100 YEARS NATIONAL THEATRE

LATSIS GROUP - 2001
THE NATIONAL THEATRE OF GREECE
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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 LATSI S
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 Varopoulos for their work in completing the volume.

NIKOS KOURKOULOS
Artistic Director of the National Theatre
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 Alkaiou, 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 "Oresteiaka", the student demonstrations which would originate in University of Athens circles and head towards the 'sacred' 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, 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

*Katharevousa* is a constructed formal version of Greek that is close to Ancient Greek.
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.
NATIONAL THEATRE. A TOUR THROUGH THE CENTURY

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 19th 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. Grigoris 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), *0 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 Giortis Mamiis* (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, Schiller, 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.
‘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 19th 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 Kleovoulos 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 Oineiros, Divine Dream) in a double bill, and he went on to stage plays by Schiller, Merimee, Bernard Shaw, Shakespeare, Buchner,

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 19th 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.
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 Costas Kotsopoulos, directed by Takis Mouzenidis) and Hecuba, her swan song, a tour de force, under the direction of Socrates 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, Xenopoulou's Fostiati (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 Ghikas, 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 Nezero and set design by Ghikas, 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 Emilius Hourmouzios who
Hauptmann, and the Greek playwrights Xenopoulos, Pandelis Horn, Spyros Melas, Alekos Lidorikis and Galateia 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, Emiliou Venias, 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 Katrikis 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 Kotopoulis 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 Grimanis, 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
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 Giannis 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'état), 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.S.T.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 Kourkoulos 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-
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 Theatro 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.
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), Emílios Veakis (Agamemnon), Alexis
Minotis (Messenger), Mary Sagianou-Katseli (Cassandra), Georgios Glinos
(Aegisthus), Tzavla 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 Oneiros
(Divine Dreem) by Xenopoulos.
KLEOVoulos Klonis

A set designer whose career began at Kotopouli's Free Stage, 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 Erofili 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), Erofili (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.
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 homespun 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.

ELENI VAROPOULOU
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 Ginos (Creon), Nikolaos Rozan - Tzavallas 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 Alkaiou (Kyra Katina), etc.

To Fyntanaki 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, Fyntanaki (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 Glaukos 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 Chryilos 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 undecorated, 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, "foiled 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 5th century and well into the 4th. 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 Gramianis
Alexis Minotis (Peer Gynt), Sappho Alkaion (Ose), Rita Myrat (Solweig),
Evangelos Mamiou (Groom), Manos Karrakis (Father Solweig), Eleni
Papadaki (Ingrid), Katina Paxinou (The woman in green), Emilios 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 (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 folklore 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.

2 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 cynical 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 smooths 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 0 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 HI (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
(Revised 1937, EPIDAURUS ANCIENT THEATRE)

Translation: Ioannis Gryparis
Director: Dimitris Rondiris
Sets: Kleovoulos Klonis
Costumes: Antonis Fokas
Music: Dimitris Mitropoulos
Choreography: Angelos Grimatis
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 Mamias (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 Pniirdis
Choreography: Loukia Sakellariou-Kotsopoulou
Eleni Papadaki (Antigone). Emilios 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 (Talthybius), Thanos Kotsopoulou (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, Fotis 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 vaude-
villian 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 coun-
try) onwards she was the National Theatre's only tragic leading lady, star-
ing in Antigone, Iphigenia at Tauris and, finally, Hecuba. This, her last per-
formance, 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), Kakia
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 sur-
vive 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 redemp-
tion. 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 fea-
ture Orestes, leaves a strange impression. It becomes apparent that the dra-
matic 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 murderous 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 vi-
cence. 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 dra-
matic unities now lost). When Orestes murders his own mother, he is imme-
diately haunted by the Furies, invisible yet but terrifying. They become vis-
ible in the third part when we encounter the matricide suppliant at the tem-
ple 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 punish-
ment 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 -
known to primitive religions and a creation of Greek civilisation - of for-
giveness. 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 Apollon's influence nor Athena's vote would have any power if
more than half of the Athenian judges had voted to convict rather than for-
give. 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 'Orestiaka', 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 Αγαμέμνωνα.
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, Erofili, 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 shoestring budget in a miserable little hall in the Hellenic Conservatory. The actors-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 Aliki (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, Hatziaourgi, Lambropoulou, and Diamandopoulou. 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, Hatzimakos, 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.
The conductor and composer Dimitris Mitropoulos was born on the 18th 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 Desmair. From 1922 to 1924 he was Korrepetitor at the Berlin National Opera Unter der Linden. He met Ferrucio 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 Concertgebau, 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 Hatziargyri (Masha), Maria Alkaiov (Irina),
Lykourgos Kallergis (Nikolai Touzebach), Thanos Kotsopoulos (Alexandr
Versinin), etc.
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.

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 Ethniki 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.
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. Glikas created a unique atmosphere.
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 Kornaros. 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 Etaireia 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, Fyntanaki, Cyclops, The Poor Man's Lamb, Ivan the Terrible, Twelfth Night (as Sir Toby Belch), Trisevgeni, Arozontasmata, 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 Geralis.

Veakis as Don Bartolo in The Barber of Seville, 1939. >
Dionysios Romas

01 TRIS KOSMOI (THE THREE WORLDS)
MAIN STAGE May 9, 1951

Director: Kostis Michailidis
Sets - Costumes: Kleovoulos Klonis

Emilios Veakis (Father Koutouzis), Aleka Katseli (Countess Mihailitsena),
Nikos Papakonstandinou (Mertelaos), Ghikas Biniaris (Count Makri),
Despo Manolidou (Countess Makri), Georgios Ginos (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 *tragoi*) 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 independent 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 (Thespis 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 5th 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 *Theomphoriaezae* and the *Symposium of the Good*, among others. In the last decades of the 4th 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, ..." 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 (3rd century BC) to Seneca (1st 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 fé*) hazy memory of the Greek theatre. (C) Italian tragedy dawns in the Renaissance (16th century) following the printing and spread of ancient literature. (D) The English and Spanish (16th - 17th 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 17th 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 18th - early 19th 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 20th century.


The two photographs illustrating this text are from the 1971 production of Euripides *Orestes* in Epidaurus. Eleni Hatziargyri is shown as Electra, Nikos Kourkoulos as Orestes.
Οι δύο φωτογραφίες Χατζηγιάννη Ηλέκτρα, Κούρκουλος Ορέστης, που εικονογραφούν το κέιμενο 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 Glino (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 Comédie Française 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 Emilios Vekis. 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. Palaiologos and C. Kalogerikou's company in Tripolis where he appeared in *Dead Man's Revenge* by Charles Mairais. He went on (1925-1930) to Kotopoulis'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'Neill'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 Gyn*), 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 *Ghost*, Ugo Bettì's *Crime on Goat Island*, Durrenmatt'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 Velsetinlis* 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, Phoenissae, 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 Palaisties* 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, Phoenissae, 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, *Empeiriko Thatro*, 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 chorals 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 Hatziargyri (Titania), Maria Alkaioi (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 Alkaïou (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 pungently 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 Komissarzhevskaya 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 Aliki Theodoridi-Nor by her second. Kyveli was thirteen when made her debut at Christomanos' Nea Skini (New Stage) playing juvenile leads in Ibsen's Wild Duck, in Tolstoy's The Power Of Darkness and, most notably, Alcestis. 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 risque boulevard theatre. She is also known for her appearances in the plays of Nirvanas, Melas, and especially Xenopoulos: Monakrivi, O Peiramos, 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 Shaw's 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), Bernanos (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.
Grigoris 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 Nikiouraki
(Tasia), etc.

GRIGORIOS XENOPoulos

The hugely prolific and enormously popular Zakynthian playwright
Grigoris 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 Diaplasis 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, dra-
mas, 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 Peiramos (Temptation, 1910), Herowim
(Cherubim), Polygamia (Polygamy), Monakrivi (The One and Only). To Fiero
tou Levante (The Flower of the East) [in Zakynthian dialect] was written in
1914, Oi Foihtes (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

EPIDAURUS June 19, 1955

Translation: Apostolos Melachrinos
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 Emilios Hourmouzios 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, Basilios 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. Hourmouzios 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 Pappaoannou.

Hourmouzios 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.
The composer Manos Hadjidakis was born on October 23rd, 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 undeserved 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 Anseleme.

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 Antidiktatoriko Metopo (Patriotic Antidictatorship Front), was arrested (August 1967), tried (October 1967) by a court-martial and jailed in the 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-Schreiber 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 KAMANELLIS

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 Stathia (A Dance upon Straw), first performed by the Lemos com-
pany in 1950. His plays, mostly performed by Koun's Arts Theatre and the
National Theatre show a steady and constant effort to address social prob-
lems 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), Odysseas Girise Spiti (Odysseus
Come Back Home, 1966), I Apikia ton Timorimenon (The Colony of the
Punished, 1970), Aspasia, 1971, To Megalo mas Tsirko (Our Great Circus,
1974), O Ethros Laos (The Enemy People, 1975), Prosop gia Violi kai
Orchista (Characters for Violin and Orchestra, 1976) and Ta Tessera Podia tou
Trapeziou (The Four Legs of the Table, 1978). His plays have been trans-
lated 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, roman-
tic 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), Mammakakes 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 Alkaiou (Third
Woman), Jenny Karezi (Young Woman), etc.

Sketches for the set. 

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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.
Aristophanes
LYSISTRATA
EPIDAURUS June 23, 1957

Translation: Thrasyvoulos Stavrou
Director: Alexis Solomos
Sets - Costumes: Georgios Vakalo
Music: Manos Hadjidakis
Choreography: Tatiana Varouri
Mary Aroni (Lysistrata), Pandelis Zervos (Proboulus), 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 7th and 6th Centuries (ideology, combativehness, 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 5th 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. Echphantides 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 Provoulos.
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 Conon defeated Clouds in 423 and his Commastae defeated Birds. We finish off our list of 5th 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 5th 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 Aristophle, 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 (Aiolosikon 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 Aristophanes, 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, Amphiades, Ephippus, Axionicus, Mnisimachus and Iniochus; though even this scant information is not entirely reliable. By the 4th 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' *Amphiaryon*, 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 Epicharmus were written. Perhaps the only new element is the oft-repeated antithesis between Wealth and Hunger; a popular theme in the destitute and avaricious 4th 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 belovveds 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 4th century sees a turn towards naturalism; the famous contest between Zeuxis 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 2nd 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 Horin, Vasso Manolidou, Manos Katrakis or Dinos Illiopoulos. 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 ingénue 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

Translation: Alexis Solomos
Director: Alexis Solomos
Sets - Costumes: Giannis Moralis
Mary Aroni (Shoemaker’s Wife), Pandelis Zervos (Shoemaker), Michalis Bouhilis (Juanito), Despo Diamantidou (The Red Neighbour), Ioannis Apostolidis (Mayor), etc.
The Spanish poet and playwright García Lorca had so rich and compelling a vision that his work alone is nearly enough to make the 20th 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 Martínez 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 1830s) 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 Mejías* 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 19th, 1936, he was executed by a firing squad. The next day the press announced that Federico García 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.
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.
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 Koun's 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 Kotopouli's 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-Dendrmas 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 Chaumière school, the Julien Academy, the Louvre school and the École des Arts Décoratifs. He was a student of the Hungarian set-designer Ladislas Medgyes and of Charles Dillenée, 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, Molière, 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.
Luigi Pirandello

SIX CHARACTERS IN SEARCH OF AN AUTHOR
MAIN STAGE November 6, 1959

Translation: Alexis Solomos
Director: Alexis Solomos
Sets: Kleovoulos Klonis
Costumes: Antonis Fokas
Georgios Glinos (Father), Despo Diamantidou (Mother), Anna Synodinou (Daughter), Dimitris Papamichail (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 20th 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 Craft (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 folktale 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 inexpressible 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 Paraskevopoulo 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 Aliki and Moussouris. Two of his performances from that period have become legendary: Pagnol's Cezar from Marseilles and Melas' Educating Dad. Evangelos Mamiad 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. >
Molière

THE MISER

MAIN STAGE December 17, 1959

Translation: Leon Koukoulas
Director: Kostis Michailidis
Sets: Kleovoulos Klonis
Costumes: Antonis Fokas
Christoforos Nezer (Arpagon), Miranda Myrat (Frosene), Ghelly Mavropoulou (Marianne), Thanos Livaditis (Valerian), Alekos Deligiannis (Cleante), Nelly Marsellou (Claudia), etc.
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.

ANGELOS TERZAKIS
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 Malina*) 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 *Erofili* 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
Katina Paxinou (Claire Zahanassian), Alexis Minotis (Ill), 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 *Aftokrator 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 *Aftokrator 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 Dipsilos* (Thomas With Two Souls, first staged in 1962 with Dimitris Horn in the title role) and various one-acts. *To Megalo Pailnidi*, 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 Anouilh'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 19th 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 Arna Thespidos (Chariot of Thespis, 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 Banhelm, 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 Pathnidi by Terzakis, Arravoniasmata 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 Theatre (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.
Garcia 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, stem 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 childbearing. 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.

ANGELOS TERZAKIS
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 heartless 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 gate 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 outsize phallic 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, Osvald 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 Hikia 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 Heracleitus, 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
EPIDAURUS 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 (Danaus),
Lykourgos Kallergis (Pelasagus), Eleni Hatziargyri (Chorus second), Kakia
Panagiotou (Chorus third), Pitsa Kapitsineia (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 5th 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 play-
wright is still somewhat awkward with his newly introduced second actor
and the protagonist is the chorus of fifty Danaean women. From the his-
torical 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 old-
est 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 was born in Constantinople in 1913. He studied at the Ecole Nationale Superieure 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 École des Beaux-Arts and mosaics at the École du Dessin, Arts et Métiers 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 Proskino 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*. 
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 Theatre 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 HI, 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. Tzavelas' Methystakas (The Drunkard) with Orestis Makkri. 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 Tzavelas' 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

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 Hatzfigyri (Kathleen), etc.
Jean Giraudoux
THE MADWOMAN OF CHAILLOT
MAIN STAGE January 27, 1966

Translation: Xenofontas Lefkouridis
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 Glykofoydri
(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 PAXINOU

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 Fotis 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 Fyntanaki), Schiller, Kostis Palamas (Trivegeni), Angelos Terzakis (Zoe in Aftokratov Mihail), Wilde (Mrs. Erylyn, 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 risque 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

EPIDAURUS 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 Polynices 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 Synge's The Playboy of the Western World. He produced and directed 16 Classical tragedies, most with Anna Synodinou for the Epidaurus 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

EPIDAURUS 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 Dendrinos (Diomedes), Olga Tournaki (Muse), Giannis Apostolides (Aeneas), etc.
RHEBUS (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 strategems 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 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 afool 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 Binaris (Paphlagon), Christoforos Nezer (Allantopoles),
Michalis Kalogiannis (Demosthenes), Evangelos Ptopopappas (Niceas),
Pandelis Zervos (Demos), etc.
Frank Wedekind

SPRING AWAKENING
NEW STAGE December 18, 1971

Translation: Mitsi Kougioumtzoglou
Director: Georgios Theodosiadis
Sets - Costumes: Pavlos Mantoudis
Rania Economidou (Wendla), Danis Katranidis (Moritz), Stelios Kalogeropoulos (Melchior), Eleni Nenedaki (Mrs Bergman), Vilma Kyrou (Mrs Gabor), Zoras Tsapelas (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
EPIDAURUS 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 Dimitrief (Apollo), etc.
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 Rougeri (Shepherdess - Dulcinea), Maria Skountzou (Maritorna - Dulcinea), Annie Paspati (Death - Dulcinea), Tzoly Garbi (Teresa Sancho), Theodoras Moridis (Inn Keeper), Nikos Dendrinos (Kamas), etc.

PANDELIS ZERVOS

The actor Pandelis Zervos trained with Koun at the latter's short-lived Popular Theatre. His 1935 debut was as Polynistoras in Erofili by Georgios Hortatzis. His other Popular Theatre roles include Hercules in Alcestis and Carion in Aristophanes' Platus (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 Shoemaker's Marvellous Wife, Thesmophoriaszusae, 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, Platus 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 Vokopoulas, The Suitor of the Shepherdess), Kondylakis (an adaptation of Patouhas), Roussos (Vassilissia Amalia, Queen Amalia), Pergialis (Koritsi Me to Koridelaki, 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 Kokkas (Father),
Antonis Antypas (Archangel), etc.
Pantelis Prevelakis
MOUSAFAIREI 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), Pandelis Zervos
(Stepan Alexeievich Bachtsyev), Antigone Glykofydi (Anna Nilovna
Peripelitsina), Stelios Vokovits (Foma Fomits Opishkin), Chloe Liaskou
(Anastasia Igrafova), etc.

PANDELIS PREVELAKIS

The writer Pandelis 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
bribly 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 Mousafiirei sto Stepantsikovo, 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 Vasillis Vassiliadis for *Mousafrei sto Stepanotivoko.*
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 Kkokakis (Pelopidas), Theodoros Dimitrieff (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 Illiopoulos 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 Strindberg's 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), Ecclesiastae (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
EPIDAURUS 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), Theodorus Moridis (Teiresias), Nikos Papakonstandinou (Messenger), etc.
Georgios Skourtis
I THILIA (THE NOOSE)
NEW STAGE November 6, 1975

Director: Kostas Bakas
Sets - Costumes: Antonis Kyriakoulis
Grigoris Vafiadis (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.
Sophocles

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), Glikas Biniaris (Creon), Christos Parlas (Polyneices), 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 Rentham), 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 20th 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 Caitlin, 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 Solhaus, Oleg Lifskrens 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
teach 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 (Zigalo),
Georgios Tsitsopoulos (Siskin), Nikitas Tsakiroglou (Kyril), Takis Voulalas
(Andrei), etc.

