala, Kassandra, Katerini,  
Olympia, Ioannina, Vryonas, Lycabettus,  
Patra, Nikaia, Egaleo  
Katia Dandoulaki (Lysistrata), Eleni  
Onesimidou (Kalonike), Nikos Bousdoukos  
(Gerasimos), etc.
- PERIOD 67 (1997-1998)**
- 691 Alexis Seravakis  
O TOIHOS (THE WALL)  
Director Varvara Douka, Sets - Costumes  
Katerina Kambanelli, Music arranged by  
Iakovos Drossos  
EXPERIMENTAL STAGE October 16, 1997  
Agni Andreopoulou (Antigone), Periklis  
Moustakas (Andreas), Stamatis Kapolas  
(First Policeman), Christos Boukoulas  
(Second Policeman), etc.
- 692 Gerasimos Tsakalos  
TO PAHNINDI (THE GAME)  
Director Ilias Fragakis, Sets - Costumes  
Katerina Kambanelli, Music arranged by  
Iakovos Drossos  
EXPERIMENTAL STAGE October 16, 1997  
Giannis Thomas (The man), Christos  
Eftymios (A Walker), etc.
- 693 Konstantina Douka  
1 SOPHIA (THE ATTIC)  
Director Theodoros Espirito, Sets -  
Costumes Katerina Kambanelli, Music  
arranged by Iakovos Drossos  
EXPERIMENTAL STAGE October 16, 1997  
Viki Kofidi (Wife), Dimitris Karabetsis  
(Husband), Irini Hatzikonstandi (Old  
woman), etc.
- 694 Eduardo De Filippo  
THE MILLIONAIRES OF NAPLES  
Translator Anna Varvaresou-Tzogia, Director  
Stefanos Linaos, Sets - Costumes Nikos  
Saridakis, Music arranged by Iakovos Drossos  
MAIN STAGE October 17, 1997