△ Preliminary sketch of the set design.
▲ Colour rendering of the set design.
Vasillis Zlogas

TWO ONE-ACTS

1 KOMODIA TIS MYGAS (THE FLY COMEDY)
2 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 Vafiadis (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 (Teucre), Vasilis Kanakis (Menelaus), Eleni Zafeiriou (Old Woman), Pandelis Zervos (Greek Messenger) Kakia Panagiotou (Theonoe), Ghikas Biniaris (Theoclymenus), Christos Parlas (Castor), etc.
Samuel Beckett
ENDGAME
MAIN STAGE March 11, 1977

Translation: Kostis Skalioras
Director: Alexis Minotis
Sets - Costumes: Georgios Patsas
Choreography: Maria Hors
Nikitas Tsakirogloy (Clove), Alexis Minotis (Ham), Iakovos Psaras
(Nag), Margarita Lambriniou (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 20th 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 (Menocrates), Babis Giotopoulos (OCnerides), etc.
Kostoula Mitropoulou
TO PAICHNIDI KAI MIA TYSI
(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. Despotic, 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: 0 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: "0 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 lighting 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? 0, 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 unhinged, 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 owst 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 meanest 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

Translation: Vasilis Rotas
Director: Alexis Minotis
Sets - Costumes: Vasilis Fotopoulos
Alexis Minotis (King Lear), Titika Vlahopoulou - Marialena Kambouri (Cordelia), Eleni Hatzigeryri (Goneril), Olga Tournaki - Nora Katseli (Regan), Christos Parlas (Edmond), Nikitas Tsakiroglou (Edgar), etc.
DORA TSATSOU- SYMEONIDI

The dancer and choreographer Dora Tsatsou was the daughter of Konstadinos Tsatsos and Ioanna Seferadi Tsatsou. She trained at the Rallou Manou Dance Academy in Athens and, with Igor Svechov among others, at the Martha Graham School in the United States. After her return to Greece, she joined *Elliniko Choroedrama* 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 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 Chladyk, Anna Sofrolo 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 Epidaurus, 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 Theatro (Free Theatre) she choreographed Sophocles' Oedipus the King and Euripides' Medea for the famous festival of the Olympos Theatre of Vicenza. With the National Opera she choreographed Sklavos' opera Kassiani and Cherubim's Medea with Maria Callas in the title role, at Epidaurus. Maria Hors also choreographed this opera when it was performed in the Scala of Milan. In this performance she worked with Alexis 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 Theatro she worked with the "Paxinou-Minotis" company and Spyros Evangelatos' Amfitheatro 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. Vasilakis, M. Adamis, T. Antoniou and G. Kouroupos, among others.
Molière

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 Poquelins 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'Étourdij ou les contretemps (The Blunderer), Le Dépit 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 Gacie 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 is such plays as L'Avare (The Miser), Le Mecein malgre lui (The Doctor in Spite of Himself), Amphitryon, George Dandin, Monsieur de Pourquet, 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 Melicette, 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 pamphlets, 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 Tournaki (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 Hatzigry (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 beget 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 García 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 Hatzergyri (Mother), Kostas Kastanes (Groom), Nora Valsami
(Bride), Christos Parlas (Leonardo), Nora Katseli (Leonardo's Wife), etc.

ELENI HATZIARGYRI

Eleni Hatzergyri 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 TV
(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 (Creousa), 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 Glykofoyi (Doia Ines), Tryfon Karatzas (Duke), Pandelis Zervos (Brother Ortega), Christos Konstandopoulos (Servant), Takis Voulas (Count), etc.
Odon von Horvath

CASIMIR AND CAROLINE

NEW STAGE December 5, 1981

Translation: Mitsi Kougiountsoglou
Director: Georgios Remoundos
Sets - Costumes: Georgios Patsas
Nora Valsami (Caroline), Nikitas Tsakiroglou (Casimir), Kostas Kastanas
(Surtinier), Miranda Zafiropoulou (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: Minos Argyrakis
Music: Mimis Plessas
Choreography: Dora Tsatsou
Vana Blazoudaki (Child), Eleni Halkoussi (Grandmother), Vilma Kyrou (Hen), Babis Giotopoulos (Dog), Karmen Rougeri (Cat), Sophia-Maria Pyrounaki (Pigeon), Georgios Messalas (Rooster), etc.
Sophocles

OEDIPUS THE KING

EPIDAURUS July 11, 1981

Translation: Fotos Politis
Director: Takis Mouzenidis
Sets - Costumes: Giannis Stefanellis
Music: Stefanos Vasiliadis
Manos Katrakis (Oedipus), Lykourgos Kallergis (Creon), Eleni Hatziargyri (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 (Iordanis), 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 Tsambodiou (Dora), etc.
Sophocles

OEDIPUS THE KING

EPIDAURUS July 3, 1982

Translation: Minos Volanakis
Director: Minos Volanakis
Sets: Robert Mitchell
Costumes: Dionysis Fotopoulos
Music: Theodoros Antoniou
Nikos Kourkoulos (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.

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.

Georgios Hortatzis
KATZOURBOS
MAIN STAGE February 5, 1983

Director: Michalis Bouhilis
Sets - Costumes: Dimitris Mytaras
Music: Stamatis Kraounakis
Georgios Partsalakis (Katzaropos), Betty Valasi - Nefeli Orfanou
(Pouliena), Dimitris Lignadis (Eros), Theodoros Katsafados (Nikolos),
Katerina Bourlou (Anousa), Takis Vouladas (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 Erofili. 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 Filoniaki Handakos kai Rethymniou.

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 Erofili - the first is a shepherdess, the second a princess, Gyparis takes the one and death the other. If all these are genuine, then Hortazis 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 Erofili (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 Erofili 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 Ostrovsky's 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".
Aristophanes

CLOUDS

EPIDaurus 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

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 Barkoulish as Hector Hushabye and Miranda Zafeiropoulou as Lady Atherword.

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

PLUTUS

EPIDAURUS 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.
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 Zakynthos 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 it lasting success.
Aristophanes
FROGS
EPIDaurus August 29, 1986

Translation: Kostas Stamatiou
Director: Kostas Bakas
Sets - Costumes: Ioanna Papantoniou
Music: Georgios Tsangaris
Choreography: Regina Kapetanaki
Georgios Mihalakopoulos (Dionysus), Thymiios 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 Lenaeai), 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 Thesmophoriazusae 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 main-
tains its full importance. Indeed there are two choruses: the frogs who with
their vrekkekex-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 Epidaurus
in 1959 by the National Theatre. (Translation A. Melachrinos, Director A.
Solomos, Sets and Costumes G. Vakalo, Music M. Hatzidakis, Choreography
T. Varouti, and Christoforos Nezer in the role of Dionysus.)
Aristophanes no longer offends and the audience enjoys even the most risque

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.

ANTONIS FOKAS
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
EPIDAURUS 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 great Swedish writer August Strindberg was an innovator who helped to define the course of 20th 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 Comrades (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 folk tale-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 errrs and the self that judging 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 Feydaux 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), Emilios Mesidis (Gentleman), Eleni Panagiotou (Girl), Annie Paspati (Wife), Babis Hadjidakis (New Student), Evangelos Rokos (Son), 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 19th 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 Card-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 Chrysikopoulou
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 17th century Spanish monk who along with Lope de Vega and Calderon de la Barca was one of the premier dramatists of his country's 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 Mercedarian 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 or who he was, 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 Mercedarian 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 Mercedarian 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 Mercedarian 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.

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

Translation: Leonidas Karatzas
Director: Giannis Houvardas
Sets - Costumes: Dionysis Fotopoulos
Music: Georgios Kouroupis
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 Ujioa), Dina
Andreopoulou (Isabella), Kostas Halkias (Batrisio), etc.
Vincentzos 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 17th century Cretan literature attribute this
Biblical play to Vincentzos Kornaros, the author of the epic poem Erotokritos
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 pleasures,
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 (Ordufo), 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 5th century BC. Aeschylus was at the beginning of his career then, and the great names in tragedy were those of Chyrilus, 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 title 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 influenced 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

EPIDAURUS 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! 0 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.

Jean Genet
THE MAIDS
NEW STAGE December 6, 1991

Translation: Odysseus Elytis
Director: Koraïs Damatis
Sets: Ioanna Papantoniou
Costumes: Louise 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-Broadway 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 Stamatakii
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 surrealistic 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
KOTOPOLI THEATRE - REX
February 17, 1995

Translation: Gaga Rosic
Director: Bratislau 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 Kafyllis
Costumes: Simos Kafyllis - Christina Papouli-Barlow
Music: Nikos Kypourgos
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, Anouilhs Ring Around the Moon with the Kourkoulos company, Ecclesiasticus 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 Pampamchail, 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, Karioyima Karabetti (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 was 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 elders. 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. Sakellaridis), 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 OMONA (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), Costas Rigopoulou (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 5th 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) her 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, Tutar, 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 Agammemnon tomb in Argos; Euripides the innovator added a peasant novel.

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 20th 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 criticized 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
EPIDAURUS July 5, 1996

Translation: Georgios Heimonas
Director: Lydia Konioroudou
(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 Konioroudou (Electra), Tania Papadopoulos (Chrysothemis),
Aspasia Papathanassiu (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.

Athenian Comic Revue, Its Roots and Influences

Athenian Comic Revue was born in the summer of 1894 from the union of Greek Komeidyllo (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 enshrined 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 impression. Musical theatre was "European", with all the significance that the 19th 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 Komeidyllo 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 Komeidyllo. 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 20th 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)
KOTOPOLI 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: Giannis Fiery - Dimitris Papazoglou
Lighting: Eleftheria Deko
Assistant Directors: Melita Kourkoulou, Petros Kokozis Kerasia Samara (Rosalia), Evelina Papoulia (Fofo 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 Kontofustanakia, 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, Pyrgan), 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 Philémon. This unrecognised master of the 5th 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, Thesmophoriazusae, 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 threat 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 (*Oedipus at Colonus*) 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 5th century BC; whether it was good or bad is irrelevant.

At the 405 BC Lenaean 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, Alceste 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 Hatzi  
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 5th 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 Lenaean contest, with Achamians (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 resur-
faced in 414 BC with two plays. He entered the Dionysia with the fantasti-
cal 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, Ecclesiastae (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, Anagyrus, Age, Storks, Heroes, Hours, Lemnians, Danaean Women,
Phoenician Women, Daedalus, Freighters, Seer, Trephallus (from three and phal-
lus), 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

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 Zakynthinos
(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: Giannis Metzikof  
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 Ameprias *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 Tarouhis, Hadjidakis and Zouzou Nikoloudi).
ANTONIOS MATESIS

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 18th 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 Achilles* (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 Foscolò's *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

(Translated under the title: TO KARNAVALI TOU EROTA)

MAIN STAGE November 20, 1999

Translation: Georgios Depetas
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 Oronoko; 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 per-
formed 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 suc-
cessful 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. Oronoko 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. Severe 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 fore-
runner 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; neverthe-
less she continued to live as she chose. Along with her fellow Restoration
dramatists she was largely ignored in the 19th century, but the publication
of her complete works in 1915 revived interest in this fascinating woman.

IRINI MOUNDRAKI
Federico Garcia 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 Konioroudi (Yerma), Stefanos Kyriakidis (Juan), Martha Vourtsi (Lady of the Meadows), Tzini Papadopoulou (Maria), Kostas Faleakis (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. Yerma's 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.

TASOS LIGNADIS
LIST OF PRODUCTIONS
PERIOD 1, (March 19 - May 30, 1932)
Artistic Director: Ioannis Gryparis (1932-1935)

1. AESCHYLUS
TRANSLATOR: Ioannis Gryparis, Director Fotos Politis
Director Fotos Politis, Sets Kleourovers Klonis, Costumes Antonis Fokas, Music Marinos Varvoglis, Choreography Mile. Jordan
MADE STAGE March 19, 1932
Katina Paxinou (Cyntiastrato), Emilios Vekas (Agamemnon), Alexis Minotis (Messenger), Mary Sagianou-Katseli (Cassandra), etc.

2. Gregorios Xenopoulos
THILOS ONIEOS (DIVINE DREAM)
Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas
MADE STAGE March 19, 1932
Tour: Patra in 1933
Nikos Paraskevas (Morsimos), Christoforos Nezer (Thrasius), Sappho Alkaiou (Pamintz), etc.

3. William Shakespeare
JULIUS CAESAR
Director Fotos Politis, Sets Kleourovers Klonis, Costumes Antonis Fokas
MADE STAGE March 30, 1932
Nikos Rozan (Julius Caesar), Emilios Vekas (Brutus), Alexis Minotis (Mark Antony), etc.

4. Dimitrios K. Vyzantis
BABYLONIA
Director Fotos Politis, Sets Kleourovers Klonis, Costumes Antonis Fokas
MADE STAGE May 15, 1932
Nikos Rozan (John), Emilios Vekas (Don Andrei Rivera), Evangelos Mamas (Martino), Katerina Andreadou (Catala), etc.

5. Prosper Merimee
LE CAROSSE DU SAINT-SACREMENT
Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas
MADE STAGE May 15, 1932
Nikos Rozan (Ilya Ivanich), Athanasia Moustaka (Spyridonova), etc.

6. Alexander Ostrovsky
FEAST, WINE, LOVE
Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas
MADE STAGE May 10, 1932
Nikos Rozan (John), Emilios Vekas (Agafon Potapich), Nikolaos Rozan (Ilya Ivanich), Athanasia Moustaka (Spyridonova), etc.

7. William Shakespeare
THE MERCHANT OF VENICE
Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas
MADE STAGE October 5, 1932
Tour: Patra and Thessaloniki in 1933
Nikos Rozan (Shylock), Katerina Andreadou (Portia), Travasal Karouzos (Bassano), etc.

8. Galatea Katsiki
EMO TO FLOTO TAYKIDELIS (WHILE THE SHIP IS SAILING)
Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas
MADE STAGE November 1, 1932

PERIOD 2 (1932-1933)

14. Henrik Ibsen
JOHN GABRIEL BORKMAN
Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas
MADE STAGE May 10, 1932
Nikos Rozan (John), Emilios Vekas (Agafon Potapich), Nikolaos Rozan (Ilya Ivanich), Athanasia Moustaka (Spyridonova), etc.

15. Gregorios Xenopoulos
OPOLIARKA (THE COMMONER)
Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas
MADE STAGE May 10, 1932
Tour: Patra, Thessaloniki
Nikos Paraskevas (Cote Dimarais), Nelly Marselis (Contesa Maria), Katina Paxinou (Zabella), etc.

16. Vincenzos Komaros
THIISIA TOU AVRAAM (THE SACRIFICE OF ABRAM)
Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas, Music Manolis Skouloudis
MADE STAGE March 21, 1933

PERIOD 3 (1933-1934)

22. Moliere
THE BOUGEROUS GENTLEMAN
Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas
MADE STAGE May 10, 1933
Tour: Patra, Thessaloniki
Emilios Vekas (Nicholas Sereichmann), Sappho Alkaiou (Anna Andrei), Eleonora (Lady Attakish), etc.

23. John Galsworthy
LOYALTY
Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas
MADE STAGE May 10, 1933
Tour: Patra, Thessaloniki
Nikos Paraskevas (Cote Dimarais), Nelly Marselis (Contesa Maria), Katina Paxinou (Zabella), etc.

24. Gabriele d’Annunzio
DAUGHTER OF JORIO
Translator Nikolaos Piroiti, Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas, Music Manolis Skouloudis
MADE STAGE May 10, 1933
Tour: Patra, Thessaloniki
Nikos Paraskevas (Vasileios), Katina Paxinou (Dohma), etc.

25. Pantelis Horn
TO FYNANDAKI (THE SEEDLING)
Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas
MADE STAGE December 29, 1933
Tour: Patra, Thessaloniki
Nikos Paraskevas (Vasileios), Katina Paxinou (Dohma), etc.

26. Carlo Goldoni
MINO HOSTES
Translator Nikolaos Piroiti, Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas
MADE STAGE January 16, 1934
Nikos Paraskevas (Vasileios), Katina Paxinou (Dohma), etc.

27. Henrik Ibsen
GHOSTS
Translator Georgios N. Politis, Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas
MADE STAGE January 30, 1934
Tour: Patra, Thessaloniki
Nikos Paraskevas (Vasileios), Katina Paxinou (Dohma), etc.

28. George Bernard Shaw
THE DEVIL’S DISCIPLE
Translator Achilles A. Kyrou, Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas
MADE STAGE February 13, 1934
Tour: Patra, Thessaloniki
Nikos Paraskevas (Vasileios), Katina Paxinou (Dohma), etc.

29. Alekos M. Lidakis
LORD BYRON
Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas
MADE STAGE March 13, 1934
Nikos Paraskevas (Vasileios), Katina Paxinou (Dohma), etc.

30. Pyotr Dostoievsky
THE DESPISED AND REJECTED
Adapted for the stage by Emilios Vekas, Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas
MADE STAGE April 17, 1934
Emilios Vekas (Nicholas Sereichmann), Sappho Alkaiou (Anna Andrei), Eleonora (Lady Attakish), etc.