- Stefanos Linaios (Gennaro), Aphroditri  
Grigoriadou (Amalia), Matina Karra  
(Assunta), Georgios Georgiis (Riccardo), etc.
- 695 Dimitris Kehaidis  
TO PANIGYRI (THE FESTIVAL)  
Director Kostas Bakas, Sets - Costumes  
Kleopatra Diga  
NEW STAGE November 21, 1997  
Betty Valasi (Despina) Giannis Mourtos  
(Quillmaker) Faedra Drounga (Fluß),  
Theodoros Katsafanos (Frangaritis), etc.
- 696 Thanasis Papathanasiou - Michalis Repas  
VIRA TIS ANGYRES (ANCHORS AWEIGH)  
Director Stamatis Fasoulis Sets - Costumes  
Georgios Asimakopoulos, Music Georgios  
Mouzakis - Georgios Katsaros - Zak  
Iakovidis - Georgios Papadakis,  
Choreography Giannis Fevry - Dimitris  
Papazoglou  
KOTOPOULI THEATRE - REX  
November 27, 1997  
Revised 1998  
Giannis Bezos (Zano), Vera Krouska (Genny),  
Kerista Samara (Rosalia), Nikos Bousdoukos  
(Actor at the Seismograph, Pyrgian), Kostas  
Euripidis (Mantias Georgios Sarantos,  
Mexican), etc.
- 697 Aristophanes  
ECCLESIAZUSAE AS A FAIRYTALE  
Freely adapted by Karmen Roungeri, Lyrics  
Andreas Kouloumbis Director Karmen  
Roungeri, Sets Ioanna Papantoniou -  
Stamatis Zannos, Costumes Nikos Saridakis  
Music adapted by Giannis Makridis  
Choreography Petros Gallias  
KATINA PAXINOU THEATRE  
December 14, 1997  
Tour: Kavala, Volos, Skopelos, Rethymno,  
Iraklio Chania Halkida, Lefkada,  
Zakynthos Syros Olympia, Vryonas,  
Ilioupoli, Santorini, Egaleo, Patra, Ioannina  
Kozani Herod Atticus Theatre  
Mara Koukolia (Praxagora), Tryfon  
Papoutis (Blepyrus), Elpidoforos Gotsis  
(Aristophanes), etc.
- 698 Dionysios Solomos  
I QYNAIEA TIS ZAKYNTHOS  
(THE WOMAN OF ZAKYNTHOS)  
Director Stavros Tsakiris Sets Ariadni  
Vozani Costumes Bianca Nikolarezi. Music  
Giannis Metallinos  
EXPERIMENTAL STAGE January 10, 1998  
Periklis Moustakis (Dionysios Ieromonahos)  
Dimitra Hatoupi (Woman of Zakynthos), etc.
- 699 Dimostros Gouzelis  
O HASSIS  
Director Stavros Tsakiris Sets Ariadni  
Vozani Costumes Bianca Nikolarezi,  
Music Giannis Metallinos  
NEW STAGE January 10, 1998  
Stefanos Kyriakidis (Hasis), Kosmas Zaharof  
(Dimitris Gouzelis), Christos Ethymiou  
(Gerolyimos), etc.
- 700 Tennessee Williams  
CAT ON A HOT TIN ROOF  
Translator Mariena Georgiadi Director  
Andreas Voutsinas, Sets Andreas  
Sarandopoulos, Costumes Rena Georgiadiou  
Music Vasilis Dimitriou  
MAIN STAGE February 6, 1998  
Filareti Kominou (Maggie) Danis  
Kalranidis (Brick) Angelos Antonopoulos  
(Father), etc.
- 701 Louise Page  
SALONICA  
Translator Takis Kalipopoulos  
Director Giannis Iordanidis  
Sets Filippos Papageorgiou  
Costumes Filippos Papageorgiou,  
Music Filippos Tsahouris  
NEW STAGE February 13, 1998  
Alekos Alexandrakis (Leonard), Themis  
Bazaka (Enid), Nelly Angelidou  
(Charlotte), etc.
- 702 Kostas Palamas  
TRISEVGENI  
Director Nikos Perelis Sets Ariadni Vozani,  
Costumes Bianca Nikolarezi  
EXPERIMENTAL STAGE March 28, 1998  
Georgios Tsagaraki (Trisevgeni) Petros  
Petraakis (Petros Flori), Panagiotis  
Stamatopoulos (Panos Tratas) etc.
- 703 Georgios Zamboulakis  
ERIMOS (DESERT)  
Director Georgios Zamboulakis  
Sets - Costumes Thanos Vovolis,  
Music Melina Papantoniou  
EXPERIMENTAL STAGE May 8, 1998  