31. Aeschylus
THE PERSIANS
Translator Ioannis Gryparis, Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas
MADE STAGE May 9, 1934
Nikos Paraskevas (Vasileios), Katina Paxinou (Dohma), Aliki Minotis (Messanger), etc.

32. Euripides
CYCLOPS
Translator Nikolaos Piroiti, Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas, Music Manolis Skouloudis, Choreography Angelos Ormanis
MADE STAGE May 9, 1934
Emilios Vekas (Cyclops), Ilias Destounis (Sisyphus), etc.

33. Sophocles
OEDIPUS THE KING
Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas
MADE STAGE May 9, 1934
Tour: Patra, Thessaloniki
Nikos Paraskevas (Vasileios), Katina Paxinou (Dohma), etc.

34. George Bernard Shaw
THE CROWNED HEAD
Translator Achilles A. Kyrou, Director Fotos Politis, Sets Kleouovers Klonis, Costumes Antonis Fokas
MADE STAGE May 9, 1934
Tour: Patra, Thessaloniki
Nikos Paraskevas (Vasileios), Katina Paxinou (Dohma), etc.
REVIVALS:
OEDIPUS THE KING
MAIN STAGE March 26, 1934
(First 1933)

PERIOD 4 (1934-1935)
33. Spyros Melas
JUDAS
Director Fotis Politis and Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE October 3, 1934
Tour: Patra 1935
Alexis Minois (Judas), Katina Paxinou (Magdeleme), Elefri Papadaki (Zelma), etc.

34. Stefan Zweig
THE POOR MAN'S LAMB
Director Leon Koukoulas, Director Fotis Politis and Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE November 6, 1934
Alexis Minois (Bonaparte), Tzavalis Karousos (Berter), Emilei Vakis and Georgios Ollos (Fernand Phares), etc.

35. Friedrich Schiller
DON CARLOS
Translator Vasili Rosas, Director Fotis Politis and Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE November 28, 1934
Tour: Patra 1935
Alexis Minois (Marquis de Posa), Elefni Papadaki (Queen), Nikos Dendrinos (Don Carlos), etc.

36. Gregoris Xenopoulos
FOITITAI (STUDENTS)
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE December 18, 1934
Tour: Patra 1935, Thessaloniki 1938
Alexis Minois (Thanos Poutopoulos), Sappho Alkaiou (Kyrta Maro), Vasso Manoliodou (Fanta), etc.

37. Alexei Tolstoy
IVAN THE TERRIBLE
Translator Konstandinos Kokolias, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE January 16, 1935
Emilios Vakis (Tsar Ivan), Alexis Minois (Borri Godunov), Ria Myrat (Tsarina Maria), etc.

38. Antoninos Matesis
O VASILIROS (THE BASIL)
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE February 5, 1935
Georgi Ginos (Darios Rokikalas), Alexis Minois (Dragnet), Rita Myrat (Goroudfila), etc.

ARTISTIC DIRECTOR: GEORGIOS VLACHOS (1935-1936)

39. Aristomenis Profelegios
O RIGA
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE March 25, 1935
Georgi Ginos (Riga), Sappho Alkaiou (Midwife), Elefni Papadaki (Argo), etc.

40. Caron de Beaumarchais
THE MARRIAGE OF FIGARO
Translator Georgios Symirotis, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE April 2, 1935
Tour: Patra 1935
Nikos Dendrinos (Figaro), Miranda Myrat (Suzanna), Mitsos Myrat (The Count), etc.

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
Mitsos Myrat (Ludovicco Nota), Elefni Papadaki (Ersilia Drai), Alexis Minois (Francesco Lapiagio), etc.

41. Henrik Ibsen
PEER GYNT
Translator Emicos Beka, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE October 7, 1935
Tour: Patra 1935, Alexandria 1939
Alexis Minois (Peer Gynt), Sappho Alkaiou (Thea), Ria Myrat (Solweg), etc.

42. William Shakespeare
TWELFTH NIGHT
Translator Vasili Rosas, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE October 29, 1935
Tour: Thessaloniki 1938, 1940
Emilios Vakis (Sir Toby), Catina Paxinou (Olivia), Vasso Manoliodou (Viola), Nikos Paraskas (Malvolio), etc.

43. Kostis Palamass
TRISEVGEN
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE November 19, 1935
Tour: Thessaloniki 1938, Alexandria 1939
Katina Paxinou (Trisergi), Alexis Minois (Panos Trestas), Georgi Ginos (Petros Floris), etc.

44. Theodros Synadinos
DON QUIXOTE (based on the novel by Cervantes)
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Choreography Angelos Ormanis
MAIN STAGE January 14, 1936
Nikos Paraskas (Don Quixote), Christos Ethymiou (Sancho), Ria Myrat (Antonna), etc.

45. Nikolai Osgol
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 Paraskas (Don Quixote), Mitsos Myrat (Lukas Lukich), Emilei Vakis (Governor), etc.

46. Ephradas Kasthais
ARAVONIASMATATA (ENGAGEMENTS)
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE February 26, 1936
Tour: Patra 1935, Alexandria 1940
Katina Paxinou (Lemvis), Sappho Alkaiou (Wife Lemmis), Ria Myrat (Tziti), Alexis Minois (Emilios), etc.

PERIOD 5 (1935-1936)

PERIOD 6 (1936-1937)

47. Dimitri Bogris
THE BARBER OF SEVILLE
Translator George Politis, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE March 24, 1936
Tour: Thessaloniki 1938, Alexandria 1939
Emilios Vakis (Bartolo), Vasso Manoliodou (Rosina), Evangelos Mimas (Figaro), etc.

48. Angelos Terzakis
PRINCESS Turandot
Translator George Politis, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE February 26, 1937
Elefni Papadaki (Turandot), Nikolaos Rozan (Altumb), Georgi Ginos (Varouah), etc.

49. Eurydice
THE SERVANT OF TWO MASTERS
Translator Michael Kollakis, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE March 30, 1937
Emilios Vakis (Euphrains Cabbett), Cavina Paxinou (Abby), Geogrios Ollos (Eben), etc.

50. Carlo Goldoni
HERO ATTICUS THEATRE July 5, 1937
Katina Paxinou (Phaedra), Alexis Minois (Hippolytos), Nikolaos Rozan (Theseus), etc.

51. William Shakespeare
ROMEO AND JULIET
Translator Konstantinos Kokolias, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Dimitris Mitropolous, Choreography Polyxene Matei
HERO ATTICUS THEATRE July 21, 1936
Nikos Dendrinos (Romeo), Vasso Manoliodou (Juliet), Emilios Vakis (Friar Lawrence), Athanasia Movatouka (Nurse), etc.

52. Gerhard Hauptmann
BEFORE THE DAWN
Translator Kayouzaki, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE November 24, 1936
Tour: Thessaloniki 1938, Alexandria 1939
Emilios Vakis (Matthias Clausen), Stamos Kottopoulos (Wolfgang Clausen), Katina Paxinou (Paula Clotild Clausen), etc.

53. William Shakespeare
HAMLET
Translator Vasili Rosas, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE October 25, 1937
Tour: Thessaloniki 1938, Alexandria, Cairo, England, Germany 1939, Thessaloniki 1940
Alexis Minois (Hamlet), Vasso Manoliodou, Tzita Nikolakia, Thaleia Kalliga (Ophelia), Sappho Alkaiou, Athanasia Movatouka (Gertrude), etc.
61. Oscar Wilde
LADY WINDERMERE'S FAN
Translator B. Illiopoulos, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE September 8, 1937
Tour: Thessaloniki, 1938
Eleni Papadaki (Lady Windermere), Katina Pavloni (Mrs Ermene), Alexis Minitis (Lord Windermere), etc.

62. Molière
THE BEAUTIES OF CYPRUS
Translator Fotis Kontogiou, Director Dimitris Matsoukis, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE February 9, 1938
Evangelos Mamas (Scapin), Maria Alkousoz (Zerbinetta), Titka Nikiokoni (Hyacinthe), etc.

63. Molière
THE AFFECTIONATE YOUNG LADIES
Translator Kostas Vamakis, Director Dimitris Matsoukis, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Choreography Loukia Sakellariou-Kotopoulo
MAIN STAGE February 9, 1938
Thamos Kotopoulou (La Orante), Eleni Papadaki (Madelon), Miranda Myrat (Catholic), etc.

64. Heinrich von Kleist
THE PRINCE OF HOMBURG
Translator Kostas Karathaios, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE March 16, 1938
Alexis Minitis (Prince of Homburg), Emilios Veas (Colonel Kottwitz), Eleni Papadaki (Natalia of Orange), etc.

65. Dionysios Romas
ZAKYNTHINI SERENATA (ZAKYNTHIAN SERENADE)
Director Takis Mouzendis, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Choreography Loukia Sakellariou-Kotopoulo
MAIN STAGE April 13, 1938
Tour: Thessaloniki 1938, Alexandria, Cairo 1939
Nikos Dendramis (Trakiaanis), Vasos Manolidou (Emma), Katina Pavloni (Kavi), etc.

66. William Shakespeare
KING LEAR
Translator Vasili Rotas, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE October 21, 1938
Tour: Thessaloniki 1940
Emilios Veas (Lear), Vasso Manolidou (Corinna), Evangelos Mamas (Fool), etc.

67. Oscar Wilde
AN IDEAL HUSBAND
Translator D. S. Deravis, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Andreas Gerakis
MAIN STAGE December 14, 1938
Alexis Minitis (Lord Robert Chiltern), Eleni Papadaki (Lady Chiltern), Katina Pavloni (Mrs Cheeble), etc.

68. Richard Brinsley Sheridan
THE SCHOOL FOR SCANDAL
Translated and adapted by Leon Kouloukas and Angelos Terzakis, Director Takis Mouzendis, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE January 18, 1939
Tour: Thessaloniki, Egypt 1940
Christoforos Nezer (Sir Percy Teazle), Nikos Paraskevas (Sir Oliver Surface), Sappho Alkousoz (Mrs Cader), etc.

69. Angelos Terzakis
0 STAVROS KAI TO SPATHI (THE CROSS AND THE SWORD)
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE April 19, 1939
Katina Pavloni (Irene), Alexis Minitis (Constantine VI), Emilios Veas (Stavranos), etc.

70. Aeschylus
THE PRONSANS
Translator Ioannis Gryparis, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Marios Varvilis, Choreography Loukia Sakellariou-Kotopoulou
MAIN STAGE October 6, 1939
Nikos Dendramis (Darius), Eleni Zafiropoulos (Achilles), Georgios Ginos (Xerxes), Alexis Minitis (Messengers), etc.

71. William Shakespeare
RICHARD III
Translator Kostas Karathaios, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE November 2, 1939
Tour: Thessaloniki 1940
Alexis Minitis (Richard), Vasso Manolidou (Lady Anne), Katina Pavloni (Margaret), etc.

72. Hermann Barr
THE CONCERTO
Translator Leos Koukouzas, Director Takis Mouzendis, Sets Kleovoulos Klonis, Costumes Andreas Gerakis
MAIN STAGE November 14, 1939
Tour: Thessaloniki 1940
Georgios Ginos (Gustav Heinicke), Eleni Papadaki (Maria), Nikos Dendramis (Dr Franz Yura), etc.

73. Iacchou Benamara
THE BONDS OF INTEREST
Translator Panos Prevelakis, Director Takis Mouzendis, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Georgios Pousidis, Choreography Saska Mahof and Loukia Sakellariou-Kotopoulo
MAIN STAGE November 29, 1939
Tour: Thessaloniki 1940
Eleni Papadaki (Donna Sirina), Vasso Manolidou (Sylvia), Georgios Ginos (Cnemulis), etc.

74. Eugene O'Neill
BEYOND THE HORIZON
Translator Katina Pavloni, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE December 12, 1939
Emilios Veas (James Mayo), Sappho Alkousoz (Katina Pavloni (Ruth Atkins), etc.

75. Gerhard Hauptmann
DOROTHEA ANGERMANN
Translator Kostas Karathaios, Director Takis Mouzendis, Sets Kleovoulos Klonis, Costumes Andreas Gerakis
MAIN STAGE January 10, 1940
Tour: Thessaloniki 1940
Emilios Veas (Angermann), Eleni Papadaki (Dorothea), Nikos Dendramis (Malene), etc.

76. Eugene O'Neill
A GLASS OF WATER
Translator N. Nikolaidis, Director Takis Mouzendis, Sets Kleovoulos 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 Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE April 10, 1940
Alexis Minitis (Papaflessas), Manos Katrakis (Tsakalof), Thamos Kotopoulou (Elias), etc.

78. Sophocles
ANTIGONE
Translator Ioannis Gryparis, Director Takis Mouzendis, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Georgios Pousidis, Choreography Loukia Sakellariou-Kotopoulo
HEROD ATTICUS THEATRE September 23, 1940
Eleni Papadaki (Antigone), Emilios Veas - Georgios Ginos (Oedipus), Eleni Zafiropoulos - Vasso Manolidou - Krinos Pappa (Ismaile), etc.

79. William Shakespeare
THE MERCHANT OF VENICE
Translator Alexandros Pallis, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE October 21, 1940
Alexis Minitis and Nikos Rozan (Shylock), Eleni Papadaki (Portia), Manos Katrakis (Bassanio), etc.

80. William Shakespeare
HENRY V
Translator Vasili Rotas, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE March 19, 1941
Alexis Minitis (Henry), Christoforos Nezer (Bardolph), Nikos Rozan (King of France), etc.

81. Sophocles
OEDIPUS THE KING
Translator Fotis Politis, Director Dimitris Rondiris and Fotis Politis, Sets Kleovoulos Klonis, Costumes Andreas Gerakis
HEROD ATTICUS THEATRE July 17, 1941
Emilios Veas (Oedipus), Athanasia Moustakas (Jocasta), Georgios Ginos (Creon), etc.

82. Molière
THE MIZER
Translator Leon Koukouzas, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
PARK SUMMER THEATRE August 19, 1941
Christoforos Nezer (Harpagon), Vasso Manolidou (Elise), Sappho Alkousoz (Flore), etc.

83. Euripides
IPHIGENIA IN TAURIS
Translator Apostolos Melarinis, Director Takis Mouzendis, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Petros, Choreography Loukia Sakellariou-Kotopoulo
MAIN STAGE October 15, 1941
Eleni Papadaki (Iphigenia), Thamos Kotopoulou (Creestes), Georgios Ginos (Theseus), etc.

84. Carlo Goldoni
THE FAN
Translator Georgios Spalas, Director Takis Mouzendis, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE December 19, 1941
Christoforos Nezer (Coronato), Mitsos Myrat (Baron), Nikos Paraskeras (Conte), etc.

85. Pantelis Horm
TO FINTANAKI (THE SEEDLING)
Director Nikos Papageorgiou, Sets Nikos Zogaras, Costumes Antonis Fokas
MAIN STAGE February 23, 1942
Periklis Garridis (Antonis), Eleni Avloniti (Eva), Alexios Boubis (Xiangos), etc.
PERIOD 13 (1943-1944)

93. Euripides

HECUBA
Translator Nikolaos Piovis, Director Socratis Karantinos, Sets Kleovoulos Klonis, Costumes Antonios Fokas
MAIN STAGE March 24, 1943
Sappho Manoloudi (Sappho), Meligatetis, Tzavallas Karousou (Euripides), etc.

94. Henrik Ibsen

A DOLL’S HOUSE
Translator Vasilis Daskalakis, Director Pelas Katselas, Sets Kleovoulos Klonis, Costumes Antonios Fokas
MAIN STAGE January 13, 1944
Tzavallas Karousou (Euripides), Sappho Manoloudi (Euripides), etc.

PERIOD 14 (1944-1945)

97. Goethl Leophrain Lesznig

MINNA VON BARNHELM
Translator M. Bezo, Director Pelas Katselas, Sets Kleovoulos Klonis, Costumes Antonios Fokas
MAIN STAGE February 11, 1944
Marina Alkaisou (Mina), Tzavallas Karousou (Colonel von Telheim), Tzavallas Karousou (Count von Brucksch), etc.

100. Dimitris Bogris

ARAVONIKA KASTA
Translator Pelas Katselas, Sets Kleovoulos Klonis, Costumes Antonios Fokas
MAIN STAGE March 24, 1943
Tzavallas Karousou (Euripides), Sappho Manoloudi (Euripides), etc.

PERIOD 15 (1945-1946)

107. Henrik Ibsen

THE PRETENDERS
Translator Leon Kouloukis, Director Pelas Katselas, Sets Kleovoulos Klonis, Costumes Antonios Fokas, Music Georgios Karantinos
MAIN STAGE December 2, 1945
Tzavallas Karousou (Euripides), Sappho Manoloudi (Euripides), etc.

ARTISTIC DIRECTOR: ANGELOS TERZAKIS
(1943-1944)
116. Dimitrios K. Vyzantas

**BABYLONIA**
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE February 5, 1947
Choreos Fres, Nezer (Anatolian), Manos Katragis (Cretan), Athanasia Moustaki (Marousos), etc.

117. Victor Hugo

**RUT BLAS**
Translator Thrasyllos Stavrour, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE March 19, 1947
Thanos Kotsopoulos (Ruy Bia), Dimitris Horn (Don Cesar), Rita Myrat (Donna Maria), etc.