Presented at Lycabettus  
Andree Andropoulou, Nikos Sarropoulos,  
Maria Papadopoulou Antonis Diamandis  
Fotis Makris, etc.
- 704 Aristophanes  
FROGS  
Translator Kostas Tsianos  
Director Kostas Tsianos,  
Sets - Costumes Georgios Asimakopoulos,  
Music Dimitris Papadimitriou,  
Choreography Efi Karakosta - Kostas Tsianos  
DODONI ANCIENT THEATRE  
July 11, 1998  
Tour: Ioannina, Grevena, Edessa, Kilkis,  
Kavala, Thessaloniki, Volos, Halkidiki,  
Katerini Olympia Patra Sykes, Nikea,  
Petropoli, Limassol, Nicosia, Vryonas,  
Egaleo.  
Giannis Bezos (Dionysus) Petros Filippidis  
(Xanthias) Alexandros Mylonas (Erpripides),  
Nikos Bousdoukos (Aeschylus), etc.
- 705 Sophocles  
ELECTRA  
Translator Dimitris Mavrikios Director  
Dimitris Mavrikios Sets - Costumes Georgios  
Patsas, Music Panagiotis Kalatzopoulos  
Choreography Eleftheria Deko  
EPIDAURUS August 14, 1998  
Tour: Ioannina Sparta Egaleo Ymittos.  
Montreal, Toronto Copenhagen  
Karioliifa Karabethi (Electra), Nikos  
Karathanos (Orestes), Maria Katsiadaki  
(Clytemnestra), etc.
- REVIVALS:  
MEDEA  
HEROD ATTICUS THEATRE August 27 1998  
(First Epidauros 1997)
- PERIOD 68 (1998-1999)
- 706 Bertolt Brecht  
GALILEO GALILEI  
Translator Petros Markaris, Director Stavros  
Doutekis, Sets - Costumes Apostolos Vettas  
Music Yori Stupel Choreography -  
Movement: Efi Karakosta  
MAIN STAGE October 30, 1998  
Minas Hatzisawvas (Galileo), Vvsi Kokka  
(Virginia), Maria Konstandarou (Mrs Sarti),  
Gerasimos Gennatas (Andreas Sarti), etc.
- 707 EMEIS OF ALLOI (WE OTHERS)  
NEW STAGE November 6, 1998
- Director Victor Arditis Sets Anna  
Georgiadiou, Costumes Kenny MacLellan,  
Music Dimitris Maramis  
Joint performance of the following:  
Bernard-Marie Koltes  
TABATABA - One act  
Translator Mirka Theodoropoulou  
Niki Seveti (Monkey), Dimitris Michalitsis  
(Little Abu)  
Seamus Heaney  
THE SONG OF HUMAN INJUSTICE -  
excerpt from THE CURE AT TROY  
Translator Stratis Paschalis  
Angelos Kehagias, Konstandinos  
Papathanasiou Christos Pappas, Spyros  
Petrof, Christos Spanos, Vangelis Proumas  
(Chorus)  
Heiner Müller  
A CROAT FARMER - excerpt from  
GERMANIA 3 GHOSTS AT THE PLACE  
OF THE DEAD  
Translator Eleni Varopoulou  
Nikos Georgakis (Croat farmer),  
Oleg Anatolevich Bogayev  
THE RUSSIAN POSTMAN -  
excerpt from THE RUSSIAN PEOPLE'S  
POSTAL SERVICE  
Translator Mana Tsantsanoglou  
Moula Salakis (Postman)  
Lola Anagnostaki  
O OURANOS KATAKOKKINOS  
(THE DEEP RED SKY)  
Vera Zavitansou (Sofia Apostolou).  
Dimitris Dimitriadis  
PETHENO SA HORA  
(I DIE AS A COUNTRY)  
Director Theodoros Espiritou,  
Sets - Costumes Kleopatra Diga,  
Music Giannis Metallinos  
EXPERIMENTAL STAGE  
December 10, 1998  
Georgios Karvas, Alexandra  
Diamantopoulou Christina  
Kouloumbi, Nikos Sarropoulos,  
Ioulia Vatikioti.
- Carlo Gozzi  
THE LOVE FOR THREE ORANGES  
Freely adapted by Vasiliki Skourlou-Trova,  
Lyrics by Andreas Kouloumbis Director  
Karmen Roungeri, Sets Filippos  
Papageorgiou Costumes Kalliopi Kopanitsa  
Music adapted by Giannis Makridis  
Choreography Petros Gallias  
KATINA PAXINOU THEATRE  
December 13 1998  
Tour: Kilkis Volos Chania, Sitia  