118. George Bernard Shaw

**A MAN AND SUPERMAN**
Director Achilleas A. Kyrou, Director Dimitris Rondiris, Sets - Costumes Kleovoulos Klonis
MAIN STAGE May 17, 1947
Revived February 7, 1950
Dimitris Horn (John Tanner), Melina Merkouri (Violet), Mary Aron (Mrs Whetliefeld), etc.

119. Spyros Melas

**PAPAPLENIAS**
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
PIRAEUS MUNICIPAL THEATRE
June 26, 1947
Revived 1948, 1949, 1950
Stavros Vokonis (Papaflessas), Theodoros Aronis (Alexandros Ypsilantis), Christoforos Nezer (Aristocrates), etc.

**PERIOD 17 (1947-1948)**

120. William Shakespeare

**RICHARD II**
Translator Kostas Karthaios, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE November 21, 1947
Revived January 10, 1950
Dimitris Horn (Richard), Rita Myrat (Queen), Thanos Kotsopoulos (Bolingbrooke), etc.

121. Grigorios Xenopoulos

**O PEIRANOS (THE TEMPTATION)**
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Manolis Komarlis
PIRAEUS MUNICIPAL THEATRE
April 20, 1948
Revived February 7, 1950
Thanos Kotsopoulos (Pentheus), Eleftherios Vlachos (Lycabettus), etc.

122. Giorgos Xenopoulos

**STELLON MOLANTA**
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Manolis Komarlis
THESSALONIKI ROYAL THEATRE
May 6, 1948
Revived on the MAIN STAGE March 30, 1949
Theodoros Aronis (Panagis Vlantitis), Mary Aron (Stella Vlantitis), Eleftherios Vlachos (Aunt Nortia), etc.

123. Alfred de Musset

**THE DOOR MUST BE EITHER OPEN OR SHUT**
Translator Thrasyllos Stavrour, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE January 11, 1948
Dimitris Horn (Comte), Mary Aron (Marguerite), etc.

124. Antonios Matesis

**O VASILIKOS (THE BASIL)**
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antoin Fokas
MAIN STAGE January 24, 1948
Theodora Aronis (Darius Ronkalas), Nikos Hatzissos (Draganakis), Melina Merkouri (Gouvalia), etc.

125. Dimitris Bogris

**ARAVONIAKATOS (ENGAGEMENTS)**
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE February 5, 1948
Revived 1949, 1950
Theodora Aronis (Lambesis), Athanasia Moustaki (Mrs Lambesis), Niki Nikiforaki (Tsifi), etc.

126. Edmond Rostand

**CYRANO DE BERGERAC**
Translator Athanasia M. Kyriakou, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE March 23, 1948
Revived November 1, 1949
Mitros Myrat (Cyrano), Rita Myrat (Roxane), Alekos Deligianis (Christian de Neuvillette), etc.

127. Gregory and Maria Martinez Sierra

**THE SONG OF THE CRADLE**
Translator Athanasia M. Kyriakou, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
PIRAEUS MUNICIPAL THEATRE
April 20, 1948
Revived February 7, 1950
Thanos Kotsopoulos (Poeta), Elias Vergis (Alabes), Aristomenis Miliadis (Doctor), etc.

128. Babis Aminos

**ZITEITAI YPERITEI (WANTED: SERVANT)**
Director Konstantinos Michalidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas
PIRAEUS MUNICIPAL THEATRE
November 17, 1948
Revived 1949
Dimitris Horn (Figaro), Ella Lamberti (Rosina), Christoforos Nezer (Bartolo), etc.

129. Christos Ethymiou

**BOUBOUBECHOCHE**
Translator Christos Ethymiou, Director Konstantinos Michalidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas
PIRAEUS MUNICIPAL THEATRE
February 16, 1949
Theodora Aronis (Volpone), Dimitris Horn (Mosca), Eleftherios Vlachos (Lady Goodbye), etc.

130. Dimitris Bogris

**KAINOURGIA SOE (NEW LIFE)**
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
PIRAEUS MUNICIPAL THEATRE
November 17, 1948
Revived November 22, 1949
Christos Ethymiou (Thrasyllos), Rita Myrat (Elsa Vergi), Eleftherios Vlachos (Agiastis), etc.

131. William Shakespeare

**THE TAMING OF THE SHREW**
Translator Kostas Karthaios, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MED STAGE October 21, 1948
Revised November 15, 1949
Panteles Horn (Thomais), Mary Aron (Katherine), Thalia Kalliga (Bianca), etc.

132. Dimitris Bogris

**TO FINDANIKI (THE SEEDLING)**
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE November 8, 1948
Revived 1949
Panteles Zervos (Antapanis), Athanasia Moustaka (Katina), Merogianis Frano (Fros), etc.

133. Caron de Beaumarchais

**THE BARBER OF SEVILLE**
Translator Dimitris Rondiris, Director Konstantinos Michalidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas
PIRAEUS MUNICIPAL THEATRE
November 17, 1948
Revived 1949
Dimitris Hor (Figaro), Eli Lamberti (Rosina), Christoforos Nezer (Bartolo), etc.

134. Ben Jonson

**VOLPONE OR THE FOX**
Translator Angelos Terzikis, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
PIRAEUS MUNICIPAL THEATRE
February 16, 1949
Theodora Aronis (Volpone), Dimitris Horn (Mosca), Eleftherios Vlachos (Lady Goodby), etc.

135. George Courteline

**BOUBOUBECHOCHE**
Translator Christos Ethymiou, Director Konstantinos Michalidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas
PIRAEUS MUNICIPAL THEATRE
March 15, 1949
Christos Ethymiou (Boubochouch), Alekos Deligianis - Nikos Hatzissos (Andreas), etc.

136. Christos Ethymiou

**THE DIRECTOR IS A NICE KID**
Translator Christos Ethymiou, Director Konstantinos Michalidis, Sets Kleovoulos Klonis, Costumes Antonis Fokas
PIRAEUS MUNICIPAL THEATRE
March 15, 1949
Dimitris Papagianopoulos (Policeman), Vasilis Kanakis (Brela), Stefos Vokoukis (Flauch), etc.

137. Dimitris Bogris

**HARAVGI (DAWN)**
Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
PIRAEUS MUNICIPAL THEATRE
March 15, 1949
Revised October 22, 1949
Dimitris Horn (Dorante), Mary Aron (Sylvia), Takis Galanos (Arlequin), etc.

138. Aeschylus

**Oresteia**
Translator Ioannis Gryparis, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Melos, Palladinos, Choreography Rallou Manou
HEROD ATTICUS THEATRE

139. Henriq Ischen

**GHOSTS**
Translator Georgios N. Politis, Director Fotos Politis, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE October 11, 1950
Katina Paxou (Mrs Allig), Alexis Minotis (Osvald), Nikos Paraskias (Pastor Manders), etc.

140. William Shakespeare

**AS YOU LIKE IT**
Translator Ioannis Gryparis, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas
MAIN STAGE May 1, 1950
Vasso Manoloudi (Rosalind), Christoforos Nezer - Giannis Avlonitis (Duke Frederick), Thanos Kotsopoulos (Orlando), etc.
176. Aeschylus

gRESTEIA
Translator Ioannis Oprarasis, Director Dimitris Rondiris, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Melanios Pallandios, Choreography Loukia
HEROD ATTICUS THEATRE October 5, 1954
Elsa Vergi (Clytemnestra), Thanos Kotsopoulos (Creon), Aleka Katseli (Electra), etc.

REVIALS:
HIPPOLITUS
EPIPAUDA July 11, 1954
(First HEROD ATTICUS THEATRE 1953)

PERIOD 24 (1954-1955)

177. Lope de Vega
THE STAR OF SEVILLE
Translator Kosmas Krikas, Director Alexis Solomos, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Georgios Lykoudis
PIRÆUS MUNICIPAL THEATRE December 2, 1954
Giannis Gionakis (Licht), Christos Efthymiou (Adam), Vera Deligianis (Dame Brigitte), etc.

178. Heinz von Kleist
THE BROKEN PITCHER
Translator Ioannis Economides, Director Alexis Solomos, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Georgios Lykoudis
PIRÆUS MUNICIPAL THEATRE December 2, 1954
Giannis Gionakis (Licht), Christos Efthymiou (Adam), Vera Deligianis (Dame Brigitte), etc.

179. Eugene-Marin Labiche
EMBRACE ME
Translator Dimitris Giannoukas, Director Alexis Solomos, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Georgios Lykoudis
PIRÆUS MUNICIPAL THEATRE December 2, 1954
Giannis Gionakis (Licht), Christos Efthymiou (Adam), Vera Deligianis (Dame Brigitte), etc.

180. Pierre Carlet de Chamblain de Marivaux
THE SURPRISE LOVE
Translator Dimitris Bogris, Director Kosmas Michalis, Sets Kleovoulos Klonis, Costumes Antonis Fokas, Music Georgios Lykoudis
MAIN STAGE December 8, 1954
Mary Aroni (Armed), Alexis Alexandrakis (Dornate), Theodoros Aronis (M. Remy), etc.

181. Spyros Melas
O BABAS KEPEDETE (EDUCATING DAD)
Director Kosmas Michalis, Sets - Costumes Kleovoulos Klonis, Music Georgios Lykoudis
PIRÆUS MUNICIPAL THEATRE December 22, 1954
Christos Nester (Prokopis Kolouzou), Anna Synodinou (Iris), 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 Vakalou (Colombe), Alexis Alexandrakis (Gaston), Eleni Halkioussi (Madame Alexandra), etc.
PERIOD 28 (1958-1959)

226. William Shakespeare
OTHHELLO

227. Angelos Terzakis
NYCHTA STI MEGEIOI (NOCTE ON THE MEDITERRANEAN)

228. Jean Anouilh
LEOCADIA
Translator: Alexis Solomos, Sets: Costumes: Giannis Moralis.
MAIN STAGE January 3, 1959.

229. Ugo Bettini
CRIME ON GOAT ISLAND

230. Nikos Kazantzakis
JULIAN THE APOSTLE

231. Federico Garcia Lorca
DONA ROSETA

232. Gerhard Hauptmann
ROSE BERND

233. Aeschylus
Oresteia
241. William Shakespeare
RICHARD III
MAIN STAGE January 23 - 28, 1959
Alexis Minotis (Richard Duke of Gloucester), Nelly Angelidou (Lady Anne). Dimitris Papamichail (Henry Earl of Richmond), etc.

242. Oliver Goldsmith
SHE STOOPS TO CONQUER
MAIN STAGE March 16, 1960
Dimitris Papamichail (Hasting), Antigone Valakou (Miss Hardcastle), Lykourgos Kallergis (Mr. Hardcastle), etc.

243. Orizzorio Xenopoulos
FOITITIA (STUDENTS)
MAIN STAGE May 5, 1960
Antigone Valakou (Fanista). Nikos Tsagias (Thanos). Dimitris Papamichail (Tasos). Ghelly Mavropouli (Bianca), etc.

244. Euripides
PHOENICIAN WOMEN
MAIN STAGE June 19, 1960
Katina Panou (Jocasta), Alexis Minotis (Oedipus). Anna Syndinou (Antigone). Thanos Kotsopoulos (Creon), etc.

245. Euripides
THE MADNESS OF HERCULES
MAIN STAGE June 26, 1960
Thanos Kotsopoulos (Hercules). Lykourgos Kallergis (Theseus). Kasia Panagiotou (Megara), etc.

246. Menander
THE BAD-TEMPERED MAN
MAIN STAGE July 10, 1960
Nikos Tsagias (Socrates). Alexis Minotis (Socrates). Nikos Skalkotas (Choreography). Tatiana Varouti (Vassilis). Kasia Panagiotou (Gorgias), etc.

247. William Shakespeare
THE MERCHANT OF VENICE
MAIN STAGE October 20, 1960
Alexis Minotis (Shylock). Vassilis Manolou (Portia). Nikos Tsagias (Bassanio), etc.

248. Eugene O'Neill
MARCO POLO'S MILLIONS
MAIN STAGE December 15, 1960
Anastasios Chacalos (Marco Polo). Dimitris Papamichail (Pamphile). Kasia Panagiotou (Donat), etc.

249. Orizzorio Xenopoulos
PEIRAEUS (TEMPTATION)
MAIN STAGE January 12, 1961
Antigone Valakou - Anna Syndinou (Antigone). Christoforos Nezer (Melanes). Nikos Tsagias (Nikos Papastamou), etc.

250. Friedrich Durrenmatt
THE VISIT
MAIN STAGE March 16, 1961
Anna Syndinou (Yerma). Thanos Kotsopoulos (Juan), Nikos Tsagias (Vitor), etc.

251. John Van Brugh
THE PROVOKED WIFE
MAIN STAGE May 4, 1961
Nelly Angelidou (Lady Brut). Lykourgos Kallergis (Sir John Brut). Anna Syndinou (Belinda), etc.

252. Sophocles
ELECTRA
MAIN STAGE June 18, 1961
Anna Syndinou (Electra). Thanos Kotsopoulos (Niko Kazis). Kasia Panagiotou (Clytemnestra), etc.

253. Sophocles
AJAX
MAIN STAGE July 2, 1961
Thanos Kotsopoulos (Ajax). Anna Syndinou (Telemmachos). Orizzorio Xenopoulos (Orestes), etc.

254. Aristophanes
LYSISTRATA
MAIN STAGE July 9, 1961
Alexis Minotis (Sphyllock). Vassilis Manolou (Portia). Nikos Tsagias (Bassanio), etc.

255. Aristophanes
BACCHAE
MAIN STAGE July 10, 1961
Alexis Minotis (Sphyllock). Vassilis Manolou (Portia). Nikos Tsagias (Bassanio), etc.

256. Georgios Hortatzis
EROFILIS
MAIN STAGE April 5, 1962
Antigone Valakou - Anna Syndinou (Antigone). Christoforos Nezer (Melanes). Nikos Tsagias (Nikos Papastamou), etc.

REVIVALS:
ANTIOCH
EPIDAVROS July 4, 1959
(First 1956, 1957, 1958)

OEDIPUS AT COLONUS
EPIDAVROS July 6, 1959
(First 1958)

PERIOD 29 (1959-1960)

257. William Shakespeare
THE TAMING OF THE SHREW
MAIN STAGE October 9, 1959
Nelly Angelidou (Katherina). Nikos Tsagias (Petruchio). Dimitris Papamichail (Lucentio). Ghelly Mavropouli (Bianca), etc.

258. Luigi Pirandello
SIX CHARACTERS IN SEARCH OF AN AUTHOR
MAIN STAGE November 6, 1959
Georgios Ginos (Father). Diamantoudi (Mother). Anna Syndinou (Daughter). Kasia Panagiotou (Director), etc.

259. Georgios Theoktistos
ALCIBIADES
MAIN STAGE November 26, 1959
Thanos Kotsopoulos (Alcibiades). Nikos Skalkotas (Choreography). Tatiana Varouti (Vassilis). Kasia Panagiotou (Gorgias), etc.

260. Moliere
THE MISER
MAIN STAGE December 17, 1959
Christoforos Nezer (Arpagon). Miranda Myrt (Frozens). Alekos Deligiannis (Cleante), etc.

261. John Osborne
LOOK BACK IN ANGER
MAIN STAGE January 16, 1960
Dimitris Papamichail (Jimmy Porter). Nelly Angelidou (Albion Porter). Kasia Panagiotou (Cliff Lewis), etc.

262. Euripides
THE CARTELITE DIALOGUES
MAIN STAGE March 8, 1962
Thanos Kotsopoulos (Johann Rosmer). Anna Syndinou (Rebecca West). Nelly Angelidou (Laura). Dimitris Papamichail (Euripides), etc.

263. Georgios Hermanides
THE CAMELITE DIALOGUES
MAIN STAGE April 5, 1962
Antigone Valakou (Blanche). Kyriell (Madame de Croissy). Nikos Tsagias (Chevalier de la Force), etc.

264. Sophocles
AJAX
MAIN STAGE February 8, 1962
Alexis Minotis (Cajol Captain). Kasia Panagiotou (Laura). Lykourgos Kallergis (Dr. Estermark), etc.

265. Sophocles
ELECTRA
MAIN STAGE March 8, 1962
Anastasios Chacalos (Marco Polo). Dimitris Papamichail (Pamphile). Kasia Panagiotou (Donat), etc.

266. Sophocles
LYSTRATA
MAIN STAGE April 5, 1962
Dimitris Papamichail (Hasting). Antigone Valakou (Miss Hardcastle). Lykourgos Kallergis (Mr. Hardcastle), etc.

267. Sophocles
PARATHENES
MAIN STAGE May 4, 1962
Anastasios Chacalos (Marco Polo). Dimitris Papamichail (Pamphile). Kasia Panagiotou (Donat), etc.
263. Euripides

HELEN
MAIN STAGE January 7, 1962
Thanos Kotsopoulos, Nikos Kazis, Nikos Tzogias.
HEROD ATTICUS THEATRE July 17, 1962
Petros Fysoun (Rodolinos), Antigone Valakou (Ariadne), Lykourgos Kallergis (Erimon), etc.

264. Ioannis-Andreas Trolei

KING RODOLINOS
Director Alexis Solomos, Sets Kleovoulos Klonis. Costumes Antonis Fokas, Music Giannis Markopoulos.
HEROD ATTICUS THEATRE July 7, 1962
Petros Fysoun (Rodolinos), Antigone Valakou (Ariadne), Lykourgos Kallergis (Erimon), etc.