Rethymno Iraklio, Zakynthos, Naxos, Syros.  
Vrhisia Petropoli Ilioupoli, Egaleo.  
Thessaloniki, Patra Ioannina  
Ilias Lambridou (Queen), Alexandros  
Komborgiorgas (Prince Eugenio).  
Andromachi Davlou (Evi Sorceress  
Morgana), etc.
- Samuel Beckett  
MYTHIC ZONE  
Translator Eryfili Maroniti  
Director Nikos Hatzipappas,  
Sets - Costumes Nikos Hatzipappas,  
Music Nikos Hatzipappas - Vasilis Marzenos  
EXPERIMENTAL STAGE January 13, 1999  
Lazaros Andriotis, Antonis Diamandis,  
Elena Vogli Miros Dimoulis, Aristeia  
Hondrafou, etc.
- Tennessee Williams  
SUDDENLY LAST SUMMER  
Translator Erikkos Bellies  
Director Korais Damatis,  
Sets Andreas Sarandopoulos,  
Costumes Anna Maharianaki.
- Music Themis Marselou  
NEW STAGE January 16, 1999  
Music Angelidou (Mrs Vasilis) Thalia  
Prokopiou - Maria Nalpilidou (Miss Foxhill  
- Katherine) Dinis Konstandopoulos  
(Koukrovich) etc.
- 712 Alekos Sakellarios - Christos Giannakopoulos  
MAKRYKOSTEI KAI KONTOGIORGIDES  
(LONGJOHNS AND SHORTGORGES)  
Director Kostas Tsianos, Sets - Costumes  
Rena Georgiadiou, Music arranged by  
Iakovos Drosos  
MAIN STAGE January 15, 1999  
Petros Filippidis (Stelios), Georgios Galitis  
(Thomas) Athodoros Prousalis (Uncle  
Thanasis), Maria Konstandarou (Aunt  
Parsakevi), etc.
713. Documentary  
ELLIS ISLAND -  
ISLAND OF IMMIGRANTS  
Concept: Eleni Varopoulou - Petros  
Sevastikoglou, Translator Miltiades  
Frangopoulos Director Petros Sevastikoglou,  
Sets - Costumes Antonis Daglidis  
EXPERIMENTAL STAGE March 5 1999  
Antigone Alrikakou, Vivian Kontomari,  
Petros Petrakis, Konstantina Takalou, Sanny  
Hatzirygi.
- 714 Federico Garcia Lorca  
DOÑA ROSITA  
Translator Dimitris Kalokyris Director  
Nikalis Kourdouros Sets - Costumes Georgios  
Patsas Music Kostas Vamvolos,  
Choreography Vaso Barbou  
NEW STAGE March 19, 1999  
Maria Katsiadaki (Doña Rosita) Miranda  
Zafropoulou (Aunt) Betty Valasi (Nurse)  
Pepi Matallidou (Mother), etc.
715. Andreas Slavkos  
I AVLIAIA PEFTEI (THE CURTAIN FALLS)  
Director Maga Lyriberopoulou, Sets -  
Costumes Nikos Saridakis Music arranged  
by Iakovos Drosos Choreography -  
Movement Maria Tsouvala  
MAIN STAGE March 26, 1999  
Dimosthenis Papadopoulou (Konstandinos  
Christomanos), Nani Ioannidou (Elisavet)  
Giannis Rozakis (Vasilis) Natalia Kapodistria  
(Iarmneni), etc.
716. Martin Crimp  
ATTEMPS ON HER LIFE  
Translator Aspa Tobouli Director Aspa  
Tobouli, Sets Valentino Marengo Costumes  
Christina Barlou-Papoula Music arranged  
by Dimitris Iatropoulos, Choreography  
Sophia Spyrou  
EXPERIMENTAL STAGE April 2, 1999  
Lazaros Andriotis, Christina Kouloumbi,  
Melina Vamvaka, Georgios Kavkas, Ilias  
Kounitis etc.
717. Euripides (excerpt)  
WAR MURDER MONEY -  
THE INSTRUMENTS OF GUILT  
AND FEAR  
Director Nikos Perelis, Sets Andreas  
Sarandopoulos, Costumes Rena Georgiadiou  
Music Giannis Metallinos  
EXPERIMENTAL STAGE (THIRD ACTORS  
WORKSHOP) April 30 1999  
Elena Vogli - Kátia Nikoláidou  
(Andromache) Georgios Tsangarakis - Ada  
Christidou (Clytemnestra), Sophia  
Kakarelidou - Ioulia Vatikioti (Hecuba), etc.
- 718 Aristophanes  
BIRDS  
Director Kostas Tsianos Sets - Costumes

- Giannis Metakof, Music Dimitris Papadimitriou, Choreography Kostas Tsianos - Elena Gerodimos  
**DIOS ANCIENT THEATRE** July 17, 1999  
 Tours: Katerini Larissa, Kavala, Thessaloniki, Epidaurus Amaliada, Iraklio, Rethymno, Chania, Piraeus, Vriassia, Nikaia, Patra, Marousi, Vryonas.  
 Petros Filippidis (Pisthetaerus), Sotiris Tzevelakos (Euelpidēs), Níkos Bousdoukos (Epepos), Hara Kefala (Nightingale), etc.
719. Aeschylus  
**THE PERSIANS**  
 Director Lefteris Vogiatzis, Sets - Costumes Georgios Patas. Music al composition Spyros Sakkas. Choreography - Movement Dimitris Papaioannou - Angeliki Stelouti  
**IOANNINA - FROUNTIZOU THEATRE**  
 August 6, 1999  
 Tours: Epidaurus Olympia, Thessaloniki Kavala, Katerini Vriassia, Vriassia Salamina, Maria Katsiadaki (Atossa), Sophocles Peppas (Darius), Fanis Mouratidis (Xerxes) Akyias Karazinis (Messenger), etc.
- PERIOD 69 (1999-2000)**
720. William Shakespeare  
**AS YOU LIKE IT**  
 Translator Errikos Bellios Director Níkos Kornilios, Sets Marion Ingles, Costumes Loukas Kleanthous  
**EXPERIMENTAL STAGE** October 22, 1999  
 Mara Gioti (Rosalind), Stavros Panoussis (Orlando) Olga Liatini (Celia) Georgios Gallos (Oliver), etc.
721. Antonios Matesis  
**O VASILIKOS (THE BASIL)**  
 Director Vangelis Theodoropoulos. Sets Antonios Daglidis, Costumes Claire Bracewell, Music Maria-Christina Krithara  
**Choreography - Movement** Angeliki Stelouti  
**NEW STAGE** November 4, 1999  
 Kostas Rigopoulos (Darios Ronkalas), Soula Athanasiadou (Ronkalena) Níkos Zorbas (Draganigos), Ioanna Pagiataki (Garoufalía), Kostas Galanakis (Gerasmaktis), etc.
722. Aphra Behn  
**THE ROVER** (Presented under the title: **TO KARNAVALI TOU EROTA**)  
 Translator Georgios Depastas Director Níkos Mastorakis. Sets - Costumes Georgios Patas, Music Giannis Nenes. Choreography - Movement Petros Gallias  
**MAIN STAGE** November 20, 1999  
 Minas Hatzizavas (Widmore), Alkis Kourkoulos (Belville), Dimitris Alexandris (Frederick), Sophia Serfi (Angelica Bianca), etc.
723. Emmanouela Kapokaki  
**LIMNOTHALASSA DYO (LAGOON TWO)**  
 Director Emmanouela Kapokaki, Sets - Costumes Emmanouela Kapokaki. Music arranged by Pandelis Katsambas  
**Choreography - Movement** Eva Bournia  
**EXPERIMENTAL STAGE** December 3, 1999  
 Emmanouela Kapokaki, Pandelis Katsambas, Angeliki Tombrou, etc.
724. **THE LONG-BEARDED TSAR - A RUSSIAN FOLKTALE**  
 Text by Karmen Roungeri. Lyrics by Andreas Koulumbis, Director Karmen Roungeri. Sets Michalis Sdougos, Costumes Rena Georgiadou. Music adapted by Giannis Makridis, Choreography Petros Gallias  
**KATINA, PAXINOU THEATRE**  
 December 14, 1999
- Tours: Kilkis, Volos, Rhodes, Iraklio, Sitia, Zakynthos, Kerkyra, Naxos Syros, Kavala, Petropouli, Piraeus, Peristeri, Egaleo, Iloupoli, Thessaloniki, Patra, Iliou Lambridiou (Tsarina Larisa), Spyros Fasianos (Tzar Gerime), Elianna Papadopoulou (The evil Queen of the Waters), Stefanos Kosmidis (Andrioussa), Rousis Stogiannis (Andrej), etc.
725. William Shakespeare  
**MEDUSA AND NIGHT'S DREAM**  
 Musical by Apostolos Doxiadis - Dimitris Papadimitriou, Libretto Apostolos Doxiadis. Director Níkos Hatzipapas. Sets Anna Georgiadou, Costumes Kenny Mac Lellan, Music Dimitris Papadimitriou. Choreography Kostandinos Rigos  
**KOTOPOULI THEATRE - REX**  
 December 23, 1999  
 Irini Karagianni (Hippolyta - Titania), Tasos Apostolou (Theseus - Oberon), Giannis Sismanis Puck - Philostrate), Hara Kefala (Hermia), Fotini Dara (Helena), Dimitris Marzas (Lysander), Petros Damoulis (Demetrius), Antonis Loudaros (Narrator - Puck - Pyramus), etc.
726. Euripides (excepts)  
**TRAPS AND MURDERS - THE INSTRUMENTS OF GUILLE AND TERROR**  
 Translator Níkos Perelis. Director Níkos Perelis. Sets Andrea Sarandopoulos, Costumes Rena Georgiadou, Music Giannis Metallinos  
**EXPERIMENTAL STAGE (4TH ACTORS WORKSHOP)** January 22, 2000  
 Sophia Kakareliidou (Hecuba A. Cassandra, Clytemnestra B. Electra D), Ioulia Vatikioti (Hecuba B. Electra A), Miltos Damoulis (Achilles, Orestes A, Pylades), Tania Papadopoulou (Andromache, Hecuba C. Electra B) Níkos Sarropoulos (Agamemnon, Orestes B), etc.
727. August Strindberg  
**GHOST SONATA**  
 Translator Aspa Tombouli, Director Aspa Tombouli. Sets - Costumes Georgios Patas, Music Dimitris Iatropoulos - Níkos Vitis. Choreography - Movement Maria Tsovala  
**NEW STAGE** February 18, 2000  
 Georgios Moschidis (The Old Man), Odyseas Pappasilopoulos (The Student), Maria Kalligianni (The Colonel's Daughter), Manolis Gourgous (The Colonel), Alexandra Diamandopoulou (The Mummy), etc.
728. Federico Garcia Lorca  
**YERMA**  
 Translator Tzeni Mastoraki, Director Kostas Tsianos, Sets - Costumes Ioanna Papantoniou, Music Georgios Christianakis, Choreography Kostas Tsianos  