265. Nikos Kazantzakis

MELISSA
REVIVALS: THE MADNESS OF HERCULES
EPIDAUROS June 30, 1962
(First 1960)
OEDIPUS AT COLONUS
EPIDAUROS July 1, 1962
(First 1958, 1959, 1961)
PHOENICIAN WOMEN
EPIDAUROS July 14, 1962
(First 1960)
PERIOD 32 (1962-1963)

266. Vanis Rotas

RIOS VELESTINIS
MAIN STAGE October 20, 1962
Alexis Minotis, Stelios Vokoricos (Rigas), Thanos Kotsopoulos (Brancovenean), Eleni Matiarkova (Xoandros), etc.

267. Jean Giraudoux

INTERMEZZO
MAIN STAGE November 23, 1962
Vaso Manolidou (Isabella), Nikos Tzogias (Checker), Christofores Nezer (Mayor), etc.

268. Federico Garcia Lorca

THE HOUSE OF BERNARDA ALBA
Translator Nikos Gatos, Director Alexis Minotis, Sets - Costumes Giannis Trasouris. Music Vittorio Rusti.
MAIN STAGE December 14, 1962
Revived January 1964
Katina Paninou (Bernarda), Eleni Hatzigiou (Marta), Antigone Valakou (Adela), etc.

269. Alexandros Matas

CROEUS
Director Alexis Solomos, Sets - Costumes

270. Clifford Bax

THE ROSE WITHOUT A THORN
MAIN STAGE January 31, 1963
Stelios Vokoricos (Henry VIII), Lykourgou Kallergis (Thomas Cranmer), Antigone Valakou (Catherine Howard), etc.

271. August Strindberg

DREAMPLAY
Translator Alexis Solomos, Director Alexis Solomos, Sets Kleovoulos Klonis. Costumes Antonis Fokas.
MAIN STAGE February 28, 1963
Anna Synodinou (Agnès), Thanos Kotsopoulos (Ingra’s Voice), Athanasia Moustaka (Mother), etc.

272. Friedrich Durrenmatt

THE PHYSICISTS
Translator Ioannis Orapris, Director Alexis Minotis, Sets Kleovoulos Klonis. Costumes Antonis Fokas.
MAIN STAGE March 21, 1963
Katina Paninou (Mirza Mathilde von Chod), Alexis Minotis (Johan Wilhelm von Chod), Eleni Hatzigiou (Monica Steller), etc.

273. Lope de Vega

THE VAGABOND
Translator Takis Dragounas, Director Takis Mouzenidis, Sets - Costumes Giannis Markopoulos.
MAIN STAGE April 26, 1963
Mary Aroni (Dona Diana), Nikos Tzogias (Theodore), Fofi Papadaki (Marcella), etc.

274. Aeschylus

PROMETHEUS BOUND
Choreography Maria Hor
EPIDAUROS May 16, 1963
Alexis Minotis (Prometheus), Eleni Hatzigiou (Io), Nikos Kazis (Hermes), Ioannis Apostolidis (Oceanus), etc.

275. Aristophanes

WASPES
MAIN STAGE April 23, 1964
Anna Synodinou (Alcmena), Thetis Voula (Cassandra), Erotokritos (Dodro), etc.

276. Euripides

ALCESTIS
EPIDAUROS July 23, 1963
Anna Synodinou (Alicens), Thanos Kotsopoulos (Admetus), Theodoros Moridis (Hercules), etc.

277. Vincentos Komaros

I THISSA TOU AVRAAM
(HE SACRIFICE OF ABRAHAM)

278. William Shakespeare

ANTONY AND CLEOPATRA
Translator Vanis Rotas, Director Alexis Solomos, Sets - Costumes Giannis Markopoulos.
MAIN STAGE November 7, 1963
Anticythera (Cleopatra), Thanos Kotsopoulos (Antony), Petros Fysoun (Octavian), etc.

279. Agostino Moreto

DONA DIANA
Translator Dionysios Rosas, Director Takis Mouzenidis, Sets Kleovoulos Klonis. Costumes Antonis Fokas.
MAIN STAGE December 12, 1963
Mary Aroni (Dona Diana), Nikos Tzogias (Don Caesar), Erotokritos (Perin), etc.

280. Pydor Dostoyevsky

THE POSSESSED, adapted by Albert Camus
Translator Dimitris Myra, Director Takis Mouzenidis, Sets - Costumes Giannis Markopoulos.
MAIN STAGE February 6, 1964
Thanos Kotsopoulos (Shpiro Verhoevsky), Mary Aroni (Barbara Stergamin), Vera Zavitsanou (Daria Satan), Lykourgos Kallergis (Alexei Kryllov), etc.

281. Paul Claudel

THE SATIN SLIPPERS
Translator Alexandros Troleas, Director Alexis Solomos, Sets Kleovoulos Klonis. Costumes Antonis Fokas.
MAIN STAGE March 27, 1964
Elia Lambrakis (Princess), Lykourgos Kallergis (Kalepio), Petros Fysoun (Don Rodrigo), etc.

282. CHRISTOS PASCHON

CHRIST’S PASSION
MAIN STAGE April 16, 1964
Anna Synodinou (Mary), Petros Fysoun (Christ), Kakan Panagiotou (Mary Magdalene), etc.

283. Yusuf Paschon

THEODOSIAS
Temporary Director: Georgios Theodoris (1964)

284. Euripides

ION
MAIN STAGE April 23, 1964
Nikos Kazis (Ion), Eleni Hatzigiou (Creousa). Vanis Rotas (Hermes), etc.

285. Aristophanes

PEACE
EPIDAUROS July 8, 1964
Christofores Nezer (Trygges), Theodoros Moridis (Hermes), Erotokritos (Peleas), Eleni Hatzigiou (Chorus second), etc.

286. Aeschylus

THE SUPPLIANT MAIDENS
EPIDAUROS July 25, 1964
Anna Synodinou (Chorus leader), Thanos Kotsopoulos (Danaias), Lykourgos Kallergis (Pelasgos), Eleni Hatzigiou (Chorus second), etc.

REVIVALS:

AJAK
EPIDAUROS June 28, 1964
(First 1961)
PERIOD 34 (1964-1965)
Artistic Directors: Ilias Venezis and Alexis Minotis (1964-1967)

287. Antonios Maties

O VASILIKO (THE BASIL)
Director Mary Minotis, Sets Kleovoulos Klonis. Costumes Antonis Fokas.
MAIN STAGE October 28, 1964
Lykourgos Kallergis (Darios Ronaklas), Petros Fysoun (Dramagios), Vera Zavitsanou (Garosifia), etc.

288. Henrik Ibsen

DOLL’S HOUSE
Translator Giorgos N. Politis.
Director Takis Mouzenidis.
Sets - Costumes Vanis Vasilidi.
MAIN STAGE December 3, 1964
Vaso Manolidou (Nora), Thanos Kotsopoulos (Herla). Lykourgos Kallergis (Vanis Kakakis). Dostoros (Doctor Rank), Eleni Hatzigiou (Mrs. Lid), etc.

289. Alfred de Musset

LORENNZACIO
Choreography Tati Douroukatou.
MAIN STAGE February 11, 1963
Dimitris Horn (Lorenzo de Mecillo), Nikos Tzogias (Duke Alexander), Eleni Hatzigiou (Marquis Chateau), etc.

290. Eugene O’Neill

LONG DAYS JOURNEY INTO NIGHT
Translator Nikos Gatos. Director Alexis Minotis, Sets - Costumes Vanis Vasilidi.
MAIN STAGE March 26, 1963
Alexis Minotis (James Tyrone), Katina Paxinou (Mary Tyrone), Dimitris Horn (Jamie), etc.

291. Alexis Parnis

(1965)

292. TA FTERA TOU IARO
(HE SEEDS OF IARUS)
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| 298 | Jean Giraudoux  
THE MADWOMAN OF CHAILLOT  
Translator Xenofontos Leptoparasid, Director  
Alexis Minots. Sets Vasnis Vasiadis, Costumes  
Antonis Fokas. Chorography Giannis Christou.  
Chorography Maria Hors.  
EPIDAUROS August 7, 1965  
Kakia Katseli (Hecuba). Eleftherios  
Kontadis (Procris). Kosta Panagiotou  
(Cassandra), etc. |
| 299 | Pantelis Prevelakis  
THE SACRIFICIAL VICTIM  
Translated by Leonidas Trivizas. Sets  
Vasnis Vasiadis, Costumes Antonis  
Fokas. Chorography Maria Hors.  
EPIDAUROS July 3, 1965  
Kakia Katseli (Hecuba). Eleftherios  
Kontadis (Procris). Kosta Panagiotou  
(Cassandra), etc. |
| 300 | George Bernard Shaw  
MRS WARREN'S PROFESSION  
Translated by Thaddeus Runyon, Director  
Alexis Minotis. Sets Vasnis Vasiadis, Costumes  
Antonis Fokas. Chorography Maria Hors.  
EPIDAUROS July 12, 1965  
Kakia Katseli (Hecuba). Eleftherios  
Kontadis (Procris). Kosta Panagiotou  
(Cassandra), etc. |
| 301 | Euripides  
SUPPLIANT WOMEN  
Translated by Thaddeus Runyon, Director  
Alexis Minotis. Sets Vasnis Vasiadis, Costumes  
Antonis Fokas. Chorography Maria Hors.  
EPIDAUROS July 26, 1965  
Kakia Katseli (Hecuba). Eleftherios  
Kontadis (Procris). Kosta Panagiotou  
(Cassandra), etc. |
| 302 | Pantelis Prevelakis  
TO IFAISTIO (THE VOLCANO)  
Directed by Alexis Minotis. Sets  
Vasnis Vasiadis, Costumes Antonis  
Fokas. Chorography Maria Hors.  
EPIDAUROS September 1, 1965  
Kakia Katseli (Hecuba). Eleftherios  
Kontadis (Procris). Kosta Panagiotou  
(Cassandra), etc. |
| 303 | Anton Chekhov  
IVANOV  
Translated by Theodoros Moridis. Director  
Leonidas Trivizas. Sets Savvas Haratsis.  
EPIDAUROS November 10, 1966  
Dimitris V. (Ivanov), Eleftherios  
Kontadis (Procris). Kosta Panagiotou  
(Cassandra), etc. |
| 304 | Tiros de Molina  
DON OIL OF THE GREEN STOCKINGS  
Translated by Vasnis Vasiadis, Director  
Alexis Minotis. Sets Vasnis Vasiadis, Costumes  
Antonis Fokas. Chorography Maria Hors.  
EPIDAUROS July 14, 1968  
Kakia Katseli (Hecuba). Eleftherios  
Kontadis (Procris). Kosta Panagiotou  
(Cassandra), etc. |
320. Aristophanes  
**KNIGHTS**  
Translator Nikos Sfryeras, Director Alexis Solomos, Sets - Costumes Georgios Vakalo, Music Stavros Xarhakos, Choreography Tatiana Varouti  
**EPIDAUROS August 4, 1968**  
Gorkias Binarias (Papilagon), Christorofos Mener (Allantoplos), Evangelos Protappas (Nico), etc.  

**PERIOD 38 (1968-1969)**  

321. Carlo Goldoni  
**THE CAPE**  
Translator Gerasimos Stalis, Director Sokratitis Karantinos, Sets - Costumes Pavlos Mantoudis, Music Immni Avgiri, Choreography Tatiana Varouti  
**PIRAEUS MUNICIPAL THEATRE October 24, 1968**  
Evangelos Protappas (Rodolfo), Alekos Deligiannis (Fiammio), Elly Vokidakou (Vittoria), etc.  

322. Jean Anouilh  
**BECKET OR THE HONOUR OF GOD**  
Translator Takis Papantoniou, Director Alexis Solomos, Sets Kleovoulos Klounis, Costumes Georgios Vakalo, Music Imam Avgiri  
**PIRAEUS MUNICIPAL THEATRE November 7, 1968**  
Stelios Vokidis - Kostas Kosmopoulos (Henry III), Nikos Tzogias - Takis Voulas (Thomas Bedek), Alexa Katseli (Queen), etc.  

323. Moliere  
**THE HYPOCHONDRIACS**  
Translator Ioannis Politis, Director Sokratitis Karantinos, Sets - Costumes Kleovoulos Klounis, Choreography Tatiana Varouti  
**PIRAEUS MUNICIPAL THEATRE December 7, 1968**  
Revived 1970, tour 1972  
Gorkias Binaria (Argan), Elly Vokidakou - Christina Kostoukaki (Touvette), Georgios Galos (M. Pyrgos), etc.  

324. Anton Chekhov  
**THE CHERRY ORCHARD**  
Translator Lykourgos Kallergis, Director Takis Mouzenidis, Sets - Costumes Georgios Vakalo  
**MAIN STAGE January 10, 1969**  
Mary Aroni (Lyobov Andrejeva), Elena Hatztigny - Olga Tounaki (Varla), Vasilis Kanakis (Lopakhin), etc.  

325. Stratis Karras  
**OLI NYCHOYOFLAKIES (THE NIGHTWATCHMEN)**  
Translator Lambros Kostopoulos, Sets - Costumes Giannis Karydis  
**MAIN STAGE March 6, 1969**  
Theodoros Mordis (Pipis), Vera Zavitsianou - Maria Skountzou (Anna), Giannis Argyris (Eleni Avra), Eduard Myra - Dina Staka (Erofyla), etc.  

326. Pavlos Matesis  
**I TELETI (THE CEREMONY)**  
Translator Lambros Kostopoulos, Sets - Costumes Giannis Karydis  
**MAIN STAGE January 29, 1970**  
Vera Zavitsianou (Lady Windemere), Nikos Karatzas (Lord Darlington), Vasilis Kanakis (Lord Augustus Lorton), 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 (Daia Bianca), Elena Hatzigrey (Ines de Castro), etc.  

328. Euporides  
**BACCHAE**  
Translator Pandelis Prevelakis, Director Alexis Solomos, Sets - Costumes Georgios Vakalo, Music Manos Hadjiadakis, Choreography Agapi Evangelidis  
**EPIDAUROS June 7, 1969**  
Vera Zavitsianou - Elly Vokidakou (Zeta) Kondylis (Antigone), Orinivos Voulas (Creon), Maria Skountzou - Rania Economou (Ismene), etc.  

329. Sophocles  
**ANTIGONE**  
Translator Ioannis Gryparis, Director Lambros Kostopoulos, Sets - Costumes Kleovoulos Klounis, Music Dimitris Dragatakis, Choreography Eleftheria Melis  
**EPIDAUROS July 6, 1969**  
Vera Zavitsianou - Elly Vokidakou (Zeta) Kondylis (Antigone), Orinivos Voulas (Creon), Maria Skountzou - Rania Economou (Ismene), etc.  

330. Euporides  
**ELECTRA**  
Translator Takis Mouzenidis, Director Takis Mouzenidis, Sets - Costumes Pavlos Mantoudis, Music Antochos Evangelatos, Choreography Maria Hors  
**EPIDAUROS July 20, 1969**  
Elena Hatzigrey (Electra), Stelios Vokidis (Orestes), Nikos Katsis (Kreon), etc.  

331. Euporides  
**CHILDREN OF HERCULES**  
Translator Dimitris Sarros, Director Lambros Kostopoulos, Sets - Costumes Kleovoulos Klounis, Music Dimitris Dragatakis, Choreography Eleni Zavitsianou  
**EPIDAUROS July 5, 1970**  
Vasilis Kanakis (Demophon), Stelios Vokidis (Iolous), Olga Tounaki (Makaria), etc.  

332. Sophocles  
**TRACHiniaE**  
Translator Antonis Mavrogordatos, Director Alexios Solomos, Sets - Costumes Giannis Karydis, Music Stefanos Vasilisadi, Choreography Natalia Stefanou  
**EPIDAUROS July 12, 1970**  
Elena Hatzigrey (Dinamira), Vasilis Kanakis (Hercules), Maria Skountzou (Iole), etc.  

333. William Shakespeare  
**THE TEMPEST**  
Translator Ioannis Economidis, Director Alexis Solomos, Sets - Costumes Giannis Karydis, Choreography Maria Hors  
**MAIN STAGE November 6, 1969**  
Stelios Vokidis - Vasilis Kanakis (Prospero) Maria Skountzou - Anna Papagianni - Rania Economou (Miranda), Giorkias Binaria - Dimitris Maragakis (Caliban), etc.  

334. Oscar Wilde  
**LADY WINDERMERE'S FAN**  
Translator Stathis Spiliotopoulos, Director Sokratitis Karantinos, Sets - Costumes Kleovoulos Klounis  
**MAIN STAGE January 29, 1970**  
Vera Zavitsianou (Lady Windermere), Nikos Karatzas (Lord Darlington), Vasilis Kanakis (Lord Augustus Lorton), etc.  

335. Friedrich Schiller  
**MARIA STUART**  
Translator Thrasavis Payaras, Director Takis Mouzenidis, Sets Kleovoulos Klounis, Costumes Antonis Fokas  
**MAIN STAGE October 23, 1970**  
Mary Aroni (Elisabeth), Vasso Manoloudoud (Maria Stuart), Nikos Tzogias (Moretmer), etc.  

336. Eduardo De Filippo  
**THE MAYOR OF SANTA**  
Translator Stella Andrikidou, Director Sokratitis Karantinos, Sets - Costumes Dimitris Mytaras  
**PIRAEUS MUNICIPAL THEATRE December 3, 1970**  
Revived at the MAIN STAGE February 12, 1971  
Gorkias Binaria (Antonio Barranco - The Mayor), Elena Zafiriou (Immaculata), Maria Skountzou (Geraldina), etc.  