**MAIN STAGE** February 25, 2000  
 Lydia Konordou (Yerma), Stefanos Kyriakidis (Juan), Martha Vourtsi (Lady of the Meadows), Tzeni Papadopoulou (Maria), Kostas Falaklis (Victor), etc.
729. Elena Fega  
**3-0-1 METAFORES (3-0-1 MOVERS)**  
 Director Elena Fega. Sets Valerino Marego, Costumes Sandra Stefanidou  
**EXPERIMENTAL STAGE** March 3, 2000  
 Yvonne Maltzeou (Foreigner), Petros Alatzas (Hi) Níkos Georgiakis (Christos), Maria Parourgia (Elli), etc.
730. Euripides  
**ALCESTIS**  
 Translator Konstantinos Christomanos.
- Director Lydia Konordou, Sets - Costumes Vasilis Mantzoukis. Music arranged by Martha Frintzi  
**EXPERIMENTAL STAGE (5TH ACTORS WORKSHOP)** May 9, 2000  
 Petros Petrakis (Admetus), Tania Papadopoulou - Georgía Tsagaraki - Eleni Kosta (Alcestis), Arto Apartian (Hercules), etc.
731. Aristophanes  
**PEACE**  
 Translator Kostas Vamalis. Director Vasilis Nikolaidis, Sets - Costumes Angelos Angelis, Music transcription and adaptation Petros Tambouris, Choreography Ersi Pitta  
**DELPHI ANCIENT THEATRE**  
 June 30, 2000  
 Tours: Volos, Kassandra, Katerini, Ioannina, Kavala, Larissa, Epidaurus, Patra, Thessaloniki, Piraeus, Nikaia, Ymittos, Marousi.  
 Georgios Partalakis (Trygaeos), Georgios Lefas (Hermes), Babis Sarigiannidis (War), Níkos Bousdoukos (Hercules), Sotiris Tzevelakos (Slave A), etc.
732. Sophocles  
**OEDIPUS THE KING**  
 Translator Vasilis Papavasiliou, Director Vasilis Papavasiliou, Sets - Costumes Georgios Ziakas, Music Dimitris Kamarotos. Choreography Vaso Barboos  
**COLOSSEUM - ROME** July 19, 2000  
 Tours: Dubrovnik, Epidaurus, Patra, Sparta, Nikaia, Ymittos Kavala Thessaloniki Anaxi Attikis Volos, New York, Guanajuato, Mexico City, Santiago, Viña del Mar, Mendoza, Córdoba, Montevideo, Buenos Aires.  
 Grigoris Valtinos (Oedipus), Tzeni Galanopoulou (Jocasta), Stefanos Kyriakidis (Creon), Iakovos Psarras (Attendant), Giannis Rozakis (Messenger), etc.
- PERIOD 70 (2000- )**
733. Georg Büchner  
**LEONCE AND LENA**  
 Translator Stelios Parlidis, Director Stelios Parlidis. Sets - Costumes An Dimitropoulou, Music Thanasis Nikolopoulos, Choreography Petros Gallias  
**EXPERIMENTAL STAGE** October 13, 2000  
 Níkos Sarropoulos (Leonce), Sophia Gazepidou (Lena), Angelos Bouras (Valerius), etc.
734. Charles Ludlum  
**REVERSE PSYCHOLOGY**  
 Translator Alexandros Mylonas, Director Alexandros Mylonas, Sets Thalia Istikopoulou, Costumes Erofili Politopoulou, Music arranged by Dimitris Iatropoulos  
**NEW STAGE** October 20, 2000  
 Maria Katsandri (Eleanore), Georgios Kentros (Leonard), Joyce Evidi (Karen), Alexandros Mylonas (Freedy).
735. Moliere  
**DON JUAN**  
 Translator Dimitris Dimitriadis. Director Níkos Bousdoukos. Sets - Costumes Georgios Patas, Music Dimitris Kamarotos  
**MAIN STAGE** October 25, 2000  
 Lazaros Georgakopoulos (Don Juan), Tasos Paziakandis (Sganarelle), Maria Nafliptou (Donna Elvira), Christos Parlas (Don Luis), Sotiris Tzevelakos (Pierrot), etc.
736. Grigoris Xenopoulos  
**FOTITAI (STUDENTS)**
- Director Kostas Tsianos, Sets - Costumes Rena Georgiadou, Music Yuri Stupel. Choreography Fokos Evangelinos  
**KOTOPOULI THEATRE - REX**  
 November 1, 2000  
 Giannis Vogiatzis (Uncle Georgios), Georgios Tsitsopoulos (Platon), Tzeni Papadopoulou - Erita Zimali (Fanita), Grigoris Stamoulis - Alberto Fais (Tasos), Laertis Malkotis - Giannis Stollas (Thanos), etc.
737. Inakis Giannos  
**TO TIPOTA (NOTHING)**  
 Director Theodoros Michalos. Sets - Costumes Níkos Saridakis. Music arranged by Dimitris Valsamos  
**EXPERIMENTAL STAGE**  
 November 24, 2000  
 Zafiris Katramadas (Lambros), Vasilis Vaniakis (Fanouris), Níkos Kefalas (Old Man), etc.
738. **TO PARAMYTHI TON PARAMYTHON, I ODYSSEIA TON OMIKRO (STORY OF STORIES HOMER'S ODYSSEY)**  
 Text by Karmen Roungeri, Lyrics by Andreas Koulumbis, Director Karmen Roungeri, Sets Michalis Sdougos, Costumes Kalliope Kopanitsa, Music Giannis Makridis, Choreography Petros Gallias  
**KATINA, PAXINOU THEATRE**  
 December 14, 2000  
 Panagiotis Stathopoulos, Georgios Palios, Spyros Fasianos, Elio-Idoros Gotsis, Konstantina Sarantopoulou, Alexandros Karamineas, etc.
- The above Production List is based on the Archives of the National Theatre (Programmes, Stage Guides, Production Diaries, Photographic Archives and Costume Department Archives). Alexis Sologos' book, *National Theatre, sixty years 1932 - 1992*, Kedros Publications, 1993, with its associated production list was of great assistance.
- GEORGINA KAKOUDAKI
- Translator's note: For plays that were written in a language other than English, the titles and character names are taken from the most widely known English translation. Time constraints made it impossible to confirm every character name and there may be some minor inaccuracies.

This volume features photographs  
by the following photographers:

PHOTO EMIL            *A Midsummer Night's Dream*, 1952  
                              *Ecclesiastusae*, 1956

D. A. HARISIADI        *Hecuba*, 1955  
                              *Medea*, 1956  
                              *Antigone*, 1956  
                              *Oedipus the King*, 1955, 1965

UNITED  
PHOTOJOURNALISTS  
AGENCY                *Lysistrata*, 1969  
                              *Prometheus Bound*, 1980

PHOTO ELITE            *Miser*, 1961  
                              *The House of Bernarda Alba*, 1964

A. DIAMANTOPOULOU   *Spring Awakening*, 1971  
                              *Orestes*, 1971

NIKOS MAVROGENIS    *Ghost Sonata*, 1979  
                              *Endgame*, 1977  
                              *The Trombone*, 1974  
                              *Guests at Stepantsikovo*, 1974

DELTA                    *Philoctetes*, 1991  
                              *Oedipus at Colonus*, 1975  
                              *John Gabriel Borkman*, 1975  
                              *Heartbreak House*, 1984  
                              *Frogs*, 1986

MELETOPOULOS        *Twelfth Night*, 1935  
                              *Peer Gynt*, 1935



VASILIS FOTOPOULOS  
NATIONAL THEATRE

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