337. Jean Anouilh  
**THE BAKER, THE BAKER'S WIFE AND THE BAKER'S BOY**  
Translator Elena Voulas, Director Lambros Kostopoulos, Sets - Costumes Georgios Vakalo  
**MAIN STAGE December 11, 1970**  
Nikos Tzogias (Adolf - Louis XVI), Elena Hatzigrey (Eloise - Marie Antoinette), Dimitris Malavetas (Naube de la Prebade, Antonneur, Captain), etc.  

338. Alejandro Jodorowsky  
**OTAN DEN TOI PEREMANEN (WHEN LEAST EXPECTED)**  
Director Lambros Kostopoulos, Sets - Costumes Kleovoulos Klounis  
**MAIN STAGE March 4, 1971**  
Stelios Vokidis (The person), Giannis Argyris (Petros Dragas), Aris Maliaragis (Acaste), etc.  

339. John Millington Synge  
**THE PLAYBOY OF THE WESTERN WORLD**  
Translator Dimitris Sarros, Director Takis Mouzenidis, Sets - Costumes Giannis Stefanelli  
**NEW STAGE March 10, 1971**  
Maria Skountzou (Meggeen Mike), Takis Voulas - Stefanos Karydas (Christy Mahon), Giannis Varvoglis (Oldh Mahon), etc.  

340. Giorgios Kitopoulos  
**HEROS LOGOS (SACRED COMPANY)**  
Director Kotis Michaelidis, Sets Kleovoulos Klounis Costumes Franciskos Kappos  
**MAIN STAGE March 24, 1971**  
Giorkias Binaria - Theodors Dimitriou, Vladimirus, Zara Tsapelis (Alexandros Ypsilantis), Giorkias Vasilis (Olympios), etc.  

341. Tennessee Williams  
**THE ROSE TATTOO**  
Translator Keti Asprea-Sagi, Director Alexios Solomos, Sets - Costumes Ioanna Papantoniou  
**MAIN STAGE April 8, 1971**  
Revived December 12, 1972  
Mary Aroni (Serena Belle Rose), Vasilis Kanakis (Alvaro), Elena Zafiriou (Strega), etc.  

342. Maria Lapidariou-Pothou  
**TO QALIOINO KIVOTIO (THE GLASS BOX)**  
Director Stelios Papadakis, Sets - Costumes Nikos Apergis  
**NEW STAGE April 29, 1971**  
Giannis Argyris - Nikos Dendrinos (Former University Professor), Arina Papagianni - Rania Economou (A Grl), Georgios Palios (A Man), etc.  

343. Nikos Zakopoulos  
**O KYROI ME TA PARADALE (THE MAN IN MOTLEY)**  
Director Vasilis Ritsos, Sets - Costumes Nikos Apergis  
**NEW STAGE April 29, 1971**  
Spyros Olimpous - Kostas Kosmopoulos (The Old Gentleman), Lesbi Ventouratou -
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| 354. Thanasis Petalis-Diomidis  
I MAVROYLKI (THE BLACK WOLVES)  
(Director Lambros Kostopoulos, Sets - Costumes Georgios Vakalo, Music Dimitris Dragatakis)  
HEROD ATTICUS THEATRE  
October 1, 1971  |
| 355. Eugene O'Neill  
MOURNING BECOMES ELECTRA: THE RETURN  
(Translators: Vasilis Voulas, Director Mitos Lygizos, Sets - Costumes Gianni Stefanidis)  
PRAEUE MUNICIPAL THEATRE  
July 7, 1971  |
| 356. Maria Lambadariou  
O CHOROS TIS ELECTRAS: THE CHILDREN'S DANCE  
(Director Lambros Kostopoulos, Sets - Costumes Dimitris Dragatakis, Music Vassilis Voulas, Choreography Maria Hors)  
NEW STAGE NOVEMBER 4, 1971  |
| 357. Angelos Terzakis  
THEOPHANO  
(Director: Dimitris Draganakis, Sets - Costumes Gianni Stefanidis, Music Kalogeros)  
ELATHEION  
July 1, 1971  |
| 358. Frank Wedekind  
SPRING AWAKENING  
(Translators: Demetrios Micrakis, Director George Theodorakis, Sets - Costumes Gianni Stefanidis, Music Kalogeros)  
NEW STAGE AUGUST 18, 1971  |
| 359. Kostas Mourselas  
ANTHROPOI KAI ALOO (MEN AND WORMS)  
(Director: George Theodorakis, Sets - Costumes Gianni Stefanidis, Music Kalogeros)  
NEW STAGE AUGUST 22, 1971  |
| 360. Kostas Mourselas  
1 KYRIA DEN FENTI (THE LADY MOURNS NOT)  
(Director: George Theodorakis, Sets - Costumes Gianni Stefanidis, Music Kalogeros)  
NEW STAGE AUGUST 29, 1971  |
| 361. Luigi Pirandello  
THE MOUNTAIN GIANTS  
(Translators: Gianni Stefanidis, Director: Sotirios Sarris, Sets - Costumes Gianni Stefanidis, Music Kalogeros)  
NEW STAGE FEBRUARY 10, 1972  |
| 362. T.S. Eliot  
THE ELDER STATESMAN  
(Director: Mitos Lygizos, Sets - Costumes Georgios Vakalo, Music Dimitris Dragatakis, Choreography Maria Hors)  
HEROD ATTICUS THEATRE  
MAY 17, 1972  |

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| 363. Dimitris Bogris  
THYRSOS (THE DAWN)  
(Director Lambros Kostopoulos, Sets - Costumes Georgios Vagias, Music Dimitris Dragatakis, Choreography Maria Hors)  
NEW STAGE MARCH 25, 1972  |
| 364. Ben Jonson  
THE ALCHYMIST  
(Director: Mitos Lygizos, Sets - Costumes Gianni Stefanidis, Music Dimitris Dragatakis, Choreography Maria Hors)  
NEW STAGE APRIL 15, 1972  |
| 365. Panagiotis Kagias  
O TITIKOS PARAGON (THE MOON AND THE SHIP)  
(Director: Mitos Lygizos, Sets - Costumes Gianni Stefanidis, Music Dimitris Dragatakis, Choreography Maria Hors)  
NEW STAGE JUNE 15, 1972  |
| 366. Aeschylus  
Oresteia: Agamemnon  
(Director: Mitos Lygizos, Sets - Costumes Gianni Stefanidis, Music Dimitris Dragatakis, Choreography Maria Hors)  
NEW STAGE MARCH 25, 1972  |

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| 367. Aristophanes  
Ecclesiazusa  
(Translators: Giannikos Katsaros, Director: Dimitris Draganakis, Sets - Costumes Gianni Stefanidis, Music Dimitris Dragatakis, Choreography Maria Hors)  
NEW STAGE MARCH 29, 1973  |
| 368. Sophocles  
Electra  
(Director: Mitos Lygizos, Sets - Costumes Gianni Stefanidis, Music Dimitris Dragatakis, Choreography Maria Hors)  
NEW STAGE APRIL 15, 1972  |
| 369. Tom Stoppard  
ROZENCRAZ AN GUINDENSTERN ARE DEAD  
(Director: Mitos Lygizos, Sets - Costumes Gianni Stefanidis, Music Dimitris Dragatakis, Choreography Maria Hors)  
NEW STAGE OCTOBER 19, 1972  |
| 370. Miguel de Cervantes  
DON QUIXOTE  
(Director: Mitos Lygizos, Sets - Costumes Gianni Stefanidis, Music Dimitris Dragatakis, Choreography Maria Hors)  
NEW STAGE NOVEMBER 18, 1972  |
| 371. Jean Anouilh  
THE REHEARSAL  
(Director: Mitos Lygizos, Sets - Costumes Gianni Stefanidis, Music Dimitris Dragatakis, Choreography Maria Hors)  
NEW STAGE DECEMBER 7, 1972  |
| 372. William Shakespeare  
ALL'S WELL THAT ENDS WELL  
(Director: Mitos Lygizos, Sets - Costumes Gianni Stefanidis, Music Dimitris Dragatakis, Choreography Maria Hors)  
NEW STAGE APRIL 15, 1972  |
| 373. Bertolt Brecht  
GALILEO GALILEI  
(Director: Mitos Lygizos, Sets - Costumes Gianni Stefanidis, Music Dimitris Dragatakis, Choreography Maria Hors)  
NEW STAGE FEBRUARY 24, 1973  |
| 374. Pavlos Mateis  
TO PANTASMA TOU KIRIOU  
(Roger Moorhouse)  
(Director: Mitos Lygizos, Sets - Costumes Gianni Stefanidis, Music Dimitris Dragatakis, Choreography Maria Hors)  
NEW STAGE MARCH 29, 1973  |

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| 375. Aristophanes  
THE BIRDS  
(Director: Mitos Lygizos, Sets - Costumes Gianni Stefanidis, Music Dimitris Dragatakis, Choreography Maria Hors)  
NEW STAGE APRIL 15, 1972  |
Revived for the Main Stage April 15, 1974
Kostas Predas (Orlando). Anna Synodinou (Rosalind). Nikos Dendrinos (Oliver), etc.

382. Peter Handke
KESAR
NEW STAGE December 7, 1973
Nikolaos Tsigkogiou (Caspar), Anna Makraki and Agni Mouzenidou (Other Caspars).
Mary Tripodi and Kostas Athanasopoulos (Other Caspars). Spyros Georgoulas and Christos Demertzis (Other Caspars), etc.

383. William Shakespeare
OTHELLO
Translator Kostas Karathas. Director Takis Mouzenidou.
Sets - Costumes Giannis Stefanis. MAIN STAGE December 13, 1973
Kostas Karathas (Othello), Nikos Tzogias (Iago). Eleni Hatziargyri and Anna Paspati (Desdemona), etc.

384. Tennessee Williams
CAMINO REAL
Maria Vagena (Elsie), etc.

385. Apostolou Melachronos, Director
THE MARRIAGE BROKER
Translator Spyros Evangelatos. Director Takis Mouzenidou.
Sets - Costumes Dionysios Fotopoulos. MAIN STAGE January 24, 1974
Thymos Karakatsanis (Potkaliotes). Kostas Kolakis (Anatikles). Evangelos Protopappas (Zekkides). Nikos Vafias (Stefanou), etc.

386. Anton Chekhov
THE PROPOSAL
Translator Spyros Evangelatos. Director Kostas Bakas.
Sets - Costumes Dionysios Fotopoulos. MAIN STAGE January 24, 1974
Thymos Karakatsanis (Lomov). Kostas Kolakis (Anatikles). Evangelos Protopappas (Zekkides). Nikos Vafias (Tschukov), Nefeli Orfanou (Natalya), etc.

387. Pantelis Prevelakis
MOSAIKERO SI THE KANGAIOI (GUESTS AT STEFEKSIKO) adapted from a novel by Dostoyevsky
Director Socrates Karantinos.
Sets - Costumes Vanas Vanasidou. MAIN STAGE January 25, 1974
Stelios Vokotis (Foma Fomitis Opihkon). Kostas Kastanas (Sergei Alekseviich Zagnenoff). Pantelis Zervos (Stefan Alekseviich Eichtigov), etc.

388. Paul Zindel
THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS
Translator Takis Mouzenidou. Director Lambros Kostopoulos. Sets - Costumes Georgios Patras. MAIN STAGE October 25, 1973
Nikos Tsigkogiou (Dr. Delaney). Vasos Manolidou (Lola). Miranda Zografopoulou (Marie), etc.

389. Eugene Ionesco
HUNGER AND THIRST
MAIN STAGE December 19, 1974
Georg Bachner (DANTON'S DEATH)
Antigone Valakou (Beatrice). Chuski Iskous (Ruth). Rania Economou (Tillie), etc.

390. Nikos Zakopoulou
I DIKEOSI (THE VINDICATION)
Director Lambros Kostopoulos. Sets - Costumes Nikos Patras. NEW STAGE April 15, 1974
Thymos Karakatsanis (Pandeleas). Georgios Trioutsos (Manager). Nefeli Orfanou (Eleni), etc.

391. Asclepius
PROMETHEUS BOUND
Translator Takis Mouzenidou. Director Takis Mouzenidou.
Sets - Costumes Giannis Stefanis. FIRAUS MUNICIPAL THEATRE. June 7, 1973
Manos Karathas (Othello), Nikos Tzogias (Iago). Eleni Hatzigarty (Antigone). Stelios Vokotis (Creon), etc.

392. Euripides
ALCESTIS
Translator Spyros Evangelatos. Director Takis Mouzenidou.
Sets - Costumes Giannis Stefanis. FIRAUS MUNICIPAL THEATRE. June 7, 1973
Manos Karathas (Othello), Nikos Tzogias (Iago). Eleni Hatzigarty (Antigone). Stelios Vokotis (Creon), etc.

393. Sophocles
FROGS
FIRAUS MUNICIPAL THEATRE. July 21, 1973
Stelios Vokotis (Dionysus). Pandelis Zervos (Xanthus). Lykourgos Kalergis (Euripides). Vanas Tzimi (Aeschylus), etc.

394. Sophocles
ANTIGONE
Maria Vagena (Elsie), etc.

395. Sophocles
O OENOMUS (THE GENERAL SECRETARY)
MAIN STAGE March 28, 1975
Miranda Zografopoulou (Penelope). Giannis Argyris (Lambros Thymelis). Georgios Trioutsos (Konstandis), etc.

396. Sophocles
TROJAN WOMEN
FIRAUS MUNICIPAL THEATRE. July 6, 1975
Loula Gatopoulou (Helen). Eleni Hatzigarty (Helen). Nefeli Orfanou (Eleni) and others.

397. Sophocles
BUBU ROI
FIRAUS MUNICIPAL THEATRE. April 24, 1975
Eleni Hatzigarty (Donna Anna Lusca). Zoras Tzogias (Don Giorgio). Aleka Katseli and Antigone Glykeri (Francesca Norela), etc.

398. Sophocles
ODIPUS AT COLONUS
FIRAUS MUNICIPAL THEATRE. July 6, 1975

399. Sophocles
EUPHOMETHELIOUS
Stelios Vokotis (Dionysus). Antigone Glykeri (Julie). Nikos Tzogias (Camille Desmoulins), etc.
PERIOD 45 (1975-1976)

404. Friedrich Schiller
DON CARLOS

405. Georgios Stouriris
I THLIA (THIE NOOSE)

406. Franz Kafka
AMERICA

407. William Shakespeare
TWELFTH NIGHT

408. Anton Chekhov
THE SEAGULL

409. Dale Wasserman
ONE FLEW OVER THE CUCKOO'S NEST

410. Henrik Ibsen
JOHN GABRIEL BORKMAN

411. Angeliki Zervou
NYHTERINI PAPAIASTIA (NOCTURNE PERFORMANCE)
Director Stelios Papadakis. Sets - Costumes Nikos Petropoulos.
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PHILOCETES  
EPIRAUS August 2, 1980  
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478. Jean Anouilh  
THE TROJANS  
Translator Eleeni Halkousi,  
Director Konstantinos  
Main Stage January 23, 1981  
Nikos Tzogias (Leon), Eleeni Halkousi,  
Tzoli Orfi (Grandmother), Vilma Kyrou  
(Ada), etc.

479. Maxim Gorky  
THE LOWER DEPTHS  
Translator Georgios Sevastikoglou,  
Director Spyros Evangelatos,  
Sets - Costumes Georgios Patras  
Main Stage - New Theatre  
March 28, 1981  
Lykourgos Kallergis (Lukas), Stelios Vokovitis (Satin),  
Theodoros Mordis (Kostilos),  
Georgios Tsiotopoulos (Actor), etc.

480. Euripides  
IPHIGENIA IN TAURIS  
Translator Apostolos Melastrinos,  
Director Thanos Kotopoulou,  
Sets - Costumes Kostas Papadakis  
Main Stage July 4, 1981  
Anna Synomou (Iphigenia), Vasilis Kakanis (Orestes),  
Nikos Tzogias (Thor), etc.

481. Sophocles  
OEDIPUS THE KING  
Translator Fotos Politis,  
Director Takis Mouzakos,  
Sets - Costumes Giannis Stefanelli,  
Main Stage July 11, 1981  
Manos Katsakis (Oedipus), Eleftherios  
Hatzigianni (Orestes),  
Lykourgos Kallergis (Creon), etc.

482. Aeschylus  
SEVEN AGAINST THEESE  
Translator Kostas Kolotas,  
Director Nikos Haralambous,  
Sets - Costumes Giannis Zaiaras  
Main Stage July 18, 1981  
Takis Voulas (Eteocles), Iakovos Psarras (Messager),  
Kasia Panagiotou (Chorus leader), etc.

483. Sophocles  
ELECTRA  
Translator K. L. Myrb,  
Director Spyros Evangelatos,  
Sets - Costumes Georgios Patras,  
Music Dimitris Terzakis,  
Main Stage November 6, 1981  
Kostas Kastanos (Orestes), Antigone  
Olykofrida (Artemis), etc.

484. Aristophanes  
LYSISTRATAE  
Translator A. Rosolymos,  
Director Alexandros Minou,  
Sets - Costumes Georgios Vakalo,  
Music Manos Hadjidakis,  
Main Stage August 8, 1981  
Mary Aroni (Praxagora), Dinos Iliopoulos (Blephoros),  
Theodoros Saris (Chremes), etc.

485. Angelos Sikelianos  
SYBILLA  
Director Alexandros Minou,  
Sets - Costumes Ioanna Papantonidou,  
Main Stage October 12, 1981  
Anna Synomou (Sybil), Nikitas  
Tsiotopoulos (Venerable Telephoros), Stelios  
Vokovitis (Venerable Nikandreos), etc.

REVIVALS  
PHOENICIAN WOMEN  
EPIRAUS July 12, 1980  
(First 1978-1979)

PHILOCETES  
EPIRAUS July 25, 1981  
(First 1978, 1979, 1980)

PERIOD 51 (1981-1982)

486. Kostoulis Mitropoulos  
TOKI (THE JOURNEY)  
Director Georgios Choulidakis,  
Sets - Costumes Nikos Politis  
Main Stage October 12, 1981  
Zoros Tsagelis (Him), Kasia Panagiotou  
(Grandmother) (?),  
Christos Samosoudis (Teacher), etc.

487. Kostoulis Mitropoulos  
THEOLOS HOREL (THE MANUSCRIPTS)  
Director Georgios Choulidakis,  
Sets - Costumes Nikos Politis  
New Stage October 7, 1981  
Kostas Kakoulis (Demosthenes),  
Papaportis (Despot),  
Vasile Papaportis (Eleni), Tziss  
Papaportis (Sophia), etc.

488. Christos Samosoudis  
GIO EREUNO Y (TWO SISTERS)  
Director Georgios Choulidakis,  
Sets - Costumes Nikos Politis  
New Stage October 7, 1981  
Christos Konstantopoulos (Farmer),  
Vilma Kyrou (Coffee Lady), Kostas Kastanos, etc.

489. Antonis Doriakis  
TO THAVMA (THE MIRACLE)  
Director Georgios Choulidakis,  
Sets - Costumes Nikos Politis  
New Stage October 7, 1981  
Christos Parlas (Husband), Vasilis  
Katsantou (Wife), etc.

490. Angelos Terzakis  
TO MEGALO PEHNDI (THE GREAT GAME)  
Director Kanelos Apostolu,  
Sets - Costumes Giannis Stefanelli,  
Main Stage July 26, 1981  
Takis Voulas (Iordanis Samakidi),  
Kostas Kastanos (Loulas Harvanis),  
Antigone, Olykofridi (Artemis), etc.

491. William Shakespeare  
MACBETH  
Translator Kostas Karhais,  
Director Alex Minou,  
Sets - Costumes Savvas Haratsides  
Main Stage November 6, 1981  
Dimitris Papamichalis (Macbeth), Eleftherios  
Hatzigianni (Lady Macbeth), Lykourgos  
Kallergis (Duncan), etc.

492. Dinos Dimopoulos  
O ELEOKOLEMOS (THE PROSECUTOR)  
Director Dinos Dimopoulos,  
Sets - Costumes Pavlos Mantoudis,  
Main Stage November 7, 1981  
Nikos Tzogias (Ignacio Varela),  
Olykofridi (Varela),  
Eleni Styliari (Mina),  
Eleni Eleni (Irene), etc.

493. Henri de Montemar  
THE CARDINAL OF SPAIN  
Translator Andonis Prevelakis,  
Director Alex Minou,  
Sets - Costumes Nikos Politis,  
Main Stage December 4, 1981  
Alex Minou (Cardinal), Eleftherios  
Hatzigianni (Queen).  
Christos Parlas (Luis Cardona), etc.
502. John Millington Synge
IN THE SHADOW OF THE GLEN
Translator Dimitris Stavrakos, Director Georgios Theodosiadis, Sets - Costumes Ioanna Papantoniou NEW STAGE January 29, 1982 Maria Skountzou (Nora Burke), Theodoros Pardas (Dan Burke), etc.

503. Bertolt Brecht
A MAN'S A MAN
Translator Panagiotis Skoufis, Director Giannis Hourvaras, Sets - Costumes Laloula Chrysokeporous, Music Paul Detau NEW STAGE February 27, 1982 Stelios Vokotis (Gilly Guy), Antigone Glycopodi (Widow Begbeke), Vanliss Kanakis (Sergeant Frightful), etc.

504. Sophocles
OEDIPUS THE KING
Translator Minos Volanakis, Director Minos Volanakis, Sets - Costumes Liza Zima, Music Nikos Krikos, Choreography Gianni Mertis EPIDAUROS July 3, 1982 Nikos Kourkoulois (Oedipus), Katerina Helmi (Jocasta), Kostas Kosmopoulos (Creon), etc.

505. Aristophanes
PLUTUS
Translator Kostas Vamalis, Director Kostas Vamalis, Sets - Costumes Liza Zima, Music Nikos Krikos, Choreography Gianni Mertis EPIDAUROS July 24, 1982 Georgios Partsalis (Caron), Georgios Tsalikos (Plutus), Stelios Vokotis (Chremlyus), etc.

506. Euripides
ORESTES
Translator Georgios Sevastikoglou, Director Georgios Sevastikoglou, Sets - Costumes Savvas Haratsidis, Music Georgios Kouroupos, Choreography Nelli Karra EPIDAUROS August 14, 1982 Nikos Tsakiroglou (Orestes), Maria Skountzou (Electra), Taxis Voulas (Menelaius), etc.

507. Iakovos Kambanellas
I AVLI ON THAVMATON (THE COURTROOM OF MIRACLES)
Translator Kostas Karthaisos, Director Spyros Evangelatos, Sets - Costumes Ioanna Papantoniou MAIN STAGE December 11, 1982 Illias Logothetis (Othello), Nikitas Tsakiroglou (Iago), Perni Zouni (Ierdemona), etc.

508. William Shakespeare
OTHELLO
Translator Kostas Karthaisos, Director Spyros Evangelatos, Sets - Costumes Ioanna Papantoniou MAIN STAGE December 11, 1982 Illias Logothetis (Othello), Nikitas Tsakiroglou (Iago), Perni Zouni (Ierdemona), etc.

509. Georgios Hortatzi
KATZOURBOUS
Director Michalis Bouhis, Sets - Costumes Dimitris Mytaras, Music Mamias Kraoufakis MAIN STAGE February 5, 1983 Georgios Partsalis (Katsarapis), Betty Valai (Poulisena), Ilias Plakidas (Katzourbo), etc.

510. Peter Weiss
THE INVESTIGATION
Translator Petros Markaris, Director Nikos Perelis, Costumes Andreas Sarandopoulos, Music Nikos Rota NEW STAGE February 12, 1983 Lykourgou Kallergis (Judge), Georgios Tsalikos (Clare), Kitty Arseni (Witness), etc.

511. Dimitris Kordatos
LIOO PELO, KATO META (SHORTLY BEFORE SOON AFTER)
Director Thanasis Papageorgiou, Sets - Costumes Mirela Paepecomou, Music Stamatis Spoukados NEW STAGE March 31, 1983 Denise Baltzavia (wife), Iakovos Perras (Father), Olga Tournaki (Mother), Tasos Halkias (Son), etc.

512. Friedrich Durrenmatt
PLAY STEINDORF
Translator Pavlos Mantoudis, Director Lykourgou Kallergis, Sets - Costumes Giannis Stefanidis, Music Danae Evangelou, Choreography Giannis Fryer MAIN STAGE April 2, 1983 Antigone Valakou (Alice), Lykourgou Kallergis (Edgar), Nikos Galanos (Kurt), etc.

513. Dimitris Bogris
I DIMARIHNA (THE DRAGON LADY)
Director Petros Kaizalis - Giannis Kargalis, Sets - Costumes Virginia Romanou ROVING COMPANY, PIRAEUS MUNICIPAL THEATRE April 22, 1983 Mary Lalopolou (Drazena), Takis Karathanasios (Giannis), Kostas Thomos (Strapan), Tonya Manesi (Anthoula), etc.

514. Georgios Souris
I DIMARIHNA (THE DRAGON LADY)
Director Riga Mouzenidou, Sets - Costumes Virginia Romanou, Music Emo Papapetrou ROVING COMPANY, NIKAI May 14, 1983 Georgios Partsalikis (Mayor), Nefeli Orfanou (M.P.), Orfeas Zalos (M.P.), Tzisis Papoutsis (Mayor), etc.

515. Euripides
TROJAN WOMEN
Translator Stavros Doufexis - Dimitris Milialis, Director Stavros Doufexis, Sets - Costumes Savvas Haratsidis, Music Christodoulou Halaris, Choreography Thanos Zoulika EPIDAUROS July 3, 1983 Maria Skountzou (Hecuba), Olga Tournaki - Eleni Tiskiyyra (Andromache), Nikitas Tsakiroglou (Menelaus), Perni Zouni - Christina Kerkendi (Cassandra), etc.

516. Aristophanes
PEACE
Translator Thrasivoulos Stavrakos, Director Kostas Baka, Sets - Costumes Ioanna Papantoniou, Music Vanliss Tzimidis, Choreography Eri Pita EPIDAUROS July 9, 1983 Thymios Karatsaris (Trygeas), Georgios Tsalikos (Hermes), Leftieris Tsoukalas (War), etc.

517. Sophocles
AJAX
Translator Kostis Kolotis, Director Nikos Haralambous, Sets - Costumes Vanliss, Music Michalis Christodoulidis, Choreography Maria Alvanou EPIDAUROS July 16, 1983 Christos Kakavrouzou (Ajax), Nikos Katseli (Tecmena), Nikos Bousoulou (Odysseus), Kokia Panagiotou (Athena), etc.

REVIVALS:
ORESTES
EPIDAUROS July 23, 1983 (First 1982)


518. Friedrich Schiller
THE ROBBERS
Translator Panagiotis Skoufis, Director Heinz - Uher Haus, Sets - Costumes Savvas Haratsidis, Music Songs Kyrkakos Sfetas, Choreography Maria Alvanou MAIN STAGE November 18, 1983 Nikitas Tsakiroglou (Franz), Giannis Argyris (Maximilian von Moor), Christos Kakavrouzou (Karl), etc.

519. Caryl Churchill
TOP GIRLS
Translator Marlena Georgiadis, Director Marietta Rialed, Sets - Costumes Lida Kendaki, Music Sophia Michalis, Sets - Costumes Savvas Haratsidis NEW STAGE December 16, 1983 Olga Tournaki (Isabella Byrd, Joyce, Mrs. Kid), Miranda Zafiroplou (Lady Nizo, Wynne), Kostas Katseli (Griselda, Dell_JSanne), Kitty Arseni (Dali Grit, Angel), Antigone Glycopodi (Evee Joan, Louisa) Pop Papadaki (Waitress, Kit, Shona), Lily Papagian (Marlene), etc.

520. Ivan Turgener
A MOUNT IN THE COUNTRY
Translator A. Rosolimos, Director Dass, Sets - Costumes Dionysis Fotopoulos, Music Eleftherios Karambros MAIN STAGE February 9, 1984 Aleka Katseli (Anna Semyoyna), Kasia Dandouli (Natalia Petranova), Antonis Theodorakopoulos (Mikhail Alexanderovich Rakitin), etc.

521. Andreas Thomopoulos
TA PAIDIA TOU KAIN
THE CHILDREN OF CAIN
Translator Takis Voutenis, Sets - Costumes Giannis Magidakis, Music Nikos Georgiou MAIN STAGE February 15, 1984 Kostas Kastanas (Origoris), Georgios Dialas (Illas), etc.

522. Nikos Zakopoulos
HARALOS TRIKOPUS
Director Kostas Baka, Sets - Costumes Pavlos Mantoudis, Music Vanliss Dimitrou PIRAEUS MUNICIPAL THEATRE March 24, 1984 Takis Voutenis (Haralos Trikoupi), Kostas Kokakis (Kounoudourou), Christos Konstandopoulos (Deligeroe), etc.

523. Vanliss Andropoulos
KREATOMICHANT (KOMET GRINDER)
Director Riga Mouzenidou, Sets - Costumes Gioula Gazetopoulou, Music Georgios Theodorakis, Choreography - Movement: Vanliss Langos MAIN STAGE March 31, 1984 Tasos Halkias - Georgios Partsalikis (Leftieris), Mary Inglesi (Sophia), Dimitris Zakynthinos (Interrogator), etc.
Period 55 (1985-1986)

Artistic Director: Kostas Politeopoulos (1985-1990)

Giannis Papadopoulos
0 A, O B KAI O G (Alpha, Beta and Gamma)

Director Stelios Goutis
Sets - Costumes Dimitris Mytaras
NEW STAGE January 31, 1986
Panos Vasilakos (Alpha), Kostas Kokakis (Beta), Mirka Kalatzopoulou (Gamma), etc.

Friedrich Schiller
MARIA STUART
Translator Vasileios Rotas,
Director Georgios Michalidis,
Sets - Costumes Damaskos Zarfis
MAIN STAGE February 1, 1986
Antigone Valakou (Maria Stuart), Nelly Angelidou (Elisabeth), etc.

Georgios Haralambis
KILEER
Director Georgios Haralambis,
Sets - Costumes Aloupa Chrysochoulopoula,
Vasileios Tenissis
PIRAeus MUNICIPAL THEATRE
February 7, 1986
Theodore Simakis (Landowner), Dinos Doukas (Vacher), Thanos Kanelis (Priez), Maria Tenoudou (Daughter), etc.

Notis Pergalias
ANOIXE TIN PORTA (OPEN THE DOOR)
Director Nikos Perlis,
Sets - Costumes Andreas Sarandopoulos,
Music Georgios Tsangaris
NEW STAGE February 28, 1986
Makis Panorios (Pier), Nikos Skidas (Niko), Taxis Karathanasis (Doctor), Petros Damoulis (Petrakis), etc.

Antonis Doriadis
ENAS POLITIS YPERANO PASIS YTOPSIS
(A CITIZEN ABOVE SUSPICION)
Director Dinos Dimopoulos,
Sets - Costumes Giannis Metaxofou, Music
Sakis Tsikalis: Choreography Kiki Manat
NEW STAGE April 4, 1986
Annie Papati (Television presenter), Giannis Kasdaglis (Matheus), Chlo Liakou (Woman), etc.

August Strindberg
GHOST SONATA
Translator Margarita Melberg, Director Giannis Hovardas,
Sets - Costumes Dimitris Mytaras
Dionysis Fotopoulos
MAIN STAGE April 19, 1986
Georgios Papadakis (Euphrosyne), Konstantinos Konstandopoulos (Student), Margarita Lambrou (The Mummy), etc.

Euripides
FOGS
Translator Konstantinos Sapoulis, Director Georgios Michalidis,
Sets - Costumes Ioanna Papantonidi,
Music Georgios Tsangaris, Choreography
Regina Kapetanaki
EPIDAUROS August 29, 1986
Georgios Mihalisopoulos (Dionysus), Thymios Karanis (Xanthia), Nikitas Tsakiroglou (Euripides), Iakovos Psarras (Aeschylus), etc.
REVIVALS:

554. Athol Fugard
THE ROAD TO MECCA
Translator Marlena Georgiadis, Director Jules Dassin
Sets - Costumes Dionysios Fotopoulos
NEW STAGE December 22, 1986
Margaret Lambrounou (Ellen), Noni Ioannidou (Elsa), Giannis Kasdaglis (Marus), etc.

555. Georgios Christofilakis
THE KERKEMEZOS FAMILY
Director Georgios Christofilakis, Sets Giannis Lekos, Costumes Nik Perdika, Music Georgios Despotis
NEW STAGE November 26, 1986
Spyros Konstantopoulos (Dorcas Kerkemezos), Georgios Danis (Dimos Kerkemezos), Kitty Arseni (Konstantina), etc.

556. Eduardo De Filippo
THOSE GHOSTS
Translator Giannis Iordanidis, Director Andreas Voutsinas, Sets - Costumes Laloula Chrysikopoulos, Music Georgios Tzagaris
MAIN STAGE November 26, 1986
Giorgos Mihalakopoulos (Pasquale Lojacono), Miranda Zafiroupolou (Carmela), Maria Skountzou (Maria Lojacono), etc.

557. Federico Garcia Lorca
THE HOUSE OF BERNANDA ALBA
Translator Pelos Katsidis, Director Diagoras Chronopoulos, Sets - Costumes Simos Karafytis, Music Georgios Kouropoulos
NEW STAGE January 24, 1987
Vera Zavitsanou (Lady), Georgios Michalidis (Doctor), Dimitris Lignadis (Student), etc.

558. Vanili Ziogas
OI GAMOI (MARRIAGES)
Director Nikos Armas, Sets - Costumes Apostolos Vettas, Music Iraklis Paschalidis
NEW STAGE January 24, 1987
Vera Zavitsanou (Lady), Georgios Michalidis (Doctor), Dimitris Lignadis (Student), etc.

559. Georgios Sevastakoglou
O THANATOS TOU VASILIKOU EPIROUPO
THE DEATH OF THE ROYAL COMMISSIONER
Director Georgios Sevastakoglou
Sets - Costumes Savvas Haratsidis
MAIN STAGE February 7, 1987
Nikos Tsakiroglou (Odyssseus), Annie Paspati (Eleni), Takis Voulaas (Renos), Giannis Mavratzakis (Violinist), Rania Travella (Danae), etc.

560. Kostas Vamalis
ALITHINI APOLOGIA TOU SOCRATOS
THE TRIAL OF SOCRATES
Director Christos Siopanos
Sets - Costumes Vanis Fotopoulos, Music Michalis Christodoulidis
KOMOTINI February 14, 1987
Christos Kalavrezos, etc.

561. Pavlos Matras
EXOXIRA (EXILE)
Director Kostas Bakas, Sets - Costumes Vanis Fotopoulos
NEW STAGE February 28, 1987
Nelly Angelidou (Maria), Takis Voulaas (Pastor), Kostas Koukalis (Thanasis), Georgios Michalidis

562. Samuel Beckett
ACT WITHOUT WORDS
Director Alexis Minotis, Sets - Costumes Georgos Patas, Choreography Maria Hors
MAIN STAGE March 14, 1987
Aspasia Krali (Mime).

563. Samuel Beckett
ENDINGAME
Translator Kostas Skalitros, Director Alexis Minotis, Sets - Costumes Giannis Sartzoulis
MAIN STAGE March 14, 1987
Nikitas Tsakiroglou (Clove), Alexis Minotis (Ham), Iakovos Psarras (Nag), Margarita Lambrounou (Nell).

564. John Webster
THE DUCHESS OF MALFI
Translator Tasos Roussos, Director Spyros Evangelatos, Sets - Costumes Antonis Kyrkoulis, Music Stefanos Gazoulas
MAIN STAGE April 11, 1987
Antigone Valakou (Duchess of Malfi), Petros Fyssou (Daniel de Boccola), Olga Politou (Julia), etc.

565. Euripides
PHOENICIAN WOMEN
Translator Dimitris Dimitriadis, Director Giannis Hovardas, Sets, Costumes Anastasia Arseni, Music Dimitris Lekkas, Choreography Regina Kapetanaki
GARAGE May 2, 1987
Katerina Helmi (Jocasta), Nikos Bousdoukos (Oedipus), Dimitris Katalykos - Costas Halkias (Oedipus), etc.

566. Herodas
MIMES
Translator Sotiris Kakisis - Stefanos Koumanoudis, Director Giannis Hovardas, Sets, Costumes Anastasia Arseni, Music Dimitris Lekkas, Choreography Regina Kapetanaki
MAIN STAGE May 2, 1987
Georges Paschalidis (Thales - Cedron), Noni Ioannidou (Gyle), Dimitra Hatoupis (Meciste), Dimitra Katsiflis (Pyrrisa), Efi Mourtzi (Metrone) etc.

567. Aeschylus
SEVEN AGAINST THEBES
Translator Tosios Roussos, Director Kostas Bakas, Sets, Costumes Sarandopoulos, Costumes Giorgos Siakas, Music Vassilis Tennisidis
MAIN STAGE June 26, 1987
Kostas Karras (Eteocles), Iakovos Psarras (Messeng, Nikos Bousdoukos (Hera), etc.

568. Aristophanes
ECCLESIAZUSA
Translator Kostas Tahtsis, Director Giannis Margaritis, Sets - Costumes Savvas Haratsidis, Music Michalis Grigorakis, Choreography Geras Pita
EPIDAUROS July 10, 1987
Nikitas Tsakiroglou (Outou), Nelly Angelidou (Oedipus), Antigone Valakou (Jocasta), Takis Voulaas (Pastor), etc.

569. Sophocles
ODIPUS THE KING
Translator Artemis Petrani-Lisa, Director Georgios Michalidis, Sets - Costumes Dionyssis Fotopoulos, Costumes Giannis Mavratzakis, Music Theodoros Antoniou, Choreography Doni Michalidis
EPIDAUROS July 22, 1987
Revelation of the 1978 production
PERIOD 61 (1991-1992)

61. Bertolt Brecht
MOTHER COURAGE AND HER CHILDREN
Translator Paterik Kirulis, Director Korais Damatis, Sets - Costumes Savvas Haratzidis, Music Paul Desau, Song writer: Loukas Karytinos, etc.
MAIN STAGE February 9, 1991
Nelly Anagnostou (Mother Courage), Olga Damani (Katrin), Babis Hadjidakis (Aelous), Dimitris Zakynthinos (Recruiting Officer), etc.

62. Georgios Sevastiakoulli
KONSTANTIOU KAI ELENI
Director Nikos Armanos, Sets - Costumes Ioanna Papantoniou, Music Plateon Andritsakis, NEW STAGE March 2, 1991
Dina Konsta (Matchmaker), Themis Marselou (Eleni), Spyros Konstandopoulos (Kotsos Tsotbatzis), etc.

63. William Shakespeare
A MIDSUMMER NIGHT'S DREAM
Translator Konstantinos Kolotas, Director Giannis Karahissaridis, Sets - Costumes Antonis halkias, Music Periklis Koukos
CHOREOGRAPHY Eris Pita, Garaje March 8, 1991
Alexis Sterakis (Oberon), Peris Michailidis (Puck), Yorgis Savvas (Ivan), Dimitris Lignadis (Lyssander), Georgios Partalakis (Bottom), etc.

64. Luigi Pirandello
HENRY IV
Georgios Mihalakopoulos (Enrico), Antonis Theodorakopoulos (Baron Tito Belgrado), Annine Papati (Marjina Matilda de Spina), etc.


65. Euripides
TROJAN WOMEN
Translator Tasos Rousos, Director Georgios Theodoulias, Sets - Costumes Savvas Haratzidis, Music Vasilis Tsangaris, Choreography Dora Tsrtaou, EPIDAUROS July 26, 1991
Tour: Illinois, Howard Atticus Syracuse, Annine Papati, Theodoulias (Helen), Miranda Zafropoulotou (Cassandra), Maria Skountzou (Androcmene), etc.

66. Aristophanes
KNIGHTS
Translator Nikos Syrocos, Director Kostas Bakas, Sets Andreas Sarandopoulos, Costumes Ioanna Papantonioou, Music Christos Leonis, Choreography Eris Pita, HEROD ATTICUS THEATRE August 10, 1991
Tour: Georgia, Vravros, Nikos Bouskoulos, Paphiagou, Georgios Mihalakopoulos, Allantopoulos, Georgios Tsimdis, Demostenes, Kostas Pagonis, Nica, Georgios Dinis, Demos, etc.

67. Sophocles
PHILOTETES
Translator Leonidas Zenasakos, Director Dimos Karavellas, Sets - Costumes Panitsa, Music Dimitris Papadimitriou, Choreography Maria Horos, EPIDAUROS August 23, 1991
Tour: Philippos, Dodoni, Syracusa, Nikos Kourkoulos, Philoctetes, Dimitris Lignadis (Nepolemos), Christos Kalavrouzou (Odysses - Merchant), Dimitris Aronis (Hercules), etc.

68. Melpo Zaroukota
SYMIVASTIKAME (WE COMPROMISED)
Translator Dimitris Papadimitriou, Director Dinos Dimopoulos, Sets - Costumes Ioanna Papantonioou, Music Dimitris Karydis, Choreography Maria Horos, NEW STAGE February 1, 1992
Revivals: MAIN STAGE, Atene, Makri Revmatas (Storia), Vireta Tsouxi (Eleni), etc.

69. Jean Paul Sartre
THE DIRTY HANDS OR RED GLOVES
Translator Louiza Tzavellas, Director Georgios Theodoulias, Sets - Costumes Georgios Patras, Music arranged by Olympia Kyriakaki, KAPPA THEATRE November 22, 1991
Angelos Antonopoulos (Sir Robert Chilten), Nora Valiamsi (Lady Chilten), Dimitris Politis (Lord Goring), etc.

70. Ferdinand Bruckner
THE CRIMINAL
Translator Katerina Karassoulou, Director Alexis Solomos, Sets - Costumes Liza Zaimi, Costumes Loula Chryssopoulou, Music arranged by Olympia Kyriakaki, MAIN STAGE February 22, 1992
Takis Voulas (Dostov Tuchnigut), Vera Krouskia (Esterina Pasek), Maria Konstandou (Mrs von Wig), Dimitris Zakynthinos (Trial Attorney), Dimitris Lignadis (Johann Kumerer), etc.

71. Costas Asimakopoulos
ASTRAI STO DASOS (LIGHTNING IN THE FOREST)
Director Monika Vasilou, Sets - Costumes Nikola Spanos, Costumes Loula Chryssopoulou, Music arranged by Olympia Kyriakaki, NEW STAGE April 4, 1992
Revived 1994
Antigone Valakou (Solange), Vera Zannouzou (Claire), Katerina Helmi (Madame).

72. Jean Genet
THE MAIDS
Translator Odysseus Elytis, Director Kostas Bakas, Sets - Costumes Georgios Patras, Music arranged by Olympia Kyriakaki, NEW STAGE November 6, 1991
Revived 1994
Antigone Valakou (Solange), Vera Zannouzou (Claire), Katerina Helmi (Madame).

73. Albert Camus
THE MISUNDERSTANDING
Translator Stamatis Hronoglou, Director Kostas Bakas, Sets - Costumes Ioanna Papantonioou, Music arranged by Olympia Kyriakaki, NEW STAGE December 7, 1991
Olga Tournaki (Marthe), Kostas Kastanas (Jean), Nelly Angelidou (Mother), Fotini Maneta (Mary), Michalis Romanos, etc.

74. George Bernard Shaw
ANDROcles AND THE LION
Translator Maria Karna, Director Takis Kaliopoulos, Sets - Costumes Savvas Haratzidis, Music Reni Georgiou, Prokops Douras, Choreography Maria Horos, CHILDREN'S THEATRE - MAIN STAGE December 14, 1991
Thanos Dadinopoulos (Lion), Spyros Konstandopoulos (Androcles), Annine Papati (Lavinia), etc.

75. Giacomo Rossi
ANGELINA, CINDERELLA
Adapted by Carmen Rougeri, Director Carmen Rougeri, Sets Anna Matarianakis, Costumes Loula Chryssopoulou, Music arranged by Olympia Kyriakaki, CHILDREN'S THEATRE - MAIN STAGE December 23, 1992
Revived November 28, 1993
Penny Papoutsi (Angelina), Carmen Rougeri (Fairy Godmother).

Artistic Director: Dora Tsatsou (1992-1993)

76. Dimitris Psathas
VON DIMITRIS
Director Panos Papasouliotis, Sets - Costumes Georgios Anagnostis, Music Christos Leontis, KOTOPOULIS THEATRE - REX February 15, 1993
Giaffas Michalakopoulos (von Dimitrakis), Pepi Metallidou (Maria), Kostas Kleftogianni (Baima), Makis Revmatas (Zarlas), etc.

77. Iakovos Kambanellis
0 DINOPS: GRAMMA STON ORESTI, 0 DINOPS: PAROSOS THINOS (THE SUPPER, LETTER TO CREATES, THE SUPPER, THORES ALLY)
Director Iakovos Kambanellis, Sets - Costumes Delta Lelouda, Music arranged by Olympia Kyriakaki, NEW STAGE February 27, 1993
Maria Kehagioglou (Cytemnestra), Dimitris Lignadis (Orestes), Elizavet Giannoulou (Electra), etc.

78. Carlo Goldoni
THE IMPRESSARIO OF SMIKRA
Translator Anna Varvareou, Director Georgios Remoundos, Sets - Costumes Ioanna Papantonioou, Music arranged by Olympia Kyriakaki,
PERIOD 66 (1996-1997)

688. Henrik Iben
GHOSTS
Translator Anna Varvaresou-Tzogia,
Director Spyros Evangelatos,
Sets - Costumes Georgios Patras
NEW STAGE March 26, 1997
Tour Spetses
Eleni Hatzigianni (Mrs Alving), Dimitris
Lignadis (Osvald). Christos Paros (Par
caster), etc.

687. Euripides
MEDEA
Translator Georgios Himonas, Director
Nikos Kontouris, Sets - Costumes Georgios
Patras. Music Savva Giannatsou,
Choreography Vasso Sideris
DODONI ANCIENT THEATRE
July 16, 1997
Tours: Epidauros, Ioanna Katerini, Sparta
Olympia, Kassandra, Kavala, Vyronas,
Lycabettus, Patra, Nika, Herod Atticus
Theatre, Istanbul, Ankara Strasbourg,
Sydney, Melbourne Tel Aviv, Lisbon,
Boston, New York, Montreal, Toronto,
Philadelphia, Varna, Beijing, Tokyo,
Toyama, Osaka, Sotokyo, Kyoto,
Karoljyfia Karabetti (Medea), Lazaros
Georgakopoulos (Jason), Giannis Dalianis
(Recon), Aris Lemeboulos (Aegaeus),
etc.

686. Aristophanes
LYSISTRATA
Translator Giannis Varveris,
Director Diagonas Chronopoulos,
Sets - Costumes Georgios Ziakas,
Music Dimitris Papadmitriou,
Choreography Isidoros Sideris
PHILOPHI ANCIENT THEATRE
July 26, 1997
Tours: Kavala, Kassandra Katerini,
Olympia, Ioanna, Vyronas, Lycabettus,
Patra, Nikas, Egeio,
Katia Dandoulaki (Lysistrata), Elef
Gerasimou (Kalonikis), Nikos Bousdoukos
(Cinesias), etc.

PERIOD 67 (1997-1998)

689. Alexis Svetastakis
0 TOHIS (THE WALL)
Director Varvara Douka,
Sets - Costumes Katerina Kambanli,
Music arranged by Iakovos Drosos
EXPERIMENTAL STAGE October 16, 1997
Agia Andreoupolis (Antigone), Periklis
Moustakas (Andreas). Stamatia Kapolas
(First Policeman), Christos Bokouvalas
(Second Policeman),
Gerasimos Traklos
TO PAIHNIDI (THE GAME)
Director Ilias Fragakis, Sets - Costumes
Katerina Kambanli, Music arranged by
Iakovos Drosos
EXPERIMENTAL STAGE October 16, 1997
Giaanis Thomas (The man), Christos
Ethymiou (A Walker)

690. Konstantina Douka
1 SYTA (THE ATTIC)
Director Thodoros Esponitou,
Sets - Costumes Katerina Kambanli,
Music arranged by Iakovos Drosos
EXPERIMENTAL STAGE October 16, 1997
Vivi Kokta (Wife), Dimitris Karatelas
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woman),
Eduardo De Filippo
THE MILLIONAIRES OF NAPLES
Translator Anna Varvaresou-Tzogia,
Director Iakovos Drosos
EXPERIMENTAL STAGE October 17, 1997
Stefanos Linaos, Sets - Costumes Nikolos
Saridakis, Music arranged by Iakovos Drosos
MAJN STAGE October 17, 1997
Giannis Metzof, Music Dimitris Papadimitriou, Choreography Kostas Tsianos - Elena Gerodemos

DIOANCI THEATRE July 17, 1999
Tours: Katerini, Larissa, Kavala, Thessaloniki, Epidaurus, Mytilini, Thessaloniki, Patra, Katerini, Vravrona.

725. William Shakespeare
MID-SUMMER NIGHTS DREAM

KOTOPOLI THEATER - REX
December 23, 1999
Tours: Volos, Kassandra, Katerini, Ioannina, Kavala, Lamia, Epidaurus, Patra, Thessaloniki.

726. Euripides (excepts)
TRAPS AND MURDERS - THE INSTRUMENTS OF GUILE AND TERROR
Translator Nikos Pereles. Director Nikos Pereles - Sets Andreas Sarandopoulos, Costumes Rena Georgiadou, Music Giannis Metallinos

EXPERIMENTAL STAGE October 22, 1999
Mara Gioti (Rosalind), Stavros Panousis (Othello), Olga Liati (Celia). Giorgos Gallos (Oliver), etc.

727. Antonios Matisis
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728. Frederico Garcia Lorca
YERMA
Georgios Kostakis (The Old Man), Odysseas Papapilopoulou (The Student), Maria Kalliagiani (The Colonel's Daughter), Manolis Giorgou (The Colonel), Alexis Diamandopoulou (The Mummy), etc.

729. Euclidis
ALCESTES
Translator Konstantinos Christodoulos.

730. Trendy
TO THE POINT - (NOTHING)
Director Georgios Michalos. Sets - Costumes Nikos Sardakis. Music arranged by Dimitris Valsamos. EXPETIMENTAL STAGE November 24, 2000
Zafiris Katotamas (Lambros), Vasile Vasilakis (Fonouri). Nikos Kefalas (Old Man), etc.

731. TO PARAMYTHI TON PARAMYTHION
I ODYSSEW TOU OMEROU (STORY OF STORIES. HOMER'S ODYSSEY)

732. Georg Bichler
LEONICE AND LENA
Translator Stefanos Pavlidis. Director Stefanos Pavlidis - Sets Costumes. NEW STAGE October 13, 2000
Giannis Rougneri (Leonice), Sophia Gaziedou (Lena). Angelos Bouras (Valery). etc.

733. Charles Ludlam
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Translator Alexander Mylona, Director Alexander Mylona, Sets - Costumes. NEW STAGE October 20, 2000
Maria Katsani (Eleanor), Georgios Kerou (Leonard), Vasily Evisi (Karen). Alexander Mylona (Freddy).

734. Moliere
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Lazaros Georgopoulos (Don Juan), Ilias Paskazakisa (Elian), Maria Papoutou (Wanna). Eftichia Dnistou (Casket). etc.

735. Orfeus
FOR THE STUDENTS
Translator Konstantinos Christodoulos.

736. Giannis Metzof, Music Dimitris Papadimitriou, Choreography Kostas Tsianos - Elena Gerodemos

DIOANCI THEATRE July 17, 1999
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737. William Shakespeare
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740. Frederico Garcia Lorca
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741. Euclidis
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